The vision of a Dutch Arcadia evokes lush scenes of unspoiled nature, the opposite of the orderly, well-manicured fields we commonly think of today as typically Dutch. In the first half of the 19th century, a small group of highly-talented artists created beautiful idealized compositions, known as Romantic landscapes, which were the height of international popularity. These grand dramatic landscapes feature the forested countryside of eastern provinces, pastoral panoramas of central farmlands, and picturesque southern cow strewn fields. To the 19th century eye, these images evoked patriotism, love of homeland, and celebrated the beauty of nature.

Inspired by the great 17th century landscape painters such as Jacob van Ruisdael and Jan van Goyen, 19th century Romantic literature, as well as German and French influences, the paintings often feature tiny figures dwarfed by verdant countryside and imposing skies. Some include ruins to remind viewers of the hard fought freedoms of the past and noble ancient Batavian roots of its citizens.

Thanks to the generosity of Jan and MaryAnn Beekhuis, this exhibition brings together many of the masters of this era. Sixteen paintings, never before seen in Holland, are on loan from the Beekhuis family as well as a number of other pieces donated by them to the Holland Museum over the last ten years.

The First Generation: B.C. Koekkoek and Andrea Schelfhout

1815 marks the beginning of the revival of a Dutch painting style. The French withdrew from the Netherlands in 1815, the king returned, and a new pride in all things Dutch enabled the new Romantic School of painting to flourish. The most famous artists of this new style were B.C. Koekkoek and Andrea Schelfhout who looked back at the great Dutch 17th century masters for inspiration and then interpreted their genre in a new and inspiring way. This exhibition features them and the students they influenced.
Hendrik van de Sande Bakhuyzen, was known for his landscapes with cattle. As a boy he often sketched in the countryside and studied at the Royal Academy in Amsterdam and The Hague Academy, where he was made a member of the board in 1822. He traveled to Germany and Belgium where he was influenced by the rural Rhine scenery. He often sketched in the open air and then completed the compositions in his studio. He was greatly inspired by the famous seventeenth-century painter of cattle, Paulus Potter. Van de Sande Bakhuyzen was very successful in his lifetime and taught many famous painters including his two sons and Willem Roelofs (in this exhibition), one of the early influential painters of the Hague School.

After visiting the Ardennes and Germany in the 1830s, rocky, mountainous landscapes dominated the work of van de Sande Bakhuyzen. His accurate observation of nature and attention to light and atmosphere were very innovative at the time. This view features a family at the river’s edge in the foreground with a monumental ruin looming atop a cliff in the middle ground. Rolling mountains fade off into the distance, and appear bluish, as was the period convention for illustrating aerial perspective.
Bilders, Johannes Wernardus 1811 Utrecht -1890 Oosterbeek

Monastery

Oil on canvas 66x129 cm

Bilders was an important early nineteenth century painter of the Gelderland forest and heath landscapes. Born in Utrecht, Bilders was mostly self-taught, although he studied briefly under Jan Lodewijk. Bilders traveled to Germany and Belgium where he fell in love with the lush landscape of the Rhine. He lived in Oosterbeek, Utrecht and Amsterdam and was a member of the Royal Academy and *Arti et Amicitiae* in Amsterdam. He encouraged a number of young Dutch landscape painters, known as the Dutch Barbizon or Oosterbeek School, to paint outdoors. Bilders is regarded as one of the forerunners of The Hague School for his early influence on Anton Mauve, William Roelofs, the Maris brothers and his son, Gerard Bilders. According to Gerard Bilders, the warm grey tones that are the signature of the Hague School style were inspired by Johannes Wernardus Bilders.

This beautiful moody, Romantic landscape represents a monastery in the sweeping countryside of Gelderland, a province in the eastern part of the Netherlands. The powerful composition is made up of deeply toned horizontals with a single path in the foreground leading into it. Two monks walk toward the viewer, as a dramatic gray sky and crows circling around the monastery steeple, signal an impending storm.
Bodeman, Willem 1806 Amsterdam – 1880 Bussum

Looking Out Over a River

Oil on canvas 71x92 cm

Bodeman painted mainly forest scenes and mountainous landscapes that were inspired by the great seventeenth century landscape painters. Very little is known about Bodeman’s youth except that he was born in Amsterdam. Around 1826, he studied with the important Romantic landscape painter B.C. Koekkoek and accompanied him on an expedition to Germany and Belgium. Upon his return, Bodeman worked in numerous cities including Amsterdam, Hilversum, Rotterdam, Kleef, and Brussels. In 1834 Bodeman was made a member of the prestigious artist society, *Arti Sacrum*, in Rotterdam. He also traveled to Italy and England, and exhibited at the Royal Academy and the British Institute in London.

This peaceful scene depicts the beauty of nature in an idealized composition where trees on the left frame a river vista on the right. Diagonal elements such as the path and river invite the viewer into the fertile rolling landscape. Small pastoral figures inhabit the scene to enhance the viewer’s sense of the grandness of nature.
Daiwaille, Alexander Joseph 1818 Amsterdam – 1888 Brussels

Mountainous Landscape With Heavy Trees and a Couple

Oil on canvas 40x34 cm

Daiwaille is known for his Romantic summer and winter landscapes. At an early age, he was a student of his father, Jean Augustin Daiwaille, a successful portrait painter in Amsterdam. In 1833 Daiwaille’s sister Elise Thérèse, a still life painter, married B.C. Koekkoek, the founder of the Kleef Academy. The following year, the young Daiwaille traveled to Kleef to study with Koekkoek who was important for the formation of the young painter’s style and subject matter. Daiwaille lived with Koekkoek and his wife in Kleef from 1841 to 1847. In 1847 Daiwaille received a silver medal from the Felix Meritis ("Happy through Merit") Society in Amsterdam a for a landscape, and King William II bought two landscapes by him the following year. Ever restless, Daiwaille eventually established his own studio in Brussels in 1849.

This lovely image features travelers coming and going along a hilly road. The dreamy warm light of summer bathes the scene in golden tones. Unlike most other landscape painters, Daiwaille preferred a vertical format, which, unlike the broad panoramas of his peers, gives the viewer a more sheltered view.
Kleijn, Lodewijk Johannes  
1817 The Hague - 1897 The Hague

Landscape in Gelderland

Oil on Canvas  
104x74

Kleijn was born in the town of Loosduinen, near The Hague. Little is known of his early training except that he secured a much sought-after apprenticeship in the studio of the great master Andreas Schelfhout in The Hague. Schelfhout was one of the most important landscape artists of the Romantic School. Kleijn’s painting techniques, subject matter and careful attention to detail mirror those of his master. Around 1840, Kleijn spent time in Kleef where he was influenced by the lush forests and Kleef School painters. Kleijn was highly regarded and successful in his time and exhibited in The Hague and Amsterdam for many years.

Kleijn uses a rich, warm palette and pastoral subject matter to evoke a vision of a timeless unspoiled landscape in this wonderful autumn scene of Gelderland. The composition combines a picturesque foreground with thatched roof houses, farmers and a hay wagon, with a hint of the town in the background. It is painted with a bird’s eye perspective, which further enhances the beautiful vista.
Klombeck, Johann Bernard 1815 Kleef -1893 Kleef

Evening Summer Landscape

Oil on canvas 103x76 cm

A master painter of the Kleef School, Klombeck was born and raised in the ancient dukedom Kleef, (now Cleve in Germany) close to the modern-day Dutch border near Nijmagen. His father was a tailor and his mother was the half-sister of the painter Matthais Tinthoff who gave Klombeck his first art training. In 1841, Klombeck and his uncle were among the first members of B.C. Koekkoek’s new Kleef Academy. Popular for his dreamy Romantic landscapes of unspoiled nature, Klombeck was a frequent participant in international salons. When B.C. Koekkoek died in 1862, Klombeck became the leading member of the Kleef Academy. In 1865 Klombeck was given an honorary post at the Kleef Craftsman’s School. He continued to exhibit until 1882 and died in Kleef in 1893.

This breathtaking summer evening landscape is surely one of Klombeck’s masterpieces. The painting is composed of Romantic motifs such as the inviting path in the foreground, which leads the viewer into a tree-filtered golden sunset. The warm colors of sunset are contrasted by the rich greens of the trees and bold blue of the evening sky. In the clearing a small figure is barely visible on the horizon line.
J.H.B. Koekkoek was the third generation painter of the famous Koekkoek family. He was the youngest son of prominent marine artist Hermanus Koekkoek and nephew of influential landscape painter, B.C. Koekkoek, the founder of the Kleef Academy. Born in Amsterdam, J.H.B. Koekkoek began his studies with his father and painted mainly landscapes and river scenes. After J. H. B. Koekkoek joined The Hague School artists, however, he changed his painting style and subject matter. During his Hague School period, he concentrated on beach scenes and his brushstrokes were more loosely painted. Later in life, J. H. B. Koekkoek became a member of Arti et Amicitiae in Amsterdam, an elite society of the most prominent painters of the time. Aside from his fame as a painter, J. H. B. Koekkoek gained recognition for developing various chemical products for which the town of Hilversum honored him.

This autumn landscape is an example of J. H. B. Koekkoek’s early style. It reflects the Romantic landscape tradition of his prominent family in addition his own innovations such as the tipped foreground, animated trees and subtle use of golden tones to unify the composition.
Known during his lifetime as the “Prince of Landscape Painting, ” B.C. Koekkoek was the most prominent landscape painter of his time and regarded as the father of Dutch Romantic landscape painting. Born in Zeeland to a renowned marine painter, Johannes Hermanus Koekkoek, B.C. Koekkoek was one of four brothers who were all painters. He studied with his father and later attended the Drawing Academy of Middelburg and Royal Academy in Amsterdam. In 1829, the Amsterdam society Felix Meritis awarded him a gold medal for a summer landscape. In 1833 he married Elise Thérèse Daiwaille, sister of Alexander Joseph Daiwaille (in this exhibition). After traveling extensively throughout Germany and Belgium, B.C. Koekkoek and his bride settled in the German town of Kleef (Cleves) in 1834, and he founded his own art academy in 1841. In the 1840s and 1850s, many artists, such as Daiwalle, Roelofs, and Klombeck (all in this exhibition) flocked to his School, Zeichen Collegium, where he taught young artists to observe the qualities of light and study nature closely. Unfortunately in 1859, B.C. Koekkoek suffered from a major stroke which ended his highly influential career as a painter. Throughout his lifetime, B.C. Koekkoek was the recipient of many awards and his clients included King Friedrich-Wilhelm IV of Prussia, Tsar Alexander II, and King Willem II of the Netherlands.

This rare B.C. Koekkoek drawing features a signature composition of tiny figures juxtaposed to natural motifs. A number of Kleef School paintings also feature a ruin, such as the one in this scene. The Rhine River was dotted with picturesque ruins. Brederode Castle near Santpoort-Zuid was also a popularly depicted ruin, symbolizing Dutch patriotism and the price of freedom.
Dirk Peter Lokhorst was born in Utrecht to a prominent Utrecht family of undertakers on his mother’s side. His father, Dirk van Lokhorst, was a well-known landscape, cattle painter and draftsman. Dirk Peter and his sister Ida Petronella studied with their father and both became painters. Lokhorst primarily worked and lived in Utrecht. For his pastoral views of cattle in the Dutch countryside, Lokhorst is often identified with the Dutch Barbizon after the mid-nineteenth French School of painting that portrayed a type of country realism derived from nature. Documentation of Lokhorst’s death varies but he is thought to have died in 1894 in Utrecht. For their grand scale and classic Dutch beauty, Lokhorst’s paintings are difficult to come by and are in much demand today.

The cow has been a symbol of the Netherlands for many centuries, and the country is known throughout the world as an exporter of quality milk and cheese products. This impressive painting of cattle on the water’s edge is strongly influence by the seventeenth century genre of cattle painting popularized by Paulus Potter, Albert Cuyp and Adriaen van de Velde. Lockhorst creates a masterful composition built on the beautiful “S” curve of the shoreline. The foreground is dominated by reclining cows as the viewer follows the shore to cattle grazing off into the distance. In the tradition of Potter, a contented cow in the foreground looks out at the viewer.
Morel II, Jan Evert 1835 Weesp – 1905 Amsterdam

Landscape; in the foreground a farmer & cows

Oil on canvas 90x73 cm

Jan Evert Morel was the son and pupil of portraitist Casparus Johannes Morel. J.E. Morel specialized in paintings featuring the Dutch landscapes and towns. He was highly influenced by both B.C. Koekkoek and Andreas Schelfhout, and refined the Dutch Romantic style of painting in the second half of the nineteenth century. He lived and worked in Amsterdam his entire life although he did travel a great deal around Holland and Belgium. He was a popular artist throughout his lifetime, received numerous commissions and exhibited in Amsterdam from 1853 until 1874.

This splendid painting is a fine example of Morel’s work and includes many signature elements of the Dutch Romantic style, including the inviting path, blend of realism with idealized atmosphere, tiny figures set in the majestic scenery as well as a picturesque ruin.
Os, van Pieter Gerardus  1776 The Hague – 1839 The Hague

Cattle & Sheep in a River Landscape

Oil on panel  58x44 cm

Pieter van Os was born in The Hague into the renowned van Os family of artists. He studied with his father flower painter, Jan van Os. Pieter van Os specialized in cattle painting and was strongly influenced by the seventeenth century master, Paulus Potter. After completing his studies, young van Os departed for Amsterdam, where he supported himself as a miniature portraitist and gave drawing lessons. Around 1805, van Os returned to his favorite subject of cattle in a landscape. In 1808, his *Hilly Landscape with Cattle* won the prize for the best landscape at the first public exhibition of Dutch contemporary art in Amsterdam. In 1813 he trained as a captain of volunteers and took part in the defense of Naarden in 1813 and 1814 against French troops. After 1816, Van Os returned to his specialty of painting landscapes with cattle. Van Os occasionally painted animals for both B.C Koekkoek and Andrea Schelfhout and taught Wouterus Verschuur (in this exhibition) as well as his son, Pieter Frederik van Os, who in turn taught a number of Hague School painters.

This fine van Os painting is an early example of 19th century landscape painting with cattle. Set in an idealized environment, van Os influenced the later generation of Kleef School painters and Romantic cattle painters such as Verschuur and Lokhorst (who are in this exhibition.)
William Roelofs was born in Amsterdam. When Roelofs was four years old, his father purchased a tile factory and moved the family to Utrecht. At fifteen, Roelofs took lessons from Abraham Hendrick Winter, a bovine veterinarian and amateur painter. Around 1839, Roelofs moved to The Hague and studied at Academy of Art. In 1847, along with fellow artists from The Hague Academy, he founded the *Pulchri Studio* artist society. That same year, he moved to Brussels with a miller’s daughter, of whom his family did not approve. Roelofs achieved great success in Brussels, won numerous awards and was made a knight of the Order of Leopold by the King of Belgium. In Brussels, Roelofs became influenced by the French Barbizon School and developed his mature, more loosely painted style, which later influenced a number of his students including H.W. Mesdag. Roelofs drew from nature and was a keen observer. Along with painting, Roelofs was an entomologist of some renown and an expert on weevils, one of which he discovered and was named after him. From 1856 on, Roelofs painted frequently in The Netherlands, although he remained in Brussels. He returned to The Hague in 1887, where he was active in numerous organizations and became highly influential as a leading landscape painter of The Hague School.

This wooded landscape is lovely example of his work from the early 1850s. It reflects the influence of the Romantic painters with its pastoral view and figures by a duck pond. Unlike his later works, which were drawn and painted from life, this Roelofs features an idealized composition with pond in the foreground leading the viewer’s eye to the cottage and figures on the right. The diagonally positioned clouds are shaped to mimic the puffy trees and add animation to the otherwise still scene. Throughout his long career Roelofs specialized in landscapes, which became looser in style toward the end of the 1850s.
Schelfhout, Andreas 1787 The Hague – 1870 The Hague

Winter: Sportsmen on the edge of a Forest

Chalk on paper 35x41 cm

Schelfhout was one of the most important landscape artists of the Romantic School. Originally trained as a gilder and framemaker in his father’s framing business, Schelfhout learned to paint in his spare time. In 1811, his father sent him to apprentice with a stage designer to learn painting skills. Schelfhout’s early paintings were landscapes inspired by seventeenth-century Dutch predecessors such as Jacob van Ruisdael and Meindert Hobbema. In 1815 Schelfhout started his own workshop and had successful exhibitions in The Hague. As Schelfhout’s reputation grew, his paintings were admired for their technical excellence, beautiful composition and use of naturalistic colors. In 1819 he was awarded the Gold Medal at the exhibition in Antwerp. In 1818 he became a member of the Royal Academy for Visual Arts of Amsterdam. In 1822 he was given the rank of Fourth Class Correspondent of the Royal Dutch Institute. He traveled to France, England and Germany throughout his career and around 1830, Schelfhout was inspired by the French Romantic painters to paint in a freer style. Schelfhout taught many of the most prominent Dutch painters of the 19th century as well as the American Hudson River School painter Louis Rémy Mignot.

Schelfhout was mainly a studio artist, relying on his sketches done en plein air. His sketchbook Liber Veritatis (Book of Truth) shows that he made about twenty paintings a year. At the end of his career Schelfhout put together a series of eighty landscape drawings, mainly recordings of previous paintings and watercolours. They were drawn in chalk such as this masterful drawing.
Schelfhout, Andreas  1787 The Hague – 1870 The Hague

View of a Gorge w/ Figures Barge & Cottage

Oil on canvas  52x43 c,

Schelfhout was one of the most important landscape artists of the Romantic School. Originally trained as a gilder and framemaker in his father’s framing business, Schelfhout learned to paint in his spare time. In 1811, his father sent him to apprentice with a stage designer to learn painting skills. Schelfhout’s early paintings were landscapes which were inspired by 17th-century Dutch predecessors such as Jacob van Ruisdael and Meindert Hobbema. In 1815 he started his own workshop and had successful exhibitions in The Hague. As Schelfout’s reputation grew, his paintings were admired for their technical excellence, beautiful composition and use of naturalistic colors. In 1819 he was awarded the Gold Medal at the exhibition in Antwerp. In 1818 he became a member of the Royal Academy for Visual Arts of Amsterdam. In 1822 he was given the rank of Fourth Class Correspondent of the Royal Dutch Institute. He traveled to France, England and Germany throughout his career and around 1830, Schelfhout was inspired by the French Romantic painters to paint in a freer style. Schelfhout taught many of the most prominent Dutch painters of the 19th century as well as the American Hudson River School painter Louis Rémy Mignot.

Schelfhout initially painted mainly summer scenes, beach scenes, and animal paintings. This early Schelfout features warm summer light bathing hillsides of the Rhine region. Schelfhout’s paintings were so sought after for their beauty that he often had a waiting list for his paintings.
Springer, Cornelis 1817Amsterdam -1891 Hilversum

Coverbos

Chalk on paper 42x52 cm

Cornelis Springer was born in Amsterdam, the fourth son of a carpenter-builder. He originally began working as a house painter and learned to draw from his elder brother who was an architect. Springer studied painting with moonlit landscape painter Hendrik Gerrit ten Cate at the Amsterdam Art School. From 1835 to 1837, Springer apprenticed with the Romantic landscape painter, Kaspar Karsen and accompanied him on sketching trips along the Rhine. Springer spent most of his life in Amsterdam, although he travelled throughout the Netherlands, Belgium and Germany to sketch. Springer specialized in depictions of town halls, and his work was prized for its topographical accuracy and detailed rendering of the effects of light. Between 1834 and 1890, Springer submitted 120 works to the Living Masters exhibitions and won numerous awards. In 1847 he won a gold medal from the Felix Meritis Society. In 1865 he was knighted by the Order of Leopold of Belgium, and in 1878 he was invited to consult on the construction of the Rijksmuseum. He taught many important artists including Wouterus Verschuur (in this exhibition) and collaborated with Verschuur for staffage in his paintings.

Although this composition is formally composed in the tradition of Romantic landscapes, this rare Springer landscape sketch was probably drawn from life. It features figures along a path in the dunes and row of young willows forming a windbreak along the path.
Wouterus Verschuur was a gifted painter of horses and the son of an Amsterdam jeweler. He studied under the great cattle painter Pieter Gerardus van Os, (in this exhibition) and the influential Cornelis Springer (also in this exhibition). Verschuur was active in a number of places including Amsterdam, The Hague, Doorn, and Haarlem. He also traveled to Belgium and Germany. He was elected to the Royal Academy and Art et Amicitiae in Amsterdam. Wherever he roamed, he drew and painted all sorts of horses, from powerful workhorses to slender racehorses with their master. In 1855 Napoleon III purchased one of his paintings from the Exposition Universelle in Paris. Verschuur won numerous awards in his lifetime and was one of the last prominent Romantic painters. He had many successful students who became prominent the Hague School painters such as Anton Mauve.

This peaceful little scene by Verschuur with prominent ruins was popular in its time. It featured an idealized view of Castle Brederode, a ruined castle near Haarlem that was a symbol of hard won Dutch freedom, combined with Verschuur’s signature animal depictions where he captures the character of each animal. A warm summer light unifies the ruins, the landscape and its contented inhabitants.
Bilders was an important early nineteenth century painter of the Gelderland forest and heath landscapes. Born in Utrecht, Bilders was mostly self-taught, although he studied briefly under Jan Lodewijk. Bilders traveled to Germany and Belgium where he fell in love with the lush landscape of the Rhine. He lived in Oosterbeek, Utrecht and Amsterdam and was a member of the Royal Academy and Arti et Amicitiae in Amsterdam. He encouraged a number of young Dutch landscape painters, known as the Dutch Barbizon or Oosterbeek School, to paint outdoors. Bilders is regarded as one of the forerunners of The Hague School for his early influence on Anton Mauve, William Roelofs, the Maris brothers and his son, Gerard Bilders. Late in his life one of his pupils, Marie van Bosse, became his second wife.

This early Bilders with its cool blues and muted greens exhibits the influence of German landscape painters who often strongly delineated the background with light blues, a standard method of creating aerial perspective. As Bilders matured, his use of color became more subtle and individualized. In this painting, he has created dual entry points for the viewer, by land or by river, and has included his signature flock of birds.
Koekkoek, Marinus Adrianus  1807 Middelburg -1868 Amsterdam

Landscape with Woman in Front of a Farm

Oil on panel  43x53 cm

2005.1.5

M.A. Koekkoek was the second son of the marine painter J.H. Koekkoek and the younger brother of the important Kleef School founder, B.C. Koekkoek. Although his father taught him painting, M.A. Koekkoek first made his living as a housepainter. As with so many artists of the period, M.A. Koekkoek traveled extensively in the Netherlands and beyond in search of scenery and commissions. In 1837, M.A. Koekkoek worked in Kleef with his famous brother B.C. Koekkoek, assisting him with the engraving of his work. M.A. Koekkoek eventually settled in Hilversum in 1842 where he specialized in lush summer scenes. In 1847 M.A. Koekkoek won a silver medal from the Meritis Felix Society for one of his landscapes. M.A. Koekkoek’s landscapes tend to be less heavily wooded than his brother, B.C.’s and often feature inviting houses and grand vistas bathed in summer sunlight.

This lovely little panel features an innovative composition of a cozy farmhouse on the left with a sweeping landscape on the right. Unlike most Romantic landscapes, the winding path in the foreground does not invite the viewer into the scene. Instead, a brisk stream blocks our path to this idyllic scene.
Koekkoek, MA  1807 Middelburg -1868 Amsterdam

A Wooded Hilly Landscape with Farmer’s Wife and Small Son

Oil on canvas  43x53 cm  

2005.1.6

M.A. Koekkoek was the second son of the marine painter J.H. Koekkoek and the younger brother of the important Kleef School founder, B.C. Koekkoek. Although his father taught him painting, M.A. Koekkoek first made his living as a housepainter. As with so many artists of the period, M.A. Koekkoek traveled extensively in the Netherlands and beyond in search of scenery and commissions. In 1837, M.A. Koekkoek worked in Kleef with his famous brother B.C. Koekkoek, assisting him with the engraving of his work. M.A. Koekkoek eventually settled in Hilversum in 1842 where he specialized in lush summer scenes. In 1847 M.A. Koekkoek won a silver medal from the Meritis Felix Society for one of his landscapes. M.A. Koekkoek’s landscapes tend to be less heavily wooded than his brother, B.C.’s and often feature inviting houses and grand vistas bathed in summer sunlight.

As one can see from this lovely summer scene, M.A. Koekkoek, while not as famous as his older brother, was indeed an accomplished painter. Light and shadow interplay along the path in the foreground as all the elements combine to depict a warm, hospitable view of nature.
Rademaker, Hermanus Everhardus 1820 Doesburg -1885 Doesburg

A Mountainous Landscape with 2 Cattle & Church

Oil on canvas 51x37 cm

The landscape painter Hermanus Everhardus Rademaker is known for his rustic Romantic style landscapes. He painted his entire life in his hometown Doesburg in Gelderland, except for 1849-1850 when he studied with the famous B.C. Koekkoek in Kleef. Rademaker also traveled extensively along the Rhine. Both Kleef and Koekkoek made a lasting impression upon Rademaker, as his landscapes often feature the Rhine mountains and valleys of Germany.

This mountain view of a small valley clearly owes its inspiration to the Rhine Valley of Germany. It features noble ruins, a small town church and a castle off in the distance. The prominent foliage in the foreground also resembles that of the forest. Rademaker employs strong light and shadow effects to lead the viewer’s eye around to all the elements of the painting, for example the small spot-lit meadow of cows and two figures.
Schelfhout was one of the most important landscape artists of the Romantic School. Originally trained as a gilder and framemaker in his father’s framing business, Schelfhout learned to paint in his spare time. In 1811, his father sent him to apprentice with a stage designer to learn painting skills. Schelfhout’s early paintings were landscapes which were inspired by 17th-century Dutch predecessors such as Jacob van Ruisdael and Meindert Hobbema. In 1815 he started his own workshop and had successful exhibitions in The Hague. As Schelfout’s reputation grew, his paintings were admired for their technical excellence, beautiful composition and use of naturalistic colors. In 1819 he was awarded the Gold Medal at the exhibition in Antwerp. In 1818 he became a member of the Royal Academy for Visual Arts of Amsterdam. In 1822 he was given the rank of Fourth Class Correspondent of the Royal Dutch Institute. He traveled to France, England and Germany throughout his career and around 1830, Schelfhout was inspired by the French Romantic painters to paint in a freer style. Schelfhout taught many of the most prominent Dutch painters of the 19th century as well as the American Hudson River School painter Louis Rémy Mignot.

This lovely pastoral scene dated 1824 features the 13th century Raephorst Castle, near Wassenaar in the distance. While today Wassenaar is an affluent suburb of The Hague, in this beautifully composed scene, it served as a meadow for a shepherd and his sheep. Schelfhout leads the viewer into the composition through horizontal bands of light and shadow, and orderly planted trees along the horizon line and right side of the painting remind the viewer that we are near civilization.