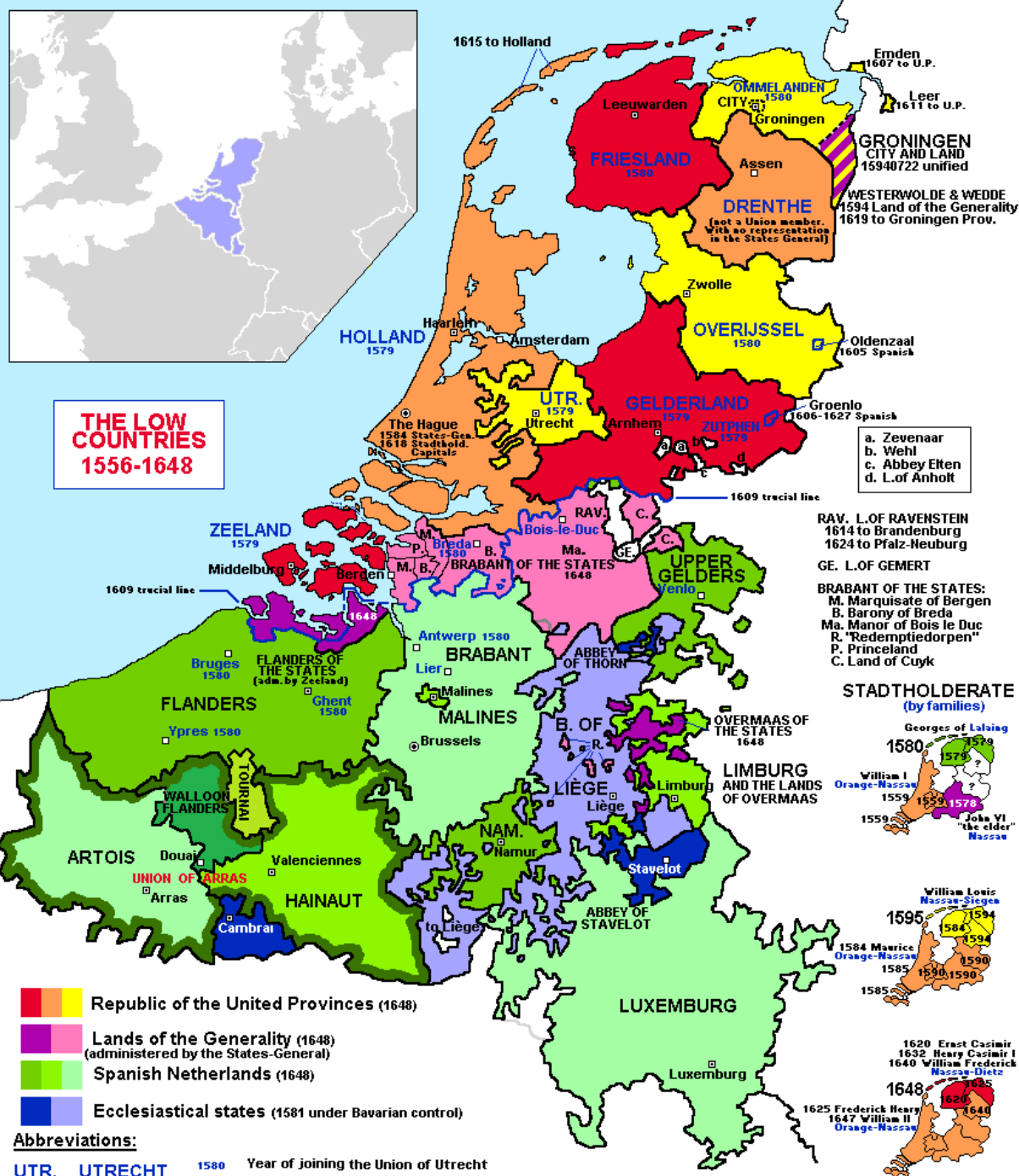


Strangers in a Strange Land

Catherine Scallen



Hieronimus Bosch,
The Peddler or The Vagabond, ca. 1500,
Rotterdam, Museum
Boijmans Van
Beuningen



**THE LOW COUNTRIES
1556-1648**

- a. Zevenaar
- b. Wehl
- c. Abbey Elten
- d. L. of Anholt

RAY. L. OF RAVENSTEIN
1614 to Brandenburg
1624 to Pfalz-Neuburg

GE. L. OF GEMERT

BRABANT OF THE STATES:
M. Marquisate of Bergen
B. Barony of Breda
Ma. Manor of Bois le Duc
R. "Redemptiedorpen"
P. Princeland
C. Land of Cuyk

**STADTHOLDERATE
(by families)**

Georges of Lalaing
1580
1579
1578
1559
1559
1559
1578
John VI "the elder" Nassau

William Louis Nassau-Siegen
1595
1584
1584
1594
1590
1585
1590
1590

1620 Ernst Casimir
1632 Henry Casimir I
1640 William Frederick Nassau-Dietz
1648
1625 Frederick Henry
1647 William II Orange-Nassau
1644

- Republic of the United Provinces (1648)
- Lands of the Generality (1648) (administered by the States-General)
- Spanish Netherlands (1648)
- Ecclesiastical states (1581 under Bavarian control)

Abbreviations:

- UTR. UTRECHT — 1580 Year of joining the Union of Utrecht
- NAM. NAMUR — Southern border line of the United Provinces per Treaty of Antwerp (1609)



Konrad Laib, Germany, *Adoration of the Magi*, early 1440s, Cleveland Museum of Art



Giovanni di Paolo, Italy, *The Adoration of the Magi*, 1440–45, Cleveland Museum of Art



Joos van Cleve, *Adoration of the Magi*, ca. 1526-28, Dresden, Gemäldegalerie Alte Meister

Made in Antwerp, the richest mercantile city in western Europe in the 16th century and major port for New World exploration. Had just become an important city for art production and sales. Attracts buyers and sellers from all over Europe—Joos van Cleve was himself an immigrant from Germany.



Joos van Cleve, *Adoration of the Magi*, ca. 1526-28, Dresden, Gemäldegalerie Alte Meister



Joos van Cleve, *Adoration of the Magi*, ca. 1526-28, Dresden, Gemäldegalerie Alte Meister



Pieter Bruegel, *Adoration of the Magi*, 1564, London, National Gallery



Gerard David, *Rest on the Flight into Egypt*, 1510, Washington, DC, National Gallery of Art



Pieter Bruegel the Elder, *The Flight into Egypt*, 1563, London, Courtauld Gallery



Pieter Bruegel, *The Massacre of the Innocents*, ca. 1565-67, Windsor, British Royal Collection

Antwerp was not only the leading mercantile center of Europe—it was also one of the most vital early centers for Protestantism. The rise of Protestant theology, with newly formed congregations that broke with Roman Catholicism, happened quickly here in the generation after 1520, especially in the 1540s and 1550s.

Philip II of Spain, who succeeded his father, Charles V as King of Spain and Portugal, was also ruler of the Seventeen Provinces of The Netherlands from 1555 on. A rigidly orthodox Roman Catholic, he supported the work of the Spanish Inquisition in the Low Countries. Many Protestants fled to England or Germany. Taxes too were raised during his rule—and the combination of religious dissent /suppression and unhappiness about taxation with little voice over their governance, ultimately lead to open rebellion in the **Eighty Years War** between Spain and its Netherlandish provinces—1568-1648.



Frans Hogenberg, *Calvinist Iconoclasm in Antwerp*
August 20, 1566, engraving, 7.3 x 10.8 in.
London, British Museum. Image: Britism Museum



Pieter Bruegel, *The Massacre of the Innocents*, ca. 1565-67, Windsor, British Royal Collection, owned ca. 1600 by Holy Roman Emperor Rudolf II in Prague



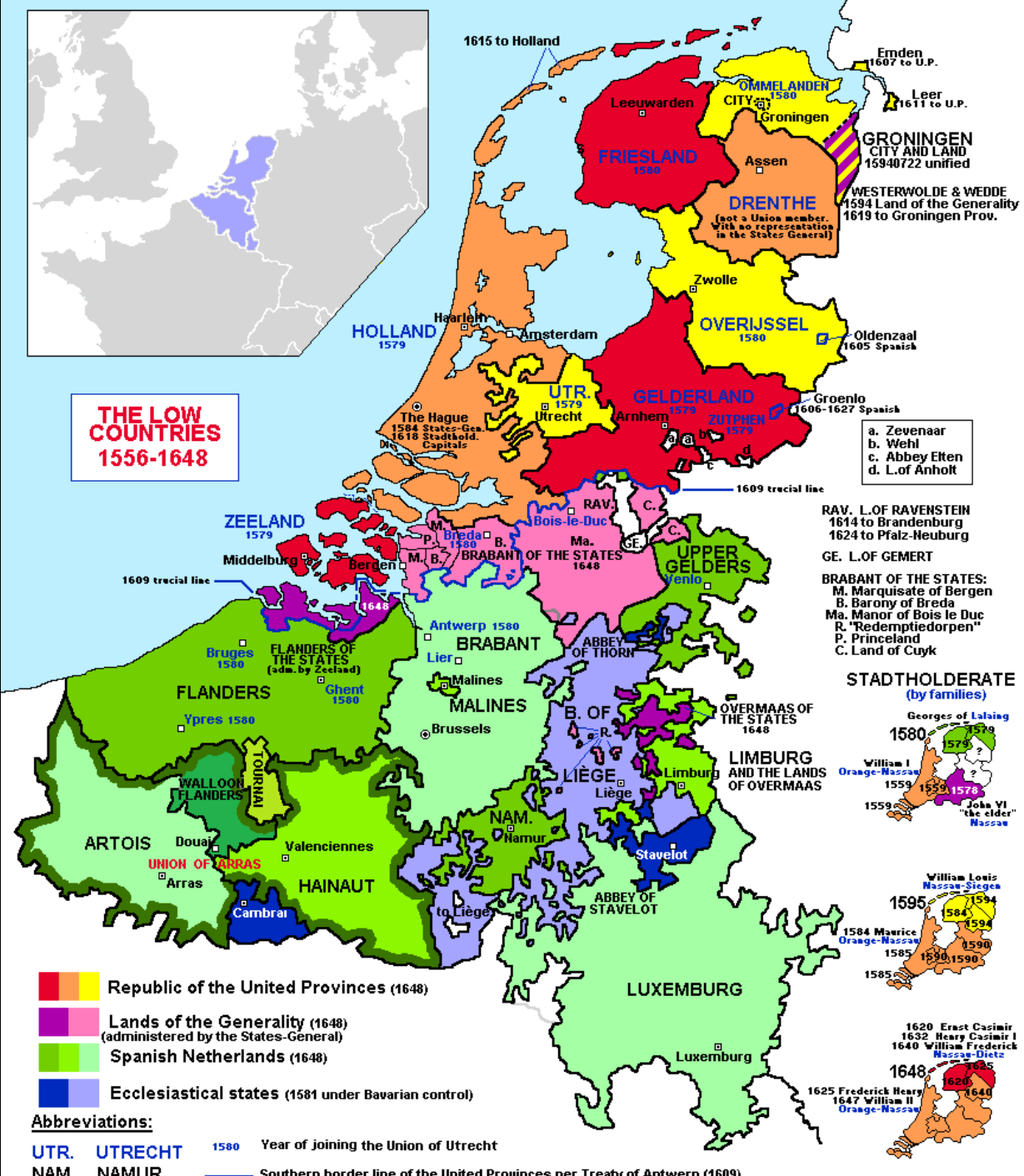
Pieter Brueghel the Younger, copy after Pieter Bruegel the Elder, *Massacre of the Innocents*, late 16th century, Vienna, Kunsthistorisches Museum



Unknown
artist, *The
Spanish Fury*,
1576, ca. 1576-
85, Antwerp,
Museum aan
de Strom



Gillis Mostaert, *The Flight into Egypt*, ca. 1590, Warsaw, National Museum



**THE LOW COUNTRIES
1556-1648**

**GRONINGEN
CITY AND LAND**
1594/722 unified

WESTERWOLDE & WEDDE
1594 Land of the Generality
1619 to Groningen Prov.

a. Zevenaar
b. Wehl
c. Abbey Elten
d. L. of Anholt

RAV. L. OF RAVENSTEIN
1614 to Brandenburg
1624 to Pfalz-Neuburg

GE. L. OF GEMERT

BRABANT OF THE STATES:
M. Marquisate of Bergen
B. Barony of Breda
Ma. Manor of Bois-le-Duc
R. "Redemptiedorpen"
P. Princeland
C. Land of Cuyk

**STADTHOLDERATE
(by families)**

Georges of Lalaing
1580
1578
1576
William I
Orange-Nassau
1559
1558
1578
John VI
"the elder"
Nassau

William Louis
Nassau-Siegen
1595
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- Republic of the United Provinces (1648)
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By the time that Antwerp had been besieged by the Spanish and later conquered and returned to Spanish rule, it had already lost its preeminent place as a financial and mercantile center. What would replace it? Amsterdam, in the province of Holland, a city that was far slower to rebel but would remain independent as part of the new “breakaway” country of the United Provinces, all in the northern part of the Low Countries.

Amsterdam's new prosperity was in part dependent on rich Protestant migrants from the southern Netherlands, who brought their wealth and expertise north as migrants. (Quite a few "native" northerners felt threatened economically by these migrants.) Protestant artisans came too and invigorated the arts of the north.

But war generally created less prosperous migrants, and not just from the Low Countries. The Thirty Years War (1618-1648) fought between various states in the Holy Roman Empire (Germany and Austria), Sweden, and France led to significant migrations, as did oppression of Jews in eastern Europe and the Iberian peninsula. The new Dutch republic was renowned for its comparative religious tolerance and multicultural atmosphere, so refugees/migrants flocked there.



Rembrandt van Rijn, *Beggars*, ca. 1628-31, etchings



Rembrandt, *Beggar with a Wooden Leg*, ca. 1630



Rembrandt, *The Blind Fiddler*, 1631



Jacques Callot, etchings from his series, *The Beggars*, 1622



Unknown artist in style of Hieronimus Bosch, *Beggars and Crippled Persons*, ca. 1530-40, ink on paper, Vienna, Albertina



Pieter Bruegel I, *The Beggars at Carnival*, 1568, Paris, Louvre



Marten van Cleve, *Village Carnival with Beggars Dancing*, ca. 1591-1600, St. Petersburg, Hermitage Museum



Rembrandt, *Seated Beggar on a Bank*, 1630



Rembrandt, *Self Portrait, Open Mouthed as if Shouting*, 1630



Rembrandt, *Family Receiving Alms*
1648, etching

Rembrandt. f. 1648.



Rembrandt, *The Jewish Physician Ephraim Bueno*, 1647, etching



Rembrandt, Jews in the Synagogue (The Pharisee and the Publican at the Temple?), 1648, etching



17th century Dutch
portrait of an African
enslaved young man



Rembrandt, *The Baptism of the Eunuch*, ca. 1626, Utrecht, Museum Het Catharijnconvent



Rembrandt,
African Woman, ca.
1630-31, etching

Gerrit Dou, *Tronie of
a Young African Man*,
1635, Hannover,
Niedersächsisches
Landesmuseum



Hendrick Heerschop,
King Caspar, ca. 1654,
Berlin, Gemäldegalerie





Jasper Beckx, *Portrait of Don Miguel de Castro*, 1643, Copenhagen, Statensmuseum for Kunst



Jan Verkolje, *Johan de la Faille*, 1674, Hartford, CT, Wadsworth Atheneum Museum of Art



Rembrandt, *The Visitation*, 1640, Detroit Institute of Arts



Rembrandt, *Two African Men*, ca. 1661, The Hague, Mauritshuis



Peter Paul Rubens, *Four Head Studies of a Black Man*, c. 1615, Brussels, Royal Museums of Fine Art of Belgium, Brussels, Belgium

Peter Paul Rubens,
Adoration of the Magi, c.
1620-21, Brussels, Royal
Museums of Fine Arts

