



Andi Dumitrache

VERMEER

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VERMEER

NOTA AUTORULUI

În urmă cu mai bine de un sfert de veac intram în casa unor prieteni și descopeream *Vedere din Delft*, bineînțeles într-un *print*, frumos înrămat la loc de cinste. Așa l-am „întâlnit” pe Johannes Vermeer, de care m-am îndrăgostit pentru totdeauna. Restul a fost o lungă călătorie. Iar această carte este un popas din această călătorie.

De-a lungul timpului au fost scrise mai multe cărți foarte bune, care tratează opera lui Johannes Vermeer. Aceasta nu este o lucrare academică, este doar o modestă prezentare a lucrărilor marelui artist olandez făcută nu pentru specialiștii din domeniul artei (nici nu aş avea cum) ci pentru noi ceilalți, oamenii obișnuiți care suntem totuși îndrăgostiți de artă. Este un demers documentar cu scopul de a găsi și rezuma câteva informații și păreri pe care le-am considerat importante despre activitatea artistului din Delft. Din tot ce este aici nu-mi aparține decât „sinteza” informațiilor; datele, faptele și ideile prezentate provin din sursele citate în notele de la finalul cărții sau în bibliografie.

Infinite mulțumiri unei distinse personae, care a preferat să rămână anonimă, mare pasionată și cunoscătoare de artă, pentru sfaturile deosebit de valoroase în „întocmirea” acestei cărți.

Lectură plăcută!

AUTHOR'S NOTE

More than a quarter of a century ago, I was entering a friend's house and I discovered *View of Delft*, of course in a print, beautifully framed in a place of honor. That's how I "met" Johannes Vermeer, with whom I fell in love forever. The rest was a long journey. And this book is a stop on this journey.

Over time, many very good books have been written that deal with the work of Johannes Vermeer. This is not an academic work, it is just a modest presentation of the works of the great Dutch artist made not for art specialists (I wouldn't have any way) but for the rest of us, ordinary people who are nevertheless in love with art. It is a documentary approach with the aim of finding and summarizing some information and opinions that I considered important about the work of the artist from Delft. Of all that is here, only the "synthesis" of the information belongs to me; the data, facts and ideas presented come from the sources cited in the notes at the end of the book or in the bibliography.

Infinite thanks to a distinguished person, who preferred to remain anonymous, a great enthusiast and connoisseur of art, for the extremely valuable advice in the "writing" of this book.

Enjoy reading!

INTRODUCERE

În perioada 10 februarie - 4 iunie 2023, *Rijksmuseum* din Amsterdam a organizat cea mai mare expoziție Johannes Vermeer din istorie, reușind să aducă la un loc majoritatea lucrărilor lui și să le ofere spre contemplare publicului iubitor de artă. Din păcate, numai puțini pământeni au putut vizita expoziția, biletele fiind vândute on-line în primele 3 zile de la inaugurare. Ceilalți au ca alternativă să călătorească din Japonia până în America, trecând bineînțeles prin multe țări europene, pentru a admira individual lucrările artistului olandez sau să meargă la Delft, la *Centrul Cultural Vermeer*, și să admire cele 37 de lucrări ale sale, bineînțeles în copie.

Se presupune că Vermeer a pictat între 40 și 60 de lucrări în toată viața sa, dar numai 37 dintre ele sunt cunoscute de noi. Dintre acestea, cinci au subiecte clasice sau biblice, două sunt peisaje, patru portrete de femei și 26 scene de interior.

În această carte, vă prezentăm toate cele 37 de lucrări ale lui Vermeer pentru a descoperi împreună o lume plină de lumină, pace, liniște și istorii misterioase.

Johannes Vermeer a trăit toată viața la Delft (1632-1675), în Secolul de Aur al Țărilor de Jos¹, atunci când țara sa natală era una din cele mai bogate din Europa și principala putere maritimă din lume. A fost contemporan cu Rembrandt și cu toți marii pictori din cea mai importantă perioadă a picturii olandeze. Nu a

INTRODUCTION

From February 10 to June 4, 2023, *The Rijksmuseum* in Amsterdam organized the largest Johannes Vermeer exhibition in history, managing to bring together most of his works and offer them for contemplation to the art-loving public. Unfortunately, only a few earthlings were able to visit the exhibition, as tickets were sold online in the first 3 days after the inauguration. The others have the alternative of traveling from Japan to America, passing through many European countries, of course, to admire the works of the Dutch artist individually, or to go to Delft, to the *Vermeer Cultural Center*, and admire his 37 works, of course in copy.

It is assumed that Vermeer painted between 40 and 60 works in his entire life, but only 37 of them are known to us. Of these, five have classical or biblical subjects, two are landscapes, four portraits of women and 26 interior scenes.

In this book, we present all 37 of Vermeer's works to discover together a world full of light, peace, tranquility, and mysterious stories.

Johannes Vermeer lived his entire life in Delft (1632-1675), during the Dutch Golden Age¹, when his native country was one of the richest in Europe and the world's leading maritime power. He was a contemporary of Rembrandt and all the great painters of the most important period of Dutch painting. He left no notes or

VEDERE DIN DELFT (GEZICHT OP DELFT)

ulei pe pânză, 98,5 x 117,5 cm, cca. 1660-1663

Mauritshuis, Haga

Una din cele mai cunoscute lucrări ale lui Vermeer, foarte admirată de Marcel Proust, cel care a amintit-o în celebrul său roman *În căutarea timpului pierdut* și care a scris într-o scrisoare adresată unui prieten: „*De cum am văzut Vedere din Delft în muzeul din Haga, am știut că am văzut cel mai frumos tablou din lume.*” După cercetările făcute asupra luminii și umbrelor de pe pânză, mai mulți specialiști, printre care și profesorul de astronomie Donald Olson de la *Universitatea de Stat* din Texas, au concluzionat că lucrarea este realizată într-o dimineață de toamnă²⁶, în jurul orei opt, iar lipsa clopotelor din turnul *Nieuwe Kerk (Biserica Nouă)* o datează în 1660–1661. Se pare că Vermeer a pictat acest peisaj urban din atelierul său, situat la etajul tavernei *Mechelen*, în partea de sud-est a orașului. Privind spre nord-vest a reprezentat *Poarta Schiedam* în mijlocul compoziției, cu acoperișul roșu al lungii clădiri a *Arsenalului* în spatele său, și *Poarta Rotterdam* în dreapta, toate reflectate în apa râului Schie. Spre deosebire de portul aglomerat din lucrările altor pictori din secolul XVII, Vermeer a pictat doar câțiva oameni pe chei și câteva ambarcațiuni plutind pe apă. În stânga *Bisericii Noi* (locul în care a fost botezat artistul și înmormântate mama și sora lui mai mare)

se află turnul fabricii de bere *De Papegaey (Papagali)* și vârful turnului *Oude Kerk (Biserica Veche)*. Jumătatea superioară a picturii este dominată de un cer înnorat, iar norul întunecat sugerează că peste oraș tocmai a trecut o ploaie. Lucrarea se află în posesia celebrului *Mauritshuis* încă de la înființarea acestuia, în 1822, când a fost cumpărată la o licitație pentru suma de 2.900 de guldeni.





VIEW OF DELFT (GEZICHT OP DELFT)

oil on canvas, 38 3/4 x 46 1/4 in, c. 1660-1663

Mauritshuis, The Hague

One of Vermeer's most famous works, greatly admired by Marcel Proust, who mentioned it in his famous novel *In Search of Lost Time* and who wrote in a letter to a friend: "*From the moment that I saw View from Delft in a museum in The Hague, I knew I had seen the most beautiful painting in the world.*" After researching the light and shadows of the canvas, several specialists, including Professor of astronomy Donald Olson at *Texas State University*, concluded that the work was done on an autumn²⁶ morning, around 8 o'clock, and the lack of bells from the tower of the *Nieuwe Kerk (New Church)* dates it to 1660–1661. Vermeer appears to have painted this cityscape from his studio, located on the first floor of the *Mechelen* tavern in the southeast of the city. Looking towards the north-west he represented the *Schiedam Gate* in the middle of the composition, with the red roof of the long Arsenal building behind him, and the *Rotterdam Gate* to the right, all reflected in the water of the river Schie. Unlike the crowded harbor in the works of other seventeenth-century painters, Vermeer painted only a few people on the quays and a few boats floating on the water. To the left of the *New Church* (the place where the artist was baptized and his mother and older sister were buried) is the *De Papegaey (Parrots)* brewery tower

and the top of the *Oude Kerk (Old Church)* tower. The upper half of the painting is dominated by a cloudy sky, and the dark cloud suggests that a rain has just passed over the city. The work has been in the possession of the famous *Mauritshuis* since its foundation in 1822, when it was bought at an auction for 2,900 guilders.

¹ Succinta prezentare a vieții și activității lui Vermeer din această introducere a fost făcută pe baza informațiilor oferite de istoricul de artă Arthur K. Wheelock Jr. în catalogul expoziției *Johannes Vermeer* de la National Gallery of Art din Washington, din perioada 12 noiembrie 1995 - 11 februarie 1996.

The brief presentation of Vermeer's life and work in this introduction was based on information provided by art historian Arthur K. Wheelock Jr. in the catalog of the *Johannes Vermeer* exhibition at the National Gallery of Art in Washington, from November 12, 1995 to February 11, 1996.

² Sunt încă destule controverse privind datarea lucrărilor lui Vermeer. *Diana și nimfele sale* este considerată prima operă a pictorului de către Walter Liedtke, Michiel C. Plomp, Axel Rüger în lucrarea *Vermeer and the Delft School*, 2001, precum și de Wayne Franits în *Vermeer*, 2015.

There is still considerable controversy regarding the dating of Vermeer's pictures. *Diana and Her Nymphs* is considered the painter's first artwork by Walter Liedtke, Michiel C. Plomp, Axel Rüger in *Vermeer and the Delft School*, 2001, and by Wayne Franits in *Vermeer*, 2015.

³ Walter Liedtke, Michiel C. Plomp, Axel Rüger, *Vermeer and the Delft School*, 2001.

⁴ Idem ³

⁵ Christie's, *Saint Praxedis by Johannes Vermeer*, 2014.

⁶ *Rijksmuseum upgrades three Vermeers ahead of blockbuster show - but not everyone agrees*, The Art Newspaper, 2022.

⁷ Afirmație susținută, printre alții, și de profesorul de istoria artei Egbert Haverkamp-Begemann, citat de Essential Vermeer 5.0

This statement is supported, among others, by art history professor Egbert Haverkamp-Begemann, quoted by Essential Vermeer 5.0 (www.essentialvermeer.com/catalogue/praxedis.html#top).

⁸ Essential Vermeer 5.0 - *The painting's story* (https://www.essentialvermeer.com/catalogue/christ_in_the_house_of_mary_and_martha.html#top).

⁹ Nanette Salomon - *Vermeer's Women*, The Practice of Cultural Analysis: Exposing Interdisciplinary Interpretation, Stanford University Press, 1999.

¹⁰ John Michael Montias - *Vermeer and His Milieu: A Web of Social History*, Princeton University Press, 1991.

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(https://www.essentialvermeer.com/fakes_thefts_school_of_delft_lost_sp/lost_self_portrait.html).

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The claims are presented on Wikipedia webpage with reference to Benjamin Binstock's book - *Vermeer's Family Secrets. Genius, Discovery, and the Unknown Apprentice*, 2009.

¹³ Pieter Swillens și Eduard Trautscholdt sunt menționați de Walter Liedtke, Michiel C. Plomp, Axel Rürger în lucrarea *Vermeer and the Delft School*, 2001.

Pieter Swillens and Eduard Trautscholdt are mentioned by Walter Liedtke, Michiel C. Plomp, Axel Rürger in *Vermeer and the Delft School*, 2001.

¹⁴ Idem ³

¹⁵ Essential Vermeer 5.0 - *Dutch women in the 17th century*
(www.essentialvermeer.com/catalogue/milkmaid.html).

¹⁶ Tessa Solomon - *Restoration of Vermeer Painting in Germany Reveals Hidden Image of Cupid*, 2021.

¹⁷ Frans Grijzenhout - *Vermeer's The Little Street. A View of the Penspoort in Delft*, 2015.

¹⁸ Wikipedia (https://en.wikipedia.org/wiki/Officer_and_Laughing_Girl).

¹⁹ Idem ¹⁷

²⁰ Ivan Gaskell & Michiel Jonker - *Vermeer Studies*, 1998.

²¹ Idem ¹⁵

²² Arthur K. Wheelock Jr. - *Vermeer*, 1995.

²³ Idem ³

²⁴ Teorie enunțată de cercetătorul Huib J. Zuidervaart și publicată pe pagina de internet a Royal Netherlands Academy of Arts and Sciences (KNAW)

Theory stated by researcher Huib J. Zuidervaart and published on The Royal Netherlands Academy of Arts and Sciences (KNAW) website (https://pure.knaw.nl/ws/files/12135986/2019_05_23_Zuidervaart_A_New_The_ory_on_the_Origin_of_Two_Paintings_by_Vermeer.pdf).

²⁵ Wikipedia (https://en.wikipedia.org/wiki/Girl_Interrupted_at_Her_Music).

²⁶ The Guardian - *Astronomer claims to have pinpointed date of Vermeer's View of Delft*, July 22, 2020.

²⁷ The Royal Collectin London website

(https://web.archive.org/web/20101202120543/http://www.royalcollection.org.uk/e_gallery/object.asp?object=405346&row=0&detail=about).

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²⁹ James A. Welu - *Vermeer: His Cartographic Sources*, 1975.

³⁰ James Boyd White - *The Edge of Meaning*, 2023.

³¹ Peter van der Krogt - *Vermeer's Blaeu Period*, 1998.

³² Robert D. Huerta - *Vermeer and Plato: Painting the Ideal*, 2005.

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³⁵ Walter Liedtke citat de Essential Vermeer

Walter Liedtke quoted by Essential Vermeer (https://www.essentialvermeer.com/catalogue/young_woman_with_a_water_pitcher.html#top).

³⁶ Din lucrarea *Vermeer's Masterpiece The Milkmaid / Johannes Vermeer (Dutch, 1632-1675) / Woman with a Lute, about 1662-63*, publicată pe pagina de internet a Metropolitan Museum of Art din New York și citată de Wikipedia (accesată la data de 20 September 2009).

From *Vermeer's Masterpiece The Milkmaid / Johannes Vermeer (Dutch, 1632-1675) / Woman with a Lute, about 1662-63*, published on the website of the Metropolitan Museum of Art, New York and cited by Wikipedia (retrieved September 20, 2009).

³⁷ Idem ³⁵

³⁸ Idem ³⁵

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- ⁴¹ Martin Bailey - *Tests reveal secrets of four Vermeer paintings - including their authenticity - in Washington, DC show* – The Art Newspaper, 2022. (<https://www.theartnewspaper.com/2022/08/15/tests-reveal-secrets-of-four-vermeer-paintingsincluding-whether-they-are-authenticin-washington-dc-show>).
- ⁴² Essential Vermeer 5.0 - *A hidden portrait* (https://www.essentialvermeer.com/catalogue/girl_with_a_red_hat.html#top).
- ⁴³ Idem ³⁹
- ⁴⁴ Rankin, Jennifer - *When is a Vermeer not a Vermeer? Reputations on the line over authenticity of artwork*, The Guardian, 2023 (<https://www.theguardian.com/artanddesign/2023/jan/02/vermeer-row-authenticity-girl-with-a-flute-painting>).
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- ⁴⁷ Garden Museum website (<https://www.gardnermuseum.org>).
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- ⁵³ Catherine Hinckley - *Austrian Panel Rejects Claim for Vermeer Bought by Hitler*, Bloomberg, 2011.
- ⁵⁴ Idem ³
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⁵⁸ Essential Vermeer 5.0 - *One of the first paintings by Vermeer to be reproduced* (https://www.essentialvermeer.com/catalogue/mistress_and_maid.html#top).

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Information published by Klaas van Berkel in the article *Vermeer, Van Leeuwenhoek en De Astronoom* in the magazine *Vrij Nederland*, February 24, 1996.

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⁶⁷ Essential Vermeer 5.0 - *Dutch women in the 17th-century household* (<https://www.essentialvermeer.com/catalogue/lacemaker.html#top>).

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- p. 87: **Fată cu pălărie roșie / Girl with a Red Hat / Meisje met de rode hoed**
ulei pe lemn, 23,2 x 18,1 cm, cca. 1665-1667
oil on panel, 9 1/8 x 7 1/8 in, c. 1665-1667
- p. 89: **Fată cu flaut / Girl with a Flute / Meisje met de fluit**
ulei pe lemn, 20 x 17,8 cm, cca. 1665-1670
oil on panel, 7 7/8 x 7 in, c. 1665-1670
- p. 93: **Fata cu cercei de perle / The Girl with a Pearl Earring / Meisje met de parel**
ulei pe pânză, 46,5 x 40 cm, cca. 1665-1667
oil on canvas, 18 1/4 x 15 1/4 in, c. 1665-1667
- p. 95: **Concertul / The Concert / Het concert**
ulei pe pânză, 72,5 x 64,7 cm, cca. 1663-1666
oil on canvas, 28 1/2 x 25 1/2 in, c. 1663-1666
- p. 99: **Arta picturii / The Art of Painting / De schilderkonst**
ulei pe pânză, 120 x 100 cm, cca. 1662-1668
oil on canvas, 47 1/4 x 39 3/8 in, c. 1662-1668

p. 103: **Studiul unei tinere femei / Study of a Young Woman / Meisjeskopje**

ulei pe pânză, 44,5 x 40 cm, cca. 1665-1674

oil on canvas, 17 1/2 x 15 3/4 in, c. 1665-1674

p. 107: **Stăpână și servitoare / Mistress and Maid / Dame en dienstbode**

ulei pe pânză, 90,2 x 78,7 cm, cca. 1666-1668

oil on canvas, 35 1/2 x 31 in, c. 1666-1668

p. 109: **Astronomul / The Astronomer / De astronoom**

ulei pe pânză, 50 x 45 cm, 1668

oil on canvas, 19 5/8 x 17 3/4 in, 1668

p. 113: **Geograful / The Geographer / De geograaf**

ulei pe pânză, 53 x 46,6 cm, cca. 1668-1669

oil on canvas, 20 7/8 x 18 1/4 in, c. 1668-1669

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ulei pe pânză, 24,5 x 21 cm, cca. 1669-1671

oil on canvas, 9 5/8 x 8 1/4 in, c. 1669-1671

p. 119: **Scrisoarea de dragoste / The Love Letter / De liefdesbrief**

ulei pe pânză, 44 x 38,5 cm, cca. 1667-1670

oil on canvas, 17 3/8 x 15 1/8 in, c. 1667-1670

p. 121: **Cântăreța la chitară / The Guitar Player / De gitaarspeelster**

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p. 127: **Doamnă scriind o scrisoare și slujnica ei / Lady Writing a Letter with Her Maid / Schrijvende vrouw met dienstbode**

ulei pe pânză, 71,1 cm x 58,4 cm, cca. 1670-1671

oil on canvas, 28 x 23 in, c. 1670-1671

p. 131: **Alegoria credinței / The Allegory of Faith / Allegorie op het geloof**

ulei pe pânză, 114,3 cm x 88,9 cm, cca. 1670-1674

oil on canvas, 45 x 35 in, c. 1670-1674

p. 137: **O doamnă în picioare la virginal / A Lady Standing at a Virginal / Staande virginaalspeelster**

ulei pe pânză, 51,7 cm × 45,2 cm, cca. 1670-1674

oil on canvas, 20 3/8 × 17 3/4 in, c. 1670-1674

p. 139: **O doamnă așezată la virginal / A Lady Seated at a Virginal / Zittende virginaalspeelster**

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oil on canvas, 20 1/4 × 17 7/8 in, c. 1670-1675

p. 143: **O tânără așezată la virginal / A Young Woman Seated at the Virginal / Zittende vrouw aan het virginaal**

ulei pe pânză, 25,2 cm × 20 cm, cca. 1670

oil on canvas, 9 7/8 × 7 7/8 in, c. 1670

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