



HART MUSEUM

FROM
REMBRANDT
TO
VERMEER

Masterpieces from
The Leiden Collection

PRESS INFORMATION

9 APRIL – 24 AUGUST 2025

World-famous Old Master paintings from The Leiden Collection, including works by Rembrandt and Vermeer, coming to Amsterdam to mark the city's 750th anniversary

OPENING APRIL 2025: "FROM REMBRANDT TO VERMEER" AT H'ART MUSEUM

H'ART Museum in Amsterdam announces today additional details about its blockbuster exhibition *From Rembrandt to Vermeer, Masterpieces from The Leiden Collection* (April 9–August 24, 2025). For the presentation, 75 paintings by 27 artists will travel to Amsterdam as part of the celebration marking the city's 750th anniversary. Among the works returning to their country of origin are over a dozen astounding masterpieces by Rembrandt van Rijn (1606–1669) and the only remaining painting in private hands by Johannes Vermeer (1632–1675). This will be the first time that such a great number of masterpieces from The Leiden Collection, including all 18 of its Rembrandts, will be shown publicly in the Netherlands. The show will also re-introduce visitors to Vermeer's *Young Woman Seated at a Virginal* (1670–75), which recently underwent conservation and was placed in a period frame, providing a rare opportunity to enjoy this late work by the Delft master.



REMBRANDT VAN RIJN
Self-Portrait With Shaded Eyes, 1634



JOHANNES VERMEER
Young Woman Seated at a Virginal, ca. 1670–75

The Leiden Collection, founded in 2003 by Dr. Thomas S. Kaplan and his wife Daphne Recanati Kaplan, comprises some 220 paintings and drawings and represents one of the largest and most important private collections of 17th-century Dutch paintings. *From Rembrandt to Vermeer*, co-curated by H'ART Museum curator Birgit Boelens and The Leiden Collection curator Elizabeth Nogrady, follows the dynamic partnership first established between The Leiden Collection and H'ART Museum in 2023 with the highly successful exhibition *Rembrandt and His Contemporaries*. To mark this significant milestone for the city of Amsterdam, the collectors have committed to this extraordinary, grand-scale exhibition — presenting audiences with new and complementary themes found in The Leiden Collection's deep and abundant holdings.

This most vibrant display draws from The Leiden Collection's unique strength, namely the depiction of humanity in all its facets. The show will be organized thematically and focus on the daily life and character of the Dutch people in seventeenth-century Amsterdam as well as other urban centers in The Netherlands.

The character and spirit of the Dutch people, as seen through portraiture, constitutes a major component of this exhibition. *From Rembrandt to Vermeer* will include both formal portraits of wealthy burgers and *tronies*, or character studies, of individuals from a range of social classes — providing viewers with a truly outstanding opportunity to enjoy multiple artists' self-portraits.

The exhibition will also display engaging paintings that depict the preparing and marketing of foods, as well as men playing cards, youths reading, and women writing letters or playing music. The spiritual aspects of seventeenth-century family life will also be represented, as alluded to in scenes of prayer or in moralizing subjects that hung in their homes.

Rembrandt van Rijn stands at the center of the show. The Leiden Collection's impressive holdings come from all periods of the master's career, but particularly from the 1630s, soon after he had moved from his native Leiden to Amsterdam. The exhibition will also feature works by Amsterdam artists intimately connected to Rembrandt — including his teacher, Pieter Lastman, as well as students and followers, among them Ferdinand Bol, Govaert Flinck, and Arent de Gelder.

Another central facet of this show will be works with a variety of subjects by artists from Leiden, many of whom shared a studio or trained with another artist, gaining inspiration from the imagery of their predecessors and peers. The exhibition features, for instance, seminal works by Rembrandt's friend and rival Jan Lievens, his student Gerrit Dou, and artists who painted in Dou's *fijnschilder* tradition, such as Frans van Mieris the Elder and Godefridus Schalcken. Also represented will be exceptional paintings by Dutch masters working in Utrecht, Haarlem, Deventer, and The Hague: among them Hendrick ter Brugghen, Frans Hals, Jan Steen, Gerard ter Borch, and Caspar Netscher, as well as, from Delft, Johannes Vermeer.

A PROFOUND PASSION FOR REMBRANDT

Dr. Thomas S. Kaplan said: "It is incredibly meaningful to be back at H'ART Museum on the occasion of Amsterdam's 750th anniversary. This magnificent city is where Rembrandt established his career and where he executed many of his most enduring and consequential works. My wife and I simply could not think of a more fitting tribute to the master than to bring home all of his paintings in The Leiden Collection in celebration of this milestone anniversary. We look forward to sharing these masterpieces with visitors from Amsterdam and beyond, and indeed to deepening our collective understanding of this remarkable era in Dutch history with the city's residents, who so warmly embraced us in 2023."

Dr. Kaplan's first acquisition of 17th-century Dutch art began with a small work by Gerrit Dou, Rembrandt's first pupil in Leiden. The Leiden Collection, named after Rembrandt's native city, grew to primarily focus on the works of Rembrandt and his followers, illuminating the personalities and themes that shaped Dutch painting

over five generations. The first work by Rembrandt to enter the Collection was the captivating drawing made from life, *Young Lion Resting* (1638–42), which will be on view in the exhibition alongside the 17 paintings by the master. It holds particular personal significance for Kaplan, who is also the founder of Panthera, the world's leading organization dedicated to the preservation of big cats and their ecosystem.

Highlights of the paintings featured in the exhibition abound. One momentous work that exemplifies the show's theme of daily life is *Study of a Woman in a White Cap* (ca. 1640) — the first painting by Rembrandt to enter The Leiden Collection. This most moving profile depiction of a woman wearing a white cap seems not to have been conceived as a formal portrait, but rather as a study that captures the individual character of her appearance and fleeting facial expression, indicative of a complex inner life. Additionally, the specific attention paid to her costume, including the flat plain collar, identifies her as a servant, raising the possibility that she may have worked in Rembrandt's own home.

In the galleries of H'ART Museum, visitors will also encounter a lively array of figures rendered by artists using a wide range of artistic techniques. They appear in a variety of costumes and engage in diverse activities. Among them stand a youthful Prince Rupert of the Palatinate, wearing a luminous costume in Jan Lievens's *Boy in a Cape and Turban* (ca. 1631); the formidable market worker in Gabriel Metsu's monumental *Woman Selling Game from a Stall* (ca. 1653–54); the confident young man relaxing on the roadside in Frans van Mieris's *Traveler at Rest* (ca. 1657); or the pious family breaking bread in Jan Steen's *Prayer Before the Meal* (1660). The exhibition will also feature the public's favorite work from the previous exhibition *Rembrandt and His Contemporaries: Bust of a Bearded Old Man* (1633), the smallest painting Rembrandt ever created.

ART AND LIFE IN REMBRANDT'S TIME

A fully illustrated, 150-page, bilingual catalogue, with entries on each painting, will accompany the exhibition. Edited by Arthur K. Wheelock Jr., it will feature introductory essays by Wheelock and Kaplan, as well as texts describing rich and varied aspects of 17th-century life by a multi-disciplinary group of scholars. The authors of these essays are Els de Baan, who explores aspects of women's dress in the seventeenth-century Dutch Republic; Han Bakker, who presents an overview of literary culture and the intellectual climate in the Netherlands, particularly Amsterdam; Wouter van Elburg, who offers readers a tour of the types of canal houses that were built in the seventeenth century; Janny van der Hijden, who describes food markets in the Netherlands of the 1600s; Weixuan Li, who investigates the rooms within Dutch homes; and Leonore van Sloten, who illuminates the role of music in paintings from The Leiden Collection.

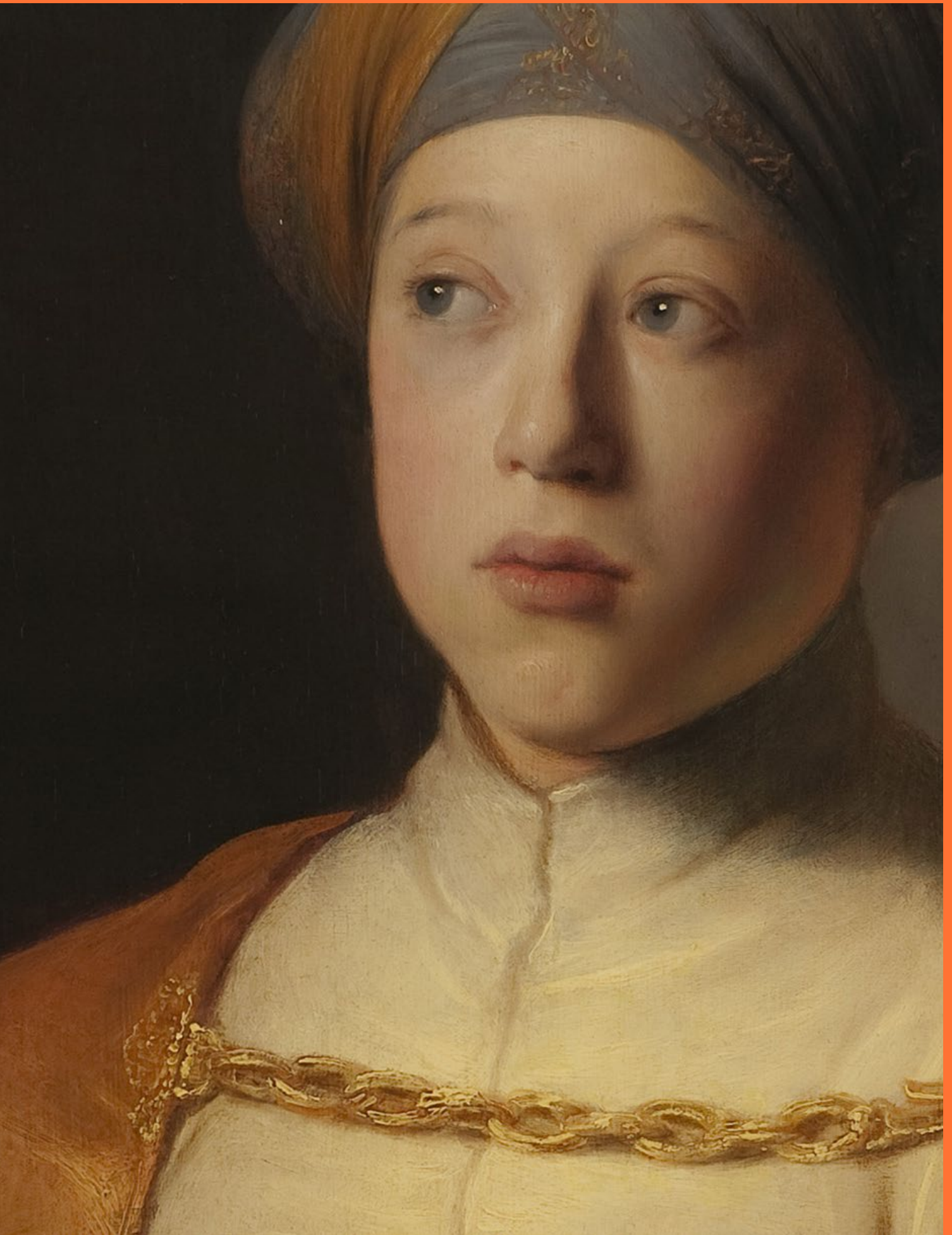
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CONTACT H'ART MUSEUM

Press and Marketing Communications Department
Madeline van Vliet, Stella Küçüksen and JP Verhagen
+31 (0)20 530 87 55
pressooffice@hartmuseum.nl

Background information



Background story

ESSAY FROM THE EXHIBITION CATALOGUE

Art and Life in Rembrandt's Time. Written by Arthur K. Wheelock Jr. (senior advisor, The Leiden Collection)

This catalogue *Art and Life in Rembrandt's Time*, accompanies the exhibition at the H'ART Museum of seventy-five Dutch seventeenth century paintings from The Leiden Collection commemorating the 750th anniversary of Amsterdam. Although Rembrandt's paintings are at the exhibition's core, it is not a monographic show. The exhibition includes exceptional works by Dutch artists from multiple urban centers, among them, of course, Amsterdam and Rembrandt's native Leiden, but also Utrecht, Haarlem, Deventer, The Hague, and Delft. Importantly, the paintings are arranged thematically and not by artist. The exhibition's themes evoke important aspects of the daily life in Amsterdam and, more broadly, in the Netherlands.



JOHANNES VERMEER

Young Woman Seated at a Virginal, ca. 1670–75

This exhibition draws from The Leiden Collection's great strength, which is the depiction of humanity in all its facets, from portraits and genre scenes to biblical and mythological subjects. One continually senses the indomitable spirit of the Dutch people as one walks through the show, not only when marveling at Rembrandt's formal portraits of wealthy burgers,

BACKGROUND INFORMATION

but also when viewing his expressive *tronies* (character studies) of men and women from a range of social classes. Other paintings by artists such as Gerard Dou, Gabriel Metsu, and Frans van Mieris from Leiden, and Gerrit ter Borch from Deventer, feature activities that engaged the Dutch in their everyday lives, both within and without the home. Some paintings depict the marketing and preparing of foods, others show artists in their studios, learned scholars at desks overflowing with books, or women intently writing letters. The pleasures of music, a major theme in the exhibition,

is highlighted by Johannes Vermeer's *Young Woman Seated at a Virginal*, the only painting by this Delft master in private hands. Vermeer's small masterpiece has recently been conserved and reframed in anticipation of this exhibition. Finally, the spiritual aspects of seventeenth-century life are not only reflected in Jan Steen's painting of a family at prayer before a meal, and but also in the biblical and mythological paintings that hung in Dutch homes, among them Hendrick ter Brugghen's *Allegory of Faith* (see image below).

HENDRICK TER BRUGGHEN

Allegory of Faith, ca. 1626



PRESS INFORMATION

INTRODUCTORY ESSAYS

While this text focuses primarily on the role of Rembrandt in this exhibition, it also introduces other essays in the catalogue that provide information about Amsterdam's social and physical character; the importance of trade and commerce for this important port city; and the important themes of music and fashion in Dutch culture. In the first of these texts, Han Bakker examines the cultural milieu of Amsterdam that inspired Rembrandt and his contemporaries. Bakker emphasizes that books, maps, theatrical productions, and newspapers published in Amsterdam were distributed throughout the Netherlands. He also notes that Amsterdam's vibrant marketplace of ideas developed because of its relative religious tolerance, which permitted publishers to print texts reflecting Protestant, Catholic, Jewish, and Muslim traditions. Janny van der Heijden writes about the fundamental questions of what people ate and where they shopped for food. As Amsterdam grew exponentially throughout the century, markets began to specialize in selling different types of foods, such as fish, vegetables, or meat. Fresh fruit was also available, sometimes imported from Italy. Although the diet of Amsterdammers varied according to one's economic status, bread and beer were everyday staples.

Wouter van Elburg describes the character of the elegant homes lining Amsterdam's tree-lined canals. While the city encouraged a certain uniformity of structure to create a harmonious ambiance, Amsterdam's wealthier citizens took pride in decorating the interiors of their dwellings with expensive tapestries, chandeliers, furniture and paintings. Weixuan Li explains that paintings were not a luxury reserved for the elite, but an integral part of daily life of its ordinary citizens. She identifies three basic types of Amsterdam homes and explains that the size and type of the home affected how paintings were displayed.

Leonore van Sloten emphasizes that music was widely popular throughout in the Netherlands, both within and without the home. Church bells rang throughout the land, and organ music was often to be heard in churches. Music books were widely available, and poets often composed songs to accompany these texts. Common people sang and played instruments both in public and in their homes as is evident in the essay's illustrations of paintings by artists who lived in different Dutch cities, including Leiden, Delft, Haarlem, Rotterdam, and Deventer. Els de Baan's essay explores a fascinating aspect of women's fashion. She explains that Dutch women often hung earrings from "oorijzers" rather than from earlobes. As evident in some of the paintings she illustrates, "oorijzers" were worn under a woman's cap or headcovering.

CATALOGUE OF THE EXHIBITION

Elizabeth Nogrady, curator of The Leiden Collection, and Caroline Van Cauwenberge, Digital Content Coordinator at The Leiden Collection, have compiled entries on each of the works in the exhibition, prefaced by a short introduction on the character and ethos of The Leiden Collection. The sequence of the paintings in the catalogue reflects the thematic installation of works in the exhibition.

REMBRANDT

Rembrandt's enormous presence is felt throughout the exhibition because of the broad scope of his work, which ranges from early genre/allegorical paintings he executed in Leiden to the expressive *tronies*, formal portraits, and compelling history paintings he created after he moved to Amsterdam. Rembrandt's powerful personality is evident through his self-portrait, but also through his enormous impact on colleagues and students, including Jan Lievens, Gerard Dou, Govert Flinck, and Ferdinand Bol.

Rembrandt was born in Leiden on July 15, 1606 into the middleclass family of Harmen Gerritsz van Rijn, and his wife, Neeltgen van Zuytbrouck.^[1] The young Rembrandt's natural instincts, according to an early biographer, were "toward the art of painting and drawing."^[2] Nevertheless, his family sent him to the Leiden Latin School and to the University of Leiden, where he was enrolled in the early 1620s. This education gave Rembrandt a solid foundation in theology and the literature of classical antiquity. A familiarity with Biblical narratives and Roman mythology provided Rembrandt with the intellectual framework for becoming a history painter, then understood to be the most noble and prestigious genre of painting for an artist.



**REMBRANDT
VAN RIJN**

*Self-portrait with
Shaded Eyes, 1634*



**PIETER
LASTMAN**

*David Gives Uriah
a Letter for Joab,
1619.*

JAN LIEVENS

Card Players, ca. 1625



Rembrandt was raised as a Protestant, yet his family's sympathies lay with the Remonstrants, a faction of the Dutch Reformed Church that opposed the Orthodox Calvinists' strict position on predestination, the belief that God has determined all events, including individual salvation. Although Rembrandt's own religious views are not known, the importance that the Remonstrants placed on personal faith is consistent with Rembrandt's emphasis in his artwork on the inner life of his subjects.

Rembrandt would eventually have important contacts with individuals from a wide range of religious traditions, including Catholics and Mennonites, who would broaden the perspective he had derived from his family. He had many associations with Jews — not only individuals who served as models for his *tronies* but also those who commissioned paintings and etchings from him. This acceptance of and engagement with different religious traditions helps account for the broad humanity of his art.

In Leiden, Rembrandt found a sympathetic colleague in Jan Lievens, who, at an early age, had already established himself as a precocious master. Both young artists aspired to become history painters, and each — Lievens, in 1617 and Rembrandt in 1625 — travelled to Amsterdam to study with Pieter Lastman, the preeminent history painter of the day. Lastman taught them how to depict narrative episodes from mythology and the Bible, such as in his *David Gives Uriah a Letter for Joab*.

Around 1620 Lievens apparently continued his training with Gerrit van Honthorst, who had just returned to Utrecht from a stay in Rome where he had seen paintings by Caravaggio with dramatic chiaroscuro effects (contrasts of light and dark). Van Honthorst, like his Utrecht contemporary, Hendrick ter Brugghen, embraced Caravaggio's revolutionary style of painting and often painted candle-lit scenes. Lievens enthusiastically embraced this manner of painting in both his history paintings and scenes of daily life, such as the *Card Players* of ca. 1625. Strikingly, Rembrandt was the model for the seated figure holding a pipe, the earliest known depiction of this young Leiden artist. The two artists knew each other well, and perhaps even shared a studio.

Rembrandt painted his multi-panel *Allegory of the Senses*, around this time, presumably in Lievens's workshop. Three paintings from this series are in the exhibition: *Unconscious Patient (Allegory of Smell)*, *Stone Operation (Allegory of Touch)*, and *Three Musicians (Allegory of Hearing)*. In these works Rembrandt fully embraced Lievens's modern manner, including his bold brushstrokes, strong chiaroscuro effects, closely cropped composition, and sense of humor. Moreover, just as Rembrandt is an actor in the *Card Players*, the young Lievens is a participant in *Allegory of Hearing*, the earliest known image of that artist.

Lievens's and Rembrandt's innate artistic abilities brought them great notoriety. Their fame spread to The Hague and to Constantijn Huygens, a great connoisseur and Secretary to the Prince of Orange. Huygens traveled to Leiden in 1628–29 to see these two young artists, a visit that was consequential for their careers. Huygens, who admired the paintings of both artists, arranged for princely commissions that were important for their careers. Lievens subsequently received a commission to portray Prince Rupert of the Palatinate, a nephew of the Prince of Orange. In this stunning painting, Lievens depicted the prince dressed in a golden cape and a blue and gold turban festooned with the soaring plume of a bird of paradise.

In 1628, the very year that Huygens ventured to Leiden, Rembrandt engaged the first of his many students, Gerard Dou. Dou, who remained in Leiden after Rembrandt moved to Amsterdam in the early 1630s, soon became head of the Leiden school of *fijnschilders* (fine painters), which included the "prince" among his students, Frans van Mieris. This exhibition includes an excellent selection of the remarkably refined genre scenes and portraits that Dou, Van Mieris, and other *fijnschilders*, continued to execute until the end of the century.

Rembrandt, Lievens, Dou and Van Mieris were all captivated with the challenge of rendering the human face in expressive head studies known as *tronies*. Aside from studying their own expressions in mirrors, they also painted *tronies* of family members, friends, and working-class people. They were particularly fascinated with the countenances of the old, for in age



JAN LIEVENS

Boy in a Cape and Turban (Portrait of Prince Rupert of the Palatinate), ca. 1631

they found "character," whether in the creases lining a wizened visage or in the wisdom that radiated from experiencing the vagaries of life. One of Rembrandt's most compelling *tronies* is *Bust of a Bearded Old Man*, a small painting on paper that he executed in 1633.

Rembrandt's bold and energetic brushstrokes — particularly those rendering the elder's furrowed brow, unkempt hair, and beard — create a particularly dynamic image.

In the early 1630s, Rembrandt relocated to Amsterdam, a much more cosmopolitan city than Leiden. Rembrandt initially lived with the art dealer Hendrik van Uylenburgh, who ran a so-called "academy," which was primarily a workshop for portrait commissions. [3] Rembrandt soon became head of Van Uylenburgh's enterprise, and quickly established his reputation as an outstanding portrait painter. In 1634, the year in which he married Saskia, Van Uylenburgh's younger cousin, Rembrandt portrayed himself as a successful artist gazing out at the viewer from beneath a dark beret.



REMBRANDT VAN RIJN

Portrait of a Man in a Red Coat, 1633

Rembrandt's portrait clientele admired the way he created lifelike images through his innovative poses, subtle rendering of flesh tones, and control of light and dark. These qualities are evident in *Young Girl in a Gold-Trimmed Cloak* 1632, where Rembrandt applied smoothly blended strokes to model the young woman's face and flowing touches of the brush to render her hair. In *Portrait of a Man in a Red Coat*, Rembrandt captured the sitter's engaging personality through his robust features, arched eyebrows, upwardly twirled moustache, and generous girth.

While he was in Van Uylenburgh's studio in the early-to-mid- 1630s, Rembrandt attracted several students who came to learn his method of painting, among them Govert Flinck and Ferdinand Bol, both of whom painted self-portraits based on Rembrandt's own works. As was customary in Dutch workshops, Rembrandt occasionally had pupils and assistants aid him in executing his commissioned portraits. In such instances, the master would paint the sitter's face and hands, while the assistant would help execute the costume, as was the case with *Portrait of Antonie Coopal*.

Rembrandt's active engagement in portraiture in Amsterdam during the 1630s did not preclude him from painting magnificent biblical and mythological scenes, among them *Minerva in Her Study* of 1635. Rembrandt depicted this Olympian goddess, whose facial features resemble those of Saskia, as the goddess of wisdom, engaged in learning and reflecting on scholarly discourse in a manner that connects directly to human experience. Rembrandt probably painted this work for one of Amsterdam's regents. These civic leaders believed that a peaceful environment was beneficial to international trade and hence to Amsterdam's prosperity. Rembrandt's intent, thus, was not solely to portray a mythological goddess, but also to demonstrate how her example could help guide contemporary social and political concerns.

REMBRANDT VAN RIJN (AND WORKSHOP)

Portrait of Antonie Coopal, 1635



The master's vigorous, unblended brushstrokes convey both her rugged outward appearance and her inner strength.

In 1639, five years after his marriage to Saskia, and at the height of his artistic success, Rembrandt purchased a large house on the Sint-Antoniesbreestraat, which was located in the Jewish Quarter of Amsterdam. To acquire the house, Rembrandt had to borrow heavily, at which time he assumed a debt that would eventually result in financial problems that would confront him in the mid-1650s. Rembrandt and Saskia had four children, but only Titus, born in 1641, survived infancy. After a long illness, Saskia died in 1642, the year Rembrandt painted his most renowned composition, *The Night Watch* (Rijksmuseum, Amsterdam). After Saskia's death, Rembrandt seemed to find comfort in depicting landscapes he saw while taking long walks in the countryside, but he also found solace in painting quiet and intimate interior scenes from the Bible, which reflected the new reality he faced as a single father to a small child. A study of a young girl, which Rembrandt adapted when painting the head of the Virgin Mary in one of his depictions of the *Holy Family*, is in the exhibition. Rembrandt often painted such *tronies* from live models prior to executing his biblical or mythological scenes.

In 1647, Rembrandt met Hendrickje Stoffels who would become his life-long companion. She cared for him and Titus until she died from the plague in 1663. However, even though they lived together, Rembrandt and Hendrickje never married. Partly because of public outrage over his domestic situation and partly because his dark, roughly brushed paintings had largely lost favor among younger patrons and Amsterdam's city fathers, Rembrandt was beset with financial difficulties. [4] In 1658, Rembrandt suffered the humiliation of seeing his possessions, including his large art collection, auctioned because of insolvency. He then moved to the artists' quarter in the Jordaan district of Amsterdam, eventually renting a relatively small house on the Rozengracht where he lived until he died in 1669. [5]

During the last years of his life, Rembrandt continued to paint biblical and mythological scenes as well as expressive portraits, among them *Portrait of a Seated Woman with Her Hands Clasped*. The name of elderly woman is not known, but her forceful visage, with its rough skin and pronounced features, is unforgettable. Although aged, the years had not taken away the intensity of her gaze or the alertness of her mind, qualities that Rembrandt captured in the woman's upright pose and tightly clasped hands. The master's vigorous, unblended brushstrokes convey both her rugged outward appearance and her inner strength.

REMBRANDT VAN RIJN

Portrait of a Seated Woman with Her Hands Clasped, 1660



Although Rembrandt continued to receive some portrait commissions during the 1660s, stylistic trends had veered away from his deeply personal manner of painting. His rough handling of paint and his often-inelegant figures were often criticized by late seveneenth-century critics. The refined style of portraiture that most Dutch patricians preferred can be appreciated with Caspar Netscher's striking portrayal of Susanna Huygens, which the artist executed in 1669. Using carefully blended brushstrokes, Netscher depicted Susanna, the youngest daughter of Constantijn Huygens, with smooth skin, fair features, and wearing a shimmering white satin gown. Her hair is arranged in an extravagant French-styled coiffure.

A more striking contemporary contrast of painting styles and fashion with this work and Rembrandt's *Portrait of a Seated Woman with Her Hands Clasped* can hardly be imagined.

With the French invasion of the Netherlands in 1672, French fashion became ever more prevalent. The elegant tastes and fashions prevalent in Dutch society are broadly reflected in the portraits and genre scenes that Dutch artists created at that time, particularly those painting in the Leiden *fijnschilder* tradition. The pleasures of music remained very much in vogue, as is evident in Johannes Vermeer's evocative painting of a *Young Woman Seated at a Virginal*, which the Delft master executed in the early-to-mid 1670s. Strikingly, despite having had many students during his long and eventful career, only one follower of Rembrandt continued to paint in his manner, Arent de Gelder. Two of De Gelder's powerful late works are unforgettable highlights in this exhibition.

This exhibition, with its generous loans from The Leiden Collection, contains some of Rembrandt's most compelling paintings, but also outstanding works by over twenty other Dutch artists from several important artistic centers. Together with this publication's insightful essays and informative catalogue entries, the exhibition provides a fascinating window into the intersection of art, humanity and everyday life in the Netherlands in the seventeenth century.

SOURCES

1: In writing this text I have benefited from two important scholarly resources in The Leiden Collection online catalogue: Piet Bakker's biography of Rembrandt van Rijn and H. Perry Chapman's essay "Rembrandt and The Leiden Collection." To access these texts, visit *The Leiden Collection Catalogue*, 4th ed. Edited by Arthur K. Wheelock Jr. and Elizabeth Nogrady with Caroline Van Cauwenberge. New York, 2023—. www.theleidencollection.com.

2: "Zijne natuyrlicke beweginghen alleen streckten tot de Schilder ende Teycken Conste." Jan Jansz. Orlers, *Beschrijvinge der Stadt Leyden* (Leiden, 1641), 375.

3: See Friso Lammertse and Jaap van der Veen, *Uylenburgh and Son: Art and Commerce from Rembrandt to De Lairese, 1625–1675* (Exh. cat. London, Dulwich Picture Gallery; Amsterdam, Museum Het Rembrandthuis) (Zwolle, 2006).

4: Rembrandt hoped to repay debts he had incurred with money he would receive from his large painting for one of the lunettes in the Amsterdam Town Hall, *The Conspiracy of Claudius Civilis* (Nationalmuseum, Stockholm). Rembrandt's composition, however, was rejected by city authorities in 1662.

5: For Rembrandt's bankruptcy, see Paul Crenshaw, *Rembrandt's Bankruptcy: The Artist, His Patrons, and the Art Market in Seventeenth-Century Netherlands* (New York, 2006). Hendrickje died in 1663 from the plague, and Titus died four years later, the victim of another epidemic. Rembrandt died on October 4, 1669, at age 63. He was buried in a rented grave in the Westerkerk, Amsterdam.

About The Leiden Collection

The Leiden Collection that Dr. Thomas S. Kaplan and his wife, Daphne Recanatì Kaplan, have built over the past two decades comprises some 220 paintings and drawings by many of the finest artists from the 17th century. It stands among the world's largest private assemblages of Dutch art from this period. Given its stated mission that these works are to be shared with the public, the Collection also constitutes a unique “lending library for Old Masters” — having provided paintings to more than eighty museums globally, for special exhibitions or long-term loans.

Named after Rembrandt van Rijn's birthplace, The Leiden Collection focuses on Rembrandt and his circle in Leiden and later in Amsterdam, illuminating both the personalities and themes that shaped Dutch art over five generations. At the core of the Collection are seventeen paintings and two drawings by Rembrandt — the largest private collection of works by the master.

The paintings and drawings by Rembrandt featured in The Leiden Collection span the artist's entire career. The earliest of these works are three allegorical paintings executed in the mid-1620s. These fascinating images from the series *The Allegory of the Senses* reveal Rembrandt's bold expressiveness during his Leiden period. The Collection also includes outstanding portraits produced after he moved to Amsterdam. Among these paintings are *Young Girl in a Gold-Trimmed Cloak* (1632) and *Portrait of a Man in a Red Coat* (1633), as well as his striking *Self-Portrait with Shaded Eyes* (1634). Aside from these formal portraits, the Collection also comprises a remarkable small grisaille oil sketch, *Bust of a Bearded Old Man*, signed and dated 1633, and a monumental history painting, *Minerva in Her Study*, dated 1635. Rembrandt's late period is represented by *Portrait of a Seated Woman with Her Hands Clasped*, signed and dated 1660.

The Leiden Collection is also notable for the numerous works by artists who were intimately connected to Rembrandt at various stages of his career — among them Pieter Lastman, under whom he studied in Amsterdam, and Jan Lievens, his early colleague in Leiden. The paintings by Lievens in the Collection, such as his stunning *Self-Portrait* (ca. 1629–30) and

In assembling The Leiden Collection, the Kaplans have favored paintings that depict the human figure

Boy in a Cape and Turban (ca. 1631), are renowned masterpieces. Rembrandt's importance as a teacher cannot be overstated and this particular aspect of his artistic legacy is well reflected in the Collection. It includes works by the artist's first known pupils in Leiden, Gerrit Dou and Isaac de Jouderville as well as those he taught and mentored in Amsterdam — among others, Ferdinand Bol, Govaert Flinck, Gerbrand van den Eeckhout, Samuel van Hoogstraten, Nicolaes Maes, and his last pupil, Arent de Gelder. A singular highlight of this group is Carel Fabritius's *Hagar and the Angel* (ca. 1645), the only one of the thirteen known paintings by this rarest of masters to remain in private hands.

Another eminent aspect of the Collection is the representation of paintings by Leiden *fijnschilders* — “fine manner painters” who flourished during mid-century under the influence of Gerrit Dou. Spanning the breadth of Dou's career, fourteen examples of his small-scale scenes inspired by everyday life appear in the Collection, including the great masterpiece *Scholar Interrupted at His Writing* (ca. 1635). The Leiden Collection also features many works by artists who trained with Dou — particularly Godefridus Schalcken, the great master of candlelight, and “the prince of his pupils,” Frans van Mieris. Among the fifteen paintings by Van Mieris in the Collection are *Young Woman Feeding a Parrot* (1663) and *Death of Lucretia* (1679), as well as works by Van Mieris's pupils and family members, among them Willem van Mieris. With the addition of paintings by the younger generation who studied with some of these masters, including Caspar Netscher, Michiel van Musscher, and Eglon van der Neer, the Collection offers an extensive survey of artists who responded enthusiastically to one another's works — both stylistically and thematically.

Beyond the exquisite paintings by the Leiden *fijnschilders*, the Collection comprises works by other artists who portrayed scenes of love and courtship within the upper class. The most celebrated of those is Johannes Vermeer's *Young Woman Seated at a Virginal* (ca. 1670–75), the sole privately held painting by the Delft master. Others include genre scenes and portraits by Gerard ter Borch, who was active in Deventer and The Hague, and by Gabriel Metsu, who worked in Leiden and Amsterdam. This group of paintings provides a remarkable window onto the evolving character of Dutch art and society in the third quarter of the seventeenth century.

Complementing these areas of focus are paintings that relate to Leiden or to Rembrandt traditions in more general terms. As an example, the Collection includes a powerful painting by Hendrick ter Brugghen, who depicted religious and mythological scenes with intense effects of light and dark that greatly influenced Rembrandt's early work. Jan Steen, who was also born in Leiden, is well represented in the Collection. Steen's nine autographed works display the wide range of his virtuoso painting techniques and subject matter — from the remarkably refined *Prayer Before the Meal* (1660) to the staggering mythological scene *Sacrifice of Iphigenia* (1671).

In assembling The Leiden Collection, the Kaplans have favored paintings that depict the human figure, particularly portraits, *tronies* (character studies), genre scenes, and history paintings — works whose stories link the present to the past and encompass recurring themes in Western civilization. Purposefully, the collectors have not sought to create a comprehensive survey of art produced in the Dutch Republic during the seventeenth century. Yet the more than eighty masters represented in The Leiden Collection — some

famous, some lesser-known — elegantly reflect and indeed honor the spectacular abundance of art produced in the country during that period.

Armed with their steadfast conviction about the perennial relevance of these masterpieces, the Kaplans have sought creative and innovative approaches in making the Collection useful to the world — as a vehicle for scholarship as well as a source of inspiration. In particular, they derive tremendous satisfaction from having created a “lending library for Old Masters,” freely available to curators and museum directors. In addition to continual loans to preeminent institutions worldwide, an ambitious educational outreach program supporting exhibitions and young scholars, as well as an extensive, scholarly online collection catalogue, are among several ways the Kaplans have realized their enduring commitment to “giving back.” Dr. Kaplan once observed that “through the lens of history, the most important gift we could give to Rembrandt and those artists we love will have been to stimulate greater interest in their legacy all over the world — not simply on the collecting side, but also in appreciating the Old Masters’ significance as cornerstones of both Western civilization and the common values that we hold so dear.” Central to the Kaplans’ mission is hence to secure Rembrandt’s position as the ultimate “Universal Artist” — one who influenced and liberated myriad luminaries that followed him, and whose “genetic markers” can be understood to reside in virtually all that is considered art today and everywhere.

Beginning in 2017, The Leiden Collection embarked on a campaign to share its artistic treasures with a broad, international public. After a decade of anonymous lending, the Collection presented a selection of highlights first at the Louvre in Paris. Other expanded exhibitions subsequently traveled to Beijing, Shanghai, Moscow, Saint Petersburg, and Abu Dhabi between 2017 and 2019 — illuminating the rich artistic dialogues that shape the Collection’s unique character. In doing so, the Kaplans aspire to build new bridges for Rembrandt and his peers toward a wider world, thereby helping ensure that the future of these artists is as glorious and consequential as their past.

Central to the Kaplans’ mission is to secure Rembrandt’s position as the ultimate universal artist

Biography



Photo: Aad Hoogendoorn

DR. THOMAS S. KAPLAN

Dr. Thomas S. Kaplan is a Franco-American entrepreneur, philanthropist, environmentalist, and art collector. He is the Chairman of precious metals-focused asset management firm The Electrum Group; past President and Chairman of the 92nd Street Y, New York, Manhattan's premier cultural and community center; Founder and former Executive Chairman of Panthera, the global leader in big cat

conservation; Founder of The Leiden Collection, the world's largest private collection of Rembrandt and Dutch 17th century art; and past Chairman of the International Alliance for the Protection of Heritage in Conflict Areas (ALIPH), a multilateral organization led by France, the United Arab Emirates, and the Kingdom of Saudi Arabia.

Dr. Kaplan earned his Bachelor's, Master's and Doctoral degrees in Modern History from the University of Oxford, ultimately specializing in revolutions and counter-insurgency. For the past three decades, he has applied geopolitical and historical insights to create high returns from investments in natural resources. Beginning with silver, and then platinum group and base metals as well as gold, he later moved into hydrocarbons. Since selling Leor Energy in 2007, when the company represented the fastest growing privately-held natural gas producer in the United States, Dr. Kaplan has focused on The Electrum Group — a precious metals-centered asset management firm acting in partnership with sovereign wealth funds. Electrum's current portfolio includes significant interests in some of the world's largest preproduction stage precious metal mining assets.

Dr. and Mrs. Kaplan are among the foremost advocates of wildlife conservation. Along with the late Dr. Alan Rabinowitz, they founded Panthera in 2006 to protect and preserve big cats and their ecosystems from extinction — an enterprise that now encompasses over a hundred partnerships in forty countries. In 2009, the Kaplans endowed the Recanati-Kaplan Center at Oxford's Wildlife Conservation Research Unit (WildCRU), creating the preeminent university-based center for felid conservation, and the Postgraduate

Diploma in International Wildlife Conservation Practice to train young conservationists from developing countries. In 2014, Dr. Kaplan launched the Global Alliance for Wild Cats, an international coalition of the world's leading environmental philanthropists, together with the then Crown Prince of Abu Dhabi, H.H. Sheikh Mohamed bin Zayed Al Nahyan, and other committed Chinese and Indian donors. In 2019, the Kingdom of Saudi Arabia officially joined the Global Alliance. Dr. Kaplan is also the Founder and Chairman of The Orianne Society, a U.S.-based environmental organization protecting imperiled reptiles and amphibians, and of the Indian Ocean Tortoise Alliance (IOTA), a Seychelles-based NGO dedicated to the preservation of Aldabra giant tortoises and island ecosystems.

In the arts, the Kaplans created The Leiden Collection, the world's largest private collection of Rembrandt and Dutch 17th century art. As the only dedicated "lending library" for Old Masters, the Collection has loaned paintings to over 80 museums, including the Metropolitan Museum, the National Galleries in Washington, D.C. and London, the Getty Museum, the Prado, and numerous other institutions. Starting in 2017, The Leiden Collection, which includes 19 works by Rembrandt, embarked on an international tour with an opening show at the Louvre in Paris. Since then, the exhibition has been received at the National Museum of China in Beijing, the Long Museum in Shanghai, the Pushkin Museum in Moscow, the State Hermitage in Saint Petersburg, Louvre Abu Dhabi, and H'ART Museum (then Hermitage Amsterdam).

From 2017 to 2023, Dr. Kaplan served as the Chairman of the International Alliance for the Protection of Heritage in Conflict Areas (ALIPH) — a Geneva-based foundation established by the governments of France and the United Arab Emirates. With members including other sovereign nations, international organizations, and leading experts, ALIPH finances the implementation of preventive, emergency response, and restoration programmes for cultural property in danger of destruction or damage on account of armed conflict. As of today, the foundation has supported over 400 projects in some 35 countries on 4 continents, including rapid interventions in post-crisis contexts such as the 2020 Beirut Port explosion, the COVID19 pandemic,

and the war in Ukraine. In 2019, he received from the World Monuments Fund the Hadrian Award — a recognition established in 1988 to honor international leaders who have advanced the preservation of world art and architecture.

In civic affairs, Dr. Kaplan chairs 92NY Talks — New York City's renowned forum for the sharing of ideas. He is a member of the Council on Foreign Relations and of the International Council of Harvard University's Belfer Center for Science and International Affairs. In 2011, together with General David Petraeus and Professor Graham Allison, he created the Recanati-Kaplan Intelligence Fellows Program at the Harvard Kennedy School — an initiative which brings together analysts and practitioners from friendly intelligence agencies to learn to "see around corners" by applying historical analysis to contemporary geopolitics. The only program of its kind in the world, it was joined in 2025 by Columbia and Yale universities. A similar effort for special forces officers — the Petraeus-Recanati-Kaplan Fellowship — was established in 2020 at Yale University's Jackson School of Global Affairs. In 2022, the Recanati-Kaplan Applied History Initiative was launched at the Cambridge Middle East and North Africa Forum, a think-tank based at the University of Cambridge, to inform Middle East policy with deep historical insight.

Among other distinctions, for services to France, Dr. Kaplan was appointed *Chevalier* (2012) — and subsequently promoted to *Officier* (2020) — in France's National Order of the Legion of Honor, as well as *Commandeur* in the Order of Arts and Letters (2017). In 2018, he was awarded the rank of *Officier* in the Order of Orange-Nassau for his efforts in disseminating Dutch culture and building bridges between people through art. The Kaplans have three children and reside in New York City and in Paris.

Further information



Meet the team

CURATORS



ELIZABETH NOGRADY

Curator
The Leiden Collection
New York
theleidencollection.com

As Curator of The Leiden Collection, Elizabeth Nogrady collaborates with institutions nationally and internationally, contributes to the scholarly online catalogue, and supports The Leiden Collection's commitment to educational outreach. Elizabeth began studying Dutch seventeenth-century art as an undergraduate at Vassar College in Poughkeepsie, NY and went on to receive an MA in art history from the University of Maryland, College Park, and a PhD from the Institute of Fine Arts, New York University. She has served as a fellow at the Morgan Library & Museum and the Metropolitan Museum of Art, and was a specialist in Old Master Paintings at Christie's. Before joining The Leiden Collection in 2023, she was the Andrew W. Mellon Curator of Academic Programs at Vassar's Loeb Art Center.



BIRGIT BOELENS

Exhibition Curator
H'ART Museum
hartmuseum.nl

Boelens is a curator at H'ART Museum (previously Hermitage Amsterdam) and De Nieuwe Kerk Amsterdam. Since 2000 she has created numerous art exhibitions to connect art with people and vice versa. Spanning a wide variety of exhibition themes, she has specialized in storytelling through art. Birgit obtained a MA in Art History from Leiden University. She started her professional career at the Wereldmuseum Rotterdam and has been a guest lecturer at the Faculty of Art History at the University of Amsterdam since 2023. Birgit was a member of a small team of exhibition curators who helped build Hermitage. She now continues her work at H'ART Museum, by creating exhibitions that provide meaningful experiences.

DESIGNERS



CARLO WIJNANDS

3D Exhibition Design
Amsterdam
carlowijnands.com



VANESSA VAN DAM

2D Exhibition Design
Amsterdam
vanessavandam.nl



STUDIO BERRY SLOK

Publicity Campaign
Amsterdam
studioberryslok.nl

Factsheet

EXHIBITION

From Rembrandt to Vermeer

Masterpieces from The Leiden Collection

DATES

Wed 9 april–Sun 24 August 2025

LOCATION

H'ART Museum, Amstel 51, Amsterdam

OPEN

Open daily, 10:00–17:00

CLOSED

Closed on Saturday 26 April due to national holiday (Kingsday)

VISITOR INFORMATION

+31 (0)20 530 87 55

PUBLICATION

Art and Life in Rembrandt's Time

Price: €34,95

ISBN: 978 94 625 8697 0 NUR 646

Publisher: WBOOKS | H'ART Museum

ADMISSION PRICES

Museum Pass	free
Adult	€27,50
Youth up to 17 years	free
Student/CJP	€17,50
VriendenLoterij VIP-kaart	free*
Iamsterdam City Card	free
GoCity	free
GetYourGuide/Tiqets	free
Stadspas	free
Members H'ART Museum	free
ICOM	free

* Special VriendenLoterij promotion: you may bring one guest for free when presenting your VIP-KAART.

FURTHER INFORMATION

MUSEUM SHOP

10:30–17:00, no ticket needed

GRAND CAFÉ

First floor, open 10:00–17:00. No ticket needed. From April until September, in good weather, the courtyard terrace is open from 10:00–17:30.

AUDITORIUM

Suitable for various purposes

MEETING ROOMS

Available for lectures and meetings

TOURINGCAR

In and out: Weesperstraat

Group entrance: Nieuwe Keizersgracht 1

BOAT

Jetty in front of main entrance Amstel

CAR

Parking garages: Dutch National Opera & Ballet, Waterlooplein, Markenhoven

PUBLIC TRANSPORT

Tram 14 (Waterlooplein), metro 51, 53, 54 (Waterlooplein, exit Nieuwe Herengracht)

ACCESSIBILITY

The entire building is easily accessible. Wheelchairs and walkers to borrow, reservation recommended. Two accessible parking spaces available, reservation required in advance: +31 (0)20 530 87 55.

For more information on accessibility see:

hartmuseum.nl/en/home/accessibility/

Colophon

CONTACT

Press and Marketing Communications Department
Madeline van Vliet, Stella Küçüksen & JP Verhagen
+31 (0)20 530 87 55
pressoffice@hartmuseum.nl

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FRONT

Rembrandt van Rijn, *Self-Portrait with Shaded Eyes*,
1634

IMAGE CREDITS

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