

Robert Gorter in his first two septennials:

Primary School: Crayenester School in Heemstede

Secondary School: Coornhert Lycem in Haarlem



Crayenesterschool in Heemstede (a suburb of Haarlem in the Netherlands)

Robert Gorter was born in Hoorn, the Netherlands, but grew up in the secluded area between **Haarlem** and **Zandvoort aan Zee**. Three of these suburbs with mainly larger villas with small parks around each villa are still known for the domiciles of upper middle class Dutch citizens: **Aerdenhout**, **Bloemendaal** and **Heemstede**.



At the beach on a sunny summer day in Zandvoort aan Zee





Typical day at the beach of Zandvoort aan Zee during an off-season

To obtain an impression of the environment where Robert Gorter grew up, a few pictures of villas in Aerdenhout and Heemstede which have been built for the better-off Dutch citizens through the centuries have been copied here.



Several neighbors of the Gorter's Family





Neighbors.....



Villa with roof of reed and a park around the house where his grandparents from father's side used lived and where Robert used to have late afternoon "High Tea" (usually Assam or Earl Grey) tea with homemade scones and marmalade or blackberry jam after school



The villa where Robert Gorter grew up had a similar lane leading up from the main street to the front door



Neighbors.....



Neighbors.....



Neighbors....



Neighbors....



Neighbors....



Neighbors....



Dutch school girls after class have hardly changed through the years



St. Bavo of Haarlem in the background which was built as one of the earliest early Northern European Gothic cathedral



Stadhuis (City Hall) of the city of Haarlem built around 1200 AD.

(Picture taken ca. 2000)



Stadhuis (City Hall) of the city of Haarlem (in 1900)

City Hall (“stadhuis”) of the City of Haarlem is located across the 14th century Gothic Cathedral “St Bavo” at the Central Market square. There used to be a castle of the Counts of Holland.

This complex of buildings of the counts of Holland was a center for government and public administration burnt down in the early 1300’s and was replaced in 1370 by the current castle.

Between 1622 and 1630, a significant “modernization” took place and the facade was rebuilt in a Dutch Renaissance style.



Saint Bavo, the Gothic cathedral of the City of Haarlem (as it was ca. 2010) and which was taken over by the Calvinists during the “Beeldenstorm” (ca. 1580) as a reaction to the dictatorial and severe, omnipresent corruption of the Roman Catholic church.

This Northern Gothic church is an important landmark for the city of Haarlem and has dominated the city skyline for centuries. It is built in the Gothic style of architecture, and it became the main church of Haarlem after renovations in the 15th century made it significantly larger than the Janskerk (Haarlem). First mention of a church on this spot was made in 1307, but the wooden structure burned in the 14th century. The church was rebuilt and promoted to chapter church in 1479 and only became a cathedral in 1559.

The term "Catholic" was never really associated with this church, since it was only consecrated as a cathedral in 1559, which was already in the middle of the period known as the Protestant Reformation. The church was confiscated only 19 years later during the Haarlemse noon in 1578, when it was converted to Protestantism. It was dedicated to Saint Bavo at some time before 1500, though there exists a curious painting in the collection of the Catholic Cathedral of St. Bavo illustrating the miracle of St. Bavo saving Haarlem from the

Kennemers in a scene from the 13th century. This painting was painted a century after the Catholics were banned from "their" church, and may have been a commemorative painting referring to the defense of the Church and the Catholic faith as well as the defense of the city.

For Roman Catholics, even the Bible (New Testament) was forbidden literature as the clergy wanted to make sure that only their interpretation of 'God's Word' was heard by the believers so the flock could be manipulated by the church. One of the very first steps of the Reformation was that the Bible was translated from Latin into Dutch and German so everybody could now read the Bible.

Haarlem has had a Christian parish church since the 9th century. This first church was a "daughter church" of Velsen, which itself was founded in 695 by **St. Willibrord**. St. Willibrordus (c. 658 – 7 November 739) was a Northumbrian missionary saint, known as the "Apostle to the Frisians" in the modern Netherlands. He became the first Bishop of Utrecht. It was a wooden church at the site of the current Grote Kerk on the Grote Markt (central market square). That church was expanded over the centuries and became formally a cathedral in 1559 when the first bishop Nicolaas van Nieuwland was appointed. Only 19 years later, after the Siege of Haarlem, the church was confiscated and converted to Protestantism as part of the Protestant Reformation. At this time most of the art and silver artefacts were also seized and what has survived is now in the collection of the Frans Hals Museum. The Haarlem Catholics took what they could carry with them and went underground. Since the Netherlands was officially no longer a Catholic nation, the underground Catholic places of worship were no longer called churches or kerken, but mission stations or staties. It is unknown how many staties existed in Haarlem at the end of the seventeenth century, but since town records show that these underground churches were tolerated and taxed by the Haarlem council in the eighteenth century, we can be certain that at least seven had more than 300 attendees for mass.

The world famous Müller Organ



Organ in the Saint Bavo



Façade of the pipe organ at Sint-Bavo kerk. Wolfgang Amadeus Mozart once played this organ.

Façade of the pipe organ at Sint-Bavokerk. Mozart once played this organ.

The organ of the Sint-Bavo church (the “**Christiaan Müller**” organ) is one of the world's most historically important organs. It was built by the Amsterdam organ builder Christian Müller, with stucco decorations by the Amsterdam artist Jan van Logteren, between 1735 and 1738. Upon completion it was the largest organ in the world with 60 voices and 32-foot pedal-towers. In *Moby-Dick* (1851), Herman Melville describes the inside of a whale's mouth:

"Seeing all these colonnades of bone so methodically ranged about, would you not think you were inside of the great Haarlem organ, and gazing upon its thousand pipes?"

Many famous musicians played this organ, including **Mendelssohn Bartholdi**, **Frederich Händel** and the 10-year old **Wolfgang Amadeus Mozart**, who played it in 1766. The organ was modified a number of times in the 19th and 20th century and most drastically altered in the renovation by Marcussen between 1959 and 1961. Further voicing work was undertaken between 1987 and 2000. Today concerts are regularly held in the church, and all through the year special

opening times are organized so the public can walk in free of charge to listen to this famous organ in action.



Organ in the Saint Bavo

The various artefacts that survived from the Reformation, as well as from other defunct Haarlem catholic collections, have thus found their way into the collection and are now in the schatkamer, such as a 17th-century painting of the patron saint Bavo and silver from the chapel of Louis Napoleon, who resided for more than a decade at Villa Welgelegen. The most famous items in the collection are on display in the choir in glass display cases; these are the old chasubles, dalmatics, and surplices of the Haarlem clergy, richly embroidered, and showing popular Catholic themes. The French ones are probably also from

the Louis Napoleon period, but the earliest are Flemish in origin and date back to the early 16th century.



Four-century old wooden bridge that must be manually operated across the river Spaarne (part of the Rhine Delta)



“Does” harbor at the river Spaarne, 100 meters away from the St. Bavo



***Frans Hals museum**, originally built as a home for the elderly men in Haarlem*

The Frans Hals Museum is a “hofje” that is home to the municipal museum in Haarlem, Netherlands, that was established in 1862. In 1950, the museum was split in two locations when the collection of modern art was moved to the Museum De Hallen. The main collection, including its world-famous 17th century **Frans Hals** (1580-1666) for which the museum is named, is located in the former Oude Mannenhuis on the Groot Heiligland.

The older pieces of the museum collection, consisting of primarily religious themes, are Haarlem relics from the Reformation, when all Roman Catholic art was formally seized by the city council in 1648. Frans Hals himself worked as the first official city-paid restorer for some of these pieces. The city council then proceeded in the 17th century to rewrite Haarlem history, and purchased various large pieces to decorate the city hall, telling stories such as the legend of Damiate, or the legend of the Haarlem Shield. During this time the city hall functioned as a semi-public museum, though the term didn't even exist yet. The first signs of an official museum with a curator occurred when the Dutch Society of Science, founded in 1752, started to rent the Prinsenhof room of the

city hall in 1754 for its meetings and began to furnish it as a Cabinet of curiosities. From an inventory list in the city archives it can be seen that they used as a model for their system of naming and presentation, the book *Amboinsche Rariteitkamer* by Georg Eberhard Rumphius. They shared the room with the Synod of the Dutch Reformed Church that used it once every six years for its meetings. They hired a woman for the dusting and serving tea, and in 1768 they hired a man as curator, who was responsible for the entire collection and the medical Hortus garden in the yard.

The spacious room soon proved too small for the number of donated artifacts it received from its members, thanks to the increase in shipping and associated travel. In the late 18th century and early 19th century, Haarlem became a bedroom community of Amsterdam, with many wealthy bankers becoming members of the young Society. The old paintings became just a colorful backdrop for chests filled with stuffed animals and prepared specimens. In 1777 the Society moved its overflowing collection to a renovated house on the Grote Houtstraat, where the new young curator Martin van Marum would live the rest of his life. It is interesting to note that this building, situated next to the Mennonite church, was mortgaged with the Mennonite banker **Pieter Teyler van der Hulst**, who was not a member, but whose later testament would be the basis for the Teylers Museum, where van Marum would also become curator.

This move essentially split the collection, and the natural history half is currently in the collection of the **Teylers Museum**. Though the paintings and the garden remained back at city hall, 40 years after Carl Linnaeus had published his *Systema Naturae* no one was interested in the garden (which was set up as a living version of that book), and still fewer people were interested in the religious art. The city hall was seen as a depot of large pieces of historical importance, and the next large group of paintings to join the collection occurred when Napoleon disbanded the guilds in the Netherlands in 1794. The guilds' property reverted to the state. This is how the larger pieces that Hals painted for the guilds came into the collection. Without an official curator, the painting collection was only available to be seen by appointment with the city clerk, a situation that has remained up to the present day for the large pieces still located there, such as the whalebone from Willem Barentsz trip to Nova Zembla or the portrait of Kenau Simonsdochter Hasselaer.



Group portrait of the Regents of the Old Men's Almshouse by Frans Hals (1666). Please, notice the gentleman in the middle with his hat half hanging to one side. It is obvious that Frans Hals wanted to exhibit this regent as a drunkard



Group portrait of the Regentesses of the Old Men's Almshouse by Frans Hals, (1664). Please notice the lady with her hand in the position of receiving on the right side of the painting: Frans Hals has eternalized this woman as willing to take bribes



The Festive banquet of the Officers of the St. Hadrian Nightwatch of Haarlem by Frans Hals (1633)



One of many portraits Frans Hals made of well-to-do citizens of Haarlem



*Portrait of **Isaak Abrahamsz. Massa** is a 1626 painting by Frans Hals that is in the collection of the Art Gallery of Ontario. It depicts Isaac Massa, a prosperous merchant and a close friend of Hals. Massa was the subject of an earlier work by Hals – *Isaak Abrahamsz Massa and Beatrix van der Lean* – which also featured his wife (see below).*



*Frans Hals' marriage portrait of **Isaac Massa** en **Beatrix van der Laen** (1622)*



The "Marry Drinker" by Frans Hals



Frans Hals self portrait

The museum was originally founded in 1862 in the newly renovated former Dominican church cloisters located in the back of the Haarlem city hall known as the Prinsenhof, and when it needed more space, it moved to the recently vacated location of the town orphanage in 1913. The collection is based on the large number of paintings owned by the City of Haarlem, which includes over 100 artworks seized from Catholic churches in the 1580s after the Protestant Reformation, but also interesting Haarlem art rescued from demolished local buildings from the 15th century onwards.



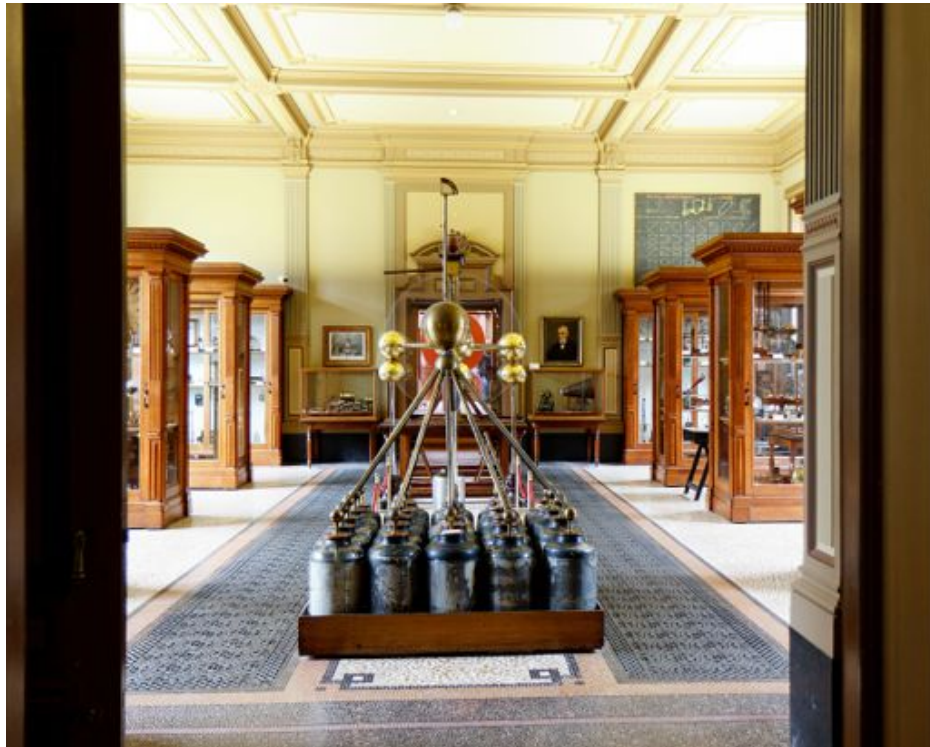
Teylers Museum at the river Spaarne

Teylers Museum is an art, natural history, and science museum in Haarlem, Netherlands. Established in 1778, Teylers Museum was originally founded as a center for contemporary art and science. The historic center of the museum is the neoclassical Oval Room (1784), which was built behind the house of Pieter Teyler van der Hulst (1702–1778), the so-called Fundatiehuis (Foundation House). Pieter Teyler was a wealthy cloth merchant and banker of Scottish descent, who bequeathed his fortune for the advancement of religion, art, and science. He was a **Mennonite** and follower of the Scottish Enlightenment.

The executors of Teyler's Last Will, the first directors of Teylers Stichting, decided to establish a center for study and education. Under a single roof, it would house all manner of suitable artifacts, such as books, scientific instruments, drawings, fossils, and minerals. The concept was based on a revolutionary ideal derived from the Enlightenment: that people could discover the world independently, without coercion by church or state. The example that guided the founders in establishing Teylers Museum was the Mouseion of classical antiquity: a “temple for the muses of the arts and sciences” that could also serve as a meeting place for scholars and the venue for various collections.



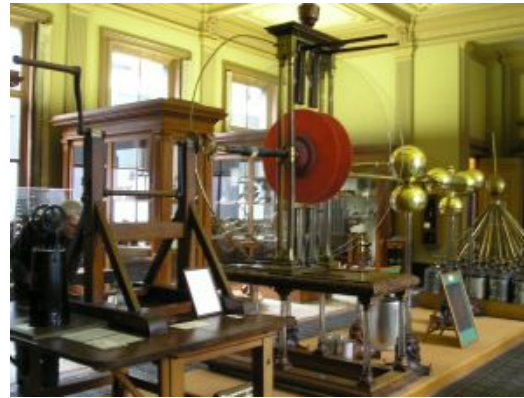
Oval Room (1784) in Teylers Museum



*Instrument Room with, among many other instruments, **leyden jars** in the foreground*



Cabinet III: on electricity and first main hall



World's largest Electrostatic Generator at Teylers Museum (ca. 1730)



The River Spaarne where Haarlem is situated

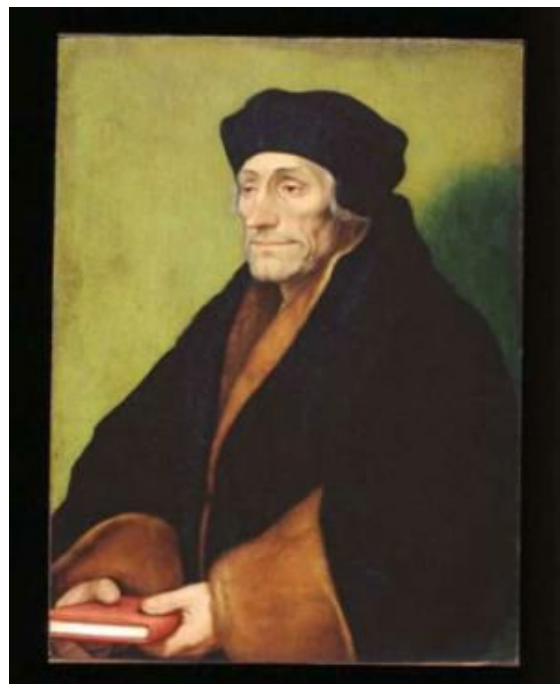


Coornhert Lyceum in Haarlem where Robert Gorter attended the *Gymnasium*, a classical preparatory curriculum for academic education

Dirck Volckertszoon Coornhert (1522-1590), also known as Theodore Cornhert, was a Dutch writer, philosopher, translator, politician and theologian, and a contemporary of **Erasmus of Rotterdam** (1466-1536). Coornhert is often considered the “Father of Dutch Renaissance” scholarship.



Dirck Volckertszoon Coornhert
(1522-1590)



Erasmus van Rotterdam
(1466-1536)

Learning Latin in 1552, Coornhert published Dutch translations from Cicero, Seneca and Boethius. His 1562 translation of the first twelve books of Homer's *Odyssey* is one of the first major works of Dutch Renaissance poetry. He was appointed secretary to the city of Haarlem (1562) and secretary to the burgomasters (1564). Throwing himself into the struggle against Spanish rule, he drew up the manifesto of William the Silent, Prince of Orange (1566).

Imprisoned at the Hague in 1568, he escaped to Cleves, where he maintained himself by his art. Recalled in 1572, he was for a short time secretary of state in the Dutch Republic; his aversion to military violence led him to return to Cleves, where William continued to employ his services and his pen. Possibly inspired by his time in jail, he wrote a book "*Boeventucht*" on the causes of crime with ideas for more humane methods of punishment and correction.