

‘Tronie’ in Dutch Painting of the XVII Century

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Abstract

The purpose of this study is to conduct a comprehensive analysis by identifying the formal similarities and functional differences between “Tronie” painting and portrait painting that emerged in Dutch Golden Age painting of the XVII century. The aspects of Tronie painting that deviate from the standard understanding of portraiture are not easy to determine, as it has broad significance in its own genre. It has been misinterpreted by scholars due to the stylistic similarities it exhibits in research, and the form-content structure has been analyzed and clarified with recent studies. Our study has shown that Tronie painting, although formally similar to portraiture and other genre paintings, is a distinct genre in which artists clearly show their technical mastery; it is grouped within itself and reflected in other genre paintings of the period. The findings obtained through the analyzes we have made have confirmed the hypothesis that Tronie painting is an independent genre, showing its adherence to the painting tradition. It occupies an important place in the process of development of the history of painting, as it enriches portrait painting through the experimental (empirical) basis it provides to painters.

Keywords: Tronie; Portrait; Dutch painting of the Golden Age; Painting technique.

INTRODUCTION

In the XVII century, Dutch society had the most developed literacy rate in Europe. The society that developed an understanding of secular life, once its developed social infrastructure was freed from ecclesiastical administration, was one of the most important reasons for the success of the Dutch Golden Age. During the Eighty Years' War with the Spanish state, the Netherlands reached from the Mediterranean to the Atlantic and North Sea regions through the trade networks they developed. Among all these phenomena, the Dutch economy, commercial success and innovations in the arts aroused curiosity about diversity, and it was called the Dutch Golden Age. During this period, 70,000 paintings were produced annually thanks to the developing painting industry, art markets, auctions, collecting and the art trade. The measured production number of these works shows the great interest of the Dutch in the art of painting (North, 2014).

The Tronie paintings produced in this century were not easy to select in the previous analyses because of their formal similarity to portrait painting. The comparability with portraits and works that can be attributed to the Tronie includes a link to the pictorial tradition of Tronie paintings. However, they are functionally different from each other. The aim of this study is to examine the stylistic similarities and functional differences between portraiture and Tronie on the basis of Tronie works by avant-garde painters in a broad analysis.

In the study, detailed information on the historical, political and religious structure of the XVII century is given in connection with the social structure. The struggle for independence and the manifestations of freedom that arose in the process are examined in their context under the heading of economy. Basic information is given on the importance of the production and import of various goods with its maritime trade, its achievements in the financial and commercial sectors and its contributions to the century.

The findings obtained by the Golden Age researchers with the help of the scales of analysis provide a general overview of the structure of painting in the century and the growing diversity of painting. The intensity of the art markets showed society's interest in the art of

painting, and extensive information was presented with the standards of scholarly resources on the discipline of art dealing, auctions, auctioning and collecting.

A definition of the term 'Tronie' has been made and various definitions written by art historians have been included. A comprehensive analysis of the formal proximity but also the functional differences of Tronie and portrait is undertaken, which is the current concern of the research. While the starting point of Tronie painting was anonymous figures, the imaginary costumes of portrait painters used in Tronie paintings were studied with the aim of discovering the signs that show they did not have the same functional purpose, as they adapted the typological analyses to their portraits after the 1630s.

The study briefly presented the avant-garde Tronie painters' understanding of art and discussed the form-content structure of Tronie paintings and proved that they are Tronie paintings. Consideration of the artist's understanding of art before examining the works was the most important element of measurement in the analysis of Tronie paintings. The formal and functional aspects of the Tronie paintings that differ from the portrait paintings were the elements of analysis that served to identify the features that deviated from the portrait understanding of the period by bridging the gap between the artists' understanding of art and the subjects studied.

Social structure in the Netherlands of the XVII Century

There was a social structure and a multiplicity of individual interests, a considerable willingness to compromise, and a sense of balance by the local elite. This outlook often had a strong local basis, but also a high level of mutual trust between relatively local citizens, governments, and also local people. Apart from the known classical virtues, sincerity, perseverance and common sense traditional Northwest-European values (such as the honesty and wisdom of the judges, equality of all persons under the judiciary), the importance of law and statute law, as well as the main political values during the Dutch period, Republic, peace and harmony, consultation and cooperation. was based on persuasion. Social unrest of the kind that the Dutch Republic did not want: Political tensions between towns and cities, open conflicts, wars and the existence of opposition that would threaten the welfare of the society were out of the question. It therefore encompassed

a long Century in which brotherhood and harmony were emphasized. Unlike many French or German nobles, most Dutch local leaders had personal victories on the battlefield. The Netherlands is on the verge of abundance and peace: If we consider that the period in which art lived is a creative process that can be shaped and produced with political, religious and economic freedoms; The desire to experience the wealth and magnificence of such a developed and prosperous society is inevitable. For this reason, we rarely see pictures of war scenes in Golden Age Dutch houses, as we would see in paintings of the period. These scenes were often quite common as representations of battle scenes in public buildings and municipalities (Jong, 2011).

Dutch Economy of the XVII Century

Golden Age In the first quarter of the XVII century, while Europe was in an economic crisis, the Netherlands experienced an unprecedented development in various sectors. The number of population in the states in the XVII century It increased significantly until the end of the century. The population of the city of Leiden, where weaving and production was carried out, reached 70,000 people in the XVII century. In the middle of the century, industrial cities such as Haarlem, Delft and Gouda experienced a significant decrease in industry as a result of inactivity. On the other hand, a significant increase was observed in port cities. For example, the city of Enkhuizen, where herring is traded. Many experts think that the reason for this is the migrations during the Eighty Years' War with Spain. These migrations seem positive in terms of the modernization of Leiden, Haarlem and the Northern states. During the war, the migration of Germans to the Netherlands has an important place. Towards the end of the century, the Netherlands faced the growing competition of European countries. The Dutch slave trade originated from the work of slaves in sugar production. Dutch merchants provided the British and Spanish with the materials for making sugar produced by the labor of African slaves, together with slave workers. Undoubted trade between Latin Americans and the Netherlands made the Dutch island of Curaçao their center point. The Dutch brought here linen cloth, candles, paper, spices and silks. The Dutch slave trade was an encouraging trade move to other European countries. He then raised the prices of slaves in African markets. As a matter of fact, the

Netherlands has shown an unprecedented success in all European markets during this Century (North, 2014).

Dutch Painting Art and Art Market of the XVII Century

Since it was a period when the innovation and creativity of the artists were not limited, the painters made important developments in the art of painting by pushing their limits. While all other Western countries were dealing with hunger, poverty, war, famine, religious oppression, political problems and domestic chaos, the economic, religious and political freedoms of the XVII Century Netherlands came to the fore as a rising age, with their share of art generally changing. In Hegel's *Aesthetics: Lessons on Fine Arts*, he expressed the service to the social unity created in his paintings during the development of the Dutch after their struggle for victory: Dutch painters' approach to genre paintings is quite special. These pictures, which are extremely special, cannot be called vulgarity pictures. They have once again actualized their paintings by choosing from the current life they live. If contemporary art demands the objects with which we are related, namely our interests, it is the same thing that Dutch painters do. Here we have to research the history and socio-cultural structure of the Dutch. The Dutch have won almost the vast majority of their lands with their efforts and struggles. In freedom, they experienced enthusiasm only by being grateful for their own achievements. This unity of citizenship, which they have won through struggle together, is not the rudeness reflected in the paintings of the courtiers and high-class people, but the free reflection of their joy. The sense of nationality they experience enjoys their fun, festivities, weddings, dance and drinking feasts, even the people who fight hand-to-hand in these fictions, and gives the audience a liveliness that reaches satisfaction from pleasure, not dramatism. Their successful stimulation against these pleasures began to awaken vitality and showed the high spirit of the paintings (Hegel, 2015).

John Evelyn spoke of the art and fairs of Rotterdam in one of his letters: "The whole place was filled with so many pictures, especially landscapes and ridiculous clown-like depictions, I was very surprised. I bought some of the paintings from here and sent them to England. It was almost like a picture warehouse. It was very cheap, and even the farmers'

homes were filled with these pictures. Farmers were buying these paintings and selling them at fairs with much larger profits (Evelyn, 2012).

Tronie in Dutch Painting of the XVII Century

Although the term "Tronie" is used very often in the current research literature, few researchers have made a general study of the phenomenon in a systematic sense. Tronie painting cannot be easily chosen because it has a wide meaning carrier within its own genre, which distinguishes it from the portrait understanding of the period. In this section, the main differences between Tronie, which emerged in XVII century Dutch painting, and the portrait understanding of the period will be examined. Concerns and understanding of the present study will be discussed comprehensively through the works of pioneer painters, Tronie, in parallel with this. Since the researches done so far have been insufficient, any scientific research on this subject in terms of art history will provide an important source for Tronie painting understanding and portrait research.

It refers to the depiction of a single carefully studied figure, often in a dramatic, fanciful dress, and its usual form is the appearance of this figure at most half a length and sometimes just a head. While apparently modeled on life, Tronie is not a costume model for playing the role of a historical or literary character. Although sometimes done as loose brushwork, the Tronie painting is not a preparatory character sketch. Like other fanciful but more iconographically complete works, a history or genre cannot be reduced to a single figure. Tronie is a standalone genre where the artists clearly showcase their technical prowess, even though it is similar to such pieces.

Tronie meaning: It is the name given to portraits made to depict exotic accessories, jewelry, authentic costumes, oriental clothes, exaggerated facial expressions and characteristic personalities dressed on the human head. A common genre or group of genres in Dutch Golden Age painting that depicts an exaggerated facial expression or a costumed character. On the faces of such portraits; It attracts attention with exaggerated and vulgar expressions. Tronie in art history; 'face' is defined as 'head' portraits and anonymous persons (Broos, et al, 2003). The spectrum of different ways to depict Tronie paintings ranges from a particularly sketchy execution or work-like effect to a portrait-like conception of the figure;

the latter are perceived as fictitious images. In some cases, historical figures or genre paintings are illustrated, showing the artistic design feature of the Tronie painting in a short picture detail. This is because painters use the design principles of Tronie paintings in their other single-figure paintings and pursue similar representational intentions when creating these works as when producing Tronie paintings. Thus, a categorical distinction between real Tronie and figurative historical, portrait or genre paintings contradicts the artistic practice of the XVII century, and when viewed from the perspective of art history, it also shows that the painter is partially treated separately in his genre or figures. More so, it is also valid in cases where the known identity and allegorical meaning are limited to paintings and half-figures with symbolic messages, whose artistic design corresponds to Tronie (Hirschfelder, 2008).

Functional Differences Between Tronie and Portrait

In creating a Tronie, the artist's attention was focused on the realistic reproduction of the model's individual physiognomy from a reduced section, just as in the case of the single-figure portrait, while representing a single figure without integration into the narrative context. This fundamental similarity between the portrait and the Tronie causes the two pictorial forms to be intertwined; this increases significantly as the Tronie type develops, and distinguishing them can also be difficult. However, since both groups are functionally different from each other, criteria need to be developed for the correct classification of the works. While portraits serve a commemorative function, that is, preserving the memory of the person depicted and transferring it to future generations, they also fulfill representative and exemplary functions. Portraits are carriers of meaning. The individual saw himself as part of the existing social order: his place in the family, his membership in a particular social class or professional group, the performance of a post or membership in a public association or institution, essentially determine an individual's self-image. Accordingly, it is important to make a person's rank, importance and position visible in a representative way in private and public life. The individual became worthy of a portrait only when he embodied the virtues corresponding to viable values in an exemplary manner, and thus his image became a role model for the viewer.

Only single-figure portraits should be considered for comparison with Tronie paintings. Among them, full-length portraits should be excluded, since they follow different principles of representation from figures showing only part of the body. Even the three-quarter portraits, especially common in Dutch painting of the XVII century, do not correspond to the usual format of Tronie painting, but can be included in the sense of an extension of the half-length figure. This is especially true if they have a neutral background without a more detailed depiction of the environment. But above all, portraits should be used for comparison, for comparisons showing half-length figures, half-length portraits with and without hands, or just the head of a person. Full-length paintings cannot be considered as Tronie, although they are made as half-length figures according to the artist's own style over time, if the interpretation of the physiognomic arrangements between face, hand and body deviates from the portrait standard, it can be said to be Tronie.

Primarily, a final distinguishing criteria of Tronie painting, which has a gradual nature such as the freestyle style, concerns the degree of realistic or rather unadorned depiction. In XVII century painting, portraits usually show their best sides, whereas in Tronie paintings, the ugly features of the models are not hidden, but even emphasized. The main purpose is based on character creation, and this includes face-body physiognomy, costumes-accessories, and especially typing in front of a plain background. This situation is seen as exaggeration and unrealistic in portraits. The bourgeois or lower classes want arrangements in which their faults are hidden. Objects or certain posture arrangements are created to carry its properties. Such stereotypical samenesses are representations characterized as fetishized objects and stances in art history.

Ultimately, the distinctions of resemblance between portrait and Tronie are related to certain general content-form values. In this section, the characteristics of both groups are discussed and clarified. Regardless of the various manifestations of the painting genre, Tronie is basically characterized by one thing in common: the main object of the depiction is always the human face and is limited to a half-length figure. The artist rearranges the observation of a face he mediated and its physiognomic features according to contemporary ways of perception and evaluation. Dutch portraiture is organized within certain standards and dimensions in this century, and includes stance, expression, accessories, costumes, and

representational works that represent the class and identity differences of the person, and where the flaws are corrected according to his desire. Or the revival of similar faces that have become iconic in historical paintings, religious or historical paintings are works that carry messages with certain allegorical arrangements. Tronie paintings do not include depictions of historical, mythological or iconic people. These differences that we researched are discussed in the section of materials and texts through the Tronie works developed in the Netherlands, and they are discussed in terms of form-content structuring.

Tronie Painting Investigations on the Works of Golden Age Period Painters

Rembrandt van Rijn (1606- 1669) Understanding of Art and Tronie Paintings

The artist, who lived during the Dutch Golden Age, studied at the Latin school in Leiden for seven years, then settled in the Department of Literature at Leiden University in 1620. Rembrandt has succeeded in going beyond his life, his artistic identity, his portraiture and his more diverse stylistic features by producing stronger and more distinguished works, apart from the general expectations of his age. Rembrandt was not only a painter but also a good engraver and designer. Rembrandt, who was especially praised by his contemporaries; they praised him as a master interpreter of biblical stories for his ability to represent emotions and pay attention to detail. He is the greatest portrait painter of the period and a unique painter who took all age periods with his self-portraits throughout his life. Berger said the following about Rembrandt's paintings; Rembrandt takes a certain part of each figure, and in this way, each part of the body gains an incredible power of meaning. Bodily criteria vary according to the meaning he seeks. It lengthens or contracts and is regulated accordingly in the atmosphere (Berger, 2017). Here, Berger talks about Rembrandt's character-specific approaches to body and facial physiognomy. His mastery in typology reading is also seen as highly creative characters in Tronie paintings.



Figure 1. Rembrandt van Rijn, The Man in the Feathered Hat.

When we look at the painting of the Man with the Feathered Hat, we see a self-portrait Tronie (Figure 1). Although Rembrandt is twenty-eight years old in this self-portrait, the roughness of his brush strokes seems to target the skin disorders sought in the brightness of a youthful skin. He is old enough to lift the weight of the costume he carries on the contrast created. Looking to his right with his mouth slightly open, Rembrandt creates the feeling of being a little confused or turned towards an unexpected sound. It is as if he is putting on an expression that he will soon share his thoughts with us. It is the representation of the sense of hearing, one of the five sense representations in Dutch paintings.

The way his eyebrows are curled in amazement shows that he is trying to figure out something with his eyes, to understand. In a way, this confused expression gives us that moment, like an intuition, it shows us the existence of a newly formed reaction, with the opening of the eyes, the lift of the eyebrows and the half-opening of the mouth, that it has now taken place. Physiomics show that these approaches are Tronie painting. It has been observed that it carries the Tronie painting features with all its structure, with a military vest dressed on it, a thin light scarf around its neck, a gold earring attached to its ear, a large ostrich feathered hat on its head, and a metal military belt painting on the vest he wore over his robe.

His highly curved and animated hat is depicted with the same texture sensitivity as the robe he wears, showing that it is an imaginary team costume. This integration can also be considered as one of the methods of the painter keeping the portrait in the foreground. It looks rich with a well-groomed, attentive elegance. Even if her beautiful white skin takes

her to her old age with its roughness, it gives her a feminine look. Her cheeks are clean-shaven and almost the pink of a young woman's skin, the delicately crafted earring in her ear, the delicate gentleness effect in the bewilderment of her face, the feminine posture lying in the ajar lips and the rosy lips on her beautiful white skin make the portrait attractive. The details painted with all the sensitivity it possesses evoke feelings much different from other self-portraits made by Rembrandt. Hard and sharp brushstrokes were used very little, while the impasto appeared on the belt of the waistcoat on his shoulder, it was used less frequently in other parts. Perhaps Tronie can be a feminine character here that she has experimented with with her painting technique. The character work he experienced in female elegance proved to be a Tronie painting with his costume, ostrich feathered hat, plain background, deviations from the standard portrait understanding in the physiognomic pursuits he created on his skin, earrings and sensory reactivity (Figure 1).

Frans Hals (1582- 1666) Understanding of Art and Tronie Paintings

Frans Hals was born in 1582 in Haarlem, the Netherlands. He is one of Haarlem's most talented painters. He was primarily a portrait painter, although he painted some scenes from everyday life. Hals, one of the most important portrait painters of the XVII century, dealt with the lives of ordinary low-class people such as jesters, peasants, madmen, gypsies and the entertaining states of the middle class with physiognomic analyzes in his paintings. He portrayed his portraits with a lively candor that appealed to the informal tastes of the period. Tronie's characters have continued to be vivid testimonies of purely lower-class life. Moral judgment focused on sensory pleasures and the dangers associated with those pleasures. We know very little about his life. It seems that Hals, with his immense talent, was a painter who willingly indulged in the pleasures of the simple life. He would assemble the officers into groups, pose them in various poses, rethink the genre of the group portrait. Hals' Tronie pictures didn't just see the character's personality; felt them, realized their distinctive characters and the relationship between them with the clothes of his dreams. Because those were brave days in the Netherlands after the ceasefire ended; An underlying spirit of courage, an outward demeanor and courage of manners characterized the life of the city dwellers. It was not for nothing that their trade represented the world's best weavers and artisans; they equipped themselves and their families with the most expensive fabrics on

their looms and filled their tables with fine plates. These things were more than empty things to them; they were an expression of the proud superiority they had won. It is in the spirit and meaning of all this that Hals is so resourceful. His imagination had captured the enthusiasm of the times and discovered its interpretation. Moreover, apart from the relationship of this display beauty to the temperament of the time, an artist's imagination is needed to interpret the beauty of a fabric or a still life object, and Hals Tronie happily applied this holistic interpretation in his paintings (Caffin, 1909).



Figure 2. Frans Hals, A Jester from Lute.

Hals' variety of figures and subjects mostly consists of works with the theme of pleasure and entertainment. The figure almost protruding from the canvas displays an inviting attitude by bringing us closer to the world of the jester and inviting us into harmony (Figure 2). It is as if we hear the sound of the music played randomly by the jester. It is as if we are listening to the sound of the strings coming out of the Lute with the auditory approach of the five senses. The dynamism in the red and black wide striped costume he is wearing is painted in a way that accompanies the enthusiasm of having fun in his body. The image captured while in motion creates a childlike effect with her hair messy. When we look at his face, an exaggerated shift in the eyes of the jester is seen, but it looks quite normal in the overall dynamic of the painting. Auditory pleasure creates the impression of relaxation in the body.

The folds that form on his flexible face while having fun may suggest that the young jester is at a mature age. His striped red hat on his head is where it should be, indicating that he is at a time when he has not yet completely disintegrated. The painting, in which a buffoon

character portrays Tronie, proves that Hals's painting of Tronie, the buffoon, invites the audience to his entertainment with his unique brush movement.

Frans van Mieris (1635- 1681) Understanding of Art and Tronie Paintings

The elder Frans van Mieris was born in 1635 in Leiden, Netherlands. From about 1649 to 1654 Mieris studied with three artists in his home country of Leiden. He was first a student of the glass painter Abraham Toorenvliet (1600-1617) and portrait painter Abraham Lambertsz van den Tempel (1622-1672), then continued his studentship with Gerrit Dou (1613-1675). Dou called Mieris the 'Prince' of his students. By 1660, Van Mieris' small genre paintings, Tronie paintings, and occasional historical pieces exhibited meticulous details and a brilliant play of light that surpassed Gerard Dou as the archetype of the painter Fijnschilder (1630-1710) style (Hecht, 1992).



Figure 3. Frans van Mieris, Self-portrait Tronie.

In his fictitious costume, especially the large white ostrich feather covering his red velvet cap, and the famous multicolored Dutch scarf with a knot at the back, he holds the feather tightly (Figure 3). A loosely pleated white linen shirt and long cut-out black vest, the rich fur robe seen over his shoulders, show Mieris' creative design, which is unlike the riot of clothes and colors worn in the Netherlands.

In painting the small oval canvas that is characteristic of the Leiden painter, we see him applying the paint thinly and neatly, while also varying the brush strokes to model the face, fur and vest. The expression of the middle-aged mustachioed man grimaces, as if in response to something unattractive. He shows the extremity of this reaction by emphasizing it, as in many Tronie paintings of his jowl.

If we ask whether Mieris' main interest is to express a certain emotion or to show a figure in a fancy dress, we see a Tronie in which both are felt dominant and intense. The rich color palette and variety of fabrics show that the exaggerated expression on the face is used predominantly in both features used in Tronie paintings. This character, created on a plain background, has the characteristics of Tronie painting, both his skill in fabric embroidery and the variety of colors, and the movement of pulling the head back, created in response to dislike for something in the physiognomy of the face. The expression of all inner emotion by tightening the facial muscles clearly shows the highly developed physiognomy reading.

Ferdinand Bol (1616- 1680) Understanding of Art and Tronie Paintings

Ferdinand Bol was born in 1616 in Dordrecht, the Netherlands. After studying painting for a while under the painter Abraham Bloemaert, who lived in his native city, he worked in the studio of Rembrandt Van Rijn, who was ten years older than him, between 1635 and 1641, before starting to work as an independent artist in 1642. He became one of Rembrandt's foremost students. Here he learned many techniques from Rembrandt and Tronie produced portraits. Portraiture was his specialty. He imitated Rembrandt's style so closely that, centuries later, some of his works are still confused with Rembrandt's (Caffin, 1909).



Figure 4. Ferdinand Bol, Rembrandt in the hat.

Known as Bol's last painting, this male figure clad in orientalist clothing clearly shows how gentle the artist's brush movements were in his last days, and how he moved away from imprumatura (Figure 4). This style of clothing, associated with the XVI century, is an orientalist image. Wearing a gilded brown caftan, the figure shows that it has the

characteristics of a historical dress with its design that is knotted with criss-crossed ropes at the back. Such historical clothing in the XVII century was rarely depicted. The fictitious costume rendered suggests that it is a picture of Tronie.

He has a dark brown fur cap on his head, and a mustard yellow fur with black spots, possibly a sable, is seen in his left hand. It is known that Bol was also a fur trader. His right hand seems to be reaching towards the viewer to show the quality sable fur, which he grasps with the other hand in a rhetorical gesture. Here he appears to have portrayed himself as a merchant, but it is also a modest introduction. It is a picture of a merchant character advertising himself in a context. The brown jacket that hung over his shoulder almost covered all his wrists. This is one of the artist's methods of bringing the desired point into focus, and it is one of Rembrandt's small painting illusions that can add great depth in meaning.

When we look at the portrait, one percent sees a dissatisfied, uneasy expression. It is as if he has a complex feeling about the inability of the other party to comprehend a problem he has been told (Figure 4). The deep anxiety in the eyes became clearer with frowning eyebrows and sharp shadows. Using characteristic expressions skillfully, it shows that Bol portrays himself as a wealthy cloth merchant in the last Tronie painting. The imaginary costume he designed, the thick fur hat on his head and the physiognomic search he applied between the body and face prove that the painting is Tronie.

Gerrit (Gérard) Dou (1613- 1675) Understanding of Art and Tronie Paintings

Gerrit Dou was born in 1613 in Leiden, Netherlands. He was the youngest son of Harlingen glazier Douwe Jansz de Vries van Arentsveld (1584-1656) and Marritge Jansdr van Rosenberg (1657). In 1622, after working with the engraver Bartholomeus Dolendo (1570-1626) for a year and a half, his father sent Dou to study at the workshop of the famous talented glass painter of the time, Master Pieter Couwenhorn (1599-1654), for two and a half years. After that, Dou and his brother Jan (1609-1647) worked in their father's shop. Fearing that he would have an accident because the still young Dou was reckless in his approach to cama, his father reluctantly decided that his son should learn painting (Tuohy, 2000).

Tronie paintings are sometimes fun and pleasant moods, while sometimes they are Tronie paintings with costumes and fine embroideries. He is one of the few portrait painters with innovative and high observation. This character structure is one of the most obvious reasons for his success in his career life. At the same time, he mostly worked as an ambassador and painter of dukes in his career. He achieved a great reputation and received large fees paid to him with his international reputation. This was due to his artistic success and reputation. Dou, who spent this famous period with economic freedom and admiration, tutored painters such as Frans van Mieris (1635-1681), Godefridus Schalcken (1643-1706) with his success in his art, and they eventually became Dou's rivals (Caffin, 1906). We will try to examine the Tronie paintings of Dou, the successful painter of the period, through his works.



Figure 5. Gerrit Dou, Self-portrait.

His self-portrait (Figure 5) that he made at the age of about forty was about a joyful memory of Dou. He was sitting on an embroidered chair and resting her elbow on the back of the chair, displaying a relaxed moment. The length of the patterned glass vase, which he gently holds with his left hand, whose right arm is gracefully bent over his leg, is also drawn in a form that supports the noble stance of his hands. His pose shows the instant fun expression on his face when he says draw me like this. Like his master, he observed well the depictions of personality in front of the mirror.

Because Dou usually paints in small sizes, his brush is used to capturing details well and skillfully transforming them into form. So much so that with the illusions of a few small brushes, it can carefully display many object details. The calm-natured smile on his face reflects a forty-year-old self-portrait with a very mild character. The brown robe she wore

was thinly curved and calmly spilled over the chair. Tronie, whose white shirt under his robe handles the folds characteristically, gives the painting a noble, virtuous person stance rather than elegance.

While he is handling his self-portrait with an exotic costume show, wearing a wide-banded hat and combed blond curly hair underneath, he tries to give clues about his personality with his character reflection. Goat mustaches, favored by a large proportion of men in the Dutch Golden Age, were a popular image in society. It is seen that his master Rembrandt painted almost every self-portrait with a goatee. Altogether, Dou takes a momentary stance, while Tronie presents himself as a character. Tronie in his exotic fictitious costume and feathered hat proves to be official.

Govert Flinck (1615- 1660) Understanding of Art and Tronie Paintings

Govert Flinck was born in 1615 in the German city of Kleve, not far from the Dutch city of Nijmegen. The son of a draper, Flinck first studied in northern Holland with the painter Mennonite preacher Lambert Jacobsz (1598-1636). There Flinck met and became close friends with the older Jacob Backer (1608-1651), who deeply influenced the young artist's early style, and they moved to Amsterdam in 1633 and founded it together. Armed with practical and technical skills, Flinck moved to Amsterdam in 1623 and studied with Rembrandt van Rijn until 1636. He was so caught up in Rembrandt's approach that some of Flinck's paintings from the 1630s were mixed with Rembrandt's paintings. According to early biographers, it is mentioned that Flinck's paintings were sold as if they were Rembrandt paintings (Meijer, 2015). He began by being a close imitator of Rembrandt's light-shading method, but later, when the fashion of Italian art was revived, light abandoned shadow and devoted himself to line and form (Caffin, 1909).



Figure 6. Govert Flinck, The Head of a Child in a Turban.

Recently there was a black population living in Amsterdam. According to some studies; A small black community lived around the Jodenbreestraat in Rembrandt's quarter. Flinck must have thought that this community's Tronie paintings would be creative and diverse, as he had worked on portraits of many black models. The boy in the turban is looking directly at his viewer, turned to his left in front of the dark greenish austere atmosphere (Figure 6). Using the dark atmosphere, Flinck buried the light of the black child on his forehead, nose tip, partly on his lips, the light of a small earring shining from his ear, and mostly in the left eye conjunctiva.

Beginning from the end of his broad forehead, a cross-wrapped turban and a thin vertical feather attached to it are seen. This feather placement was more specific, unlike the feathers placed on other heads. The choice made here is obviously one of the traditional forms of ornamentation of blacks and exotic ornament turned into an artificial accessory rather than the naturalness of a feather. He wears a shirt made of fabric from his turban and an exotic robe in velvet turquoise tones integrated into the atmosphere. The metal detailed accessory visible on the robe is the traditional clothing accessory of the South African region.

When we focus on the young man's face, the depth gathered in his eyes creates the impression that he is a man who can sense the inner world of the viewer and can measure his intuition and human behavior analysis well. This is one of the psychological approaches created by the master of deep gaze, Rembrandt, with the physiognomy analysis of the Chiaroscuro technique, which is representative of the Baroque period, which he passionately applied. The fact that the picture is hidden in such a dark atmosphere is quite

impressive and gives a sensitivity that can push the viewer into question. These glances, which the audience can interpret semantically to many things, become questionable at the beginning of a completely personal communication. This Tronie painting, which was created with very orientalist clothes, proves that it is a Tronie painting with the clothing items used and the meaning-bearing in the expression of the character.

Aert de Gelder (1607- 1674) Understanding of Art and Tronie Paintings

Aert de Gelder was born in 1645 in Dordrecht, South Holland. Gelder went to Amsterdam (1661-1663) to learn to paint in the Rembrandt style and studied with the master for two years before returning fully to Dordrecht. Although Rembrandt generally gave his students great freedom to help him with his paintings, Gelder's brush was not seen in any master's work of the first half of the 1660s (Frederick, 2015). Gelder was a student of Rembrandt's old age. He was not born until 1645 and was estimated to be a little over fifteen when he went to Amsterdam after studying with Hooqstraten in their hometown of Dordrecht. He then returned to Dordrecht and resided there until his death in 1727. For this reason, he is one of the last artists of the period we are dealing with. His colorings are quite rich and soft. Like Rembrandt, he gave importance to the depth of the soul in his character descriptions and showed all his skills in the delicacy of the fabrics (Caffin, 1909). We will try to analyze the Tronie paintings of Gelder, the successful painter of the period, through his works.



Figure 7. Aert de Gelder, Of A Young Man Behind A Railing.

A painting of Tronie, which is probably thought to be a self-portrait of the artist, is shown (Figure 7). This painting, which is after restoration, seems to have come to light after a certain obscurity. When we look at the picture, he shows that he is a good student of

Rembrandt with the chiaroscuro and impasto technique he uses skillfully. The painting Tronie, in which he treats himself in exotic clothing, shows a scene in which the artist is depicted as a teenager, probably in his twenties. It gives a very mature image to the self-portrait of the cambered high, wide turban young man standing on his head. This costume, which he depicts imaginary, is an Eastern cultured clothing style. This costume is frequently used in Tronie pictures.

His wavy combed long blond hair made the man more attractive. The man with his left arm resting on a railing shows that there was a moment when he was staring at a fixed point while modeling. She has attractively highlighted her elbow. In the portrait, where his left cheek is buried in the dark atmosphere, his small beardless face is depicted quite brightly. The man, who displays a very determined, clear gaze, displays his self-confident character with his upright stance.

The elbow movement on his right arm, which is used in Renaissance paintings, is interpreted as another posture that supports his self-confidence. His white turtleneck underwear is stained with cleanliness like the smoothness on his face. The textured gold brocade slit jacket he's wearing is dyed in the same tones and fabric as his turban. Gelder seems to have tried to portray the pure, innocent beauty of his handsome youth in all its naturalness. The caftan and silky turban he wore gave his innocence an attractive appearance and provided maturity. But the innocent looks on his face and the smoothness of his skin also give the impression that he is not a fully matured man yet.

Jan Andrea Lievens (1607- 1674) Understanding of Art and Tronie Paintings

Jan Andrea Lievens was born in 1607 in Leiden, Netherlands. He has always been an innovative and bold character in his art. Throughout his life, he created character studies, genre scenes, Tronie paintings, landscapes, official portraits, and religious and allegorical imagery that were admired and highly valued (Bakker, 2017). Lievens Tronie mostly depicts old, bearded men and sometimes prophets in his paintings. Here old age is associated with wisdom, not stupidity. The Tronie paintings he dealt with were so impressive that they witnessed such divine words that when his works were seen, it was thought that all of them should be preserved. In 1644 the artist moved to Amsterdam, and

his international style of painting was greatly appreciated in North Holland. He received large commissions for the town hall in Amsterdam and the States General in The Hague (Bakker, 2017).



Figure 8. Jan Andrea Lievens, A Man in an Eastern Costume.

Lievens' work A Man in an Oriental Costume has sparked controversy over whether it is a portrait or a Tronie. Constantijn Huygens said of this work: There is a portrait of a so-called Turkish general depicted after the head of a Dutchman in the painting. From this it is clear that the painting should not be regarded as a portrait of a real person from the East, such as a wealthy oriental merchant, ambassador, or even a monarch, or a portrait of a particular Dutch citizen in eastern garb. Therefore, Lievens created an Ottoman Costume Tronie painting. The fact that his identity is not known confirms that he is Tronie (Figure 8).

It is documented by this study that he is a good observer of the Turkish military character structure. The plump ostrich feather attached to the head of his large turtleneck is also the most prominent object seen when Tronie examines the paintings. But the most important thing is that it is still an anonymous character. Her blue velvet dress is polished in folds with subtle lights, painted courtesy of her rather calm face. Her earring hanging from her ear is reminiscent of the accessories used by Rembrandt in his oriental character paintings. Earrings also reflect this strong man's more intellectual and fashionable personal tastes.

The character's face, placed in front of a very plain background, is painted with soft brush movements. There is a contrast between the physiognomic lines created on the old man's gracefully painted skin. When we look around the five prominent points (forehead, eyebrow, nose, eye, lip) that lead to analysis from the character of the person in

physiognomy; The dominant lines on the eyebrow and around it, just above the dull fixed expression created in his eyes, may be the depiction of a serious and commanding commander who has worked under his command for many years. At the same time, his upright, self-confident stance shows that he is a person who can be trusted with his managerial power and intelligence.

It is almost as thick as a carpet and is hung like a cloak on a caftan with motifs embroidered on oriental fabrics. Here, the famous carpets of the period are an indication of existence that only the wealthy nobles could have. The cloak is fastened with a thick chain with a hook large enough to carry its weight. Carrying such a heavy robe, this is a rather old body for Tronie. However, it does not experience bending or twisting due to the slightest weakness or weight. The contrasting approach created shows that it is Tronie because it is not a situation that overlaps with reality.

He looks forward thoughtfully, his thumbs inside the belt wrapped around his waist. Here, we seem to be following the flow of the mind that is both anxious and angry and trying to produce a strategy. It is seen as the frozen but flowing moment of the synthesis of thought made before deciding on an important issue. The hands are left without too much refinement, as Rembrandt applied them, devoid of detail, obscure and almost on top of the early stages. The expressionist approach, his stance towards the viewer, the constant determination in his gaze and the ostrich feather added to the turban added to his head show us the Tronie features. The form and content features it carries within the framework of the analyzed evaluations, as well as being an anonymous character, proves that it is a Tronie painting.

RESULTS

Tronie and its varieties, which developed in daily life in the XVII century Dutch painting art, were designed according to the painter's style in many respects. Tronie pictures, which were initially made as anonymous pictures, were divided into various genres over time. It refers to the depiction of a single carefully studied figure, often in a dramatic, fanciful dress, and its usual form is the appearance of a figure at most half a length and sometimes just a head. While apparently modeled on life, Tronie is not a costume model for playing the role of a historical or literary character. Although sometimes done as loose brushwork, the Tronie painting is not a preparatory character sketch. Like other fanciful but more iconographically complete works, a history or genre cannot be reduced to a single figure. Tronie is a standalone genre where the artists clearly showcase their technical prowess, even though it is similar to such pieces.

Tronie; From portraits one can distinguish on the basis of formal features precisely when forms of representation deviate significantly from the code of portrait painting, which always deviates from the staging of a person's representation. This deviation arises from the fact that in the creation of Tronie paintings it is clearly important to show the most interesting types of figures with characteristic physiognomies and, at the same time, to showcase the aesthetic qualities of the paintings, thereby revealing the talents of the respective artist (Hirschfelder, 2008).

Since the clothing accessories and costumes used in the Tronie paintings were also used in the portraits of the period, it leads to a wider analysis here. In this sense, Tronie pictures were not originally designed for a particular role. Tronie left his own commentary space to the pictures viewer. The artist can paint the character as he wishes, create partial or total reductions or excesses in his physiognomy, and arrange it on him with various approaches such as colour, light-shadow, race, typology. For this reason, Tronie concludes that the quest pursued deviates from all these standard goals, as the paintings are not defined as a representation of a historical painting, a costume portrait or iconographic. This result has come to the conclusion that there is no allegorical meaning or iconographic figure in the

main purpose of Tronie paintings, and therefore, they do not have a fixed understanding of illustration.

The evolving Tronie paintings also served as fictitious designs used in contemporary costume portraits. After a certain point, this manifested itself in the same way for self-portraits. It has been observed that the artist made many self-portraits and continued his physiognomic searches for the Tronie works that we analyzed in our study. This situation was seen mostly as the costumes and body size, the use of light and shadow in Rembrandt's Tronie paintings. The developments of this creativity were evaluated as proof of the painter's special virtuosity. Leveraging the artist's innovative Tronie potential for contemporary costume portraits, an unusual form of depiction was created that placed an unusually high priority on the artistic treatment of the subject. Imaginary designs have created a design repertoire with the variety of formal materials that painters can use in their portrait orders.

There are different spectra of methods of depicting Tronie paintings. While the first one has the effect of portrait or historical painting as a sketchy application, the other is perceived as imaginary appearances. The main feature of the analysis to be made here is separated from each other with the artistic painting practice of the XVII century. In this research, it can be said that Tronie paintings developed their own pictorial traditions, so that the development of different Tronie genres was based on the repertoire of fixed figure types given by history and genre painting and acted within the framework of the rules of measured representation.

Painters who have just started their careers have studied Tronie paintings. Tronie also served as part of the training. He developed methods of experimenting with various form features of the human face, the use of paint, realistic depictions of typological differences, through easy designs that could facilitate the mastering of the student. This is often seen in the work of Rembrandt's students.

In the research, since the defining features of contemporary painting were not used in Tronie paintings, the physiognomic structure of the figures, their characteristic features and emotional state were examined and made more evident. According to the logic of the XVII

century physiognomy doctrine, the painter could determine the behavior and character traits of the person with the external appearance he used in his model. At the same time, based on written scientific sources, it was determined that painters, Tronie's advanced depiction of character and emotion in paintings were considered as superior artistic talent in the eyes of their contemporaries. The painters of the century, who were in competition with each other, exhibited their creative talents and manifested the partial developments they made in Tronie paintings in portrait and costume paintings. In this sense, Tronie's illustration logic has an important place in the painting tradition as it interacts with other genres in connection with it.

DISCUSSION

In our study, only the aspects of Tronie painting of the XVII century Dutch painting art that developed in the country determined in this century were analyzed through the works of master painters. In the findings we obtained, it was concluded that the Tronie paintings were grouped within themselves. In this context, the structural similarities of Tronie and Portrait paintings were used as the building block of the analysis to take the works of the painters with the aspects that distinguish them from the portrait standards of the period.

In the next research, we can examine how Tronie painting changed in the following centuries in the Netherlands, reflected in portraits, historical paintings, costume portraits and other genres. At the same time, it will be important to investigate its reflections on other countries in the XVII century. Considering that the Tronie painting started in the Netherlands while examining these reflections, it is important to first analyze the works of its founders, Rembrandt van Rijn, Frans Hals and Jan Lievens, and then compare them with the works of other painters.

CONCLUSION

Existing research will be important for art history to be discussed further for Tronie painting analysis. Recent studies have presented distinctive analyzes of Portrait-like Tronie paintings, but this can be discussed again with new forms of thought and analysis.

While analyzing Tronie portraits, it will be more effective to deal with the features applied in partial areas of the face by physiognomy reading, since the physiognomic approaches made in the basic features create meaning changes in the expression of the character. These made fictional characters; Predicting the characteristics of anonymous characters by considering Aristotle's Physiomic analysis can contribute to our pursuit of a more creative way of thinking.

Since the characters that the artist handles are imaginary, the situation that the highly observant Tronie painter deals with is psychological approaches. In this sense, working with a psychologist or psychiatrist in order to carry these researches further may be useful in understanding Tronie's character traits and psychological state.

Based on the accessories used, the reflections of the cultural interaction between the Netherlands and other countries in the 17th century can also be investigated.

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