



# Acquisitions

## Fine & Decorative Arts

- 1 Composition of a snake, a lizard, a frog and a mouse  
Northern Italy (Padua?), sixteenth or seventeenth century  
Bronze, l. 23.7 cm.

Casting actual animals (and plants) became extremely popular in Italy in the early sixteenth century. The technique had been described by Cennino Cennini in his 'Libro dell'Arte' as early as 1390, and the earliest examples of it can be seen on one of the bronze doors of the Baptistery in Florence, made by Ghiberti (1378-1455), but it was only with the advent of the *Kunst- und Wunderkammer* (cabinet of curiosities) in the sixteenth century that interest in man-made natural history objects like these really grew. They always featured the lower animal orders, which were thought to have originated *ex nihilo* – from the dust and dirt of the earth. Lizards were top of the list, which is why this method of casting was often called the 'lost lizard method' – a humorous twist on the 'lost wax technique'. In the course of the sixteenth century the life-cast technique also reached Germany. Precious metals workers in Nuremberg such as Wenzel Jamnitzer (1507-85) used cast animals and plants in their work. A little lizard can be seen, for example, on the base of Jamnitzer's *Merkelse Tafelaufsatz* (a silver table centrepiece) in the Rijksmuseum.

The majority of life casts are limited to one or two creatures. This elegant, almost calligraphic composition of a snake, a lizard, a frog and a mouse is one of the most elaborate and complicated life casts we know of. Although the

group was cast by the typical sixteenth-century two-piece mould casting method, which leaves a visible burr or join, the ambitious character of this bronze suggests it was made somewhat later, possibly in the seventeenth century.

Herpetological research has enabled us to establish that at least two of the cast creatures are of Southern European origin. The lizard is certainly a western variant of the Western Green Lizard (*Lacerta bilineata*) found mainly in France and Italy. The snake is probably a Dice Snake (*Natrix tessellata*), a species of grass snake whose habitat is concentrated in Italy and Hungary. This indicates that the life cast group has to originate from Italy. The frog and the mouse cannot be accurately identified (with thanks to Dr Pim Arntzen, Naturalis National Museum of Natural History, Leiden, and Eugène Bruins, Artis Royal Zoo, Amsterdam, for their expert help in the identification of the animals).

PROVENANCE:

Fokko van der Veen, Apeldoorn (c. 1980-2009). Gift of Mr Fokko van der Veen, Apeldoorn (2009) (inv. no. BK-2009-79).

## 2 Chest

Japan, c. 1600  
Namban lacquer work,  
l. 93.8, w. 40.1, h. 47.5 cm.

Spontaneously-painted Japanese lacquer work like this box, combined with mother-of-pearl inlay, is known as namban lacquer work, from the word the Japanese used for all foreigners (apart from the Chinese and the Koreans). The decoration on and inside the box – such as the deer, cranes, maple trees (*momizi*), and sheaves of rice hanging out to dry – allude to the autumn. We can also make out all kinds of plants in the decoration: as well as the maple trees, there are varieties of bamboo, (*take* and *sasa*), flowering cherry trees (*sakura*), citruses (*tachibana*), sweet peas (*hagi* or *yamahagi*), ivy (*kuzu*), balloon flowers (*kikyo*), camellias and blue convolvulus (*asago* or *asaqaro*).

The Portuguese began trading in Japan in the 1540s. Their Japanese trading settlement was primarily important for inter-Asian trade, but it also enabled them to import luxury goods into Europe. Lacquer work was one of the most desirable purchases that could be made in Asia because there was no real alternative to the hard glazed surface of the lacquer outside China and Japan.

The Europeans' fascination with Oriental objects never stopped them from interfering in the way things looked. In the case of lacquer, their meddling meant that the quality, technically speaking, was not up to Japanese standards. Keen as they were on low prices, Europeans were satisfied with work turned out quickly. The combination of lacquer work and mother-of-pearl was influenced by Gujarat work from India: varnished objects lavishly inlaid with pieces of mother-of-pearl, in which the Portuguese had already been actively trading before they arrived in Japan, and which they had doubtless taken with them to Japan as examples. The shapes of the namban lacquer work objects – like this box – are almost always European. The mother-of-pearl borders on the box mimic the metal braces of European chests. Namban lacquer work is thus an interesting outcome of the contact between Japanese lacquer workers and Portuguese traders. It is assumed that the style attained the peak of its development around 1580.

As soon as the Dutch arrived in Asia, they too tried to purchase the desirable lacquer work and ship it to Europe, but insofar as we can get an idea of Dutch trade in lacquer work from the archives of the Dutch East India Company (VOC), this activity seems not to have been very successful. The first Dutch ship that actually traded in Japan in 1609 brought nine chests filled with lacquer work straight back to the Netherlands, but in 1614 the VOC directors ordered a cessation of the trade in lacquer work; the Company still had large stocks and was having great difficulty selling them. Nonetheless namban lacquer work was present in the Netherlands, thanks to goods owned privately by VOC employees or imported from Spain and Portugal. For example an impressive group of Oriental objects, including lacquer work, can be found in the 1619 inventory of the Castle of Breda (Drossaers & Scheurleer, p. 129 ff., esp. pp. 160-61). Philip William (1554-1618), the eldest son of William of Orange, had rebuilt and refurbished the castle in 1609. He had spent years in Spain and so was certainly familiar with namban lacquer work. The States General gave namban lacquer work as diplomatic gifts – to Turkey in 1612 and to Sweden in 1616 – an indication of the high regard in which such objects were held (Impey & Jörg, p. 28).

This exceptionally well preserved box is a fine example of the Oriental treasures that reached Europe in the first years of Dutch trading in the Far East, and marks the beginning of the unique position that the Netherlands held in the seventeenth and eighteenth centuries as the importer and distributor of Oriental objects in Europe.

## LITERATURE:

- T. Canepa et al., *After the Barbarians II; Namban Works of Art for the Japanese, Portuguese and Dutch Markets*, London, 2008, no. 44.  
O. Impey and C. Jörg, *Japanese Export Lacquer 1580-1850*, Amsterdam, 2005.  
S.W.A. Drossaers and T.H. Lunsingh Scheurleer, *Inventarissen van de inboedels in de verblijven van de Oranjes en daarmee gelijk te stellen stukken 1576-1793*, volume 1, The Hague, 1974.

## PROVENANCE:

Jorge Welsh Gallery, Lisbon. Purchased in 2009 with the aid of the Friends of the Rijksmuseum  
(inv. no. AK-RAK-2009-1).





- 3 Cloth with the instruments of the passion  
Courtrai or Schleswig-Holstein(?), c. 1600-30  
White damask, 101 x 70 cm.

The Instruments of the Passion of Christ – the *arma Christi* – were often depicted in paintings and prints in the late Middle Ages, the Renaissance and the early Baroque period. The crucified Christ usually occupies a central position in these compositions, surrounded by the Instruments of the Passion, which refer to Christ's victory over Sin and Death. Other Bible stories are also illustrated on damask. It seems that the crucifixion only ever appears on German linen.

This piece of fabric lacks a central composition. It has a base pattern of circles, within which symbols, rather than figures, are placed around the Passion. A similar 'decorative' arrangement of elements is often employed on fabrics, especially silk. However we do not know of any damask with an identical pattern to that of the cloth in question or any variation of it, so it would seem that the design is unique. The open hem at the top and bottom, decorated with braiding, suggests that the cloth was probably used during the celebration of Mass. This sort of edge finish is not found on tablecloths.

The pattern consists of alternating staggered rows of circles with either the image of the Cross or of a cloth with the representation of the prints of Christ's pierced hands, feet and heart (?) inside every circle in a row. In the Cross design, the Cross ascends from the tomb as a sign of the resurrection. This image also includes a cockerel, signifying Peter's denial of Christ. The cockerel stands on a short pillar, an allusion to the whipping post. The motifs featuring the cloth with impressions of the body also contain a ladder, referring to the descent from the cross, a sponge on a stick, as an allusion to the one an onlooker held up to Christ during his suffering on the Cross, a little building, the meaning of which is unclear, and vegetation as an indication of the hill of Golgotha. In the areas between the circles in one row angels hold the crown of thorns and a burning torch, with at their feet a pair of pincers and dice – the latter in reference to the soldiers gambling for Christ's clothes – and a salver with a covered jar on it, denoting the anointing of the body of Christ. In the other row there are angels with a jar of ointment between them, above which is a hammer, nails for the Cross and a cloth

with an impression of Christ's face – St Veronica's veil – with a jar of ointment underneath.

Most of the objects depicted are taken from the story of Christ's Passion, as told in the Gospels according to Matthew, Mark, Luke and John. The cloths with the impressions of Christ's pierced hands, feet and heart (?) and the cloth with Christ's face derive from later stories that describe the lives of saints.

At the bottom right corner of the cloth there is an upside-down crown with pearls with the letters BB embroidered in reddish brown silk below.

A number of pieces of damask dating from the 1600-30 period and believed to have been woven in Schleswig-Holstein have patterns similar to those on this cloth – staggered circles or hexagons with Bible scenes in them. The relatively low number of threads per centimetre in the cloth corresponds to this type of damask, but the pictorial quality of the design on the cloth is greater than that of this group; the figures in this group are generally rather angular and often out of proportion. At that time top quality damask was being woven in Courtrai, the most important centre for the production of damask in Europe. It is, though, quite conceivable that the Rijksmuseum's cloth was made elsewhere. Around 1600 many Flemish linen weavers fled abroad, to Haarlem, for example, where they produced damask of superior quality, and to North Germany, where it must be assumed, coarser fabric came off the looms.

PROVENANCE:

Van Pallandt Family (Castle Eerde), Eerde (Overijssel).  
Gift of Mrs E. Oudshoorn, Baroness van Pallandt (Eerde)  
and Mrs I. André de la Porte, Baroness van Pallandt (Eerde)  
(inv. no. BK-2008-211).

- 4 JAN III VAN DOORNE (1616-1663)  
*Holy Family*  
Mechelen, c. 1650  
Boxwood and glass, h. 16.5 cm.  
Monogrammed twice IVD (by Joseph's foot  
and by Jesus's).

In the sixteenth and seventeenth centuries the Southern Netherlands experienced a boom in the production of small carvings in boxwood or ivory. Whereas micro-carvings like this made in



the Republic were generally profane – see, for example the work of Albert Vinckenbrinck of Amsterdam and Ambrosius van Swol of Amersfoort – seventeenth-century Flemish products were primarily religious. To an extent this also applies to the recently acquired group of the Holy Family by the Mechelen sculptor Jan van Doorne. But only to a certain extent – because here this Catholic theme has been stripped of any religious connotation: it is a domestic scene of parents playing with their child. Van Doorne conveyed a sense of great liveliness and agility in what is essentially a quite static composition of three figures in a row, in part by incorporating all sorts of minuscule details in the clothes, in part by the way the Christ child's garment flutters jauntily in the breeze.

The subject of the Holy Family on their return from Egypt had often been depicted in the sixteenth century, but under the influence of the Counter Reformation in the seventeenth century it gained great popularity throughout the Catholic world as the earthly counterpart of the heavenly Trinity. In Flanders, the primary influence was Rubens's picture for the Joseph altar in the Church of St Charles Borromeo in Antwerp, and Jan van Doorne's version was clearly inspired by Schelte à Bolswert's print after that painting.

In view of its small size and its emphasis on Jesus's happy family life, a figurine like this must have been principally intended for domestic devotion. At the same time the virtuosity of the carving would have appealed to a sophisticated collector's taste. The fact that the eyes of the figures are inlaid with tiny glass balls enhances the

delicacy and costliness of this trinket still further. We know of only a few other works by Jan III van Doorne, who came from a family of sculptors in Mechelen, but none of them achieve the level of artistry and the sophistication of this group. Comparable carvings by Frans van Loo (1581-1658), a relative and possible associate of Van Doorne, also lack the virtuosity of this Holy Family. The acquisition of such an important signed example of Flemish micro-sculpture also helps to put the *Kleinplastik* of Vinckenbrinck, Van Swol, Rombout Verhulst and Lucas Faydherbe in the Rijksmuseum collection into context.

## PROVENANCE:

Private collection Germany (-2002); Hermann P. Lockner gallery, Würzburg (2002-08); Kunstzalen A. Vecht, Amsterdam (2009). Purchase  
(inv. no. BK-2009-29).

## 5 GERRIT ADRIAENSZ BERCKHEYDE

*The Bend in the Herengracht from Vijzelstraat Bridge Looking towards Nieuwe Spiegelstraat in Amsterdam*

1671-72

Oil on oak panel, 42.5 x 57.9 cm.

On this panel Gerrit Berckheyde (1638-98) produced an insightful record of the most successful urban development project of the seventeenth century. It shows 'De Gouden Bocht' (the Golden Bend) in the Herengracht, the wealthiest part of Amsterdam's ring of canals. The Haarlem-born painter made the best use of the pictorial qualities of the architecture and the reflections in the canal. He built up the cityscape with straight lines and a superb feeling for perspective. The bright palette and the sharp contrast between the recently built elegant canal-side houses shrouded in shadow and the sun-drenched blank walls of the as yet vacant lots give the painting a serene, timeless quality. This makes *The Bend in the Herengracht* the most powerful image of the old heart of Amsterdam in the Golden Age.

Berckheyde painted *The Bend in the Herengracht from Vijzelstraat Bridge* barely ten years after the construction of the canals that girdle the heart of Amsterdam. He chose a viewpoint on Vijzelstraat Bridge and looked west towards

Nieuwe Spiegelstraat. The part of the city that he depicted is still emblematic of Amsterdam today. Many painters and photographers have followed in Berckheyde's footsteps in immortalizing this iconic view. As an eyewitness, the artist presents us with a very accurate picture of the situation in the 'Gouden Bocht' in 1671-72. This stretch of canal owed its nickname to the monumental facades of the houses of the wealthiest aristocrats and the riches that lay behind them. At that time it was home to Amsterdam's most prominent and affluent inhabitants: on the left, on the north side, the merchant Daniel van Heel (no. 468), Jeronimus de Haze, Lord of Stabroek (no. 466) – who had had his house built by the architect Philips Vingboons – the fabulously wealthy Guiliam Sweedenrijck (no. 462) in the detached house in the centre of the picture, and the banker Joseph Deutz (no. 450), whose Vingboons-designed house was still under construction. The brothers Willem and Adriaen van Loon lived on the opposite side of the canal in the first building on the right. They had managed to lay their hands on one or more of the lots that were sold by auction.

Shortly after the sale of parcels of land on the canal had started, the first purchasers began to build their great town houses. The sunlit properties on the north side of the Herengracht were completed in 1666 and 1667. The shady wall on the south side of the canal was finished in 1670-71. Whereas the north side only had one vacant lot left in 1671-72, there were still four gaps in the facade of the south side. Berckheyde depicted this situation accurately. It is noticeable that the elms that are so characteristic of the Herengracht are absent from the painting. They were not planted until the building work was complete. The artist devoted his full attention to the construction on the canal. It is this remarkable feeling for detail that Berckheyde's contemporary Arnold Houbraken alluded to in his *Groote Schouburgh* when he wrote, 'Berckheyde presents a living view on canvas; the more you look at it, the more you see in it' ('Berkheiden toont op doek een levend oogverschiet, Daar, hoe m'er meer op zeit, hoe dat m'er meer in ziet').

The Rijksmuseum has a second painting of the same location by Berckheyde, but seen from the Leidsestraat (SK-A-4750). In that painting the construction on the canal is almost finished and the quays are bustling with activity. It is these paintings that Joost van den Vondel was referring



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to in the disastrous year of 1672, 'Berckheyde paints the Herengracht / From life, worthy to behold / Buy paintings: avoid building / Why? It is French midnight: / So await a bright tomorrow / There is anxiety and trouble in house building' ('Berckheide maalt de Heerengracht / Naar't leven, waardig om t'aanschouwen. / Koop Schilderkonst: vermy het bouwen. / Waarom? 't Is Fransche middernacht: / Dus wacht op eenen heldren morgen / In huisbouw steken moeite en zorgen').

## LITERATURE:

S.A.C. Dudok van Heel, *Een nieuwe Berckheijde van de Herengracht*, Amstelodamum, 2002 (89), pp. 3-11; Milko den Leeuw & Martin Pruijs (eds.), *De Gouden Bocht van Amsterdam*, Amsterdam 2006, p. 23, ill; Marijke C. de Kinkelder, *Gerrit Berckheyde's Views of the 'Golden Bend' of the Herengracht in Amsterdam*, *Festschrift zum 80. Geburtstag von Annaliese Mayer-Meintschel am 26. Juni 2008*, Dresden 2008, pp. 82-89; Exh. cat., *De bewonderde stad, The Hague (Mauritshuis) / Zwolle 2008*, cat. 10, pp. 86-89; Exhibition catalogue *Dutch Cityscapes of the Golden Age*, Washington (National Gallery of Art) / Zwolle 2009, cat. 10, pp. 86-89.

## PROVENANCE:

Probably in the collection of paintings belonging to Sir William Cuthbert Quilter (1841-1911), Bawdsey Manor, Suffolk; John Quilter, Chelsea Square, London / Dock House, Ramsholt, Suffolk, 1966; Gooden & Fox, London; private collection Great Britain, Sotheby's, London, 10 July 2002, lot 42 to Richard Green, 2002, to Louis J.K.J. Reijtenbagh, Brasschaat. Purchased with the aid of Royal Dutch Shell through the Stichting Nationaal Fonds Kunstbezit and the BankGiro Lottery (inv. no. SK-A-5003).

- 6 Tablecloth with the arms of Habsburg, Charles VI on horseback, trophies and arms Courtrai, 1711 or shortly thereafter White damask, 112.5 cm x 87.5 cm.

The Spanish War of Succession (1701-14) gave the damask industry in Courtrai a huge boost. Table linen with scenes of battles and sieges in the Southern Netherlands was marketed with great success. These tablecloths and napkins usually also feature likenesses of the most important allied generals on horseback – John Churchill, Duke of Marlborough, and Prince Eugene of Savoy. On occasion the two generals are shown on table linen together (in the Rijksmuseum collection, inv. no. BK-NM-10758), but generally they appear individually (in the Rijksmuseum collection, inv. nos. BK-NM-13087 and BK-1971-46).

Some of the monarchs who took part in the Grand Alliance are also immortalized on damask: Stadholder King William III, who was involved at the start of the struggle before his premature death, and Emperor Joseph I and his successor Emperor Charles VI (in the Rijksmuseum collection inv. nos. BK-1975-15-B and BK-1970-82 respectively and the recently acquired tablecloth).

There are several known variants of table linen depicting the elevation of Archduke Charles of Austria to emperor; the design on this tablecloth is one of them. This acquisition fills a significant gap in the collection of table linen woven as a record of the Spanish War of Succession.

Souvenir damask with portrayals of the antagonists was also woven in Courtrai. For example there is damask with the young Spanish king, Philip V, the claimant to the Habsburg empire, and his bride Marie-Louise of Savoy, to commemorate their marriage in 1701, and a cloth on which Louis XIV extends his hand to Philip V, a reference to Louis XIV's endorsement of his claim to the throne of France (December 1700 - January 1701) (in the Rijksmuseum collection, inv. nos. BK-2002-29 and BK-16807). It is amusing to note that table linen woven after the Treaty of Rijswijk in 1697 depicts an almost identical scene to the one with Louis XIV and Philip V of 1701, but the latter has been replaced by Charles II of England (in the Rijksmuseum collection, inv. no. BK-16814).

At the top of the central medallion of the tablecloth described here there is a crowned double eagle incorporating the Habsburg arms and an angel with a laurel wreath flanked by putti blowing on a shawm which has a pennant with a double eagle hanging from it. Below them Charles VI, holding his general's baton, is depicted on horseback with two illuminated trees beside him. His trophies and arms are shown below the central field; they include a suit of armour, cannon, powder kegs, drums, shields and flags with crowned double eagles.

The ribbon around the eagle at the top bears the words *CAROLO CAESARI* (to Emperor Charles). Beneath the equestrian portrait of Charles VI we read *VIVA CAROLVS* (long live Charles). The ribbon among the trophies reads *MARTE DVCE* (led by Mars). The borders contain townscapes with the inscriptions *MONS, AET* (Aat), *DOUAI* and *LILLE*; the bottom edge has the captions *TOURNAY* and *CORTREYK* (Tournai and Courtrai). The fortifications, which can clearly



be seen in the skylines of the towns on the tablecloth, were in many cases built by Vauban, the greatest military engineer of the modern age, who worked for Louis XIV, the adversary of the allies, the Holy Roman emperor, most of the German principalities, England and the Republic.

Charles VI was the original successor to the Spanish Habsburgs because King Charles II of Spain was childless. However when Charles II appointed Philip V of Anjou, Louis XIV's grandson, as his successor, Charles VI created havoc in Europe. Philip's acceptance of the Spanish throne and his right to the throne of France promised by Louis XIV would mean the risk of an enormous power block. As if the future claim on the sovereignty over large parts of Europe were not enough, the expansive French king began campaigns and sieges in the territories on France's northern border. The repartition of European territories among Spain, France and Austria established by the treaties of Utrecht and Rastatt (1714) were the basis of the configuration of the states of present-day Europe.

The scenes on the damask from Courtrai are comparable to prints that chart the progress of this war, which lasted for more than ten years.

The acquisition comes from the Van Pallandt family. The family does not know when this tablecloth and a number of accompanying napkins were purchased or by whom. It is, however, conceivable that it was Johan Werner, Baron van Pallandt, who was responsible for the building of Castle Eerde, one of the most monumental castles in the east of the Netherlands, in 1715. Johan Werner, who died in 1741, was a Lieutenant-General in the States Army and governor of Venlo and Aat; the skyline of the latter has been worked into the borders.

Judging by the upside-down, embroidered red letters *VPN* below right on the tablecloth it could also have been among the other table linen featuring Charles VI that Arnoldina Johanna Nobel brought with her on her marriage in 1867 to her cousin Samuel Johan, Baron van Pallandt, owner of Eerde. However, marking damask again, long after it was made, was common practice.

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## LITERATURE:

A.G. Pauwels, in association with I. Bauwens-De Jaegere, *Damast* (catalogue of the damask collection of the Museum voor Oudheidkunde en Sierkunst Kortrijk), Courtrai 1986, no. 140 (pp. 385-86).

## PROVENANCE:

Van Pallandt family (Castle Eerde), Eerde (Overijssel).  
Gift of Mrs E. Oudshoorn, Baroness of Pallandt (Eerde)  
and Mrs I. André de la Porte, Baroness of Pallandt (Eerde)  
(inv. no. BK-2008-210).

- 7 Table (*qiatou an*)  
China, 18th century  
H. 85 cm, w. 51 cm, l. 162.5 cm.

A single floating panel of wood is mitred in a rectangular frame to form the top of this table. The apron running underneath has a beaded edge, as do the 'cloud head' *yuntou*-shaped spandrels that connect it to the legs. The overall shape is of a table of classical type with set-in legs (*an*), although the decoration is unusual. The rails are connected by openwork swastikas at both ends. The swastika (from the Sanskrit *svástika*) was probably imported into China in a Buddhist context, but it is also frequently seen on secular household items, where it denotes prosperity and good fortune.

This rather narrow type was mostly used as a side table. Marks at both ends of the top show that the table originally had everted flanged edges. Such 'raised-end tables' (*qiatou an*) were used for the placing of flower vases, incense burners and food offerings for the domestic cult of ancestors (Clunas 1988, p. 45), for which the swastika would have been an appropriate decoration. However, this does not necessarily imply a religious use since the swastika was, for instance, a suitably auspicious symbol for the decoration of a bed (Handler 1984, pp. 26-37; Wang 1989, pp. 125-26, 294). In general, Chinese furniture defies strict classification by function, since pieces were used differently according to need and context. This side table could thus equally have been used to display ornamental objects in a secular context, perhaps with a painting above it. Its usual placement up against a wall was not fixed either: contemporary paintings and prints show side tables that have been pulled out into the room for an informal meal or painting session (Handler 2001, p. 236).

The shape and specific characteristics of the wood grain make it highly probable that this table is the one illustrated in an early publication on Chinese furniture by the art historian Gustav Ecke (Ecke 1944, pl. 88; Ecke 1991, p. 78). It is listed there as being in the possession of Mathias Komor (1909-1984), a New York dealer who from 1941 ran a gallery on Madison Avenue and 71st Street. Ecke published his book in Beijing in 1944, and it is not inconceivable that this table was purchased in China by the Dutchman Frans de Jongh of Oss, an agent with the Amsterdamse Scheepvaart Vereniging, who is said to have lived in Shanghai until 1946, but about whom further details are as yet unknown. The table was acquired from his estate in the 1980s by the Amsterdam dealer Aalderink; he sold it around 1990 to the owner who generously donated it to the Rijksmuseum collection in 2008.

## LITERATURE:

G. Ecke, 'Chinese Domestic Furniture', Peking, 1944, pl. 88;  
S. Handler, *The Chinese Bed*, in *Orientalia* 15/1 (1984), pp. 26-37; C. Clunas, *Chinese Furniture*, London, 1988; S. Wang, *Klassische chinesische Möbel*, Stuttgart, 1989, pp. 125-26, 294;  
T.Y. Ecke, 'Gustave Ecke', in *Orientalia* 22/1 (1991), p. 78;  
S. Handler, *Austere Luminosity of Chinese Classical Furniture*, Berkeley, Los Angeles & London, 2001.

## PROVENANCE:

Mathias Komor (1909-1984), New York (before 1944) (?);  
Frans de Jongh, Oss (-1980s); art dealer Aalderink, Amsterdam (1980s); private collection, Netherlands (c. 1990-2008);  
anonymous gift (2008)  
(inv. no. AK-RAK-2008-3).

- 8 W. DIEMONT, MADE BY HENDRIK SMITS  
(c. 1772-1841)  
*Sauce boat*  
Amsterdam, 1800  
Silver, h. 18 cm, w. 21 cm, d. 10 cm.  
Marked on the bottom: Amsterdam hallmark,  
Dutch lion, year letter R = 1800, shop mark  
DIEMONT in a rectangle, maker's mark HS: in a  
rectangle = Hendrik Smits, Amsterdam; on the  
edge re-assay v in a crowned shield.

Sauce boats are among those items of a dinner service that were frequently made of silver in the first half of the nineteenth century. They were supplied in pairs, and depending on the preference



of the client could be made with or without saucers. This boat is the earliest Dutch example of the helmet-shaped model with the tall outward-curving handle that came into fashion during the Empire, influenced by French style. This version focuses attention on the shape, which is accentuated by a single relief along the top edge of the boat and the front of the handle. The same characteristics can be linked to a progressive trend in Amsterdam silver that would become prominent in the Netherlands in the first decades of the nineteenth century.

Around 1800 Willem Diemont was one of the country's most important retailers of silver. At the decorative arts exhibition organized by Louis Bonaparte and held in the capital in 1809, his company submitted one hundred and forty gold and silver objects, which the panel of judges praised for

their 'propriety, purity and fine finish', and they were awarded a silver medal. Without doubt the silver was produced by others. Diemont only had a workshop for small gold and silver items and, as is evident from the marks on the sauce boat, large objects like these were contracted out to specialist workshops such as that of Hendrik Smits.

Smits had only just set himself up in his own business around 1800. He was to become one of the most important silversmiths in the city, and the sauce boat is one of the first examples in which his talent clearly comes to the fore.

## PROVENANCE:

Sale Christie's Amsterdam 1-VI-1989, no. 930; since 1991 collection of Mr J. Ambaum, donated by him in 2008 (inv. no. BK-2008-150).

9 WOUTER AND GERARD VERSCHUUR,  
MADE BY JEAN ANTHOINE DE HAAS  
(c. 1753-1835)

*Set of two salts, a mustard pot and a castor*  
Amsterdam, 1821

Silver, the interiors of the salts and the  
mustard pot gilded.

The salts h. c. 7 cm, w. c. 9 cm, d. c. 6 cm;  
mustard pot and castor h. 15 cm, w. 7.5 cm,  
d. 5 cm.

All items marked: head of Minerva with the  
letter A (Amsterdam assay office), rampant  
Dutch lion with 2 (second quality), year letter  
M = 1821, shop mark VERSCHUUR, attributed to  
Wouterus Verschuur, maker's mark DH above a  
bird in a diamond = Jean Anthoine de Haas.

Pepper, salt and mustard sets are a typical phenomenon of the early nineteenth century. The most expensive were those made entirely of silver, like this example made by De Haas in 1821. According to the records of the firm of Bennewitz en Bonebakker (B. van Benthem, *De werkmeesters van Bennewitz en Bonebakker*, Amsterdam 2005, p. 328), one of the major silver retailers of the day, silver versions cost almost twice as much as cheaper sets made of mounted crystal. The shop marks on the base tell us that this set was supplied by the firm of Verschuur which was then managed by the brothers Gerard and Hendrik Johannes

Verschuur (J. R. de Lorm, *Amsterdams Goud en Silver*, Amsterdam Rijksmuseum 1998, p. 508, p. 537).

Because this set has survived intact, we can see how De Haas coordinated the various elements. Almost identical models were used for the castor and the mustard pot. The difference in function is revealed only by their lids. The hinged model for the mustard pot has a notch for a little spoon; the removable lid of the castor has holes integrated into the ribbed ornamentation as vertical grooves. The feet of the salts match those of the pots, and the lions' faces with rings in their mouths are repeated.

De Haas based his design for the salts on examples that were part of a famous dinner service presented to the Prince of Orange by the city of Amsterdam in 1816-17. We are unable to verify whether the castor and the mustard pot also stem from it as no such items from that service have survived. De Haas would have been very familiar with the designs, since it was he who had made the chafing dishes in the set for the firm of Bennewitz & Bonebakker, which had been responsible for all the hollow-ware in the Prince of Orange's service (De Lorm 1998, no. 189).

## PROVENANCE:

Gift of J. Ambaum (2008)  
(inv. no. BK-2008-151).







10 ALFRED-ÉMILIE O'HARA COMTE DE  
NIEUWERKERKE (PARIS 1811-1892  
GATAIOLA), CAST BY EDUARD QUESNEL  
(ACTIVE PARIS C. 1818-50)

*Le Mort de Monseigneur le Duc de Clarence*  
Paris, 1838

Patinated bronze: h. 54 x l. 61 x w. 21 cm.

Inscriptions: On the edge of the base: 'Mort de Monseigneur le Duc de Clarence frère au Roi Anglois Henri v. occis au combat au / vieil-Baugé par Garin / de Fontaine Chevalier dans l'ost de Monseigneur le Dauphin (Chronique d'Anjou) / par le Cte E. de Nieuwerkerke. 1838. / fondu par E. Quesnel. paris'. On the side of the plinth: 'et contre lui s'adressa messire Garin Seigneur de Fontaine un moult bon chevalier du // pays d'Anjou et de grande impétuosité porta le dict duc de Clarence a terre qui // oncques puis n'en releva. – Et des Anglois y mourut force gens de bien. // Fut icelle déconfiture en l'an de notre Seigneur que l'on disoit M.C.C.C.X.X. // et moult fut dolente aux Anglois et gros réconfort a Monseigneur le Dauphin //...comme le dict Duc eut entendu l'assembléc des dicts Francois aulieu de Baugé et qu'ils se tenoient // sur leur pas déliberez de le combattre il qui étoit assys au disner se leva incontinent comme tout // courroucé a leur aller courir sus n'y pensant etre a heure si se mit a la voye a grant Baronie sans voul // oir aucun gens de pied a faire la détrousse ainsi-comme il cuydoit mais autrement il en alla comme verrez // il l'aborder des Francois fut le dict Duc Thomas le premier que dérangea de la part des Anglois'.

The neo-Gothic design of the plinth, the execution of the figures and the choice of the subject make this sculpture a convincing example of the *style troubadour*. The development of this style in painting and sculpture was closely linked to the fascination with the Middle Ages that gripped people in the nineteenth century. The event depicted here, the violent death of Thomas, Duke of Clarence, at the Battle of Baugé (1421) during the Hundred Years War (1337-1453) between France and England, is explained at length in the inscription on the plinth. Although the source of the inscription has not yet been traced, the French victory at Baugé was described by Sir Walter Scott and others.

The inscription on the moulding of the plinth tells us that the group was modelled by Alfred-

Émilien, Comte de Nieuwerkerke, and cast by the Parisian bronze caster Eduard Quesnel. However, in January 1839 Nieuwerkerke entered into a contract with Susse Frères Éditeurs in which he renounced the rights to a group of two fighting horsemen in exchange for a bronze proof and five plaster casts of this work (Cadet 1992, p. 366). Small bronzes manufactured in large editions were popular decorative objects in the drawing rooms of the bourgeoisie. As a publisher, Susse formed a link between the artist, the caster and this new market. After the rights had been sold to Susse it was probably Quesnel, who quite often worked for Susse, who carried on with the actual production of the piece. Both his signature and Susse's can be found on a number of examples in circulation in the trade (e.g. sale Durán, Madrid, 8 November 2000, no. 858, sale Sotheby's London, 26 November 1996, no. 29). The Rijksmuseum acquisition, however, is one of the rare first edition examples of 1838, which were cast solely by Quesnel.

The sculpture was a great commercial success and can be found in Susse's sales catalogues from 1839 to 1905 in various sizes and materials. From 1875 on, two standing knights made by Edouard de Beaumont were offered as accompaniments to the group, so that the whole ensemble could serve as a *garniture de cheminée* (cat. Susse 1875, Cadet 1992, pp. 177, 211, sale Sotheby's London, 5 November 2002, no. 139). We also know of examples by him incorporating a clock in the plinth (sale Christie's New York, 7-8 March 2007, no. 955).

The career of Alfred-Émilien, Comte de Nieuwerkerke, grandson of an illegitimate child of Stadholder William IV, as a sculptor was short lived. This piece and an equestrian statue of William the Silent unveiled opposite Noordeinde Palace in 1845 (of which Susse published a reduced-size version) were the most important fruits of his labour. Nevertheless, under Napoleon III 'le beau batave' rose to become one of the most influential figures in the Parisian art world. In 1848 Nieuwerkerke was appointed *Directeur-général des Musées*, probably as a result of his long-lasting affair with Princess Mathilde, the emperor's niece. In 1863 he also became *Surintendant des Beaux-Arts*. The weekly soirées in his apartment in the Louvre which attracted artists, politicians and aristocrats, and his collection of weapons, which was sold in its entirety to Richard





Around 1870 Falize, one of the grand masters of jewellery during the Third Republic, enjoyed a great reputation for jewels with Oriental motifs and techniques, which were sold by Tiffany in New York, Le Roy et Fils in London, and others. This bottle is one of the finest and best documented larger examples. The sketch for one of the plates inlaid in the face of the bottle has survived, and we know of four small plates by Alexandre Tard which show the rediscovered production process of cloisonné enamel in various stages. In 1869 Falize gave them to the South Kensington Museum (the present-day Victoria & Albert Museum), and at the same time loaned it a number of objects. These items – a chain and some medallions – were given to the museum years later with the comment that they had been exhibited at the 1867 World's Fair and at the London International Exhibition of 1871. As Falize is not listed as an exhibitor in the catalogues of these exhibitions, his work must have been presented by other jewellery houses. So, probably, was this bottle, which remained in his possession and was cherished by Falize's heirs until very recently. The bottle, the sketch and the plates were certainly exhibited at the 1869 *Exposition de l'Art Oriental* in the *Musée des Arts Decoratifs* in Paris. Falize's entry, this time under his own name, was photographed in full, and the bottle – as yet without the chain and ring – can be identified in one of the photographs. According to the exhibition programme, all the objects reflected influences from the Far or Near East. What is noticeable is the attention devoted to Japanese and Chinese art forms, especially to the cloisonné that was not intended for export. The shapes of the bottle and the cap are reminiscent of Chinese smelling-bottles, although the decoration and the colour combinations seem rather to stem from Japanese fabric patterns and prints, such as those that gained currency through the books of birds by Kôno Bairei (1844-95).

This makes the bottle an early example of Japanism, a trend in art and consumer design that developed in the last decades of the nineteenth century into a broader-based fashion, and gradually segued into Art Nouveau. It only really becomes clear just how early this trinket confronted viewers with the impact of the new when we consider that Japan showed cloisonné for its domestic market for the first time at the World's Fair held in Paris in 1867.

## LITERATURE:

K. Purcell, *Falize, a Dynasty of Jewellers*, London 1999, pp. 58-59; G. Blum, 'Alexis und Lucien Falize, Zwei pariser Schmuckkünstler und ihre Bedeutung für den Schmuck des Historismus', dissertation Cologne 1996, p. 90.

## PROVENANCE:

Designed before 1869 by Alexis Falize (1811-1898) and made by Maison Falize, the enamels by Antoine Tard; remained in the possession of his grandsons, André (1872-1936), Jean (1874-1943) and Pierre Falize (1875-1953); by inheritance to Robert Falize (1906-2006); heirs of Falize; sale Chassaing Toulouse 27 May 2008; Inez Stodel Gallery, Amsterdam (PAN 2008); Wartski Galleries, London (TEFAF Maastricht 2009); purchase (inv. no. BK-2009-50).

12 HENDRICUS MATTHEUS HORRIX JR  
(1845-1923), MADE BY DIRK DE GOEDE  
DE KONING (1841-1912)  
*Relief with Game*  
The Hague, 1850-1875  
Stained Walnut: h. 157 x b. 100 cm.  
Signed: HM HORRIX JR DESS & INVENT • D  
de G de KONING sculp.

This relief in the shape of a shield with game was designed by Matthieu Horrix Jr, a son of the Hague furniture maker of the same name and co-founder of the *Meubelenfabriek Anna Paulowna*. Matthieu Jr and his brother Frans started work in the factory around 1876. Before his apprenticeship as a furniture maker in Paris, Matthieu had studied at the art academies in The Hague and Louvain (The Hague City Archives, no. HS 21, volume 1). He became the factory's artistic director in the 1880s. He designed furniture, but his signature can also be found on the painted decorations of a secretaire (exh. cat. Amsterdam 1994, no. 55). After the closure of the factory in 1890 Horrix devoted himself to his career as a painter.

According to the signature, the carving was executed by the Hague sculptor Dirk de Goede de Koning. We know little about him. The son of a cabinetmaker, he was probably among the group of sculptors or ornament workers who worked for the large furniture factories in The Hague. In 1871 he was described at the Hague Decorative Arts Exhibition as an employee of Mutters' *Koninklijke Nederlandsche Meubelfabriek* (Jury Report 1871). The signature on the shield shows

that he also worked for Horrix, in the factory near where he lived (The Hague City Archives, Municipal Register, no. 1.030, 18:311). As well as working as a sculptor, De Goede de Koning was also janitor at a grammar school (Scheen 1981 p. 168).

The relief is made of stained walnut. The frame is decorated with a sleek garland of laurel leaves and edged with architectural motifs and monumental scrollwork. The semicircular crown has six acanthus leaves. The relief itself, which is mounted on a separate panel in the frame, is a still life of game: three fish including a large pike, four birds, possibly partridges, and a crayfish. An eel coils among these creatures, which hang from ribbons held together by a bow on the frame. In the background we can see various items of sporting equipment surrounded by foliage.

In the second half of the nineteenth century interest in decorative carving in furniture increased, influenced by the growing interest in historicized ornamentation. In catalogues of decorative arts exhibitions, specific reference was increasingly made to the quality of the carving or sculpting. The frame in particular is closely related to the kind of naturalistic carving on the furniture by Horrix that was highly commended at these exhibitions (Van Voorst tot Voorst 1994, pp. 178-79). In view of the size and the quality of the carving, this shield may have been made for one of these exhibitions.

## LITERATURE:

M. Horrix, 'wat drie generaties opbouwden' *Die Hage* 1965 p. 92; J.M.W. van Voorst tot Voorst, 'Haagse meubelmakers en negentiende-eeuwse meubelstijlen' *Antiek* October 1974 pp. 253, fig. 14; J.M.W. van Voorst tot Voorst, *Tussen Biedermeier en Berlage: meubels en interieur in Nederland 1835-1895*, Amsterdam 1994, pp. 258-59, exh. cat. Amsterdam, Rijksmuseum, *De Lelijke Tijd*, Amsterdam & Zwolle 1995, pp. 30, 131, 156, 314-15

## PROVENANCE:

Sale Christie's Amsterdam, 19-20 December 2007, no. 365; purchase  
(inv. no. BK-2007-23).

13 THEO NIEUWENHUIS (1866-1951),  
FOR THE FIRM OF VAN WISSELINGH & CO  
*Suite of furniture comprising a table, four chairs  
and a footstool*  
Amsterdam, 1899  
Padouk, inlaid with a tropical wood, brass  
fittings, upholstery and batik vellum.  
Table: w. 135 x d. 89 cm x h. 75 cm, chairs:  
h. 98 x b. 44 x d. 44 x height of seat 44 cm,  
footstool h. 11.5 x l. 32 x w. 33.6 cm.  
Monogrammed and dated (1899) on the backs  
of the chairs.

The set of a table, four chairs and a footstool is dated 1899 and is one of the earliest furniture designs Theo Nieuwenhuis produced for the Van Wisselingh & Co. gallery's furniture workshop, which was established in 1898. The set is made of padouk inlaid with another tropical wood in a geometric pattern over the entire surface. The design of the furniture is deceptively simple; it is in fact extremely cleverly conceived. This is revealed in the subtle modernization of the feet and the backs of the chairs, and in the great attention to detail in, for example, the way elements of the construction such as the mortised joints of the chairs have been ingeniously incorporated into the pattern of the geometric decoration. The emphasis on unity of style, the use of expensive materials and a design that was almost austere, yet with highly elaborate decoration, were characteristic of the interiors and furniture from the Van Wisselingh workshop.

The green chair covers are not original, but the upholstery of the footstool probably is. It harmonizes well with the colours of the batik vellum panels in the backs of the chairs. The use of batik as a decorative technique is a characteristic of *Nieuwe Kunst*, as the Dutch variant of *Art Nouveau* was known, and one that was frequently employed by Nieuwenhuis and his associates. The function of this suite is not entirely clear. The presence of four chairs would seem to indicate that they were placed around the table (possibly for meals), but there are drawers with decorative fittings under the top on both long sides. What's more the table appears to have a clear orientation; on one short and one long side the inlay work has engraved or embossed floral motifs.

The set was made for the Amsterdam publisher Willem Versluys (1830-99) who has become known as the publisher of the work of the Eighties Move-





ment ('de Tachtigers') and as the manager of *De Nieuwe Gids*. The Versluys family's publishing house and their home were in adjacent properties in Tweede Oosterparkstraat. The former owner, who acquired the furniture from the assets of the publishing house, recalls seeing the set after the war in the family living and dining room, which was adjacent to the publishing house boardroom. The set was part of an ensemble in this room that also included a brass mantel clock by Nieuwenhuis.

## LITERATURE:

H. Olyslager, *Theo Nieuwenhuis sierkunstenaar en meubelontwerper (1866-1951)*, Rotterdam 1991; J. Heijbroek and E. Wouthuysen, *Portret van een kunsthandel. De firma van Wisselingh en zijn compagnons 1838-heden*, Zwolle 1999; J. Nijsen, 'twee zulke goede namen, Willem Versluys & Annette Versluys-Poelman uitgevers te Amsterdam' *Optima* 7, no. 2, summer 1989

## PROVENANCE:

Made for the Versluys publishing house (Amsterdam), 1899; purchased from the Versluys estate by J.H. Goedheer (Heemskerk), c. 1968. Purchased 2008 (inv. no. BK-2008-121).

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