



Recent Acquisitions: Fine and Applied Arts, and History

• DIRK JAN BIEMOND, GIJS VAN DER HAM,
HESTER KUIPER, ESTHER PITOUN, JENNY REYNAERTS,
FRITS SCHOLTEN AND MATTHIAS UBL •

I ATTRIBUTED TO CLAUS ('CLAES') SLUTER (Haarlem c. 1350/60-1406 Dijon)

Calvary

Burgundy, Dijon, c. 1390-1400

Boxwood with remnants of a brown finishing layer and traces of old polychromy, h. 57 cm

With the exception of the arms of the crucified figure and those of the cross, this *Calvary* is carved from a single block of boxwood. It is a poignant scene just fifty-seven centimetres tall, depicting the crucifixion of Christ, with his mother Mary and his favourite disciple John the Evangelist on either side of the cross. By adding various rare motifs, the woodcarver gave this traditional and oft-pictured scene a highly individual character and significance. Christ is not, for instance, nailed to a normal cross, but to a natural-looking tree that is twisted slightly around its own axis and leans backwards a little. It is the *arbor crucis*, the tree of the cross, which according to tradition had grown from a shoot from the Tree of Life in the Garden of Eden that Seth had planted on his father Adam's grave. In the Middle Ages boxwood was also associated with the wood of Christ's cross; in this *Calvary*, material and subject subtly merge.

The grief-stricken Virgin and John each stand on a hexagonal base to the left and right of the cross, and are swathed in cloaks with full, heavy folds. An angel dressed as an acolyte – his wings missing – hovers halfway up the tree. He would originally have been holding a chalice to catch Christ's blood. A grapevine grows around the trunk of the tree, another reference to the Eucharist when, according to Catholic doctrine, Christ's blood changes into wine. Christ himself wears an unusual, helmet-shaped crown of

thorns. The scene in the hollow at the base of the tree, where a lioness takes care of her cubs, is unique in medieval sculpture. It derives from the *Physiologus*, a widely read text dating from the first centuries after Christ, containing stories about the animal kingdom with a Christian moral, and reflects the medieval notion that lion cubs remained dead for three days after their birth and were only brought to life by their parents licking them and growling at them. It symbolized the three days that Christ lay in his tomb before his resurrection. This *Calvary* thus implicitly embodies the essence of Christian salvation doctrine: Christ's sacrifice on the cross and his resurrection and victory over death, as it is always celebrated on the altar during mass in the Eucharist.

The ingenious concept and symbolic use of material are coupled with a highly individual style, a strong sense of natural details and an aversion to standard patterns and traditional types – further proof that this is the work of a truly original and innovative artist. The great similarity in style to the work of Claus (or Claes) Sluter, court sculptor to Duke Philip the Bold of Burgundy, means that this piece can be attributed to this brilliant artist and his workshop in Dijon. Sluter, who was born in Haarlem and ended up in Burgundy by way of Brussels, was one of the great innovators of sculpture around 1400.

Working for the duke, he executed a number of monumental stone sculptures for the Carthusian monastery of Champmol (near Dijon), whose pioneering naturalism makes them some of the key works in the history of art: the tomb for Philip the Bold, the portal of the abbey church and, lastly, the renowned work known as the *Well of Moses* in the centre of the original cloister. Countless stylistic parallels between the small *Calvary* and these three works demonstrate convincingly that this extraordinary sculptural gem must be a work by Sluter himself or originate from his workshop, where it was made under his direct supervision. Carbon dating confirmed that the boxwood used for the *Calvary* dates from Sluter's time, the fourteenth century.

For the first time it is possible to add an entirely new facet to this sculptor's small but magnificent oeuvre – woodcarving on a small scale. As such, this *Calvary* is the impressive overture to a tradition of Late-Gothic boxwood sculpture that was to flourish in the Low Countries, chiefly in the fifteenth and early sixteenth centuries, with exquisite prayer nuts and other carved devotional objects.

This acquisition is particularly significant for the Rijksmuseum because, from the museum's early years onwards, Claus Sluter was seen as the originator of the realism in Dutch art that would culminate in the seventeenth century. For this reason, he was immortalized in four places in the museum's decorations, and in the nineteen-twenties and -thirties a giant plaster cast of the *Well of Moses* stood in the Entrance Hall, straight across from the *Night Watch* at the other side of the Gallery of Honour. It was a way of summing up national art history in one grand museum gesture. Sadly, an attempt to acquire an authentic work by Sluter in 1939-40 failed at the last moment, in part because of the outbreak of the Second World War. The opportunity to purchase such a superb work of art by him some eighty years later has meant the fulfilment of a long-cherished wish to show Burgundian-Dutch sculpture at the very highest level.

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LITERATURE:

- Frits Scholten, 'Claus Sluter eindelijk in Nederland', *Bulletin van de Vereniging Rembrandt* 31 (2021), no. 2, pp. 26-28
 Frits Scholten, 'Claus Sluter in the Rijksmuseum', *Maelwael-VanLymborch Studies* 2 (2022), pp. 110-25

PROVENANCE:

- ...; art historian and canon Dr. Franz Bock (1823-1899), Cologne, c. 1860 – before 1892; ...; private collection, Germany, c. 1928-95; from which purchased by art dealer Galerie Knoell AG, Basel, 1995-c. 2005; from which purchased for a private collection, Switzerland, c. 2005-18; from which purchased by art dealer Mehlinger, Munich, 2021; from which purchased by the museum with the support of the Mondriaan Fonds, the Vereniging Rembrandt (thanks to its Fonds van de Utrecht & Gooi Cirkel, its Themafonds Beeldhouwkunst and its Schoufour-Martin Fonds), the H.B. van der Ven/Rijksmuseum Fonds and an anonymous donor, 2021 (inv. no. BK-2021-16).



2 ANONYMOUS

Adoration of the Magi

Cologne, c. 1410

Oil on canvas, 29 x 15.5 cm

Medieval paintings on canvas are extremely rare and for that reason alone this small painting of the Adoration of the Magi (Matthew 2:1-12) is an important addition to the Rijksmuseum's collection. It is a fragment from a much larger canvas of scenes from Christ's life and passion, such as the intact canvases still held in Cologne today. There is also a similar painting in the Rijksmuseum with eighteen scenes from the life of Christ. This Roermond Passion (inv. no. SK-A-1491), as it is known, was made in the Duchy of Guelders around 1435 but was clearly influenced by examples produced in Cologne.

We do not know when the scene featuring the three kings was cut from the larger work, although it had already happened in 1852, when the fragment formed part of the collection of the Cologne city architect Johann Peter Weyer. At some time between 1852 and 1855, Weyer used it as the middle panel for a triptych he put together with panels, likewise from Cologne, showing St Catherine and St Agnes (inside) and the Annunciation (outside) from around 1350. In 1862, financial difficulties forced Weyer to sell the triptych and the rest of his collection and it found its way into the Prince of Hohenzollern's collection in Sigmaringen, where it remained until around 1929. The triptych was probably dismantled prior to its sale from the Hohenzollern Collection and the little paintings were sold separately. Thereafter, this Annunciation was untraceable and known only from a drawn sketch and an old photograph. The work resurfaced in the nineteen-nineties at a sale in Amsterdam, where it was acquired by the painter Clemens Merkelbach van Enkhuizen, who last year gifted it to the museum. It was then that it could be identified as the lost work from the Weyer Collection.

The Virgin Mary holds the infant Jesus on her lap. The oldest of the three kings kneels in worship before Jesus, kissing his foot. He hands a gold goblet to the mother, not to the baby. The middle-aged king in the centre reaches for his crown as if he is about to take it off in homage to Jesus. The scene is situated in an interior which has a ceiling

with convincingly constructed perspective and blue ceremonial hangings that were originally decorated with a pattern of gold stars.

We know of various other scenes from the same ensemble, among them *Jesus before Pilate* in the former Kasimir Hagen Collection in Cologne. At present the original shape of the painting from which they were cut is the subject of extensive research by the author of this article.

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LITERATURE:

- Hiltrud Kier, Frank Günter Zehnder, *Lust und Verlust 11: Corpus-Band zu Kölner Gemäldesammlungen 1800-1860*, Cologne 1998, pp. 459, 559-60
 Horst Vey and K. J. Bollenbeck, 'Johann Peter Weyer seine Gemäldesammlung und seine Kunstliebe', *Wallraf-Richartz-Jahrbuch* 28 (1966), pp. 159-254, esp. p. 209, no. 52
 Friedrich August von Lehner, *Fürstlich Hohenzollern'sches Museum zu Sigmaringen: Verzeichniss der Gemälde*, Sigmaringen 1883, p. 66, no. 199
Illustrierter Katalog der reichen Gemälde-Gallerie des Herrn J.P. Weyer, Stadtbaumeister a.D., Ritter des Leopold-Ordens etc.: welche den 25. August 1862 und folgende Tage, sale cat. Cologne (J.M. Heberle (H. Lempertz)) 1862, p. 32, no. 113
Beschreibung des Inhaltes der Sammlung von Gemälden älterer Meister des Herrn Johann Peter Weyer in Coeln, Cologne s.a. [1852], no. 67

PROVENANCE:

- ...; Johann Peter Weyer (1794-1864), Cologne, 1852; his sale, Cologne (Lempertz), 25 and 30 August 1862, no. 113 (Unbekannter Maler der Kölner Schule, Leinwand 11 Zoll hoch, 6 Zoll breit, Die Anbetung der heil. Drei Könige. Auf den Holztüren die Heiligen, Catharina und Agnes, und äußerlich die Verkündigung.), to Prinz von Hohenzollern, Sigmaringen; collection Prinz von Hohenzollern, Sigmaringen, until 1929?; ...; ? Hermann Ball Galerie, Dresden, January 1929?; ...; sale, Amsterdam (De Zwaan), 1990s, to Clemens J.A.M. Merkelbach-van Enkhuizen, Amsterdam; by whom donated to the museum, 2021 (inv. no. SK-A-5082).



3 ANONYMOUS

The Good Samaritan

Northern Low Countries, Utrecht?, c. 1535

Glass, vitreous paint and silver stain, lead, 23 x 18 cm

This stained glass roundel depicts the parable of the Good Samaritan (Luke 10:30-35), a lesson about charity. Jesus recounts how a traveller on his way from Jerusalem to Jericho was robbed by thieves and left close to death at the side of the road. Various people passed by on the other side and saw the injured man, but left him where he lay: first a priest and then a Levite. The only one to stop was an unbeliever, a Samaritan who took care of the victim of the brutal robbery. As we see here, he pours wine over his bleeding wounds. The glass painter embroidered the story a little; it seems as if the helper's horse is galloping off towards the city, which can be seen against the background of a mountain range.

In terms of composition as well as the quite elementary poses, this panel is strongly reminiscent of the painting of the same name by the Master of the Good Samaritan in the Rijksmuseum (inv. no. SK-A-3468). This Utrecht painter worked in Jan van Scorel's workshop. We encounter the vegetation overhanging the buildings in the roundel in the ruins in the painting, for instance, but it is also found in work by Van Scorel himself, for example in his large *Landscape with Bathsheba* in the Rijksmuseum (inv. no. SK-A-670). Aside from similarities in the pose of the Good Samaritan, the tree and the horse, there are also obvious parallels between the silhouette-like little figures in the first painting and the small figures in the middle ground of the roundel. One interesting difference is that the victim in the panel wears quite simple, contemporary clothes, unlike the Samaritan, who in both works is attired in an elegant imaginary costume. Again, this emphasizes the Samaritan's selflessness; he gives no thought to his stylish garb, but cares only about the wounded man.

The similarities to the Utrecht painting style suggest that the roundel was also made there, although we know of virtually no comparable stained glass from that city. A rare exception attributed to the Master of the Good Samaritan was shown in *Kunst voor de Beeldenstorm*, an exhibition in 1986 (no. 122). It is conceivable that the same follower of Van Scorel was also responsible for the design of this newly acquired glass panel.

There is another very similar, but not as well preserved, example of this roundel, nowadays forming part of a window in the Church of St Mary the Blessed Virgin in Addington, Buckinghamshire. Perhaps – in view of the subject – the roundels were a fitting window decoration for an infirmary or a hospital.

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LITERATURE:

Klaus Tiedemann and Marcus Mergenthaler (eds.), *Gemalt auf Glas und Licht: Kabinettscheiben von Gotik bis Barock* / *Painted on Glass and Light: Stained Glass Panels from the Gothic to the Baroque Period*, Dettelbach 2009, p. 88 (as Netherlandish, Antwerp?)

Klaus Tiedemann, *Flämische Roundels und Artverwandtes aus einer süddeutschen Renaissance-Sammlung*, Heidelberg 2008, p. 42

Klaus Tiedemann, *Gemälde aus Glas und Licht: Kabinettscheiben der Renaissance (1500-1630)*, Heidelberg 2006, p. 62

William Cole, *A Catalogue of Netherlandish and North European Roundels in Britain*, vol. 1, Oxford 1993 (*Corpus Vitrearum Medii Aevi: Great Britain: Summary Catalogue*), p. 5, no. 29 (another version in Addington); p. 212, no. 1724/151 ('Joseph put into the pit', after the Master of the Good Samaritan); p. 218, no. 1755/317 (our panel, as late 16th/early 17th c.)

PROVENANCE:

...; Dr William Cole Collection, Northamptonshire, England, 1993; from whom purchased by Professor Klaus Tiedemann, 2000; his collection, Eppelheim (inv. no. #32), until 2019; from which purchased by the museum with the support of the Ebus Fonds/Rijksmuseum Fonds, 2019 (inv. no. BK-2019-94).



4 ANONYMOUS

The Adoration of the Magi with a Male Prayer Portrait

Southern Low Countries, Antwerp?, c. 1535

19th-century border except for the integral part with the prayer portrait

Glass, vitreous paint and silver stain, lead, diam. 25.5 cm (35.5 cm incl. border)

It is not entirely clear where this extraordinary stained glass roundel of the adoration of the Magi (Matthew 2:1-12) was made. In this roundel, we can see a combination of different – conflicting – styles and influences. The classicizing imaginary costumes of the three kings are somewhat reminiscent of works in what is known as Antwerp Mannerism. However, similar strikingly muscular, *all'antica* breastplates are found chiefly in works attributed to other artists active in Antwerp like Jan Swart van Groningen and in, admittedly, far more elaborately decorated works by Jan Gossaert. On the other hand, the Virgin and Child, with the angular folds of her cloak, are more reminiscent of prints made by Albrecht Dürer and his circle (cf. inv. nos. RP-P-OB-1414, RP-P-OB-1289) and thus may have been inspired by Southern German print sources. The black and yellow border decoration, the portrait of the man and above all the shape of the escutcheon also look German. Then again, the large size of the roundel points to the Low Countries, to Antwerp in particular. A German client may have ordered the panel from a workshop in that city.

The three wise men, who traditionally represent the three continents, Europe, Asia and Africa, as well as the three ages of man, honour the baby Jesus with gifts. Joseph, who has taken off his hat, stands concealed in an opening behind Mary. The traditional stable with the crib is depicted here as a ruin with elements of classical architecture, which refer to Solomon's temple. This symbolizes the old covenant between God and Man; the birth of Christ was the beginning of a new covenant that was ultimately concluded with his death on the cross and resurrection.

The earth in the foreground is littered with different sized rocks. The king on the right rests his left foot on such a stone, lending his pose greater elegance. The largest boulder on the extreme right comes just outside the religious scene, on the floral border decoration. A man kneels on it in worship; in view of his striking facial features like the large hooked nose and beard and the contemporary costume, this is clearly a portrait. He is also undoubtedly the

owner of the coat of arms in the middle foreground which contains a monogram with the letters A, V, M and possibly I, which cannot be identified. Placing the portrait of the man in the border decoration brings him into the viewer's reality. Using this clever trick, the designer or glass painter played with different dimensions, the spiritual and the worldly space, which here flow smoothly into one another.

It is interesting that the little piece of border decoration containing the portrait is an integral part of the middle section of the roundel. The remaining six border sections were applied separately with lead. They were probably replaced in the nineteenth century, modelled after the original border. This kind of border decoration is extremely rare. Because people were interested predominantly in the central scene, the border was often removed. Here it was saved by the prayer portrait.

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LITERATURE:

Matthew Reeves, *Glass Roundels: The Rudebeck and Tiedemann Collections of Medieval and Renaissance Stained Glass*, sale cat. London (Sam Fogg) 2020, pp. 92-93, fig. 5
Klaus Tiedemann and Marcus Mergenthaler (eds.), *Gemalt auf Glas und Licht: Kabinettscheiben von Gotik bis Barock/ Painted on Glass and Light: Stained Glass Panels from the Gothic to the Baroque Period*, Nachträge/Addendas, Dettelbach 2016?, pp. 20-21

PROVENANCE:

...; private collection England, 2014; from which purchased by Professor Klaus Tiedemann, 2014; his collection, Eppelheim (inv. no. #96), until 2019; from which purchased by art dealer Sam Fogg, London, 2019; from whom purchased by the museum with the support of the Ebus Fonds/Rijksmuseum Fonds, 2019

(inv. no. BK-2019-103).



5 ANONYMOUS

Winter ('Monatsbild') or Meal and Snowball Fight

Southern Low Countries, Antwerp?, c. 1540

Glass, vitreous paint and silver stain, lead, diam. 22 cm

In a sixteenth-century interior, two men sit at a table laid with a flagon, a salt, two trenchers, a pasty and some bread. A servant brings the next course from the kitchen. A warming fire burns in the hearth. It all conveys a sense of comfort and relaxation: the fur-lined clothes, the table with baluster legs, the ornate tablecloth, the late medieval sideboard with crockery, and the bench seat. This piece of furniture has a hinged backrest that could be swivelled forward or back so that the occupant could sit either at the table or facing the fire and still enjoy the warmth from the fireplace. The Rijksmuseum holds a similar folding *sitteskist* or settle (inv. no. BK-NM-1971). The subtle use of silver and yellow gives the panel a beautiful glow as if a low, warm winter sun bathes the room. This effect is particularly marked on the sun-drenched pilaster on the right and on the table legs, which cast long shadows.

On the right the roundel provides a narrow view of a winter landscape with pollard willows and some figures. Three boys are engaged in a snowball fight. The one in front makes new balls, while the other two bombard one another. The lad on the left even holds up the front of his garment like a sort of bag to keep a supply of snowballs. Snowball fights do not often feature in the art of the fifteenth and sixteenth centuries. Such examples as are found occur mainly in illuminated manuscripts with images of the months of the year, as in the December miniature from the calendar in Marie Adélaïde of Savoy's book of hours dating from around 1460-65 (Chantilly, Musée Condé, Ms 76, fol. 12v). It is likely that this glass panel comes from a set of the twelve months or the four seasons.

In the past it was assumed that the roundel had been made in Leiden, among other things by comparing it to the 'rich children, poor parents' panel from around 1520-30 in Museum Heylshof in Worms (with thanks to Kees Berserik, The Hague). The type of head covering worn by the man on the left, in particular, is similar. But this winter scene is not nearly as stiff: there is more movement throughout the composition, like the stooped pose of the man on the right, the way he partially slips his foot from his sandal and

the way his long sleeves are turned up behind his back and tucked under his belt. The softer folds and the figure types, especially the servant and the man on the right, are also reminiscent of Antwerp, particularly work by artists such as Pieter Coecke van Aelst and Jan Swart van Groningen (cf. RP-T-1919-57). There was a lively artistic exchange between Leiden and Antwerp, so it is not surprising to find style characteristics or details from both art centres in one glass roundel.

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LITERATURE:

Klaus Tiedemann and Marcus Mergenthaler (eds.), *Gemalt auf Glas und Licht: Kabinetscheiben von Gotik bis Barock* / *Painted on Glass and Light: Stained Glass Panels from the Gothic to the Baroque Period*, Dettelbach 2009, pp. 126-27 (as Netherlandish, Leiden)

Klaus Tiedemann, *Flämische Roundels und Artverwandtes aus einer süddeutschen Renaissance-Sammlung*, Heidelberg 2008, p. 65

Klaus Tiedemann, *Gemälde aus Glas und Licht: Kabinetscheiben der Renaissance (1500-1630)*, Heidelberg 2006, p. 88

PROVENANCE:

...; collection Zurich 1993; from which acquired by Professor Klaus Tiedemann, 1993; his collection, Eppelheim (inv. no. #22), until 2019; from which purchased by the museum with the support of the Ebus Fonds/Rijksmuseum Fonds, 2019

(inv. no. BK-2019-93).



BK 2019.93

6 ANONYMOUS

Jupiter with Eagle accompanied by Boy (Cupid?) and Mercury in the Background

Southern Low Countries, Antwerp, c. 1540-50

Glass, vitreous paint and silver stain, lead, diam. 22.5 cm

Jupiter, the ruler of the gods, lies stark naked in the clouds in front of his throne or perhaps his war chariot. He makes a powerful gesture, fingers splayed, towards his flying son Mercury, who among other things was the god of travellers and merchants, and also the messenger of the gods. With a quite extreme, mannered turn of his head, Jupiter looks at the equally naked boy beside him. A swan rears up by Jupiter's foot, but the designer or glass painter has misunderstood the subject; it should have been an eagle. The bird of prey was one of Jupiter's attributes and the link between the god and mortals. As far as we know, the scene is unique in stained glass roundels and the subject of this panel is somewhat cryptic. It has been suggested that it was part of a set of the seven classical planets, and the naked boy might be the young Cupid, but without his traditional wings or his bow and arrow. If it is indeed Cupid, could it also be a scene from the tale of Cupid and Psyche (cf. inv. no. RP-P-H-H-820), when Cupid begs Jupiter to have mercy on the king's daughter, Psyche?

The subject is not all that proves difficult to interpret, it is also hard to attribute the work to a particular artist. Stylistically, in part, the roundel calls to mind work by the Utrecht painter Jan van Scorel and artists in his immediate circle. The naked boy, for example, is reminiscent of his portrayals of the infant Jesus and the extreme rotation of the neck is seen in the painting of the Good Samaritan (inv. no. SK-A-3468) made by an assistant in Van Scorel's workshop. Jupiter's head, hair and eyes, however, strongly resemble those of figures in works by or attributed to Jan Swart van Groningen (cf. inv. nos. RP-T-1919-57, BK-2016-54-2), an artist who, according to the artists' biographer Karel van Mander, worked in the style of Jan van Scorel and was also active in Antwerp. Pieter Coecke van Aelst worked there, too, and similar figure types can be found in his oeuvre. Coecke proves to have been an important source of inspiration for Swart, and it is not surprising that he was identified as the creator of this scene in the past. In short, there are many indications that this glass panel was painted around 1540-50 by an artist in the circle of Pieter Coecke van Aelst and Jan Swart van Groningen.

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LITERATURE:

Klaus Tiedemann and Marcus Mergenthaler (eds.), *Gemalt auf Glas und Licht: Kabinettscheiben von Gotik bis Barock* | *Painted on Glass and Light: Stained Glass Panels from the Gothic to the Baroque Period*, Nachträge/Addendas, Dettelbach 2016?, p. 8.

Klaus Tiedemann and Marcus Mergenthaler (eds.), *Gemalt auf Glas und Licht: Kabinettscheiben von Gotik bis Barock* | *Painted on Glass and Light: Stained Glass Panels from the Gothic to the Baroque Period*, Dettelbach 2009, p. 133

Timothy B. Husband, *Stained Glass before 1700 in American Collections: Silver-Stained Roundels and Unipartite Panels*, Washington 1991 (*Corpus Vitrearum checklist 4; Studies in the History of Art*, vol. 39), p. 186, no. 83.5 (as Jupiter with Pollux and Mercury?, manner of Pieter Coecke van Aelst, South Lowlands, Brussels or Antwerp, 1540-60)

PROVENANCE:

...; Sibyll Kummer-Rothenhäusler, Galerie für Glasmalerei, Zurich; art dealer Clostermann, Brussels; ...; private collection London, until 2008; from which purchased by Professor Klaus Tiedemann, 2008; his collection, Eppelheim (inv. no. #70), 2008-19; from which purchased by the museum with the support of the Ebus Fonds/Rijksmuseum Fonds, 2019 (inv. no. BK-2019-95).



7 ANONYMOUS

Nereid Coupe

Rome, c. 1580-1600

Rhinoceros horn and silver gilt, h. 18, w. 12.8, diam. bowl 8.1 cm

This coupe is one of the most succinct examples of the quest for a narrative synthesis of nature and art, like those found in the most important European treasuries around 1600. Rhinoceros horn was traditionally associated with the mythical unicorn, and drinking vessels made from it were believed to have magical and medicinal properties. What was new was that this notion was linked to the idea of transformation. Rhinoceroses were said to feed on poisonous plants and survive by storing the poison in their horns and converting it into a powerful antidote. In the mount, the idea of transformation is represented by the Nereid Scylla, identified by her double tail, her wings and the dog-like creatures sprouting from her human body. She owed her terrifying appearance to the sorceress Circe, who in a jealous rage had poisoned the water of the spring where she bathed. Where the rhinoceros was able to convert the poison into an antidote by the force of nature, the beautiful Scylla was unable to do so and was transformed into a monster.

European vessels made of rhinoceros horn were seldom given specially made gold or silver mounts. Even more exceptional are examples where the mount refers to the provenance or the properties of the material. The model used here can be directly linked to a design for a tazza by Pierino del Vaga (1501-1547) for a member of the Farnese family (London, Victoria and Albert Museum, inv. no. D.255-1890). Both show the same restrained architectural construction and the same combination of freestanding, purely sculptural elements with a quotation taken directly from Antiquity. Furthermore, some of the technical and formal details link the Nereid coupe to a sculptural ewer that was certainly made around 1600 in Rome (New York, Metropolitan Museum of Art, inv. no. 17.190.2115). Both are assembled exclusively from cast elements and have the same classicistic rims. Lastly, the lively, delicate motifs that mark the transition with the coupe are of a piece with designs by the leading Roman goldsmith, Pietro Spagna (1561-1627).

The coat of arms, which was engraved on the coupe later, was borne by Francis Stephen of Lorraine (Francis I, Holy Roman Emperor) as

Grand Duke of Tuscany from January 1739, and from 1765 to 1799 by his successors from the House of Habsburg-Lorraine-Tuscany. The coat of arms could be applied to the bowl in this form no later than 1799, when the grand duchy became a vassal state of France. The trophies and the unidentified monogram, made up of the letters MAD or MAQ, followed around 1845. The grand dukes frequently affixed contemporary coats of arms to older treasury pieces, often because the artworks were gifted to supporters of the regime.

DJB

ASSOCIATIVE LITERATURE:

Marnie P. Stark, 'Mounted Bezoar Stones, Seychelles Nuts, and Rhinoceros Horns: Decorative Objects as Antidotes in Early Modern Europe', *Studies in the Decorative Arts* 11 (2003-04), pp. 69-94

Elisabeth Scheicher, 'Zur Ikonologie von Naturalien im Zusammenhang der enzyklopädischen Kunstkammer', *Anzeiger des Germanischen Nationalmuseums und Berichte aus dem Forschungsinstitut für Realienkunde* 72 (1995), pp. 115-25

Elisabeth Scheicher, 'Bemerkungen zu den gedrechselten Sachen Kaiser Rudolfs II. in Prag', *Jahrbuch der Kunst-historischen Sammlungen in Wien* 88 (1992), pp. 340-47

Xavier F. Salomon, 'The goldsmith Pietro Spagna (1561-1627): 'argentiere' to Cardinal Pietro Aldobrandini (1571-1621)', *Papers of the British School at Rome* 74 (2006), pp. 339-70

PROVENANCE:

...; the collection of Maximilian von Goldschmidt-Rothschild (Frankfurt 1843-1940), from c. 1880 [photo negative, c. 1880; Taxationliste, 26 April 1938, no. 45, copy Institut für Stadtgeschichte, Frankfurt am Main (ISG), signature 'Museum für Kunsthandwerk 46' (thanks to Mrs K. Weiler)]; from whom, under duress, purchased by the city of Frankfurt, 11 November 1938; restituted to his heirs, 26 February 1949 ['Liste der von der Stadt Frankfurt/Main zurückgegebenen Gegenstände aus der Sammlung des Freiherrn Max von Goldschmidt-Rothschild', signed by H. Bräutigam, 26 February 1949, Rothschild Archives, London, inv. no. 000/941; copy in the ISG, no. G.R. 45]; their sale, New York (Parke-Bernet Galleries), 10 March 1950, no. 120; ...; purchased by Lion Morpurgo (Amsterdam 1900-1957), by 1952 (exh. cat. Utrecht (Centraal Museum) 1952, no. 158); his daughter Mrs Anny Wafelman-Morpurgo (Amsterdam 1931-2019); by her heirs transferred to the State (inv. no. BK-2021-5).



8 HENDRICK DE KEYSER (Utrecht 1565-1621 Amsterdam)

Prince William 1 of Orange (1533-1584)

Amsterdam, c. 1619-21

Paris, c. 1780 (pedestal)

Bronze, with dark lacquer patina, h. 14 cm; on red porphyry and ormolu pedestal, h. 17 cm

Inscription, bottom part of bust on cartouche: *Aet[atis] 51*

Hendrick de Keyser's most important sculptural ensemble, the tomb for Prince William of Orange in the Nieuwe Kerk in Delft, was completed soon after the sculptor's death. Making shrewd use of reproductive techniques, the innovative De Keyser had already seized the opportunity to cash in on the demand for exclusive souvenirs of the prince and his monument while the work was still ongoing. Among the items he produced were terracotta portrait busts and portrait masks based on the likeness of the seated prince in bronze at the front of the tomb. A model of this is probably the 'conterfeytsele van zijn Excellencie den prins van Oraignen hooglofflijcker memorie' (portrait of His Excellency the Prince of Orange to his highly praised memory) listed in the sculptor's estate. Bronze miniature portraits of William of Orange were also made; these were derived from the presentation model that De Keyser made for the marble memorial statue of the deceased (inv. no. BK-AM-37).

The acquisition presented here is one of the three known surviving examples of this miniature bust. The other two – in Museum Paleis Het Loo and the Fondation Custodia, Paris – are both gilded. It is not possible to determine exactly when these three busts were made, but recent research has shown that they certainly did not come from a single casting operation. It is now established that the piece that has just been acquired by the Rijksmuseum was cast in an alloy typical of the first half of the seventeenth century. Meticulous visual comparison of this example and the gilded version in Paleis Het Loo reveals that the latter bronze is slightly less refined and is very probably a *surmoulage* of the Rijksmuseum example. The same is true of the example in Paris, which is identical in manufacture to the version in Het Loo and also has the same base and fixing (with thanks to Arie Pappot for these observations).

In making his casting model for this bust, De Keyser adapted the dead prince's face and chest in the terracotta model by opening his eyes and cutting the bust to a V-shape so that it comes

to a point at the bottom. This point curls inwards and ends in a spiral scroll at the waist. This is covered at the front by a cartouche with the inscription *Aet[atis] 51*, the prince's age at the moment of his murder in 1584. The shoulders end in similar scrolls. The miniature bust thus broadly corresponds with some life-sized portrait busts that De Keyser made in terracotta and marble, such as the one for the wine gauger Vincent Coster from 1608 (inv. no. BK-NM-11452).

In the late eighteenth century, the Amsterdam bronze was mounted on an elegant pedestal of red porphyry with ormolu fittings in the style of Pierre Gouthière (1732-1813). The piece comes from the holdings of the collector Juan ('Johnny') de Beistegui, and possibly from his uncle, the eccentric French-born Mexican multi-millionaire and art collector Carlos ('Charlie') de Beistegui e Yturbe, one of the most flamboyant characters of mid-twentieth-century cultural life in Europe.

FS

PROVENANCE:

...; Juan ('Johnny') de Beistegui Collection, Paris; his sale, Paris (Christie's), 10 September 2018, no. 113; purchased by the museum with the support of the Prins Willem de Eerste Herinneringsstichting, 2018 (inv. no. BK-2018-129).



- 9 Attributed to PIETER JANSZ QUAST (Amsterdam 1605/06-1647 Amsterdam)
The Flagellation of Christ
 Amsterdam, c. 1630
 Terracotta with old polychromy, 31.6 x 29.3 cm

Jaap Leeuwenberg's publication of a signed and dated relief of a quarrel between two men in this Bulletin in 1966 revealed for the first time a completely unknown aspect of the oeuvre of the Amsterdam painter Pieter Jansz Quast. Until then, Quast was known solely as a draughtsman, painter and printmaker, chiefly of small popular genre works and theatre scenes: peasants, soldiers, card players, drinkers, smokers and comedians. Along with the signed relief, Leeuwenberg published some other humorous works in terracotta, which tell us that modelling was not an incidental sculptural excursion on the painter's part.

These works with comical scenes have now been joined by two reliefs of the *Flagellation of Christ*, of which this is one. The two appear virtually identical and are based on a print by Albrecht Dürer from his engraved Passion of 1512. One relief, acquired in 2007 by the Catharijnenconvent in Utrecht (inv. no. stcc b45), was modelled in beige-firing clay covered with light brown paint, while the present example was formed from red-firing clay and subsequently polychromed. The Rijksmuseum relief is also about six centimetres larger on two sides than the one in Utrecht. The similarities in modelling between the Amsterdam figures and those in the signed relief by Quast strongly suggest that the Rijksmuseum example is an autograph work and the Utrecht version is a painstaking imitation by another hand.

We know that Quast made many religious images. There are, for example, six painted scenes from the Passion of Christ, dated 1641 and now at Gavnbø Castle (Naestved, Denmark), a *Crucifixion* (formerly Nederpelt Collection, Schiedam) and a drawing of Jesus in the Garden of Gethsemane. References to Biblical works by Quast in old estate inventories confirm this picture: 'twaalf stucken van de passie, gedaen by Quast' (twelve works of the passion, done by Quast) in the inventory of Kathryn van Avignon, dated 1648, The Hague, 'Een stuck daar Lasarus van den doot verweckt wordt, door Quast' (a piece where Lazarus is raised from the dead, by Quast) in an inventory in 1673, and fourteen

drawings of the Passion in the inventory of Paulus Pietersz Outhoff in The Hague in 1670 (Abraham Bredius, 'Pieter Jansz. Quast', *Oud Holland* 20 (1902), pp. 65-82, esp. pp. 81, 82). Quast's particular interest in the *Flagellation* and his decision to render it in the form of a relief can be explained by the pictorial tradition of the subject, in which the executioners are typically depicted as ugly, grotesque figures, the genre in which Quast must have felt most at home.

FS

PROVENANCE:

...; donated by Fokko van der Veen, Apeldoorn, 2020
 (inv. no. BK-2021-1).



10 FRANÇOIS DU QUESNOY (Brussels 1597-1643 Livorno)

Bust of the Young Christ

Rome, c. 1630-33

Silver, h. 15,3 cm

In his biography of François du Quesnoy ('Il Fiammingo'), Giovan Pietro Bellori mentions among the sculptor's works, two terracotta busts of a juvenile Christ and of a Virgin Mary owned by Cardinal Francesco Barberini, of which two pairs were cast in silver and finished by the artist himself. One set was given to the art-loving Cardinal Camillo Massimi in Rome, the other to the Roman-Catholic Queen of England, Henrietta Maria (G.P. Bellori, *Le Vite de' Pittori, Scultori e Architetti moderni*, Rome 1672, pp. 194-206). Even though many copies of this pair have been made in bronze since the seventeenth century, neither Du Quesnoy's terracotta models nor the two silver sets have been discovered. The present bust of the young Christ seems to be the only silver one known to date.

Idiosyncratic repairs to the inside of the bust, using little pins and screws, are characteristic of a sculptor's practice as Rijksmuseum's conservator Arie Pappot observed. In addition to the delicate chasing and chiselling of the silver surface, which lends the bust a wonderful softness or *tenerezza*, these observations may suggest the involvement of Du Quesnoy himself and could indicate that the *bustino* belonged to one of the two missing pairs, or to another, undocumented set. According to Bellori, a considerable number of silver and bronze busts 'di sua mano' (personally finished by Du Quesnoy) were kept in Roman churches, and would be displayed on the altars during religious festivities.

At least one version of this bust, either in silver or bronze, must have reached France at an early date. On a drawing by the Paris artist Claude Mellan, depicting the French Cardinal Richelieu (1585-1642) on his death bed in 1642, the artist included a sketch of Du Quesnoy's bust of the youthful Christ next to the face of the deceased prelate (Stockholm, National Museum, inv. no. NM 2643/1863). It could indicate that the little bust was in the cardinal's possession, as the art-loving Richelieu was an admirer of Du Quesnoy's work and even provided him with a travel grant after he had been appointed as court sculptor to King Louis XIII. Or did the little bust in the sketch

belong to Mellan himself, who had known Du Quesnoy well from their common years in Rome? Whatever the case, its presence in the sketch testifies to the popularity and quick dissemination of Du Quesnoy's invention in elite circles outside Rome.

EP

LITERATURE:

Marion Boudon-Machuel, *François du Quesnoy 1597-1643*, Paris 2005, p. 217, nos. In.4 ex 1 and ex. 2

PROVENANCE:

...; French art market; donated to the museum by Mathieu and Gabriela Sismann, Paris, 2021 (inv. no. BK-2021-194).



- II Model: FRANÇOIS DU QUESNOY (Brussels 1597-1643 Livorno), Rome, c. 1640
 Cast: attributed to FRANÇOIS GIRARDON (Troyes 1628-1715 Paris), Paris, c. 1690, certainly before 1709
Christ at the Column
 Bronze, *cire perdue*, with original lacquer patina, h. 30.5 cm

In 1957, the Rijksmuseum purchased a delicate bronze *Ecce Homo* (inv. no. BK-1957-39-1), then attributed to the Flemish sculptor François du Quesnoy ('Il Fiammingo'), who spent most of his career in Rome. Last year, an equally fine bronze of the *Christ at the Column* by this artist was acquired as a gift to the museum. Surprisingly, technical analyses revealed that both bronzes had a completely identical alloy composition, suggesting that they are technically and material twins, cast at the same time and place. This idea is underscored by the careful composition of both works: they seem to have been created as a pair with almost perfect symmetry and contrapposto, not unlike another pair of bronzes by the artist: an Apollo and Mercury (Vienna, Liechtenstein Museum, inv. nos. SK 610, 611). That both bronzes of Christ were conceived as a pair is, moreover, supported by the existence of another identical set, seemingly mounted on original bases of identical shape (Metropolitan Museum of Art, New York, inv. nos. 40.91.1 and 2). Nevertheless, minor stylistic distinctions between the *Ecce Homo* and the *Christ at the Column*, as well as their unlikely iconography (as a pair), remain puzzling.

In the present bronze the column is low, referencing the Counter-Reformation type that entered the arts at the end of the sixteenth century: it faithfully copies the shape of the presumed original column of Christ's flagellation, which was (and still is) kept in the church of Santa Prassede in Rome. Du Quesnoy's invention has been reproduced over the years in various materials such as plaster and ivory, a fine example of the latter being in Washington (National Gallery of Washington, inv. no. 2007.67.1). Of the five or six known bronze versions, the present one appears to be the finest. Recent technical examination revealed that the alloy is typically French, matching Parisian bronzes from the late seventeenth century (with thanks to Arie Pappot). These observations lead us to François Girardon, court sculptor of King Louis XIV, who owned

a vast collection of Antique and Renaissance sculptures, which he illustrated in his *Galerie* of 1709. Among his sculptures were two versions of Du Quesnoy's *Christ at the Column*, one in terracotta (Du Quesnoy's original modello, see Boudon-Machuel 2005, p. 225, no. In.10) and one in bronze. As Girardon is known to have copied works by other artists, sometimes remodelling them and creating groupings of these new works, it seems plausible that he can be held responsible for the casting of the present bronze *Christ at the Column* after Du Quesnoy's original terracotta model in his collection, and subsequently created his own *Ecce Homo* to form a visually elegant pendant to it, entirely in the spirit and style of 'Il Fiammingo'.

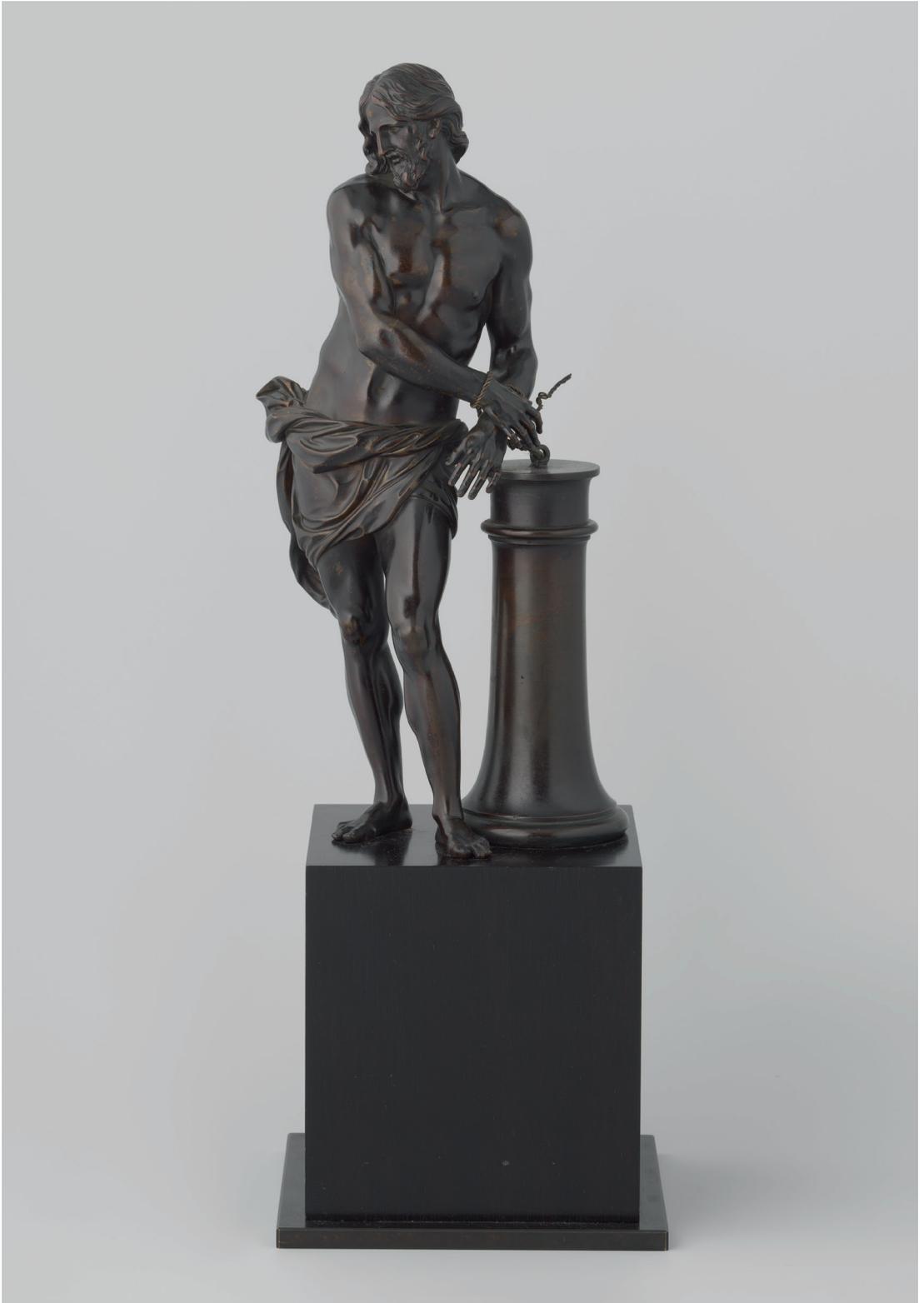
EP

LITERATURE:

Marion Boudon-Machuel, *François du Quesnoy 1597-1643*, Paris 2005, p.225, nos. In.10

PROVENANCE:

...; French art market, 1974; ...; Galerie Sismann, Paris, 2021; donated by H.B. van der Ven, The Hague, to the museum, 2021 (inv. no. BK-2021-191).



12 JAN PIETERSZ BEEL(D)THOUWER (Enkhuizen c. 1603-1669 Amsterdam)

Chaos or The Disorder of the Four Elements

Amsterdam, 1663

Boxwood, h. 22.5 cm

Inscribed, around the base: *I.P. STATVARIUS INVENTOR . AMSTERDAMI 1663 and . Χ & ος .*

Without doubt this boxwood sculpture group with four naked figures wrestling is one of the most curious sculptures produced in the Netherlands in the seventeenth century. The combination of a lengthy signature in Latin and Greek and an ambitious composition made from a relatively expensive trunk of boxwood with some of the original bark still clinging to it, suggests that this is an exceptional work, perhaps an occasional piece.

According to the plants and animals that are carved around them, the two men and two women, entangled in a tussle, personify the four elements Earth, Water, Air and Fire. The woman seated upright is Air, the central woman in the underlying figures is Earth, the man beside her represents the element Water, while the man who crowns the scene is Fire. This disorder of the elements is an extraordinarily rare subject in art and alludes to the formless chaos before the creation. That is the actual subject of the sculpture group, expressed succinctly in the Greek inscription on a separate banderol: *. Χ & ος .* (chaos).

Despite the lengthy inscription, it was only very recently that the woodcarver could be identified. Thanks in part to research by Marten Jan Bok, it has been established who is hiding behind the self-assured caption *I.P. Statuarius inventor*. 'Statuarius' (maker of statues) is a reference, as witty as it is haughty, to the surname of the Enkhuizen artist Jan Pietersz Beel(d)thouwer, who also worked in Amsterdam for some considerable time. This colourful, erudite man was trained as a sculptor, but also worked as a schoolmaster, writer and poet. He was proficient in the classical languages and could read Hebrew. His libertine view of religion often brought him into conflict with the church and city authorities, resulting in his banishment from Enkhuizen in 1655.

Just like the rare subject and the originally mysterious maker, the provenance of this sculpture group was a puzzle that proved tricky to solve. In 1954, the famous art collector Daniel George van Beuningen (1877-1955) described the object in his notebook as '4 vechtende mannen' (four men fighting), when he acquired it from the art dealer A. Nijstad. Before Nijstad got it, the

little group was part of the collection of Hermann Burg, about whom virtually nothing was known until recently. The Rijksmuseum wants to rule out any possibility that works in the collection could be designated as looted art, so an in-depth investigation of Hermann Burg has been undertaken. He proved to be the Jewish lawyer and art historian Dr Hermann Burg (1878-1947). In 1920, Burg and his wife Dr Margarethe Burg-Kunz (1894/95-1957/58) opened an art gallery with international connections in Berlin. Their daughter Hermine was born soon afterwards. In 1925, Margarethe Burg took her doctoral degree in art history at Bonn University – a remarkable achievement for a woman at that time.

The family left Germany in 1930, and in 1932, shortly before Hitler came to power, they settled in Haarlem. In the years that followed – as a result of the Nazi regimes' anti-Jewish measures – the Burgs were forced to sell their premises in Berlin. In 1937 they opened an art gallery in London, possibly because they suspected that they would not be safe in Haarlem either. Even though the Burgs had become naturalized Dutch in 1939, on 26 February 1941 they moved permanently to Great Britain. All three survived the Second World War. In the Metropolitan Museum of Art in New York there is an exercise book kept by Hermann Burg in 1946, in which the boxwood group is mentioned. Although he erroneously attributed the work to Artus Quellinus, the rest of his description is completely correct: '[representing] the four elements. ... The sculpture is in perfect condition, with a beautiful patina'.

HK/FS

LITERATURE:

Frits Scholten, 'Chaos and Creation: A Sculptural Contribution to a Philosophical Debate', *Studies on Art, Art History, and Intellectual History*, Leiden/Boston 2024 (forthcoming)

[Dr D. Hannema, ed.], *Sculptuur uit heden en verleden in Nederlands particulier bezit*, exh. cat. Almelo (Kunstkring De Waag) 1957, p. 39 (no. 75)

Kunstschaten in Nederlandse Verzamelingen, exh. cat. Rotterdam (Museum Boymans) 1955, no. 229



PROVENANCE:

Unknown owner, Amsterdam, in or before May 1940 [Rubenianum, Antwerp, Burchard archive, letter 27 March 1946 from Hermann Burg to Ludwig Burchard, as Artus Quellinus: 'Ich erwarb das Stück vor dem Kriege in Amsterdam.']; from whom, to the dealer Dr Hermann Burg, Haarlem and London, in or before May 1940 – c. 1946 [Almelo 1957, p. 39, no. 75; Metropolitan Museum of Art, New York, Burg archive, draft letter c. 1946 in exercise book, unpagged, as Artus Quellinus.]; ...; the dealer A. Nijstad, Lochem, 1954 [Almelo 1957, p. 39,

no. 75.]; from whom, fl. 4000, to Daniël George van Beuningen (1877-1955), Rotterdam and Huize Noorderheide, Vierhouten, 1954 [Ibid.; Het Utrechts Archief, Van Beuningen archive, no. 558, D.G. van Beuningen notebook, p. 17: '1954 Palmhouten beeldhw: 4 vechtende mannen (Nijstad) 4000,-.']; from whom to a private collector [Note RMA.]; from whose heir purchased by the museum, with the support of the Rijsterborgh Fonds/ Rijksmuseum Fonds, 2021 (inv. no. BK-2021-215).

13 FRANÇOIS BERTINET

Portrait of Louis XIV, c. 1675-80

Bronze, diameter 139.5 mm, weight 318 grams

Signed, lower half of legend: Bertinet.F[ecit].cum.priuilegio.Regis.

Inscription, upper half of legend: LVDOVICVS.MAGNVS.HEROVM.MAXIMVS

Traditionally, many coins and medals feature a portrait, which is generally presented in profile. Almost inevitably, these portraits make a static impression. François Bertinet, who made this large, one-sided cast bronze medal, nevertheless succeeded in creating enormous dynamism. In this portrait of Louis XIV (1638-1715), *le Roi Soleil*, the Sun King, which can be dated to between 1675 and 1680, it looks as though the subject is standing with his head in the wind. The section on the right has for the most part been left empty, so the king appears to be entering the image from the left, like a *deus ex machina*. His wig is in full motion; his left shoulder floats in the vacuum. The entire image attests to exceptional technical mastery and great virtuosity, in which the details serve the whole. The portrait radiates power, authority and determination – and that was the intention. In his magnificent book *The Fabrication of Louis XIV* (1992), the cultural historian Peter Burke convincingly shows how this king constantly worked on his image, how the persona he wished to convey was deliberately created by his entourage by all manner of means and in countless forms to emphasize his *gloire*. Propaganda. Although Burke does not name Bertinet, his medal chimes perfectly with this approach. It gives a strongly idealized image of the king, heightened by the dominance of the wig and the armoured bust. It is the monarch we see here, a hero, not the actual man. It is no coincidence that the Latin inscription describes him as ‘Louis the Great, the greatest of heroes’, and portrait and legend are surrounded by a laurel wreath.

It is remarkable that virtually nothing is known about the medallist, not even the dates of his birth and death. His life seems to be surrounded by myths. He was Italian, and his name was actually Francesco Bertinetti. He is said to have been born in Ostia, but had to flee Rome after he had killed a rival in love. He eventually entered the employ of Nicolas Fouquet, Superintendent of Finances and one of the most powerful men in France, and as a result found himself in Paris. When Fouquet fell from grace, Bertinetti was sent to prison. He was apparently released after eight years because

he made such fine medals of the king, whose favourite he subsequently became. In the end he returned to Italy. But no evidence to confirm this mysterious life has ever been found. All we have are portraits of the king, made between 1671 and 1686, eight or so in total, and of very few other Frenchmen. Most of them are dated – ours is just signed, with the indication that the medal was made with the king’s permission, *cum privilegio Regis*. We only know of one other example of this medal (Musée des Beaux Arts de Lyon, inv. no. E 500-161; see Thierry Rouhette and Francesco Tuzio, *Médailles françaises des XV^e, XVI^e et XVII^e siècles*, Lyon 2008, no. 168). Likewise, only a few examples of the other medals are known, all cast, most of them much the same size as this one (medals are usually well under ten centimetres in diameter). Some of them have an eyelet, and in view of the irregular top, this example may also have had one. But why they were made, on whose initiative and how they were used remains a mystery.

This medal was acquired on 15 March 1969 by H.J.H. Knoester (1934-2018), who worked at the city archives of Utrecht and then Zwolle. According to his notebook, he purchased it from a ‘junk shop’ in Zeist for five guilders. Later that month Knoester showed his acquisition to Jacques Schulman, a medal dealer in Amsterdam, who immediately offered him 500 guilders for it. Knoester turned him down. He hung on to the medal and kept it in a safe. He bequeathed most of his collection to the Dutch Open Air Museum Foundation. But as his unusual and almost unique medal did not fit into the Open Air Museum’s collection it was subsequently decided to transfer it to the Rijksmuseum.

GVDH

LITERATURE:

- Josèphe Jacquot, ‘Francesco Bertinetti’, in *La Médaille au temps de Louis XIV*, exh. cat. Paris (Hôtel de la Monnaie) 1970, pp. 253-61
 Frantz Vermeylen, ‘Quelques mots sur François Bertinet à propos d’un médaillon de Louis XIV’, *Revue Belge de numismatique et de sigillographie* 58 (1902), pp. 343-54



PROVENANCE:

...; 'uitdragerij' (junk store) Steynlaan, Zeist; purchased by H.J.H. Knoester, Utrecht, 1969, fl. 5; by whom bequeathed to the Dutch Open Air Museum Foundation, Arnhem, but transferred to the Rijksmuseum, 2019 (inv. no. NG-2019-567).

- 14 Model: LOUIS ROYER (Mechelen 1793-1868 Amsterdam), Amsterdam
 Execution: JEAN JOSEPH ROUSSEUX (Antwerp 1808-1887), Antwerp
Portrait of Jan Willem Alexander Doeff (1835-1921), 1848
 Carrara marble, h. 50.5 cm
 Signed and dated on the back: *L. Royer 1848*

Jan Willem Alexander was the youngest son of Hendrik Doeff (1777-1835), the well-known chief of 'the trade in Japan' at Deshima (1803-17) and later the director of the Nederlandsche Handel Maatschappij in Amsterdam. The boy was born in the year of his father's death. He was to become a lawyer and counsel in Amsterdam. This modest portrait of the thirteen-year-old Doeff Junior was commissioned from the sculptor Louis Royer by his mother Henriette Doeff-Jacobs. Precisely what prompted this is unknown. She probably knew Royer through Amsterdam's cultural circles, since she was an early member of *Arti et Amicitiae*, the Amsterdam artists' society of which Royer was one of the founders.

The first contact about the bust dates from 24 July 1847. Mrs Doeff-Jacobs asks in a letter about the execution of the bust of her son and enquires about the price of four plaster casts. Royer wrote a draft reply in pencil on this letter, stating that the price in marble was 1,000 guilders, including the model at 450 guilders; making a mould from it would cost 50 guilders and the plaster casts would be 20 guilders each (with thanks to Eugène Langendijk). This existence of such a plaster cast of the bust – in this case probably of the working model (Van den Hout and Langendijk 1994, pp. 44-45) – is known from the sale of Royer's studio estate in 1868 (sale cat. Amsterdam 1868, no. 212). A small preparatory drawing of the face of 'Master Doeff' by Royer – full-face and in profile – is held in the Rijksmuseum. The resemblance to the finished portrait in marble is not strong, which suggests that this is just an initial study of the boy's physiognomy. It was doubtless followed by a sitting, where Royer modelled a portrait in three dimensions that was used in making the final working model in plaster. The marble bust was carved after that model in the workshop of the sculptor and stone merchant Jean Joseph Rousseux in Antwerp, whom Royer routinely used to execute his designs.

Royer's portrait of Doeff is a little idealized, sober and restrained. He managed to capture a rather shy yet hopeful boy, on the threshold

of adulthood, at the same time conveying a sense of discernment that promised a brilliant future.

FS

LITERATURE:

- Guus van den Hout and Eugène Langendijk (eds.), *Louis Royer 1793-1868: Een Vlaams beeldhouwer in Amsterdam*, Amsterdam 1994, p. 140 (no. 56)
 Gerard Lemmens, Eileen Meyer and Frank van de Schoor, *De gebeeldhouwde kop: De ontwikkeling van de gebeeldhouwde kop en het portretbeeld in Nederland van middeleeuwen tot heden*, exh. cat. Nijmegen (Nijmeegs Museum Commanderie van St. Jan) 1994, no. 51
 Pieter Kornelis van Daalen, *Nederlandse beeldhouwers in de negentiende eeuw*, The Hague 1957, p. 133 (no. 129)
 C.F. Roos, W.J.M. Engelberts and C.F. Roos Jr., *Katalogus der beeldhouw- en boetseerwerken, inzonderheid der rijke verzameling schetsen in gebakken klei-aarde en pleistermodellen ... nagelaten door wijlen den weledel-gestrengen heer Louis Royer*, sale cat. Amsterdam (C.F. Roos) 1868, no. 212 ('Le fils de Madame D. Bust en plâtre. H. o.51 m. 3e P.')
- A. van Lee, 'Royer en zijne werken', *Album der Schoone Kunsten* 1 (1850), p. 12 ('Onder de overige werken van Royer noemen wij ... een ideal schoon borstbeeld van een jongeling bij Mevr. D.[Doeff] te Utrecht')

PROVENANCE:

- Commissioned from Louis Royer by Henriette Doeff-Jacobs (1803-1868), Zeist, 1850; her son Jan Willem Alexander Doeff (1835-1921), Amsterdam and Paris, 1868; probably inherited by his daughter Anna Marca Magdalena Everwijn de Lange-Doeff (1861-1936), from 1921; ...; J.P.M. Looman, Dordrecht, before 1972; his sale, Dordrecht (A. Mak), 13-16 June 1972, no. 1126, to Gerard Lemmens (1938-2021), former director of the Museum Commanderie van St Jan en Museum Het Valkhof (1974-99), Nijmegen; by whom bequeathed to the museum, 2021
 (inv. no. BK-2021-203).



- 15 Model: LOUIS ROYER (Mechelen 1793-1868 Amsterdam), Amsterdam
 Execution: JEAN JOSEPH ROUSSEUX (Antwerp 1808-1887), Antwerp
Portrait of Martinus Jacobus Basilius Joannes Beuns (1773-1849), 1850-52
 Carrara marble, h. 64, width 53 cm
 Signed and dated on the back: *L. Royer f 1852*

Joannes Beuns, who is immortalized in this marble bust, was one of the first governors of the Stichting Roomsch Catholijk Burger Oude Mannenhuis 'Brentano's Steun des Ouderdoms', an Amsterdam old men's home that housed twelve men from Catholic families. It was founded in 1821 with capital left by the Amsterdam collector, patron and benefactor Josephus Augustinus Brentano (1753-1821). Beuns, a dealer in hides, fish oil, hair and fleshings from West Flanders (Westouter), moved in the same Amsterdam Catholic circles. His son commissioned the bust in 1850 from the leading sculptor Louis Royer. Although this makes it a posthumous portrait, Beuns looks animated and natural, leading us to suspect that the sculptor and his model knew one another well. Despite the blank eyeballs, this energy is heightened by the fact that in this otherwise sober, neoclassical bust, Beuns's head is a little raised and turned to the side. The head is also placed slightly forward of the chest, creating the effect that he is listening intently – a good quality for a governor. The power of Royer's restrained portrait art, within a quite strict bust form, is expressed in such subtleties, eschewing any effort to create an effect with grand gestures.

From 1852 onwards, Beuns's bust adorned the Roman Catholic old men's home at 595 Herengracht (and 615-31 Keizersgracht after 1926). The bust stood from the outset on a marbled wooden pedestal that is still with the portrait. Around 1950 it was transferred to a direct descendant of Beuns's, the Breda lawyer C.C.J.M. Merkelbach van Enkhuizen. His son Clemens, a gifted painter, chiefly of portraits and Amsterdam cityscapes, donated the bust to the Rijksmuseum, together with a bronze reduction of Royer's statue of Laurens Janszoon Coster (inv. no. BK-2021-101). Together with the equally recently acquired bust of the young Jan Willem Alexander Doeff, which also dates from around 1850 (inv. no. BK-2021-203, see no. 14 in this section), Beuns's portrait represents the later phase of Royer's career. The two works are a valuable addition to the group of the sculptor's mainly early works in the museum.

FS

LITERATURE:

Guus van den Hout and Eugène Langendijk (eds.), *Louis Royer 1793-1868: Een Vlaams beeldhouwer in Amsterdam*, Amsterdam 1994, p. 44, fig. 49
 C.F. Roos, W.J.M. Engelberts and C.F. Roos Jr, *Katalogus der beeldhouw- en boetseerwerken, inzonderheid der rijke verzameling schetsen in gebakken klei-aarde en pleistermodellen ... nagelaten door wijlen den weledel-gestrengen heer Louis Royer*, sale cat. Amsterdam (C.F. Roos) 1868, no. 213 ('Monsieur J.B.... Buste en plâtre. H. o.63 m. 1850. Sig.')

PROVENANCE:

Commissioned from Louis Royer by the son of Johannes Jacobus Beuns, 1850; by whom donated to Stichting Roomsch Catholijk Burger Oude Mannenhuis 'Brentano's Steun des Ouderdoms', 595 Herengracht (from 1926 located at 615-631 Keizersgracht), Amsterdam, 1852; by which donated to C.C.J.M. Merkelbach van Enkhuizen, Breda, c. 1950; his son art painter C. (Clemens) J.A.M. Merkelbach van Enkhuizen, Amsterdam, 1965; by whom donated to the museum, 2021 (inv. no. BK-2021-100).



16 PIET MEINERS (Doesburg 1857-1903 Soest)

Les Buveurs d'Eau, 1884

Oil on canvas, 74 x 49 cm

Signed and dated, lower right: *Meiners 84*Inscription, lower right: *Les Buveurs d'eau*

This painting is titled *Les Buveurs d'Eau*, according to the artist's inscription lower right. The title refers to a chapter from *Scènes de la vie de bohème* (1851), the famous book by Henri Murger, as well as to a story of the same name published in 1854. In his book Murger describes penniless French artists, who cynically called themselves the water drinkers. These Bohemians chose silence and solitude over the hustle and bustle of the big city.

Piet Meiners was a contemporary of the writers and artists who contributed to the magazine *De Nieuwe Gids* (founded in 1885). In contrast to their predecessors of the Hague School, they chose urban life as their subject. But unlike the painters George Hendrik Breitner (1857-1923) and Isaac Israëls (1865-1934), they did not emphasize the busy metropolitan life but rather focused on the importance of mood and feeling, painted in a more solid style in darker tones. Like Murger's water drinkers, they lived only for art, which meant that even wine had to be foresworn. Whether the latter was also the case in reality is highly unlikely: these artist-friends behaved anything but quietly and in isolation, and threw themselves enthusiastically into Amsterdam's nightlife.

The reserved Meiners only belonged to this group through association and friendship. His life was mainly confined to his studio. He excelled in still lifes; his accomplishment in conveying a sense of surface and texture attests to the loving care with which he studied his arrangement of objects. The artist's studio can often be recognized in the background, making his images personal. In this painting, too, he subtly refers to himself as well as to the water drinkers. The still life is placed in front of a window with a view of brick houses with grey roofs and bare branches against a grey sky. This may have been the view from 30 Tivolilaan, Arnhem, the home of the painter's parents. The painting is full of reflections: the mirror, the window glass, the water in the carafe and the drinking glass. The whole scene is painted in a realistic style, where the brown of the bread and the mirror frame, the subdued colours of the

houses, the grey sky and the white areas in the foreground create a balanced composition. This equilibrium and the realistic style are at odds with the scene, which is deliberately confusing because of the hard to position reflection in the mirror of a man seen from the back. Here Meiners created an almost surrealist effect *avant la lettre*.

JR

LITERATURE:

Jenny Reynaerts, *Spiegel van de werkelijkheid: 19de-eeuwse schilderkunst in Nederland | Mirror of Reality: 19th-Century Painting in the Netherlands*, Amsterdam/Brussels/New Haven 2019, pp. 334-35, repr.

Ingmar Reesing et al., *Stilleven: Het Nederlandse en Belgische stilleven vanaf 1870*, Zwolle 2019, pp. 16, 23 and 112, repr.

Rumoer in de stad: De schilders van Tachtig, exh. cat. The Hague (Gemeentemuseum) 2017, p. 39, repr.

Piet Meiners: Een vergeten kunstenaar | Kunstschrift 57 (2013), no. 1, cover and pp. 20-21, repr.

Schilders van Tachtig: Nederlandse schilderkunst 1880-1895, exh. cat. Amsterdam (Van Gogh Museum) 1991, pp. 238-39, repr.

The Age of van Gogh: Dutch Painting 1880-1895, exh. cat.

Glasgow (The Burrell Collection) 1990, pp. 189-90, repr.

Hendrik Frederik Willem Jelts, *Piet Meiners (1857-1903): Zijn leven en zijn werk*, The Hague 1952, p. 59

Piet Meiners, exh. cat. Rotterdam 1903 (no. 12 Still life (1884) Property of W.B. Tholen, 's Gravenhage)

PROVENANCE:

Willem Bastiaan Tholen (1860-1931), The Hague (gift of the artist), 1884-1931; his widow W.E.E. Tholen-De Ranitz (1875-1960), The Hague and Amsterdam 1931-60; their heirs, Amsterdam, 1960-2012; sold to a private owner, Amsterdam, 2012-18; sold to a private owner, Purmerend; from whom acquired by the museum, 2020

(inv. no. SK-A-5077).



17 ANONYMOUS

HVV Football Champion's Cup Awarded to Dolph Kessler, 1907

Pewter, h. 17.3 cm

Inscription, front of the cup: *HVV AAN G.A. KESSLER SEIZOEN 1906-1907 8^{STE} KAMPIOENSCHAP VAN NEDERLAND*

In 1907 the Haagsche Voetbal Vereeniging (HVV) in The Hague, founded in 1883, won the Dutch football championship for the eighth time.

On 18 May, as a tribute, all the club's players, including, of course, the captain of the winning team, Dolph (G.A.) Kessler, were presented with a simple pewter cup with an engraved inscription encircled with a closed belt containing the player's name and commemorating the championship. HVV was by far the most successful club in the first decades in which football was officially played in competitions in the Netherlands: between 1891 and 1914 the club was the national champion ten times. After Ajax (Amsterdam, 36x), PSV (Eindhoven, 24x) and Feyenoord (Rotterdam, 15x) it is the football club that had won the Dutch championship most often. Their tally was to stick at ten, as HVV has remained an amateur club and has not played in the higher leagues for a very long time.

Dolph Kessler (1884-1945) had played for HVV since 1898 and had made his debut in the first eleven in 1901 at the age of seventeen. Although his mother had begged him to quit football in that same year – 'What a barbaric, savage game, please give it up', she wrote to him on 30 October after a fatal accident during a match in Rotterdam – he went on to play in a hundred and fifty matches in HVV's first eleven; this despite the fact that he sometimes spent long periods abroad, because football was by no means his first priority. Kessler started out playing on the left in midfield and later played on the right wing; according to the 1933 HVV anniversary book he had 'superb ball control'. He scored eighteen goals during his career, and in an earlier anniversary book dating from 1908 he was described as 'a great support to the team'. In the end, HVV would become national champion no fewer than five times while he was playing for the team, including his last season, although he did not play the season out. A match against HFC Haarlem on 6 January 1907 proved to be his last game. An injury to his knee put an end to his football career at the age of twenty-two – his mother had not been completely wrong. In his case, the cup that the club gave Kessler and

his team mates at the end of the season was at the same time a parting gift.

Kessler was not just a talented player, he was also able to carry and manage a squad. This is why he frequently captained HVV, and was also the captain of the first official Dutch eleven, which on 30 April 1905 defeated Belgium 4-1 in Antwerp. He went on to play twice more in the Orange strip, again against Belgium, when he scored one goal. Kessler was one of the most remarkable players from the early years of Dutch football, when the sport was still primarily seen as elitist, and this cup is definitely in the right place in the Rijksmuseum. The Rijksmuseum already held a number of photograph albums and individual photographs of Kessler and his father, Jean Baptiste August Kessler, who died in late 1900, which attest to their social position and status, including two of the HVV eleven (inv. nos. RP-F-2007-6-46 and -47).

During his football career, Kessler studied in Delft and then went on to work for a time for the Royal Dutch Petroleum Company, where his father had been the first director. In 1920, Kessler himself became the first director of the steel producer Hoogovens in IJmuiden, which had been established in 1918, initially together with Arnold Hugo Ingen Housz, but from 1924 on his own as director-general. He continued to run the company until his death in August 1945, although he was imprisoned for a while during the Nazi occupation. He kept the cup and it passed from son to grandson, both of whom bore his name but did not share his footballing talent, and it was gifted to the Rijksmuseum by his grandson.

GVDH

PROVENANCE:

Presented by HVV to G.A. Kessler (1884-1945), 1907; his son G.A. Kessler (1916-2002), 1945, and grandson G.A. Kessler (1950), 2002; by whom donated to the museum, 2020 (inv. no. NG-2020-18).



18 Design: JOHANNES LUDOVICUS MATTHIEU LAUWERIKS (Roermond 1864-1932 Amsterdam), 1912
 Execution: VEREIN HAGENER SILBERSCHMIEDE (1912-July 1914)
Ciborium
 Silver, set with four blue opals, h. 35.5, base diam. 9 cm

The history of the innovation movement in the decorative arts is usually written on the basis of contemporaneous art criticism. In consequence, the issues of the time dominate, even though they appear less relevant today. What is now formulated as a stand-alone Dutch contribution proves in reality to be intertwined with international networks on all kinds of levels. This certainly applied to the silver- and goldsmiths' trade. Traditionally the link with Central European centres was strong. Dutch workers in precious metals maintained contacts in Vienna, in Darmstadt, in Hanau and in Hagen. From 1904 onwards, the architect Matthieu Lauweriks was the most important designer in Hagen, where he refined his theosophically inspired design method. The goldsmith Frans Zwollo (Amsterdam 1872-1945) followed him in 1910 and put his designs, including the one for this ciborium, into practice.

The close relationship between Lauweriks's ideas and his systematic design system came to the fore in a series of art works that was created for the *Exposition Internationale d'Art Religieux au Moderne* staged in Brussels in 1912, and culminated in the silverware with the strongest religious overtones. Christ becoming flesh in the form of consecrated bread is present in the ciborium. Lauweriks omitted the usual religious symbols. The divine character was represented by a combination of triangles, pentagons and spheres applied crossways. On the major intersections he placed opals, stones that naturally refract white light and reflect it in different colours. In theosophy this property is linked with the idea that the divine mystery can only be known indirectly. It is only by exploring individual religious utterances for similarities that the mystery can be understood.

The importance of the project is underlined by the number of known examples, above all by the surviving series of designs and working drawings. They show that Lauweriks designed two main variations in 1912; the realization of the one in the Rijksmuseum remains unique. The design for the other was repeatedly adjusted between January 1913 and July 1914 and executed at least three times. In 1928, it was still being

showcased as an important step in modern religious art and praised as a true expression of a mystic spirit.

DJB

LITERATURE:

- Diana Schmidt-Steffes, *Theosophie, Kosmologie, Geometrie: Mass, System und göttliche Ordnung in der Kunst von J.L.M. Lauweriks; Kosmisches Drama im Kunsthandwerk*, diss. Stuttgart 2016, pp. 173, 270 repr.
 Anke Troschke, 'Eine wahrhaft kunstgewerbliche Werkstatt für künstlerische Metall-Arbeit, Die Hagener Silberschmiede 1910-1914', in Michael Fehr (ed.), *Das Schöne und der Alltag: Das Deutsches Museum für Kunst in Handel und Gewerbe 1909-1919*, Hagen/Krefeld/Keilen 1997, pp. 358-65
 Johannes Rein Ter Molen, *Frans Zwollo [senior] en zijn tijd 1872-1945*, exh. cat. Rotterdam (Museum Boijmans Van Beuningen) 1983, no. 52
 Jan de Meijer, *De Toegepaste kunsten in Nederland*, Rotterdam 1928 (*Gewijde Kunst*, vol. 19)

PROVENANCE:

Designed in 1912, executed before July 1914 by the Verein Hagener Silberschmiede headed by Frans Zwollo; after the closure of the firm in August 1914 bequeathed to the financier Karl Ernst Osthaus (1874-1921) and his wife Gertrud Maria Louise Colmsman (1880-1975); her heirs; their sale, Munich (Quittenbaum), 7 December 2021, no. 160A, to the museum with the support of the Ambaum Haks Fonds/Rijksmuseum Fonds
 (inv. no. BK-2022-1).

