



Acquisitions: Fine and Applied Arts, and History

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I MAARTEN VAN HEEMSKERCK (Heemskerk 1498-1574 Haarlem)

Pluto and Cerberus, c. 1555

Oil on panel, 46.6 x 15.9 cm

False inscription bottom left: *Martinvs Heemskerck pin[...]*

Samson Carrying the Gate of Gaza, c. 1555

Oil on panel, 46.8 x 15.1 cm

In April 1948 the Rijksmuseum purchased four small panels by Maarten van Heemskerck: *Samson Destroying the Temple* (SK-A-3511), *Samson Rending the Lion* (SK-A-3512), *Hercules Destroying the Centaur Nessus* (SK-A-3513) and *Neptune with a Seahorse* (SK-A-3514) from the Cassirer Gallery in London. They were originally part of a group of twelve known as the 'Twelve Strong Men', which had been sold by Christie's in London two years earlier under the incorrect title *The Twelve Labours of Hercules*. Six other works from this group ultimately found their way to the United States: *Saturn*, *Hercules Slaying the Hydra*, *Hercules and Antaeus*, and *Hercules Carrying the Column of Heaven* are now in the Yale University Art Gallery in New Haven (Connecticut), and *Samson Conquering the Philistines* and *Jupiter* in the Allen Memorial Art Museum in Oberlin (Ohio). Two other paintings, *Pluto and Cerberus* and *Samson Carrying the Gate of Gaza*, were acquired for

Dr Hans Wetzlar's private collection in Amsterdam in 1952.

The 'Twelve Strong Men' were originally subdivided into four ensembles of three small panels, each portraying a god from Classical Antiquity, a Samson and a Hercules. The four groups were broken up for the sale in 1946, probably because the closely linked significance of the components of the ensembles had not been recognized. It was only recently that Ilona van Tuinen was able to decode and reconstruct the complicated iconographic programme. Collectively the four ensembles represent triumph over death, sin, evil and the triumph of faith.

The recent generous gift of the two panels from the former Wetzlar Collection has fulfilled the Rijksmuseum's long-cherished desire to show at least half of the original series to the public. Even though these two new acquisitions do not provide the museum with a complete ensemble, they now go a long way towards a better under-

standing of the original story. The donated painting of *Pluto and Cerberus*, for example, along with the Rijksmuseum's *Samson Rending the Lion* and the *Hercules Slaying the Hydra* in New Haven, form the ensemble of the *Triumph over Evil*. In the Middle Ages and during the Renaissance, Pluto, the guardian of the classical underworld, was often compared with the Devil, and Samson, who killed the lion, was regarded as the prefiguration of Christ's triumph over Hell or the Devil. Hydra, the multi-headed serpent killed by Hercules, was often identified as evil.

The newly acquired panel *Samson Carrying the Gate of Gaza* along with the Rijksmuseum's painting of *Hercules Destroying the Centaur Nessus* and the *Jupiter* in Oberlin has the triumph over death as its overarching theme. In the sixteenth century, Samson's escape from his potential murderers was seen as the prefiguration of Christ's resurrection from death. Hercules killed Nessus, whose blood, it is true, marked the end of Hercules's earthly life years later, but subsequently led to his admission to Mount Olympus for eternity. Jupiter, who thanks to his mother escaped death and saved his brothers and sisters from the same fate, was pre-eminently regarded as the conqueror of Death.

Although the iconographic mystery surrounding the panels has been solved, questions remain: who were the panels made for and what was their function? And why did Van Heemskerck use an admittedly assured, but very free touch in brown hues, which cannot be found elsewhere in his oeuvre? Ilona van Tuinen convincingly showed that the theme of the series reflects the Haarlem biblical humanism of around 1550 surrounding Dirck Volkertsz Coornhert, but the specific client remains a mystery. There are several conceivable scenarios for the function of the panels: it has been suggested that they were parts of a piece of furniture, perhaps the left and right doors of a large cabinet. A more likely possibility is that the four ensembles were part of an classicizing frieze in the panelling of a 'studiolo'. They may – although this theory is somewhat risky – be oil sketches, precursors of similar works we know of from the seventeenth century by such artists as Peter Paul Rubens. The panels could have been, for example, designs or *vidimi* for wall paintings in the house of an important humanist.

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LITERATURE:

- I. van Tuinen, 'The Struggle for Salvation: A Reconstruction and Interpretation of Maarten van Heemskerck's *Strong Men*', *Simiolus* 36 (2012), nos. 3-4, pp. 142-62
 I. van Tuinen, 'Signed by Artist Maarten van Heemskerck, *Samson Destroying the Temple*, c. 1550-c. 1560', in J.P. Filedt Kok (ed.), *Early Netherlandish Paintings*, online coll. cat. Amsterdam 2010, hdl.handle.net/10934/RM0001. COLLECT.8643 (accessed 26 August 2019)
 R. Grosshans, *Maarten van Heemskerck: die Gemälde*, Berlin 1980, pp. 148-51, no. 30 (with earlier literature)
 M.J. Friedländer, *Collection Hans Wetzlar*, Amsterdam 1952, p. 14, no. 14
Verslagen omtrent 's Rijks verzamelingen van geschiedenis en kunst, The Hague 1948, pp. 8-9

PROVENANCE:

- ...; collection of Kenneth Fitzgerald Kinnaid, 12th Baron Kinnaid (1880-1972), Rossie Priory, Inchture, Perthshire, Scotland, 1929; or Graham Charles Kinnaid, 13th Baron Kinnaid (1912-1997), Rossie Priory, Inchture, Perthshire, Scotland, 1929; his sale et al., London (Christie's), 21 June 1946, no. 36, as a series of the twelve works of Hercules divided into four sets, £ 94 10s, to the dealer Kauffman, London, 1946; ...; the dealer P. Cassirer, London, 1947; from whom to Dr Hans Wetzlar, Amsterdam, 1952; to his daughters M.O. Peters-Wetzlar, Amsterdam (SK-A-5059) and M.A. Ten Haaf-Wetzlar, Groenekan (SK-A-5060), 1976; both paintings in collection of M.A. Ten Haaf-Wetzlar, Groenekan, 1999; her sale, London (Sotheby's), 9 July 2008, no. 6, to Daniel Katz Collection, London, 2008-18; from whom to the dealer Bob Haboldt & Co., Paris/New York/Amsterdam; from whom to the museum, SK-A-5059; gift of B.P. Haboldt, in memory of Peter and Kitty Haboldt-Mutters, SK-A-5060; purchased with the support of H.B. van der Ven, The Hague, 2019 (inv. nos. SK-A-5059, 5060).



- 2 Design: GASPAR DE BARACAMONTE Y GUZMAN, 3RD COUNT OF PEÑARANDA (1595-1676)
 Medallist: ENGELBRECHT KETT(E)LER (1616-1661)
Spanish-Dutch Peace of Münster, 1648
 Gold, diam. 59.5 mm, weight 70 grams

On 15 May 1648, after a war that lasted eighty years, a peace treaty was signed in the Westphalian city of Münster between the Kingdom of Spain and the Dutch Republic, the state that had arisen out of that conflict. The Spanish delegation was headed by the Count of Peñaranda, who commissioned Gerard ter Borch (1617-1681) to capture the ceremonial signing of the peace in a painting (SK-C-1683). He also had a medal struck, which he sent to the Spanish chief minister Don Luis de Haro (1598-1661) on 26 June 1648. In his accompanying letter, he wrote that he himself had been responsible for the design, assisted by the imperial envoy Jean Friquet (1593-1667) (CODOIN 1885; Israel 1997). The Dutch, he wrote, were pleased with it, a remark indicating that Peñaranda had given this medal to them. And not only to them, as a note in the diary of the Papal envoy Fabio Chigi a day later reveals that he, too, received a medal. Peñaranda did not, though, say what it looked like.

Nonetheless we can assume with great confidence that the medal recently acquired by the Rijksmuseum is one of those he handed out. Beneath the text *Pax Hispano-Batava* (Spanish-Dutch Peace) on the obverse there are two crowned lions pulling a sun chariot, driven by Pax, the goddess of peace. The lion on the left has a sheaf of arrows in its claw, the symbol of the Republic, the other holds a sceptre and represents Spain. The chariot is driven over articles of war, including a canon, swords and cuirasses. The Latin text around it confirms what we see: 'United the lions are harnessed to the mistress's chariot', a quote from Virgil's *Aeneid* (book 3:113; Dethlefs 1998). Translated, the lettering on the reverse explains that 'The joy of peace has been restored in the Christian world and demonstrated as an incitement: security has been achieved for so many kingdoms and regions on both sides of the sun and of the ocean, on water and on land. In hope and longing of general peace. Münster in Westphalia 1648'.

Our previously unknown example is made of gold and weighs 20 ducats (70 grams), and is almost identical to a medal owned by the descendants of the Dutch diplomat Adriaan Pauw (J. Dane, *Vrede van Munster. Feit en verbeelding*, Zwolle

1998, p. 42). We know of four other gold examples, but with lighter weights of 12 ducats, around 41 grams (my thanks to Dr B. Thier, Stadtmuseum Münster). Pauw's medal and the Rijksmuseum's are therefore the only known examples that weigh 70 grams, which has to mean that ours was also gifted by Peñaranda.

The day after his letter the count had left Münster to travel to Brussels and The Hague, undoubtedly with a number of medals in his baggage to hand out in those cities; many of the negotiators had left the Westphalian town earlier. Our medal was previously owned by the Hangest d'Yvoy family, but unfortunately its provenance is unknown to them and to date it has proved impossible to link their ancestors to one of the diplomats or anyone else involved in the peace.

The medal was probably struck by the Münster mint master Engelbert Ketteler (also Kettler), who subsequently minted and sold slightly altered examples in gold and silver under his own name. The Middelburg medallist Johannes Looft (?-1651) made medals based on them and we know of many examples of these. Peñaranda's design thus endured, but his original medal remains extremely rare.

GVDH

LITERATURE:

- Gerd Dethlefs, *Friedensappelle und Friedensecho. Kunst und Literatur während der Verhandlungen zum Westfälischen Frieden*, Münster 1998 (inaugural diss. Westfälische Wilhelms-Universität, Münster), pp. 247-49, <https://d-nb.info/974396788/34> (accessed 23 August 2019)
 Jonathan Israel, 'Art and Diplomacy: Gerard Ter Borch and the Münster Peace Negotiations, 1646-8', in idem, *Conflicts of Empire: Spain, the Low Countries and the Struggle for World Supremacy 1585-1713*, London 1997, pp. 93-104, note 38
 Hans Galen, Gerd Dethlefs and Karl Ordelheide, *Der Westfälische Frieden. Die Friedensfreude auf Münzen und Medaillen*, Münster 1988, no. 29
 CODOIN – *Colección de Documentos Inéditos para la Historia de España*, vol. 84, Madrid 1885, p. 303

PROVENANCE:

- ...; by descent to E. Flug van Aspermont (1959); from whom purchased by the museum, with the support of the M. van Poecke Family/Rijksmuseum Fonds and the J.D. Driessen Bequest/Rijksmuseum Fonds, 2018 (inv. no. NG-2018-332).



3 *Medal of Honour from the City of Geneva for the Dutch Fortress Builder Maximiliaan Yvoy*
Geneva, 1676
Gold, diam. 6 cm, weight 82 grams

The Rijksmuseum recently acquired a unique medal which until 2018 had always been passed down through the male line in the original owner's family. It is a medal of honour engraved on both sides. The obverse shows the coat of arms of the city (Civitas) of Geneva, half a crowned double eagle and a key below a sun with the letters *IHS* (Jesus the Saviour of Mankind), and a scroll which translated reads 'After darkness comes light'. In the centre is the year 1676. The Latin legend reveals the significance of the medal: 'To Maximiliaan Yvoy, very brave and able, from the Republic of Geneva for his great services'. The reverse of the medal shows Geneva; in the background the lake from where the Rhône flows. The major part of the city lies on the left bank, where the city walls are prominent. The text below it commemorates the bastions 'girding, protecting and crowning us' and surrounding it is the legend 'The senate and the people of Geneva (s.p.q.g.) on behalf of the city strengthened by new fortifications thanks to his skill and his care.'

In 1647 Maximiliaan Yvoy (also: Ivoy, 1621-1686), who was born in Asperen, entered the service of Friedrich Von Dohna (1621-1688), a Lieutenant-General in the Dutch States army. When Dohna was appointed governor of the principality of Orange by William II of Orange-Nassau in 1649, Yvoy went with him and, being a military engineer, was made responsible for the fortifications of the city of the same name, which had been built shortly after 1618. Dohna and Yvoy had to leave the principality after the French king Louis XIV occupied Orange in 1660. They both went to Geneva, where Yvoy emerged as a man of many parts: he rebuilt Dohna's Coppet Castle, near the city, constructed harbours on the banks of the lake, built ships for the fleet that Bern had moored there, designed buildings in the city and worked on the bridge over and the wharves along the Rhône. But his major task was to rebuild the fortifications for the city.

The city state of Geneva had powerful neighbours in the king of France and the duke of Savoy, who had more than once had its acquisition in their sights. As the capital of Calvinism, however, Geneva received support from the Dutch Republic and from the princes of Orange. From the begin-

ning of the century, for example, Dutch engineers were sent there to improve the city's defences. One of them, Du Mottet, had likewise received a gold medal of honour for his services in 1622.

In 1661 Yvoy became responsible for new fortifications on the flat land to the south of the city, where with the aid of Dutch financial contributions he constructed four massive bastions according to the Dutch method, which feature on the medal. They were completed between 1663 and 1671 (*Les Monuments d'Art et d'Histoire du Canton de Genève*, Bern 2010, vol. 3). Shortly before he left, Yvoy also made a plan for constructing walls around the Saint-Gervais district on the right bank of the river (*ibid.*, vol. 2). Geneva was pleased with the result: at the end of 1665 Yvoy was appointed 'ingenieur de la Seigneurie' for life; a year later he and his three sons were granted citizenship of Geneva; one of the bastions was named after him.

Yvoy returned to the Netherlands in 1675 at the request of Prince William III. This event prompted Geneva city council on 15 March 1676 to award Yvoy this medal worth 50 écus (thalers) as a mark of honour. Shortly afterwards it was presented to his wife, who was still living in the city (*Archives d'État de Genève*, RC 176/85, 90). Ten years later, Yvoy, by then the commandant of the Dutch border fortress of Schenkenschans, returned to Geneva, in order to discuss his plans for new defences on the east side of the city. During his return journey in December 1686 he died unexpectedly on board a ship on the Rhine.

GVDH

LITERATURE:

Guillaume Fatio, *Genève et les Pays-Bas*, Geneva 1928, pp. 87-88

PROVENANCE:

Commissioned by the city council of Geneva and awarded to Maximiliaan d'Yvoy (1621-1668), 15 March 1676; by descent to E. Flugi van Aspermont; from whom purchased by the museum, with the support of the M. van Poecke Family/Rijksmuseum Fonds and the J.D. Driessen Bequest/Rijksmuseum Fonds, 2018
(inv. no. NG-2018-333).



- 4 MONOGRAMMIST GF (painter, England)
Group Portrait of Four Artists, c. 1680
 Oil on canvas, 100 x 131 cm
 Monogrammed on the drawing lower right: *G F*.

The spread and lasting influence of Dutch painting continues to fascinate art historians (Horst Gerson, *Ausbreitung und Nachwirkung der holländischen Malerei des 17. Jahrhunderts*, Haarlem 1942). From the beginning of the sixteenth century the institutional group portrait, something typically Dutch, was painted very often, particularly in the Northern Netherlands and, rather later, abroad. This work is one of the earliest examples made in England. Judging by the style of painting and the sitters' hairstyles, it must have been made around 1680. The influence of the Dutch painter Peter Lely (1618-1680), who worked in London from around 1641, is evident.

The four figures are placed in a classical setting and wear matching pseudo-antique togas. The man in red rests his right arm on a stone balustrade and has a porte-crayon, a drawing instrument, in one hand. In his other he holds a drawing to which he and the others point. These references tell us that this is a group of men devoted to art, as drawing is the basis of all the arts, including painting, sculpture and architecture. We know the name of only one of them. The man on the extreme right can be identified as the Flemish painter Jan Baptist Gaspers (c. 1620-1691) on the basis of a resemblance to another portrait. He was trained in Antwerp by Thomas Willeboirts Bosschaert (1613-1654) and around 1650 went to live in London, where he remained active until his death. As one of his jobs, he assisted in Peter Lely's workshop. The English artists' biographer Bainbrigge Buckeridge wrote that Gaspers was also involved in a drawing academy: '[He has] been an admirable Draftsman in the Academy' (*Essay Towards an English School of Painting*, London 1706). Buckeridge was not referring here to the Royal Academy, which did not open until 1768, but an unofficial drawing academy about which we know little. Buckeridge also wrote that another artist 'was always very vigilant in Drawing in the Academy, and this even in his latter days for the Encouragement of Youth'.

The group portrait with Gaspers may be linked to this academy. One clue is the sculpted relief, half in shadow, on the wall in the background on the right. It shows a boy flanked by two men in

togas: a reference to the training of young people. The subject of the drawing can also be explained in this context. We see Chronos, representing time, who clips the wings of Cupid, love. Otto van Veen used this narrative in his *Amorum emblemata* (1608) with the meaning that love will endure despite the passage of time. Here, in the group portrait, it can be interpreted as an encouragement to steadfastness; persevere as a drawing academy, but above all persevere in practising drawing. Joshua Reynolds summed this requirement up neatly: 'A facility of drawing, like that of playing upon a musical instrument, cannot be acquired but by an infinite number of acts. I need not, therefore, enforce by many words the necessity of continual application; nor tell you that the porte-crayon ought to be for ever in your hands' (*Discourses on Art*, 2nd. discourse, London 1778).

This painting marks the start of a period in which the training of artists and the practice of painting in England became more professionally organized. Many Dutch and Flemish painters went to London to capture a new market. They introduced new genres and modernized the training of artists. This newly acquired group portrait sheds light on the way Dutch painting made a contribution to the development of the British school of painting.

GW/SK

PROVENANCE:

...; sale, Vienna (Dorotheum), 9 March 1993, no. 146, as French, around 1700, to private collection; from which purchased by the museum, 2018
 (inv. no. SK-A-5055).



- 5 JAN WEENIX (Amsterdam 1641-1719 Amsterdam)
A Seated Monkey, before 1685
 Oil on canvas, 29.9 x 29.5 cm

In the spring of 2018, thanks to the generous financial support of H.B. van der Ven, the Rijksmuseum acquired an oil study of a seated monkey holding a nut by Jan Weenix. The canvas not only provides an extraordinary insight into the Amsterdam painter's working process and approach, it is also one of the extremely rare surviving oil studies of animals in seventeenth-century Dutch painting. *A Seated Monkey* fits perfectly in the Rijksmuseum's collection in function and conception alongside the oil study *Seven Chicks* by Weenix's cousin and fellow pupil Melchior d'Hondecoeter (1636-1695), which was purchased in 2013 with the support of the M. van Poecke Family and private collectors and the Rijksmuseum Fonds (SK-A-5023; Wepler 2015).

Weenix captured the monkey meticulously, rendering the non-indigenous animal's coat, eyes, hands, feet and natural habits in superb detail. Thanks to his accurate observation, it can be identified as a squirrel monkey (*Saimiri sciureus*), from the tropical forests of Central and South America. In the seventeenth century these monkeys were among the wide range of exotic animals and birds brought back to the Republic aboard Dutch vessels. Weenix may have sketched the squirrel monkey from life in one of King William III's menageries. D'Hondecoeter also painted several large pictures of birds for the king, and Jacob de Hennin, a friend of his, worked as the 'director and overseer of His Highness's hunting and game park at Soestdyck'.

Weenix rendered the monkey accurately with fluent brushstrokes. The animal tries to balance on a lintel. In his right hand he holds a nut, reacting sharply to the presence of an onlooker. The painter added a kind of halo in dark brown on a monochrome, light brown background, pointing up the animal's outlines. In size and use the painting is reminiscent of the innovative painted animal studies the Antwerp painter Pieter Boel (1622-1674) made for the Manufacture des Gobelins in Paris as models for tapestries for King Louis XIV's Maisons Royales from 1669 onwards.

Weenix stored his painted monkey in his studio with care, for reuse as a model. The animal recurs in various works: *Portrait of a Man with an Enslaved Man*, 1685 (Museum of Fine Arts,

Budapest); *Portrait of A. van Goor, Shipowner in Amsterdam*, 1686 (private collection); *A Monkey and a Dog with Dead Game and Fruit*, 1704 (SK-A-463) and *Hunting and Fruit Still Life*, 1714 (SK-A-462), both in the Rijksmuseum; and *Peacock, Dead Game and Monkey*, c. 1718 (The Wallace Collection, London). And the painter was not the only one who used the oil study. His aforementioned cousin d'Hondecoeter – with whom he frequently shared motifs – also had access to the model, so it would seem, when he painted *The Menagerie* for the private cabinet of William III in Het Loo Palace around 1690 (SK-A-173).

The oil study of the squirrel monkey was probably part of 'de nagelaten Papierkonst en schoone modelle, by zabl. Jan Weenix konstryk schilder', (the art on paper and fair models left by the late Jan Weenix, painter), which was sold by the Zomer auction house in Amsterdam in February 1720 and according to an advertisement in the *Amsterdamsche Courant* also included various 'Vogels' (birds) and 'Beesjes' (animals). Six years later, in 1726, the Antwerp painter and printmaker Pieter Casteels (1684-1749), who was working in London, included Weenix's squirrel monkey in one of his twelve etchings of various birds (RP-P-1882-A-6004).

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LITERATURE:

Anke A. van Wagenberg-Ter Hoeven, *Jan Weenix: The Paintings. Master of the Dutch Hunting Still Life*, Zwolle 2018, p. 33, fig. 19, p. 196, no. 98, p. 275
 Lisanne Wepler, 'Melchior d'Hondecoeter, *Seven Chicks*', *The Rijksmuseum Bulletin* 63 (2015), no. 1, pp. 96-97

PROVENANCE:

...; private collection, France; Galerie Philippe Mendes, Paris; from which purchased by Jean-Luc Baroni Ltd., 28 September 2010; from whom purchased by the museum, with the support of H.B. van der Ven, The Hague, 2018
 (inv. no. SK-A-5053).



6 The Han de Vries Collection of Oboes
Sixty-nine oboes and fourteen works on paper, c. 1690-1900

RICHARD HAKA (London 1646-1705 Amsterdam)

Oboe, c. 1690

Ebony, ivory, silver, h. 53.7 cm

Oboe, c. 1690

Boxwood, horn, brass, h. 55.9 cm

ANONYMOUS

Oboe d'amore, c. 1730

Boxwood, brass, h. 61.6 cm

HENRI BROD (Paris 1799-1839 Paris)

Oboe, c. 1835-39

Rosewood, brass, h. 59.9 cm

The name *oboe* derives from the French *hautbois*, which literally means 'high-wood', a name used to describe a high-pitched woodwind instrument. The oboe was a redesign of the late-Renaissance shawm developed at the court of King Louis XIV. The new and versatile *hautbois* was played in orchestras, chamber ensembles and military woodwind bands.

The Rijksmuseum boasts one of the world's major collections of early oboes, which has recently been further enriched by the acquisition of the prestigious collection of the celebrated oboist Han de Vries (1941): sixty-nine oboes and fourteen works on paper. De Vries was the leading exponent of the Dutch School of oboe playing, and principal oboist at the Royal Concertgebouw Orchestra, but he was also an internationally acclaimed soloist. He started his collection in the nineteen-seventies, and in 1988 a selection of oboes from his collection was displayed in Victoria, Canada, for the first time (Young 1988).

Through this acquisition, the Rijksmuseum's collection further attests to the relevance of the woodwind-instrument industry in the Dutch Republic at the end of the seventeenth century and beginning of the eighteenth. Some of the earliest baroque oboes known today were in fact made in the Netherlands. Although the oboe originated in France in the seventeenth century, Dutch instrument makers soon started making copies of those first examples. In Amsterdam in particular, in around the sixteen-eighties, Richard Haka (1646-1705) began producing what he called the 'franse haubois' (French oboe). He and his followers were instrumental in turning the Dutch

capital into one of the leading centres of the European oboe industry in a very short time.

The son of an English walking-stick maker who moved to the Netherlands in around 1652, Haka started to make woodwind instruments around 1660. In the sixteen-eighties, his workshop was well known throughout Europe, supplying instruments to important clients, such as the Royal Swedish Navy in Stockholm and the Medici Court in Florence (Jan Bouterse, *Dutch Woodwind Instruments and their Makers, 1660-1760*, Utrecht 2005, pp. 73-74, 144-46).

The Han de Vries Collection includes two oboes by Haka. The first (BK-2018-67) is a rare short oboe, probably designed to play a semitone-higher pitch than Haka's longer instruments. Although accurately dating Haka's instruments is not possible, it is likely that his short and long oboes were both built between the sixteen-eighties and nineties to respond to different musical needs. This short Haka is made of expensive materials: ebony, ivory and silver. The maker's mark is visible on the upper and middle joints. The elegantly-shaped silver key, used to play the lowest C, bears two ornate monograms which probably refer to a former owner of the instrument.

The second oboe by Haka (BK-2018-68), of the longer type, is in boxwood with three brass keys and a horn ring around the lower edge of the bell (this is probably a later, but still old addition). Before entering the De Vries collection, this oboe belonged to the famous conductor Willem Mengelberg (1871-1951). It has the typical shape of Dutch Baroque oboes, which was then imitated



BK-2018-67



BK-2018-68

by many other makers active in the Netherlands between the end of the seventeenth century and the first half of the eighteenth, which attests to Haka's long-lasting influence. Among his followers were his nephew, Coenraad Rijkel (1664-1726), and his fellow countrymen Abraham van Aardenberg (1672-1717) and Jan Steenbergen (1676-1752). Their oboes, as well as those by Willem Beukers Senior (1666-1750), Thomas Boekhout (1666-1715), Philip Borkens (1693-c. 1765), Frederik de Jager (1685-?), and the brothers Hendrik and Frederik Richters (1683-1727 and 1694-1770, respectively), are also part of this acquisition.

The German and French schools of oboe making are also widely represented in the Han de Vries Collection. One of the earliest German examples in the collection is the anonymous *oboe d'amore* ('oboe of love'), possibly made in Saxony around 1730 (BK-2018-11). This mezzo-soprano oboe with a bulb bell at the foot arguably gets its name from its warm sound. It was probably invented in Leipzig in the early eighteenth century, and was popular almost exclusively in Germany, between the seventeen-twenties and forties. If we know this type today, it is mainly thanks to the beautiful solos composed for the instrument by Johann Sebastian Bach (1685-1750). An original *oboe d'amore* is extremely rare because of its short-lived popularity. The one now at the Rijksmuseum, in boxwood with three brass keys, is remarkably well preserved. The instrument is not marked, but it has similarities to examples by Johann Gottfried Bauer (1666-1721), Johann Heinrich Eichentopf (1678-1769), and Mathäus Hirschstein (c. 1695-1769), all active in Leipzig. Among the German oboes in the Han de Vries Collection, there are also examples by well-known makers such as Johann Wilhelm Oberlender (1681-1763), Carl Augustin Grenser (1720-1807), Johann August Crone (1727-1804), Christian Gottlob Lederer (1764-1829), Carl Gottlob Bornmann (c. 1770-1839), Johann Samuel Stengel (1771-1826), Carl Theodor Golde (1803-1871) and the Viennese Stephan Koch (1772-1828).

Between the end of the eighteenth and the first half of the nineteenth century, the oboe underwent various changes. Extra keys extended the instrument's range, corrected the intonation of certain notes and improved the oboe's timbre consistency. French instrument makers, such as Christophe Delouise (1729-1794), Henri Brod (1799-1839) and Guillaume Triébert (1770-1848), whose instruments are also part of the present

acquisition, had a central role in this development. Brod introduced his own innovations in both the design and playing style of the oboe, and was one of the most famous performers, composers and oboe makers in the history of the instrument. A portrait etching by Antoine Fonrouge (active 1828-1855) and Pierre François Ducarme (active 1820-1829), as well as the oboe he designed, built and played at the end of his career, are now in the Rijksmuseum (RP-P-2018-866, BK-2018-28). This oboe, made in rosewood with eleven brass keys, came with its original mahogany case. Inside the case, there is a partly legible handwritten inscription: *Ce Hautbois est celui qui jouait| Brod au moment de sa mort.| Emporté à ... (Algerie)| par F ... qui| y ait mort ... en 1846 il me ... revenu en 1847.| V[euv]e B[rod]* ('This is the oboe Brod used to play at the time of his death./ It was brought to ... (Algeria)/ by F ... who died ... in 1846 ... was returned to me in 1847./ Widow Brod'). The inscription suggests that after Brod's death, the oboe was owned by someone who died in the Franco-Algerian War (1830-47) and was then returned to Cathérine Berbe Spégélé, Brod's widow.

The acquisition of the Han de Vries Collection has been the largest addition to the Rijksmuseum's collection of musical instruments since 1899, when the museum bought the collection of the Dutch musicologist Johan Coenradus Boers (1812-1896).

GPDS

LITERATURE:

- Jan Bouterse, *Dutch Woodwind Instruments and Their Makers, 1660-1760*, Utrecht 2005
 Geoffrey Burgess and Bruce Haynes, *The Oboe*, New Haven/London 2004
 Bruce Haynes, *The Eloquent Oboe: A History of the Hautboy, 1640 to 1760*, Oxford 2001
 Han de Vries and Helen Tilmanns, *Hobo d'amore: The Collection of Oboes (1680-1980) of Han de Vries*, Enschede 1999
 Phillip T. Young, *Loan Exhibition of Historic Double Reed Instruments*, exh. cat. Victoria (University of Victoria) 1988

PROVENANCE:

...; Han de Vries; by whom partly donated to the museum and partly purchased with the support of the BankGiro Lottery, 2018

(inv. nos. BK-2018-10 to 78, RP-P-2018-861 to 73).



BK-2018-11



BK-2018-28

7 *A Bilingual Tamil-Portuguese Palm-Leaf Manuscript*

India (Tamil Nadu), c. 1700-1800?

Palm leaf, 31.2 x 4.7 cm

Palm leaves were a common writing material in India, especially in the South, as paper had to be imported and remained extremely expensive until the beginning of the twentieth century. Indian libraries abound in texts of all genres, from famous epics, such as the *Ramayana* and the *Mahabharata* through theological texts to technical treatises, written on palm leaf, usually in Sanskrit or in one of the local languages. Much lesser-known and barely studied are palm-leaf manuscripts of Christian religious texts. Western missionaries had been travelling to India with the merchants since the sixteenth century, bent on spreading the Gospel among the local population. One of their strategies was to translate the Christian religious texts into the local languages. The Rijksmuseum manuscript belongs to this genre as a preliminary study by Cristina Muru (2019) demonstrated.

The composite manuscript consists of eighteen folios in three parts: (1) a syllabary in Tamil with Latin transcription; (2) an incomplete religious text in Tamil; and (3) a few prayers written in Tamil followed by an incomplete short dialogue between the teacher and the pupil, with the Portuguese translation on the right side of the leaf. The content may be related to a Catechism of the Reformed Church such as the *Small Catechism* (1529) by Martin Luther (1483-1546), while the unfinished Tamil section is probably an attempt at a Bible translation. Unfortunately, several folios are missing as is evident from the interrupted numbering of palm leaves, which makes it difficult for us to identify the text easily. Further research is required – nevertheless, the preliminary analysis of the text carried out by Muru has revealed the information stated above and also connected this manuscript to the Protestant *milieu*. In fact, the Rijksmuseum manuscript correlates with two others (Cod. Tam. 6, Bayerische Staatsbibliothek, Munich and Cod. Orient. 283, Staats- Und Universitätsbibliothek Hamburg Carl von Ossietzky) where the name of the Dutch Protestant missionary Philippus Baldaeus (1632-1672) is found. Despite this, as Muru highlights, it also has a connection with an earlier Jesuit tradition. Specifically, the Rijksmuseum manuscript is indebted to Henrique Henriques (1520-1600) as it reproduces some

prayers taken from his Catechism *kiricittiyāṇi vaṇakkam* (1579, printed in Cochin), although with some changes.

The manuscript reached the museum with the archives of Hendrik Teding van Berkhout (1879-1969), who between 1913 and 1934 was the director of the Print Room, now a part of the Rijksmuseum. It is not known how he acquired this rare manuscript. It may have been a gift from his niece, Suzanna Coralie Lucipara (Cora) Vreede-de Stuers (1909-2002) who travelled widely in Asia. A further study of his archives might provide the answer.

This palm-leaf manuscript is interesting as it provides first glimpses of what a missionary who had recently arrived at the mission was expected to learn. It also suggests what Indians were expected to know about the Christian teachings of the Reformed Church.

CM/AS

LITERATURE:

A.A. Ślaczka, 'Een Tamil-Portugees palmbiad manuscript in het Rijksmuseum', *Nieuwsbrief van de Vereniging Vrienden van het Instituut Kern, Universiteit Leiden* (January 2019), no. 29, pp. 4-5

C. Muru, 'The Bilingual Tamil-Portuguese Manuscript of the Rijksmuseum', *Aziatische Kunst* 49 (December 2019), no. 3, pp. 35-45

PROVENANCE:

...; collection Hendrik Teding van Berkhout (1879-1969), Amsterdam; to his heirs Mr and Mrs Fritzlin, The Hague, their gift to the museum, 2015 (inv. no. AK-RAK-2015-5).

8 ANONYMOUS ARTIST from the Northern Netherlands, possibly ANNA MARIA VAN SCHURMAN (Cologne 1607-1678 Wieuwerd)

Portrait of a Woman, Bust-Length Facing Right, Probably Anna Maria van Schurman, before 1725
Black lead, gouache, heightened in white, on vellum, mounted on later cardboard, in an oval frame, 83 x 67 mm

On the wooden back of the frame: *Anna Maria| Schurman| hanc suam effigiem| ipsa pinxit| aetatis suae| anno 44| 1652*

This is a miniature of a young woman painted in gouache over a drawing in black lead. She looks at us, while her body is turned three-quarters to the right. Her hair is partly swept up in a knot decorated with pearls and there is a string of pearls around her neck. She wears a black gown and a white kerchief with tassels on which we can make out a blue bow. The background of the portrait is a strikingly bright blue. There is an inscription in Latin on the back of the frame, which translated reads: *Anna Maria| Schurman| her image| painted herself| her age| 44 years| 1652*. It is assumed that this is a self-portrait of the artist Anna Maria van Schurman; it was included as such in the *Exhibition of Portrait Miniatures* staged by the Rotterdamse Kunstkring in 1910.

Van Schurman was one of the few female 'homines universalis' of the seventeenth century. She spoke thirteen languages and corresponded in four of them. She drew, made prints, painted miniatures and engraved on glass. Her talents were obvious from an early age; she could read when she was three or four and during Latin lessons – which were not meant for her – she corrected her brothers' answers. Her father understood that she was very intelligent and allowed her to attend her brothers' lessons. She would ultimately become the first woman to study at a Dutch university. At the age of fifteen she wrote a short letter in Latin to Jacob Cats, which led to her introduction to the distinguished Muider Circle and marked the start of a long exchange of correspondence which carried on until her death. She also corresponded with other famous contemporaries, such as Constantijn Huygens, André Rivet, Princess Elizabeth of Bohemia and Marie de Gournay.

It is quite possible that the woman portrayed is Anna Maria van Schurman herself, in view of the resemblance to other known portraits of her. It is harder to determine whether she actually made the miniature, however. It does not sit comfortably among the others she made; for instance, she had never used blue as a background before. The inscription appears to have been added later and, if it is a self-portrait, it would have to have

been made at least ten years earlier. It was, though, most probably made in the seventeenth century. Microscopic research has revealed that the blue background was painted with smalt, a blue glass coloured with cobalt that was finely ground and used as a pigment. It was a cheaper alternative to the expensive ultramarine made from lapis lazuli for achieving an intense blue. Painters used it frequently before Prussian blue was discovered at the start of the eighteenth century.

Although, regrettably, it cannot be proved that this little miniature actually is a self-portrait, it is good to be able to add this unusually gifted artist to the collection, in which women in general do not as yet play a major role.

MH

LITERATURE:

K. van der Stighelen, *Anna Maria van Schurman of 'Hoe hooge dat een maecht kan in de konsten stijgen'*, Leuven 1987, pp. 71-73, 75, 169 (illustrated on p. 73 as a self-portrait)

PROVENANCE:

...; Johan Philip van der Kellen (1831-1906), c. 1910 or earlier; by descent to David and Anna van der Kellen, Noordlaren and Haren respectively; their gift to the museum, 2018 (inv. no. NG-2018-302).



9 *Prize Medal from the Calcutta International Exhibition 1883/84*
 Calcutta, 1884
 Gold, diam. 5 cm, weight 57.8 grams

In early 1884, Jacob Gerrit Theodoor van Motman (1816-1890) was awarded a gold medal for the tea he had entered for the *Calcutta International Exhibition*. According to the *Official Report* of this exhibition published in 1885, a total of 723 gold medals were handed out, and from other sources, including the *Apeldoornsche Courant* issue of 3 May that year, it appears that fifteen of them were awarded to the Dutch-East Indies delegation. On the obverse is a profile of Queen Victoria as the Empress of India, with the name of the exhibition around it. Van Motman's name and that of his plantation (Dramaga near Buitenzorg, present-day Bogor on Java) and the prize-winning product are engraved within a laurel wreath on the reverse.

The *Calcutta International Exhibition*, which ran from 4 December 1883 to 10 March 1884, was an exhibition of products and one of a series of 'world's fairs' held in a number of cities – the *Internationale Koloniale en Uitvoerhandel Tentoonstelling* in Amsterdam, for example, had been staged shortly before. What was interesting about the exhibition in Calcutta (present-day Kolkata), then in British India, was that it was the first to be held in a European colony. The initiator was Jules Joubert, a Frenchman who lived in Australia, but little by little the colonial government of Bengal took over its execution. Joubert was also the man behind these prize medals, which according to the exhibition report were designed in England – although there is no mention of the designer's name – and were struck by the Calcutta Mint. The exhibitors mainly came from British India itself and from many other British colonies; there were very few foreign entries. Although inhabitants

of the Dutch East Indies had done their best to persuade the Dutch government to send a good delegation, hardly anything was submitted from the Netherlands. The international character of this exhibition was mainly colonial.

Van Motman had not only sent tea to Calcutta from Dramaga, but arrowroot, Arabian coffee, mace, cloves, rice, meal, vanilla and cinnamon as well. He was also awarded medals for some of these products: silver for the first three and bronze for the cloves. His entries were a joint venture with the leading mercantile house of Maclaine-Watson & Co based in Batavia (Jakarta), the capital of the Dutch East Indies, which undoubtedly took care of the sale of the produce grown in Dramaga to Europe. Van Motman and many other companies and planters from the Dutch East Indies had also submitted products to the exhibition staged in Amsterdam in 1883, and he had won a gold medal there for his tea as well.

Van Motman's father, Gerrit Willem Casimir (1773-1821), had acquired the plantation at Dramaga in 1813. He had been living on Java since 1791, originally in the service of the Dutch East India Company (voc). Only five of Gerrit's fifteen children reached adulthood (C.R. van Motman, *De Familie Van Motman 1600-2006*, Motman Family Archives Foundation, 2007; www.familievanmotman.nl). His property was divided among them after his death, with Dramaga being left to Jacob and other plantations in West Java to his four brothers. Dramaga was the most successful and ultimately remained in the family for five generations until it was nationalized by the Indonesian government in 1957. Nowadays it is home to Bogor Agricultural University (IPB).

The Calcutta medal was recently gifted to the Rijksmuseum by Van Motman's descendants. They also gave the museum a medal that had come from Jacob's son Pieter Reinier (1850-1911), his successor, who had received it in 1893 during the *Tentoonstelling van Landbouw, Veeteelt en Nijverheid* in Batavia for his coffee grown at Dramaga. It is one of the three small gold medals (diam. 4.4 cm, NG-2018-575) which had been made available for this exhibition by Queen Wilhelmina and her mother Emma along with two large gold medals and a number of medals in silver and bronze.



NG-2018-575



These royal medals of honour had been struck the year before at the Netherlands Mint. Bart van Hove (1850-1914) was responsible for the portrait of the young queen, the execution was in the hands of J.P.M. Menger (1854-1905) and the reverse is a design by W. Schrammer (1849-1893). These medals and the Calcutta medal clearly show the importance of colonial coffee and tea growing at the end of the nineteenth century.

GVDH

PROVENANCE:

Commissioned by the organizers of the *Calcutta International Exhibition* and awarded to J.G.T. van Motman (1816-1890), Dramaga, 1884; by descent to Mrs E.J.S.P. Swart-van Motman (1914-2000), Wedde; gift of her heirs to the museum, 2019 (inv. no. NG-2018-574).

10 並河靖之 NAMIKAWA YASUYUKI (Kyoto 1845-1927 Kyoto)

Waterfall Vase, Kyoto, c. 1905-15

Cloisonné enamel, silver, h. 24.8 cm

Namikawa Yasuyuki used the full surface of this slim vase for his waterfall design. Subtly fading gradations of darker and lighter passages of blue give the falling water further contrast, with small sparkling balls between the slender lines of the silver threads that Yasuyuki rendered as brush-strokes, giving the whole a painterly quality. The vertical lines end in gossamer-thin points, some of which are executed in grey patinated silver (四分-*shibuichi*), to harmonize with the darker rocks. The rim is in the same material, which Yasuyuki used to subtly set it apart from the decoration on the object. Research is needed to establish whether the same was true of the bottom edge; it may have worn away there.

Japanese cloisonné enamel developed rapidly in the nineteenth century. Before the middle of the century it was used only occasionally as part of the decoration of small areas of sword ornamentation, but by around 1900 it was a fully-fledged form of applied art, which became all the rage after it had featured in international exhibitions. From the early eighteen-seventies onwards, Yasuyuki made his name at exhibitions and won prizes in London (1872), Kyoto (1875) and Philadelphia (1876). In that period, he worked in the style usual in the early years of cloisonné, with depictions of flowers, birds and butterflies within cartouches and bands of geometric motifs.

He increasingly moved away from these border decorations over the course of his career. By 1890 the cartouches had been replaced by an all-round continuous background of dark blue or black, with two or three areas of motifs in it, only surrounded by a decorative edge at the top and bottom. He was signing his works now and extending the technical refinement, with exceptionally thin lines of gold or silver wire and a flawless enamel surface. In his later work the border decoration completely disappeared and in the first decade of the twentieth century there were two innovations: the delicately fading colour nuances and the design of the wires like the lines in an ink painting. We know of only a handful of works with similarly sculpted wires in *shibuichi*, with a totally free composition over the entire surface of the object. They date from the last years of Yasuyuki's working life, before he retired in 1915.

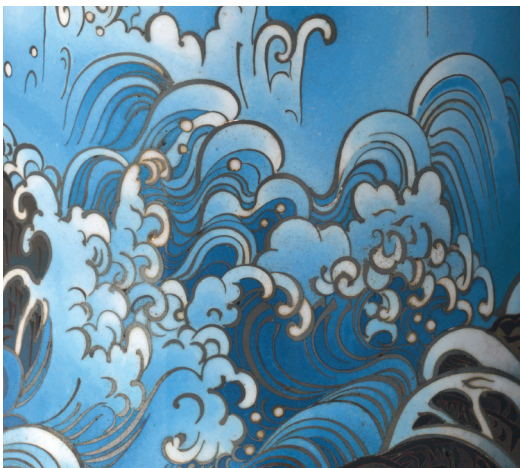
The decoration of this vase is a good example of *kazari* (飾 'decoration'), an aesthetic that stands for delight in or the impulse to decorate. Asymmetry, styling and enlargement are recurrent ingredients, in common with a certain playfulness and eccentricity. The all-embracing, spatial design of the vase is another characteristic of *kazari* – that movement through space is part of the design. Yasuyuki's masterpiece captures the character of a waterfall on a miniature scale.

MF

PROVENANCE:

...; private collection, Japan; from which to Malcolm Fairley Ltd Japanese Works of Art and Grace Tsumugi Fine Art, 2018-19; from which purchased by the museum, with the support of Rituals, 2019

(inv. no. AK-RAK-2019-111).





- II 六角大雄 ROKKAKU DAIJŌ (Nagoya 1913-1973 Nara)
 海鵜乾漆手筥 (*umi kanshitsu tebako*, Dry Lacquer Accessory Box with a Japanese Cormorant),
 Japan, 1938
 Lacquerwork, eggshell, mother of pearl, gold, stone, h. 13.3 x w. 36.8 x d. 27.3 cm

A Japanese cormorant (鵜雄 *umi*, *Phalacrocorax capillatus*) stands on a rock with its wings outspread to dry after diving for fish. The rock on which the bird stands runs parallel to the shape of the lacquerwork box, lending the scene a natural character, further enhanced by the waves that break round it. The object is executed in the 'dry lacquer' (乾漆 *kanshitsu*) technique, where a hemp cloth is soaked with lacquer and placed over a plaster form. Once the lacquer has hardened the whole thing retains its shape and a light yet strong object is created, which can be made relatively easily into all kinds of shapes. X-ray photographs have shown that in addition to fabric, strips of wood laid side by side were used here, possibly for reinforcement or to achieve the desired thickness faster. The decoration is in different colours of lacquer, in which other materials have been inlaid: green stone for the eye, and gold foil and a mosaic of little pieces of a shell from quails' eggs for the bird's cheeks. Rokkaku Daijō also used this eggshell extremely effectively for the surging seawater. Numerous shades of brown, black and green are incorporated in the rock, as well as gold, which was also applied under the brown of the wing feathers to give them depth and sheen. There are small reflections in dazzling mother of pearl in the different shades of blue in the water.

Daijō was the best pupil (and later the adopted son) of Rokkaku Shisui (1867-1950). Like his teacher, he experimented with new pigments, but unlike Shisui, who stuck to more traditional designs, Daijō embraced the huge innovations that Japanese lacquerwork had undergone in the first decades of the twentieth century. At the first national exhibitions staged after 1908, lacquer was not seen as an art form, to the great dissatisfaction of the lacquer workers. From 1890 onwards, they had rightly profiled themselves as individual artists and it was galling for them to see their work consigned to a section for agricultural products and handicrafts. A battle for emancipation lasted for years, and was not rewarded with a place on the national podium of the exhibitions until 1927. In the interim, lacquer had undergone a great transformation in order to prove itself as an art form. Innovative techniques and pigments were

developed and used for new shapes and motifs. This box unites all these aspects. New pigments were needed for the blue; the shape of the tall lid was an innovation, and the modern age was evident in the approach to the designs. Eschewing stylization, Daijō chose to depict a scene that covers the entire surface of the box, as if the viewer is actually standing on the coast. The techniques of finely sprinkled pigments, enhanced lacquer and inlaid materials were carefully chosen to express the different textures of the sparkling water, the plumage and the beating of the waves.

The box appeared at the national exhibition of 1938; the exhibition label on the object has survived. The wording on the accompanying wooden case tells us that the lacquer box commemorated the 2,600th imperial year, calculated from the reign of Jinmu, the first mythical emperor of Japan. This was celebrated in 1940. We know of similar inscriptions on other boxes from this period and this box consequently epitomizes both the innovation and modernity in Japanese lacquerwork and the national pride which reigned supreme in the run-up to the war in Asia.

MF

LITERATURE:

Jan Dees, 'Bold and Colourful. Lacquer Art at the Government-Sponsored Art Exhibitions 1927-1944', *Andon* 94 (2013), pp. 54-55

PROVENANCE:

...; private collection, Niigata Prefecture, Japan; from which to an anonymous dealer, Japan; from whom to Kagedo Japanese Art, Seattle, U.S.A., c. 2000-02; from which to collection Ruth Jean Heagle Nutt (1934-2013), Seattle, U.S.A., 2002-13; to her heirs, 2013-19; from whom to Kagedo Japanese Art, Orcas Island, Washington, U.S.A., 2019; from which purchased by the museum, with the support of the Goslings NieuwBeerta Fonds/Rijksmuseum Fonds, 2019

(inv. no. AK-RAK-2019-1).



12 Design: CAREL JOSEF ANTON BEGEER (Utrecht 1883-1956 Voorschoten)

Execution: 'Voorschoten' Silver Factory, Voorschoten

Prototype for a Communion Set, 1927

Silver and coromandel wood, h. ewer 30.3 cm, chalice 15.1 cm, offertory box 18.2 cm, diam. paten 27 cm, total weight 2,237 grams

All marked on the bottom: quality mark lion passant (833/1000), office mark The Hague.

Minerva head with C, date letter R = 1927, maker's mark V above a moon in an octagon = 'Voorschoten' Silver Factory, Voorschoten

This ensemble is one of the earliest manifestations of the *Neue Sachlichkeit* (New Objectivity) in silver, and at the same time one of its highpoints. The clear architectural design has been simplified to the extreme, and is dictated solely by the possibilities of the machine. The stacked cylindrical basic shapes were achieved in the same way as grenade casings, and the decorations constructed from folded plate could only have been machine-made.

In 1925, undoubtedly influenced by the ideas of the innovative Bauhaus, which opened in Dessau in 1919, the designer Carl Begeer had come to the conclusion that the future of silver production lay in the use of machinery, and in attracting artists who could supply designs for it. Through the interest groups involved in Dutch applied art – the v.A.N.K. (Vereeniging van Ambachts- en Nijverheidskunst) and the B.K.I. (Nederlandsche Bond voor Kunst in Industrie) – he knew the directors of the Leerdam glassworks and of N.V. Gispén's Fabriek voor Metaalbewerking in Culemborg, who in this respect were kindred spirits. Begeer gave them the opportunity to present to an international public: as a member of the German Chamber of Commerce he was responsible for the Dutch entries at the *Europäisches Kunstgewerbe* exhibition, which was staged in the Grassi Museum in Leipzig in 1927. Gispén exhibited the tubular furniture and lamps they had started to produce in 1925; Leerdam showed Copier's designs and Metz had Rietveld's designs for furniture. Begeer also wrote the accompanying catalogue, in which the innovative endeavours were explained to an international readership.

Although designed to be mass-produced, and recognized in all exhibitions as an important step forwards, the experimental model was poorly received by the Protestant congregations it was aimed at. In 1927 two slightly different versions of the prototype were made for the two wholesalers of the K.N.E.B. (Koninklijke Nederlandsche Edelmetaal Bedrijven) in The Hague and Voorschoten (the other example is in the Nederlands Zilver-

museum in Schoonhoven). Just one congregation subsequently made a purchase; a Communion set of this model was ordered for the new Reformed Church in Groningen, built by the architect Lucas Drewes in 1929. The measurements, proportions and finish were adapted in accordance with its use (*Zilver in Groningen*, exh.cat. Groningen (Gronings Museum) 2015, p. 153).

DJB

LITERATURE:

- Annelies Krekel-Aalberse, *Nederlands zilver 1895. Van Art Nouveau tot modernisme*, Amersfoort 2011, no. 91
 Annelies Krekel-Aalberse, *Zilver, Silver, Silber*, Stuttgart 2001, p. 104
 Annelies Krekel-Aalberse, *Carel J.A. Begeer 1883-1956*, exh. cat. Assen (Drents Museum)/Ghent (Museum voor Sierkunst) 2001, p. 32
 Annelies Krekel-Aalberse, *Silver of a New Era: International Highlights of Precious Metalware from 1880 to 1940*, exh. cat. Rotterdam (Museum Boijmans Van Beuningen)/Ghent (Museum voor Sierkunst) 1992, no. 118
 Annelies Krekel-Aalberse, *Art Nouveau and Art Deco Silver*, London/New York 1989, p. 187
 Ellinoor Bergvelt et al. (eds.), *Industry and Design in the Netherlands 1850-1950*, exh. cat. Amsterdam (Stedelijk Museum) 1986, fig. p. 221 and cover

PROVENANCE:

Commissioned by the 'Voorschoten' Silver Factory, 1927; ...; from the firm Van Kempen & Begeer, purchased by A. Krekel-Aalberse, Amersfoort, 1977; from whom purchased by the museum, with the support of H.B. van der Ven, The Hague, 2019

(inv. no. BK-2019-50).



13 JOHANNES STELTMAN WORKSHOP (Steenwijk 1891-1961 The Hague)

Necklace with Jade Pendant, 1930

Platinum, white gold, diamond, jade and enamel, 4.7 x 3 cm (pendant), l. 40 cm

Marked on the back of the jade setting and the clasp: JS4 in a hexagon (maker's mark, *Nederlandse verantwoordelijkheidstekens sinds 1797*, Gouda (Waarborg Holland) 1997, M 55376, from 1924 to 1931)

This necklace was made in the characteristic Art Deco colour scheme of green, white and black. The piece of carved green Chinese jade is mounted on the top in platinum and white gold in an asymmetric floral motif. The setting is decorated with diamonds and matt black enamel and hangs on a chain with twelve jade beads. The strong colour contrasts, the vertical line, the differences in sheen in the materials and the interest in the Far East are typical of the period in which the necklace was made.

The Chinese pendant is made of jadeite, which along with nephrite is used under the common name jade. Both minerals are highly regarded in Chinese culture. Jade is to China what diamonds are to the Western world. It is found in sedimentary deposits in rivers as boulders and pebbles and is very easy to work. The pendant on the necklace is carved with contemporary Chinese motifs on two sides. On the front we see a bat (*Fu*) and a bottle gourd (*Lu*) and on the back a bat and a branch of a peach tree (*Shou*). The Chinese characters for bat and good luck are both pronounced as *Fu* and are often used as synonyms. The combination of the characters together, *Fulu* and *Fushou*, allude to prosperity and a long life.

The necklace was made in the workshop of the goldsmith Johannes Steltman in The Hague. He opened his first shop, Joaillerie Artistique, in 1917 in Noordeinde with a small stock of jewellery that he sold. In 1928 he added a workshop, where a number of goldsmiths and setters worked under the direction of the German goldsmith Jean Koch. In the nineteen-thirties, in common with major French jewellery houses like Cartier and Boucheron, Steltman worked with jade, which continued to be a popular material in the Netherlands until after the Second World War. Steltman bought jade in places such as Paris, the world's jewellery capital, where he regularly went to buy precious stones. While he was there, he also studied the latest fashions which were then adapted to the Dutch taste in The Hague. Johannes Steltman's 'unusual and innovative' designs were mentioned in the first Dutch book about jewellery, *Sieraden* by C.H. de Jonge, published in 1924.

In 2017 Steltman Juwelier celebrated its centenary with the retrospective *Haagse Chic. Steltman: 100 jaar sieraden en zilver* in the Haags Gemeentemuseum. Along with this necklace the Rijksmuseum also acquired two other items of jewellery by Steltman: a ring made in 1936 featuring his characteristic lotus flower motif (BK-2018-136), and a diamond flower brooch made in 1953 (BK-2018-138).

SvL

LITERATURE:

M. Eisses, *Haagse chic. Steltman: 100 jaar sieraden & zilver*, exh. cat. The Hague (Haagse Gemeentemuseum) 2017, p. 46, fig. 36

PROVENANCE:

..., collection F. Brom, The Hague; gift of H.B. van der Ven, The Hague, 2018
(inv. no. BK-2018-137).



14 Design: LOUIS DUSÉE (Tilburg 1928-2006 Hilvarenbeek)

Execution: Louis Dusée and Edelsmidse Brom

Silver Plate with 21 Lozenge-Shaped Openings, Filled with Sheets of Cloisonné Enamel, 1960

Silver, enamel, 24.8 x 28.8 cm

Marked on the base: quality mark lion statant with 1 (935/1000), office mark Utrecht (Minerva head with B), date letter A = 1960, maker's mark B between dots = Edelsmidse Brom, Utrecht

After the Second World War, the landscape of the Dutch silver and goldsmith's trade changed. In addition to the large silver factories small-scale workshops began to make their appearance, and the workshop of the Utrecht-based enamellist and silversmith Louis Dusée is one of the most interesting. After the closure of the Edelsmidse Brom in 1961, he continued the company in a different form and on a much smaller scale (*Zeeuwsch Dagblad*, 4 August 1962). Their products were no longer presented at world fairs. Specialist interest groups, like the Goldschmiedehaus in Hanau and the Goldsmiths Company in London, filled the vacuum; they staged exhibitions with exhibitors from all over the world around a theme in the precious metals trade, thus promoting a new design vocabulary for an international market, far less geared towards individual national tastes.

This plate was designed and made for the *Europäisches Email* exhibition in the Goldschmiedehaus in Hanau. The design was by Dusée; the silver base was made by Edelsmidse Brom. The twenty-one lozenge-shaped openings were filled with sheets of cloisonné enamel (Nijmegen, Catholic Documentation Centre, Register of Commissions, Silversmith Brom, 1954-1961, inv. no. BROM-10179, sheet VIII. 60-172; Brom Silversmith Commission Book, 1954-1961, inv. no. BROM-10002, Commission 172). The flowing, slightly curved and rounded shape of the plate follows the anthropomorphic Scandinavian ideals that were trend-setting in the western world in 1960. The motifs from which the recurring pattern was built up were executed slightly differently each time. The contrast between form and decoration, and the variety of nuances in light reflection make it a unique creation. The piece was awarded a gold medal by fellow craftsmen in Hanau for its innovative shape, decoration and skilful execution.

The story of Dutch silver in the second half of the twentieth century has yet to be written. In the first instance, museums and researchers concentrate on design, with the result that contemporary

developments in the craft have remained undescribed. Who the major artists were and which were the crucial artworks is now to a large extent a closed book. Objects like this plate made in 1960, which at the time were seen as important contributions, give a first indication. After the Second World War, unique works of art were produced in the Netherlands, which show a wholly individual interpretation of international developments.

DJB

LITERATURE:

Annelies Krekel-Aalberse, *De Vergeten Generatie. Nederlands Zilver 1945-1975*, exh. cat. Schoonhoven (Nederlands Zilvermuseum) 2008, fig. 1 (as Johanna Brom)

PROVENANCE:

Commissioned for the exhibition *Europäisches Email, internationale Ausstellung von Email am Schmuck, im Raum und am Bau*, Hanau (Deutschen Goldschmiedehaus), 1960; sold by Edelsmidse Brom, fl. 650, 19 June 1961; ...; sale, Dordrecht (Mak), 1977, to A. Krekel-Aalberse, Amersfoort; from whom purchased by the museum, with the support of H.B. van der Ven, The Hague, 2019 (inv. no. BK-2019-53).

