



Recent acquisitions

• DIRK JAN BIEMOND, DUNCAN BULL, JAN VAN CAMPEN, FEMKE DIERCKS, MENNO FITSKI, JAN DE HOND, EVELINE SINT NICOLAAS, ANNA A. ŚLACZKA, WILLIAM SOUTHWORTH, MATTHIAS UBL AND GREGOR J.M. WEBER •

I WILLEM THYBAUT (Haarlem 1526-1599 Haarlem)
Hagar Gives Ishmael a Drink, 1564
Glass, vitreous paint and silver stain,
diam. 27 cm

To date this is the only known small stained-glass work by the Haarlem-based glazier Willem Thybaut; together with the Crabeth brothers he ranked as the most important sixteenth-century glass painter in the Northern Netherlands who worked from his own designs. The roundel, dated 1564, was made after a 1563 print by Thybaut himself (inv. no. RP-P-1878-A-1651). The glass painter is known chiefly for his large church windows in St John's Church in Gouda, made in 1570 and 1597, and the series of windows of the counts and countesses of Holland and Zeeland for the great hall of St George's civic guard headquarters in Leiden dated 1587-88. The *Hagar* roundel is also the earliest known work in glass we know of by Thybaut. Stylistically the window – as well as the print – can best be compared with the 1570 Gouda window which depicts *The Beheading of John the Baptist*, particularly the figure of Salome.

The quite rarely depicted episode shows Hagar, Abraham's second wife, giving their son Ishmael a drink in the wilderness (Genesis 21:19-21). After Abraham's first wife Sarah had finally given birth to a son (Isaac), he sent his second wife, the serving maid Hagar, and Ishmael away. Hagar had already given up hope for her son when God opened her eyes and she saw a well, from which she was able to fill a bottle with water to slake the boy's thirst. Ishmael remained in the desert and became an archer. In the background we see him hunting a deer.

The quality of the painting makes the work extraordinarily convincing. Thybaut's graceful hand is evident in details like the animal heads on the fountain and the folds in Hagar's *Jean Cousin* red dress, while he pictured an almost sketchy scene in the background: it seems as if the figures move and the wind blows through the tree. He had mastered the medium of glass and grisaille paint so well that he was able to play with it. The water flows down and ripples convincingly, and he creates a witty three-dimensional effect: in the print the date is beside the central water jet, but here he placed it behind the falling water so that it takes a moment to discover the date through the water.

The roundel came from the collection of Sir Thomas Neave (1761-1848), one of the first connoisseur collectors of stained glass in England.

MU*

LITERATURE:

M. Reeves, C.J. Berserik and J.M.A. Caen, *Gilded Light: 16th-Century Stained Glass Roundels from the Collection of Sir Thomas Neave and other Private Collections*, sale cat. Sam Fogg, London 2016, pp. 24-25 (where it is erroneously identified as 'Artemis and Eros (?), possibly after a design by Frans Floris, Low Countries, Duchy of Brabant, Antwerp')
M. Ubl, 'Recent acquisitions', *The Rijksmuseum Bulletin* 65 (2017), no. 2, nos. 2-5 (for pieces with a similar provenance)

PROVENANCE:

...; collection Sir Thomas Neave, the second baronet (1761-1848), Dagnam Park, Noak Hill, Essex, 1803?; his heirs; their sale, Donnington, Newbury, Berkshire (Dreweatts & Bloomsbury), 9 December 2015, no. 161, to Sam Fogg Ltd. London, 2016; from whom purchased by the museum, 2017 (inv. no. BK-2017-9).

- * For the attribution of the roundel to Willem Thybaut we are grateful to Dr Zsuzsanna van Ruyven-Zeman, art historian, specialist in the field of stained glass and author of, among other works, a monograph on Lambert van Noort, two volumes in the *Corpus Vitrearum The Netherlands* series, and the two-volume standard work *Stained Glass in the Netherlands before 1795*.



WILLEM THYBAUT,
*Hagar Gives Ishmael
a Drink*, 1563.
Etching and engraving,
204 x 238 mm.
Amsterdam,
Rijksmuseum,
inv. no. RP-P-1878-a-1651.

2 PLATEELBAKKERIJ DE ROOS

Jug, c. 1694-1712

Tin-glazed earthenware, h. 27.7 x diam. 14.2 cm

Marked: Roos; on a label: 337

The jug is an outstanding example of the high-quality earthenware produced in Delft in the late seventeenth and early eighteenth century. The object is an unusual shape, with its turned body and barley-twist handle. This type is primarily associated with German pottery of the period and with white Delftware. The shape was much rarer in blue and white or polychrome earthenware. The De Roos factory used the twisted handle quite often, on tankards and other pieces. De Metaale Pot, under Lambertus van Eenhoorn, produced at least one similar jug, but with blue and white decorations of sprigs of flowers (private collection).

The decorations on the jug were applied in a palette of red, blue, green and purple, using the overglaze technique: the delicate colours are applied on top of the already fired glaze, then the piece is fired again at a lower temperature. This technique was developed in the sixteenth-sixties to imitate new styles in Asian porcelain. These decorations are akin to *Wucui*, *Imari* and above all *famille verte* porcelain. Various factories specialized in this technique, including Het Moriaanshoof, De Grieksche A and De Metaale Pot. Specialist painters were often employed to apply these decorations. De Roos was also known for high-quality pieces decorated in *Imari* and *famille verte* patterns. The added cost of the extra firing meant this technique was used for expensive ornamental items rather than pieces that would be used daily. The decorations on the jug consist of various kinds of flowers, including tulips, chrysanthemums and peonies. On the front is a *qilin*, a Chinese unicorn. In Chinese iconography the *qilin* is often combined with a *feng huang*, or Chinese phoenix, because the former rules over the animals and the latter over the birds. This iconography sometimes featured on Delftware, as on the large dish in *famille verte*, likewise made by De Roos, in the Rijksmuseum's collection (inv. no. BK-NM-12106). On the jug, however, the *feng huang* has been replaced by an ordinary bird on a branch. The tulips, the decoration on the handle and the motifs around the spout are the most western elements of the decoration. Small areas of damage around the

neck indicate that the jug probably once had a pewter or silver lid.

The jug is marked with the De Roos factory inscription and was probably produced when the factory was run by Dammas Hoffdijck and Jacobus de Lange (1694-1712). Hoffdijck and De Lange also jointly owned Het Fortuijn and De Witte Ster Delftware factories.

FD

PROVENANCE:

Private gift to the museum, 2017

(inv. no. BK-2017-16).





3 *A Pair of Plates with Figures from 'The Water Margin'*

China, c. 1700

Porcelain with enamelled colours and gold, diam. 20.5 cm

The figures wear labels showing their name, the plate with the stick fighter: (Lu) Zhishen, Qin Ming and Sun Xin; the other plate: Yizhangqing, Yang Shong and Li Zhong

On each plate there are three characters from the fourteenth-century book *Shui Hu Zhuan* (*The Water Margin*) by Shi Nai'an and Luo Guanzhong about a group of outlaws similar to Robin Hood, who hid at the edge of a marsh. The story takes place in the Song period (960-1279), but was popular in the late Ming (1369-1644) and early Qing period (1644-1911). Various illustrated editions were published in the first half of the seventeenth century, the best known being the work of Chen Hongshou (1598-1652). We also know of a set of forty small cards he made, featuring *The Water Margin* characters against a white background. An inscription has been added to explain the identity of the figure.

It appears that this work by Chen Hongshou was used by porcelain painters. The earliest known examples in porcelain are in blue and white and were made in the 1645-60 period (Butler et al. 2002, nos. 56.1, 56.2).

Almost all the known examples from the Kangxi period (1662-1722) are painted in *famille verte* colours. Four plates in the Victoria and Albert Museum (Kerr et al. 1986, p. 102) and one in the Musée Guimet (Besse and Amon 2004, p. 106) have decorations that are very similar to those on the plates in the Rijksmuseum: the empty background, the successful distribution over the surface, the way volume is suggested with minimal means, the meticulous handling of line and the



Inv. no. AK-RAK-2017-10-1



Inv. no. AK-RAK-2017-10-2

well-considered use of gold in the clothes and weapons. The plates in the V&A and the Guimet have a unique mark: 'Wenxin Zhai' ('studio to examine one's mind'). This studio mark belonged to Sun Chong (1617-1702), a man of letters who probably ordered the set of plates. The mark does not feature on the Rijksmuseum's plates. More examples than Sun Chong ordered were probably made, and the others were sold on the open market. There was evidently considerable interest in them, witness the presence of still more examples in museum collections (The Metropolitan Museum, New York, Valenstein 1989, p. 232; Shanghai Museum, *Kangxi Wares* 1998, no. 132; Lady Lever Gallery, Liverpool, inv. no. LL 68) and mentions in sale catalogues. These are always unmarked, or have a six-character Kangxi or Chenghua mark, and in general the decoration is less clearly akin to the plates in the V&A and the Guimet.

JVC

LITERATURE:

- R. Kerr et al., *Chinese Ceramics: Porcelain of the Qing Dynasty 1644-1911*, London 1986
 S.G. Valenstein, *A Handbook of Chinese Ceramics*, New York 1989 (revised and enlarged edition)
Kangxi Porcelain Wares from the Shanghai Museum Collection, Shanghai/ Hong Kong 1998
 M. Butler et al., *Shunzhi Porcelain: Treasures from an Unknown Reign 1644-1661*, Alexandria (VA) 2002
 X. Besse and A.-M. Amon, *La Chine des porcelaines*, exh. cat. Paris (Musée Guimet) 2004

PROVENANCE:

- Private gift to the museum, 2017
 (inv. nos. AK-RAK-2017-10-1, 2).

4 JEAN-ETIENNE LIOTARD (Geneva 1702-1789 Geneva)

A Dutch Girl at Breakfast, 1756-57

Oil on canvas, 46.8 x 39 cm

By the time he arrived in Holland in 1756, Liotard had already enjoyed enormous success as a fashionable portraitist in the principal European capitals. He had also begun his own collection of Dutch Old Master paintings, being one of the earliest foreign artists to admire their restrained beauty and high finish. These qualities seem to have inspired him to create this work, which he entitled *A Dutch Girl at Breakfast* and in which he returned to the medium of oil after more than a decade spent working almost exclusively in pastel.

This is no simple pastiche of Golden Age prototypes, however. Well known for his sharp, wart-and-all realism and for always painting from life, Liotard has here portrayed a girl wearing contemporary costume in an interior with furniture and accessories that are recognisably of the mid eighteenth century. But he has infused the whole with an atmosphere that evokes the intimacy and purity that were beginning to be regarded as the hallmarks of a certain strain of Dutch sensibility, whose religious overtones are hinted at by the inclusion of a typical Dutch church interior – in this case the New Church in Delft by Hendrick van Vliet – perhaps copying a painting that Liotard himself owned. In paying homage to artists such as De Hooch, Dou and Van Mieris, Liotard also succeeded in creating an enduring vision of Dutch intimacy and simplicity.

As one of Liotard's few genre pieces, and even fewer works in oil, the acquisition of *A Dutch Girl at Breakfast* immeasurably strengthens the canonical representation of this artist in the Rijksmuseum. It was during his sojourn in the Netherlands in 1756-67 that he married the Dutch Huguenot, Marie Fargues, and their eldest son later settled in Amsterdam. It was thanks to the generosity of the latter's daughter and granddaughter that the Rijksmuseum acquired the large and varied group of Liotard's works that were largely instrumental in re-establishing his reputation during the course of the twentieth century.

DB

LITERATURE:

M. Roethlisberger et al., *Liotard: catalogue, sources et correspondance*, Doornspijk 2008, no. 342

A. Godycki, 'Jean Etienne Liotard and Seventeenth-Century Dutch Painting', *The Burlington Magazine* 159 (2017), no. 1367, pp. 117-20

PROVENANCE:

The artist's sale, London (Christie's), no. 33, 16 April 1774, to William Ponsonby, second Earl of Bessborough (the artist's longstanding patron); by descent to the tenth Earl of Bessborough; by whom bequeathed to the Stansted Park Foundation, 1993; their sale, London (Sotheby's), 6 July 2016, to the museum with funds made available by the BankGiro Lottery, the Rembrandt Association through its 'Nationaal Fonds Kunstbezit', Mondriaan Fund, vsbfonds, Rijksmuseum International Circle, and through the Rijksmuseum Fonds: Fonds De Haseth-Möller, LOBA Fonds, Nan van Anandel Fonds, Marjon Ornstein Fonds, Elles Nansink Fonds, gifts from bequests and several anonymous benefactors

(inv. no. SK-A-5039).



- 5 NICOLAAS VERKOLJE (Delft 1673-1746 Amsterdam)
The Anglers and The Bird-Catchers, c. 1744
Two panels, each 59 x 47 cm



Inv. no. SK-A-5040



Inv. no. SK-A-5041

The lawyer Stephanus Arnoldus Westerhof, owner of a house in Korte Vijverberg in The Hague since 1745 and the Langenhorst country estate in Wassenaar since 1750, had amassed a fine collection of more than a hundred paintings, among them six by Nicolaas Verkolje. Strikingly, all the Verkolje works were genre paintings and all had erotic overtones, at any rate if we subject the descriptions in the catalogue of the Westerhof sale in 1781 to a close reading.

Two of those paintings can be presented here for the first time. Leading experts (Fred Meijer, Wouter Kloek, Michiel Plomp, Robert-Jan te Rijdt and the present writer) recognized Verkolje's hand in two unsigned paintings at TEFAF in Maastricht in March 2017. They are later paintings by Verkolje, with the same style characteristics as *Ruth Decides to Remain with her Mother-in-law Naomi* (Ruth 1:6-22), London (Sotheby's), 11 December 2003, no. 159, dated 1744, and *An Allegory of Charity: A Young Woman and a Boy Offering Sustenance to an Old Man*, New York (Christie's), 27 April 2017, no. 151, dated 1745. This suggests a most probable date of around 1744 (Verkolje died on 21 January 1746), which tallies neatly with their inclusion in the collection of Westerhof, who may have been the first owner.

These two paintings are an important addition to the oeuvre of Nicolaas Verkolje, who is represented in the Dutch national collection by only a small group of paintings, all of them portraits and history paintings. His *Rape of Europa* (inv. no. SK-A-4967), acquired by the Rijksmuseum in 2001, is by far his most ambitious work. Verkolje, who has since lapsed into obscurity, was world famous in his day, and his work was collected by wealthy citizens and aristocrats throughout Europe. The exhibition that the Rijksmuseum Twente devoted to him in 2011 was the first ever, presenting the artist primarily as a history painter. Contemporary sources and sales reveal, however, that he actually painted a considerable number of genre scenes. Initially he followed the example of his father and teacher Jan Verkolje, who painted interiors in the style of Gerard ter Borch or Gabriel Metsu. Later, influenced by Cornelis Troost's comic paintings and Antoine Watteau's French *fêtes galantes*, Nicolaas's style changed: his palette became lighter, as did the moral behaviour of his actors.

Something similar is going on in the two genre scenes of elegant couples outdoors. The figures

are dressed in the prevailing Rococo fashion, and their actions are full of sexual allusions. From the linguistic and pictorial tradition, we recognize Cupid and his followers who are angling (*hengelen*) for partners, just as the bird-catchers are literally and metaphorically catching birds (*vogelen*). In one painting the protagonists are innocently fishing, but in the pendant the girl being pestered is showing a great deal of her underwear. These scenes, painted skilfully and delicately, are an extension of the 'bird's-eye view' erotica, as Eddy de Jongh described it in his *Simiolus* article of 1968/69.

GW

PROVENANCE:

...; sale, widow S.A. Westerhof-van der Schagen, Amsterdam (Van der Schley/Yver), 16 May 1781, no. 61 [*The Anglers*] and no. 64 [*The Bird-Catchers*], 45 guilders each, to the dealer Fouquet; ...; sale J.F. Motte, Amsterdam (van der Schley/Quinkhard), 20 August 1794, no. 123 (the pair), 70 guilders, to Yver; ...; ? collection, well-known anonymous collector, Vienna, since the nineteenth century [according to the auction house Dorotheum]; ...; anonymous sale, Vienna (Dorotheum), 19 December 2016, no. 203, as Dutch School eighteenth century, to Rafael Valls, London; by whom shown at The European Fine Arts Fair 2017, as attributed to Jan Maurits Quinkhard, and from whom purchased, on the premises, as by Nicolaas Verkolje, with funds from an anonymous bequest, 2017 (inv. nos. SK-A-5040, 5041).

6 O NAM-UN (1753-?)

Screen

Korea, 1823

Ink, 154.3 x 402.6 cm

From the sixteenth century onwards, illustrations of curling grapevines were a standard theme in Korean painting, particularly among scholar-painters. Grapes in Korea were originally exotic fruits. They were imported from China and in the eighteenth and nineteenth centuries were popular among the highly educated as gifts, in part because of the connotation of fertility. Grapes growing in bunches stood for the wish to be blessed with many sons, and grapes often also feature on ceramics and lacquerware.

The signature states that O Nam-un painted this eight-part screen at the age of seventy-eight and the style is accordingly mature and developed. He made the branches move in waves over the surface, as if they were swaying gently in the wind. The interplay of the lines of the vines, the leaves and the grapes was a rewarding challenge through which an ink painter could express his virtuosity, but compared with other screen paintings of branches of grapes O Nam-un's brushwork is modest and subtle. He emphasized the contrast between the dark grapes, rendered in deep black ink, and the leaves in light hues. He gave texture to the leaves by employing the technique that was also used in China and Japan, where irregular passages were made by drizzling ink on to them while they were still wet.

MF

PROVENANCE:

...; purchased by the museum with the support of the Autobinck Fonds/Rijksmuseum Fonds
(inv. no. AK-RAK-2016-4).



Detail from the screen.





7 *Snuffbox with Views of the Old and the New Commodity Exchange in Amsterdam, in a Case*

Hanau, c. 1845

Gold, 1.2 x 7.5 x 4.8 cm

Marked on the inside of the lid and the box: Hanau assay mark (Scheffler 1976, no. 387); on the closing edge and on the inside of the lid: a wolf's head taxation mark in outline (Verantwoordelijkheidstekens 1997, no. NNO18 (1831-93)). Under the case a label with the inscription: *No. 375, DEUX BOURSES, 96 G, 14K, CR..PVDIO*. Inscription added later in the box: *Ter Herinnering aan den 19 maart 1846 en 23 april 1863*.

In the nineteenth century Dutch goldsmiths complained long and hard about unfair foreign competition. As it is seldom possible to establish with certainty whether an object was specifically intended for the Dutch market, it is almost impossible to get a picture of precisely what the problem was or tell whether the pressure from abroad was equally intense in all categories. Were the foreign products much cheaper than their Dutch equivalents, and was this the reason why they could not compete, or was the quality of those products so much better than possible in the Netherlands at that time?

This gold engraved snuffbox is an important key work. The marks tell us that it circulated in the Dutch market, and the Dutch cityscapes on the bottom and on the lid leave it in no doubt that the piece was made for the Dutch market. On the top is the new Amsterdam commodity exchange, which opened in 1845; on the bottom the old exchange, which had been demolished in 1835 because it had fallen into disrepair. The box is one of a series, of which the Rijksmuseum example represents the most elaborate variant. It boasts two scenes, one of which is enclosed in a fashionable Rococo surround, the other in a Gothic frame. The hand-engraved, bright-cut decoration is still completely intact, probably because the box has always been kept in the original case.

In the first half of the nineteenth century Hanau and Geneva almost entirely dominated the European market for large bijouterie, so Dutch goldsmiths were not the only ones troubled by the simplified and, above all, cheaper German versions of French models that were made initially. The version with the Amsterdam cityscapes shows that around 1840 new approaches were being sought in Hanau. Form and decoration are based far less directly on Parisian examples, and the damask-style engraving is in a class of its own. It is therefore no wonder that in 1863 the Amsterdam manufacturer Jacques Anthoine Bonebakker

(1798-1868) stated that in the Netherlands not enough workers of that standard could be found to fully satisfy the domestic demand for large items of bijouterie.

DJB

LITERATURE:

D.J. Biemond, 'Een gouden snuifdoos uit Hanau voor de Nederlandse markt', *Jaarboek Stavelij* 2017, pp. 92-111

PROVENANCE:

...; Mr C.W. Heijbroek; gift of his descendants, Messrs G. and W. Heijbroek, to the museum, 2016 (inv. no. BK-2016-16).





8 CHRISTOFFEL BISSCHOP (Leeuwarden 1828-1904 Scheveningen)
Heemskerck and Barents, Planning their Second Voyage to the North, 1862
 Oil on canvas, 63.4 x 82 cm

Christoffel Bisschop painted Willem Barents and Jacob van Heemskerck in a study as they prepared for a voyage they hoped would take them to Asia by way of the Arctic Ocean. Van Heemskerck sits at a table and makes notes, while Barents points at a chart of Novaya Zemlya on the wall. This island off the coast of Siberia is inextricably linked to the names of these two maritime heroes: in the winter of 1596/97 their ship was trapped in the pack ice and the crew had to spend the winter in a hut they built themselves, known as The Safe House (Het Behouden Huys). On their return one of the crew members, Gerrit de Veer, wrote an account of the journey that became a seventeenth-century bestseller. At the beginning of the nineteenth century, the era of cultural nationalism, Hendrik Tollens, the most popular writer in the Netherlands at the time, chose the winter on the ice as the subject of a long epic poem, but Novaya Zemlya only became a craze in 1871 when the remains of The Safe House were found. They were shipped to the Netherlands, and in 1855 were given a permanent place in the new Rijksmuseum. Children's books, classroom posters, a panorama and recently even a feature film followed. The winter on Novaya Zemlya had become an inextricable part of Dutch history.

Christoffel Bisschop's painting, however, dates from before the discovery of The Safe House. It was originally in the Historic Gallery of *Arti et Amicitiae*. In the eighteen-sixties, this Amsterdam artists' society decided to immortalize the greatest moments in Dutch history in 102 paintings. The gallery wanted to celebrate the greatness of the nation, but above all to give fresh impetus to history painting, at that time a less popular genre in the Netherlands. The subjects were selected by the artists Charles Rochussen (1814-1894) and Lambertus Lingeman (1829-1894), aided by the author W.J. Hofdijk (1816-1888). All the painters selected were given a canvas and a frame to ensure the visual uniformity of the gallery. Bisschop's painting is still in the original frame with the characteristic chamfered corners.

The subject of his painting, though, is rather strange. Between 1594 and 1596 Barents took part in three expeditions to find the northern passage. The best known is the dramatic third voyage with

the winter spent in The Safe House, but Bisschop chose to paint the preparations for the second ill-fated voyage. The date on the study wall, 9 July 1594, refers to an episode from the first voyage. On that day the crew tried to capture a live polar bear to take back to Amsterdam, but the animal put up such a fight that they finally had to kill it and console themselves with its pelt. This hangs on the back wall beside the date.

Bisschop's painting was well received despite the somewhat odd subject. He made a variation for Queen Sophia, which is now in the collection of Het Scheepvaartmuseum and there is a watercolour of the same subject in Teylers Museum. In 1864 the members of the Vereeniging tot Bevordering van Beeldende Kunsten were given a first edition steel engraving after the painting by C.E. Taurel.

JdH

LITERATURE:

W.J. Hofdijk, *Tafreelen uit de geschiedenis der ontwikkeling van het Nederlandsche volk: in de kunstzaal der maatschappij "Arti et Amicitiae"*, Amsterdam 1862, p. 82

S.H. Levie, *Het Vaderlandsch Gevoel. Vergeten negentiende-eeuwse schilderijen over onze geschiedenis*, exh. cat. Amsterdam (Rijksmuseum) 1978, pp. 127-28

PROVENANCE:

Historische Galerij *Arti et Amicitiae*, 1862; sold to H. Koekkoek, London, 1895; ...; dealer H.G. Tersteeg, The Hague; sold to J.C. van Hattum, The Hague 1896-1909; ...; bought by the father of previous owner, Henk Bisschop, in the 1970, Raalte; from whom purchased by the museum with the support of the Scato Gockinga Fonds/Rijksmuseum Fonds, 2017 (inv. no. NG-2017-15).



9 *Blouse*

Central Sulawesi, late nineteenth century
 Barkcloth (*fuya*), 63.5 x 86 cm

Among the 129 textiles from South and Southeast Asia collected by Jan Dees and René van der Star there is one that was never woven. This is a tunic blouse made in Central Sulawesi from barkcloth, an ancient material made in many parts of the tropics, including Asia, Africa and Polynesia. Its manufacture in Central Sulawesi was first described in 1657 by the Spanish friar Domingo Navarrete, who compared the material to paper. The production process is indeed similar. Strips of tree bark (often taken from varieties of *ficus*) are boiled and fermented over several days, before the resultant pulp is pounded and beaten to produce a hollow tube of fabric.

This blouse was made by and for a woman of the Toraja group of peoples and was intended for daily wear. The arms have been shortened and bands of cotton stitching have been added around the collar, upper arms and across the chest, both for strengthening and decoration. The blouse is otherwise quite plain, the most notable aspect being the distinctive shape and outward spread of the lower hem, which is designed to cover the voluminous bulk of a multi-layered skirt. The glory of this garment, however, is the fine, soft quality of the material itself, whose manufacture in Sulawesi reached a peak of perfection in the late nineteenth century.

WS

LITERATURE:

B. Khan Majlis, *Indonesische Textilien: Wege zu Göttern und Ahnen*, coll. cat. Cologne (Rautenstrauch-Joest-Museum für Völkerkunde) 1984, pp. 152-58, 347-49

L.V. Aragon, 'Barkcloth Production in Central Sulawesi: A Vanishing Textile Technology in Outer Island Indonesia', *Expedition* 32 (1990), no. 1, pp. 33-48

PROVENANCE:

...; Jan Dees and René van der Star Collection, after 1983; by whom donated to the Museum Nusantara, Delft, 1999; after closure of the Museum Nusantara in 2013, donated by Erfgoed Delft to the Asian Art Society in the Netherlands, 2016 (inv. no. AK-MAK-1742-44).





10 *Wooden Jewellery Box Decorated with Scenes of the Gonini Expedition in Suriname*

Suriname, c. 1926

Wood, paper, velvet and brass, h. 21 (front) and 31 (back), d. 18 cm

The wooden jewellery box is covered with imitation woodgrain paper and decorated with Art Nouveau motifs. The word *Bijoux* is painted on the lid. There are watercolours of Surinamese landscapes on three sides of the box; the scene on the front is Berg en Dal. When the key on the top of the box is turned, the front falls open to reveal three drawers covered in velvet for storing jewellery. This flap is lined with a piece of silk, embroidered with the letter C and some flowers and branches. A piece of jewellery could be placed there before it was put on or put away. The true surprise of this jewellery box is on the back, where a little six-page book is attached with hooks. It contains watercolours and photographs of the Gonini expedition in Suriname, one of the expeditions the Royal Dutch Geographical Society organized around the turn of the nineteenth century in order to map the interior of Suriname and to carry out scientific research.

The jewellery box can be seen as an alternative account of the Gonini expedition without referring to it by name. Nowhere in the booklet is there a specific mention of the mission, which charted the basin of the River Gonini and its major tributaries, the Wilhelmina and the Emma, from June 1903 to January 1904. The places named in the captions to the watercolours, however, are all mentioned in the account of the expedition. Its aim was to collect as much information as possible about this part of Suriname, which had been little visited by the Dutch and bordered French possessions. The mapping of the area was therefore as important for future border treaties because of the possible presence of gold as it was for scientific purposes. The expedition members did not return with gold, but they did bring back stone samples, botanical finds, impressions from woodcarvings and various weapons originating from the Marrons (descendants of those who escaped enslavement on the plantations) and the Roecoejanas (Oyanas). A bow and arrows were exchanged for a pocket knife, a necklace for a pair of scissors, a hammock for a chopper. In total more than a hundred objects were collected. None of the ethnographic items which appear in the watercolours on the back of the jewellery box, can be found in the collections of anthropological

museums, where most of the objects were housed at the end of the expedition. The objects in the watercolours may have remained in private hands.

The embroidered letter C stands for A.A. Caljé (1872-1934), who was presented with the jewellery box when he stepped down as Inspector of Education in Suriname in December 1926. Until recently the box, which may have been intended for Caljé's wife, was still in his grandson's possession. We do not know whether A.A. Caljé had a particular interest in the Gonini basin. As Inspector of Education, he was involved in establishing district schools outside Paramaribo and made regular trips into the surrounding areas.

ESN

LITERATURE:

A. Franssen Herderschee, 'Verslag van de Gonini-Expeditie', *Tijdschrift van het KNAG* 22 (second series), Leiden 1905

PROVENANCE:

Made as a gift for A.A. Caljé (1872-1934), subsequently in the possession of his son C.J.F. Caljé and his son A.A. Caljé; his sale, Arnhem (Auction House Derksen), 15 November 2015, to Guus Röell, Maastricht; from whom purchased by the museum, 2017

(inv. no. NG-2017-4).





II *Two Patola*

India (Gujarat), 1900-50

Silk, 466 x 117 cm (AK-MAK-1742-1); 459 x 112.5 cm (AK-MAK-1742-2)

Patola (singular: *patolu*) are silk fabrics in which warp and weft are tie-dyed separately before weaving (double ikat). Gujarat is the hub of *patolu* making and has been so since antiquity. The cloth is mentioned in old Gujarati songs and legends and became part of the local culture. Nowadays, only two families, members of the Salvi community of weavers and based in Patan, make true *patolu* fabrics. The complicated and time-consuming production process – and the consequently very high prices – give rise to imitations, with many being made in Andhra Pradesh and Orissa.

In most *patola* the entire body of the fabric is patterned. Specific patterns were used by specific communities. The two museum *patola* are a pattern known as Vohra Gaji Bhat or Vohra Cheer Bhat, as it was traditionally worn by Vohra Muslims. The motifs in the central part are almost identical in the two examples; there are more differences at the edges and in the shade of red. The colours, apart from green, are those frequently found on traditional fabrics. The white outlines around the deep red background and the elements in the main field are also a common feature. As is often the case, the end border of one *patolu* (AK-MAK-1742-1), the *pallav* or *pallu*, is longer than the other.

An unusual feature is a line in Arabic script embroidered on the *pallav* of the other cloth (AK-MAK-1742-2). It reads, possibly, 'Jamila [or Laila] Banu'. The tiny letters are not easy to decipher, but it is plausible that it is the name of the original (?) owner (*banu* meaning 'young lady'). In the past, owners' names were sometimes recorded on *patola*, but the practice fell into disuse. The Rijksmuseum *patola*, which are almost five metres long, were probably used as a sari and worn by women from the Vohra community on special occasions, such as weddings. Both pieces are of unusual quality, rarely found today, and are perfectly preserved.

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LITERATURE:

A. Bühler and E. Fischer, *The Patola of Gujarat: Double Ikat in India*, 2 vols., Basle 1979, vol. 2, pls. 16, 40, 42

M. Sarabhai, *Patolas and Resist-Dyed Fabrics of India*, Ahmedabad 1988, p. 64, no. 3

PROVENANCE:

...; Jan Dees and René van der Star Collection (1990s); donated by them to the Museum Nusantara in Delft; after closure of the Museum Nusantara in 2013, donated by Erfgoed Delft to the Asian Art Society in the Netherlands in 2016

(inv. nos. AK-MAK-1742-1, 2).



Detail of inv. no. AK-MAK-1742-1.



Detail of inv. no. AK-MAK-1742-2.



Inv. no. AK-MAK-1742-1



Inv. no. AK-MAK-1742-2

