



Jurriaan Andriessen's Painted Wall Hangings for the Beuning Room

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Matthijs and Catharina Beuning were forced in 1753 to give up the home on Keizersgracht that they had furnished and decorated. The subsequent occupant was Jacob de Clercq, who was to live there until his death in 1777, whereupon Jan de Groot (1733-1801) moved in as a tenant before buying the house in 1781. It was he who had the Beuning Room transformed by Jurriaan Andriessen (1742-1819), a painter of wall hangings who was very much in vogue at the time. Of Andriessen's work for the room, an overdoor painting has been preserved, along with two *trompe l'oeil* paintings of statues in niches dating from 1786. The latter were acquired by the Rijksmuseum in 2013.

The Client: Jan de Groot

Jan de Groot was born in Amsterdam as the son of Gerrit de Groot (1713-1771) and Margaretha Steenmulders (c. 1705-1777). Gerrit, the son of a farrier, made a career as bookseller and publisher.¹ From 1769, his home in Amsterdam was Hugo Grotius at 10 Kalverstraat, which he owned. After Gerrit's death the house passed to his two children: Jan and his sister Grietje. Jan bought out his sister's share in the property in 1779, and on 25 October that year he had Isaac Ouwater (1748-1793) make a painting of the building (fig. 1),² which shows that the

bookshop also operated as a lottery agency. In 1790, Jan de Groot sold the shop on Kalverstraat and devoted his energies to collecting art.³

In 1762, De Groot married his first wife Aletta Steenberg (1737-1772). Of the three children of this marriage, only their daughter Margaretha Elisabeth (1768-1814) survived. In 1780, some eight years after Aletta's death, he remarried to Elisabeth Lucretia Rambonnet from the Dutch city of Kampen. She died just two years later; Jan de Groot was to survive her by more than twenty years. He died on 21 June 1801, and was buried at Nieuwe Begraafplaats (New Cemetery) in the village of Diemen, near Amsterdam.

Fig. 1
ISAAK OUWATER,
Amsterdam, a View on Keizersgracht from the Westermarkt with the Westerhal on the Right, 1787.
Oil on canvas,
61.9 x 77.4 cm.
Signed and dated,
lower right:
'I. Ouwater 1787'.
Private collection.



Art Collector

At the time of his death Jan de Groot's art collection comprised 126 paintings and hundreds of drawings and engravings collected in twelve art books and sixty-four binders. The collection focused on landscapes and topographical views, mostly by contemporary masters. De Groot possessed an exceptional set of four drawings by Jacob Cats (1741-1799) dating from 1797, which portray the four seasons, the four hours of the day and the four elements.⁴ The nineteenth-century lexicographers Roelof van Eijnden and Abraham van der Willigen regarded this series as one of Cats' masterpieces. They report that De Groot had paid 600 guilders for the set, and in 1804 it fetched 1,000 guilders at auction.⁵ Visitors to De Groot's collection included the German government official Jacques Ernest Baron von Knuth.⁶ He mentioned works including the topo-

graphical views by Isaac Ouwater, who was well represented in the collection, with a total of fourteen paintings.

Jan de Groot's collection was sold at auction on 12 December 1804 in Amsterdam, where it fetched a total of 28,531 guilders.⁷ There was no work by Jurriaan Andriessen in the collection, though De Groot did own a drawing by Jurriaan's brother, Anthonie Andriessen (1746-1813), after a work by Jan Wijnants.⁸ The profitable lottery agency enabled Jan de Groot to buy and renovate a large house on the Keizersgracht and to assemble a substantial art collection.

187 Keizersgracht

Jan de Groot bought 187 Keizersgracht in 1781 for 60,000 guilders.⁹ By this time, however, he had already been living in the house for some while – a portrait painted in 1777 by Hendrik Pothoven (1725-1807) shows De Groot proudly posing in front of the building

Fig. 2
JONAS ZEUNER,
Garden and Rear View
of Keizersgracht 187,
1780. Verre églomisé,
50 x 63 cm.
Signed and dated,
bottom centre:
'Zeuner inv. 1780'.
Sale, Amsterdam
(Christie's), 27 June
2001, no. 226.



(see 'A History of the Occupants of 187 Keizersgracht', fig. 2 on p. 13).¹⁰ The woman at the window is his mother, who had died in May of that year; here she was probably painted posthumously.¹¹ The house would only have become available after the death of Jacob de Clercq on 16 June 1777, and initially De Groot rented it from De Clercq's heirs.¹² In 1780, a year before he purchased the house, De Groot had Jonas Zeuner (1727-1814) paint a *verre églomisé*, showing the garden and rear view of 187 Keizersgracht, portrayed as a detached house (fig. 2).¹³ It is rare to see a picture of the back of an Amsterdam canal house. It also offers us an exterior view of the original location of the Beuning Room: it is the room with the three windows on the left on the raised ground floor.¹⁴

Andriessen's Connection with the Beuning Room

In 1989, I came across three drawn designs by Jurriaan Andriessen that unmistakably related to the Beuning Room (figs. 3, 5, 8).¹⁵ The name 'J. de Groot' on the back of these designs confirmed the identification.¹⁶ Further research on Andriessen's painted works and the large number (more than 300) of his designs that have been preserved and mostly kept together in the Print Room at the Rijksmuseum and the Amsterdam City Archives led me to conclude that the unsigned painting over the door in the Beuning Room must be the work of Andriessen (see Vos et al., fig. 10c on p. 88).¹⁷ Moreover, it was possible to link three other designs to the Beuning Room (figs. 4, 6-7). These designs show that Andriessen drew two complete sets of wall designs for the room.¹⁸ When in 2013 two *trompe l'oeil* paintings by Andriessen of statues in niches, signed and dated 1786, turned up in Italy, the link to the Beuning Room was easily made (figs. 9-10).¹⁹ A technical analysis conducted by Lisette Vos confirmed my conclusions.²⁰

Andriessen and his Oeuvre

Jurriaan Andriessen upheld a long tradition of painted wall hangings depicting landscapes. Introduced in the 1660s by Italianate landscape painters, they became such a rage in the Netherlands of the eighteenth century that wall hangings with landscapes painted in oil on canvas can be seen as typical of Dutch interior design. In the second half of the eighteenth century the increasing popularity of this form resulted in production being largely taken over by so-called *behangselfabrieken*, or 'wall hanging manufactories', with large studios where several painters with a range of skills would work, producing wall hangings that were generally unsigned.²¹ In the light of this development, Andriessen was unusual for chiefly producing paintings for interiors as an independent painter, competing with the wall hanging factories and their cheaper products. Although he can be considered one of the best artists of his day his paintings are scarcely to be found in museums.

Andriessen, the son of a grocer, was born in Amsterdam in 1742.²² He was apprenticed to the decorative painter Anthony Elliger (1701-1781) and then for a short time to the by then elderly portraitist Jan Maurits Quinkhard (1688-1772). Andriessen went on to work for various wall hanging firms and collaborated for some years with his fellow pupil and good friend Izaäk Schmidt (1740-1818). In 1767 he started his own studio where he was assisted first by his brother Anthonie Andriessen and later by his son Christiaan Andriessen (1775-1846), who is now highly regarded for the drawings in his diary, and by two apprentices.²³ Andriessen suffered a stroke in 1799, and although he received help from his son Christiaan, the artist's output declined markedly in a period when changing tastes and a worsening economy were affecting demand. Despite continuing poor health, Andriessen lived until 1819.



Fig. 3
 JURRIAAN
 ANDRIESSEN,
*Design for the
 Chimney Wall
 at the Home of
 Jan de Groot, first
 version, c. 1786.*

Pencil, pen and
 grey ink, grey wash,
 watercolours,
 161 x 308 mm.
 Amsterdam,
 Rijksmuseum,
 inv. no. RP-T-00-1032.

Fig. 4
 JURRIAAN
 ANDRIESSEN,
*Design for the Back
 Wall at the Home
 of Jan de Groot,
 first version, c. 1786*
 (Album Godefroy,
 p. 18).

Pencil, pen and
 grey ink, grey wash,
 watercolours,
 159 x 265 mm.
 Amsterdam,
 Rijksmuseum,
 inv. no. RP-T-00-927;
 gift of A.N. Godefroy.





Fig. 5
 JURRIAAN
 ANDRIESSEN,
*Design for the Wall
 with Doors at the
 Home of Jan de Groot,*
 first version, c. 1786.
 Pencil, pen and grey
 ink, grey wash,

watercolours,
 161 x 308 mm.
 Amsterdam,
 Rijksmuseum,
 inv. no. RP-T-00-1031.

Fig. 8
 JURRIAAN
 ANDRIESSEN,
*Design for the Wall
 with Doors at the
 Home of Jan de Groot,*
 second version c. 1786.
 Pencil, pen and grey
 ink, grey wash, water-
 colours, 241 x 462 mm.
 Amsterdam,
 Rijksmuseum,
 inv. no. RP-T-00-1121.





Andriessen's output was prolific, but only seven ensembles have been preserved *in situ*.²⁴ A large number of his designs have survived, however, making it possible to reconstruct his oeuvre. In many cases the client's name is written on the back of one of the sheets, enabling the identification of most of the houses for which the designs were made. This has yielded a list of at least seventy-six clients, including two institutions and a church. The majority of Andriessen's other customers were private individuals in Amsterdam wanting to beautify their city homes with wall hangings and other decorative paintings. Based on the dates of these commissions, it is clear that Andriessen's most productive period spanned the last three decades of the eighteenth century.

Designs for the Beuning Room

As mentioned earlier, Andriessen made two sets of designs for wall decorations for the Beuning Room. In the first of them he rendered the panelling in a schematic but fairly realistic form. He must have done this largely from memory, because the

overmantel painting is shown much larger than it is in reality, and the composition of *Saint Philip Baptizes the Eunuch* is a little different from the original painting by Jacob de Wit (1695-1754) (fig. 3). The tondo shown here above the painting, with an imitation cameo carving and a neo-classical frame and garlands, is entirely imagined. In the design for the opposite wall with double doors, we see the arched frame of the doors with a huge crest, and above it figures shown in the same colouring as the panelling (fig. 5). The carved volutes at the bottom of the doorpost and the curved pedestals of the quarter columns are drawn partly in pencil and partly in pen in grey. Equally, the note that these are 'sliding doors' bears no relation to the actual situation. The designs also includes a variety of measurements in feet and inches, some of the wall hangings themselves and others indicating the intended position of a blind door.

Views of idealised Dutch landscapes adorn the sections in the side walls. The flat landscape with a meandering river to the right of the chimney was possibly derived from a view along the River Amstel, to the south of

Fig. 6
Jurriaan Andriessen,
*Design for the
Chimney Wall at
the Home of Jan
de Groot*, second
version, c. 1786.
Pencil, pen and
grey ink, grey wash,
watercolours,
241 x 459 mm.
Amsterdam
City Archives,
image no.
800000029491.



Fig. 7
 JURRIJAAN
 ANDRIESEN,
*Design for the Back
 Wall at the Home of
 Jan de Groot*, second
 version c. 1786.
 Pencil, pen and
 grey ink, grey wash,
 watercolours,
 192 x 266 mm.
 Amsterdam
 City Archives,
 image no.
 800000029547.

Amsterdam (fig. 3).²⁵ The landscape on the left is more undulating and may reflect views in the eastern province of Gelderland, where Andriessen regularly drew.²⁶ The paintings on each side of the double doors are also inspired by the Dutch landscape (fig. 5). The view on the back wall is quite different (fig. 4). The river winding through hilly terrain is perhaps the Rhine. Partly due to the pointing gesture made by one of the two figures on the left in the foreground, the viewer gains the impression of looking over the river from a higher vantage point. The tree in the foreground enhances this sense of visual depth. On either side of this landscape there are paintings of statues in niches: on the left the goddess Ceres holding a sheaf of wheat, and on the right Bacchus with a bunch of grapes.

Jan de Groot was clearly most unsatisfied with the first designs because, unusually, he had Andriessen make a complete new set of drawings (figs. 6-8). Because the measurements were known and the client already had an impression of the intended result, this time the panelling is shown purely

schematically. The wall with the chimney is rendered so simply that without the inscribed name of the client one would not likely associate it with the Beuning Room (fig. 6). In the design for the wall with the doors, however, the outline of the arched top of the double doors and the crest are clearly shown (fig. 8). The dado is absent in the design for the back wall (fig. 7); as was often the case with Andriessen's designs, this part of the original drawing was cut off at a later date.

The landscapes in this second design are quite different to those in the first: they are more Italianate than Dutch in character. The landscape to the right of the chimney, with its classical building with columns, is distinctly Italianate (fig. 6), as is the gently undulating landscape with large country house depicted in the section on the left of the double door (fig. 8). In the landscape to the right of the door, a wooded hill has taken the place of the water in the first design. The view assumed to be of the Rhine on the back wall has been replaced by a riverscape more redolent of the Dutch countryside (fig. 7). This mingling of Dutch and Italianate elements in

a single ensemble is actually quite common in Andriessen's work. The semi-circular niches in the side sections are now not as high. The small paintings above have been given different frames, evidently intended as an alternative option, and the statues in the niches have been replaced by a pedestal with busts of Mercury (on the left) and Minerva (on the right). Putti are arranged around the base of the pedestals. The niches themselves are marbled, and framed by a marble strip in a different colour.

In this second version the wall hanging sections have *trompe l'oeil* frames which give the viewer the impression of looking out through a window, and the illusion is heightened in the back wall by the grooves in the stone, in perspective. There is a pinhole at the exact centre of the horizon that Andriessen will have used to stretch a string from this point to draw the blocks in the correct perspective, applying a method also used by seventeenth-century perspective painters.²⁷

Trompe l'oeil windows of this kind have a long history in decorative painting. One of the earliest examples in the Netherlands is a view of Brazil by Frans Post dating from 1652 and now in the Rijksmuseum.²⁸ Around 1687, Johannes Glauber and Gerard de Lairesse adopted this element for a series of landscapes paintings for the walls of 132 Herengracht in Amsterdam.²⁹ In the first half of the eighteenth century, Isaac de Moucheron used this effect in a set of paintings of landscapes from 182 Herengracht that is now part of a private collection in Italy.³⁰ Judging by the designs, it was mainly early in Andriessen's career that he used the *trompe l'oeil* effect. The only surviving example in painted form is for the Arcadian landscapes in Huis te Manpad, a country house near the Dutch village of Heemstede (fig. 12).³¹ Andriessen abandoned the device in the 1780s, and we may therefore surmise that he chose to

re-use it in 187 Keizersgracht because it was thought to be more suitable for this then forty-year-old interior.

The presence of grid lines dissecting the landscape designs – an aid to copying the picture onto the huge linen cloth – strongly suggests that the landscape wall hangings were drawn from this second set of designs. Andriessen had two methods for create a grid such as this: he would either drew it in pencil, or created a temporary one by positioning pins around the landscape and tying strings across between them, leaving the design unaffected. Although pinholes can be found around the designs for the landscapes of the Beuning Room, evidently Andriessen ultimately opted in this case to draw the grid in pencil. No lines are to be found on the side sections, however. In the section on the right in the second design, the remains of glue and paper show that an alternative design was applied over the top (fig. 7), which later came off and has now been lost. It is likely that the *trompe l'oeil* niches were painted from this design.

It is clear that the paintings were made from the second set of designs not only from the grid lines, but also from the dotted lines that mark the position of the blind door in the section to the left of the double doors. At 187 Keizersgracht this was the entrance to the room from the corridor. It was drawn in to enable the painter to see where the linen would later be cut, making it possible to compose the landscape in such a way that it would partially mask the cut; the tree branches make the top of the door less conspicuous (fig. 8). In the second design for the back wall, there are only two indistinct vertical pencil lines to indicate a blind door (fig. 7), while in the first design for this wall, the measurement notes show that immediately to the right of the left-hand section there was to be a door with a width of 3 feet 8 inches (approximately

105 cm) (fig. 4). This was the door to a built-in cupboard, which according to the 1801 household inventory was used to store chinaware.³²

Andriessen drew perspective lines in the second design for the wall with the double doors (fig. 8). The limited scope of this article does not allow a detailed exploration of this technique, but, to summarize, the relative proportions of the figures create the impression to the viewer of looking down from a higher vantage point.³³ Lines with a similar function are to be found on just a few designs made in the period from 1783 to 1786,³⁴ and they testify more to a temporary interest in perspective theory than to any real need on Andriessen's part when composing his landscapes; as an expert and experienced landscape painter he would not have relied on this technique to achieve the desired effect. The lines, then, are an experiment. They reveal an eagerness to learn, and reflect the theoretical and scientific knowledge for which he was already renowned in his lifetime.³⁵

The Surviving Beuning Room Paintings

As the designs show, the paintings of statues in niches were in the back wall on either side of a landscape. From the specimens that have been found, we now see that the final choice was not the busts on pedestals shown in the second design (fig. 7), but the full-length statues in the first design (fig. 4). De Groot did, however, opt for the light brown, marbled niches. For the decoration above them, he chose the option on the left in the second design: a plaque with a picture in pale shades against a dark background. In the second design, the light brown marbling is framed by imitation Rouge Royal marble. Fragments of this marbling have indeed been found along the edges of the paintings, and they prove to have been painted to match the marble of

the existing mantelpiece in the Beuning Room.³⁶

These paintings of statues in niches belong to the genre known as *grisaille* (figs. 9-10), an imitation of sculpture in painting, usually in relief. The term derives from the French *gris*, and refers to the shades of grey usually used to depict stone.³⁷ In the eighteenth century, *grisailles* were popular especially as the corner pieces of ceiling decoration, and as overdoor and overmantel paintings. They were also applied between wall hangings, as with the paintings in the Beuning Room. Variations on the *grisaille* were also developed using different colours, as for Andriessen's statues in niches. In Andriessen's designs, we often see these kinds of statues in niches or other non-landscape images applied between two sections of wall hanging, usually as a counterpart to the chimneypiece. In 1774, for example, he painted a full-length statue of Saint Peter in a niche for the trustees' room at the Binnengasthuis hospital in Amsterdam, Saint Peter being the hospital's patron saint (fig. 12). The painting was originally positioned opposite the chimney between two landscape wall hangings by an unknown artist.³⁸ And a bust of Ceres on a pedestal surrounded by putti still appears in the section between wall hangings in a room at the previously mentioned country house Huis te Manpad (fig. 11).³⁹ The two works are both in the style of the traditional *grisaille* – although with their shades of brown, the *grisailles* at Huis te Manpad might better be described as *brunailles*. In the 1780s, Andriessen started experimenting in his *grisailles* with variations in colour and composition. As far as we can tell from the surviving designs, he painted a full-length statue in a comparable marbled niche only on one other occasion (fig. 13).⁴⁰ This was in an overmantel painting in a design for a wall in which the wall hangings



Fig. 9
 JURRIAAN
 ANDRIESSEN,
*Painted Wall Hanging
 with Bacchante*, 1786.
 Oil on canvas,
 277 x 102 cm.
 Amsterdam,
 Rijksmuseum,

inv. no. SK-A-5025;
 purchased with the
 support of Fonds
 De Haseh-Möller/
 Rijksmuseum Fonds.



Fig. 10
 JURRIAAN
 ANDRIESSEN,
*Painted Wall Hanging
 with Peace*, 1786.
 Oil on canvas, 277 x 102 cm.
 Inscribed, lower right,
 on the pedestal:
 'Jn. Andriessen /

inv. & fec. / 1786'.
 Amsterdam,
 Rijksmuseum,
 inv. no. SK-A-5024;
 purchased with the
 support of Fonds
 De Haseh-Möller/
 Rijksmuseum Fonds.

depicted scenes from a cannon foundry. The intended location for this curious design is unknown, but stylistically it can be dated to the first decade of the nineteenth century, when far fewer wall hangings were being painted. Andriessen's creativity then found an outlet in a variety of unrealized concepts, some of which related to topical events. They were not, however, commissioned by a client.⁴¹

The majority of the ensembles designed by Andriessen have just a single dividing section featuring a statue in a niche. The Beuning Room is the only example with two such paintings on either side of a landscape. Both of these *trompe l'oeil* works are painted with very short shadows, which means they must have been positioned opposite the source of light, the windows. This clearly indicates a place in the Beuning Room. The light is falling from above in the centre, as the shadows show under the garlands above the niches, along the inside edges of the arches and under the objects next to the statues on the platforms. Therefore the correct position for each of the grisailles is: the *Bacchante* on the left (fig. 9) and *Peace* on the right (fig. 10).⁴²

Signature and iconography confirm this. The clearly visible signature is in the most obvious place, and immediately visible to any visitor entering or leaving via the blind door on the left of the double doors. The prominent position of the signature adds weight to the assumption that to Jan de Groot these wall hangings were more than just a wall covering: they were part of his art collection.

The plaques above the niches can be described as imitation cameos: paintings that mimicked classical cameos, which were reliefs carved from stratified stone to produce a light-coloured image against a contrasting, usually darker background. In the eighteenth century, oval medallions painted in such a manner were often



Fig. 11

Room at Huis te Manpad in Heemstede with wall hangings by JURRIAN ANDRIESEN, 1770. Private collection. Photo: RKD, image no. 0000092547.



Fig. 12

JURRIAN ANDRIESEN, *Saint Peter*, 1774. Oil on canvas, 255 x 116.5 cm. Signed and dated 'I.o. J: Andriessen /1774'. University of Amsterdam, Special Collections, inv. no. 050.185. Photo: Netherlands Institute for Art History (RKD).



Fig. 13
JURRIJAAN
ANDRIESSEN,
*Design for a Chimney
Wall*, c. 1800-10
(Album Godefroy,
p. 70 o.).
Pencil, pen and grey
ink, grey wash,
watercolours,
138 x 225 mm.
Amsterdam,
Rijksmuseum,
inv. no. RP-T-00-997;
gift from
A.N. Godefroy.

referred to as 'onyxes', onyx being the stone mostly used for cameos. But the development of the painted imitations in fact owed less to these little antique cameos than to the illustrated publications of the archaeological finds at Herculaneum and Pompeii; the volumes devoted to painting in the eight-volume series *Le Antichità di Ercolano* were particularly influential in this regard.⁴³

In Amsterdam, Joannes van Drecht (1737-1807), a close acquaintance of Andriessen, had already begun making these cameo imitations towards the end 1770s, displaying great refinement in this specialism. The earliest paintings by Andriessen with cameo imitations that can be dated with certainty are the onyxes he painted on a wall hanging for a closet at 584

Fig. 14
JURRIJAAN
ANDRIESSEN,
*Onyx with Allegory
on Astronomy*,
detail, 1783.
Oil on canvas,
approx. 170 x 160 cm.
Detail of a painted
wall hanging for
a closet at 584
Keizersgracht,
Amsterdam.
Private collection.
Photo: RKD, image no.
0000092900.



Keizersgracht in Amsterdam, dating from 1783 (fig. 14).⁴⁴ Though both artists were influential in the early introduction of cameo imitations in Amsterdam, this new variant did not entirely displace the traditional grisaille, and Andriessen himself continued to paint them until the end of the eighteenth century.⁴⁵ The allegorical figures above the double doors in the Beuning Room are less explicitly painted imitations of sculpture, and can therefore better be categorized as an artistic variation on the cameo imitation theme.

Iconography of the Paintings

What, then, do Andriessen's grisailles depict? The female figure on the right (fig. 10) is decorated with a laurel wreath and is holding a palm frond. Although these attributes are generally associated with Victory, in this case the figure is a reference to Peace: the pillar on which she is leaning is a symbol of strength, which is a consequence of peace, as is the cornucopia to the left of her right foot, which as a symbol of abundance is also a consequence of Peace. The long-beaked bird on a nest by her left foot is almost certainly a kingfisher.⁴⁶ According to Ripa, the kingfisher builds its nest by the sea, but will only do so once it can be sure that the sea is going to be calm for several successive days. The kingfisher, or alcion, therefore stands for 'tranquillita' or calm, which is also a consequence of Peace.⁴⁷

The personifications of Painting and Sculpture can be seen on the right of the plaque above. The female figure sitting on the left and holding a caduceus represents Commerce. The kneeling figure offering a scroll to the personification of Commerce is probably Poetry. The overall message, when these personifications are related to the statue of Peace below, is that profitable commerce benefits the arts and leads to peace and prosperity.

In the other niche, there is a statue of a Bacchante (fig. 9). In her right hand she is holding up a tazza bearing grapes on the vine. This is a reference to Mirth which is also a consequence of peace and abundance. Hubert Korneliszoon Poot's dictionary of symbols from antiquity *Groot Natuurkundig- en Zedekundig Werelttoneel* places Mirth (*Vrolijkheid*) standing beside an elm with grapevine growing up it.⁴⁸ So the grapevine around the tree trunk on which the Bacchante is leaning, must also be a reference to Mirth. Poot indicates that the elm bedecked in grapevine is also the attribute of Friendship, which in this grisaille is also expressed in the dog jumping up at the Bacchante.⁴⁹

The dish of coins and jewels under the Bacchante's right foot is not what one would immediately associate with this personification, but here this symbol of wealth, which Ripa describes as one of the attributes of 'brief and idle bliss', is being trampled underfoot.⁵⁰ The suggestion is that it is being contrasted with abiding and faithful friendship, and it is probably also a reference to the corner cartouche in the stucco ceiling precisely above the Bacchante, which not only portrays abundance in the form of a jewel case, coins and a cornucopia, but also features grapevines and ears of wheat.⁵¹

Andriessen combined depictions of commerce and art on other occasions,⁵² such as in work commissioned by Henric Muilman (1743-1812) for his house at 476 Herengracht. Andriessen produced two designs for friezes, dated 1793 (fig. 15), which, given the dark background, seem to be cameo imitations.⁵³ The upper frieze features Mercury and Minerva as the personifications of Commerce and the Arts and Sciences, with a number of secondary figures on either side of a sacrificial stone. The lower frieze contains many personifications that also appear in the ensemble for the Beuning Room: Peace (with a palm frond, at the

centre), Abundance, Friendship and, as a reference to Mirth, dancing figures. On the back of the design, Andriessen wrote next to the upper frieze 'the alliance of Minerva and Mercury' and next to the lower frieze, 'Peace attended by prudence and moderation / with the nourishment of abundance and friendship provides / Mirth'.⁵⁴ This also suggests a causal association between successful commerce and flourishing art. In addition to being a merchant, Muilman was a collector, and as in the Beuning Room, the work at his house suggests that flourishing art is a consequence of Peace, which also leads to abundance, friendship and Mirth. It would seem, therefore, that during the design process for the Beuning Room, major changes were made not only in the composition of the grisailles, but also in the idea behind the iconography.

The reclining female figure on the left of the overdoor painting in the Beuning Room is decorated with a wreath of grapevines, and the one on the right with ears of wheat, so they appear to be portraying autumn and summer, respectively (see fig. 10c on p. 86).⁵⁵ The order of depictions of the four seasons usually runs clockwise, yet here autumn comes before summer. In the first design for the back wall, however, the personifications of summer and autumn are presented in the traditional sequence (fig. 4). The female figures could rather be seen as a Bacchante and the goddess Ceres,

Fig. 15
 JURRIAN ANDRIESEN,
Design for Two Friezes for Henric Muilman, 1793 (Album Godefroy, p. 41).
 Brush in grey and brown, white chalk on light brown paper, 133 x 246 mm. Amsterdam, Rijksmuseum, album no. BI-1899-2445; gift of A.N. Godefroy.



and thus complementary to the iconography of the grisailles. As products of abundance, the ears of wheat and the grapevines as well as the garland of flowers and fruits are probably not only an allusion to the cornucopia in the grisaille of Peace and the previously mentioned corner cartouche in the stucco ceiling, but also a reference to the vegetation in the decoration of the woodwork. The scene in the overdoor painting thus plays a complementary role in several respects.

In Sum

Jan de Groot commissioned Andriessen to produce a decorative ensemble for the Beuning Room that cleverly complemented the mahogany panelling. Andriessen's designs show that ultimately five predominantly idealized landscapes were made, surrounded by *trompe l'oeil* frames, a feature which was already somewhat old-fashioned. They were probably chosen here as a transition or adaptation to the richly decorated rococo woodwork of forty years earlier. The great care taken to complement the setting is also apparent from the outer marbled frame around the paintings with statues in niches, which are in the same colours as the chimneypiece in Rouge Royal marble.

We do not know how the landscape wall hangings were produced, but clearly Andriessen devoted particular

attention to the grisailles, both in terms of the varied colour scheme and the meticulous execution of the painting. In comparison, the overdoor piece was painted much more quickly, because it was intended for hanging well above eye level. Despite the secondary role of this overdoor painting, its iconography relates both to the grisailles and the woodwork and stucco ceiling.

The iconography of the grisailles relates to the client's profession and hobbies. When viewed in the context of Andriessen's other paintings, the Beuning Room ensemble is among his finest work. De Groot will have appreciated the ensemble with its superb *trompe l'oeil* paintings not just as a luxurious wall covering, but also as a valuable addition to his art collection. This conclusion is substantiated by the prominence of Andriessen's signature, conspicuously positioned in the right-hand corner immediately next to the blind entrance door.

NOTES

- 1 Van Eeghen 1978, pp. 70, 317.
- 2 Heijbroek 1994-95, pp. 155-59. De Groot had two signed drawn copies of this painting made, both also dated 25 October 1779, each with a slight variance in the number of characters portrayed (inv. nos. RP-T-1921-462 and RP-T-1921-463). They may have been made for his sister and daughter.
- 3 Harmanni 2006, pp. 334-36, suppl. II:29.
- 4 Inv. nos. RP-T-1992-12 to 15.
- 5 Van Eijnden and Van der Willigen 1816-40, vol. 2, pp. 309-10. On the drawings, see Te Rijdt in Loos et al. 1997, pp. 168-71, cat. nos. 24a-d.
- 6 Jacobsen Jensen 1914, pp. 366-67.
- 7 Sale, Jan de Groot, Amsterdam (P. van der Schley et al.), 12 December 1804 *sqq.* (L. 6474). Consulted: annotated copy at the Netherlands Institute for Art History (RKD). Although De Groot also owned the same view of the Keizersgracht with the Westerhal on the right (no. 13), fig. 1 cannot have come from

- his collection. De Groot's painting measured 54 x 77 cm. See also sale, London (Sotheby's), 5 July 2006, no. 13.
- 8 Sale, Jan de Groot, Amsterdam (P. van der Schley et al.), 12 December 1804, Drawings, lot D8.
 - 9 *Conveyance 1781*.
 - 10 Middelkoop 2002, pp. 225-26, cat. no. 88; Middelkoop 2008, pp. 190-91.
 - 11 Margatha Steenmulders was buried on 21 May 1777 at Amsterdam's Oude Kerk (Old Church), from a house on the Prinsengracht.
 - 12 Remarkably enough, the house was first sold on 2 April 1778 to Nicolaas Gefken (*Conveyance 1778*), from whom De Groot eventually bought the building (see note 9).
 - 13 Sale, Amsterdam (Christie's), 27 June 2001, no. 226. The household inventory made in 1801 lists the Zeuner as hung in the dining room, with the description: 'A piece etched on glass depicting a rear view of the house of the deceased'. SAA, no. 5075, inv. no. 16951 (nots Simon Gabrijn Gouda), deed 235 (29-10-1801). The Zeuner was sold by the descendants in 1922, along with the Pothoven and a number of other family portraits by artists including Adriaan de Lelie (no. 165) and Hermanus Numan (no. 217). Sale, Amsterdam (Frederik Muller & Cie), 12 December 1922 *sqq.*, no. 1273, as 'Jardin de plaisance d'une seigneurie. Signé et daté 1780'.
 - 14 See the article by Van Duin.
 - 15 Harmanni 1990, esp. pp. 32-59.
 - 16 *Ibid.*, pp. 50-52.
 - 17 Harmanni 2006, p. 484, cat. no. D16.
 - 18 *Ibid.*, pp. 552-55, cat. nos. T79a-c, T80a-c. See also Harmanni 1996, pp. 40-43.
 - 19 For the acquisition, see De Fouw 2015.
 - 20 See the article by Vos et al.
 - 21 Harmanni 2006, pp. 104-92 on the history of wall hangings
 - 22 For an extensive biography of Andriessen, see Harmanni 2009, pp. 17-24.
 - 23 On 13 November 1771 and 15 May 1773, Andriessen had paid the Guild of Saint Luke for the right to take on an apprentice. Harmanni 2006, p. 71.
 - 24 In Amsterdam: 386 Herengracht (room with landscape wall hangings, 1776), 524 Herengracht (room with Arcadian landscapes and two overdoor paintings, 1771, Rijksmuseum collection), 572 Herengracht (room with Dutch landscapes, c. 1774), 584 Keizersgracht (closet with ornamental wall hangings, 1783), 704 Keizersgracht (room with Italianate landscapes and two overdoor paintings, 1768 with nineteenth-century alterations), 316 Oudezids Voorburgwal (side room with Dutch landscapes and overdoor painting, 1786).
 - Four paintings in 475 Herengracht dating from 1792 which are supplementary to an ensemble by Isaac de Moucheron dating from c. 1730 are not included here.
 - 25 Harmanni 2006, p. 208.
 - 26 *Ibid.*, pp. 50-55.
 - 27 Giltaij and Jansen 1991, p. 16.
 - 28 Inv. no. SK-A-3224. See also Uitenhage de Mist-Verspyck 1964.
 - 29 Inv. nos. SK-A-4213 to 4216. Mai et al. 2006-07, pp. 186-87, cat. no. 41.
 - 30 Wedde 1996, vol. 1, pp. 120-21, 482-83.
 - 31 Harmanni 2006, pp. 470-71, cat. no. D4.
 - 32 For the inventory of 1801, see note 12. Scientific examination has shown that the present door was altered in the nineteenth century at the earliest, and that it was moved a few centimetres to the left. See the article by Van Duin.
 - 33 Harmanni 2006, pp. 238-40.
 - 34 Design for a wall with doors in SAA (album page 42), Harmanni 2006, pp. 543-33, cat. no. T58; indication of scale for the dining room of Arent van Hasselt, inv. no. RP-T-00-1059, *ibid.*, p. 565, cat. no. T95; wall design for Roelof van Ansen, inv. no. RP-T-00-1014 (Album Godefroy page 80 u.).
 - 35 *Ibid.*, pp. 240-41.
 - 36 See the article by Vos et al.
 - 37 On the development of the grisaille, see Staring 1958, pp. 36-41 and Dumas 2004, pp. 172-73.
 - 38 Harmanni 2006, p. 473, cat. no. D7a.
 - 39 *Ibid.*, pp. 470-71, cat. no. C4b.
 - 40 *Ibid.*, p. 621, cat. no. T162.
 - 41 *Ibid.*, pp. 81-83.
 - 42 See the article by Vos et al.
 - 43 Zantkuijl 1993, pp. 560-61; Bayardi and Carcani 1757-92, vols. 1-4, 7; Dumas 2000, pp. 87-89.
 - 44 Harmanni 2006, pp. 485-86, cat. no. D18.
 - 45 For more on cameo imitations, see *ibid.*, pp. 219-26.
 - 46 De Fouw 2015, p. 104.
 - 47 Ripa 1644, p. 160a.
 - 48 Poot 1743-1750, vol. 3, pp. 432-33.
 - 49 *Ibid.*, pp. 405-07.
 - 50 Ripa 1644, p. 151.
 - 51 See the article by De Fouw.
 - 52 Harmanni 2006, pp. 267-69.
 - 53 *Ibid.*, pp. 359-62, 601, cat. no. T145.
 - 54 'het verbond tussen Minerva en Mercurius' and 'Vreede door voorsichtigheid en Matigheid verseld / geeft door voedsel van overvloed en vriendschap / vrolijkheid'.
 - 55 Harmanni 2006, p. 484, cat. no. D16; De Fouw 2015, p. 104.