



Rooms without Houses, Paintings without Walls

Researching and Presenting Fragments of Late Seventeenth- and Eighteenth-Century Painted Rooms*

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In the seventeenth- and eighteenth-century Netherlands many paintings were commissioned for specific locations as part of decorative interior schemes. The refurnishing of the Beuning Room occasioned a commission for painted wall hangings, which was awarded to 'behangsel-schilder' Jurriaan Andriessen (1742-1819). Only seven of his painted rooms have survived *in situ*. As with most ensembles, the individual elements were separated and scattered among institutions and museums as isolated objects. Just three canvases of the ensemble Andriessen painted for the Beuning Room survive, and only as fragments. This article explores the interrelated topics of analysing, conserving and exhibiting paintings that were originally part of a painted ensemble. Examples of current museum presentations of dislocated fragments are followed by the case study of the Andriessen Beuning Room ensemble. Combined art historical study and conservation research suggests alternatives for the treatment and presentation of these fragments.

Painted Wall Hangings

The tradition of painted wall hangings for wealthy citizens' residences started in the Netherlands in the second quarter of the seventeenth century and became fashionable in the last quarter.² These 'painted wall hangings' (*geschilderde*

< Fig. 1
The salon in
Petronella
Oortman's dolls'
house (c. 1686-
c. 1710) with painted
wall hangings by
Nicolaes Piemont
from around
1690-1709.
Amsterdam,
Rijksmuseum,
inv. no. BK-NM-1010.

behangsels), as they were called, originally referred to as 'salon pieces' (*zaalstukken*), 'painted rooms' (*geschilderde kamers*) or 'rooms in the round' (*kamers in 't rond*).³ In the course of the eighteenth century, painted wall hangings became so popular that, alongside individual 'behangsel-schilders' like Andriessen, large-scale workshops in which several painters worked together on painted wall hangings under the supervision of one painter appeared on the scene. These workshops were called 'painted wall hanging factories' (*behangselfabrieken*).⁴

A limited number of painted rooms have survived *in situ*.⁵ As well as these remaining painted ensembles, there are several other sources of information about how these painted wall hangings were placed and how they functioned – contemporary dolls' houses, pictures of interiors, designs and (contemporary) descriptions of ensembles (fig. 1). Mantelpiece, stucco ceiling and painted wall hangings, for example, were designed together as a whole. This site specific art also followed illusionistic conventions, such as taking the natural direction of the light into account.

An example of a painted ensemble that still survives in its original context is the room Jurriaan Andriessen painted for 524 Herengracht, Amsterdam, in 1771, now in the Rijksmuseum collection (fig. 2). In 1997, one of the canvases



Fig. 2
 JURRIAN
 ANDRIESSEN,
*Arcadian Landscape
 and Two Trophies*, 1771.
 Oil on canvas wall
 hangings *in situ* in
 the garden room of
 the main floor at
 524 Herengracht,
 various dimensions.
 Amsterdam,
 Rijksmuseum,
 inv. nos. SK-A-4854-A
 to J and SK-A-4855-A
 and B; H.L.P. Jonas
 van 's Heer Arends-
 kerke-Lefèvre de
 Montigny Bequest.

was taken out of the room and displayed separately in an exhibition about the representation of the landscape in the eighteenth and nineteenth centuries (*On Country Roads and Fields*, Rijksmuseum). The individual display of the fragment – as if it was an easel painting – outside the room for which it was specifically designed, subverted the very meaning, understanding and appreciation of the work. This was illustrated by a newspaper review of the 1997 exhibition. When discussing Andriessen's painting, the journalist commented that it must have felt cramped to live among these painted wall hangings. He concluded that this must have been why the fashion for painted ensembles did not last long. To call a tradition that lasted for over a century and a half a short-lived trend illustrated how limited the knowledge of these ensembles then was.⁶ Since this exhibition, general awareness, understanding and appreciation of painted wall hangings has improved, but the difficulty of exhibiting ensemble paintings outside their original setting in a way that respects their original

context, while at the same time accommodating the physical situation in museum galleries, persists.

The Rijksmuseum houses several examples of paintings that were once part of ensembles. Different types of display have been considered as a way of showing these works outside their original context in their new museum setting. For example, the set of five monumental allegorical paintings, painted in grisaille by Gerard de Lairesse (1640-1711) for the vestibule of 'Messina', Philips de Flines's house at 164 Herengracht, Amsterdam (fig. 3) has been displayed in different arrangements. The set was acquired by the museum in 1970. At that time, the condition of three of the five paintings was fairly sound but two were severely damaged.⁷ The restorations proved problematic and the condition of one of the allegories remains such that its display is not possible even today. The series has consequently never been installed in its entirety. It was not until 1981 that two of the five grisaille paintings were exhibited for the first time in the Rijksmuseum as part of



Fig. 3

GERARD DE LAÏRESSE,
Allegory of Riches,
1675-83.

Oil on canvas,
painted in grisaille
for 'Messina', Philips
de Flines's house at
164 Herengracht,
288 x 153 cm.
Amsterdam,
Rijksmuseum,
inv. nos. SK-A-4174
to 4178; purchased
with the support
of the Stichting
tot Bevordering
van de Belangen van
het Rijksmuseum.

the *Gods, Saints and Heroes* exhibition. The two damaged paintings were restored for the occasion. When the exhibition closed, one of the pictures was kept on permanent display. In his 1992 monograph on De Laïresse, Alain Roy wrote about the difficulty of picturing the original effect of the five grisailles in the vestibule of the canal house for which they were specifically designed. It was made even harder, he explained, because the Rijksmuseum was exhibiting only two of the grisailles and (although they were painted for a vestibule) had placed them at the end of a hallway.⁸

Between 1998 and 2002, two of the three remaining untreated paintings were successfully restored, and from 2003 to 2013 four of the five grisailles were presented together in the Rijksmuseum's Philips Wing. In 2010, the order of the pictures in the gallery was changed so that the painted light and shade in the paintings coincided with the actual direction of the natural light in the exhibition space (fig. 4). De Laïresse always took great care to depict the light in his paintings so that it corresponded with the actual light in the room for which they were made, a prerequisite he discussed at length in his highly influential treatise, the *Groot*

Fig. 4

Display of *Allegory of Riches* (fig. 3),
second configuration,
after 2010.
Philips Wing,
Rijksmuseum,
Amsterdam.
Photo: Amsterdam,
Rijksmuseum,
HA-0026766.



Schilderboeck, first published in 1707.⁹ Two of the allegories in the ensemble have been on display since the Rijksmuseum reopened in 2013. The paintings were installed on either side of a cabinet specifically to underline their function as part of a decorative scheme (fig. 5). A label explains their original context.

Another example of the presentation of a painted room in the Rijksmuseum is that of an ensemble designed by Andriessen in 1776 for number 22 Nieuwe Doelenstraat in Amsterdam. In 1898 the painted wall hangings and wainscoting were sold to the Stedelijk Museum Amsterdam and reinstalled in one of the period rooms in the Suasso Wing. Two of the three overdoors in the original ensemble were not included in this new configuration, and the current whereabouts of these canvases are unknown. The exhibition gallery had less floor space and was not as deep, but wider than its initial location, so the original arrangement of the canvases was altered (figs. 6-7).¹⁰ Towards the end of the nineteen-seventies, when the Stedelijk Museum had shifted its focus to modern art and the period



Fig. 6

Display of Andriessen's wall hangings (see fig. 7) in the Stedelijk Museum 1898-1979. Photo: Stedelijk Museum.

rooms in the Suasso Wing were needed to show modern works, the painted room was dismantled once again and put into storage.¹¹ The stewardship of this room passed to the Amsterdam Museum, where it remained in storage until 2011. It was then transferred to the Rijksmuseum in preparation for the reopening of the museum in 2013. The available exhibition space and the condition of the painted wall hangings led to the decision to install

Fig. 5

Display of *Allegory of Riches* (fig. 3), current display showing *Sciences and Fame*. Photo: Amsterdam, Rijksmuseum, HA-0028680.





Fig. 7
 JURRIAAN
 ANDRIESEN,
*Wall Hangings with
 a Dutch Landscape*,
 1776.
 Oil on canvas,
 326 x 296 cm.
 Originally in the
 house at 22 Nieuwe
 Doelstraat.
 Amsterdam,
 Rijksmuseum,
 inv. nos. BK-2011-38 to
 43; on loan from the
 Amsterdam Museum.
 Current display in
 the Rijksmuseum.
 Photo: Amsterdam,
 Rijksmuseum,
 HA-0027723.

three non-consecutive parts of this set of six paintings in a rather narrow gallery. Presenting them together with contemporary furniture and decorative objects such as candelabras and a Parisian-made gilt-bronze mantel clock created the suggestion of a room (fig. 7). Although the display of these works was carefully considered and thought through, the result is nevertheless a clear illustration of the compromises that have to be made in presenting these interior paintings in a museum setting, out of their original context.

The Andriessen Painted Ensemble in the Beuning Room

A remarkable case of a dislocated ensemble displayed in a museum setting is that of the Beuning Room, once the main reception room of the Amsterdam canal house at number 187 Keizersgracht. The elaborate decorative scheme for this room, with its spectacular stucco ceiling

and Cuban mahogany panelling, was commissioned in 1744-48 by the rich merchant Matthijs Beuning (1707-1755) and his wife Catharina Oudaen (1704-1764).¹² Of the painted decorations from this period, only the overmantel has survived. *St Philip Baptizes the Eunuch*, painted by Jacob de Wit (1695-1754), signed and dated 1748, is in place above the *rouge royal* mantelpiece. The subject of the painting reflects the religious background of the Beunings, who were prominent members of the Hernhutter Community. Nothing is known about the wall covering that would have been above the mahogany wainscoting at that time.

The contributions by Ter Brugge-Drielsma and Van Duin in this Bulletin reveal how the Beuning Room underwent various changes during its history. The first drastic transformation took place at some point after 1781, when the new owner, Jan de Groot (1733-1801), commissioned 'behangsel-schilder'



Figs. 8a and b
 Photographs
 taken before the
 dismantling of 187
 Keizersgracht in 1896.
 a. Overmantel by
 Jacob de Wit, 1748.
 b. Overdoor
 by Jurriaan
 Andriessen, 1786.
 Photo's: Cultural
 Heritage Institute
 of the Netherlands,
 Amersfoort.
 We thank Eloy
 Koldewej for drawing
 our attention to
 these photographs

Jurriaan Andriessen to paint a set of wall hangings for the room.¹³ This commission directly impacted on the appearance of the decorative interior scheme of the Beuning Room. It presented Andriessen with the considerable task of integrating his designs into an existing, carefully-conceived and coherent whole of architectural elements, stucco ceiling, mahogany panelling, pier-glasses, mantelpiece and overmantel.

Until 2013, it was only possible to see the result of Andriessen's incorporation of his painted ensemble into the Beuning Room in his design sketches and the decorative overdoor, which was the only painted canvas of the wall hangings that remained. Old photographs and documents dating from the time the house at 187 Keizersgracht was demolished confirm that by 1896 the only paintings left were De Wit's overmantel and Andriessen's overdoor (figs. 8a-b). The minutes of a meeting of the Mayor and Aldermen record that the curator of the newly opened Stedelijk Museum, Jan Eduard van Someren Brand (1856-1904), described the deplorable condition of the two paintings in the room: 'Then the curator broached the subject of the

overmantel and the remnants of the painted wall covering, consisting of two reclining female figures, that belong to the mahogany room in Louis xv style. These pieces are in a very neglected condition ...'¹⁴

The two paintings were therefore treated in The Hague by paintings conservator Carel F.L. de Wild (1870-1922) before they were installed in the Stedelijk Museum. De Wild's account book contains a bill stating that the overdoor and overmantel were lined (an extra canvas was attached to the back of the original to provide structural support), cleaned, retouched and varnished in November 1897.¹⁵ After their treatment, the paintings were reinstalled in the Stedelijk Museum, together with the stucco ceiling, mahogany panelling, pier-glasses, mantelpiece, overdoor and overmantel (figs. 6-7 on p. 65). Changes to the panelling were also carried out at this time, especially on the window wall, to fit the room into the gallery. Photographs of installations in the Stedelijk Museum show different types of wall covering. Painted imitation tapestries were installed in the first instance. In the second configuration of the room, these were replaced by a modern fabric

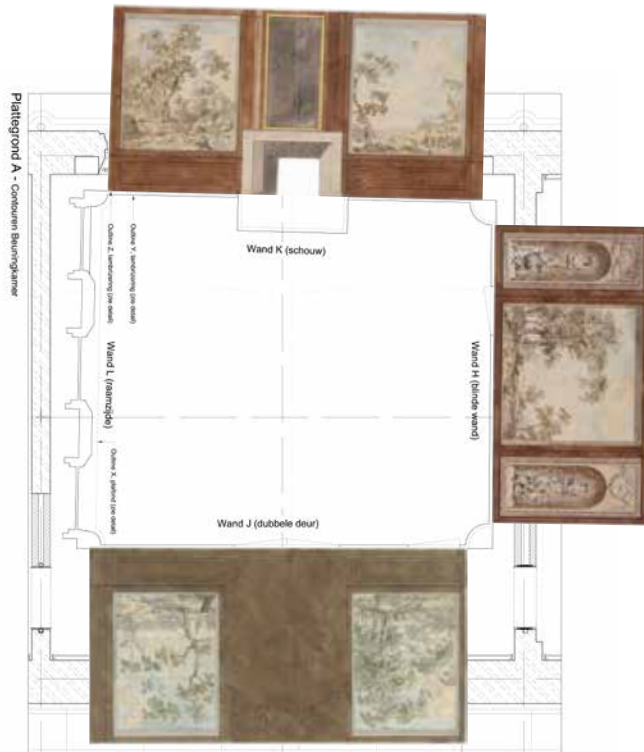


Fig. 9
 JURRIAAN
 ANDRIESEN,
 design sketches for
 the Beuning Room
 superimposed on the
 floor plan, after 1781.
 Reconstructed by
 the author with maps
 by Van Hoogevest
 Architecten.
 Above: design I.
 Below: design II.
 Also see figs. 3-7
 on pp. 46-49.



Figs. 10a, b

JURRIAN
ANDRIESSEN, details
of design series I and II
for the Beuning Room,
after 1781.
Amsterdam, Rijks-
museum, inv. nos.
RP-T-00-1031 and 1121.

Fig. 10c.

JURRIAN
ANDRIESSEN,
*Overdoor with
Representation
of Two Reclining
Women with
Garlands*, 1786.
Oil on canvas,

124 x 260 cm.
Amsterdam,
Rijksmuseum,
inv. no. BK-C-2007-1-B;
on loan from the
Amsterdam Museum.

and Andriessen's overdoor was removed (figs. 11-12 on p. 69).¹⁶

At the end of the nineteen-seventies, as a result of the shift in the Stedelijk Museum's collection focus, the Beuning Room was dismantled once again and put into storage. The room's resurrection began in 2001-02, when the Rijksmuseum presented its most important elements, including De Wit's overmantel, in its exhibition *Rococo in the Netherlands: A Riot of Ornament*. The Rijksmuseum hoped to make this unique example of a Dutch rococo room part of its permanent exhibition in 2013. The installation proved a complex conservation project in which many aspects had to be taken into account.¹⁷ The focus of the museum was to show the exquisite example of a rococo interior and emphasize the outstanding woodwork that had been commissioned by the Beuning family around 1745-48 (figs. on pp. 18-27). The walls were covered with a new rich green fabric, based on an eighteenth-century pattern, specifically chosen to make the mahogany colour of the woodwork stand out. Andriessen's overdoor, dating from the seventeenth-eighties, was restored and reinstalled as well. This means that, as it did in the Stedelijk Museum, the room contains elements from different phases in its





Design I

Design II

Design I

Design II

Fig. 11
Left: design I, design II
and wall hanging
depicting a *Bacchante*;
right: design I, design
II and wall hanging
depicting *Peace*.

history: the ‘Beuning’ period, the ‘Andriessen’ period and the current Rijksmuseum configuration. This illustrates the ambiguity of reinstalling a period room; it is inevitably subject to multiple meanings.¹⁸

Additional Paintings from the Andriessen Period

A breakthrough in the unknown destiny of the other canvases from the Andriessen Beuning Room ensemble came soon after the reopening of the Rijksmuseum in 2013. Two paintings, each depicting a life-size female figure as a *trompe l’oeil* of a white marble statue in a brown and yellow marble niche and surmounted by a frieze, surfaced in Italy. The female figures are personifications and represent a *Bacchante* and *Peace* (figs. 9-10 on p. 52).¹⁹ *Peace* is signed and dated ‘Jn. Andriessen inv. & fec. 1786’. The provenance of the paintings dates back no further than 2006, when the paintings were put up for sale at an open air antiques market in Montpellier, France. Bought by an Italian art dealer, the canvases, unlined and stored on a roll, were subsequently restored and stretched in Italy.²⁰ Harmanni has convincingly demonstrated that of the numerous design sketches by Andriessen that have sur-

vived, only one set shows two comparable life-size figures painted in grisaille, flanking a landscape (figs. 9-11).²¹ Autograph notes on the back of the sketches tell us that this particular design was drawn for the rear wall opposite the windows in the Beuning Room. These designs, taken in conjunction with the painted shadows, were a strong indication that the canvases of the figures of the *Bacchante* and *Peace* were specially made for this room.²² Unfortunately, the whereabouts of the large landscape between the figures in the sketch remain unknown. The paintings were acquired by the Rijksmuseum in 2013, in part because of the strong suspicion that they belonged to the Beuning Room, but also for their intrinsic quality and to enrich the collection of eighteenth-century grisailles.

To underpin the hypothesis that the newly acquired grisailles belonged to the Beuning Room, technical research was carried out on the paintings themselves. The pictures had been lined with a traditional glue/starch paste in Italy in 2006; filling material and retouching had been used liberally so they would fit better into a private Milanese interior. When the only photograph taken during the 2006 treatment was compared with the state

of the paintings at the time they were acquired, it was obvious that several details had been overpainted. This was confirmed by infrared reflectography, a non-invasive imaging technique that can penetrate paint layers, revealing preparatory sketches and underdrawing containing carbon (fig. 12).²³ The infrared image showed an elaborate underdrawing – Andriessen’s initial stage. The underdrawing in the two allegorical figures is the same type of preparation found using infrared reflectography in the overdoor painting and gives insight into the carefully calculated proportions and placements of the figures and architectural elements. In fact, the underdrawing shows that Andriessen followed the guidelines of classicism advocated by De Lairese, whom he greatly admired.²⁴ There is a vertical line in both paintings to indicate the middle of the niches. On this line are marks perfectly dividing the female figures into eight sections, in accordance with the classical ideal of human proportions (figs. 13-14). To confirm the theory of the original placement of the wall hangings, it was important to investigate the edges of the canvases. Paper tape had been applied to the edges of the canvases during the



Fig. 12
Infrared reflectogram; overpaint and an underlying band are visible. Compare with normal light, fig. 10 on p. 52.

Fig. 13
Infrared reflectogram of detail of the overdoor, sketchy underdrawing is visible.

Fig. 14
Infrared reflectogram of the face of *Peace*, a vertical line with a marker (a circled dot) between the eyes is visible (the black spots present in the face and background are retouchings from the 2006 restoration).

treatment in Italy. This tape and overpaint that covered all tacking edges were removed, revealing original paint remnants of a grey and pink imitation marble in these areas. Cleaning windows were also made on the face of the paintings, along the overpainted borders, revealing a narrow purplish band with imitation marble (fig. 15). These original details correspond to Andriessen’s designs. On this sketch,





Fig. 15
 Details of cleaning
 windows showing the
 band with imitation
 marble.

Figs. 16a, b
 Details of turnover edge
 (right) and the *rouge
 royal* mantelpiece (left).
 See also the cleaning
 window (fig. 15) and
 design II (fig. 11).

the brown and yellow marbling beside the niche is framed by a narrow dark band, followed by a broader strip of grey and pink marbling. The original paint layers that were exposed correspond exactly to this design (figs. 15-16a). Moreover, the grey and pink imitation marble resembles the *rouge royal* marble of the original mantelpiece in the Beuning Room, indicating that Andriessen adapted his designs to



the location (figs. 15-16a).²⁵ It is now clear, given the paint remnants found along most tacking margins and the correspondence with the border marbling and bands in the sketch, that the paintings were originally around ten to fifteen cm wider. It is apparent that Andriessen adapted his designs – format, colour and figures – to fit the surroundings, an important aspect of a commission for a painted ensemble.

Reconstruction of the Original Appearance

With the design sketches as a guide, it was possible to make a digital reconstruction of the original setting of the allegorical figures in the room (fig. 17). The difference in visual effect compared to the present state of the paintings is

quite dramatic. The missing borders create more visual depth, adding to the illusion that the painted statues are three dimensional. The measurements of the different elements are essential in determining the exact placement of the paintings on the wall in order to establish a detailed reconstruction of the fragments within the painted ensemble in the Beuning Room.

Andriessen noted several measurements in his first series of sketches.²⁶ These dimensions were compared with those of the actual room nowadays. The sketches were also scaled to the wall plan using Photoshop (fig. 17).

The digital reconstruction of the paintings in the room shows that everything fits well, with the exception of the position of the concealed door in the

Fig. 17
Digital reconstruction of the missing borders of *Bacchante* and *Peace* and design sketches in the Beuning Room.



Fig. 18

The wall hangings in their current condition superimposed on the rear wall of the Beuning Room.



wall facing the windows. The measurements Andriessen gives for the door vary slightly from its present dimensions. This hidden door has always caused some confusion. For instance, it is elaborately decorated on the inside, and this is curious, considering that in the original situation in the Keizersgracht house the door only opened on a cupboard and was never intended to give access to a passageway.²⁷ When the room was installed in 2013, the conservators established that this cupboard door and the panelling to the left of the door were not original.²⁸ The alterations were probably made during the installation of the room in the Stedelijk Museum at the end of the nineteenth century, when several changes were made to it. Since we know that Andriessen always placed his painted wall hangings carefully aligned with the wainscoting – as can be seen in his design sketches – the fact that the painted wall hanging on the left would overlap the door by approximately

five cm if placed centrally above the panelling, is puzzling.²⁹ The current, adjusted door could not be opened in this configuration. The digital reconstruction was therefore made with the door closed. The reconstruction shows how the room most likely looked when Jan de Groot, the man who commissioned the wall paintings, owned the house. Although it is a digital manipulation, and the design sketches rather than the paintings are projected on to the walls, it does give an impression of the space and the effect of the painted wall hangings.

When the paintings in their present condition are digitally depicted on to the green wall, their appearance is somewhat disappointing compared to the overall digital reconstruction (fig. 20). The green wall covering seems to have an overpowering effect and emphasizes the incomplete nature of the wall hangings (with their overpaint and altered dimensions, and without the central landscape

painting). The following dilemmas arise from such a reconstruction: how can these remnants of a painted wall hanging ensemble be represented? What is the most desirable conservation treatment? How will these two aspects influence each other? And how can the experience of the Andriessen ensemble be defined and safeguarded?

The first option is to keep the paintings in their current – fragmented – states. If all the overpaint is removed, however, the image will be fragmentary, because of the presence of the narrow purplish band and the surrounding grey and pink marbling, which is not equally divided or not present along every edge. This will distract from the

intended symmetry of the paintings, and is probably the reason why these details were overpainted in the first place. A second option is to flatten the turned over edges and make all the original paint remnants visible.

Again, the result would be fragmented, because the composition has been cut off irregularly. A third option is to add an extra strip of canvas along all the borders (a strip-lining), to reconstruct the most probable original size of the two canvases as identified by the research. This would mean adding ten- to fifteen-cm strips of canvas, depending on the unequal widths of border remnants, to each edge. Such a strip-lining could be toned in a neutral colour



Figs. 19a, b
Digital reconstructions
with strip-lining in a
neutral tone.



Fig. 20
Digital reconstructions
with strip-lining in
imitation marble.

(fig. 19). Another option is not to tone the strip-lining in a neutral way, but to make a physical reconstruction of the marbling, on the basis of the fragments of original paint. The actual *rouge royal* marble of the mantel would also provide guidance. A digital reconstruction of this last option in Photoshop, superimposed on to the current wall covering of the Beuning Room indicates how this would look (fig. 20). In the actual room, it might also be an option to fill the empty space in the middle and the missing borders of the allegorical figures with a digital reconstruction by means of augmented reality (real time digital information: while visitors hold a touch screen tablet in front of the wall, an image of Andriessen's design sketch would be superimposed). The missing wooden framework separating the two female allegories and the landscape wall hanging could also be reconstructed physically or digitally. In short, there is a whole range of possibilities for presentation.

Original Context versus Reconstruction

Bacchante and *Peace* were temporarily installed in the Beuning Room in 2015 so that the impact of the painted wall hanging fragments in the room they were originally designed for could be experienced. This exercise proved a highly important step in the process of deciding on the new presentation and subsequent treatment. Digital reconstructions can give an indication of the visual impact, but they cannot replace the experience of a real-life construction. Curators, conservators and external specialists were invited to express their opinions while the wall hangings were *in situ*. The paintings were positioned on easels in front of the wainscoting, which meant that different configurations could be tried out (fig. 21). When *Bacchante* is positioned on the left and *Peace* on the right, the painted shadows suggest light coming from the upper centre of the room. In this configuration the

light as it were spreads out from the upper centre of the wall, so *Peace* is lit from the upper left, creating cast shadows on the right of the figure in the niche behind her, and on the steps underneath the horn of plenty. The *Bacchante* is then lit vice versa. This follows the indication of the shadows in Andriessen's designs, as is clearly visible in the second series. There also appear to be iconographic connections between the *Bacchante* and the ceiling decoration directly above. This sequence moreover shows Andriessen's signature as soon as one enters the room.³⁰

The overall response was positive; in other words the Andriessen fragments were generally appreciated in their 'home-coming'. Despite the green wall covering, the overall consensus was that the wall hangings blended harmoniously into the room, and added to its attractiveness. The connection with the different elements in the ensemble was astonishing, showing that Jurriaan Andriessen was highly skilled in adapting the design of his painted wall hangings to their surroundings,

and creating a coherent whole. The debate as to whether to provide a temporary or more permanent housing for the *Bacchante* and *Peace* is nevertheless ongoing. We are left with the dilemma of showing either the 1748 configuration of the room, or a fragmentary representation of the 1786 situation. The 2017 presentation will contribute to that discussion. The treatment or, more specifically, the uncovering of the original details would furthermore significantly contribute to reaching a 'final' decision. The questions of how to present and how to reconstruct the missing borders prove inseparable.

The Andriessen Beuning Room case study illustrates the importance of integrated research, not only of the individual objects themselves, but also of the context when dealing with parts of ensembles. Such a study is necessary to present the female personifications in a museum setting and help decide on the conservation treatment of the canvases.

Fig. 21
Temporary installation, 'trial' of the wall hangings in the Beuning Room, 2015.



NOTES

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- 1 With special thanks to Josephina de Fouw and Jenny Reynaerts.
 - 2 Van Eikema Hommes 2012, chapter 3; Harmanni 2006, chapter 2.
 - 3 Van Eikema Hommes 2012, p. 15.
 - 4 Harmanni 2006, pp. 154-67.
 - 5 See website Netherlands Institute for Art (RKD), Inventory Decorative Interior Paintings in the Netherlands 1600-1940.
 - 6 Harmanni 2006, vol. 1, p. 14; Loos et al. 1997.
 - 7 Snoep 1970, p. 188.
 - 8 Roy 1992, p. 79.
 - 9 De Lairese 1712.
 - 10 Harmanni 2006, vol. 3, pp. 478-79; Harmanni 2008.
 - 11 See the article by Ter Brugge-Drielsma.
 - 12 See the article by De Fouw.
 - 13 See the article by Harmanni.
 - 14 Conservation archive of the Amsterdam Museum. The minutes of the 'vijftiende vergadering gehouden in Burgemeesterskamer op vrijdag den 2e October 189[5/6?] des namiddags ten 21/2 uur': 'Daarna brengt de conservator ter sprake het schoorsteenstuk en de overblijfselen van het geschilderde kamerbehang bestaande uit twee liggende vrouwenfiguren, behorende tot de mahoniehouten kamer in Louis xv stijl. Deze stukken verkeeren in zeer verwaarloosde toestand, het schoorsteenstuk vertoont zelfs drie gaten, zoodat zij onmogelijk aan te brengen zijn, zonder de noodzakelijke herstellingen te hebben ondergaan.'
 - 15 Archive of Carel F.L. de Wild (sr.) in the RKD: Nov. 97 29 Dessus de porte, 2 vrouwenfiguren Verdoekt, schoongemaakt, bijgeschilderd en gevernist 240 J. de Wit [...] 2 d - d [idem?] 250 Juni 1 bij betaling 490
 - 16 See the articles by Ter Brugge-Drielsma and Van Duin.
 - 17 See the article by Van Duin.
 - 18 For a more general discussion on the period room then and now, see the article by Ter Brugge-Drielsma.
 - 19 See the article by Harmanni.
 - 20 Conservation studio Valdo Romanovici and Malagutti, Milano.
 - 21 Harmanni 2006 and his article in this Bulletin.
 - 22 Ibid.
 - 23 IRR OSIRIS detector: InGaAs, Infrared Sensitivity: 900-1700 nm, with a 16 x 16 tile system of 512 x 512 focal plane array.
 - 24 Harmanni 2006, p. 68. Andriessen owned a copy of De Lairese's *Groot Schilderboek*.
 - 25 Another example of fitting painted wall hangings into an existing ensemble is that of 475 Herengracht, Amsterdam. In 1792 Andriessen was commissioned to make four wall hangings. The room was already decorated with four painted wall hangings depicting landscapes by Isaac de Moucheron (after 1733). Here again, Andriessen added painted borders – in this case a grey imitation marble – that echo the tonality of the mantelpiece in the room. Ibid., vol. 3, pp. 473-94 (cat. no. D29).
 - 26 See the article by Harmanni.
 - 27 See the articles by De Fouw and Harmanni.
 - 28 See the article by Van Duin.
 - 29 Harmanni 2006.
 - 30 See the article by Harmanni.