



# Recent Acquisitions

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AND JEROEN VAN DER VLIET •

I ANTONIO RIZZO (Verona, c. 1430/40-in or after 1499)  
*The Virgin and Child*  
Venice, c. 1465-70  
Marble, diam. 86.3 cm

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The Virgin and Child relief type that emerged in Italian sculpture in the course of the fifteenth century has traditionally been regarded as a Florentine speciality and associated with the most important sculptors of the Renaissance – Donatello, Ghiberti, Desiderio da Settignano, Mino da Fiesole and Antonio Rossellino. This *tondo* was long regarded as a work by a follower of Donatello. This was by no means an unsound notion, for the iconography and composition are indeed inspired by a relief on Donatello's tomb for Cardinal Rinaldo Brancaccio in Naples (c. 1427-28).

Planiscig was the first, however, to associate the Amsterdam relief with an anonymous sculptor from Venice, to whom he gave the name of convenience Maestro di San Trovaso (Planiscig 1929-30, pp. 468, 474 and fig.). More recently, Anne Markham Schulz attributed the Amsterdam *tondo* definitively and convincingly to Antonio Rizzo, the leading Venetian sculptor in the second half of the fifteenth century. She demonstrated the great stylistic kinship with Rizzo's earliest documented works, three altars in San Marco's dating from 1460, which are accepted as the first examples of a pure Renaissance style in *quattrocento* Venice (Markham Schulz 1983, pp. 26-27 and cat. no. 1). These three mark the start of Rizzo's successful career in the Serenissima, culminating in his appointment as *protomaestro* (chief surveyor) at the Palazzo Ducale. His most

important documented sculptures from this period are the tomb of Doge Niccolò Tron (Santa Maria dei Frari, 1476-80) and the life-size Adam and Eve (c. 1483) on the Arco Foscari, the monumental entrance to the Doge's Palace (Markham Schulz 1983, p. 123). This successful career came to an abrupt and ignominious end in 1498, when it was discovered that Rizzo had embezzled money from the Doge's Palace's construction budget. He fled to Ferrara. The last record of him is found in that city and is dated 4 May 1499 (Markham Schulz 1983, p. 138).

This Amsterdam *tondo*, which comes from the collection of the banker and collector Fritz Mannheimer, is nowadays regarded as one of Rizzo's most successful autograph works. It dates from the start of his artistic career, making it among the earliest sculptures in Renaissance style in Venice. The extent to which the relief must have been appreciated at the time it was made is evidenced by the existence of two replicas, both on Venetian buildings (Markham Schulz 1983, p. 139, under cat. no. 1). Although the original provenance of the *tondo* is unknown, in view of the intentional perspectival narrowing of the background, the work must have been placed in a relatively high position (De Ruiter 2016, p. 11). It probably functioned as the crowning ornament of a tomb or an overdoor.

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## LITERATURE:

- Henk van Os, 'Renaissance per e-mail', *Bulletin van de Vereniging Rembrandt* 27 (2017), no. 1, p. 39
- Chantal de Ruiter, 'Maria's maker. Een tondo uit de 15de eeuw', *Tijdschrift van de Rijksdienst voor het Cultureel Erfgoed* (2016), no. 3, p. 11
- Francesco Negri Arnoldi, 'Bellano e Bertoldo nella bottega di Donatello', *Prospettiva* 33/36 (1983-84), pp. 93-101, esp. p. 99 (note 31) and fig. 19
- Anne Markham Schulz, *Antonio Rizzo: Sculptor and Architect*, Princeton 1983, pp. 26-27, 95, 117, 121, fig. 29
- Otto von Falke, *Katalog der Sammlung F.M., s.l. 1935-36*, p. 149, no. p7
- Leo Planiscig, 'Pietro Lombardi ed alcuni bassirilievi veneziani del 400', *Dedalo* x (1929-30), pp. 460-81, esp. pp. 468, 474 (fig.)

## PROVENANCE:

...; Maria Alessandrina, Marquise Carlotti (1856-1937) and her husband Lodovico, Count of Canossa (born 1854), Villa Carlotti-

Canossa, Caprino Veronese, before c. 1922; their daughter, Francesca; by whom donated, as part of the estate, *en bloc*, to Caprino Veronese, c. 1920-21; purchased by the art market, Venice, 1922; '...'; collection Fritz Mannheimer (1890-1939), Amsterdam and Paris, in or before 1929; purchased from the estate, *en bloc*, by the Dienststelle Mühlmann, The Hague, for Adolf Hitler's Führermuseum, Linz, 1940; war recuperation, SNK, 1945; Cultural Heritage Agency of the Netherlands, Amersfoort, inv. no. NK2757; from whom on long-term loan to the museum, 2016

(inv. no. BK-2016-101).

## NOTES

- 1 Francesco Negri Arnoldi, 'Bellano e Bertoldo nella bottega di Donatello', *Prospettiva* 33/36 (1983-84), pp. 93-101, esp. p. 99 (note 31).
- 2 E.J. Korthals Altes, *Lotgevallen van de verzameling Mannheimer in oorlogstijd: persoonlijke herinneringen van Mr. E.J. Korthals Altes*, Wassenaar 1974, pp. 21-22.

- 2 After a design by PIETER COECKE VAN AELST  
*Christ in the Garden of Gethsemane*  
Antwerp, c. 1530  
Glass, vitreous paint and silver stain, diam. 28.8 cm

*On the night before the Crucifixion Jesus went to pray in the Garden of Gethsemane at the foot of the Mount of Olives (Matthew 26:36-46). He asked his closest disciples, Peter, James and John, to watch over him while he prayed. Peter lies asleep in the foreground, a sword in his right hand, with John the Evangelist on the left and James behind on the right. It is the moment of Jesus's poignant plea to his Father: 'O my Father, if it be possible, let this cup pass from me' (Matthew 26:39). The metaphor is literally depicted here as a communion cup with a host in it – a direct reference to the sacrament of the Eucharist that Christ created during the Last Supper, the event immediately preceding this scene. In the background soldiers enter the garden through a gate, in search of Jesus so they can take him prisoner. They are led by Judas, who betrayed him.*

This is one of the largest stained glass roundels made in this period. The numerous areas of completely transparent glass and the use of silver stain make for a distinctive lighting effect. The silver stain used for the grass is a light hue that fittingly tends more towards green. Different, more yellow shades were chosen for the accents on the garments, John's hair and the halos.

The design for this roundel is in the Rijksprentenkabinet (RP-T-1912-26) and the dimensions of the drawing and the glass are almost identical.

The glass painter moved the drawing slightly to fit the background scene into the circle even more effectively. Finally he added embellishments to the garments and left out vegetation. There is another version of this roundel in the Royal Museums of Art and History in Brussels (MRAH690). That version is considerably smaller and differs in part from the drawing and the roundel discussed here.

## MU

## LITERATURE:

- M. Reeves et al., *Gilded Light: 16th-Century Stained Glass Roundels from the Collection of Sir Thomas Neave and other Private Collections*, London 2016, pp. 12-13
- Timothy B. Husband, *The Luminous Image: Painted Glass Roundels in the Lowlands, 1480-1560*, exh. cat. New York (The Metropolitan Museum of Art) 1995, p. 73, fig. 2
- K.G. Boon, *Netherlandish Drawings of the Fifteenth and Sixteenth Centuries in the Rijksmuseum*, vol. 2, Amsterdam 1978, pp. 49-50

## PROVENANCE:

...; collection of Sir Thomas Neave, the second baronet (1761-1848), Dagnam Park, Noak Hill, Essex, c. beginning of the nineteenth century; 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 with the support of the Ebus Fonds/Rijksmuseum Fonds, 2016

(inv. no. BK-2016-99-1).



## 3 JAN SWART VAN GRONINGEN

*Wedding at Cana*

Netherlands, c. 1550

Glass, vitreous paint and silver stain, 38 x 21 cm

We know of quite a few designs for glass panels consisting of a large rectangular shape crowned with a hemicyclic arch from Jan Swart's workshop. The windows themselves, however, are extremely rare. This bipartite panel picturing the *Wedding at Cana* is the highest quality and most complete panel to have survived, and as such is an absolute rarity.

The smaller, uppermost part is extremely important to the composition. It creates a spacious, convincing three-dimensional effect because the scene, particularly the architecture, continues through it. The two musicians on the balcony heighten the festive spirit.

The Gospel according to St John tells us that Jesus, his mother Mary and his disciples were invited to the Wedding at Cana (John 2:1-11). The bridal couple sit at the banquet under a large canopy. When Mary told Jesus that the wine had run out, he asked for six stone vessels to be filled with water. In the foreground we witness the moment when a servant fills one of the vessels with water, which Jesus will miraculously change into wine.

This composition was unknown until now, although there are other versions of the Wedding at Cana in the group attributed to Jan Swart van Groningen (RP-P-1980-121; BK-NM-10180-A). The closest similarity is found in a painting, originally a side panel of a triptych, which was offered at Christie's Amsterdam on 24 May 2016 (no. 61) as circle of Jan van Scorel but is more reminiscent of Jan Swart.

Like the panels by Coecke van Aelst, Crabeth and Van Noort, this panel also comes from the collection of Sir Thomas Neave (1761-1848), one of the first connoisseur-collectors of stained glass in the United Kingdom. We do not usually know where he bought his panels, but in February 1803 the Norwich-based German glass dealer John Christopher Hampp (1750-1825) recorded the sale of a Repast (another word for supper or meal) to his client Neave and it is quite possible that this refers to the present panel.

MU

## LITERATURE:

M. Reeves et al., *Gilded Light: 16th-Century Stained Glass Roundels from the Collection of Sir Thomas Neave and other Private Collections*, London 2016, pp. 10-11  
 Timothy B. Husband, *The Luminous Image: Painted Glass Roundels in the Lowlands, 1480-1560*, exh. cat. New York (The Metropolitan Museum of Art) 1995, pp. 166-67, 170-72

## 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 with the support of the Fritsen Phine Verhaaff Fonds/Rijksmuseum Fonds and the Ebus Fonds/Rijksmuseum Fonds, 2016  
 (inv. no. BK-2016-54-2).



## 4 DIRCK PIETERSZ CRABETH

*Birth of Moses*

Northern Netherlands, c. 1550

Glass, vitreous paint and silver stain, 37.2 x 21.5 cm

This complete bipartite panel by Dirck Pietersz Crabeth, like the previously discussed example by Jan Swart van Groningen, is a great rarity. However it is no coincidence that there are similar designs in both oeuvres. Jan Swart's influence on the Crabeth brothers was evident not only in stylistic aspects but above all in the shape of the panels.

Many collections, including the Rijksmuseum's, contain primarily the square panels from the lower part, and the semi-circular section that crowns them has almost always been lost. A particularly well-preserved and uncommonly documented set of similar panels by Dirck Crabeth dating from 1543 came from the house called *Pax Huic Domui* at 9 Pieterskerkgracht in Leiden (Musée des Arts Décoratifs in Paris).

The glass panel shows the scene from the Birth of Moses (Exodus: 2). Pharaoh ordered that every Hebrew boy who was born was to be thrown into the Nile. A woman from the tribe of Levi became pregnant and gave birth to a son. The mother succeeded in hiding the child for three months. Finally she concealed the baby in a reed basket and put it among the rushes on the bank of the River Nile. The child's older sister saw Pharaoh's daughter go to the river to bathe and discover the basket containing the child. Full of pity she had the child's sister send for a Hebrew wet-nurse; naturally this was the child's mother. When the child grew up, Pharaoh's daughter adopted him as her own son and named him Moses.

On the left Moses's mother lies in childbed; on the right the child is being washed. In the background is the scene in which Moses, hidden in a basket, is discovered. This panel was very probably once part of a series of scenes from the life of Moses. As far as we know this glass panel is unique and to date we know of no direct source.

MU

## LITERATURE:

Reeves et al., *Gilded Light: 16th-Century Stained Glass Roundels from the Collection of Sir Thomas Neave and other Private Collections*, London 2016, pp. 8-9  
 Timothy B. Husband, *The Luminous Image: Painted Glass Roundels in the Lowlands, 1480-1560*, exh. cat. New York (The Metropolitan Museum of Art) 1995, pp. 166, 198-211, figs. 8-9

## PROVENANCE:

...; collection Sir Thomas Neave, the second baronet (1761-1848), Dagnam Park, Noak Hill, Essex, c. beginning of the nineteenth century; 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 with the support of the Frits en Phine Verhaaff Fonds/Rijksmuseum Fonds and the Ebus Fonds/Rijksmuseum Fonds, 2016  
 (inv. no. BK-2016-54-1).





- 5 After a Design by LAMBERT VAN NOORT (c. 1520-1572) and a print by Hans Liefrinck (c. 1518-1573)  
*Nebuchadnezzar Eating Grass Among the Cows*  
 Antwerp, c. 1560  
 Glass, vitreous paint and silver stain, diameter 25.3 cm

The subject of this roundel comes from the very rarely illustrated story about King Nebuchadnezzar's second dream and its interpretation by Daniel, as told in the Old Testament Book of Daniel (4:1-33). Nebuchadnezzar, the Babylonian king, dreamed about a great tree that had to be chopped down. Daniel interpreted the dream and foresaw the downfall of the king and his possible restoration. A voice from heaven announced the punishment for the king's pride and vainglory and then Nebuchadnezzar was humiliated: sent mad and stripped of his crown, the king crawls across the field to eat grass among the cattle and horses. His nails are like claws. This glass roundel depicts this particular episode (Daniel 4:19-33). It was made after the sixth print in a set of eight, executed and published by Hans Liefrinck in 1558 (Antwerpen Stedelijk Prentenkabinet). The figure style in the prints is so close to signed drawings by Lambert van Noort that he has to be seen as the designer of the set. There is another, oval version of this little panel in a private collection in California, but it is of lesser quality.

The extraordinarily lavish use of silver stain and the high quality of the painting in this roundel is immediately apparent. Lambert van Noort was born in Amersfoort around 1520 and was probably trained as a painter in Jan van Scorel's workshop in Utrecht. He became a member of Antwerp's Guild of St Luke in 1549. Van Noort was not a glass painter but a designer, whose specialities included making designs for stained glass.

MU

LITERATURE:

- M. Reeves et al., *Gilded Light: 16th-Century Stained Glass Roundels from the Collection of Sir Thomas Neave and other Private Collections*, London 2016, pp. 16-17  
 C. Schuckmann (ed.), *The New Hollstein: Dutch & Flemish Etchings, Engravings and Woodcuts 1450-1700: Gerard van Groeningen Part I*, Rotterdam 1997, pp. 10-12  
 Timothy B. Husband, *The Luminous Image: Painted Glass Roundels in the Lowlands, 1480-1560*, exh. cat. New York (The Metropolitan Museum of Art) 1995, pp. 191, 195-97, fig. 6

PROVENANCE:

- ...; collection Sir Thomas Neave, the second baronet (1761-1848), Dagnam Park, Noak Hill, Essex, c. beginning of the nineteenth century; 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 with the support of the Ebus Fonds/ Rijksmuseum Fonds, 2016 (inv. no. BK-2016-99-2).



- 6 Attributed to JACOB DE GHEYN I (on board a ship on the Zuiderzee 1537/38-1581 Antwerp), after prints by Cornelis Cort, to a design by Frans Floris  
*Grammatica* (ligated monogram: IvdG), *Rhetorica*, *Aritmetica* (signed: Jacob' de Gheyn f; ligated monogram: IvdG), *Geometria*  
 Antwerp, c. 1565-81  
 Glass and vitreous paint, 28 cm x 23.5 cm

These four panels with personifications of *Grammatica*, *Rhetorica*, *Aritmetica* and *Geometria* are based on a set of prints of the Seven Liberal Arts made by Cornelis Cort and published in 1565 by Hieronymus Cock (RP-P-BI-6394-6400). Sadly, the whereabouts of the other three panels – *Dialectica*, *Musica* and *Astronomia* – are unknown. The prints, in turn, derived from paintings that Frans Floris made in 1557 for the wealthy Antwerp dealer Nicolaes Jongelincx. These paintings were long thought to have been lost, but they surfaced relatively recently in an Italian private collection and in the art trade. Although the format of the prints is horizontal, they were nevertheless used in making the vertical panels: the original compositions were reduced slightly in the width and the glass painter filled in at the top as he saw fit.

Strikingly, the panels *Grammatica* and *Aritmetica* are monogrammed 'IvdG' and the latter is also signed 'Jacob' de Gheyn f[ecit]' on the side of the chair. It tells us that this must be Jacob de Gheyn I, of whom Karel van Mander wrote in his *Schilder-boeck* of 1604 (fol. 294r, 305r) that 'Jacob Iansz. van de Geyn' was a 'meer dan ghemeen constigh Meester in Glaeschrijven' ('more than commonly skilled master of glass painting'). It is assumed that this is the same 'Jakes vanden Geyn' who was recorded as a glass painter and freeman (*vrijmeester*) in the Liggeren (the archives) of the Antwerp Guild of St Luke in 1558. As I.Q. van Regteren Altena noted in 1983, aside from a few prints and three drawings nothing remains of De Gheyn I's oeuvre, which once included monumental church windows in Antwerp and Amsterdam. Van Mander also praised De Gheyn for the ingenious shadow effects on his large windows, a skill very evident in the subtle painting of the four panels.

The ligated monogram 'IvdG' on two of the four glass panels, not previously encountered, can therefore be securely tied to the above-mentioned name of Iacob or Jakes. The signature 'Jacob' de Gheyn' moreover corresponds with that on the

drawing of the *Mercy Seat* in the Rijksmuseum (RP-T-1954-213), which is attributed to De Gheyn I. Finally, an investigation by the Netherlands Cultural Heritage Agency into the composition of the mouth-blown glass dates its manufacture to between 1560 and 1660, which does not rule out the possibility that it was made in De Gheyn I's lifetime. In short, everything indicates that these four panels are the only works on glass by Jacob de Gheyn I currently known to have survived.

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LITERATURE:

- Matthias Ubl, 'Geometria, Zuidelijke Nederlanden ca. 1570', in Frits Scholten (ed.), *1100-1600*, Amsterdam 2015, pp. 244-45  
 Edward H. Wouk (comp.) and Ger Luiten (ed.), 'Frans Floris Part II', in *The New Hollstein Dutch & Flemish Etchings, Engravings and Woodcuts 1450-1700*, Ouderkerk aan den IJssel 2011, pp. 137, 140, 142  
 Hessel Miedema (ed.), *The Lives of the Illustrious Netherlandish and German Painters*, vol. 6, Doornspijk 1999, pp. 41-43, note 30  
*The Joseph R. Ritman Collection of 16th and 17th Century Dutch Glass*, sale cat. London (Sotheby's), 14 November 1995, London, no. 22  
 Timothy B. Husband, 'Stained Glass before 1700 in American Collections: Silver-Stained Roundels and Unipartite Panels' (Corpus Vitrearum Checklist IV), *Studies in the History of Art*, vol. 39, Washington, DC 1991, p. 187

PROVENANCE:

- ...; private collection, New York, 1991; ...; ? the dealer Ruth Blumka, New York, 1991; ...; sale, *The Joseph R. Ritman Collection of 16th and 17th Century Dutch Glass*, London (Sotheby's), 14 November 1995, no. 22, as Flemish, unsold; ...; private gift to the museum, 2011  
 (inv. nos. BK-2011-51 TO 54).



## 7 REMBRANDT HARMENSZ VAN RIJN (Leiden 1606-1669 Amsterdam)

*Portrait of Marten Soolmans, 1634*

Oil on canvas, 210 x 135 cm

*Portrait of Oopjen Coppit, 1634*

Oil on canvas, 209.9 x 134.8 cm

Painted a year after their wedding in 1633, Rembrandt's monumental portraits of the splendidly outfitted Marten Soolmans (1613-1641) and Oopjen Coppit (1611-1689) are the only life-size, full-length, standing pair in his *oeuvre*. Traditionally, this grand format had been the special preserve of royalty and the high nobility, but from 1618 it also began to flourish amongst some of the members of Amsterdam's upper crust. Oopjen's family, whose roots in Amsterdam went back generations, belonged to this elite group. The Soolmans family, on the other hand, were newcomers to the city. Marten's father was a Protestant refugee from Antwerp who amassed a fortune in his adopted city as the proprietor of a sugar refinery.

Marten lived in close proximity to Rembrandt in Leiden, where he attended university, and in Amsterdam, where both men settled at the beginning of the 1630s. Although the two were probably acquainted, it was Rembrandt's meteoric rise to the forefront of Amsterdam's portraitists that would have secured him the commission. And he did not disappoint. The grandeur of the poses and the opulent costumes make these the most imposing pendant portraits Rembrandt ever painted. Oopjen wears a gown of spotted black silk trimmed with braid and a snow-white Flemish bobbin-lace collar. Equally fashionable are her frizzed hairdo, black plumed fan and black veil, an item of apparel worn by upper-class women in the summer to protect their skin from the sun. With his ribbed silk suit adorned at the waist with white ribbon rosettes and silver points, his enormous flat collar set off with bobbin lace, his colossal silver-edged, lace-trimmed garters, and the gigantic 'roses' decorating his high-heeled shoes, Marten Soolmans is even more exuberantly dressed than his wife. Symphonies in black and white, the portraits are also convincingly three-dimensional thanks to the accomplished use of light and shade. While not deviating from the traditionally formal and static nature of the format, the couple performs restrained actions which serve to unify the compositions, as does the curtain extending from one painting to the other.

Rembrandt's grand wedding pendants, which may have cost as much as one thousand guilders, encapsulate the great pride the Soolmans and Coppit families must have had in Marten and Oopjen's union and their hopes for the future. The twenty-three-year-old Oopjen was the eldest of the Coppits' three children, all girls, and would soon give birth to the first child of the next generation. Just twenty-one years old and an only child, Marten was heir to his deceased father's business, and as a law student perhaps destined for a career in politics. These great expectations, however, were never fulfilled as Marten died only a few years later, in 1641, without having accomplished anything.

JB

## LITERATURE:

J. Bikker, *Marten and Oopjen: Two Monumental Portraits by Rembrandt*, Amsterdam 2016

M. de Winkel, *Fashion and Fancy: Dress and Meaning in Rembrandt's Paintings*, Amsterdam 2006, pp. 15, 63-75

C. Brown et al., *Rembrandt: The Master and his Workshop*, exh. cat. Amsterdam (Rijksmuseum) and elsewhere 1991-92, pp. 171-75, nos. 17, 18

J. Bruyn et al., *A Corpus of Rembrandt Paintings*, vol. 2, The Hague and elsewhere 1986, pp. 547-57, nos. A100-A101  
I.H. van Eeghen, 'Marten Soolmans en Oopjen Coppit', *Maandblad Amstelodamum* 43 (1956), pp. 85-90

## PROVENANCE:

Commissioned by or for the sitters; estate inventory Oopjen Coppit and her second husband Maerten Daey (1604-59), Amsterdam, 3 November 1649, 'Int voorhuijs: twee conterfijnsels Maerten Soolemans en Oopie Cappit'; {Amsterdam City Archives, Notarial Archive 2864, notary Bernardt Coorhart, 3 November 1659, fol. 264; see Van Eeghen 1956, p. 86} ? her son from her second marriage, Hendrik Daey (1651-1712), Alkmaar; by descent to Henry Daey, Alkmaar [probably Hendrik Nanning Daey (1712-72)]; {J. Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French Painters*, vol. 9, London 1836, p. 123} from his heirs, 4,000 guilders, to the dealer Roelof Meurs Pruyssenaar, through the mediation of Adrian Daey [probably Adriaan Daey (1766-1836)]; from Roelof Meurs Pruyssenaar, 12,000 guilders, to Pieter van Winter (1745-1807), Keizersgracht 224 Amsterdam, 1799; {Smith 1836, p. 123} first mentioned in his collection, 1815; {Six Family Archives, Amsterdam, V-F-11 v 2, *Tauxatie van het kabinet schilderyen*

*nagelaten door wylen den weledlen heer P. van Winter Nsz.*, 31 January 1815; see R. Priem, 'The "Most Excellent Collection" of Lucretia Johanna van Winter: The Years 1809-22, with a Catalogue of the Works Purchased', *Simiolus* 25 (1997), p. 221, nos. 120, 121} his daughters, Lucretia Johanna van Winter (1785-1845), Amsterdam, and Anna Louisa Agatha van Winter (1793-1877), Amsterdam; collection of Anna Louisa Agatha van Winter and her husband Willem van Loon (1794-1847), Herengracht 499 Amsterdam, as 'Pourtraite van de graaf en graavin van Egmond', 1817; {Six Family Archives, Amsterdam, VIII-F-3 1 D, *Verdeeling schilderyen tusschen Lucr.a Joh.a v. Winter en haar zuster A L A. van Winter 20 Dec. 1815 getr. met Willem van Loon*, 6,166 guilders; see Priem 1997, p. 225, nos. 120-21} purchased from Anna Louisa Agatha van Winter's heirs with the rest of the collection by Alphonse, Gustave, Edmond, Lionel and Ferdinand de Rothschild, 1878; apportioned for frs. 800,000 to Baron Gustave Samuel James de Rothschild (1829-1911), Paris; by descent to Éric de Rothschild (1940-), Paris; from whom purchased for € 160,000,000, by the Dutch State for the Rijksmuseum and the French Republic for the Musée du Louvre, 2016  
(inv. nos. SK-A-5033 and SK-C-1768).







## 8 ANONYMOUS

*Walking Stick Belonging to Lieutenant Admiral Jan Corneliszoon Meppel (1609-1669)*  
Netherlands, 1659

Malacca rattan, silver and brass, l. 113 cm, diam. 1.3/2.4 cm

Inscribed, on the knob: *Geschenk van de staate*; on the silver band: *Aan| Jan Corneliszoon Meppel| Luitenant Admiraal| van Holland en Westvisland| 1659*

Various silver marks

In 1661, Vice Admiral Jan Corneliszoon Meppel (1609-1669) had his portrait painted by Jan Albertsz Rotius (SK-A-666). In the upper right corner we see a naval battle with a Dutch warship racing towards it, possibly the admiral's fifty-gun flagship *Noorderkwartier*. Across his chest hangs the gold chain and medal that indicates his rank; his, though, was presented not by the States of Holland, but by King Philip IV of Spain. It was not unusual for seventeenth-century Dutch naval officers to serve in foreign navies – probably the best known example is Cornelis Tromp, who commanded the Danish fleet in 1676 before he was promoted to Lieutenant Admiral General of the Dutch fleet in 1679. Meppel's naval career included five years of service as an admiral in the Spanish navy from 1654 to 1659. In his right hand Meppel holds a rattan cane. This is no ordinary walking stick, however, it serves as a baton and emblem of senior military office.

The inscription on the cane acquired by the museum in 2015 indicates it was a gift from the States of Holland to Meppel in 1659. This coincides with Meppel's return to his native town of Hoorn as the newly promoted Vice Admiral of the *Noorderkwartier* after his predecessor Pieter Floriszoon was killed at the Battle of the Sound. However, as Meppel did not become Lieutenant Admiral until January 1665, the inscription is either wrong or was added at a later time. The latter hypothesis is supported by the presence of a small engraved portrait of Meppel on the silver knob of the cane. It is based either on the mirror image of Meppel's portrait by Rotius or the one painted by Christoffel Pierson that dates from the same period; again it shows the prominent Spanish medal. The cane is made from a single piece of Malacca rattan, tapering towards the top. A hole has been drilled for a wrist cord and the end is reinforced with a brass ferrule with geometric patterns.

Meppel saw little action on his first assignment to the Baltic in 1659, but in the following years

he took part in all major naval engagements: first in the Mediterranean against the Barbary corsairs (1661) and then against the English off the coast of West Africa and at Tobago in 1664, at Lowestoft in 1665, at the Four Days' Battle and Two Days' Battle in 1666 and finally, during the Raid on the Medway in 1667. The most obvious conclusion is that Meppel, who spent his last two years as a retired Lieutenant Admiral on dry land, had his trusted walking cane and command baton further embellished and inscribed in memory of these heroic years at sea.

jvdv

## LITERATURE:

L. Eekhout, *Het admiralenboek. De vlagofficieren van de Nederlandse marine 1382-1991*, Amsterdam 1992, p. 67

J.C. Meppelink, 'Jan Cornelisz. Meppel, 1609-1669', *Oud Meppel* 3 (1981), no. 2, pp. 7-9

J.C. de Jonge, *Het Nederlandsche zeeewezen*, vol. 2, Haarlem 1859, p. 206

A.J. van der Aa, *Biographisch woordenboek*, Haarlem 1852-78, pp. 619-20

## PROVENANCE:

...; purchased from Mr H.J.A.S. Tromp, Loosdrecht, with the support of the Scato Gockinga Fonds/Rijksmuseum Fonds, 2015 (inv. no. NG-2015-5).



JAN ALBERTSZ ROTIUS, *Portrait of Jan Cornelisz Meppel, Lieutenant-Admiral of Holland and West-Friesland*, 1661.

Oil on canvas, 106,5 x 87,5 cm. Amsterdam, Rijksmuseum, inv. no. SK-A-666.



- 9 After ANDRIES BEECKMAN (Hasselt 1628-1664 Amsterdam)  
*Mestiza*, from *A Series of Sixteen Drawings of Non-European Races*, c. 1675-1725  
 Paper and watercolour, 320 x 200 mm  
 On the back of the drawings: *Een Mestijse* (A Mestiza)

The woman in this watercolour drawing is wearing an Asian *sarong* (wraparound skirt) and a *baju* (shirt). She has a *toka* draped over her left shoulder and she holds a handkerchief. On her feet she has high wooden sandals, as were worn in Java and other places in the Far East. On the back of the drawing in contemporary handwriting she is identified as a 'Mestijse'. Mestizas were legitimate daughters of European fathers and Asian mothers (the reverse was actually extremely rare). They were certainly not unusual in the multicultural society of Batavia, where there were probably more Indo-Europeans than Europeans. We find these mestizas in Andries Beeckman's painting of *The Castle of Batavia* (1661), which is also in the Rijksmuseum's collection and once hung above the fireplace of the meeting room of the Lords XVII in East India House in Amsterdam. With her husband, a mestizo dressed in a Dutch costume with knickerbockers, jerkin and black hat, she occupies a prominent place in the busy market. The couple are accompanied by a *pajong* (parasol) bearer, which shows that they had a relatively high status.

This drawing is one of a series of sixteen illustrations of non-European races that the Rijksmuseum acquired at an auction at the end of 2015. Andries Beeckman probably made several similar series that found a ready market among collectors and owners of cabinets of curiosities in Europe. The *Album de Paulmy* in the Bibliothèque de l'Arsenal in Paris contains fifty-five sheets of people and animals, two signed by Beeckman. This series includes inhabitants and animals from Asia and Africa and even some from South America. Beeckman would have been able to see the Asian and African subjects on his journey to Indonesia and so most of them were probably drawn from his own observation. This is not the case for the South American animals, because as far as we know Beeckman never visited that continent.

Beeckman's watercolour series were so popular that they were still being copied well into the eighteenth century. Fragments of at least three other series are known. The sixteen sheets the

Rijksmuseum acquired are early copies after Beeckman. To judge by the watermark and the style, they date from the last quarter of the seventeenth century or the beginning of the eighteenth. They may have been made after an original series by Beeckman that has not survived, because several drawings in this series, like *The Ternatan*, *The Persian* and *The Mestiza*, are not in the Paulmy Album or other series. Research has revealed that eighteen sheets from the same series are still in private collections. This means that we know of thirty-four watercolour drawings in this series, sixteen of which are in the Rijksmuseum. Other figures in the drawings, as well as *The Mestiza*, also recur in *The Castle of Batavia* in the Rijksmuseum or in *The Market in Batavia*, the variant of it in the Tropenmuseum Amsterdam.

JdH

LITERATURE:

Sale cat., London (Christie's), King Street (sale 10580), 29 October 2015, no. 16  
 Menno Jonker et al. (eds.), *Van vederlei pluimage. Zeventiende-eeuwse waterverftekeningen van Andries Beeckman*, Nijmegen 2014

PROVENANCE:

Sale, Haarlem (Bubb Kuyper), 26 (27) November 2015 *sqq.*, no. 5573; purchased with the support of the Johan Huizinga Fonds/Rijksmuseum Fonds, 2016  
 (inv. no. NG-2016-37-14, the series: NG-2016-37-1 to 16).



ANDRIES BEECKMAN, *The Castle of Batavia*, seen from Kali Besar West (detail), c. 1661. Oil on canvas, 108 x 151,5 cm. Amsterdam, Rijksmuseum, inv. no. SK-A-19.



A Mestiza, inv. no. NG-2016-37-14



*Woman with Rice Pestle, Rice Mortar, Sieve and Pitcher,*  
inv. no. NG-2016-37-2



*Albino Man with Fool's Cap and Weapon,*  
inv. no. NG-2016-37-3



*Albino Woman with Hand in front of her Eyes,*  
inv. no. NG-2016-37-4



*Ambonese Dancing Warrior in Blue Robe,*  
inv. no. NG-2016-37-5



*Moorish Woman with Baby in Arms and Aubergine,*  
inv. no. NG-2016-37-6



*Chinese Artisan with Parasol and Razor,*  
inv. no. NG-2016-37-7



*Malagasy Warrior with Assegai and Shield,*  
inv. no. NG-2016-37-8



*African Woman with Child and Tree Trunk,*  
inv. no. NG-2016-37-9



*African Musician with Calabash, inv. no. NG-2016-37-10*



*African Woman with Tambourine, inv. no. NG-2016-37-11*



*Khoikhoi Woman with Baby on her Back,  
inv. no. NG-2016-37-12*



*Khoikhoi Man with Assegai, inv. no. NG-2016-37-13*



*Woman with Child and Food Cover*, inv. no. NG-2016-37-1



*A Persian*, inv. no. NG-2016-37-15



*Warrior from Ternate*, inv. no. NG-2016-37-16



10 ISAAC WALRAVEN (Amsterdam 1686-1765 Amsterdam)

*Three Children Playing with a Bird's Nest*, 1718

Oil on copper, 35 x 31 cm

*Three Children Quarrelling about a Bird's Nest*, 1720

Oil on copper, 35 x 31 cm

In the foreground of the two pendants painted on copper we see three children, posed by Walraven in a garden featuring elements from Classical Antiquity including a gate, an ornamental vase and a river god. In the first scene a girl and boy study a bird's nest containing two baby birds. They appear unaware of the little boy behind them, pointing, half hidden in the shadows. His mischievous look suggests to us that he is planning something. The painter made the sequel to this composition two years later. In the pendant the previous harmonious atmosphere has been shattered. It becomes clear that the naughty boy intended to upset the peaceful scene by making off with the bird's nest. He leaves the girl and boy quarrelling. But every sin has its own punishment, for he looks back as he runs away and one of the birds falls to the ground.

Isaac Walraven was the son of a jeweller from Amsterdam and began his training as a goldsmith's apprentice, with the aim of following in his father's footsteps. He was subsequently apprenticed to the sculptor Johannes Ebbelaar, who trained him in modelling and in whose workshop he practised making jewellery. For a while he worked in his father's business and during that time learned the rules of architecture from Gerard Rademaker. At the age of twenty-four he went on a business trip to Düsseldorf, where he visited the Electoral Gallery, which awakened his interest in painting. Walraven decided to devote himself to painting and learned the tricks of the trade from Rademaker. Like every aspiring painter, he began by copying Old Masters and went on to create chiefly historical compositions. He followed the French academic tradition and was inspired by subjects from classical literature.

Paintings by Walraven are rare – the artist had no need to earn his living by painting and he kept most of his works in his own large collection, which was sold after his death in 1765. The two pendants come from it, as does *The Deathbed of Epaminondas*, which was already in the Rijks-

museum's collection and, until recently, was the only painting by Walraven in a museum collection in the Netherlands. The two pendants are a fine counterpart to the more serious history painting. The use of a light rococo palette gives this depiction of youthful mischief a light-hearted and playful character. The purchase of *Three Children Playing with a Bird's Nest* and *Three Children Quarrelling over a Bird's Nest* allows the Rijksmuseum to present a broader picture of the oeuvre of an artist we know little about, but whose work is certainly worthy of inclusion in a museum.

MMA

LITERATURE:

Roeland van Eynden and Adriaan van der Willigen, *Geschiedenis der vaderlandsche schilderkunst sedert de helft der XVIII eeuw*, vol. 2, Haarlem 1840, p. 21

PROVENANCE:

Sale, Isaac Walraven (1685-1765, Amsterdam), Amsterdam (Hendrik de Winter), 14 October 1765, no. 2, with pendant, no. 3, 400 guilders each, to IJver; ...; sale, Nicolaas Doekscheer (baptized Amsterdam 1706-1789 Amsterdam), Amsterdam (Philippus van der Schley et al.), 9 September 1789, with pendant, no. 55, 305 guilders, to Reyers; sale Amsterdam, 16 June 1800, no. 18, 50 guilders, with pendant, no. 19, 45 guilders, to Rijers; ...; collection Willem Jacob Baron Huyssen van Kattendyke (1758-1826), The Hague; his great grandson Johan Willem Frederik Ridder Huyssen van Kattendyke (1844-1903), The Hague; his daughter Henriette Susanna Baroness Schimmelpenninck van der Oye, née Huyssen van Kattendyke (1882-1956) (on loan to the Centraal Museum, Utrecht, 1933); by descent to Clara A. van Beeck Calkoen; purchased and partial gift of Clara van Beeck Calkoen, to the museum, Amsterdam, 2016

(SK-A-5035 and 36).



## II ANONYMOUS IVORY CARVER

*Figure of a Maha Modliaar*

Sri Lanka, c. 1750-1800

Ivory, remnants of pigment and gilding, h. 22 cm

This finely-carved ivory figurine of a man wears a *tuppottiya*, a long cloth worn wound around the waist and legs several times, under a long European coat with a row of buttons running down the whole length of the front. From right to left over this coat he wears a flat sash with a flower motif. This costume is typical of the western coastal region of Ceylon. The man wears his hair pulled straight back into a kind of knot at the back of his head. He has a cloth wound around the fingers of his right hand. The position of his left hand suggests that he was holding something in that hand too. The ivory figure was originally polychromed. There are still remnants of black and red pigments by the head and remnants of gilding on the *tuppottiya*.

The combination of local and western clothes in which the man is portrayed has to do with his function as an intermediary. The figure represents a *maha modliaar*, a top official who worked for the Dutch East India Company (voc) on the island of Ceylon. The *maha modliaar* was an important link between the Dutch administration and the local population and maintained contacts with the court of the king in Kandy. In the eighteenth century the kingdom of Kandy covered a large part of the interior of Ceylon and was one of the major producers of cinnamon. In 1638 the voc succeeded in reaching an agreement with the king of Kandy about the exclusive rights to this very profitable cinnamon trade. A good relationship with the king was vital in maintaining the voc's monopoly. The *maha modliaar* played a key role in this diplomatic game. He took part in voc missions to the court, received the royal emissaries, handled correspondence with the court and acted as interpreter and translator.

Little is known about the function of these kinds of figurines. We know of similar figures of the king and queen of Kandy (for example AK-RAK-2014-3-1 and 2), other members of the court and likenesses of Buddha. They may have been made as keepsakes for visiting diplomats, or served as propaganda for the royal court. In most cases they are of a type, a representation of the office and not a portrait of a particular person.

Nonetheless the likeness of this figure to the *maha modliaar* Nicolas Dias Abayasinha Amarasekera is striking. This official was in the service of Governor De Graaff from 8 March 1785 until his death in 1794, and was drawn by the clergyman and draughtsman Jan Brandes in 1785 (NG-1985-7-3-124). It was perhaps his long service that prompted the making of the figure.

ESN

## LITERATURE:

Lodewijk Wagenaar, *Cinnamon and Elephants: Sri Lanka and the Netherlands from 1600*, Amsterdam 2016, p. 132

Pauline Lunsingh Scheurleer, 'Uitwisseling van staatsieportretten op Ceylon in 1602', in Lodewijk Wagenaar (ed.), *Aan de overkant. Ontmoetingen in dienst van de voc en wic (1600-1800)*, Leiden 2015

Max de Bruijn and Remco Raben (ed.), *The World of Jan Brandes, 1743-1808: Drawings of a Dutch Traveller in Batavia, Ceylon and Southern Africa*, Amsterdam 2004

## PROVENANCE:

Private collection, France; sale, London (Christie's), 11 October 2013; private collection, United Kingdom; through the mediation of Joost van den Bergh, London, purchased by the museum (inv. no. NG-2016-10).



JAN BRANDES,  
*Reception of  
Envoys from  
King Kandy*  
(detail), 1785-86.  
Watercolour over  
a pencil sketch,  
coloured washes,  
326 x 414 mm.  
Amsterdam,  
Rijksmuseum,  
inv. no.  
NG-1985-7-3-124.



## 12 JAN BRANDES (Bodegraven 1743-1808 Skålsebo)

*Evangelical Lutheran Church in the Town of Batavia in the East Indies, c. 1785*

Pen and black ink, watercolour, 538 x 518 mm

Inscribed, along the bottom: *Afbeelding van de Evangelisch Luthersche Kerk binnen de stad Batavia in Oost Indien ten tyden toen Do. Jan Brandes aldaar het Predik Ampt beklede, namelyk van den 25 January 1779 tot 26 Aug. 1785* (Picture of the Evangelical Lutheran Church in the town of Batavia in the East Indies at the time when Jan Brandes held the post of minister there, namely from 25 January 1779 to 26 Aug. 1785)

The man dressed in black with arms spread in the pulpit below the huge organ is the clergyman Jan Brandes. In 1778 he was appointed minister by the Lutheran community in Batavia. By 1783 Brandes had already asked to be allowed to return home within two years, even though he had actually signed an agreement to work there for fifteen years. The clergyman found life in the tropics harder than he had thought. On his return voyage Brandes called in at Sri Lanka, and spent a year living in the Cape Colony. In 1789 he bought a country estate with a number of tenanted farmhouses in Sweden, the land of his fathers.

During his travels Brandes kept a diary and made hundreds of sketches and watercolours, which remained in the family for almost two hundred years. In 1985 the Rijksmuseum was able to acquire a great many of the loose drawings and two sketchbooks, which gave the museum the greater part of Brandes's oeuvre at a stroke. In 2012, a member of the family donated an important addition to this collection, including a number of large drawings of South Africa. Brandes's work gives a personal view of everyday life in the Dutch colonies.

This new acquisition is also directly linked with Brandes's life story: the clergyman drew himself preaching in the Lutheran Church in Batavia where he was the minister for almost seven years. But the drawing also has a wider historic relevance. It shows the strong hierarchical structure of the colonial community. The most important places in the church, the high pews with blue cushions facing the pulpit, were reserved for the members of the High Government: the governor general and the members of the Council of the Indies. There is only one man sitting there, with his son beside him. The woman in the pew in front of him, which was reserved for the councillors' wives, may be his wife. The most distinguished officers of the Dutch East India Company (voc) went to the Reformed

Church rather than the Lutheran Church, hence this poor attendance. The Lutheran Church was mainly attended by voc employees from the German, Scandinavian and Baltic countries. The women sit in front of the High Government pews. Most of them are dressed in fashionable white and some of them fan themselves to keep cool. Literally at their feet sit their domestic slaves, usually girls from Bali and Sulawesi. The pews to the left of those of the High Government were intended for the higher officials; those on the right for the officers. Ordinary citizens sat either side of the pulpit. The first row was reserved for the members of the church council: they can be identified from their black clothes. The man who just seems to be returning from the pulpit is the lay reader (precentor) and the large figure in the first row – seen from the back – is Brandes's fellow clergyman, Johannes Hooijman. Brandes and Hooijman did not get along, and Hooijman was partly responsible for the very critical reference Brandes was given when he left Batavia in 1785. In this drawing, which was probably made in that same year, there is no sign of the strained relationship and everything appears to be peaceful. Brandes probably wanted to paint a positive picture of his time as a minister in Batavia in this drawing and the caption to it he wrote himself.

JdH

## LITERATURE:

- Mei jet Broers, acquisition no. 3, *The Rijksmuseum Bulletin* 63 (2015), pp. 166-67  
 Max de Bruijn and Remco Raben (eds.), *The World of Jan Brandes 1743-1808: Drawings of a Dutch Traveller in Batavia, Ceylon and Southern Africa*, Zwolle/Amsterdam 2004, pp. 185-88, no. 43 (ill.)



## PROVENANCE:

Collection of the artist; his daughters, Johanna Maria Brandes (1792-1813) and Charlotta Constantia Brandes (1796-1870), Skålsebo; by descent to Erik Kellberg (1883-1960); Brite-Louise Mangs-Kellberg; private collection, Sweden; Tak Master Paintings, Amsterdam; purchased by the museum, 2016 (inv. no. NG-2016-38).

13 FRANZ XAVERIUS STRACKÉ (Dorsten (Westphalia) 5 May 1820-26 March 1898 Baarn)

*Sleeping Beauty*

Arnhem, 1867

White Carrara marble, h. 72, base 57.2 x 39.2 cm

Inscribed, on the rear of the chair back: *F.Stracké invt et sculpt Arnhem 1867*

In 1842, the Berlin artist Ignatius Johannes Stracké settled in Arnhem (Van Daalen 1957, p. 56). He became the progenitor of a small dynasty of sculptors who did much to determine the appearance of Dutch sculpture after 1850. The most talented and original scion of this family of artists was Franz Stracké. His great technical skill enabled him – as one of the very few among the national sculptors – to distance himself from the dominant classicism and adopt the more romantic pictorial trends in sculpture in other countries. He concentrated chiefly on salon sculpture of historical and literary genre scenes in terracotta and marble, characterized by assured compositions and a virtuoso handling of surface texture and detail. In 1869, for instance, he created the first genre figure ever made in the Netherlands: a Neapolitan fisher boy (Van Daalen 1957, p. 61 and fig. 47).

He remained faithful to this type of sculpture all his life, as a terracotta fisher girl (*Two Mothers*) of 1893 demonstrates (BK-2003-23). Shortly before he moved from Arnhem to Amsterdam in 1869, where he would become a lecturer at the Rijks-academie, he made this marble statue of *Sleeping Beauty*, the fairy-tale princess who sleeps for a hundred years after pricking her finger on a spindle cursed by a wicked fairy. Stracké took his subject from the *Kinder- und Hausmärchen* by the Brothers Grimm; with his German background he must have been very familiar with the book. He depicted *Sleeping Beauty* as a sleeping girl in historicizing dress, sitting on a chair in pseudo-Renaissance style. The figure thus represents the literary genre in Stracké's oeuvre, through which he was evidently seeking to connect with foreign developments in his profession (Janson 1980): the Dordrechts Museum has a plaster *Snow White* by him (inv. no. DM/904/S12).

The tale of *Sleeping Beauty* was a popular subject in European painting and printmaking, particularly in the nineteenth-century, but it has seldom been tackled in sculpture. Stracké's statue may actually be one of the earliest known examples. Around 1880, the Berlin sculptor Louis Sussmann-Hellborn (1828-1908) made a larger and even

more detailed version (Bloch and Grzimek 1994, fig. 252). The attraction for sculptors lay, of course, in the challenge of conveying sleep that yet contains the illusion of life, a theme regularly addressed in funerary sculpture, which had been a *topos* in sculpture since Michelangelo's *Night* (Medici Chapel, Florence) (Licht 1980, figs. 102-106; Janson 1985, fig. 208).

FS

LITERATURE:

Peter Bloch and Waldemar Grzimek, *Die Berliner Bildhauerschule im neunzehnten Jahrhundert – Das klassische Berlin*, Berlin 1994

H.W. Janson, *Nineteenth-Century Sculpture*, London 1985

H.W. Janson, 'Historical and Literary Themes', in H.W. Janson and P. Fusco, *The Romantics to Rodin: French Nineteenth-Century Sculpture from North-American Collections*, Los Angeles 1980

Fred Licht, 'Tomb sculpture', in H.W. Janson and P. Fusco, *The Romantics to Rodin: French Nineteenth-Century Sculpture from North-American Collections*, Los Angeles 1980, pp. 96-108

P.K. van Daalen, *Nederlandse beeldhouwers in de negentiende eeuw*, The Hague 1957

PROVENANCE:

? collection of the artist, 1867-98; ...; private collection, Eemnes, c. 1970-2015; Strydhagen gallery, Nijmegen, 2015-16; from whom purchased by the museum, 2016

(inv. no. BK-2016-2).



