



An Amsterdam Notebook Unravelled: Designs for Decorative and Ornamental Objects by Philip Tideman*

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In the collection of the Rijksprentenkabinet, the print room in Amsterdam, there is a notebook that belonged to the Hamburg-born artist Philip Tideman (1657-1705).¹ It contains some autobiographical notes and comments on art theory, but it is chiefly devoted to sketches and notes relating to various commissions the artist undertook between 1694 and 1697 for clients, most of them in Amsterdam. In the space of four years, the artist made notes about more than fifty commissions. They include designs for painted room decorations and title pages, as well as for medals and inkwells, and decorated fans and carriages.

Little research has been done on the book since it was discovered in 1900 and acquired by the Rijksmuseum in 1946. Janno van Tatenhove and Robert-Jan te Rijdt published four articles about a number of the commissions in the book in 1989, 1990 and 1992.² In their 1989 publication *Kunst in kaart*, Freek Heijbroek and Marijn Schapelhouman referred to two designs for a cartouche in Tideman's notebook.³ Peter J. Schoon's article of 1990 discusses the notebook at length and provides a biography of the artist based on quotations from the book and archive research.⁴ As he writes, his publication is an initial step towards a more extensive study of the Amster-

< Detail of fig. 16

dam notebook. The present article consequently explores the as yet unknown aspect of Tideman as a designer of decorative and ornamental objects, and discusses a number of previously unpublished studies in the Amsterdam notebook.

Philip Tideman (1657-1705)

We know very little about Tideman's life. According to Arnold Houbraken (1660-1719), his first biographer, the artist was born in Hamburg to 'respectable parents' in 1657.⁵ They probably belonged to the Dutch community that had been settling in Hamburg since the second half of the sixteenth century for reasons of religious freedom.⁶ Tideman probably learned Dutch there – why, after all, would he have written in his personal notebook in a language that was not his mother tongue? Although his parents would have preferred him to complete his education at the Latin school, he became apprenticed at an early age to the unknown painter Nicolaes Raes. After eight years with Raes, Tideman emerged as an independent painter of history scenes in Hamburg. Around 1678 he moved to Amsterdam, where he found a new teacher. This was Gerard de Lairese (1640-1711), the famous classicist artist and later author of the influential books on art theory *Grondlegginge*

der teekenkonst (Principles of Design) (1701) and *Groot schilderboeck* (Great Book of Painters) (1707).

After his time with De Laïresse, 'he [Tideman] (fortune favouring him) had his hands full with work'.⁷ His teacher, who was hugely popular among the Amsterdam elite, undoubtedly provided him with a large clientele – and yet Tideman's surviving oeuvre is relatively small. We know of a modest number of painted works and a larger number of drawings, including designs for title pages and cartouches on maps, as well as designs for painted room decorations.⁸ In sharp contrast to these detailed and subtly washed drawings, the sketches in the Amsterdam notebook are swift scribbles. The figures are no more than a few strokes of the pen, done in one go, with the occasional line or two to correct an arm or a leg that was a little too thick. At the same time, Tideman paid little attention to the volumes of his figures, so that in a crowded composition individual figures vanish in a jumble of lines and are hard to make out.

Sometimes the scratches are so small that they can only be deciphered with the aid of the artist's notes. This is why the notebook is catalogued as a manuscript, not a sketchbook, in the museum's collection. Tideman filled the greater part of the notebook with detailed descriptions of the artistic commissions he had been awarded, which he often dated and usually illustrated with one or more sketches. The dated commissions are in chronological order, suggesting that the artist kept a systematic record of his work. With the extensive descriptions, the notebook probably served as an *aide-mémoire* intended solely for his own use.⁹ Although it is not always clear whether the artist actually carried out the commissions described in it, it certainly testifies to his great productivity.

Tideman also used the notebook to record all sorts of comments, such as his views on making paints,¹⁰ and to vent his personal frustrations. He wrote, for instance, that he wanted to change his signature, because according to a friend his initials (PT) 'looked just like the word *plompaart* – fatty'.¹¹ That touched a nerve, for the artist had been teased at school because of his weight and because his father thought he was 'too coarse and fat to become a painter'.¹² He also made a rough version or copy of a letter he wrote to his teacher in November 1695, complaining about an angry remark De Laïresse had made during one of his drawing classes.¹³ The master had apparently threatened to stop the lessons if his pupils kept turning up late.

As well as the notebook discussed here, there is a second in folio in the Leiden University Print Room collection,¹⁴ and Tideman probably had other notebooks too. The great-grandson of the artist Jan Tideman (1821-1902) of The Hague reported that Tideman 'left numerous folio sketchbooks under the title of thoughts that came to mind, or something of the kind, with pictures in sepia and Indian ink'.¹⁵ He had seen a number of them with his second cousin Joannes Tideman (1804-1874) of Amsterdam, but they could not be found after his death.¹⁶ Joannes, who was unmarried and childless, may have disposed of the notebooks during his lifetime.¹⁷ Some were probably taken apart.¹⁸ The Amsterdam notebook – which is in quarto, not folio format – survived intact, however, and was acquired by the Antwerp poet and bibliophile Victor Alexis dela Montagne (1854-1915).¹⁹ After his death, his entire library was acquired through the Brussels antiquarian bookseller George Moorthamers by the firm of Martinus Nijhoff in The Hague. The Rijksmuseum purchased the little book from them in 1946.²⁰

Jack of All Trades

There are fifteen commissions relating to Tideman's work as a designer of decorative and ornamental objects in the Amsterdam notebook, including three commissions without sketches. Although examples like this are rare and often little studied, it was not unusual at the end of the seventeenth century for an artist to undertake other, perhaps less lofty commissions. Alongside his work as an engraver and painter, for instance, Romeyn de Hooghe (1645-1708) also made designs for gardens, triumphal arches, stained glass windows for churches, medals, goblets and tapestry cushions.²¹

Tideman's teacher De Laresse also did more mundane work; we know of a design for a chandelier in the theatre in Amsterdam.²² He also made folding screens and chimney boards. During a visit to the print shop run by Nicolaes Visscher II (1648-1702) in Dam Square in 1711, the German scholar and bibliophile Zacharias Conrad von Uffenbach (1638-1734) saw a screen by De Laresse. The decoration depicted the story of Abraham and Sarah, and according to Von Uffenbach it was one of the last works the artist made before he went blind around 1690.²³ This is probably the screen sold as part of Visscher's estate in 1722.²⁴ Houbraken also reported that De Laresse had painted chimney boards when times were hard and he was still living in Utrecht.²⁵

At the end of the seventeenth century his star pupil and colleague Tideman also ran into financial difficulty. In September 1695 he wrote: 'Very often the mind errs in Divine things when our observation fails to see that if we had done this or that, we should have been able to do thus and much more. So I have oftentimes blamed Laresse, believing that if I had had his teaching earlier, I could have done wonderful things; But now I am taught that it can only be expected from the hand of the Lord and his

blessings! For now I can do so much and the same so well, yet I am getting little profit from my work, and must frequently be satisfied with a third or even a fourth part of the previous profit, so it proves sufficient that someone in his simplicity and without learning can be as blessed as another with great learning and great gifts.'²⁶

It is quite likely that it was for this reason that in the period he was using the Amsterdam notebook discussed here Tideman accepted a relatively large number of commissions for decorative and ornamental objects. This trend is illustrative of the changing art market that brought worrying times for many artists in the second half of the seventeenth century. Their traditional clients had less money to spend and new ideas about the design and furnishing of interiors; the result was a drop in the demand for paintings.²⁷ To keep their heads above water, artists had to look beyond their own specialism. The rapid decline in the number of artist painters, who painted history scenes and other highly regarded subjects in Leiden's artistic community after 1648 was matched by an equally swift rise in decorative painters or *kladschilders*.²⁸ These were artists who took on less complex decorative painting, such as shop signs, escutcheons, furniture and carriages. Their ranks may well have included many artist painters who were struggling. There was, after all, no strict dividing line between the work of a decorative painter and that of an artist painter. Painting complicated figurative works was usually the domain of the artist painter, but there are plenty of instances where both types of artists worked on the same decoration project.²⁹ The artist painter often conceived the design and the decorative painter executed it.

Carriages and a Wedding Banner

One of the first commissions Tideman described in the Amsterdam note-

book is a decoration for the carriage belonging to the Amsterdam merchant Adolf Visscher (1644-1701).³⁰ It is not dated but, given the chronological order of the notebook, a date in August or September 1695 would seem likely.³¹ According to the artist's description, the design was of the lovers Venus and Adonis in a chariot drawn by swans and horses. With some difficulty, it is possible to make out a chariot drawn by two swans in the rapidly drawn little sketch in the upper left corner of the page (fig. 1).

Rectangular decorations like this were painted on the rear or door panels of carriages.³² This was usually the work of the decorative painter or *kladschilder*, who undercoated, painted and varnished the carriage, adorning it with decorations inspired by ornament prints.³³ In the case of the commission described here, an artist painter designed the decoration. The client may have wanted a unique design with greater character – it might even have been intended for a bridal coach, a present from Visscher to his daughter. The records reveal that on 29 February 1696, a few months after Tideman noted the commission in his book, the banns were read for Anna Maria Visscher (1669-1750) and Daniel Planck (died 1732).³⁴ A few years later, Tideman was of service to the Visscher family again. This time he designed a



Fig. 1

PHILIP TIDEMAN,
*Design for a Carriage
Decoration with
Venus and Adonis*
(p. 18, detail), c. 1695.
Pen and brown ink.
Amsterdam,
Rijksmuseum,
inv. no. BI-1946-660.

wedding banner – typically the sort of object that would be made by a decoration painter – for the wedding of Johannes Visscher (1668-1718), the client's son, and Kunira van Hoek (died 1728) (fig. 2).³⁵

Alongside the artist painters and *kladschilders*, various craftsmen, including smiths, carpenters and *couturiers* (responsible for the upholstery and decoration of the interior) worked on building the carriage.³⁶ The cost rose commensurately, and a luxurious carriage was the preserve of



Fig. 3

PHILIP TIDEMAN,
*Design for a Carriage
 Decoration with a
 Monogram and the
 Pels and Bouwens
 Family Arms*
 (p. 37, detail), 1696.
 Black chalk.
 Amsterdam,
 Rijksmuseum,
 inv. no. BI-1946-660.



the very wealthiest like Visscher, whose assets were estimated at 140,000 guilders in 1674.³⁷

Andries Pels (1655-1731) of Amsterdam was also able to afford a carriage decorated by Tideman. In May 1696, the artist designed a monogram and four carriage decorations, each depicting one of the elements, for this immensely rich merchant and banker.³⁸ Although he described the designs with the four elements in detail, he only made a sketch of the decoration with the monogram. On either side he drew two figures, which according to his notes were women and children holding the coats of arms of Pels and his wife Angenita Bouwens (1660-1749) (fig. 3). In 1742 Angenita, who survived her husband by almost twenty years, was taxed as the richest resident of Amsterdam, with an annual income of 60,000 guilders. Among her possessions was a coach and four horses; the carriage may well have had decorations by Tideman.³⁹

Screens

In September 1695 Tideman made a number of sketches 'to put into a

screen for Mr Heromans'.⁴⁰ This may be the Amsterdam frame maker Pieter Heromans (1629/1630-1709) for whom Tideman probably also designed an overmantel painting⁴¹ in the same year, followed in 1696 by an illusionistic painted room decoration.⁴² In February 1696, this Heromans bought a house on Singel and consequently had plenty of reason to hire a painter to decorate his house during this period.⁴³ There may even have been a practical understanding or relationship of trust between client and artist, which would explain why Heromans called upon Tideman's services on a number of occasions.

The sketches on page 18v are of a standing gentleman and a company – two ladies and one gentleman – drinking tea (fig. 4). In a swift composition sketch Tideman set out the overall placement of the figures, indicating the position of a summer house on the left and a vista on the right. On the next page the artist sketched two more figures: a seated lady and a boy with a spinning top. Tideman wrote that the owner had rejected the boy with the top because

< Fig. 2

PHILIP TIDEMAN,
*Wedding Banner
 with the Names of
 Johannes Visscher
 and Kunira van Hoek,*
 1699.
 Pen and grey ink,
 grey wash, over red
 chalk, 168 x 442 mm.
 Amsterdam,
 Rijksmuseum, inv. no.
 RP-T-1884-A-416.

'the maid would complain about playing with a top on the marble floor'.⁴⁴ The artist also drew the interior of the summer house. Through the windows, he wrote, it would be possible to see 'fine trees and part of the garden'.⁴⁵ In short, an ideal spot for a gathering to take tea.

It appears from Tideman's notes that the design may have been intended for a folding screen. At a later stage – possibly after he had shown it to the

client – Tideman noted that his design proved not to be ideal, because 'one leaf of the screen had been left entirely without pictures, which although it looked well enough as a whole or as regards the general composition, when seen thus and then so, then wholly then half open, it could not look attractive'.⁴⁶ The primary function of a screen in the seventeenth century was to provide protection against draughts, but they were also used to hide clutter

Fig. 4
PHILIP TIDEMAN,
Various Studies for
a Folding Screen,
including a Company
Taking Tea (p. 18v),
1695.
Pen and brown ink.
Amsterdam,
Rijksmuseum,
inv. no. BI-1946-660.





Fig. 5

PHILIP TIDEMAN,
*Design for a Folding
Screen with Five Figures*
(p. 36v, detail), 1696.
Black chalk.
Amsterdam,
Rijksmuseum,
inv. no. BI-1946-660.

or conceal intimate moments.⁴⁷ They were often placed in the lying-in room or nursery.

A few months later, in June 1696, Tideman made another note about the screen for Heromans.⁴⁸ It is a detailed description of the tea party, composed of two or three ladies drinking tea and two standing figures, one of whom is just entering and 'laughing out loud, while somebody in the company tells him what they are arguing about'.⁴⁹ The artist illustrated his note with a quick sketch in black chalk, on which he drew a grid dividing it into seven equal fields (fig. 5). He may have been indicating where the six folds in the screen would come.

The Rijksmuseum has a finished drawing by Tideman of a similar scene in which fashionably dressed ladies and a gentleman sit around a tea table (fig. 6).⁵⁰ The man standing in the centre of the composition, leaning forward, resembles the sketch in the notebook.⁵¹ He turns to the seated woman on his right, who gestures to the women engrossed in conversation on the other side of the table. This is the only part of the composition that seems to correspond with Tideman's description in the notebook.⁵² The background, the two servants on either side of the scene and the dogs are elements that are not described in the notebook.

Fig. 6

PHILIP TIDEMAN,
*Company Taking
Tea in an Interior*,
c. 1695-1705.
Pen and brown ink,
grey wash,
228 x 492 mm.
Amsterdam,
Rijksmuseum,
inv. no. RP-T-00-385.



Window Screens, Chimney Boards and Tea Tables

At the end of the seventeenth century, under the influence of De Lairese and Daniel Marot (1661-1752), folding screens, window screens and chimney boards became part of the interior designed as a total concept.⁵³ Paintings and sculpture, woodcarvings, stucco decorations, furniture and upholstery were coordinated. For an unnamed client, for instance, Tideman was asked 'to paint two pictures on raw linen to cover the windows'.⁵⁴ These were probably designs for window screens, also known as *sassinettes*.⁵⁵ In the seventeenth century, these frameworks covered with translucent fabric were placed in front of windows to keep out draughts and bright sunlight, and to baffle prying eyes.

Window screens could be covered with silk, paper or, as Tideman described, with 'raw', unfinished linen. The fabric was still absorbent, so the paint sank into it and the painted scene remained translucent.⁵⁶ In his notebook the artist sketched the windows to which the screen was to be fitted,

with over the right-hand window a drawing of a standing figure with arms raised (fig. 7). It is the personification of Theory, drawn exactly in accordance with Cesare Ripa's description in his *Iconologia*: 'A young Woman looking upward ... Both hands clasped together: an open pair of Compasses over her head, which is turned upside down, nobly clad in Sky-blue.'⁵⁷ Tideman did not make a sketch for the screen of the left-hand window.

Tideman's decorative work for interiors also included designs for chimney boards. In September 1696, for instance, he designed for Gerrit Jansz van der Post⁵⁸ (dates unknown) a composition 'inside the hearth, to be painted in a grey colour', for which he sketched two designs (fig. 8).⁵⁹ One shows Pallas Athene seated at a table with children and genies at her right hand, holding a large escutcheon. Tideman noted that this could be the coat of arms of the House of Orange, 'or of someone that one wished to honour, or the arms of Burgomaster Hudde or Witsen, as fathers of the city and lovers of wisdom, and patrons of

Fig. 7

PHILIP TIDEMAN,
*Design for a Window
Screen with the Figure
of Theory* (p. 48v,
detail), c. 1696.
Pen and brown ink.
Amsterdam,
Rijksmuseum,
inv. no. BI-1946-660.



Fig. 8

PHILIP TIDEMAN,
*Designs for a Chimney
 Board with Pallas
 Athene* (p. 53), 1696.
 Pen and brown ink.
 Amsterdam,
 Rijksmuseum,
 inv. no. BI-1946-660.



good arts and sciences'.⁶⁰ He probably meant Burgomaster Johannes Hudde (1628-1704) and Nicolaes Witsen (1641-1717). In the second sketch, Tideman changed the composition, placing Pallas Athene in the middle of the scene. She turns to the seated figure on her left – according to Tideman's description it is the artist at his work table. Around this he drew a decorative rectangular border, possibly that of the fireplace opening in which the screen would be placed.

In June 1697, Tideman designed a chimney board for his client Adolf Visscher (fig. 9).⁶¹ According to the artist's notes it depicted a 'Simulacrum Pallidi', a gold statue of Pallas Athene on a silver pedestal.⁶² On page 72v Tideman made two sketches, one of the pedestal with a smoking bowl on it, and one with Pallas Athene. On the next page he worked out the details of the statue and placed it in front of a background with a decorated parapet and four Pisani marble



< Fig. 9

PHILIP TIDEMAN,
*Designs for a Chimney
 Board with Pallas
 Athene* (p. 73), 1696.
 Pen and brown ink.
 Amsterdam,
 Rijksmuseum,
 inv. no. BI-1946-660.



Fig. 10

PHILIP TIDEMAN,
Designs for Tea Tables
 (p. 53v, detail), c. 1696.
 Pen and brown ink.
 Amsterdam,
 Rijksmuseum,
 inv. no. BI-1946-660.

pilasters. He also sketched in floor tiles so that when the chimney board was placed in the hearth it would have had a *trompe l'oeil* effect. In the summer months, when there was no fire in the grate, decorative boards like this concealed the empty hearth.⁶³

Elsewhere in the notebook Tideman made three designs for the decoration of 'tea trays' (fig. 10).⁶⁴ He probably meant the often elaborately decorated round or oval tops of tea tables, on which tea could be served.⁶⁵ From the end of the seventeenth century onwards – when tea drinking became customary among many classes of society – large numbers of these table tops were made by joiners.⁶⁶ They often used soft woods like walnut and the cheaper coniferous wood, which meant that their products always had to be painted. This work was often contracted out to decorative painters or *kladschilders* who specialized in decorating furniture.⁶⁷ The decoration often incorporated floral motifs, as we see in Tideman's sketches. Two of the three designs have a wreath of flowers – one containing a group of figures, the other a bowl of fruit. The third table top was decorated with a tea caddy, on which he drew a garland of flowers.

We do not know for whom Tideman made these designs.

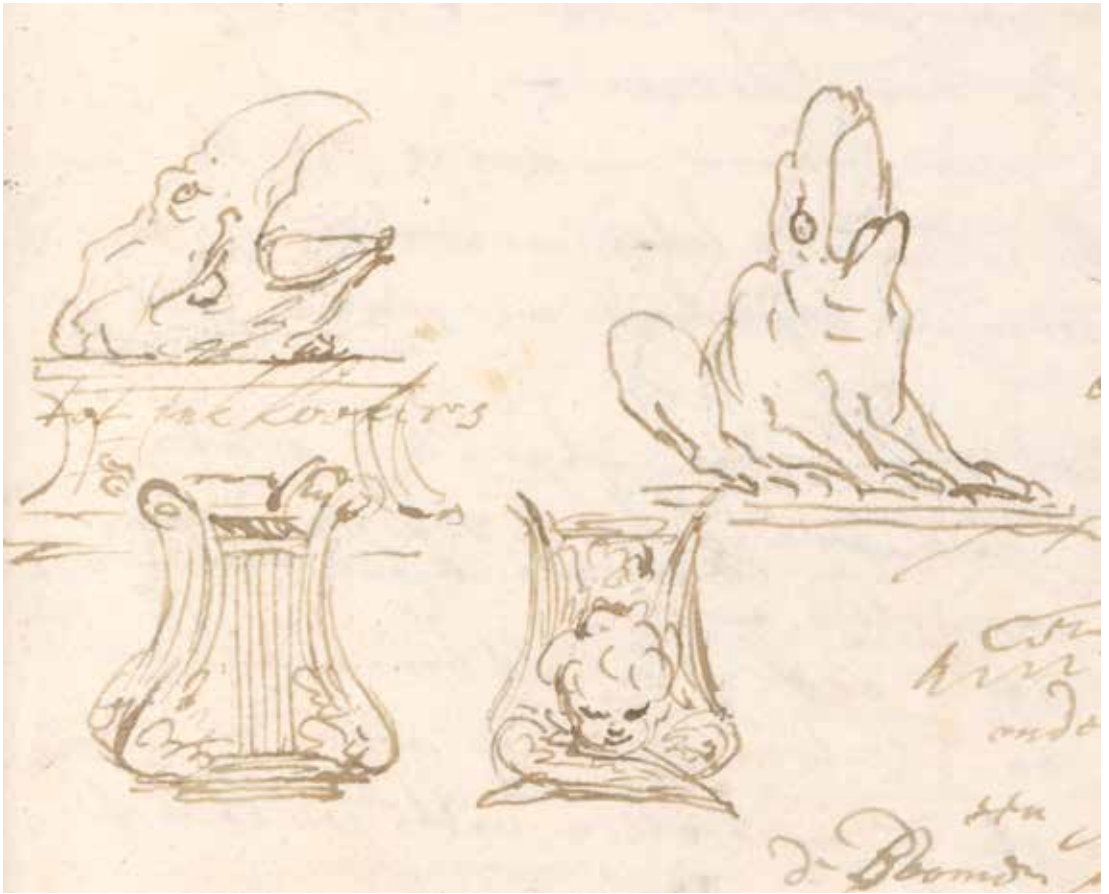
Playing Cards and Inkwells

Tideman really was a jack of all trades. On page 21v of the notebook, he wrote that he had been asked by an unnamed client to design 'a pack of cards consisting of 52 figures of fools'.⁶⁸ He sketched three cards: an ace of spades, an ace of hearts and one of the clubs (fig. 11). Although the little drawings are simple,

Fig. 11

PHILIP TIDEMAN,
*Designs for Playing
 Cards* (p. 21v, detail),
 c. 1695.
 Pen and brown ink.
 Amsterdam,
 Rijksmuseum,
 inv. no. BI-1946-660.





the artist gave the figures complex poses. The figure of the ace of hearts, for instance, was drawn in *contrapposto*, with the upper part of the body twisted to the left. Tideman noted about the designs for the cards: 'I showed the knaves with bad proportions and simple movement, therefore I did not judge this right and proper for the aces (as the owner stated), but rather chose to make them fools with good proportions and carefree movements.'⁶⁹

Packs of cards with comic figures – often inspired by the characters of the *Commedia dell'arte* – came into fashion at the end of the seventeenth century. Tideman's little sketches, for instance, are similar to the carnival figures in a pack of cards published around 1690 with the monogram SH.⁷⁰ The figures' dynamic poses and the

striking shields showing the suits of the aces tally with the artist's design. Another pack of cards, this one published by Antoni de Winter (1653-after 1707) around 1698, likewise bears a resemblance to Tideman's design.⁷¹ We do not know of a pack with engravings of the artist's designs.

Even more curious than Tideman's playing cards are his four small drawings of inkwells (fig. 12).⁷² He sketched a design in the form of a frog, viewed from the side. The creature's mouth is open, creating a well in which the ink could be put. He also drew a fearsome-looking animal head with gaping maw, possibly a griffin, standing on a base. Bronze inkwells and other utensils in the shape of frogs or grotesques had been made in large numbers in Padua since the mid-fif-

Fig. 12
PHILIP TIDEMAN,
Designs for Inkwells
(p. 40, detail), c. 1696.
Pen and brown ink.
Amsterdam,
Rijksmuseum,
inv. no. BI-1946-660.

teenth century.⁷³ In the Low Countries, the Zwolle sculptor and silversmith Arent van Bolten (c. 1573-before 1633) made similar sculptures in bronze at the beginning of the seventeenth century.⁷⁴ Tideman had undoubtedly seen such pieces, and designed these two inkwells in the same tradition. The other two sketches are probably designs for inkwells in the shape of a lyre and a seraph.

Inkstands came in all shapes and sizes. They were made of lead, glass and terracotta, and from more valuable materials such as bronze and silver. Although their primary function was a practical one, they were also made as works of art that, displayed on the desk in a study, reflected the owner's taste and erudition.⁷⁵ We do not know who Tideman designed these objects for, and it is quite possible that he made them on his own initiative.

Fans

Tideman's repertoire also included designs for fans. Thanks to a recommendation by 'Monsieur ten Kate', possibly the then young art collector Lambert ten Kate (1674-1731), in the summer of 1696 he was commissioned to design a fan.⁷⁶ The client is unknown, but Tideman wrote of him: 'The one

who gave me the concept said that it was to be a homage to his sister, but I took him to be a lover'.⁷⁷ Tideman was very unhappy about this commission. He wrote that it was 'a mistake' that the client had not given him the right information. As an artist he needed to know for whom the design was intended, because 'the art of composition and the use of symbols are not like a parrot who has to repeat what was said to him'.⁷⁸

Alongside his notes Tideman made three drawings, one for the front of the fan, and two for the back (figs. 13-15). The first sketch, on the left of the page, shows the front of the fan with three different scenes. The virtues Hope, Faith and Love appear on the left, balanced by a group of five or six other virtues on the right. In the centre, the artist sketched the personification of Fame, flanked by children scattering palms and flowers. Although Tideman was not completely satisfied with the design, he wrote: 'thus it appeared to be a properly spiritual fan'.⁷⁹ By this he probably meant that the fan would be suitable for taking to church. In the seventeenth and eighteenth centuries, a woman could not go to church without a fan since she was obliged to cover her face during the prayers.⁸⁰



Fig. 13

PHILIP TIDEMAN,
*Design for a Fan Leaf
with the Seven Virtues*
(p. 39, detail), c. 1696.
Pen and brown ink.
Amsterdam,
Rijksmuseum,
inv. no. BI-1946-66o.



Fig. 14

PHILIP TIDEMAN,
*Design for a Fan Leaf
 with Zephyr and Flora*
 (p. 39v, detail), c. 1696.
 Pen and brown ink.
 Amsterdam,
 Rijksmuseum,
 inv. no. BI-1946-660.

There were limits to piety, though, for on the back of the fan the client wanted a less 'spiritual', rather risqué image: a picture of a country estate with Zephyr pursuing his beloved Flora. In this myth, taken from *Fasti* by the Roman poet Ovid (43 BC-AD 18), Zephyr, the god of the west wind, fell in love with the nymph Chloris. He raped her, but repented immediately and made her his bride, whereupon she was transformed into Flora, the goddess of spring.⁸¹ The depiction of this myth on the back of the fan, the side that the woman would see, could be an allusion to the secret love between the client and his mistress, for whom the fan was probably intended.⁸²

Tideman made two designs for the back. In the first he sketched a bird's eye view of the country estate, noting that it was probably the estate of 'the parents of the beloved maid',⁸³ which had to include, among other things, an orchard, a vegetable garden, summer houses and a flower garden. He drew Zephyr and Flora above the scene, floating on a cloud. In this he departed from the client's wishes, because the figures would be almost invisible were they to be on the ground. The second design features a strictly classical garden view in which Tideman stressed the symmetry and the architectural elements, such as the grand flight of steps in the centre. The figures of Zephyr and Flora are missing.

Fig. 15

PHILIP TIDEMAN,
*Design for a Fan Leaf
 with a Classical
 Garden View* (p. 40,
 detail), c. 1696.
 Pen and brown ink.
 Amsterdam,
 Rijksmuseum,
 inv. no. BI-1946-660.



Tideman's designs were probably meant for a folding fan, one of the commonest types in the Netherlands from the second half of the seventeenth century onwards. The folding fan consists of a frame or 'monture', to which a semi-circular folding leaf of vellum, paper or fabric is attached. They were made by fan makers, who worked with ivory carvers, gilders and sometimes artists.⁸⁴

Medals

Midway through the notebook, Tideman used a number of pages for sketches without any accompanying notes.⁸⁵ They are not dated and do not tally in any way with the chronological order of the commissions described earlier in the notebook. On two pages, for instance, he sketched a total of seventeen studies of Neptune in various poses (figs. 16-17).⁸⁶ He worked the most successful of these up into a

Fig. 16

PHILIP TIDEMAN,
*Medal Design with
Various Studies of
Neptune* (p. 61v), 1696.
Pen and brown ink.
Amsterdam,
Rijksmuseum,
inv. no. BI-1946-660.





< Fig. 17

PHILIP TIDEMAN,
*Various Studies of
 Neptune* (p. 62), 1696.
 Pen and brown ink.
 Amsterdam,
 Rijksmuseum,
 inv. no. BI-1946-660.

medal design, indicating the position of the inscription in the upper border. There can be no doubt that a final version of this sketch, now lost, was the design for the medal awarded to the Amsterdam militia companies for quelling the Undertakers' Riot in 1696 (fig. 18). On the obverse of the medal, Neptune stands in his chariot with a trident in his left hand. With his right he stills the wind and calms the raging sea. The inscription, taken from the Aeneid, reads: 'motos praestat componere fluctus' (it is fit to assuage the tumultuous waves).⁸⁷

A great deal is known about the riot and the history of this medal.⁸⁸ The tumult resulted from disagreement about the States of Holland's proposals to change the existing rules for funerals and increase taxes on marriages and burials. On 31 January 1696, the day the new rules were due to come into force, there was unrest in the city. Undertakers who felt victimized and – incited by them – the poor residents of the city protested in Dam Square and then ran amok, plundering along the canals. The militia responded with considerable force, but it was not until the following day that they succeeded in putting down the riot and restoring order.

A few months later, the city fathers decided to reward the heroic action of the civic guards with a medal.⁸⁹

There was a proposal to have medals of three different sizes struck by four leading Amsterdam medallists: Reinier Arondeaux (c. 1655-1727), Johannes Boskam (active c. 1687-1709), Jacobus van Dishoecke (1650-1723) and Jan Luder (active c. 1680-1710). The name of the designer was unknown until now, but thanks to the identification of the sketches in the Amsterdam notebook, we can be sure that it was Tideman. Although the medals do differ, each of the four medallists based their work on Tideman's design. Even the floating nest of the halcyon, a Greek mythological symbol for peace, was copied by all of them. A few pages further on, the artist sketched two different designs, commissioned by Arondeaux, for a commemorative marriage medal for 'Mr van Hoek'.⁹⁰ Medals like these, often struck in gold, silver or bronze, were given to family and friends as a memento of the joyful day.⁹¹ This commission, unlike the sheets of individual sketches described above, is back in the notebook's more or less chronological order and can be dated to late 1696 or early 1697. The medal was most probably struck to commemorate the marriage of Jacob van Hoek (1670-1718), the nephew of Christiaan van Hoek (1643-1710), for whom Tideman painted some history scenes in 1696 for Ouderhoek, his estate near Nieuwersluis on the River Vecht. The estate no longer exists.⁹² The records reveal that Jacob gave notice of his marriage to Sara de Vogel (died 1733) on 13 April 1697.⁹³ It was not the first time this wealthy Mennonite family had had a medal struck to commemorate a marriage. In 1693, a medal was struck to mark the silver wedding anniversary of Adriaan van Hoek (1638-1703) and Cornelia Bierens (1649-1719), Jacob's parents.⁹⁴ We do not know whether Tideman also supplied the design for this medal.

Tideman sketched two designs for Jacob van Hoek's marriage medal, for

Fig. 18

REINIER ARONDEAUX
 AFTER
 PHILIP TIDEMAN,
*Quelling the
 Undertakers' Riot in
 Amsterdam, Medal
 Honouring the Armed
 Citizenry*, 1696.
 Silver medal,
 diam. 6 cm.
 Amsterdam,
 Rijksmuseum, inv. no.
 NG-VG-1-1692; gift
 of J.M. van Gelder-
 Nijhoff.



Fig. 19

PHILIP TIDEMAN,
*Medal Design with Venus
 and Mercury* (p. 69v, detail),
 c. 1696-97.
 Pen and brown ink.
 Amsterdam, Rijksmuseum,
 inv. no. BI-1946-660.



Fig. 20

PHILIP TIDEMAN,
*Medal Design with a
 Burning Altar* (p. 69v, detail),
 c. 1696-97.
 Pen and brown ink.
 Amsterdam, Rijksmuseum,
 inv. no. BI-1946-660.



Fig. 21

PHILIP TIDEMAN,
*Medal Design with
 Two Lovers* (p. 70, detail),
 c. 1696-97.
 Pen and brown ink.
 Amsterdam, Rijksmuseum,
 inv. no. BI-1946-660.



Fig. 22

PHILIP TIDEMAN,
*Medal Design with Cupid in
 a Garden with Lilies* (p. 70,
 detail), c. 1696-97.
 Pen and brown ink.
 Amsterdam, Rijksmuseum,
 inv. no. BI-1946-660.

the obverse and the reverse (figs. 19-22). The little sketches on page 69v are for the reverse of the medal, with space in the centre for an inscription.⁹⁵ In the first design, 'an immovable square on which the names of these lovers are written inside a circle of palms', is flanked by Mercury and Venus.⁹⁶ According to Tideman's annotation, the gods were accompanied by genies scattering flowers and apples. The second design was the common motif of a burning altar, an allusion to the eternally burning love of the bride and groom.

The designs for the obverse of the medal, which Tideman drew on the next page, were inspired by the love symbolism of the Biblical Song of Songs and the emblems of Pierio Valeriano Bolzani (1477-1558) and Cesare Ripa (1560-1622). The first design, marked 'A' in the notebook, shows the two lovers holding out their hands with a burning heart between them. The gods Mercury and Venus appear again in the background with two palm trees growing towards one another, a symbol of marital love.⁹⁷ Design B shows a field full of lilies with Cupid, and is derived directly from the Song of Songs: 'I am my beloved's and my beloved is mine: he feedeth among the lilies.'⁹⁸

Tideman's notes reveal that he was not the only artist Arondeaux approached for this commission. Romeyn de Hooghe of Haarlem also sketched a design for the medal, with the goddess Venus in her chariot with Hymenaeus, the god of marriage, on her left.⁹⁹ Tideman probably saw his competitor's design and description, and jotted it down in his notebook (fig. 23). A few pages further on, Tideman drew another design for a medal by the Haarlem artist (fig. 24).¹⁰⁰ It is the personification of Time, addressing Cupid on his right with upraised hand. Behind him are the Three Graces, and his attributes, a clock and an hour glass, lie on the



Fig. 23
PHILIP TIDEMAN
AFTER ROMEYN
DE HOOGHE,
*Medal Design with
Venus in her Chariot*
(p. 70v, detail),
c. 1696-97.
Pen and brown ink.
Amsterdam,
Rijksmuseum,
inv. no. BI-1946-66o.

Fig. 24
PHILIP TIDEMAN
AFTER ROMEYN
DE HOOGHE,
*Medal Design with
the Three Graces and
Time* (p. 72, detail),
c. 1696-97.
Pen and brown ink.
Amsterdam,
Rijksmuseum,
inv. no. BI-1946-66o.





Fig. 25
PHILIP TIDEMAN,
*Medal Design with the
Three Graces and
Time* (p. 72, detail),
c. 1696-97.
Pen and brown ink.
Amsterdam,
Rijksmuseum,
inv. no. BI-1946-660.

ground at his feet. Beside the sketch Tideman also noted the mottos De Hooghe had supplied with the design, from which the client could choose. Some of them he had 'not been able to read properly' and could therefore not transcribe into his notebook, but they were all very clearly about love.¹⁰¹ It is consequently quite possible that this design, too, can be linked to the marriage medal for Jacob van Hoek.

Tideman then commented on De Hooghe's design and tried to come up with a better proposal. He made two sketches of the same composition, moving the Three Graces from De Hooghe's background and giving them a more prominent position in the centre (figs. 25-26). He coloured in one of the sketches with wash to show the relief of the medal as clearly as possible.

He also suggested other mottos because he felt De Hooghe's were not sufficiently apt. Regrettably, Tideman lost out. At the end of the page he wrote: 'because the nudity of the Graces is too obvious in these [designs] they were not chosen, and I had to follow Romein de Hooghe's'.¹⁰²

In Conclusion

And finally there are the commissions for decorative and ornamental objects that Tideman recorded in his notebook without an accompanying drawing. Around 1695 the artist described a decoration 'to be carved on scissors'.¹⁰³ Tideman had presumably been asked to design a decoration for the handles.¹⁰⁴ In the same year he described a design for a fan, with a masquerade of carriages and people tilting at the

ring.¹⁰⁵ A few pages later Tideman recorded another commission to design a fan.¹⁰⁶ The client, probably the Lambert ten Kate we have already encountered, asked the artist to work from a sketched example by the French artist Raymond Lafage (1656-1690), who also designed fans.¹⁰⁷ Tideman wrote that he did not like the model that had been chosen, because 'this composition was entirely unsuited to painting on a fan'.¹⁰⁸

Tideman's detailed descriptions and personal comments make the Amsterdam notebook an extraordinary and rare document. It confirms the versatile character of the artist, who at the end of the seventeenth century responded to the changed art market

and undertook commissions of all kinds to earn his living. Between 1694 and 1697 Tideman took on large, prestigious room decorations and commissions for small decorative and ornamental objects. It does not appear from the notebook that the artist executed these rather less exalted commissions in a different, less creative way than his designs for ceiling or overmantel paintings. On the contrary, Tideman even sought some form of autonomy. With this attitude – or perhaps because his pride would not permit it – he did not slavishly follow his clients' specific wishes and preferences. The artist regarded his designs for fans, screens and carriage decorations as unique works of art.

Fig. 26

PHILIP TIDEMAN,
*Medal Design with
the Three Graces and
Time* (p. 72, detail),
1697.
Pen and brown ink.
Amsterdam,
Rijksmuseum,
inv. no. BI-1946-660.



NOTES

- * The full notebook will be described in the forthcoming Rijksmuseum collection catalogue of drawings by artists born between 1651 and 1675. I owe a debt of gratitude to Robert-Jan te Rijdt, curator of drawings at the Rijksmuseum, for his assistance in writing this article.
- 1 Amsterdam, Rijksmuseum, inv. no. BI-1946-660 (pen and brown ink, black chalk, 214 x 178 mm). The book contains eighty pages (without watermark) and is in its original parchment binding covered in marbled paper. Written on the flyleaf, in a later hand, in pen and black ink: 'Philiph. Tidemann 1690/ Amsterdam.' Hereafter in notes referred to as Tideman 1694-97.
 - 2 Janno van Tatenhove, 'Notities over tekeningen van Philip Tideman (1)', *Delineavit et Sculptis* 1 (1989), pp. 7-15; Janno van Tatenhove, 'Notities over tekeningen van Philip Tideman (2)', *Delineavit et Sculptis* 2 (1989), pp. 26-31; Janno van Tatenhove, 'Notities over tekeningen van Philip Tideman (3)', *Delineavit et Sculptis* 3 (1990), pp. 16-23; Janno van Tatenhove, 'Philip Tideman', *Delineavit et Sculptis* 4 (1990), p. 34.
 - 3 J.F. Heijbroek and Marijn Schapelhouman, *Kunst in kaart. Decoratieve aspecten van de cartografie*, Utrecht 1989, pp. 89-92.
 - 4 Peter J. Schoon, 'Een notitieboekje van Philip Tiedeman (1657-1705). Leven en werk van een zeventiende-eeuwse Amsterdamse kunstenaar', *Oud Holland* 104 (1990), pp. 31-46.
 - 5 'deugdelyke ouders'; Arnold Houbraken, *De Grootte Schouburgh Der Nederlandsche Konstschilders en Schilderessen*, 3 vols., Amsterdam 1718-21, vol. 3, 1721, p. 368. Consulted on www.dbnl.nl on 15 September 2015. Houbraken reported that Tideman was born 'on 22 December in the year 1657' ('in 't jaar 1657 op den 22 van Wintermaand'), but according to Jan Tideman, a descendant of the artist, his actual date of birth was 22 September 1657. See J. Tideman, 'Onuitgegeven brief van Gerard de Lairesse', *Archief voor Nederlandse kunstgeschiedenis. Bijengebracht door F.O.D. Obreen*, 7 vols., Rotterdam 1877-90, vol. 4, 1881-82, p. 225.
 - 6 Paul Knolle, 'Duitse schilders in de Hollandsche school. Hun komst, verblijf en reputatie 1680-1820', *De achttiende eeuw* 40 (2008), p. 38.
 - 7 'kreeg hy [Tideman] ('t geluk hem gunstig zynde) de handen vol werk'; Houbraken 1718-21 (note 5), pp. 368-69.
 - 8 One of his earliest known works dates from 1688, the year the artist's name appeared in the register of members of the Amsterdam Guild of St Luke. See Schoon 1990 (note 4), p. 34; Van Tatenhove 1989 (note 2), pp. 10-11, fig. 3.
 - 9 Schoon 1990 (note 4), p. 42.
 - 10 Tideman 1694-97 (note 1), p. 60v.
 - 11 'nett het woort plompaart vertoonden'; *ibid.*, p. 77v.
 - 12 'te grof en plomp agte om een schilder te worden'; *ibid.*
 - 13 *Ibid.*, pp. 19v-20.
 - 14 Leiden, University Print Room, inv. no. AW 907 (pen and brown ink, grey wash, over black chalk, 320 x 205 mm). This notebook covers the 1703-05 period and was attributed to Arnold Houbraken (1660-1719) until 1977. The drawings in the Leiden notebook are more worked out and finished than those in the one in Amsterdam. See Heleen Froger, *Het Liber Veritatis van Philip Tideman*, Leiden 1977 (unpubl. thesis Leiden University).
 - 15 'talrijke schetsboeken in folio heeft nagelaten onder den titel van invallende gedachten, of zoo iets, met voorstellingen in sepia en oost-indische inkt'; Tideman 1881-82 (note 5), p. 226. Although the author's forename is not mentioned, this 'J. Tideman te 's-Gravenhage' is most probably Jan Tideman (1821-1901), who had a degree in philosophy and literature and was the senior official at the Koninklijke Bibliotheek in The Hague. See *Nederland's Patriciaat. Genealogieën van bekende geslachten*, 94- vols., The Hague 1910-, vol. 76, 1992, p. 347.
 - 16 Tideman 1881-82 (note 5), p. 226. The 'J. Tideman, te Amsterdam' mentioned in this article was most probably Joannes Tideman (1804-1874), a broker in Amsterdam and Philip Tideman's oldest great-great-grandchild. See *Nederland's Patriciaat* 1992 (note 15), p. 332. It is highly likely that the notebooks came into his hands by direct descent. He must also have had a good relationship with Jan Tideman, given that he was the only member of the family to attend his wedding in 1863. See The Hague City Archives, 's-Gravenhage Marriages 1863, deed 472.

- 17 See for example: sale, Pieter Nicolaas Arntzenius (1745-99, Amsterdam) et al., *The Hague* (M. Nijhoff), 19 (23) October 1857 *sqq.*, no. 1 ('Schetsboek van den schilder Philip Tideman. 70 bladen met fraai gecomponeerde en geteekende schetsen, vol. met de pen, deels met O.I. inkt. 1 hr. bd. folio.' (Sketchbook of the painter Philip Tideman. 70 sheets of finely composed and drawn sketches, finished with the pen, partly with Indian ink. 1 half bound leather folio.)). With thanks to Robert-Jan te Rijdt.
- 18 We know of a number of separate drawings, done in the same style as those in the Leiden notebook and annotated by the artist, which probably came from the other notebooks that were taken to pieces and lost in the nineteenth century. See for example Tatenhove 1989 (note 2), p. 11.
- 19 It has his *ex-libris* and he wrote about it. See Victor Alexis dela Montagne, 'Philips Tideman en Gerard de Lairese', *Amsterdamsch jaarboekje voor geschiedenis en letteren* (1900), pp. 17-28.
- 20 Piet J. Buijnsters, *Geschiedenis van antiquariaat en bibliofilie in België 1830-2012*, Nijmegen 2013, p. 124.
- 21 See Dirk Jan Biemond, 'Geestige vindingen en rijke ordonnantiën. Bokalen en tapijtkussens', in Henk van Nierop et al. (eds.), *Romeyn de Hooghe. De verbeelding van de late Gouden Eeuw*, Zwolle 2008, pp. 244-57.
- 22 Amsterdam, Rijksmuseum, inv. no. RP-T-1927-10 (pen and brown ink, brown wash, over red chalk, 537 x 375 mm). See www.rijksmuseum.nl.
- 23 Zacharias Conrad von Uffenbach, *Merkwürdige Reisen durch Niedersachsen, Holland und Engelland*, 3 vols., Ulm/Memmingen 1753-54, vol. 3, 1954, pp. 685-86.
- 24 S.A.C. Dudok van Heel, 'Ruim honderd advertenties van kunstverkopingen uit de Amsterdamsche Courant 1712-1725', *Jaarboek Amstelodamum* 69 (1977), p. 117, no. 219. With thanks to Robert-Jan te Rijdt.
- 25 Houbraken 1718-21 (note 5), p. 109.
- 26 'Zeer dikwils doolt het verstand in Goddelijke dingen wij meenen wanneer onze verkenning mist dat ijdien wij dit of dat hadden gehad, wij zouden zulks en veel meer hebben kunnen doen: Zo hebbe ik ook menigen maal Lairese beschuldigd, meene[n]de indien ik zijn onderwijs vroeger hadde gehad, wonderlijke dingen gedaan te hebben; Maar nu werd ik geleerd dat het enkel van de hand des Heeren en zijne Zeegeningen te verwagten is! Want nu ik eens zo veel kan doen en 't zelve een[s] zo wel, nu komd mij weijnig profijts van mijnen arbeid, en moet veeltijds met een derde ija vierde part der voriger winste tevreden zijn zo blijkt het dan genoegzaam dat ijmand bij zijn eenvoudigheid ende ongeleerdheid alzo wel kan zijn gezeged als een ander bij hoge geleertheid en groote gaven.' Tideman 1694-97 (note 1), p. 17v.
- 27 Piet Bakker, 'Crisis? Welke crisis? Kanttekeningen bij het economisch verval van de schilderkunst in Leiden na 1660', *De zeventiende eeuw* 27 (2011), pp. 233-34.
- 28 *Ibid.*, p. 234.
- 29 *Ibid.*, pp. 247-48.
- 30 Tideman 1694-97 (note 1), p. 18.
- 31 On the same page of the notebook Tideman recorded another commission, dated 22 August 1695.
- 32 See for example the print by Romeyn de Hooghe showing a carriage with decorated door panels. Amsterdam City Archives, inv. no. 010094005197. See www.beeldbank.amsterdam.nl.
- 33 Peter Fuhring, *Ornament Prints in the Rijksmuseum II: The Seventeenth Century*, vol. 1, Amsterdam/Rotterdam 2004, pp. 389-91.
- 34 Amsterdam City Archives, Registers of Notices of Marriage: NL-SAA-26506232. DTB 699, p. 245.
- 35 The couple gave notice of their intended marriage on 30 January 1699. See Amsterdam City Archives, Registers of Notices of Marriage: NL-SAA-26528907. DTB 701, p. 127.
- 36 Joseph Jobé (ed. J.A.C. Bartels), *Van koetsen en karossen*, Bussum 1977, p. 60.
- 37 Johan E. Elias, *De vroedschap van Amsterdam 1578-1795*, vol. 1, Amsterdam 1963, p. 473, under Louisa Blaeu, his second wife.
- 38 Tideman 1694-97 (note 1), p. 37. A few pages further on, Tideman described another three designs for decorating a carriage, including one design of the four elements. It is not clear whether these notes have anything to do with Pels's coach.
- 39 W.F. Oldevelt, *Het kohier van de personele quotisatie te Amsterdam over 1742*, Amsterdam 1945, p. 301.
- 40 'om in een Schutt te brengen voor Mons: Heromans'; Tideman 1694-97 (note 1), p. 18v.
- 41 *Ibid.*, p. 42v.
- 42 *Ibid.*, p. 52.
- 43 The name Heromans (or Heeromans, Heremans, Heeremans) appears several times in the Amsterdam archives in this period. On 5 May 1668, a Pieter Heromans

- gave notice of his marriage to Geertruij Robbers. According to the marriage licence, he was a frame maker by trade and 38 years old, putting his date of birth in 1629 or 1630. See Amsterdam City Archives, Registers of Notices of Marriage: NL-SAA-26448925. DTB 687, p. 209. On 14 February 1696, this Pieter Heromans bought a house on Singel 'on the west side between the blaauwe burgwal and Korsjes Steeg, the third house from the blaauwe burgwal' ('aan de Westzijde tusschen de blaauwe burgwal en de Korsjes Steeg, het derde hujs vande blaauwe burgwal'), which was bought by his daughter after the death of his wife in 1723. See Amsterdam City Archives, Magistrates' Archive, Registers of Payments, Deeds of Conveyance before 1811: NL-SAA-21657691. The same Pieter Heromans, living on Singel, was buried on 28 March 1709. See Amsterdam City Archives, Burial Registers before 1811: NL-SAA-11160494. DTB 1057, pp. 107v, 108.
- 44 'de meid zouden kijven over 't tollon op de Marbere vloer'. Tideman 1694-97 (note 1), p. 18v.
- 45 'lustige bomen en een gedeelte van den Tuin'; *ibid.*, p. 19.
- 46 'het eene blad des Schuts geheel zonder beelden gebleven was, 't welk hoewel 't zelve in de geele of ten aanzien van de generale Ordinantie wel stond egter ten aanzien van het Schutt 't welk dan zus dan zo, dan heel dan half open werd gezien, niet bevallig wezen konde'; *ibid.*, p. 18v. Tideman's earlier notes about the screen were written in the future tense, but he recorded the progress of the commission in the past tense.
- 47 Ileen Montijn, *Tussen stro en veren. Het bed in het Nederlandse interieur*, Wormer 2006, p. 78.
- 48 Tideman 1694-97 (note 1), p. 36v.
- 49 'laghd overluid terwijl een van't gezelschap hem verteld waarover zij in disput zijn'; *ibid.*
- 50 It is not possible to say for certain whether this very oblong drawing can be linked to the screen for Pieter Heromans. The composition, particularly the background, differs very considerably from the original design in the notebook, and there are no markings indicating the six folds of the screen. A drawing of this unusual format with an illusionistic background effect could also have been a design for a painted room decoration. See for example Tideman 1694-97 (note 1), pp. 67v-68v and C. Willemijn Fock et al., *Het Nederlandse interieur in beeld 1600-1900*, Zwolle 2001, p. 176, with ill.
- 51 Cf. Tideman 1694-97 (note 1), p. 18v.
- 52 Cf. *ibid.*, p. 36v.
- 53 Paul Spies et al., *Het grachtenboek*, Amsterdam 1992, pp. 75-76.
- 54 'twee Beelden te Schilderen op rouw linnen om de glaazen te bedekken'; Tideman 1694-97 (note 1), p. 48v.
- 55 With thanks to Professor C. Willemijn Fock. See also Jet Pijzel-Dommisse, *Het Hollandse pronkpoppenhuis. Interieur en huishouden in de zeventiende en achttiende eeuw*, Zwolle/Amsterdam 2000, p. 127.
- 56 With thanks to Sara van Dijk, junior curator of textiles at the Rijksmuseum.
- 57 'de gedaente van een jonge Vrouwe, die om hoogh siet ... Houdende de beide handen te samen gevoeght: hebbende op 't hoofd een opene Passer, die Mette beyde beenen om hoogh gekeert is, wesende adelijck in Hemels blaue gekleet.' Cesare Ripa (trans. Dirck Pietersz Pers, 1971), *Iconologia of Uytbeeldinghen des Verstands*, Amsterdam 1664, p. 501, consulted on www.dbnl.org on 26 November 2015; Cesare Ripa (trans. P. Tempest), *Iconologia or Moral Emblems*, London 1709, p. 74.
- 58 Possibly Gerrit Jansz van der Post, who gave notice of his marriage to Trijntje Dircks on 24 July 1688. See Amsterdam City Archives, Registers of Notices of Marriage: NL-SAA-26550999. DTB 696, p. 165.
- 59 'om onder in de schoorsteen, uit een grauwe Couleure te Schilderen'; Tideman 1694-97 (note 1), p. 53.
- 60 'ofte ijmands die men daarmede wilde vereeren, of het Wapen van de Burgemeester Hudde ofte Witsen, als Vaders der Steede beminners van Wijsheid, en Patroonen van goede kosten en wetenschappen'; *ibid.*
- 61 *Ibid.*, pp. 72v-73.
- 62 There is a similar design with a figure on a pedestal on the chimney board in the Tapestry Room in Petronella Oortman's dolls' house, painted in three different shades of gold, silver and copper. See Pijzel-Dommisse 2000 (note 55), pp. 331-32.
- 63 *Ibid.*, p. 133.
- 64 'thee blaates'; Tideman 1694-97 (note 1), p. 53v.
- 65 See for example Pijzel-Dommisse 2000 (note 55), p. 287, fig. 514.
- 66 Forthcoming dissertation by Hans Piena, promoted by Professor C. Willemijn Fock at the University of Leiden, *Witwerkers. Beschilderde meubels tussen 1600-1900*, chapter on tea tables. To give an indication of the scale of the output: between 1706 and 1717 the Amsterdam joiner Frans Dirksz Sluijter made 4,771 tea tables.

- 67 Fock et al. 2001 (note 50), p. 108. With thanks to Hans Piena, curator at the Openluchtmuseum Arnhem.
- 68 'om een Spel kaarten bestaande in 52 beeldjes gezamentlijk gekken'; Tideman 1694-97 (note 1), p. 21v. By 'gekken' Tideman probably meant comical figures.
- 69 'hebbe de boeren met een slegte proportie en Simpele beweging verotoend, darom ik dezelve ook niet (gelijk den Eijgenaer steld) tot de aazen goed ende bequaam geoordeelt hebbe maar daartoe veel liever verkoozen Gekken van een fraije proportie en lustige beweginge'; *ibid.*, p. 21v.
- 70 H.A. Kenter et al., *In de kaart gekeken. Europese speelkaarten van de 15e eeuw tot heden*, Amsterdam 1976, p. 75, no. 64.
- 71 *Ibid.*, p. 77, no. 69.
- 72 Tideman 1694-97 (note 1), p. 40.
- 73 Sybille Ebert-Schifferer, *Natur und Antike in der Renaissance*, Frankfurt 1985, pp. 537-40, nos. 263-70.
- 74 Frits Scholten and Monique Verber, *From Vulcan's Forge: Bronzes from the Rijksmuseum Amsterdam 1450-1800*, London 2005, pp. 130-32, nos. 40-41. See also Willibald Sauerländer, *Die Münchner Kunstkammer*, vol. 1, Munich 2008, p. 105, no. 281. With thanks to Frits Scholten, senior curator of sculpture at the Rijksmuseum.
- 75 Dora Thornton, *The Scholar in his Study: Ownership and Experience in Renaissance Italy*, New Haven 1997, p. 150.
- 76 Tideman 1694-97 (note 1), pp. 39-40.
- 77 'die gene die 't Concept opgaf zeide dat het een vereering aan zijn Suster zoude zijn, maar ik hebbe hem voor een Minnaar gehouden'; *ibid.*, p. 39.
- 78 'de kunst van ordineeren en de toepassing der Zinnebeelden niet gelijk een Papigaj moet klappen het gene hem voorgepraat wert'; *ibid.*
- 79 'zo scheen dit wel e[e]n recht geestelijke waijer te zijn'; *ibid.*
- 80 Isabella Henriette van Eeghen, *Veertig jaar waaiers verzamelen. De collectie I.H. van Eeghen*, Amsterdam 1991, unpagged.
- 81 Eric M. Moormann and Wilfried Uitterhoeve, *Van Achilleus tot Zeus. Thema's uit de klassieke mythologie in literatuur, muziek, beeldende kunst en theater*, Nijmegen 2003, pp. 96-97.
- 82 Bianca M. du Mortier, *Waaiers en waaierbladen 1650-1800*, Amsterdam/Zwolle 2005, pp. 18-19, no. 5.
- 83 'de ouders der beminde maagd'; Tideman 1694-97 (note 1), p. 39v.
- 84 Van Eeghen 1991 (note 80), unpagged.
- 85 Tideman 1694-97 (note 1), pp. 61v-64v. They are seven consecutive pages with figure and drapery studies and compositional sketches. A number of them are elaborated versions of commissions drawn and described earlier in the book. Cf. p. 55v with the studies on pp. 38v and 62v-63.
- 86 *Ibid.*, pp. 61v-62.
- 87 *Aeneid*, book 1:135.
- 88 G.P. Spaanders, 'De beloningspenning op het neerslaan van het aansprekersoproer te Amsterdam 1696', *De Beeldenaar* 6 (1999), pp. 243-62.
- 89 *Ibid.*, pp. 247-48.
- 90 Tideman 1694-97 (note 1), p. 70v.
- 91 E. Munnig Schmidt, 'De zilveren-huwelijkspenning van de naamgevers van Nieuwerhoek', *Jaarboekje van het Oudheidkundig Genootschap Nijstarlake* (1996), pp. 46-48.
- 92 Tideman 1694-97 (note 1), pp. 10v-11v.
- 93 Amsterdam City Archives, Registers of Notices of Marriage: NL-SAA-26451454. DTB 629, p. 255.
- 94 A.J. Bemolt van Loghum Slaterus, *Nederlandse familiepenningen tot 1813*, Zutphen 1981, p. 91, no. 518.
- 95 Tideman 1694-97 (note 1), p. 69v.
- 96 'een onbewegegelyk vierkant, op 't welk de namen deze gelieven geschreven zijn binnen een Circel van palmen'; *ibid.*
- 97 David Watkin, 'Iungit Amor: Royal Marriage Imagery in France 1550-1750', *Journal of the Warburg and Courtauld Institutes* 54 (1991), pp. 256-61.
- 98 Song of Songs 6:3.
- 99 Tideman 1694-97 (note 1), p. 70v.
- 100 *Ibid.*, pp. 71v-72.
- 101 'of hij wilde spreken en ijets bevestigen'; 'niet wel kunnen lezen'; *ibid.*, p. 71v.
- 102 'dewijl in dezen [ontwerpen] de naaktheid der Gracien te zeer uitmunte is het niet gekoozen geweest, maar ik hebbe dat van Romein de Hooge moeten volgen'; *ibid.*, p. 72.
- 103 'op een Scheere Siere te laten houwen'; *ibid.*, p. 17.
- 104 With thanks to Dirk Jan Biemond, curator of metals at the Rijksmuseum.
- 105 Tideman 1694-97 (note 1), p. 19.
- 106 *Ibid.*, p. 22.
- 107 Nathan T. Whitman, *The Drawings of Raymond Lafage*, The Hague 1963, pp. 47-48, figs. 26-29.
- 108 'deeze ordinantie geheel onbequaam was om op een Waijer te schilderen'; Tideman 1694-97 (note 1), p. 22.