



Recent Acquisitions

• REINIER BAARSEN, DIRK JAN BIEMOND, NICOLE BRÜDERLE,
FEMKE DIERCKS, LUDO VAN HALEM, SUZANNE VAN LEEUWEN,
WIM PIJBES AND FRITS SCHOLTEN •

1 *Crucified Christ*

Maas Region (Maastricht?), c. 1400-25

Walnut with no traces of polychromy, h. 67 cm

Around 1941, the priest of the Church of St Agnes in Bunde, to the north of Maastricht, gave this impressive crucifix to the sculptor Gerard Hack (1893-1975) in exchange for his making a cast of it, including reconstructed arms. A picture of this copy appears in a sales brochure put out by the firm of Hack-Rutten – a studio and gallery for religious articles in Wolfstraat, Maastricht – alongside a poem about the crucifix written in Limburg dialect by Harie Loontjens: ‘Bij ’t Kruus vaan Bun’ (Hack-Rutten *s.a.*). Hack’s daughter’s gift of the figure to the Rijksmuseum means a crucial addition to the collection of early Netherlandish statuary.

We do not know how long the original image had been hanging in the church in Bunde. The current church, dating from 1714, was built on the site of a medieval chapel that has been known since 1145 and was dedicated to St Martin. It was not until the late sixteenth century that the chapel was turned into a parish church. The sheer quality of the figure makes it unlikely that it originally came from this village chapel. It was probably in the late eighteenth century that the figure was taken to Bunde. In the nineteenth century the church also housed two copper-gilt reliefs of angels (c. 1170) that originated in the treasury of the Church of Our Lady in Maastricht (Timmers *s.a.*, pp. 357-58). Did the crucifix follow the same route from Maastricht to Bunde? Another possibility is that the figure came from the nearby fourteenth-century Basilica of Meerssen, under

whose authority Bunde was until the sixteenth century.

The crucifix pictures Christ’s tortured body in an impressively stylized manner. The fluidly carved drops of blood issuing from his pierced feet, like the surprisingly realistic, almost pictorial details of his armpit and pubic hair, are quite extraordinary. Around 1400 this lean, elongated body type was common in the art of northern and central France, the Low Countries and the German border region (cf. exh. cat. Dijon/Cleveland 2004, nos. 42, 71, 72, 74, 113, 123; exh. cat. Rotterdam 2012, p. 47, fig. 3, no. 29). Parisian court workshops had been very influential in the development of this style. The close artistic ties between France, the Southern Netherlands and the Maas region meant that this International Gothic spread swiftly, which makes it difficult to pinpoint the origin of the crucifix. There are, for example, obvious similarities to courtly Parisian enamels, miniatures and paintings of around 1400 (cf. exh. cat. Dijon/Cleveland 2004, p. 129, fig. 1; exh. cat. Paris 2004, no. 166).

Comparable sculptural examples from this period are much rarer, however. A related style of folds is found in the work of one of the leading woodcarvers in Brabant at this time. He is known as the Master of Hakendover (active in Brussels in the first decades of the fifteenth century) (Bertram-Neunzig 2007, p. 21; Woods 2007; Van Vlierden 2005, pp. 181-205; Woods 1999, pp. 100, 102; Steyaert 1994, p. 70, no. 23). At first sight the

Christ from Bunde seems to have elements in common with the Master's elegant, elongated figures, but closer comparison reveals more differences than similarities. Given its provenance, we probably have to consider a Maas region origin for the work. This artistically fertile area, after all, was also the birthplace of the Limbourg Brothers who, as miniaturists at the courts of Paris, Dijon and Bourges, had such a great influence on International Gothic, and whose father, Arnold, was a sculptor in Nijmegen.

FS

LITERATURE:

Gerard Hack-Rutten, *Eenige afbeeldingen van reproducties door ons vervaardigd van zeer mooie antieke beelden*, Maastricht s.a. [1941-42]

REFERENCED LITERATURE:

- J.J.M Timmers, *De kunst van het Maasland*, Assen s.a., pp. 357-58
 John W. Steyaert et al., *Late Gothic Sculpture: The Burgundian Netherlands*, Ghent 1994
 Kim W. Woods, 'Newly Discovered Work in England by the Master of Hakendover', *Oud Holland* 113 (1999), no. 3, pp. 93-106
Paris 1400. Les arts sous Charles VI, exh. cat. Paris (Musée du Louvre) 2004, no. 166
 Sophie Jugie and Virginie Barthélémy, *Art from the Court of Burgundy 1364-1419*, exh. cat. Dijon (Musée des Beaux-Arts)/Cleveland (Cleveland Museum of Art) 2004
 Marieke van Vlierden, 'Enkele retabelfragmenten uit het atelier van de Meester van het retabel van Hakendover. Een eerste verkenning', in Carl van Velde et al. (eds.), *Constructing Wooden Images*, Brussels 2005, pp. 181-205
 Evelyn Bertram-Neunzig, *Das Altarretabel in der Dortmunder St. Reinoldikirche*, Bielefeld 2007
 Kim W. Woods, *Imported Images: Netherlandish Late Gothic Sculpture in England c. 1400-c. 1550*, Donington 2007
 Stephan Kemperdick and Friso Lammertse (eds.), *The Road to Van Eyck*, exh. cat. Rotterdam (Museum Boijmans Van Beuningen) 2012

PROVENANCE:

R.C. Church, Bunde, before 1941; donated by Father M.H.G. Stassen (1889-1975) to Gérard Osval [Gerard] Hack (1893-1975), Maastricht, 1941; heirs of G.O. Hack, 1975-80; Mrs A.J.G. Athmer-Hack (1931), Breda, 1980-2015; by whom bequeathed to the museum, 2015
 (inv. no. BK-2015-57).



2 Attributed to WILLEM KICK (Breda 1579-1647 Amsterdam)

Casket

Amsterdam, c. 1620-30

Lacquered oak, h. 26.1 x w. 33.5 x d. 21 cm

Its form, construction, interior disposition and lacquer decoration place this casket in a small group of similar, though generally somewhat smaller, examples attributed to the celebrated pioneer of Dutch lacquer production, Willem Kick. The painted decoration, however, is entirely different from that on all other known caskets. Instead of being dominated by foliage, birds and flowers loosely inspired by motifs on Japanese export lacquer, as is generally the case, here it is derived from grotesque ornament, of the kind found painted on the walls of Nero's Domus Aurea on the Esquiline in Rome, where excavations commenced around the turn of the sixteenth century.

Throughout the sixteenth century and beyond, many artists, both in Italy and north of the Alps, produced engravings of grotesques. Some famous early examples by Agostino Veneziano, dating from around 1520-30, are of grotesque compositions on a dark background, and this idea was developed by the Frenchman Etienne Delaune in the 1560s and 1570s, as well as by Hans Vredeman de Vries, notably in a series of portraits of the Roman emperors published in Antwerp around 1569. It is conceivable that Kick was partly inspired by these engravings which may have suggested a realization in black ground lacquer. Although it appears to contain few if any literal quotations, the composition on the sides of the casket, with birds, rectangular tablets, draperies, foliage and a modest strap-work feature at the lower centre, may be paralleled in the series of Delaune and Vredeman de Vries. The balanced composition at the front, grouped around a *trompe l'oeil* keyhole escutcheon typical of Kick's work, is of a less illogical, not truly grotesque nature. Altogether, the decoration of this casket presents an unusually early occurrence of pure classical ornament in the decorative arts of Amsterdam.

The casket is not in good condition. The decoration of the lid seems to be entirely over-painted; however, the flowers in light relief and various other features suggest that the later artist has to some extent followed what was there

originally. It is only when the right-hand panel is raised and the two small interior drawers revealed – a characteristic feature of Kick's caskets – that the original brilliance and freedom of his work may be properly admired.

RB

LITERATURE:

On Kick's lacquerwork:

Reinier Baarsen, 'Kistjes van Kick? Hollands lakwerk uit de vroege 17de eeuw', *Bulletin van het Rijksmuseum* 56 (2008), pp. 12-27

Karina H. Corrigan, Jan van Campen and Femke Diercks (eds.), *Asia in Amsterdam: The Culture of Luxury in the Golden Age*, exh. cat. Amsterdam (Rijksmuseum)/Salem (Peabody Essex Museum) 2015-16, pp. 246-49, figs. 1, 3, and cat. nos. 83a-b

On the engravings by Veneziano, Delaune and Vredeman de Vries:

Marijnke de Jong and Irene de Groot, *Ornamentprenten in het Rijksprentenkabinet*, vol. 1, Amsterdam/The Hague 1988, pp. 115, 239-44, 293, nos. 174, 553-562, 647

Peter Fuhring, *Hollstein's Dutch & Flemish Etchings: Engravings and Woodcuts 1550-1700*, vol. 47, Rotterdam/Amsterdam 1997, nos. 257-268.

PROVENANCE:

Anonymous sale, Paris (Tajan), 10 December 2013, no. 63, to the museum

(inv. no. BK-2014-1).





3 *Plaque with the Last Supper*

Delft, 1663

Tin-glazed earthenware, 21.5 x 36 cm

Monogram, bottom right, on the rail of the bench: *A.I.*

In the third quarter of the seventeenth century, earthenware plaques were produced in Delft which could be hung on walls like paintings in ebony frames or otherwise. In inventories of Delft potters they are described as 'landscape paintings' or 'porcelain paintings'. The somewhat misleading term 'porcelain' was often used in the seventeenth century for tin-glazed earthenware. Painters and potters were members of the same Guild of St Luke, so the links between the two professions were relatively close.

The scene of the Last Supper on this plaque is based on a late sixteenth-century print by Hieronymus Cock, probably after a lost painting by Frans Floris. The painter of the plaque followed the print meticulously, but changed some details. For instance, the bird that lies on the dish at the front of the table in the print has been replaced by a lamb on the plaque. The walls of the shallow space, which are defined by simple hatching in the print, have been decorated with a meandering motif on the plaque, giving the impression of a tapestry. The choice of a sixteenth-century print as the basis for the plaque is an interesting one. Scenes on plaques from this period were usually based on contemporary drawings and prints, or were painted freehand. Subjects vary from landscapes and portraits to church interiors.

The date 1663 appears on the rail of the bench in the right foreground with the letters 'A-I' beside it. Dates on Delftware are rare, but actually feature quite frequently on plaques from this period. Makers' marks on the face of a piece are even more uncommon in Delftware. If they are present, factory marks can almost always be found on the back. The position on the front suggests that this is a painter's monogram, not the initial of the owner of a factory. There are only a handful of Delftware painters to whom we can attribute work with certainty. The identity of the painter of this plaque is yet to be discovered.

The plaque is bevelled on the back at the top and bottom edges under the glaze, as was usual for paintings on panel. The sides have been trimmed, so the bevelling has disappeared there.

The plaque is noticeably concave, but was nevertheless passed. The production of these plaques was a technical as well as decorative challenge.

FD

LITERATURE:

Marion S. van Aken-Fehmers (ed.), *Delfts aardewerk. Geschiedenis van een nationaal product*, vol. 1, The Hague/Zwolle 2001, pp. 30-40; vol. 2, The Hague/Zwolle 2001, pp. 30-32
Edward H. Wouk and Ger Luijten, *The New Hollstein: Dutch and Flemish Etchings, Engravings and Woodcuts 1450-1700*, vol. 1, Ouderkerk aan den IJssel 2011, pp. 91-92

PROVENANCE:

? Sir Henry Howard Collection (1843-1921), The Hague; by descent through the family to a private collector; from whom, to the museum, 2016
(inv. no. BK-2016-17).



4 *Table*

Rome, c. 1700-05

Stained poplar and walnut, mounts of gilt bronze,
top of *verde antico* marble, h. 63 x w. 130 x d. 98 cm

This table bears the coat of arms of the Lamberg family under an Earl's coronet on both the front and the back of the stretcher. It was made for Count Leopold Joseph von Lamberg (1654-1706), Imperial ambassador to Rome from 1700 until his death in 1706, and reflects the extraordinary splendour adopted by ambassadors to the Eternal City.

With its audaciously curved legs and stretcher, the table exemplifies the bold style characteristic of Roman carved furniture of the late seventeenth and early eighteenth centuries. It is entirely atypical, however, in being made of poplar and walnut, stained to resemble a tropical wood, and richly mounted in gilt bronze; nearly all grand Roman carved tables of this period were made of gilded wood, or occasionally of dark wood with gilt wooden enrichments. Almost all the mounts must have been modelled especially for this piece, as their design perfectly complements the carved features, such as the foliage which makes up the legs and stretchers, and the fan-shaped arrangements of feathers that crown the legs. Highly unusually, the table was conceived to stand in the middle of a room where it could be seen from all sides, rather than as a side-table, of which countless examples were made for Roman palaces at the time.

The top is of *verde antico* marble from Northern Greece. As the quarry where this was found was not re-opened until 1896, the marble must be antique (information kindly communicated by Jan van 't Hof). It has been expertly veneered in large sections on to a base of slate; to emphasize its venerable age and beauty, the top is surrounded by a sumptuous gilt bronze foliate border, set at the corners with knightly helmets.

The best-known designs for furniture in this florid style were published by the carver and sculptor Filippo Passarini in Rome in 1698, in a series of engravings entitled *Nove Inventioni d'Ornamenti d'Architettura e d'Intagli diversi*. As a comparison with the side-tables proposed by Passarini makes clear, an unusual aspect of the design of the Lamberg table is the simulated drawer fronts below the top; at the front and

the back these even have *trompe l'oeil* keyhole escutcheons. Seemingly harking back to an earlier period of furniture making, they may have been deemed necessary to add a sense of stability to this extravagant and apparently unique showpiece of Roman art and design.

RB

LITERATURE:

Paul Buberl, *Die Denkmale des Politischen bezirkes Zwettl*, Vienna 1911, p. 134, fig. 106

On Roman furniture and Passarini's designs:

Goffredi Lizzani and Alvar González-Palacios, *Il mobile romano*, Milan 1970

Alvar González-Palacios, *Arredi e ornamenti alla corte di Roma 1560-1795*, Milan 2014, pp. 116-29, 160-68

Daniela Di Castro, *Filippo Passarini. Mobiliere, decoratore, incisore*, Vatican City 2009

PROVENANCE:

Made for Count Leopold Joseph von Lamberg; by descent at Schloss Ottenstein, Lower Austria, at least until 1911; private collection, Vienna; gift of the Vermaat family/Rijksmuseum Fonds, 2015

(inv. no. BK-2016-25).



- 5 Attributed to CORNEILLE VAN CLÈVE (Paris 1646-1732 Paris)
Eros as Hymen, possibly a *Portrait Historié* of Louis, Duke of Burgundy (1682-1712)
 Paris, c. 1700-10
 Bronze, h. 41.3 cm; pedestal: 14.9 x 11.2 cm

One of the first works of art the Italian art historian Dr Luca Dosi Delfini (1938-2012) bought when he settled in Amsterdam in the early nineteen-sixties was this bronze he found in a local antique shop. It was one of the few pieces of old art in his collection, which was largely devoted to international postwar art and design – from Andy Warhol, Lawrence Weiner and Carel Visser to ceramics by Picasso and the Memphis Group. It is a figure of Hymen, one of the *erotes* in Antiquity and the Classical god of the marriage feast. He is traditionally shown nude, with drapery, a wreath of flowers and the marriage torch. Here, instead of the torch, Hymen carries a bow and arrows, the attributes of Eros, making the bronze a conflation of the two gods of love.

On stylistic grounds the bronze can be attributed to Corneille van Clève, scion of an originally Flemish family of goldsmiths and one of the most talented sculptors in Paris around 1700 (Collard 1968, pp. 193-210; Souchal 1987, pp. 367-402; Souchal 1994, pp. 77-85). Following his training as a sculptor and a seven-year stay in Italy, Van Clève's talents were called upon for the sculpture programme at Versailles. Van Clève was extremely successful with his monumental and small bronze figures for the French court and the circle of nobles around Louis XIV (Souchal 1994, p. 85). Along with terracotta and plaster models, the inventory of his estate drawn up in 1733 lists many small bronzes, mostly with mythological subjects (Souchal 1987, pp. 401-02). The Eros-Hymen bronze was cast from just such a terracotta model, as the traces of finishing with a serrated wooden tool around the foot of the figure reveal. It is a characteristic that is also found in other small bronzes by Van Clève.

The highly unusual iconography and the fact that Eros-Hymen's face has portrait-like features raise the question of the precise significance of the little statue. The face bears an obvious resemblance to that of Louis, Duke of Burgundy (1682-1712), nicknamed 'le petit Dauphin' (cf. the portrait by Hyacinthe Rigaud dating from around 1704 (Château de Versailles), that by Joseph Vivien of around 1700 (Paris, Musée du Louvre)

and the one by François de Troy (Turin, Galleria Sabauda, inv. no. 492, c. 1696)). If this identification is correct, the bronze can be linked to the wedding of the Petit Dauphin to Princess Marie Adélaïde of Savoy (1685-1712) on 7 December 1697 in the Palace of Versailles. Their union – exceptionally in this milieu – was based on true, ardent love. The princess died of measles in 1712, followed a week later by her husband, who had remained constantly at her side during her illness. Their youngest son later became King Louis xv.

FS

REFERENCED LITERATURE:

- Louis-Henri Collard, 'Corneille Van Clève. Sculpteur ordinaire des Bâtiments du roi', *Bulletin de la Société de l'Histoire de l'Art français* (1967-68), pp. 193-210
 François Souchal, *French Sculptors of the 17th and 18th Centuries: The Reign of Louis XIV*, vol. 3, Oxford 1987, pp. 367-402
 François Souchal, 'À propos de Corneille van Clève', in *La Scultura. Studi in onore di Andrew S. Ciechanowiecki, Antologia di belle Arti*, Nuova serie, nos. 48-51 (1994), pp. 77-85
 Anna Coliva et al., *I Borghesi e l'Antico*, exh. cat. Rome (Galleria Borghese) 2011
 Sale, Sotheby's (Paris), 4-5 November 2015, no. 389 (similar bronze)

PROVENANCE:

- Art market Amsterdam (c. 1962); collection Dr Luca A. Dosi Delfini (1939-2012), Amsterdam, c. 1962-2012; from whom on loan to the Rijksmuseum, 2014-15; donated by the heirs of Dosi Delfini in lieu of death duties, to the museum, June 2015 (inv. no. BK-2014-2-1).



6 *Bootjescollier/Necklace*

Dordrecht, 1701 or 1722

Gold and goldstone (aventurine glass), l. 32 cm

Marks, back of the link: crowned rose (Dordrecht city assay mark); K (date letter = 1701 or 1722); illegible/unidentified maker's mark; two twentieth-century marks on the fastener of the catch

This necklace, or *bootjesketting*, is a typically Dutch piece of jewellery that was popular in the nineteenth and early twentieth century, particularly in Friesland, Groningen and Holland. The Rijksmuseum necklace is one of the earliest known examples and is remarkable because of its age and the place where it was made, and the material used in it.

Hallmarked Dutch gold jewellery from the eighteenth century is rare. So far, the Rijksmuseum necklace is the only known example of a hallmarked Dordrecht gold jewel from this period. As yet we do not know the name of the goldsmith.

The necklace is made up of thirteen links (*boten*) of 22 carat gold and a catch in fine wire work or filigree. The city of Dordrecht was well known for its production of fine gold wire in this period. The two flat gold wires that join the links together are different lengths. The inner wire is made a little shorter to create a curve in the necklace so that it lies flat on the neck. The joins are decorated with a filigree pattern. The oval links are set with faceted goldstone, or aventurine glass. The shapes of the hand-polished 'precious stones' are all slightly different.

Goldstone is an unusual material, particularly used in a Dutch piece. Most *bootjescolliers* are set with dark red garnets. Aventurine glass (*pietra stellaria*), a Venetian (Murano) invention, was used primarily as coloured glass in dinnerware but also as 'precious stones'. The red-brown glass gets its splendid glitter from the addition of minute particles of copper that reflect the light. Several seventeenth-century sources record how hard it was to produce this glass. The earliest recipe, dating from 1644, consequently admits that it came about *più per (a)ventura che per scientia* (more by chance than by the skill of the glass-maker). The glass mixture has to cool down very slowly for the copper particles to form. If the glass gets too hot during the process, the particles may dissolve and the glass mixture becomes transparent green.

Very few pieces from the period in which this necklace was made have survived, so it is a

welcome addition to the Rijksmuseum's collection of historic jewellery.

SVL

LITERATURE:

M.H. Gans, *Juwelen en mensen*, Amsterdam 1961Bianca ter Molen den Outer, *Dordrechts goud en zilver*, Dordrecht 1975Paolo Zecchin, 'La pasta venturina, vetro speciale muranese', *Journal of Glass Studies* 47 (2005), pp. 93-106

Cesare Moretti, Bernard Gratuze and Sandro Hreglich,

'Le verre aventurine ("aventurina")'. Son histoire, les recettes, les analyses, sa fabrication', *ArchéoSciences* 37 (2013), pp. 135-54

Marco Verità, 'Secrets and Innovations of Venetian Glass

between the 15th and the 17th Centuries: Raw Materials,

Glass Melting and Artefacts', in Rosa Barovier and Cristina

Tonini (eds.), *Proceedings of the Study Days on Venetian Glass:**Approximately 1600's*, Venice 2014, (Atti dell'Istituto Veneto di Scienze, Lettere ed Arti, vol. 172), pp. 53-68L.B. Gans, *Goud- en zilvermerken van Voet*, Amsterdam 2014

PROVENANCE:

Dekker Antiquairs, Amsterdam, 2015; purchased with the help of the Juwelenfonds/Rijksmuseum Fonds, 2016

(inv. no. BK-2016-5).





- 7 JOHANNES MATTHEUS VAN KEMPEN,
probably to a design by GERARDUS WILLEM VAN DOKKUM (1848/49)
Hunting Horn, 1849
Silver, gilded inside, 49.3 cm x diam. bell 16.7 cm x diam. mouthpiece 4 cm
Leather case (original), lined with velvet
Marked, on the edge of the mouth: lion first quality 1814-53 (934/1000);
Minerva head with B (Utrecht assay office); maker's mark:
VK above 47 in square (maker's marks no. 10842;
responsibility marks no. 52848)

Both the shape and the decoration of this horn are allusions to the hunt. The model is derived directly from an ox horn, and the composition includes both prey and predators. Concealed in the asymmetrical rococo arabesques, a red deer is menaced by a hound, a fox is hemmed in by a pair of lions and a hawk hunts its prey.

King William II commissioned the horn as a prize for the Plume Stakes, one of the horse races staged by the Royal Loo Hawking Club on the new racecourse in Apeldoorn in June 1849. The name relates to the plume of heron feathers worn by the hunters as distinguishing marks. The only horses eligible for this race were those that had been used in falconry. The hawk pictured on the horn is a direct reference to the club that organized the event, and the fox and the lions were a nod to the rivalry between the British and the Dutch. The prize was won on 21 June by E.C. Newcome, one of the most active English members of the committee.

The design and finish of the hunting horn attest to the then ultra-modern re-evaluation of the art of chasing silver. The layered structure with almost three-dimensional reliefs and the diversity of matt and polished tones reflect the works of Antoine Vechte, which were much admired at this time. This quality was internationally recognized too. The most important London firm of Hunt & Roskell, for instance, which had made use of the services of the French virtuoso in 1849, presented Van Kempen's horn as their own work at the *Great Exhibition of All Nations* in 1851.

In the Netherlands this was seen as a blow to national pride, but more importantly as evidence that Dutch silversmiths were still capable of competing with other countries at the highest level. This was why another member of the Royal Loo Hawking Club committee, Prince Hendrik, bought the hunting horn back and presented it with great pride at the next national exhibition

of trade and industry in 1852. The return of the 'beautiful wanderer and exile' to Dutch soil was widely celebrated in the press.

DJB

LITERATURE:

- Algemeen Handelsblad*, 3 July 1849, 'Afloop der wedrennen op het Loo'
Catalogus der voorwerpen ingezonden op de Tentoonstelling van Voortbrengselen der Nationale Nijverheid van Nederland en





zijne Overzeesche Bezittingen, te Arnhem in Juli en Augustus 1852, no. 534
Nieuwe Rotterdamsche Courant, 28 December 1852, J. Kneppelhout, 'Tentoonstelling van Nationale Nijverheid in Arnhem' Reinier Baarsen (ed.), *'De Lelijke Tijd.'* *Pronkstukken van Nederlandse interieurkunst 1835-1895*, exh. cat. Amsterdam (Rijksmuseum) 1995-96, no. 80
 Dirk Jan Biemond, "'Neptune domptant les flots ou le triomphe de Galatée' (1843): Antoine Vechte, the Duc de Luynes and the Revival of Repoussé', *The Rijksmuseum Bulletin* 62 (2014), pp. 382-407

PROVENANCE:

Commissioned by King William II (1792-1849); won by Edward Clough Newcome Esq of Feltwell Hall (1810-1877) at the races at Het Loo, 21 June 1849; Prince Hendrik of the Netherlands (1820-1879), after 1852; his heirs, after 1879; sale, Sotheby's (Geneva), 18 November 1991, no. 151; Piso Collection, Milan; Dhario Ghio, Monaco, after 2015; H.B. van der Ven, The Hague, 2016; by whom donated, on the occasion of the departure of Wim Pijbes as general director, to the museum, 2016
 (inv. no. BK-2016-11)

8 JAN ADOLF HILLEBRAND JR (Leeuwarden 1818-1887 Scheveningen)

Writing desk

Leeuwarden, c. 1849

Oak, veneered with mahogany, East Indian satinwood, burr amboina, kingwood, ebony and maple, mahogany, rosewood, ivory, brass, mirror glass (renewed), h. 183.8 x w. 159.5 x d. 107 cm
Signed, in the marquetry, at the rear of the central cupboard in the superstructure:

J.A.Hillebrand| te| Leeuwarden.

Jan Adolf Hillebrand Jr, an unusually ambitious cabinet maker working in Leeuwarden, is mainly known for his two large 'silver cupboards', conceived in a capricious mixture of the Gothic and Renaissance styles. He showed both of them at the Exhibition of Frisian Industry and Art staged at Leeuwarden in 1844, where the grander, more recently finished example was bought by King William II. This is now at the Rijksmuseum, on long-term loan from the Royal Collection.

This desk evinces a fanciful interpretation of the Rococo style, adding a new aspect to Hillebrand's recorded work. Proudly inlaid with the maker's name – the only known instance of Hillebrand signing instead of stamping his work – and executed to the same high technical standard as the silver cupboards, it was probably also made as an exhibition piece rather than part of the firm's usual stock. It may perhaps be identified with the '*bureau ministre* or gentleman's writing desk of mahogany, worked in the antique manner, on a carved base, with a small cabinet and open shelves along the top, with drawers, and with secret drawers formed as two books in the interior' that Hillebrand showed at the National Exhibition of Industry in Delft in 1849. The interior does indeed contain drawers whose fronts are fashioned as the backs of two books, with no apparent device for opening them.

The desk has a number of features in common with the silver cupboards, most notably the one bought by the King. These include the pale wooden veneers and the turned uprights inlaid with white mastic in the interior, and the openwork decoration on a mirrored background. On the King's silver cupboard, neo-Rococo elements can be discerned in the openwork scrolls at the side elevations to the fall-fronts of the two secretaire drawers. Originally, the desk had an additional openwork decoration along the top of the central cupboard Hillebrand's bulging, exaggeratedly sinuous forms are probably

indebted to English neo-Rococo models of the eighteen-thirties and forties. In a characteristic confusion of stylistic features, the prominent turned borders recall the bobbin-turning which was popular in seventeenth-century England and Holland. Such a mixture of styles was meant to evoke a romantic vision of past centuries; this is hinted at by the description 'worked in the antique manner'.

RB

LITERATURE:

Catalogus der voortbrengselen van Inlandsche Nijverheid ingezonden voor de tentoonstelling voor de provinciën Noord- en Zuid-Holland, Delft 1849, no. 373a ('Een antiek bewerkt bureau ministre of heeren-schrijfflessenaar van mahoniehout, op gesneden voet, van boven met kabinetje en étagères, voorzien met laden, geheime laden in het binnenwerk, in den vorm van dubbelde boekdeelen')
J.M.W. van Voorst tot Voorst, *Tussen Biedermeier en Berlage, Meubel en interieur in Nederland 1835-1895*, Amsterdam 1992, pp. 166, 607.

On Hillebrand and his two silver cupboards:

J.G. Berkhout, 'Neogotisch meubilair in de collectie van het Rijksmuseum', *Bulletin van het Rijksmuseum* 19 (1971), pp. 58-65, figs. 9-11, 13-15
Reinier Baarsen (ed.), '*De Lelijke Tijd*'. *Pronkstukken van Nederlandse interieurkunst 1835-1895*, exh. cat. Amsterdam (Rijksmuseum) 1995-96, nos. 5-7 and p. 313
Reinier Baarsen et al., *De verzamelingen van het Centraal Museum Utrecht. Meubelen tot 1900*, Utrecht 2005, no. 37

PROVENANCE:

R. van Eck, Zeist, by whom presented to the museum, 2014 (inv. no. BK-2014-15).





9 *Two Glass Vases*

Salviati Dott. Antonio

Venice, c. 1885-90

Glass and powdered gold leaf, h. 14.5-16 cm

These two glass vases, a scallop vase and a vase in the shape of a jug, are attractive examples of the late nineteenth-century revival of the Venetian glass of the sixteenth to eighteenth centuries. Both vases have a label from the Salviati shop in Paris. This glass workshop was set up in 1859 on Murano by the lawyer Antonio Salviati (1816-1890) with financial support from English business associates. It was the leading manufacturer of this type of glassware at that time. The glassware produced by Salviati caused a sensation at world fairs and was purchased by major arts and crafts museums in Europe. In 1877 Antonio Salviati said farewell to his partners and the manufacturing was split into two parts: Salviati & C. for mosaic works and Salviati Dott. Antonio for a range of hollow glassware, to which these two imaginatively made, colourful vases belong.

From the outset, Salviati used rediscovered antique and Venetian techniques. The shapes of the two vases are typical of glassware made in Venice in the sixteenth and seventeenth centuries, and the decoration with powdered gold leaf was a popular technique on Venetian glass of the time. The pink shade and the animal figures – a snake that forms the handle in one vase and encircles the other – are striking decorative elements that did not feature in Venetian glassware in earlier times, but were created by the nineteenth-century glassmakers.

The vases are important additions to the collection of historicizing glass in the Rijksmuseum. They are part of the permanent exhibition, where they complement two elegant goblets also attributed to Salviati.

NB

LITERATURE:

- Attilia Dorigato and Rosa Barovier Mentasti, *Venezianisches Glas aus dem Glasmuseum Murano/Venedig*, exh. cat. Berlin (Staatliche Museen Berlin) 1981, pp. 11-14
- Carol M. Osborne, *Venetian Glass of the 1890s: Salviati at Stanford University*, exh. cat. Stanford 2002, pp. 9-24
- Rosa Barovier Mentasti, *Galanterie di vetro. Il risorgimento vetrario di Murano nella collezione de Boos-Smith*, exh. cat. Venice (Istituto Veneto di Scienze, Lettere ed Arti) 2010, pp. 18-19



PROVENANCE:
Purchased from Marc Vilette, Paris, 2015
(inv. nos. BK-2015-53-1 and 2).



10 ANDRIES DIRK COPIER (Leerdam 1901-1991 Wassenaar)

Manufactured by N.V. Glasfabriek Leerdam

Yellow 'Unica' Spherical Vase with Tin Craquelure, 1930

Glass, h. 30.4 x diam. 36.5 cm

Marked, on the base: "Leerdam unica" G 138 AD Copier

In the summer of 1927 glass designer Andries Copier went to Germany to help set up an exhibition of his work in Stuttgart's Landesgewerbemuseum. He had been invited by the Bohemian-German art historian Gustav Pazaurek, the head of the applied arts department, who was a great fan of the experimental designs that Copier had started to make in the Leerdam glassworks in 1923 alongside the sets of glasses and other mass produced arts and crafts products.

Copier was only twenty-six at the time, but he had worked in the factory since he was thirteen. His exceptional talent was quickly recognized and encouraged by the director P.M. Cochius. Copier was allowed to take drawing, painting and design lessons and the factory even paid for his training at the art academy in Rotterdam, as well as for private lessons from the senior lecturer, Jac Jongert, which he needed before he could be admitted to the course. International recognition of his work for the factory soon followed.

The trip to Stuttgart gave Copier the opportunity to visit the Deutsche Werkbund exhibition *Die Wohnung* in the Weissenhofsiedlung there. The introduction to the purist architecture of the *Nieuwe Bouwen* or New Objectivity movement, which promoted 'light, air and space' and the plain home furnishings that went with it, made a profound impression on him and had immediate repercussions in his work. In 1928-29 he designed a set of vases made of eggshell-thin glass based on the elementary geometry of the sphere, cylinder and cube, and a series of flowerpots and dishes made from pressed, granulated glass (graniver), which combined fresh, primary colours with a technical look.

The influence of the trip to Stuttgart is also reflected in his *unica*. These designs were the results of experiments with shape, colour and material that could not be mass-produced. Cochius encouraged Copier's artistic research because it could give the collection a new impulse. One of the innovations was the craquelure that could be made with tin chloride or antimony

chloride. Unexpectedly, the experiments were also a commercial success. The charming vases, dishes and bowls sold well under the name 'Leerdam unica'. Some of the models were even produced in larger editions, named *serica*.

In the case of the large, yellow, spherical vase the Rijksmuseum acquired in 2015, Copier abandoned the voluptuous constrictions and bulges that sometimes give the *unica* from the nineteenth-twenties the appearance of jellyfish and gourds. He combined the austere geometry of the mass-produced, super-thin spherical vases with the new bright cadmium yellow that was part of the palette of the graniver flowerpots. Tin craquelure created a subtle liveliness on the surface of the glass. With its unusual size – most *unica* are half as big – this bright yellow vase was a radiant statement in a modern interior where the guiding principles were 'light, air and space'.

LVH

LITERATURE:

Joan Temminck and Laurens Geurtz (eds.), *Complete Copier: The Oeuvre of A.D. Copier 1901-1991*, Rotterdam 2011, pp. 87, 89-91

PROVENANCE:

Anonymous sale, Rotterdam (Vendu Notarishuis), July 2015, no. 1135; the dealer Galerie VIVID Rotterdam; purchased with the support of Pon Holdings B.V., 2015 (inv. no. BK-2016-3).

Photo: courtesy Galerie Vivid, Rotterdam.



II JAAK BAKEMA (Groningen 1914-1981 Rotterdam)

Made by Arbeiders Coöperatie Bouwbedrijf
Partners Desk with Set of Drawers, 1948 (design)
 Oak and paint, desk: h. 75 x w. 140 x d. 76 cm;
 set of drawers: h. 64 x w. 60 x d. 53.5 cm

The architect J.B. (Jaap) Bakema was one of the men who shaped the face of the postwar Netherlands. As a young architect, trained by Mart Stam, Bakema got a job with Rotterdam city council and worked on the reconstruction of the devastated city. His breakthrough came with the rebuilding of the internationally acclaimed cinema, 't Venster, in Rotterdam in 1948, which prompted the renowned J.H. van den Broek to invite the young architect to join him in a partnership – Van den Broek and Bakema. In the same year, Bakema designed a filing cabinet and desk for the boardroom of the site office for the new Zuidwijk district in Rotterdam. This site office was an experiment in construction techniques, inspired by the site hut J.J.P. Oud had designed for the Witte Dorp in Spangen in the nineteen-thirties. The furniture was also made in oak for his own use at home. Bakema wrote his articles and lectures at it for years. The Rijksmuseum recently acquired this suite from the architect's descendants through an art dealer.

Typical of both pieces is the way Bakema assimilated the radical colour and design idiom of De Stijl. The characteristic primary colours of red, yellow and blue, the distinctive use of horizontal and vertical elements, interspersed with open sections, place both pieces firmly in the tradition of the De Stijl movement. In his writings and his designs, Bakema proved himself a loyal postwar disciple of De Stijl. Bakema himself said that Theo van Doesburg was the driving force behind De Stijl, quoting him in his lectures, along with Gerrit Rietveld, whose Schröder House had inspired him to become an architect.

In the clash of schools that defined the reconstruction of the Netherlands, with the traditionalist Delft School standing up against the modernists, the heritage of De Stijl was a beacon for modernists like Bakema. After the liberation there was a strong, if short-lived, spirit of optimism and renewal in the Netherlands. De Stijl was a significant starting point, regarded as the country's most important contribution to



the creation of a progressive, new, better age. This programmatic thinking was translated into action by postwar modernists like Van den Broek and Bakema, as the suite that has been acquired so powerfully demonstrates.

WP



LITERATURE:

Brita Bakema et al., *Jaap & Sia Bakema: Habitat*, exh. cat. Rotterdam (Het Nieuwe Instituut) 2014, pp. 53, 63

PROVENANCE:

Collection Jaap Bakema (c. 1948-1981); by descent to his children; purchased from Gallery Frans Leidelmeijer, 2016 (inv. no. BK-2016-35).