



Acquisitions

Decorative Art

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ELSJE JANSSEN, EVELINE SINT NICOLAAS AND FEMKE DIERCKS •

I CHRISTOPH III RITTER (NUREMBERG 1610-1676)

Two Goblets, Representing a Terrestrial and a Celestial Globe

Nuremberg, c. 1640

Gilded silver, height 25.5 cm, diameter 10.9 cm

Both marked on the edge of the foot: Nuremberg assay mark (see Schürer and Tebbe 2007, BZ 14 (1630-36) or BZ 18 (1645-47/1650-51), maker's mark a raised sword arm with three stars in a shield (attributed to Christoph III Ritter; see Schürer and Tebbe 2007, nos. 730, 731)

Inscriptions under the foot of the terrestrial globe: *Imperio clarus| NINUS clarusq. barvius| Magnus, Pelleus iuvenis| verum omnibus istis| Ille ego IULIADES Caesar: non| cessero primus| Romulidas inter proceres| princepsque Monarchia| Induperator ego primus| Cervicibus ergo| Terrarum merito nostris| inmittitur orbis (aardglobe)*

Under the celestial globe: *Filius Alcmenae| Alcides fortissim, Heros,| Infans in cunis qui Iove| dignus eram| Qui Manibusq. meis pressit| Tirijnthus anques,| in collo Caeli sidera| cuncta fero (hemelglobe)*

These globe goblets are among the highlights of mid-seventeenth-century German silverware. They were made by Christoph III Ritter, a famous artist of the period. In his *Teutsche Akademie*, Joachim von Sandrart describes him as a sculptor, medallion engraver and silversmith. The globe goblets are the only pair known to have been made by Ritter. There are many examples of terrestrial globes by other artists and from other centres, but the celestial globe is far rarer; this is the only known example made by this artist himself, although there is an extant copy made in Augsburg in 1650.

What makes the globes so unusual is that the design was governed by a humanist concept alluded to under their bases. Under the terrestrial globe there is a speech by Julius Caesar, the first emperor of Rome. 'To Ninus, Barvius and the youth from Pelleas (Alexander the Great): I Caesar, the son of Julius, have withstood all.

I was the first among the noble sons of Romulus, first prince, absolute ruler and emperor. It is therefore fitting that the terrestrial globe rests upon my shoulders.' By supporting the globe on the shoulders of Julius Caesar, Ritter introduces the central conceit. Rome's dominance is emphasized by the placement of the shields on the base; the eagle at the top refers to the divine status that these rulers enjoyed in ancient times.

The imperial symbolism that predominates in the terrestrial globe has its counterpart in the celestial globe. The heavens are supported by Hercules, another deified human being. Ritter associates him with fire because the gods placed him as a constellation in gratitude for his services. The plates on the base show the other elements: earth, water and air.

Together the globe goblets represent the idea, common in the sixteenth and seventeenth centuries, that earthly reality was linked to the

effects of the stars. The thinking was that, as science progressed, modern man would ultimately be in a position to understand this interplay of forces. One of the sciences was cartography, in which rapid advances were being made at that time, thanks in part to the voyages of discovery undertaken from the Netherlands.

The German silversmith expressed his admiration for Dutch cartography in various ways. On the underside of the celestial globe there is a ship flying the Dutch flag, and the Dutch contribution features prominently on the map itself. The names of the explorers and the year of their explorations appear at various points on the globe. Dutch sea captains were commissioned to chart the position of the stars during their voyages. Back in Amsterdam this information was catalogued, and the astronomer, geographer and cartographer Petrus Plancius was able to give names to new constellations for the first time since antiquity.

LITERATURE:

- H. Kohlhaussen, *Nürnberger Goldschmiedekunst des Mittelalters und der Dürerzeit 1240-1540*, 2 vols., Berlin 1968, vol. 1, no. 730; vol. 2, p. 759, fig. 153
- K.H. Clasen, *Der Meister der schönen Madonnen: Herkunft, Entfaltung und Umkreis*, Berlin 1974, p. 74
- W. ten Haken and P. van der Krogt, *Old Globes in the Netherlands: A Catalogue of Terrestrial and Celestial Globes Made Prior to 1850 and Preserved in Dutch Collections*, Utrecht 1984, pp. 143-45
- A. Tacke, *Der Mahler Ordnung und Gebräuch in Nürnberg*, Munich/Berlin 2001, p. 74
- R. Schürer, *Die Goldschmiedefamilie Ritter: Ein Beitrag zur Darstellung Nürnbergs als Zentrum des deutschen Kunsthandwerks im 16. und 17. Jahrhundert*, Würzburg 2004 (diss. Universität Würzburg), pp. 302-08, CIII 1
- R. Schürer and K. Tebbe, *Nürnberger Goldschmiedekunst*, exh. cat. Nuremberg (Germanisches National Museum Nürnberg) 2007, vol. 1-1, no. 730.03; vol. 1-II, fig. 153
- D.J. Biemond, 'Twee bokalen: representerende respectievelijk een aard- en een hemelglobe', *Bulletin van de Vereniging Rembrandt* 21 (2011), no. 3, pp. 30-33

PROVENANCE:

Alfred de Rothschild Collection (1842-1918), London; sale London, Alfred & Lionel de Rothschild (Christie's), 4 July 1946, lot 38, to S. Nyberg, London; at least from 1962 Premsele & Hamburger coll., on loan from which since 1970; purchased with the support of the BankGiro Loterij, the Mondriaan Stichting, the Vereniging Rembrandt, with additional funding from the Prins Bernhard Cultuurfonds, the SNS REAAL Fonds, the VSBfonds, J. Gans-Premsele and L.B. Gans, Amsterdam, 2011 (inv. nos. BK-2011-27, 28).



2 *Bouilloire*

Amsterdam, 1752

Silver and ebonized wood, height without handle c. 30 cm, diameter of kettle c. 35 cm

Marked on the base of the kettle, the underside of the burner and the underside of the chafing dish:

Amsterdam assay mark, year letter *s* (1752), maker's mark *I* small tree *s* in a rectangle (unidentified maker's mark; not in Voet 1912, not in Citroen 1975)

In the eighteenth century, *bouilloires* – kettles on chafing dishes – were kept near the tea table. Boiling water could be kept hot in the kettle for diluting the tea infusion in the teapot into a weaker and less bitter drink. This Amsterdam-made example is an unusually early use of a model extremely popular in the third quarter of the eighteenth century, which was used for various parts of the tea service.

The shape of the body of the kettle is reminiscent of a type of melon (*Cucumis Melo Linnaeus* species, var. *cantalupensis Naudin* 1859), which was grown as a dessert fruit in the Netherlands in the early eighteenth century. The plant does not grow naturally in the Dutch climate, so enthusiasts established special melon gardens and manuals for cultivating them were published. The melon theme is continued in this *bouilloire* in the shape of the knob, and in the sides of the chafing dish, which is built up of melon vines.

The melon-shaped type was popular throughout the Netherlands. The most common, somewhat simplified version was probably introduced around 1750 by silversmiths from The Hague and was used there until the late 1770s with minor variations. The Amsterdam version shows that it was well-known in the largest Dutch centre for precious metals quite early on, and that there were different elaborations on the theme from the outset.

LITERATURE:

R.J. Baarsen et al., *Rococo in Nederland*, exh. cat. Amsterdam (Rijksmuseum) 2001, no. 83 (the Hague model), no. 87 (the Delft variation)

E. Voet (ed. P.W. Voet), *Nederlandse goud- en zilvermerken*, The Hague 1982 (10th edition)

K. Citroen, *Dutch Goldsmiths' and Silversmiths' Marks and Names Prior to 1812: A Descriptive and Critical Repertory*, Leiden 1993

PROVENANCE:

Mrs K. ter Meulen-Proost Collection (1923-2009), Bilthoven; bequeathed to the Vereniging Rembrandt, 2009; gift of the Vereniging Rembrandt, thanks to a bequest from Mrs K. ter Meulen-Proost, 2010 (inv. no. BK-2010-12).



3 ANTOINE VECHTE (Vire-sous-Bil 1799-Avallon 1868)

Vase, Neptune domptant les flots et le Triomphe de Galathée

Paris, 1840-43

Silver, height 68 cm

Marked on the rim of the cover, the handle and the foot rim: re-assay content mark head facing right in an octagon (London, first quality silver, 1838-1901)

Dated and signed on the base: *ANT VECHTE FAC MDCCCXLIII*

On the neck: the arms of De Luynes; on the other side: the monogram *HA*

This vase was the first three-dimensional work by Antoine Vechte, one of the leading nineteenth-century French artists in silver. Until around 1836 he devoted his talent to producing plates and shields that were regarded as authentic sixteenth-century works and were sold to museums in Russia, Germany, Italy and elsewhere. A number of enthusiasts persuaded him to make original works of art in the future; established artists like Lepage-Moutier and Froment-Meurice employed him for important commissions in 1840 and in 1844 respectively. In commissioning this vase, Honoré Théodore Paul Joseph d'Albert, Duc de Luynes et de Chevreuse (1802-1867) gave Vechte the opportunity to demonstrate his knowledge, virtuosity and creativity to the full.

De Luynes, an academic, archaeologist and patron, was personally involved in the commissions he gave and would have devised the complex iconography. Different mythological tales, all concerning the sea, combine to depict the virtue of self-control. The children around the foot ride on tamed sea monsters, the reliefs on the body show how Neptune subdued the Flood, and in an ode to the sea nymph Galathea depict her fatal allure. Fights between sea monsters and Nereids from Galathea's retinue and mermen from Neptune's followers crown the transition to the neck. The handles and the cover show the hideous daughters of the sea god Phorcys; Sirens are about to devour children and the nymph Scylla keeps watch, ready to lure sailors to their doom with her sweet singing.

Vechte balanced the expressive mobility of the sculptural elements by combining them with an established classical model in a shape reminiscent of an amphora. The high, raised reliefs also contrast with the minimal height differences in the decoration of the almost flat areas. On close examination one can find children playing, grinning masks, monstrous beings and spiders in the naturalistically detailed pattern of vines. Places of honour are reserved for the arms of Charles d'Albert, the first

Duc de Luynes (1578-1621), and the monogram of the client, his nineteenth-century descendant. Both also feature prominently on the walls of Castle Dampierre, the seat of the family and the dukedom since the seventeenth century, which suggests that the vase was intended for the duke's museum.

The vase is one of the most influential works of art in silver in the nineteenth century. Vechte succeeded in making a three-dimensional object in which all parts were chased with a hammer and punches from plate for the first time since the technique of the sixteenth- and seventeenth-century silver chasing experts was lost in the late eighteenth-century. Vechte employed the wide range of heights in the reliefs and nuances in the finish to represent different emotions, ranging from overt drama to tranquil dreaminess. This object established his reputation as an artist in his own right. His fame was to soar to astronomical heights with the commissions he was subsequently given for vases and dishes in the years that followed – in France, but above all in England. As the judges at the Great Exhibition in London in 1851 put it, 'no living artist has so fully entered into the spirit of the Italian style of the sixteenth century'.

LITERATURE:

- A. Dion-Tenenbaum, *Orfèvrerie française du XIXe siècle*, coll. cat. Paris (Louvre) 2011, p. 242
 D. Alcouffe et al., *Un âge d'or des arts décoratifs 1814-1848*, exh. cat. Paris (Galeries Nationales du Grand Palais) 1991, p. 534, no. 212 (distinguishing marks of the Comte de Paris), no. 261 (Coupe des Vendanges), no. 298 (forgeries)
 H. Bouilhet, *Musée Rétrospectif: L'Orfèvrerie française à l'Exposition universelle internationale de 1900*, vol. 2, 1910, p. 205

PROVENANCE:

- Made between 1840 and 1843 to a commission by Honoré Théodore Paul Joseph d'Albert, Duc de Luynes et de Chevreuse; anonymous sale Monaco (Sotheby's), 1993, lot 138; in 1994 Paul Berna Collection; in 2013 Kugel, Paris; purchased with the support of an anonymous donor, 2013 (inv. no. BK-2013-3).



4 Attributed to the Koami workshop

The Amsterdam Chest

Japan, c. 1635-45

Lacquer on wood, 63,5 x 144,5 x 73 cm

As the only European country to have access to Japan in the seventeenth century, the Netherlands found itself in a unique position. It was able to shine in the decorative arts with unusual porcelain and lacquerware, which could be made to order. In affluent cities like Amsterdam one would find superb Asian works in domestic settings alongside European furniture, paintings and silver. However, almost all these outstanding items were sold during the seventeenth and eighteenth centuries and not a single piece of lacquerware of the highest quality was left in the Netherlands. With the superb 'Amsterdam chest' as comparison, this is now immediately obvious.

The chest is a highpoint of Japanese lacquer art and a fine example of the extremely luxurious Asian decorative art products that the Dutch East India Company (voc) and its officers brought to Europe in the seventeenth century. The quality of the work is amazingly good – a fact that this is instantly recognizable. Each detail is perfectly executed and the composition is in balance at every level. Look closely at any and every part of the decoration and one will always encounter perfection. Only lacquerware of the very highest standard is able to withstand this critical test. The gold lacquer is phenomenally rich in gradations and nuances. It is made by sprinkling gold and silver dust in different colours (varying from coarse to fine depending on the desired effect) into the still wet lacquer. The sprinkled decoration is combined with inlay work in the form of cut pieces of gold and silver foil, mother of pearl and even crystal. Characteristic of the high standard is the variation in relief, which creates depth in the composition and provides elements with accents. In the seventeenth century lacquerware of this quality was only made in Kyoto, where there was a highly developed market of customers from the entourage around the imperial court. The chest can be attributed to the famous Koami workshop on the basis of the decorative style.

It is one of a group of only twelve pieces of exceptional quality dating from around 1640, which is described in the literature as 'the Fine

Group'. This was the last example that was not in a public collection. It is the largest and, together with a similar chest in the Victoria & Albert Museum, the most sensational in the group. All twelve were ordered and sold by senior officers of the voc, although it is as yet unclear who the customer for the chests was.

Although the first link in the chain is missing, the provenance of the chest is impressive. It probably came into the possession of Jules, Cardinal Mazarin, the largest collector in Paris of the time, and the source of inspiration for the royal collections of Louis XIV, as early as 1658.



It then passed down by descent in the Mazarin family until the famous collector William Thomas Beckford acquired it in 1801. Some decades afterwards the chest came into the hands of his brother-in-law Alexander, the tenth Duke of Hamilton. Financial difficulties compelled his grandson to sell it in 1882 and Sir James John Trevor Lawrence seized the opportunity to buy it. The chest changed hands again in 1916 and 1941. In the turmoil of war the importance of the chest was evidently lost sight of. It appears to have gone by way of Wales to France, where it was rediscovered early this year.

LITERATURE:

O. Impey and Christiaan Jörg, *Japanese Export Lacquer 1580-1850*, Amsterdam 2005
 S. Rivers et al. (eds.), *East Asian Lacquer: Material Culture, Science and Conservation*, London 2011

PROVENANCE:

Sale Cheverny (Rouillac), 2013; purchased with the support of the BankGiro Loterij, the Jaffé-Pierson Stichting, the Vereniging Rembrandt, thanks to the Caius Fonds, and JT International Company Netherlands B.V., 2013
 (inv. no. AK-RAK-2013-3).



5 *Plate with the Arms of Amsterdam*

China, c. 1720

Porcelain, painted in underglaze blue, enamel colours and gold, diameter 54 cm

This large plate with the arms of Amsterdam is part of a fairly substantial group known as 'province plates'. They are of different sizes and are decorated with the arms of provinces from the Northern and Southern Netherlands, and those of a number of Netherlandish cities, and of France and England. No satisfactory explanation has yet been found for this selection. At its heart are the plates with the arms of the seventeen provinces that made up the Low Countries in the sixteenth century. The earliest known series dates from around 1710. Those plates are all decorated in underglaze blue and *famille verte* colours and the arms on them are surrounded by flowering vines and birds.

In view of the widespread distribution of this type of plate they must have been a commercial success. They were very striking objects, since Chinese porcelain with western designs was still extremely rare – certainly in *famille verte* colours. The large plate with the arms of Amsterdam is very different from the examples in the first series. The proven markets for the province plates would have encouraged porcelain producers and dealers to develop new types in order to acquire a share of the market. The translucent enamel colours of the *famille verte* are replaced here by the opaque *famille rose* colours, which had just been developed in China and would have certainly caused a stir in the West around 1720.

The border is painted with great care, but the main focus of attention is the gate around the arms. This harks back to a classical European example, but the design was considerably adapted by the Chinese. A Chinese woodcut, which was made after the engraved title page of a religious work probably brought to China by Jesuit missionaries, may have served as the example. In the sixteenth and seventeenth centuries a gate with a figure on either side – in the case of a religious work often dressed in a long robe – was a very common illustration for a title page. In surviving translations of religious books, for which there was a need, given the success of the missionary work in the seventeenth century, the illustrations feature gates similar to the one on this plate. Smaller details from the engraving were

replaced in the woodcut by large shapes, such as the 'C' scrolls on the frieze. The addition of steps has made the gate look like a Chinese pavilion.

This plate is one of the most prestigious objects that could be imported from China at the beginning of the eighteenth century thanks to Dutch trade contacts. It is all the more interesting, however, when we remember that the decoration probably did not stem from trade contacts, but was based on the other great tradition of Sino-European encounters – those of the Jesuit missionaries.

LITERATURE:

J. van Campen, "'Amsterdam", de nieuwste en grootste wapenschotel uit China', *Aziatische Kunst* 43 (2013), nos. 3-4, pp. 42-52

For province plates in general see:

C.J.A. Jörg, 'The Armorial Porcelains', in *Famille Verte: Chinese Porcelain in Green Enamels*, exh. cat. Groningen (Groninger Museum) 2011

J.-L. Mousset, *Hybrides: Porcelaines Chinoises aux armoiries territoriales européennes*, exh. cat. Luxembourg (Musée national d'histoire et d'art) 2003

PROVENANCE:

Purchased by the Vereniging van Vrienden der Aziatische Kunst at the sale, New York (Christies), 28 January 2013, with the support of the Stichting 400 jaar Amsterdam VOC; on loan from the Vereniging van Vrienden der Aziatische Kunst (inv. no. AK-MAK-1733).



6 *Embroidered Interior Textile*

France (?), mid-eighteenth century (1750-60)

Silk, 175 x 290 cm

This textile consists of seven different panels of orange-pink silk with cream embroidery of entwined flowering vines and lace motifs with bows. The pattern is embroidered across the seams joining the lengths of fabric. Different sized corners of the same fabric have been set in top right and top and bottom left. Here the embroidery does not carry on through the seams, which points to a later alteration.

The embroidered pattern on the silk as a whole as well as the design and the shapes of the flowers indicate a date of production in the mid-eighteenth century. The evolution of the motifs on eighteenth-century French and English silk fabrics shows that elements inspired by lace made their appearance around 1720 to 1730. Around the middle of the eighteenth century the lace motif started to predominate. It usually consists of strips and is incorporated in a garland motif in white or cream, combined with colourful brocaded flowering vines. In terms of style this embroidered fabric is very similar to these silks.

The decorative flower tendrils and the shapes of the flowers are also very similar to Indonesian embroidery and painted fabrics. It is, however, monochrome and the decorative infill with a variety of stitches is reminiscent of what is known as 'white work' (white embroidery on a white background originally intended for wedding dresses, christening robes, accessories and religious textiles). The stitches used on this silk include satin stitch, stem stitch, French knots and long stitch in different patterns. The stitches form lattices, diamonds, rosettes, stars, arches, circles, leaves and vivid flowers. The pattern repeat of the embroidery is 102 to 104 cm. Here and there the details are not exactly the same and there are differences in the number of petals. Nevertheless the underdrawing appears to have been followed meticulously. An embroidered border with braiding and lace has been sewn on at the bottom. From one bow to the next there are twenty-nine different embroidered motifs with a flower centred between them.

The size and the finishing edge at the bottom point to a use in a domestic interior, possibly as a wall covering. The textile came with a number

of cut fragments of borders and edges, which indicates an earlier use. The embroidered fabric came from one of the members of the De Marchant et d'Ansembourg family who lived in Castle Neubourg in Gulpen. In the course of the nineteenth century the castle, which in its present form dates mainly from the seventeenth and eighteenth centuries, came into the possession of the counts of De Marchant et d'Ansembourg: a noble family originally from Luxembourg, one of whose members took Dutch citizenship in the early nineteenth century. The De Marchant et d'Ansembourg family still owns several castles in Limburg.

LITERATURE:

G. Marsh, *18th Century Embroidery Techniques*, Lewes 2006
L. Synge, *Art of Embroidery: History of Style and Technique*, Woodbridge 2001

PROVENANCE:

The De Marchant et d'Ansembourg family, Castle Neubourg, Gulpen; Romain Joseph Rudolphe Maria, Comte de Marchant et d'Ansembourg, Amsterdam; purchased in 2011 from the Amsterdam art trade

(inv. no. BK-2011-15).



7 *Les Rameaux*

Neyret Frères Weaving Mill

Saint-Étienne, France, 1901-03

After a painting by Elisabeth Sonrel (Tours 1874-Sceaux 1953)

Jacquard fabric, *lampas douce*, silk, 21.4 x 29.9 cm (scene 15.5 x 19.5 cm)Lower middle: *LES RAMEAUX*Signature lower left: *NFF*Lower right: *D'APR.E.SONREL*

During the nineteenth century a silk industry developed in Saint-Étienne in France that wove not only decorative fabrics, but portraits, landscapes, architectural, genre and historic scenes as well. These are described as *tableaux tissés* – woven paintings. They are some of the few textiles that are signed and are the result of and the triumph in the mechanization of weaving.

In the early nineteenth century Joseph-Marie Jacquard (1752-1834) developed a mechanized loom which could direct and move each warp thread individually. This simplified the weaving of complicated patterns and made it possible to create finer outlines.

In 1823 Antoine Bazaillon set up a weaving mill for ribbons in Saint-Étienne. When he retired, the business was taken over by his nephew Jean-Baptiste Neyret (1825-1889) and was successively managed by Joseph Neyret (1858-1944) and Antoine Neyret (1899-1990). The scenes that Neyret Frères wove were chiefly in black and white, sometimes with grey nuances, which means that they resemble prints and photographs. These examples of technical weaving ingenuity are referred to as *taille douce*, an engraving term, or as *lampas douce*. Because it was possible to weave several fabrics simultaneously on one loom, output was high. The *tableaux tissés*, or *images de Saint-Étienne*, were framed or mounted on postcards and were within reach of the general public. They were produced primarily between 1890 and 1919.

This Jacquard fabric is a particularly interesting acquisition in terms of weaving technique. It shows two women in white caps and black coats praying. The young woman on the right is portrayed three-quarter face and stares ahead while she holds her hands in prayer in front of her chest. An older woman stands in profile in the centre, her eyes looking down at the open prayer book she holds. In her right hand she holds a palm branch – hence the title of the work, *Les Rameaux*,

the branches. In the background there is a decorative pattern.

In 1901, 1902 and 1903 Neyret Frères repeatedly produced this fabric in a different format. The scene was woven from a design by the French artist Elisabeth Sonrel, daughter of the painter Nicolas Stéphane Sonrel and a pupil of Jules Lefèvre in Paris. In 1893 she received an honourable mention at the Salon des Artistes français and in 1900 she won a bronze medal at the World's Fair. Sonrel worked above all in watercolours and gouache and painted portraits of women and children, scenes from everyday life and Breton landscapes and sea views. Her female figures are mainly in the Art Nouveau style and her work resembles that of the French Symbolists. She was also influenced by Boticelli's paintings. Sonrel is also known for her religious scenes, several of which were woven by Neyret Frères.

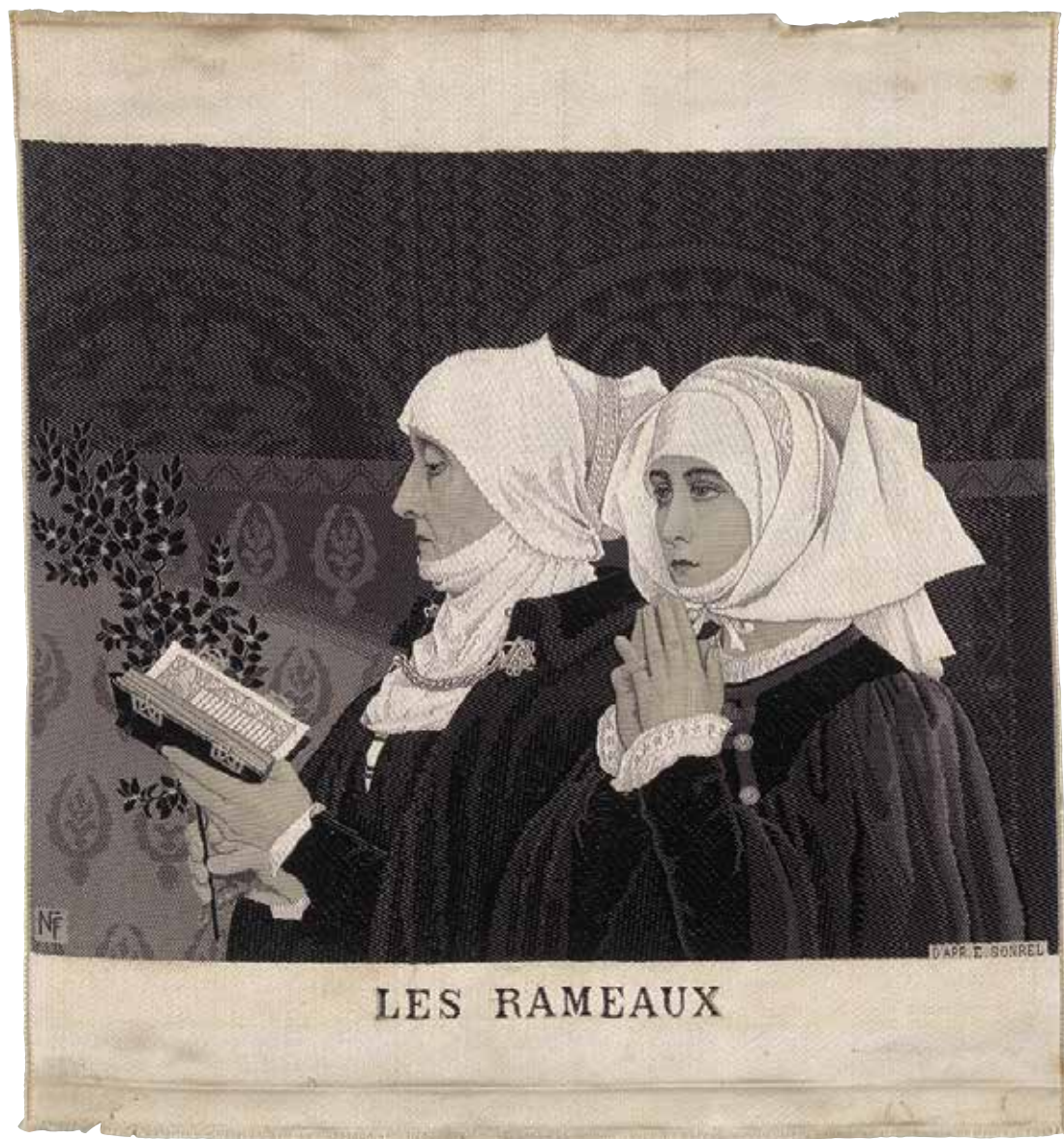
LITERATURE:

G. Schurr, 1820-1920: *Les Petits Maîtres de la Peinture valeur de demain*, Paris 1976, p. 134

N. Besse et al., *Images de soie: De Jacquard à l'ordinateur*, Paris/Saint-Étienne 2004, pp. 75, 97, 100-01, 142

PROVENANCE:

Gift of T. Dammers-Pels, Amstelveen, 2012
(inv. no. BK-2012-56).



8 *Portrait Bust of Michiel Adriaansz De Ruyter*

Joannes de Mol Porcelain Factory (M.O.L.)

Loosdrecht, c. 1782-c. 1784

Modelled after a print by Jacob Houbraken (1698-1780), after a painting by Jan Maurits Quinkhard (1688-1772) based on an anonymous original painting

Porcelain, the bust in unglazed biscuit, the base painted on the glaze, total height 25.3 cm

Incised on the underside of the bust: B

On the inside of the base in underglaze blue: M.O.L. with star

Portrait Bust of Maarten Harpertsz Tromp

Joannes de Mol Porcelain Factory (M.O.L.)

Loosdrecht, c. 1782-c. 1784

Modelled after a print by Jacob Houbraken (1698-1780), after a drawing by Aert Schouman (1710-1792), after the original painting by Jan Lievens (1607-1674)

Porcelain, the bust in unglazed biscuit, the base painted on the glaze, total height 25 cm

On the inside of the base in underglaze blue: M.O.L. with star

Between 1780 and 1795 Dutch Patriots as well as supporters of the Prince of Orange expressed their political preference with badges, engraved glasses, complete dinner services or works of art. Around 1780 Joannes de Mol's porcelain factory in Loosdrecht produced a set of portrait busts which were intended for Patriots.

They were portraits of historic figures whose deeds inspired the Patriots in their struggle against Stadholder William v and his politics. Based on prints by Jacob Houbraken (see figs. on p. 206) and Reinier Vinkeles, models were made of Kenau Simonsdr Hasselaar, Johan van Oldenbarnevelt and his wife Maria van Utrecht, Hugo Grotius and his wife Maria van Reigersberg, Cornelis and Johan de Witt and the naval heroes Michiel de Ruyter and Maarten Tromp. Every one of these figures from the Republic's glorious past, either because of their revolt against the stadholders' authority or their successful actions at sea, served as an example for the Patriots. The contrast with the Patriots' position was marked. Their political influence on the ruling elite and their stadholder was limited and the Dutch fleet offered little opposition in the Fourth Anglo-Dutch War. The portrait busts were meant to remind people of these successful and militant times from the seventeenth century. But the Patriots did not look solely to the past. One contemporary hero was W.J.G. Baron Bentinck. He died in 1781 from the wound he sustained at the Battle of Dogger Bank. A year later his likeness in porcelain could be found in Patriots' homes. With the acquisition of the portrait busts

of Michiel de Ruyter and Maarten Tromp on a base with decoration in green and gold, the Rijksmuseum can now display a complete set of heroes of the Golden Age. Among the modern heroes it still lacks the Amsterdam burgomaster H.D. Hooft and the Patriots' leader Joan Derk van der Capellen.

The set is among the late work of the factory that was founded in 1774. De Mol may have been inspired by the British potter Josiah Wedgwood, who made a set of busts of Patriots' heroes in 1779 (see acquisition no. 9). De Mol probably commissioned an established sculptor to make models for the busts on the basis of prints. The German Johan Christoph Jurgens then produced the set for De Mol. He was trained in the large porcelain factory in Fürstenberg, where he acquired experience of busts in unglazed biscuit. We do not know whether the busts were sold in sets or separately. The pillars that serve as a base come in various finishes, glazed and unglazed. Interestingly, we know of no examples on glazed bases in the series of new heroes. This supports the idea that the figures were not sold as a single large set.

A pamphlet of 1783 gives insight into an order for a 'patriotic dinner service ordered from the porcelain factory in Loosdrecht' by a 'good Patriot'. The objective of the order was to discuss and revisit national history during dinner. The portrait busts would have been just such conversation pieces in the houses of Patriot citizens.



LITERATURE:

'Twee borstbeeldjes', in W.M. Zappey et al., *Loosdrechts porselein 1774-1784*, Zwolle 1988, p. 294, no. 265
 D.H. van Wegen, 'Een Patriotse oproep aan de porseleinfabriek te Loosdrecht', *Vormen uit Vuur* 211 (2010), no. 4, pp. 22-28
 Anonymous, *Bericht wegens een vaderlandsch tafelservies, besteld in de porcelijnfabriek in de Loosdrecht*, Alkmaar 1783 (copy in the Kasteel-Museum Sypesteyn archives, Loosdrecht)

PROVENANCE:

... ; private collection United States; antique dealer United States; Elvera Simons Collection; purchased with funds donated by the Stichting Hollands Porselein, 2013 (inv. nos. BK-2013-10-1, 2).

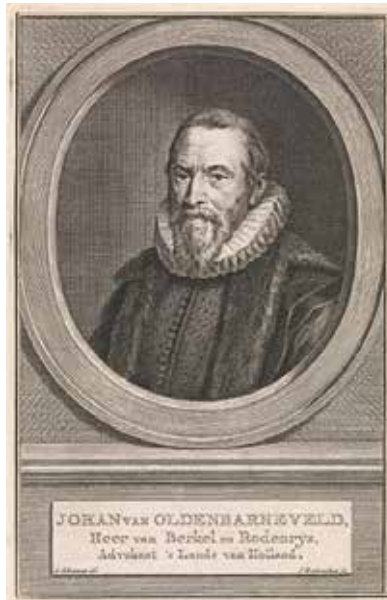
Fig. a

JACOB HOUBRAKEN AFTER
 JAN MAURITS QUINKHARD,
*Portrait of Michiel Adriaansz
 de Ruyter*, 1749-59.
 Engraving, 183 x 120 mm.
 Amsterdam, Rijksmuseum,
 inv. no. RP-P-OB-48.463.



Fig. b

JACOB HOUBRAKEN AFTER
 A. SCHOUMAN,
*Portrait of Johan van
 Oldenbarneveld*, 1749-59.
 Engraving, 182 x 117 mm.
 Amsterdam, Rijksmuseum,
 inv. no. RP-P-OB-48.585.





9 *Portrait Bust of Johan van Oldenbarnevelt*

Wedgwood & Bentley

Stoke-on-Trent, c. 1779-80

Modelled after a print by Jacob Houbraken (1698-1780), after a drawing by Aert Schouman (1710-1792), after the original painting by Michiel Jansz Van Mierevelt (1567-1641)

Black basalt, total height 48.8 cm

Signed on the base: *Wedgwood & Bentley*

From 1770 onwards the British china manufacturer Josiah Wedgwood made life-sized portrait busts of literary and historic figures for libraries and other locales. These busts were made in black basalt, a type of stoneware whose manufacture Wedgwood had perfected. The manufacturer saw opportunities to extend the set for surrounding countries by adding their local heroes.

His Dutch agent Van Veldhuijsen supplied him with portraits in print form and in 1779 placed an initial order for seventy busts in various sizes. Van Veldhuijsen also acted as middleman for an unnamed Amsterdam burgomaster, who was keen to order a set of busts. To start with the order was for Michiel de Ruyter and Johan de Witt. Van Oldenbarnevelt was also named as a suitable figure. The busts were in great demand and in the summer of 1779 Wedgwood decided to add the De Witt brothers and classical figures like Virgil and Horace to the range. There are still extant examples from the Dutch series in black basalt of Hugo Grotius, Cornelis de Witt, Herman Boerhaave, Michiel de Ruyter and Johan van Oldenbarnevelt. All the chosen figures were exemplars for the Patriots, who in their struggle against the stadholder and his regime liked to compare themselves to their determined forefathers, who in their time had successfully rebelled against the stadholder or were inspiring examples in some other way.

Van Oldenbarnevelt is portrayed wearing a large pleated ruff and a fur-trimmed cloak. A print after a known portrait of the Land's Advocate by Van Mierevelt probably served as the model. Van Oldenbarnevelt's bust is a splendid complement to the black basalt bust of Michiel de Ruyter (inv. no. BK-1997-39) and the two black basalt plaques with portraits of Rombouts Hogerbeets and Jacob Cats which came from the Koninklijk Oudheidkundig Genootschap (inv. nos. BK-KOG-1651, 1652).

LITERATURE:

A. Kuiper-Ruempol, *Wedgwood en Nederland in de 18de eeuw*, Amsterdam 1982

PROVENANCE:

S.H. Harris (Merseyside, England); Mint Museum of Art (Charlotte, NC) 1976; sale New York (Christie's), 22 November 2011, no. 147 (inv. no. NG-2011-96).



10 *Biscuit Statue Group of Pygmalion and Galatea*

Manufacture Royale de Sèvres

France, c. 1780-85

After a design by Étienne-Maurice Falconet (Paris 1716-1791), the gilding on the base executed by Etienne-Henry le Guay (1719/20-1799)

Porcelain (hard paste, base and group), 44.6 x 27.4 x 21.9 cm

Marked on the top of the base, between Pygmalion's legs: *LR* with below it 2 (Joss-François-Joseph Le Riche (1741-1912), *chef des sculpteurs* 1780-1801)

On the back of the group in the clouds: twice 2

On the underside of the group: *B* in capitals; a reversed *S* twiceOn the underside of the base: the Sèvres factory mark in gold with below it *LG* (Etienne-Henry le Guay)

On the plinth the text: *SI PIGMALION LA FORMA, / SI LE CIEL ANIMA SON ÊTRE. / L'AMOUR FIR PLUS, IL L'ENFLAMMA, / SANS LUI QUE SERVIROIT LE NAITRE.*

Étienne-Maurice Falconet was appointed director of the sculpture workshop of the porcelain factory in Sèvres in 1757. During the 1750s biscuit figures had become an increasingly important product for the factory and Falconet was taken on to supply models and to oversee the manufacturing process. As well as original designs, a number of Falconet's most important marble statues were executed in biscuit. Among them were *L'amour Menaçant*, made for Madame de Pompadour in 1757, which is now in the Rijksmuseum's collection (inv. no. BK-1963-101), and the *Pygmalion* group, which caused a sensation at the Salon of 1763. These porcelain versions boosted the distribution and popularity of Falconet's oeuvre.

The *Pygmalion* group was made in Sèvres in two sizes – one measuring around 75 cm (almost as large as the original) and a smaller version of around 37 cm. On the back of the biscuit group Falconet added one putto, which is absent from the marble original. The group was executed in soft-paste porcelain, later also in hard paste, with a rectangular or oval base. Plinths in biscuit for the rectangular bases and in blue glazed porcelain for the oval bases were supplied separately. In 1774 Falconet's successor Louis-Simon Boizot designed a pendant to the *Pygmalion* group, depicting Prometheus bringing fire to mankind.

Recent research has revealed that biscuit figure groups were extremely popular in the Netherlands at the end of the eighteenth century. One Amsterdam supplier was the firm of J.J. Lefebvre & Zonen, which purchased large numbers of biscuit groups straight from the factory in Sèvres through a son based in Paris. Among the groups sold to Lefebvre we find two references to the *Pygmalion* group. Lefebvre bought it together

with the *Prometheus* group on pedestals in 1783. In 1784 both groups were mentioned again in his invoices from Sèvres; this time the blue plinths or pedestals are even specified. In both cases Lefebvre paid the high price of 720 livres for the two groups.

The group, with or without rectangular or oval bases, can be found in several collections (overviews given by Munger and Dawson). The most similar examples, with blue bases, are in the Museum of Fine Arts, Boston, and sale London (Bonhams), 16 May 2007, lot 159.

LITERATURE:

R. Baarsen, *Paris 1650-1900: Decorative Arts in the Rijksmuseum*, London/New Haven 2013, pp. 18-19, fig. 6 and p. 351

N. Birjukova et al., *Sevskij farfor XVIII veka: katalog kollekcij / La porcelaine de Sèvres du XVIII siècle*, coll. cat. Saint Petersburg (Hermitage) 2005

A. Dawson, *A Catalogue of French Porcelain in the British Museum*, London 1994

J. Munger, *The Forsyth Wickes Collection in the Museum of Fine Arts Boston*, Boston 1992, no. 144

Falconet à Sèvres ou l'art de plaire 1757-1766, exh. cat. Sèvres (Musée national de Céramique), 2001-02, nos. 98a, b

PROVENANCE:

John Whitehead Gallery, London; Dr Alexandre Benchoufi Collection (2002); Dr Bruce Wilson Collection; sale New York (Christie's), 24 October 2012; purchased with the support of the Fonds De Haseth-Möller/Rijksmuseum Fonds, 2012

(inv. nos. BK-2012-57-1, 2).



- II ERNEST CHAPLET (Sèvres 1835-Choisy-le-Roi 1909);
 DECORATION ATTRIBUTED TO ÉDOUARD DAMMOUSSE (Paris 1850-Sèvres 1903)
Vase
 Paris, c. 1885-86
 Partially glazed, painted and gilded stoneware, height 32.5, width 31.3 cm
 Marked on the base: *H&CO* in a garland of roses; incised: *60/40*
 On the body of the vase in gold: *Edouard. D.* (barely legible)
-

Ernest Chaplet was one of the greatest innovators in ceramics in France at the end of the nineteenth century. Even though his oeuvre is already represented by three works in the Rijksmuseum, the collection lacked a monumental piece.

Chaplet was trained in the famous porcelain factory in his birthplace of Sèvres. In 1874 he was asked by Felix Braquemond to join the experimental ceramics workshop he had set up at the request of Charles Haviland, the owner of the faience factory in Limoges. In 1866, Braquemond, who is also known as a printmaker, had made the designs for the *service Rousseau*, which is regarded as the introduction of Japonism in ceramics. Japonist influences can also be found in the decorations on the body of Chaplet's vase. The bold outlines of the blue fish in particular are reminiscent of Japanese prints.

Chaplet's oeuvre is furthermore characterized by constant technical innovations. The vase that the Rijksmuseum has acquired was made in stoneware and decorated with coloured slip. This technique was devised by Chaplet around 1881 and perfected in the workshop he set up in Vaugirard in 1882 – once again with financial support from Haviland.

In Vaugirard, Chaplet drew inspiration from various sources. Aside from Japonism, the handles in the shape of putti, for example, reflect a classical idiom. However the way the little figures appear to climb forward out of the seaweed reveals an interest in the realistic trends in sculpture. The shapes of the coloured surfaces placed side by side and on top of one another testify to a directness that calls to mind Expressionist tendencies in painting. The decoration was probably executed by Édouard Dammousse, one of Chaplet's assistants. The thin black and gold lines that form the outlines of the coloured surfaces on the vase are characteristic of his work in this period. Dammousse's signature on the vase is almost completely worn away. It is not known if it was removed deliberately.

The vase was made in the final days of the workshop in Vaugirard. Chaplet's financial support was withdrawn in 1885. He continued to run the workshop independently for a year, after which he moved to Choisy-le-Roi to concentrate fully on the manufacture of experimental glazes.

LITERATURE:

- R. Baarsen, *Paris 1650-1900: Decorative Arts in the Rijksmuseum*, London/New Haven 2013
 J. d'Albis, *Ernest Chaplet, un céramiste art nouveau 1835-1909*, Paris 1976

PROVENANCE:

- Purchased from the Fine Arts Society, London, 2013; purchased with the support of the Thurkow Fonds, 2013
 (inv. no. BK-2013-11).

