



# Acquisitions

## Sculpture

• FRITS SCHOLTEN •

- 1 *St Christopher*  
Southern Netherlands (Bruges?), c. 1440-50  
Ivory, height 92 mm
- 

The towering Christopher was one of the most popular saints in the Late Middle Ages. He took care of travellers, but was also invoked in the event of an unexpected death and he provided protection against the plague, fear, hunger, poverty and the treachery of enemies of all kinds. Given its modest size, this delicately carved ivory St Christopher must have been intended as a travelling companion.

Stylistically it has much in common with a group of alabaster sculptures attributed to the Master of the Rimini Altarpiece, an anonymous artist active in the Southern Netherlands around 1430 (Woods 2013). This artist's expressive style manifests itself in linear folds and clean-cut, often angular features and poses – characteristics that are also found, in simplified form, in this ivory. For instance, Christopher's face is in fact a miniature version of a number of heads of apostles in the Rimini Master's principal work – the alabaster Crucifixion Altar in Museum Liebieghaus (Frankfurt am Main) – and of various statues of saints by himself or his direct followers (Defoer 1969; Maek-Gérard 1981; Woods 2013). Another characteristic of the Rimini Master is his use of chamfered bases, a feature that we also find in the ivory. On these grounds, it can be argued that the little statue of St Christopher most probably originated in the immediate artistic milieu of the Rimini Master. This eminent artist

was recently tentatively identified with the 'tailleur d'ymaiges d'albâtre' Gilles de Backere of Bruges (Woods 2013). If this is correct, the origin of this ivory can also be located in Flanders, possibly in Bruges.

#### LITERATURE:

- On the work of the Rimini Master and his followers:  
H.M. Defoer, 'Een albasten Johannes-in-disco in de St Willibrordus te Utrecht', in *Miscellanea I.Q. van Regteren Altena*, Amsterdam 1969, pp. 17-19  
M. Maek-Gérard, *Nachantike grossplastische Bildwerke, Italien, Frankreich, Niederlande, 1380-1530/40*, cat. Frankfurt am Main (Liebieghaus) 1981, vol. 2, nos. 71-89  
K. Woods, 'The Master of Rimini and the Tradition of Alabaster Carving in the Early 15th Century Netherlands', in A.-S. Lehmann et al. (eds.), *Meaning and Material, 1400-1800*, Leiden/Boston 2013, pp. 56-84

#### PROVENANCE:

- Gift of Jaap Polak, Amsterdam, 2014  
(inv. no. BK-2014-11).

## 2 ATTRIBUTED TO JAN II BORMAN (documented 1479-1520 Brussels)

*Christmas Crib*

Duchy of Brabant, Brussels, c. 1500

Oak, bone, height 62.5 cm, width 34.5 cm, depth 17.5 cm

There was a custom in the Low Countries and the German-speaking regions of rocking an image of the infant Jesus in a specially made crib for the forty days between Christmas and Candlemas. This tradition, which continued until the Reformation, was carried on in homes as well as in monasteries and convents. The small cribs, with tiny bells and miniature bedclothes, were made ready for the Christ child, and special songs were sung while the cradle was rocked. In 1604 the Amsterdam Calvinist Walich Sieuwertsz wrote about this Popish abomination with repugnance in his *Roomsche mysterien*.

This unusual Christmas practice reached its peak in the Low Countries in the fifteenth and early sixteenth centuries and was highly symbolic: the crib stood for the meek heart in which the infant was symbolically received. When the Reformation caused this devotion to fall into disuse, most of the cribs were discarded and only a few dozen examples have survived. Of these, a mere handful are of the monumental type with an open Gothic portal on a base in which a cradle can rock (Keller 1998). This Amsterdam Christmas crib, along with a virtually identical model in Musée Cluny in Paris (Taburet-Delahaye 2006) and a slightly lower version in Antwerp, is the largest and most complete of its kind.

The style of the design and the Gothic tracery suggest that the crib was made in Brussels. Given the presence of a specific motif, a bell-shaped crown in the tracery that is also found in the large, unpolychromed St George Altarpiece by Jan II Borman dating from 1493 (Royal Museums of Art and History, Brussels), and the exceptional quality of the carving of this Christmas crib, an attribution to the Borman workshop is self-evident. In a 1493 document, Borman himself is described as the 'best master carver'.

The strong similarity between the Amsterdam Christmas crib and the model in Musée Cluny in Paris deserves particular attention. The overall form, dimensions and style are exactly the same; the only differences are found in the openwork

tracery of the portal and the cradle. The two pieces undoubtedly come from the same Brussels workshop and actually share part of their provenance: when the Paris crib was sold at auction in 1914, it came with the cradle from the Amsterdam version (Keller 1998, pp. 200-01). Evidently they were switched back at some point in or after 1914. The original casket in which the example in Paris was stored outside the Christmas season has survived. The doors to this casket bear the arms of the Brussels Cockaert and Van Cattenbroeck families, and it is quite possible that they also owned the Amsterdam version.

## LITERATURE:

*Catalogue des objets d'art et de haute curiosité de l'antiquité et du Moyen Âge, de la Renaissance et autres ... formant la collection de M. Arthur Sambon*, cat. Paris (Galerie Georges Petit), 25-28 May 1914, no. 389 (Lugt 74436)

P. Keller, *Die Wiege des Christuskindes. Ein Haushaltsgerät in Kunst und Kult*, Worms 1998, pp. 86, 87, 89, 97, 200-01 (cat. no. 15)

On the Christmas crib in Musée Cluny in Paris: É. Taburet-Delahaye (ed.), *Thermes et Hôtel de Cluny, Musée national du Moyen Âge: œuvres nouvelles, 1995-2005*, Paris 2006, p. 92

## PROVENANCE:

M. Van Strydonck-Dausy Collection, Antwerp, -2013; purchased with the support of the Frits en Phine Verhaaff Fonds/Rijksmuseum Fonds and the Ebus Fonds/Rijksmuseum Fonds, 2013 (inv. no. BK-2013-14-1).



3 *Pax with the Baptism in the Jordan*

Southern Netherlands, c. 1500

Ivory, height 12.8, width 8.1 cm, depth 2.4 cm

On the back a label with a nineteenth-century inscription in brown ink: *Pace in avorio Lavora del Sec.lo xiv.*

In the Late Middle Ages the custom of exchanging the kiss of peace among members of the congregation during Mass led to the creation of a new liturgical instrument, the *osculatorium* or pax (Bossy 1985). A pax was a small plaque or disc with a handle that circulated among the clergy and the churchgoers and was kissed. Wealthy laymen and clerics owned their own paxes, often carved with a family coat of arms or owner's mark.

This ivory pax decorated with the baptism of Christ in the River Jordan by John the Baptist is one such piece. The escutcheon between the two figures is evidence that this pax belonged to a member of the Florentine Baldovini Del Pannocchia family (with thanks to Ingmar Reesing for this identification). Stylistically this pax is closely allied to a group of ivories made in the Low Countries around 1500 and in the first decades of the sixteenth century (Koch 1958; Randall 1994; Scholten 2004).

What makes this example so special is that it served as the prototype for an early sixteenth-century terracotta relief that is also in the Rijksmuseum (inv. nos. BK-2010-9-1, 2), which was found with its accompanying mould in the ground in Leiden (Scholten 2011). A negative impression of the ivory pax was made in clay and the escutcheon was omitted to anonymize the piece. This negative, after drying and firing, was used as a mould to mass produce cheap reliefs in terracotta – and possibly pax tablets – for a less well-to-do clientele than the Baldovini family (with thanks to Ingmar Reesing for this information).

## LITERATURE:

On the *osculatorium* or pax:J. Bossy, *Christianity in the West, 1400-1700*, Oxford 1985, pp. 21-22

On the group of ivories made in the Low Countries:

R. Koch, 'An Ivory Diptych from the Waning Middle Ages', *Record of the Art Museum*, Princeton University 17 (1958), no. 2, pp. 55-64R.H. Randall, 'Dutch Ivories of the Fifteenth Century', *Nederlands Kunsthistorisch Jaarboek* 45 (1994), pp. 126-39, esp. pp. 127-28F. Scholten, 'Een Nederlandse ivoren pax uit de Late Middeleeuwen', *Bulletin van het Rijksmuseum* 52 (2004), no. 1, pp. 2-23

On the terracotta relief in the Rijksmuseum:

F. Scholten, 'Acquisitions: Medieval Sculpture from the Goldschmidt-Pol Collection and from Other Donors', *The Rijksmuseum Bulletin* 59 (2011), no. 4, pp. 414-35, esp. p. 434

## PROVENANCE:

Gift of the Osvaldo Gil Matias Collection, Rio de Janeiro, 2013 (inv. no. BK-2013-6).



- 4 JOHAN GREGOR VAN DER SCHARDT (Nijmegen 1530-c. 1581 Nuremberg?)  
*Nine Models of Body Parts, Some after Michelangelo's Evening, Lorenzo de' Medici and Giuliano de' Medici (Medici Chapel, San Lorenzo, Florence)*  
 Italy (Florence, Rome ?), c. 1560-70  
 Beige to red terracotta, height 7.5 cm to 21 cm  
 Inscription (BK-2013-9-6): *Hercul*.

In the inventories of the Praun Cabinet, in 1616 and 1719, the dozens of terracotta and wax *modelli* after Classical Roman and Renaissance sculptures and parts of them that the art collector and merchant Paul Praun had amassed in Nuremberg in the sixteenth century are described as 'a hundred pieces of sculpture such as head, arm, hand, foot and other parts; 85 pieces in terracotta, 15 pieces in wax. Are partly broken' ('hundert stuckh von relebo als kopf, arm, hendt, fuess und anders mehr, so zu solchem studio gehörig; 85 stuckh von der erden, 15 stuckh von wachss. Sind theils zerbrochen') and 'ditto pieces for use by painters' ('An deto stucken zu der mahlerey gehörig') (Achilles-Syndram 1994, pp. 150, 271). In fact, however, these are not painter's requisites, they are elements of the workshop legacy of a sculptor, the Dutchman Johan Gregor van der Schardt. Of the eighty-five terracottas counted in 1616, twenty-six now survive, these nine among them.

In 1570, after a long career in Italy that took him to Venice, Bologna, perhaps Mantua and elsewhere, Van der Schardt settled in Nuremberg as court sculptor to Emperor Maximilian II. It is assumed that he brought the models back from Italy with him: the majority of them relate to work by Michelangelo that was in Florence and Rome; recent technical research has moreover revealed that the composition of the terracottas corresponds to that of the clay found in Florence and the surrounding area (with thanks to Marc Bormand, musée du Louvre, Paris, and Isabelle Garachon for this information). In the correspondence between the imperial envoy Von Dornberg in Venice and the court in Vienna (1569-70) before Van der Schardt entered the emperor's service, we read that while in Rome the sculptor 'had measured the most elegant figures and sculptures with the greatest of care and recorded them in sketches and copies' (Honnens de Lichtenberg 1991, pp. 15-16). This passage is not without significance in the light of the terracotta models.

In Nuremberg the merchant and art collector Paul Praun (1548-1616) became the sculptor's personal patron. He amassed a collection of some hundred and eighty of Van der Schardt's works, which he probably acquired from the artist between 1578 and 1580/81. Among them is his self-portrait, now in the Rijksmuseum (inv. no. BK-2000-17), which the sculptor may well have given to his patron as a token of friendship. It is also possible that Praun acquired it with the rest of Van der Schardt's workshop estate.

The nine models make up an impressive ensemble that sheds a rare light on the working practices of a sixteenth-century sculptor. The precise provenance was long forgotten and the models were considered to be original works by Michelangelo (Thode 1913; LeBrooy 1972). It was only in the nineteen-nineties that their source in Van der Schardt's workshop was rediscovered (Berger 1993; Berger 1994). Further research into the materials and techniques will be required to establish whether the models are Van der Schardt's own work – he was a skilled modeller – or were bought by him in Italy.

## LITERATURE:

- C.T. von Murr, *Description du Cabinet de Monsieur Paul de Praun à Nuremberg*, Nuremberg 1797, p. 243, nos. 100-49 (Divers modèles de parties du corps humain, à dessiner)  
 [J.A. Boerner], *Verzeichnis des Anton Paul Heinlein'schen ausgezeichneten Kunstcabinets, welches vom 9. April an durch den Auctionator J.A. Boerner ... versteigert wird*, Nuremberg 1832  
 H. Thode, 'Michelangelos Tonmodelle aus der Hähnelschen Sammlung', *Monatshefte für Kunstwissenschaft* 6 (1913), pp. 309-17, figs. 74, 75  
 H. Thode, *Michelangelo, Kritische Untersuchungen über seine Werke*, vol. 3 (*Verzeichniss der Zeichnungen, Kartons und Modelle*), Berlin 1913, pp. 267-78, and nos. 561, 561a, 565a, 565c, 575d  
 P.J. LeBrooy, *Michelangelo's Models Formerly in the Paul van Praun Collection*, Vancouver 1972  
 H. Honnens de Lichtenberg, *Johan Gregor van der Schardt, Bildhauer bei Kaiser Maximilian II., am dänischen Hof und bei Tycho Brahe*, Copenhagen 1991  
 U. Berger, 'Bemerkungen zum Werk von Johann Gregor van der Schardt anlässlich der ersten Monographie über den Bildhauer', *Kunstchronik* 46 (1993), no. 7, pp. 361-70, esp. pp. 367-68



*Das Praunsche Kabinett. Kunst des Sammelns. Meisterwerke von Dürer bis Carracci*, cat. Nuremberg (Germanisches Nationalmuseum) 1994, pp. 38 (and fig.), 360-64 (nos. 182-85)  
K. Achilles-Syndram (ed.), *Die Kunstsammlung des Paulus Praun, Die Inventare von 1616 und 1719*, Nuremberg 1994, pp. 271-73 and figs. 68-72

U. Berger, 'Eine Plastiksammlung mit dem Bildhauernachlass von Johann Gregor van der Schardt', in K. Achilles-Syndram (ed.), *Die Kunstsammlung des Paulus Praun: Die Inventare von 1616 und 1719*, Nuremberg 1994, pp. 43-60, esp. pp. 53-60

F. Scholten, 'Johan Gregor van der Schardt and the Moment of Self-Portraiture in Sculpture', *Simiolus* 33 (2007/08), no. 4, pp. 195-220, esp. p. 201

PROVENANCE:

Coll. Paul Praun (1548-1616), Nuremberg, c. 1581-1616, acquired from Johann Gregor van der Schardt, as part of his workshop estate; the Praunsche Kabinett, Nuremberg, 1616-1801; Johann Friedrich Frauenholz (1758-1822) and Buttner, purchased with the Praunsche Kabinett, Nuremberg, 1801-03; coll. Anton Paul

Heinlein, Nuremberg, 1803-32; sale coll. Heinlein, 9 April 1832, nos. 593, 594, 599, 600, 604; coll. Oberstleutnant Karl Emil von Gemming, Nuremberg, 1832-42; coll. Ernst Julius Haehnel and descendants, Dresden, 1842-1922; coll. Dr A.B. Heyer, London, 1922-38; sale London (Christie's), 24 February 1938, nos. 62, 68, 70, 71, 81, 82, 83; coll. Percival Wolfe, Montreal, 1938; inherited by his son Paul James LeBrooy (1920-1999), Vancouver, 1994-96; purchased by Corporate House, a group of private investors, Vancouver, 1996; gifted by Corporate House to the Museum of Vancouver, Vancouver, 1998; sold by the Museum of Vancouver at Sotheby's New York, 2013; purchased with the support of the Frits en Phine Verhaaff Fonds/Rijksmuseum Fonds and Mr William Middendorf II, Little Compton, 2013 (inv. nos. BK-2013-9-1 to BK-2013-9-9).







## 5 SERVATIUS (SERVAES) (DE) CARDON (Antwerp 1608-1649 Antwerp)

*Portrait of an Unknown Man*

Antwerp, 1646

Terracotta, height 51 cm, width 47.5 cm, depth 26 cm

In the wet clay on the side of the support: A° 1646 *Serúatiús de Cardon*

Servaes Cardon, the maker of this impressive bust, and his brother Johannes (Jan) were trained by their father Fourcy (Forci, Fosi) Cardon (before 1580-after 1651), a maker of decorative woodcarvings from Arras (Philippot 2003). Both brothers emerged as leading sculptors in Antwerp and were involved in a number of large church commissions. In 1628 his father paid the fee for the twenty-year-old Servaes's admission to the Antwerp Guild of St Luke, twelve years later the young Cardon was recorded as a free master and master of wine in the guild's registers and in 1641 he married. Among the goods he brought to the marriage were models in wax and clay 'modelled in Rome, and drawings drawn in Rome' ('gebotseert tot Rom en teykeninghe tot Roomen geteyckent'); Antwerp, City Archives, Notarial Archive, Notary L. Nicola, N 2695 f.). This tells us that Cardon spent some time in Rome and had probably returned not that long before, although he must in any event have been back before 1639, the year he was commissioned to make the marble high altar in the Church of St James in Antwerp. Interestingly, in the same period (1635-39), his fellow sculptor Artus Quellinus, likewise from Antwerp, was also in Rome. Their paths undoubtedly crossed; two terracottas by Cardon in the estate of Erasmus Quellinus, Artus's brother and heir, are evidence of a personal connection between the two sculptors. In spite of his considerable artistic activity, remarkably few individual sculptures by Servaes Cardon are known. Until recently, we knew of only one undisputed work by him, a terracotta of St Paul signed 'Ser Cardon' in the musée du Louvre in Paris (Philippot 2003, p. 834, fig. 1).

The only other signed work is this terracotta bust of a man, which was recently bequeathed by Fritz Liefkes (1930-2010), the Rijksmuseum's former curator of furniture. The bust is an important and relatively early example of the Flemish Baroque portrait sculpture that flourished around the mid-seventeenth century and soared to great heights in Quellinus's dazzling portraits of Amsterdam burgomasters. The as yet unidenti-

fied man is estimated to have been around forty when his bust was made. He sports a short goatee, a moustache and long, wavy hair, and is dressed in a doublet and cloak over a high-necked shirt and flat collar. The sinuous, stylized treatment of the folds of the cloak and the 'combed' locks are typical of Cardon's style. We find the same features in the terracotta of St Paul, and in a large, unsigned terracotta bust of a satyr in the Rubenshuis collection that was previously attributed to Lucas Faydherbe (cat. Mechelen 1997, no. 29).

## LITERATURE:

CINO. *Kunsthandelaar en verzamelaar*, exh. cat. Amsterdam (Amsterdams Historisch Museum) 1970, no. III, fig. 182  
*Jaarverslag Rijksmuseum* 2010, p. 33

On Servaes, Johannes and Fourcy Cardon:

P. Philippot et al., *L'Architecture religieuse et la sculpture Baroques dans les Pays-Bas méridionaux et la principauté de Liège 1600-1770*, Sprimont 2003, pp. 834-35

On the terracotta bust of a satyr in the Rubenshuis:

Lucas Faydherbe 1617-1697, *Mechels beeldhouwer & architect*, cat. Mechelen (Stedelijk Museum Hof van Busleyden) 1997, no. 29

## PROVENANCE:

Weegenaar-Liefkes Bequest, 2010  
(inv. no. BK-2010-17).



## 6 ALBERT JANSZ VINCKENBRINCK (Amsterdam 1605-1664 Amsterdam)

*Crucifixion*

Amsterdam, c. 1650

Boxwood, oak frame veneered with ebony, height 26 cm, width 17 cm (without frame)

Monogrammed: *ALVB*

When Daniel Franken devoted a study to the Amsterdam carver Albert Jansz Vinckenbrinck in 1887, the first author to do so, he was able to sketch a reasonably clear picture of the artist's life on the basis of finds in the records, but apart from his principal work – the pulpit in the Nieuwe Kerk – there was no known carving by him. It has meanwhile become clear that the pulpit can hardly be described as representative of his artistic output: the great majority of the oeuvre that we presently know of consists of small cabinet carvings in boxwood. Evidently this was a field in which few other woodcarvers were active around the middle of the seventeenth century – a field that Vinckenbrinck had been able to make his own with some success.

It is in these small works, more than fifteen of which have come to light since Franken wrote his article in 1887, that he emerges as a skilled woodcarver who excelled above all in the sensitive rendition of landscape and the expression of surface and texture. His figures often display less sureness of touch. Among the more recent additions to his oeuvre is this strikingly large *Crucifixion* relief; it is one of the biggest box reliefs he made. Here again, the detail in the landscape – with rock formations, trees and the city walls of Jerusalem – the subtle curves of the clouds, the stony foreground with vegetation and the broken timbers of a ruined fence are extraordinarily successful, contrasting sharply with the heavy cross and Christ's rather weak pose. The relief is mounted in a contemporary frame, which may well be original.

## LITERATURE:

W. Halsema-Kubes, 'Kleinplastiek van Albert Jansz. Vinckenbrinck', *Bulletin van het Rijksmuseum* 39 (1991), no. 4, pp. 414-25, esp. p. 420 and fig. 15

## PROVENANCE:

Sale London (Christie's), 4 July 1989, no. 60; private gift, 2011 (inv. no. BK-2011-47).



## 7 ARTUS QUELLINUS (Antwerp 1609-1668 Antwerp)

*St Peter*

Antwerp, 1658-59

Terracotta with a grey colour wash, height 48 cm

While he was living in Amsterdam from 1650 to 1665 so that he could work on decorations for the new town hall, the sculptor Artus Quellinus maintained his ties with his birthplace, Antwerp, and continued to undertake commissions for Antwerp clients. In or shortly after 1658, for instance, he supplied a large marble statue of St Peter for the tomb of the deceased Antwerp merchant Pieter Saboth in the Church of St Andrew in Antwerp (Miller Lawrence 1981; Philippot 2003). It was later admired as 'one of the most striking religious sculptures in Flanders, thanks in part to its restrained character and the absence of "false heroism"' (Gabriels 1930, p. 160). This terracotta is one of the two surviving preliminary studies for the marble statue of the saint.

Both this terracotta scale model and the marble Peter include his three principal attributes: the keys to heaven and hell, the inverted cross of his martyrdom and the crowing cock alluding to his betrayal of Christ. The design clearly reflects Quellinus's knowledge of classical sculpture, for he drew his inspiration for the saint's head from the supposed head of the aged Seneca, a famous classical bust – Rubens owned a copy of it (Herremans 2008, pp. 94, 95, 114). He was certainly indebted for the daring introduction of the inverted cross to the expressive statue of St Andrew by his teacher François du Quesnoy (Rome, St Peter's, 1629-40), and even more so to Michelangelo's standing Christ and cross in Santa Maria Minerva in Rome.

The two surviving preliminary studies differ both from one another and from the finished marble statue. The Amsterdam model is considerably smaller than the one in Brussels, which is held in the Royal Museums of Fine Arts of Belgium (cat. Brussels 1977). It is also modelled in the round, whereas the back of the Brussels version has been left hollow and unfinished. Other differences include the placement and size of the cross, the position of Peter's feet, the treatment of the folds of his robe and the cockerel's head. They show that within the constraints of the static figure of the saint, Quellinus was

seeking a certain liveliness, which he achieved in the first place by introducing the monumental cross as an abstract counterpoise to the figure of Peter. In this regard, the Amsterdam terracotta represents a stage that is closer to the finished statue. Given its small size and the careful all-round finish, it is likely that this was a *vidimus* that Quellinus presented to his clients for their approval and was probably left with them as proof.

A comparison of the Peter with the terracotta preliminary studies Quellinus made for Amsterdam town hall demonstrates that the same hand has been at work here; aside from the identical handling of modelling tools, they have a remarkable detail in common – the singular way Peter's hands are folded (with thanks to Bodill Lamain for this observation). Two fingers of his left hand are cradled by those of his right, a feature that is also found in the relief of Seleucus for the Tribunal in Amsterdam town hall (inv. no. BK-AM-51-23) as well as in the finished marble statue and the terracotta model in Brussels.

## LITERATURE:

On the statue for Pieter Saboth's monument:

C. Miller Lawrence, *Flemish Baroque Commemorative Monuments 1566-1725*, New York/London 1981, pp. 259, 260, no. 71

P. Philippot et al., *L'Architecture religieuse et la sculpture Baroques dans les Pays-Bas méridionaux et la principauté de Liège 1600-1770*, Sprimont 2003, p. 395

On Artus Quellinus:

J. Gabriels, *Artus Quellien de Oude, 'Kunstryck belhouwer'*, Antwerp 1930

On busts in the Netherlands:

V. Herremans et al., *Voorbeeldige busten. Het borstbeeld in de Nederlanden 1600-1800*, Ghent 2008

On the Brussels model:

*De beeldhouwkunst in de eeuw van Rubens in de Zuidelijke Nederlanden en het prinsbisdom Luik*, cat. Brussels (Royal Museums of Art and History) 1977, no. 113

## PROVENANCE:

Private collection, Antwerp; R. Lowet de Wotrange gallery, Antwerp, 2012; purchased with the support of the BankGiro Loterij, 2012

(inv. no. BK-2012-11).





## 8 ARTUS QUELLINUS (Antwerp 1609-1668 Antwerp)

*Day (after Michelangelo's Figure on the Tomb of Giuliano de' Medici)*

Amsterdam or Antwerp, 1658

Terracotta with a beige colour wash, height 43 cm, width 48.5 cm, depth 19.3 cm

Front left on the foot: *A. Quellinius 1658*

In 1658 the sculptor Artus Quellinus spent time in both Amsterdam and Antwerp, his birthplace, where he undertook various commissions (see acquisition no. 7). This personification of *Day*, after Michelangelo's marble statue on the tomb of Giuliano de' Medici in the Medici Chapel in San Lorenzo (Florence), was made in that year. The fact that the terracotta comes from the collection of the national academy of art (Rijksacademie) supports the idea that it was made in Amsterdam; if it was, it would originally have been kept with a great many other terracottas by Quellinus – his studies for the sculpture programme for Amsterdam town hall – in the city drawing academy (the forerunner of the Rijksacademie) (Wiggers 1995). The prominently placed signature tells us that, despite the apparently unfinished curved base, Quellinus regarded it as a work of art in its own right and not as a study model for use in the workshop. It would seem evident that it was commissioned by a collector.

Quellinus probably based the piece on a study he modelled directly after Michelangelo's original on one of his trips to Rome in 1635, 1638-39 or around 1645, although he did not follow the example in Florence literally. The main form is certainly the same, but he toned down the very pronounced musculature of the marble somewhat in the terracotta. Quellinus also completed the unfinished face of Michelangelo's statue as he saw fit and added part of the drapery, which runs beneath and beside the reclining *Day* and behind his back. That enabled Quellinus to give *Day*'s arm and hand, bent behind his back, a logical role they did not have in the original because Michelangelo left the marble unfinished at the back. In the terracotta, the hand now holds the end of the added drapery; perhaps Quellinus regarded completing the great master's unfinished composition as an extra artistic challenge.

## LITERATURE:

*In beeld gebracht. Beeldhouwkunst uit de collectie van het Amsterdams Historisch Museum*, cat. Amsterdam (Amsterdams Historisch Museum) 1995, p. 207, no. 130  
*Bestandscatalogus oude beeldhouwkunst 1300-1900*, cat. The Hague (Rijksdienst Beeldende Kunst) 1995, p. 29, no. 82  
 F. Scholten, *Artus Quellinus: Sculptor of Amsterdam*, Amsterdam 2010, p. 7, fig. 3

On Quellinus's sculptures in Amsterdam:  
 H.J. Wiggers, 'De stad Amsterdam en haar vroegste beeldencollectie', in *In beeld gebracht. Beeldhouwkunst uit de collectie van het Amsterdams Historisch Museum*, cat. Amsterdam (Amsterdams Historisch Museum) 1995, pp. 60-75

## PROVENANCE:

Rijksacademie, Amsterdam, 1875?-1981; Rijksdienst Beeldende Kunst, The Hague, inv. no. R5549 (before September 1981); on loan from the Rijksdienst voor het Cultureel Erfgoed, 2012 (inv. no. BK-2012-62).







- 9 ATTRIBUTED TO JOHANN GEORG KERN (1623-1698);  
 silver: 'Master with Pear and Lily' (active middle and third quarter of the seventeenth century)  
*Ornamental Tankard with a Bacchanal of Putti*  
 Öhringen, c. 1660 (ivory), Antwerp, 1663 (silver)  
 Ivory, silver gilt, height 27.4 cm  
 Marked: Antwerp assay mark; date letter *F* (= 1663); maker's mark of the 'Master with Pear and Lily'

A bacchanal of eight putti cavorts around this ivory relief carved from a single piece of elephant's tusk. Stylistically, the carving is akin to that of a number of ivory *Humpen* (tankards) that are attributed to Johann Georg Kern, a nephew of the celebrated German sculptor Leonhard Kern (Möller 1988; Beutter 1990). Several ivory tankards with a children's bacchanal and other designs are attributed to Johann Georg, and the Amsterdam ivory is very close to them in style. In a few cases they even display absolutely identical motifs and figures. An ornamental tankard decorated with a bacchanal of putti in the collection of the Counts of Hohenlohe at Schloss Neuenstein is important in this regard, since the records tell us that between 1660 and 1673 Johann Georg Kern supplied ivory wares to the count's family residing at Neuenstein, just a few kilometres from Öhringen, where Kern lived. The piece is listed in the inventories drawn up in 1684 and 1702 (Möller 1988, p. 79, no. 126). In pose and style the putti and goats on this tankard can be regarded as brothers to the little fellows on the Amsterdam ivory. The ribbed wine pitcher or cask on which a putto on the Amsterdam cup lounges, parodying a river god, appears in exactly the same form on the Neuenstein piece, except that there the wine has all spilled out. The similarity in style to an ivory tankard by Johann Georg Kern in the *Kunstammer* of the Dukes of Mecklenburg in Schwerin (Möller 2001) is even stronger. This is set in a silver-gilt Augsburg mount dating from before 1670; all the other mounted ivories by Kern that have been published to date also have German settings.

The fact that the Rijksmuseum ivory was mounted in Antwerp in 1663 makes this piece particularly unusual in art historical terms, for there is only one other known ornamental ivory tankard with an Antwerp mount (with thanks to Dirk Jan Biemond). This, the product of collaboration between Peter Paul Rubens and the German sculptor Georg Petel in 1628, may even have been the antecedent of the genre (Krempel

2007). The Rijksmuseum's *Humpen* is thus a significant exception to the rule as well as testimony to the artistic range of the Kern family.

The mount was made by an as yet unidentified Antwerp silversmith, known after his maker's mark as the 'Master with Pear and Lily' (Rosenberg 1928). His largely chased design is closely allied to the decoration on the ivory: ornamental friezes and bands with putti dancing and reclining against a background of vines. The cover is crowned with a standing putto holding up a bunch of grapes, subtly continuing the vertical line of a little boy climbing on the goat on the ivory.

## LITERATURE:

*Gids voor de bezzoekers der Historische Tentoonstelling van Friesland gehouden in Z.M. Paleis te Leeuwarden in den zomer van 1877*, Leeuwarden 1877, p. 193, no. 24

G.H. Matthijssen, *Album met foto's van de Historische Tentoonstelling, gehouden in zijner Majesteits Paleis te Leeuwarden in de zomer van 1877*, Leeuwarden 1877, p. 193, no. 24

M. Rosenberg, *Der Goldschmiede Merkzeichen III*, vol. 4 (Ausland und Byzanz), Berlin 1928, p. 32, no. 5121

On the ivory *Humpen* attributed to Johann Georg Kern: L.L. Möller, 'Trinkgeschirre von Johann Georg Kern und Johann Jacob Betzoldt', in *Leonhard Kern (1588-1662). Meisterwerke der Bildhauerei für die Kunstkammern Europas*, exh. cat. Schwäbisch Hall (Hällisch-Fränkisches Museum) 1988, pp. 73-85  
 H. Beutter, 'Die Streit um eine "schmeliche Pictur und Schriff" des Johann Georg Kern in Forchtenberg', in H. Siebenmorgen (ed.), *Leonhard Kern (1588-1662). Neue Forschungsberichte*, Sigmaringen 1990, pp. 81-83

On the ivory tankard in the *Kunstammer* of the Dukes of Mecklenburg in Schwerin:

K.A. Möller, *Elfenbein. Kunstwerke des Barock*, Schwerin 2001, no. 19

On the other ornamental ivory tankard Antwerp mount: L. Krempel, *Georg Petel (1601/02-1634). Bildhauer im Dreissigjährigen Krieg*, Munich/Berlin 2007, no. 15

## PROVENANCE:

K. IJntema, Workum, 1877; ...; gift of Jonkheer C.A. de Beaufort, Lasne and Jonkheer H.W.L. de Beaufort, Driebergen, in lieu of inheritance tax, 2012

(inv. no. BK-2012-6).



10 DAVID HESCHLER (Memmingen 1611-1667 Ulm)  
*Meleager and Atalanta* (cylinder for an ornamental tankard or goblet)  
 Ulm, c. 1660  
 Ivory, height 15 cm

This continuous ivory relief shows a deeply and superbly cut scene with Meleager and Atalanta and their retinue of huntsmen. Some of the figures are deeply undercut; other areas are so thin they are translucent. The key to the concept of the scene is the wild boar's head lying at Atalanta's feet. It is the Calydonian Boar that was killed by Meleager and Atalanta. Meleager awarded her the boar's head and hide, but two of his uncles objected. They tried to take the head from Atalanta, and in the ensuing fight Meleager killed them. It is this turmoil of battle that the ivory carver composed as a dense garland of classical figures and hounds.

In 1984 Christian Theuerkauff convincingly identified the relief as the work of David Heschler, the most important seventeenth-century ivory carver of Ulm (Theuerkauff 1984, p. 23). Heschler was the son of the sculptor Sigmund Heschler of Memmingen, who settled in Ulm around 1638 (Schädler 1965; Theuerkauff 1967; Theuerkauff 1994). In 1640 David was granted citizenship of the town, where he died twenty-seven years later.

In 1675 Joachim von Sandrart praised him as an artist who 'rising very high in the art of sculpting, but especially in ivory, has executed many fine, ingenious and beautiful works, which are much appreciated and sought after by art lovers' ('in der Bildhauereykunst sehr hoch gestiegen, absonderlich aber in Helfenbein viele gar saubere künstlerliche und schöne Werke verfärtiget, die bei den Liebhabern sehr in Ehren gehalten uns gesuchet worden'; Peltzer 1925). In 1651 Heschler sold an ivory *Descent from the Cross* group for the very considerable sum of five hundred guilders; the *Ulmischer Chronik* recorded that the sculptor had worked on it for two years and that 'such an artful piece has not been seen [and] a sculptor who is his equal could perhaps not be found in all of Germany' ('dergleichen kunstraiches Stuckh nit ist gesehen worden, dem seinergleichen Bildhauer villeicht im ganzen Deutschland nit möchte gefunden werden'; after Schädler 1965, p. 293). This *opus major* by Heschler was identified on sound grounds with a monumental group of ivories mounted in an Ulm silver base now in

Stockholm (Schädler 1965, pp. 293-95). The *Descent from the Cross* marks the turning point between Heschler's early, more Baroque carving, in which a certain naturalism predominates, and his later, more stylized work to which the Amsterdam piece belongs, which can be dated to around 1660.

The Amsterdam ivory was originally designed as the decorative outside of an ornamental tankard or *Humpen*. In the nineteenth century it was mounted on a clock. The collector Piet Zanstra, from whose collection the piece comes, bought the clock for the ivory and had it removed so as to present it as a sculpture in its own right.

## LITERATURE:

C. Theuerkauff, 'Fragen zur Ulmer Kleinplastik im 17./18. Jahrhundert (I), David Heschler (1611-1667) und sein Kreis', *Alte und Moderne Kunst* (1984), nos. 192-93, pp. 23-34, esp. p. 23 and figs. 1, 2

On David Heschler:

A. Schädler, 'Der Ulmer Bildhauer und Elfenbeinschnitzer David Heschler (1611-1667)', in *Studien zur Geschichte der europäischen Plastik, Festschrift für Theodor Müller zum 19. April 1965*, Munich 1965, pp. 293-302

C. Theuerkauff, 'A Note on the Ulmer sculptor David Heschler', *Apollo* (October 1967), pp. 288ff

C. Theuerkauff, 'Addenda zur Kölner Holzstatuette des Ulmer Bildhauers David Heschler (1611-1667)', in I. Guntermann and B. Tietzel (eds.), *Festschrift für Brigitte Klesse*, Berlin 1994, pp. 317-28

On Joachim von Sandrart's praise:

A.R. Peltzer (ed.), *Joachim von Sandrarts Academie der Bau-, Bild- und Mahlerey-Künste von 1675*, Munich 1925, p. 238

## PROVENANCE:

Piet Zanstra & Margot Zanstra-Wilgenburg Collection, Amsterdam; gift by the heirs of Margot Zanstra-Wilgenburg in lieu of inheritance tax, 2011

(inv. no. BK-2011-44).





## II JOHANN ULRICH HURDTER (1632-1716?)

*Jupiter and Juno*

Ulm, c. 1670

Ivory, height 15.2 cm

The carver Ulrich Hurdter was born in Zurich, but went to Ulm to master ivory carving under David Heschler (1611-1667) (Theuerkauff 1984; see also acquisition no. 10). In Ulm he built a successful career as a sculptor. In 1670, for example, he supplied an ivory and red coral figure of St Sebastian ('ein Kunststückle von Helffenbein und Corallen geschnitten, Sct Sebastians Bildniss') to the Imperial court in Vienna for four hundred and fifty guilders (Theuerkauff 1984). Aside from small ivories like this, Hurdter also carved larger statues in wood, chiefly as church furnishings, and restored the famous Late Medieval choir stalls in Ulm Cathedral.

Christian Theuerkauff attributed this little ivory group of Jupiter embracing his wife, Juno, to Hurdter in 1984 (Theuerkauff 1984, p. 41 and note 79). Stylistically it is closely akin to a number of ivories monogrammed UH that are credited to the carver on the basis of this monogram. Although there is no monogram on the Rijksmuseum's example there is another indication that he must have made the group. Jupiter and Juno have been taken directly from an ivory by Hurdter's teacher, Heschler – his relief of gods making love on a *Humpen* in Munich (Theuerkauff 1984, fig. 7). This makes the Rijksmuseum's ivory the most direct, tangible evidence of the artistic relationship between the two carvers. Hurdter did not adopt Heschler's design wholesale; he transformed the relief into a free-standing group, albeit that it is rather flat at the back, betraying it as a borrowing from a relief composition. It is quite possible that he had access to his teacher's models after Heschler's death in 1667 and was thus able to re-use them.

## LITERATURE:

C. Theuerkauff, 'Fragen zur Ulmer Kleinplastik im 17./18. Jahrhundert (II), Zu Johann Ulrich Hurdter (1631/32-1716?)', *Alte und Moderne Kunst* (1984), nos. 192-93, pp. 35-45

## PROVENANCE:

Piet Zanstra & Margot Zanstra-Wilgenburg Collection, Amsterdam; gift by the heirs of Margot Zanstra-Wilgenburg in lieu of inheritance tax, 2011 (inv. no. BK-2011-45).



## 12 ATTRIBUTED TO MATTHIEU VAN BEVEREN (Antwerp 1630-1690 Brussels)

*The Virgin Mary and St John the Evangelist*

Brussels, c. 1670

Ivory, height 33.9 cm (Virgin) and 34.6 cm (St John)

These magnificently carved figures of the Virgin Mary and St John come from a Crucifixion group that most probably served as a house altar in a private chapel or bedchamber. The two statues display extraordinary vitality and an almost theatrical sense of the dramatic, which can only have been heightened by the juxtaposition with the figure of Christ on the cross in the centre: on the one hand the Virgin's pent-up grief with her slightly bent pose and her heartrending expression, on the other the dynamic John, who appears to be taking a step to the right while recoiling to the left, and whose head is turned to look directly at the body of the man on the cross. The theatricality is reinforced by his gesture, which seems to express impotence. In both ivories, moreover, the garments play a brilliantly expressive role. The ivory carver excelled in the rendition of extremely delicate areas of fabric, which in some passages seem to consist of wafer-thin sheets of paper lying one over the other.

The Virgin and St John can be attributed to Matthieu van Beveren, the most important Flemish ivory carver of the second half of the seventeenth century (Theuerkauff 1975; Theuerkauff 1988). Strikingly, the difference in 'temperament' between the Virgin and John observed here is a constant in his oeuvre: some of his ivories were made in a strictly classicist idiom, whereas other works reflect a much more dynamic and Baroque sensibility. The monumental ivory Virgin and Child in the Rijksmuseum (inv. no. BK-1962-5) is the most important example of his classicism, while a work like his ivory *Maria immaculata* in the Museum voor Religieuze Kunst in Uden shows the carver's Baroque side (Van Liebergen 2007). Classicism is also evident in the round, bevelled bases of the two ivories, and particularly in John's pose. The apostle is subtly modelled after a statue from Antiquity, the son on the right in the *Laocoön* group. Admittedly the ivory carver changed the position of the hands and the placement of the legs and gave the classical youth clothes, but to the connoisseur's eye John's classical roots were instantly recognizable.

The Virgin's desolate face and expressively draped robes, by contrast, reveal the influence of the Baroque sculpture of Bernini and his school in Rome.

## LITERATURE:

*European Sculpture & Works of Art*, cat. London (Sotheby's), 7 July 2006, no. 129

On the work of Matthieu van Beveren:

C. Theuerkauff, 'Anmerkungen zum Werk des Antwerpener Bildhauers Matthieu van Beveren (um 1630-1690)',

*Oud Holland* 89 (1975), no. 1, pp. 19-62

C. Theuerkauff, 'Addenda to the small-scale sculpture of Matthieu van Beveren of Antwerp', *Metropolitan Museum Journal* 23 (1988), pp. 125-47

On the *Maria immaculata* in the Museum voor Religieuze Kunst in Uden:

L. van Liebergen, 'Maria Immaculata', *Bulletin van de Vereniging Rembrandt* 17 (2007), no. 3, pp. 20-22

## PROVENANCE:

Altomani & Sons, Milan, 2012; gift of H.B. van der Ven, The Hague, 2012

(inv. nos. BK-2012-4 (Virgin), BK-2012-5).



## 13 FERDINANDO TACCA (Florence 1619-1689 Florence)

*Dido* (or *Lucretia*?)

Florence, c. 1660-70

Bronze with dark organic patina; *fior di pesco* marble (base), height 23.8 cm (excl. base)

The identity of this bronze nude, generally attributed to the Florentine sculptor to the archduke of Tuscany, Ferdinando Tacca, is not instantly clear. Her nudity and her action – stabbing herself with a dagger – could apply equally to Dido, the legendary founder and first Queen of Carthage, and to the Roman matron Lucretia. Both women committed suicide after they had lost their honour. In Dido's case this was by choice: as Virgil wrote in the *Aeneid*, she allowed herself to be swept away by her passion for Aeneas and so sullied the memory of her late husband and her own reputation as a chaste widow. After Aeneas travelled on to Italy at Mercury's urging, Dido took her own life (De Jong 2009). Lucretia was raped by the king's son Sextus Tarquinius, and consequently killed herself. The two legendary women were often confused in art, although their moral associations conflicted not a little: Dido was an example of undesirable female conduct and a warning against a dissipated, irresponsible lifestyle, whereas Lucretia's suicide was a noble act to eradicate the shame visited upon her against her will. The coronet in the figure's hair suggests that Queen Dido is the most likely subject of this statuette.

Ferdinando Tacca's bronze departs from the traditional depiction of Dido in the intense dynamism of the figure and the woman's dramatic pose, head thrown back in exaltation. This probably reflects the influence of contemporary theatre, since in the mid-seventeenth century the dramatic story of Dido enjoyed a degree of popularity in Italian opera. Works dedicated to it include *La Didone* by Francesco Cavalli (Venice, 1641; Naples, 1650) and Andrea Mattioli (Bologna, 1656), followed a little later in England by Henry Purcell's *Dido and Aeneas* (1689) and by Henri Desmarest's *Didon* (Paris, 1693) (Burton 1998; Kailuweit 2005; Fabris 2007). Opera influences on Tacca cannot be ruled out; as the architect and designer of theatrical spectacles for the Florentine court he must have been very familiar with such stagings.

Only four examples of Tacca's model are known, and this is the only one without fluttering drapery around the woman's shoulder, ending in

her left hand. This simplification was made in the wax model, possibly to focus attention on the woman's nudity.

## LITERATURE:

Sale cat. London (Sotheby's), 15 December 1977, no. 147

Sale cat. London (Sotheby's), 14 July 1996 (collection British Rail Pension Fund), no. 44

On Queen Dido in music, literature and art:

M. Burton (ed.), *A Woman Scorn'd: Responses to the Dido Myth*, London 1998T. Kailuweit, *Dido-Didon-Didone: eine kommentierte Bibliographie zum Dido-Mythos in Literatur und Musik*, Frankfurt am Main 2005D. Fabris, 'Didone by Cavalli and Busenello: from the Sources to Modern Productions', *De musica disserenda* 3 (2007), no. 2, pp. 135-55J. de Jong, 'Dido in Italian Renaissance Art: The Afterlife of a Tragic Heroine', *Artibus et Historiae* 59 (2009), pp. 73-89

## PROVENANCE:

Gift of A. Rudigier, Munich, 2012

(inv. no. BK-2012-12).



## 14 JAN-LODEWIJK VAN GEEL (Mechelen 1787-1852 Brussels)

*Allegory of the United Kingdom of the Netherlands*

Brussels, 1816

Terracotta, part covered with cream slip, height 47 cm

On the ploughshare: *L. van ... 1816*

This allegorical statuary group depicts a short-lived episode in the history of the Netherlands, the political union of the Northern and Southern Netherlands between 1815 and 1831. The two countries are personified as standing *all'antica* women, united hand in hand. The figure on the right holds a caduceus and has a plough at her feet, and is therefore identified as the Northern Netherlands. Her sister is missing her right arm and the accompanying attribute – probably a horn of plenty as a symbol of the more prosperous Southern Netherlands. Between them stands the Dutch lion with a sheaf of arrows, likewise a symbol of unity. The same iconography was used for the reverse of a medal by Auguste François Michaut (1786-1879) dedicated to the united Netherlands (Rijksmuseum, inv. no. NG-VG-3292; with thanks to Gijs van der Ham).

This interpretation of the group is confirmed by the date 1816 on the ploughshare, where a fragment of the maker's signature can be found: *L. van ...* for Jan-Lodewijk van Geel, the Mechelen-born court sculptor to the House of Orange and one of the most important Neo-classicist sculptors in the Low Countries (cat. Brussels 1990; Van Lennep 1992; exh. cat. Den Bosch 1994).

The terracotta was probably made as a preliminary study for a monument to celebrate the United Kingdom of the Netherlands that had been created at the Congress of Vienna after Napoleon's final defeat at the Battle of Waterloo (18 June 1815). The actions of Prince William of Orange, later King William II, at Waterloo had made him the hero of the Dutch and the living symbol of the unification of North and South. A year later, on 20 September 1816, Van Geel was appointed as the prince's first sculptor, and he made this preliminary study in that year (cat. Mechelen 2006). Viewed against this background, it is likely that the prince (or King William I) commissioned the terracotta. It may have been intended as a design for the monument at Waterloo, for which the king had already taken the initiative in 1815. If this is the case,

the terracotta represents an early, previously unknown phase in the realization of the Waterloo monument, which was eventually built in 1826 to a design by the architect Van der Straeten. For this, Van Geel designed the more than four-metre-high cast iron Dutch lion, with tops a forty-metre-high artificial hill. It may be that the small lion with the arrows in the terracotta group has to be seen as its direct forerunner.

## LITERATURE:

Sale cat. Amsterdam (Sotheby's), 16 March 2011 (Property from the estate of Queen Juliana of the Netherlands), no. 724.

On Jan-Lodewijk van Geel:

*De 19de-eeuwse Belgische beeldhouwkunst* (catalogusdeel), cat. Brussels (De Generale Bank) 1990, pp. 590-92

J. van Lennep, *Catalogus van de Beeldhouwkunst. Kunstenaars geboren tussen 1750 en 1882 (KMSK Brussel)*, Brussels 1992, pp. 11, 12, 368-72

*Heimwee naar de Klassieken. De beelden van Mathieu Kessels en zijn tijdgenoten, 1815-1840*, exh. cat. Den Bosch (Noordbrabants Museum) 1994, pp. 112-18

*Welgevormd. Mechelse beeldhouwers in Europa (1750-1850)*, cat. Mechelen (Stedelijke Musea) 2006, p. 308

## PROVENANCE:

The estate of Queen Juliana of the Netherlands (1909-2004); purchase, 2011

(inv. no. BK-2011-4).





## 15 Model: BARON HENRY DE TRIQUETI (Conflans-sur-Loing 1803-1874 Paris);

cast: Richard, Eck &amp; Durand, Paris

*Aiguière de l'Espérance, de la Patience, de la Paix et de la Justice*

Paris, 1837; cast in or after 1844

Bronze, height 41.5 cm

Inscriptions: *OSCULATAE. SUNT| IUSTITIA & PAX* (= Justice and Peace Kiss), *PATIENTIA*, and under the foot in cursive script: *F[on]derie de L' Richard Eck Durand and H. de Triqueti*

The designer of this bronze ewer, Henry de Triqueti, was the son of a Piedmontese diplomat. He began by studying painting in Paris, but soon diverted his artistic ambitions towards sculpture. In 1831 he made his debut at the Salon. In the course of the 1830s, Triqueti increasingly switched his focus to applied sculpture, undertaking commissions both for the court and for private individuals.

In 1834 Triqueti was commissioned by the French Minister of the Interior Adolphe Thiers to design an allegorical ewer devoted to the Old Testament women Rachel, Sarah, Hagar and the mother of Moses (Dion-Tenenbaum 2007, p. 38). This *Aiguière des mères israélites* was the immediate forerunner of the Amsterdam ewer, which was titled *Aiguière de l'Espérance, de la Patience, de la Paix et de la Justice*; the sketch for the piece, dated 10 July 1837, has survived (Dion-Tenenbaum 2007, p. 40 and fig. 37). The title is a symbolic reference to the biblical theme with which the ewer is decorated: on the oval body there are two bas-relief scenes of the Old Testament story of Joseph in Egypt. On the front is Joseph in prison, interpreting the dreams of his fellow prisoners. This scene should be interpreted as a symbol of Patience, as the Latin inscription indicates. On the other side he is flanked by the Pharaoh's butler and baker. The inscription *Spes* tells us that this represents Hope. Beneath the spout are female personifications of Peace (left, with a laurel wreath in her hair) and Justice (right, with a blindfold) embracing. The ewer also has a banderol with the words *OSCULATAE. SUNT| IUSTITIA & PAX*. Triqueti originally designed the *Aiguière* for the Protestant Hélène von Mecklenburg-Schwerin, who had married the Duc d'Orléans in May 1837. The design appears to be associated primarily with the newly-weds, particularly the entwined personifications of Peace and Justice and the inscription.

No more than five other examples of this ewer are known, which suggests that only a small

edition of the model was cast. The sand casting was initially done by the Richard foundry in Paris. Triqueti showed the piece as a product of the Richard foundry at the 1838 Salon. Six years later it was exhibited again, this time as the product of Richard, Eck & Durand (Dion-Tenenbaum 1995, p. 242, fig. 105a). The Amsterdam example appears to be the only known version with the inscription of the foundry and the designer under the foot. This tells us that this is a bronze that must in any event have been cast after 1838, the year Richard joined forces with Eck & Durand.

## LITERATURE:

A. Dion-Tenenbaum, in *Nouvelles acquisitions du département des Objets d'art 1990-94*, Paris 1995, pp. 242-44 (no. 105)

*Henry de Triqueti 1803-1874. Le sculpteur des princes*, cat. Orléans (Musée des Beaux-Arts d'Orléans)/Montargis (Musée Girodet) 2007, pp. 38-40, pls. 28, 37-39.

## PROVENANCE:

David & Constance Yates/Treboosc & Van Lelyveld, Paris; gift of H.B. van der Ven, The Hague, 2012 (inv. no. BK-2012-10).



## 16 GUSTAVE-JOSEPH CHÉRET (Paris 1838-1894 Paris)

*Coup de Vent*

Paris, c. 1880 (before 1885) (model); executed in or before 1894

Terracotta with reddish brown colour wash, height 47.5 cm

Signed: *J. Chéret*

On a black lacquer wooden pedestal (with rotating top), height 12.7 cm

On the foot: *Bellman & Ivey Manufacturers of Pedestals for Statuary &c. to the Queen, 1851 Prize Medals 1862, 95 Wigmore Str. W. London*

Joseph Chéret's work occupies a crossover region between sculpture and decorative art (Claesen 1885; Hargrove 2003). In a catalogue of his artistic legacy published in 1894, he is described as a 'sculpteur décorateur' and numbered among the 'initiateurs de la renaissance décorative' (Alexandre 1894, p. 7). Like his teacher and father-in-law Albert Ernest Carrier-Belleuse (1824-1887), Chéret concentrated on mass-produced terracotta salon sculpture in the style of the French Rococo and the late eighteenth century. The close family and artistic ties with Carrier-Belleuse did not prevent Chéret from developing his own signature style, with an elegance and light-heartedness imbued with the spirit of the coming Art Nouveau. This terracotta, titled *Coup de vent* – seven putti hovering in the clouds, hanging from a sail billowing in the wind – is a successful and original example of his approach. It is at one and the same time a sculpture in its own right and a dish which, because it is finished all round, can be used as a table centrepiece (Alexandre 1894, nos. 93, 94). Bronze versions of the model cast by the E. Soleau foundry were also made (Alexandre 1894); they stood on a square red marble foot.

The subject of plump, floating children playing with a sail may have been inspired by Clodion's design for a monument to the invention of the hot air balloon, which was to be found in several Paris collections in Chéret's time (Wardropper 2011). As in *Coup de vent*, nude figures of children float round on the clouds. The theme of the hovering putti got off the ground several decades before Chéret, as evidenced by influential paintings of the birth of Venus by Alexandre Cabanel (1823-1889) of 1863 and William-Adolphe Bouguereau (1825-1905) of 1879 (both Musée d'Orsay, Paris). The popularity of sentimental salon art of this kind was fertile soil for Chéret's sculptures.

## LITERATURE:

C. Claesen (ed.), *Reproduction héliographique de l'oeuvre de Joseph Chéret, sculpteur à Paris. Sculpture moderne. La terre cuite française*, première série, Paris/Liège 1885, pl. 3

A. Alexandre, *Catalogue des oeuvres originales, projets de monuments, de cheminées et de meubles, groupes, statuettes, bas-reliefs, pièces décoratives, terrs cuites, bronzes, faiences, étains, dessins et croquis composant l'oeuvre de Joseph Chéret, sculpteur décorateur, dont l'exposition, pas suite de son décès, a été organisée à l'École nationale des Beaux-Arts, Paris 1894*, no. 98

On Gustave-Joseph Chéret:

J. Hargrove, 'Gustave-Joseph Chéret's Day', *Cleveland Studies in the History of Art* 8 (2003), pp. 214-21

On Clodion's design for a monument to the invention of the hot air balloon:

I. Wardropper, *European Sculpture, 1400-1900 in the Metropolitan Museum of Art*, New York et al. 2011, no. 69

## PROVENANCE:

Gift of Dr Katharine D.H. Fremantle, Hollandsche Rading, 2011, in memory of Willy Halsema-Kubes (1938-1992), curator of sculpture at the Rijksmuseum between 1969 and 1992 (inv. no. BK-2011-20).



- 17 LIESBETH MESSER-HEYBROEK (Amsterdam 1914-2007 Breda)  
*Portrait of Dr C.M.A.A. Lindeman (1883-1965), Curator of Sculpture and Deputy Director of the Rijksmuseum from 1 September 1943 to 1 August 1945*  
 Amsterdam, 1933-34  
 Plaster, bronzed, oak (base), height 46.5 cm (incl. base)

The Rijksmuseum acquired this portrait sculpture of the Rev C.M.A.A. Lindeman from his daughter, Mary van Leer-Lindeman. Her father started work as a curator in the Rijksmuseum's print room in 1927, but was transferred to the sculpture collection during Frederik Schmidt-Degener's reorganization of the museum in 1934. He continued in the post until his retirement in 1948. From May 1943, Lindeman also replaced the ailing M.D. Henkel as deputy director (Van der Ham 2000).

Lindeman was trained as a theologian; in 1912 he was appointed minister of the Remonstrant Reformed parish of Waddinxveen, but his love of art history prevailed over his theological calling. A conflict with the Waddinxveen congregation about the fact that Lindeman did not believe in the Resurrection undoubtedly contributed to his decision. In 1919 he gave up his career as a minister, moved to Zeist with his wife and embarked on an art history course in Utrecht. Lindeman's reputation as an art historian rests chiefly on his 1929 monograph on the painter Johannes Anthonisz Wtewael. The previous year had seen the publication of his PhD thesis, *De oorsprong, ontwikkeling en beteekenis van het romanisme in de Nederlandsche schilderkunst*, with which he gained his doctorate cum laude in 1927 under Professor Willem Vogelsang in Utrecht (Miss Bottenheim in Lindeman's obituary, *Nieuwe Rotterdamse Courant*, 30 July 1965). Thereafter Lindeman only published smaller articles on sculpture and painting. After his retirement he devoted himself primarily to the study of tonal relations in music.

This portrait of Lindeman was a private commission, not part of the series of official portraits of Rijksmuseum directors. The sitter was friendly with the parents of the sculptor, Liesbeth Messer-Heybroek, and the portrait was their gift to Lindeman on his fiftieth birthday in 1933. Liesbeth Heybroek had studied at the Amsterdam Rijksacademie under Professor Bronner and Theo van Reijn. In the first year of the war she married the architect Willem Messer and settled in Zeeland, where she undertook

several public sculpture commissions, as well as making individual statues and portraits. Lindeman's portrait was soberly modelled in plaster and given a bronze-coloured finish. It may well have been the intention to have the head cast in bronze at some time, but as far as we know this never happened.

## LITERATURE:

On the Rev C.M.A.A. Lindeman and the Rijksmuseum:  
 G. van der Ham, *200 jaar Rijksmuseum*, Amsterdam/Zwolle 2000, p. 268

## PROVENANCE:

Gift of Mrs C.M.A.A. van Leer-Lindeman, Zeist, 2012  
 (inv. no. BK-2012-68).



18 A.J.W.M. ('TONY') VAN DE VORST (Eindhoven 1946)

*Portrait of Ronald de Leeuw (1948), General Director of the Rijksmuseum (1 December 1996-25 June 2008)*

Vlierden (N.-Br.), 2011

White Carrara marble, black and brown marble, height 42.5 cm

The tradition of immortalizing departing directors of the Rijksmuseum in sculpture has so far resulted in a series of seven portraits; this portrait of Ronald de Leeuw is the last for the time being. Prior to his departure in June 2008, De Leeuw had let it be known that he would like to have a portrait in marble, and in consultation with him it was decided to award the commission to Tony van de Vorst. This choice was informed by the fact that in 2006 she had made a portrait of Princess Maxima in marble of different colours (exh. cat. The Hague 2006).

After taking a course in painting at the art college in Tilburg (1968-70), Van de Vorst studied sculpture at the Amsterdam Rijksacademie voor Beeldende Kunsten under Piet Esser (1914-2004) and Theresia van der Pant (1924-2013). She concluded her studies by winning the Prix de Rome in 1975 (Den Hartog Jager et al. 2008). The study trip to Italy that is part of the prize was crucial to her further artistic development. The classical sculpture of the Etruscans and Romans made a particularly great impression, although she did not escape the influence of the stylized naturalism of Marino Marini, whom she has greatly admired ever since. She shares with Marini an interest in buxom mythical women, such as Pomona and Lilith, or the prehistoric Venus of Willendorf. A second study trip to Italy to visit the marble quarries in Carrara brought about a turning point in her work. Van de Vorst began to add colour to her sculptures, and marble took on a greater role. At first, the sculptures were painted, but a search for other forms of polychromy gradually led to her combining different types of marble with other materials, such as wood and bronze.

Van de Vorst also had this colourist aspect in mind for the bust of De Leeuw. Originally, she was thinking of a white marble head, an ochre jacket in Vaurion, a shirt in an off-white marble, possibly a tie in *rosa di Portogallo* or another colourful stone, and the pupils and irises in black and brown. In the end it was decided to make the portrait more informal, with a shirt open at the neck. The two scale studies and the 1:1 plaster

model, all made in the first half of 2009, which the Rijksmuseum has also acquired (inv. nos. BK-2011-9 to 11), are still based on the concept of a half-length bust in this colour scheme. The carving of the head in white marble was largely completed in 2009, but in the summer of 2010 the notion of confining the portrait to the head and neck took hold. This gave the sculpture a more subdued and classical appearance, reminiscent of Neoclassicist herms. The idea of executing the eyes in dark marble was retained, so that the portrait had a contemporary feel. The bust was finished in 2011.

#### LITERATURE:

On work by Tony van de Vorst:

*Tony van de Vorst*, exh. cat. The Hague (Museum Beelden aan Zee) 2006

H. den Hartog Jager et al., *Prix de Rome MDCCCVIII-MMVIII*, Amsterdam 2008, pp. 10, 128, 216

#### PROVENANCE:

Commission on the occasion of the departure of the sitter as General Director of the Rijksmuseum (25 June 2008); purchase, 2011

(inv. no. BK-2011-8-1).

