



op de sterke man zit
 draagt een leren brede fauteuil,
 in de hand. heeft een grote montuur
 die niet weigert. hij heeft rustige,
 sterke handen, altijd een schone
 zakdoek bij de hand. hij heeft een
 zwarte mercedes of een d.s. 19.
 hij heeft een jonge, knappe,
 moederlijke vrouw, drie
 kinderen. hij heeft het
 erg druk, maar vindt
 altijd even tijd voor je.
 er gaat rust van hem
 uit. HY STAAT VROEG OP.

HY HEEFT EEN WAT
 PEINZENDE BLIK. HY
 HEEFT EEN KLEINE MAAR
 MET ZORG GEKOZEN KUNST-
 KOLLEKSIE. HY WORDT NIET GE-
 INTERVIEWD, MAAR GECITEERD.
 IN EEN PROBLEEM. HY WANDELT
 HY JE MAAR HEEF ZOWEINIG
 GRAAG, MAAR HEEF ZOWEINIG

TYD. HY IS
 IN DEN NATURE.
 JE HEM IETS VR
 WEL, OF JE ZELF
 WOORD GEEFT. HY WEE
 NIESTE ANTW
 HY HAALT ZYN
 NERGENS VAN
 HEEFT GEEN
 BODEM, HY HE
 ONGEVORLIJ, DOE
 EEN PRETTIGE DE
 HY HEEFT PATHOS
 PING, ER IS GEEN
 MAG JE VROUW NAAIEN
 VINDT. ONSYMPATHIEKE.
 NIET ERG SYMPATHIEK.
 NOG STEEDS DE ENIGE
 JONGENS.

AL T, LYKT
 HET
 OVER
 KER
 DA
 DU
 EF
 MACHT
 ZWERE
 ER IS CE
 KNOOP. DE STERKE MAN.
 EIGENSCHAPPEN MAKEN HA
 HIJ VINDT DAT HET LEGER
 PLAATS IS, WAAR "DIE"
 TERECHT KUNNEN. ZIJN
 UIT SPRAKEN, BLYVEN JE NOG
 LANG BIJ. HY ROOKT NIET, EN
 ALLEEN AF EN TOE, EEN BIERTJE
 EN DUIKT GRAAG IN DE BOEKEN

HET
 ANT-
 AL HET
 HEID.
 N, HY
 LE BO
 DUBB
 ODEM.
 HEEFT
 STEM.

Recent Acquisitions: Rijksmuseum Research Library

• REINIER BAARSEN, MATTIE BOOM,
JEROEN TER BRUGGE, JAN VAN CAMPEN, SARA VAN DIJK,
LUDO VAN HALEM, ERMA HERMENS, JAN DE HOND,
GEERT-JAN KOOT, HUIGEN LEEFLANG, HANS ROOSEBOOM
AND HARM STEVENS •

The Rijksmuseum library's collection has grown from 139 books in 1876 to around 450,000 volumes in 2021. The subjects, too, have steadily expanded. Initially focused only on printmaking and painting, the library's collection now encompasses all areas in which the museum collects. The library's objective, after all, is to support academic and scientific research into the Rijksmuseum's collections. Entire private collections are regularly acquired in order to effectively support new areas of interest. Photography became a new area of collection for the Print Room in 1994, for instance, and sizeable collections of books of photographs owned by the lawyer Mr L. Hartkamp, the British photography historian Steven F. Joseph, the photographer Willem Diepraam, the collector Manfred Heiting and the journalist Mirelle Thijsen were added to its collection in the years that followed.

Gifts of books have always contributed substantially to building the collection. The entrepreneurial spirit has also increased since the museum was privatized. The establishment of the Rijksmuseum Fund was one of the initiatives aimed at realizing the museum ideals with private funds. In 2005 the Receptuurboeken Fonds was established to enable the acquisition of manuals for artists, particularly books with recipes for paint and varnish. In 2007, the former head of the library and her husband set up the Van der Vossen-Delbrück Fonds to purchase documents relating to the theory and techniques of fine and applied art.

The same objectives underlie the Fonds Wim Vehmeijer, established by his heirs, as do the annual donations from Mrs M. Aarts. Resources are sometimes made available from funds that are not specifically intended for book purchases, or acquisitions are made in collaboration with the Print Room by charging some of the costs to the F.G. Waller-Fonds.

The attentiveness of Rijksmuseum staff ensures that gaps in the collection are identified and important works are submitted for purchase to the collection compiler, the curator of library collections. The selection of acquisitions presented here, chosen from purchases made since the museum reopened in 2013, represent just a tiny part of the annual increase of 10,000 or so works. These are a few gems from the extensive museological core of the library collection. The texts have been written by the academic members of staff who played a decisive role in the realisation of those acquisitions.

GJK

LITERATURE:

Monthly selections of acquisitions by the Rijksmuseum Research Library: <https://theartofinformationblog.wordpress.com/aanwinsten/>
De Boekenwereld 33 (2017), no. 3 (*Rijksmuseum Special*)
Geert-Jan Koot, 'De geschiedenis van de bibliotheek van het Rijksmuseum', in Roman Koot, Michiel Nijhoff and Saskia Scheltjens (eds.), *Kunstabibliotheken in Nederland: tien korte schetsen*, Leiden 2007, pp. 34-51

I GIORGIO VASARI (author, Arezzo 1511-1574 Florence)

Le vite de piu eccellenti architetti, pittori, et scultori italiani da Cimabue insino a' tempi nostri descritte in lingua toscana da Giorgio Vasari, pittore aretino; con una sua utile & necessaria introduzione a le a arti loro, Florence (Lorenzo Torrentin) 1550

3 parts in 2 volumes (part 1-2: 552 pages; part 3: [553]-992, [44] pages), 2 woodcuts; 21 cm

The Tuscan painter and architect Giorgio Vasari owes his fame as the founding father of art history to his *Vite* (Lives), which chronicled the lives of master builders, painters and sculptors. In his book Vasari invented the genre of artists' biographies. He was also the first to use the term *rinascita* to describe the renaissance in art. In this first edition in 1550, Vasari confined himself to artists from Tuscany, which prompted some criticism. What makes this copy special is that it is dedicated both to the Duke of Florence, Cosimo I de' Medici (1519-1574), and to Julius III (1487-1555), who was elected Pope on 7 February 1550. It is highly likely that Vasari and his printer Torrentino only received the message that his patron Cardinal Giovanni Maria del Montes had been elected as Pope Julius III after the first book was printed. In the copies intended for the Roman Curia, the dedication to the new pope was printed at the beginning of the second book

There is an anonymous woodcut, a title page and an end vignette to a design by Vasari in each volume. The end vignette depicts the artistic inspiration and creativity of the Renaissance artist and forms the apotheosis of the book with layered representations and meanings (vol. 2, fol. 306r.). The three stages of development are expressed in the concentric structure from a simple frame to the complex symbolic image in the centre. There are three female personifications with their attributes in the middle. Centrally placed is the personification of architecture and above it winged Fame with a trumpet and a burning torch. Architecture is identified by a pair of compasses and a carpenter's square. Vasari emphasizes the importance of architects by mentioning them before painters and sculptors in the title of the book. On Architecture's left, Sculpture carries a chisel and a figurine, while on the right Painting has a palette and a brush with some pots of paint at her feet. The divine is expressed by the radiant sun, while the worldly is represented by the seven prone figures, the dead artists brought to life by Fame with a clarion call. In the oval field around these figures there are female herms and *mascheroni* with crowns and beards. This oval

form and frame suggest a convex mirror with a three-dimensional effect, emphasized by the lozenge pattern of the added lines in sanguine. It can be interpreted as a reference to mimesis – imitation or art as a reflection of the ideal world. Vasari maintained that as a divine creation beauty had to be portrayed in painting and sculpture. The vignette depicts the metaphor of divine inspiration that enlightens and elevates the artist to recognition and fame. This summarizes the essence of Vasari's beliefs.

GJK

LITERATURE:

- Liana De Girolami Cheney, 'Giorgio Vasari's Fine Arts from the *Vite* of 1550: The Splendor of Creativity and Design', *Journal of Literature and Art Studies* 7 (2017), no. 2, pp. 140-78
 Barbara Agosti, 'Per una geografia e storia della prima edizione delle *Vite* vasariane', in Eva March and Carme Narváez (eds.), *Vidas de artistas y otras narrativas biográficas*, Barcelona 2013, pp. 57-86, esp. p. 81
 Gerd Blum, 'Zur Geschichtstheologie von Vasaris *Vite* (1550)', in David Ganz and Felix Thürlemann (eds.), *Das Bild im Plural: Mehrteilige Bildformen zwischen Mittelalter und Gegenwart*, Berlin 2010, pp. 271-88
 Alessandro Cecchi, 'Le vite del Vasari: Una storia "veridica" dell'arte italiana?', in Katja Burzer et al. (eds.), *Le Vite del Vasari: Genesi, topoi, ricezione* | *Die Vite Vasaris: Entstehung, Topoi, Rezeption*, Venice 2010, pp. 9-20
 Carlo Maria Simonetti, *La vita delle Vite vasariani: Profilo storico di due edizioni*, Florence 2005, pp. 79-89
 T.S.R. Boase, *Giorgio Vasari: The Man and the Book*, Washington 1971, pp. 43-72
 Domenico Moreni, *Annali della tipografia fiorentina di Lorenzo Torrentino*, Florence 1811 (reprint ed. 1819; Florence 1989)

PROVENANCE:

- ...; Pietro Agnelli, Milan; ...; Pietro Toesca (1877-1962), 27 October 1924; ...; C.E. Rappaport Libreria Antiquaria, Rome; ...; anonymous sale, Rome (Minerva Auctions), 4 June 2015, no. 656; ...; Mayfair Rare Books and Manuscripts, London; from which purchased by the museum with the support of the Wim Vehmeijer Fonds/Rijksmuseum Fonds, 2020 (inv. nos. BI-2020-4536, 4537).



- 2 GIOVANNI OSTAUS (printer, active 1554-91) and GIUSEPPE SALVIATI (illustrator, c. 1520-c. 1575)
La vera perfezzione del disegno: di varie sorti di ricami, & di curire ogni sorte di punti à fogliami, punti tagliati, punti à fili, & rimessi, punti incrociati, punti à stuora, & ogn'altra arte, che dia opera à disegni, Venice (Heredi di Luigi Valuassori and Gio. Domenico Micheli) 1584
 4 pages (1 woodcut in fol. A2v), 73 plates (numbered VII-LXXIX); 15 x 21 cm (octavo)

Booklets of patterns for embroidery and lace were very popular in the sixteenth century. That is certainly true of this booklet by Giovanni Ostaus, which was originally published in 1557 and was subsequently reprinted no fewer than four times: in 1561, 1567, 1584 and 1591. Even so, complete editions are rare nowadays. Pages were often removed to transfer the patterns on to fabrics, before succumbing to intensive use. This, in consequence, is one of the only three known copies of the 1584 edition. What makes it unique is that even the sixteenth-century leather binding has survived – albeit with nineteenth-century restorations.

The chief market for pattern books was women for whom needlework was a useful and virtuous pastime, but also an expression of creativity and virtuosity. In a sonnet, Ostaus dedicates the work to the Venetian noblewoman Lucretia Contarini, who thanks to her feminine *ingegno* (ingenuity) was able to express with needle and thread what painters and poets could not. A woodcut of Lucretia Romana by Giuseppe Salviati, showing her spinning wool and embroidering at home with her daughters and maid while her husband is away at war, illustrates the theme of female virtuosity (fol. A2v).

Modo bellissimo di trattene le sue figliuole in opera, come faceua la casta Lucretia Romana le sue Damigelle. Così come da Tarquinij insieme col suo marito Collatino, fu trouata in mezo d'esse à laurare. Nel libro primo delle Deche di T. Lurio.



The book contains seventy-three pages with designs for needlework, ranging from simple floral motifs, repetitive geometric patterns and the alphabet, to decorative grotesques and mythological scenes. Although Ostaus praised the patterns in the subtitle of an earlier edition as 'new', like most publishers he freely copied from a variety of existing sources, including prints by Heinrich Aldegrever (1502-1555/1561) and Virgilius Solis (1514-1562). Some of these examples are now in the Print Room, which makes this acquisition a wonderful addition to the library's collection of pattern books and an important link between the Print Room and the textile collection.

SvD

LITERATURE:

Femke Speelberg, 'Fashion & Virtue: Textile Patterns and the Print Revolution, 1520-1620', *The Metropolitan Museum of Art Bulletin* 63 (2015), no. 2, p. 43

Janet S. Byrne, *Renaissance Ornament Prints and Drawings*, exh. cat. New York (The Metropolitan Museum of Art) 1981, pp. 36-39, nos. 21-24

Arthur Lotz, *Bibliographie der Modelbücher: Beschreibendes Verzeichnis der Stick- und Spitzenmusterbücher des 16. und 17. Jahrhunderts*, Leipzig 1933, pp. 172-75, no. 96

PROVENANCE:

...; Konstantinopel Rare & Fine Books, Enschede; from which purchased by the museum, 2020
(inv. no. BI-2020-0367).

Alla Clarissima Signora Lucretia Priuli,
Gentildonna Venetiana.

ANIMA pellegrina, alma & serena,
La cui beltà, con la virtute unita,
Mostra à mortali una piu degna vita,
Ch' à commendar ti ogn' intelletto mena.
LVCRETIA de Priuli, ornata, & piena
D'ogni bontade, in te quasi infinita,
La quale ad honorarti il cor m' inuita,
Con quanto puo mia industria, & debol' uena.
Qui l'ingegno donnesto, oltre se stesso
Leuerassi, per far con l'ago, quanto
Da Poeta ò Pittor mai fuisse espresso.
Qui si vedrà, che s'assomiglia tanto
La donna al Creator, fingendo spesso
Le uere cose, & la figura, e'l manto.

Sonetto alle saggie, & uirtuose Donne,
à commendatione del Libro.

LEGGIADRE donne, & noi saggie donzelle,
A cui uirtute il cuor sempre innamorà.
Porgoni quel, che l'alma ni colora
D'ingegno, & faui à Pallade sorelle.
Quest' è il decoro delle altere, & belle
Vostre beltadi, & non fu mai, nè fora
Piu chiara fama, perche, quest' honora
La donna, & ponla in Ciel fra l'altre stelle.
Vedrete un giusto, uago, & bel disegno,
La uarietà, la gran misura, & l'arte,
Sì, che poco piu ual immortale ingegno.
Tal pompa, & gratia mostrer an mie carte,
Che, per gaudio direte: ESSEMPIO degno,
Cent'occhi hauesse almen, per contemplarte.

3 MATHURIN JOUSSE (maker, La Flèche 1575-1645)

La fidelle ouverture de l'art de serrurier; ou lon void les principaulx preceptes, desseings, et figures touchant les experiences, et operations manuelles du dict art. Ensemble un petit traicté de diverses trempes le tout faict, et composé par Mathurin Jousse de La Fleche, La Flèche (Georges Griveau) 1627
8 unnumbered pages, 152 pages, 65 illustrations (33 woodcuts, 32 copper engravings); 31 cm

This book, which dates from 1627, is the earliest printed treatise dedicated to the art of lock making. The production of locks and keys was a secret trade that was learned in smithies. Mathurin Jousse was a French master locksmith and architectural theoretician in La Flèche, a town in the department of Sarthe, Pays de la Loire. He was long confused with his own son, Mathurin Jousse le Jeune, a master silversmith born in La Flèche in 1607 who died there in 1672. At the time this book was published, Jousse was working at the famous Jesuit college in his home town, where the philosopher Descartes had once been a student. This connection is the reason he dedicated the book to the Order of Jesuits. There are few earlier sources on the working of iron and steel. Jousse wrote from his own experience in the smithy. Although much of the book is about locks and keys, it covers a far wider range of subjects. It also discusses the production of other kinds of ironmongery including fencing, lattice work and machine parts, hinges and locks, precision-engineered items like prostheses for arms and legs and even a mechanically propelled wheelchair.

Jousse deals with various topics such as the hardening of different types of iron, the effect of forging at different temperatures, casting metal in moulds, and etching in steel. The emphasis is on the design and manufacture of locks and lock housings, the lock cases, as well as the tools and techniques needed to work the material. He also discusses the composition based on the origin of the iron, the tools, the organization of the forge and the training of apprentices. This wide range of subjects makes the work important both as a source for metal art technology but also from an art historical perspective.

The sixty-five numbered illustrations are made up of thirty-three woodcuts and thirty-two copper engravings. The woodcuts show the mechanical operation of the locks and are not particularly well executed. By contrast, the copper engravings are detailed designs for such things as presentation keys, coats of arms, lock ironwork, fencing, prostheses for arms and legs and the mechanized wheelchair. The printmakers are not mentioned,

but it is possible that Jousse made the copper engravings himself.

With the detailed descriptions of the methods of manufacturing, the book complements the Rijksmuseum's collection of locks and keys. The book is an important addition to the extensive collection of manuals for artists and technological sources in the Rijksmuseum Research Library. Technical handbooks were often thrown away or superseded by new inventions and are now extremely rare. In view of the expensive binding decorated in gold, it found its way into the library of a collector and so has survived in good condition.

GJK

LITERATURE:

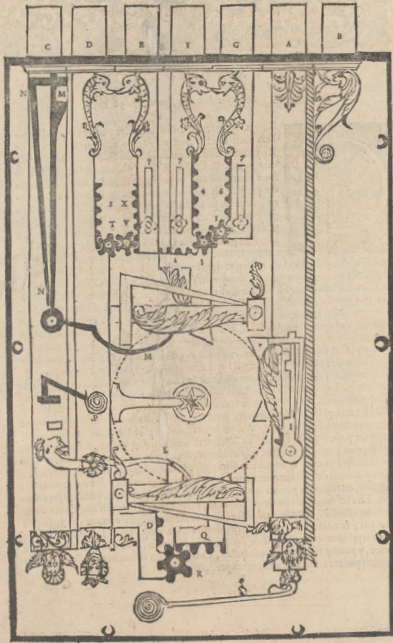
Cyril Stanley Smith, Anneliese Sisco and Mathurin Jousse, 'Iron and Steel in 1627: The "Fidelle Ouverture de l'Art de Serrurier" of Mathurin Jousse', *Technology and Culture* 2 (1961), no. 2, pp. 131-45
Henry-René D'Allemagne, *Les anciens maîtres serruriers et leurs meilleurs travaux*, Paris 1943
H. Destailleurs, *La fidelle: Ouverture de l'art du serrurier composée par Mathurin Jousse*, Paris 1874

PROVENANCE:

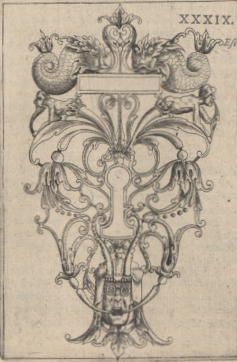
...; Thomas Heneage Art Books, London; from which purchased by the museum with the support of the Wim Vehmeijer Fonds/Rijksmuseum Fonds, 2019 (inv. no. BI-2019-1623).

Ouverture de l'Art
TRENTE-SIXIESME FIGURE

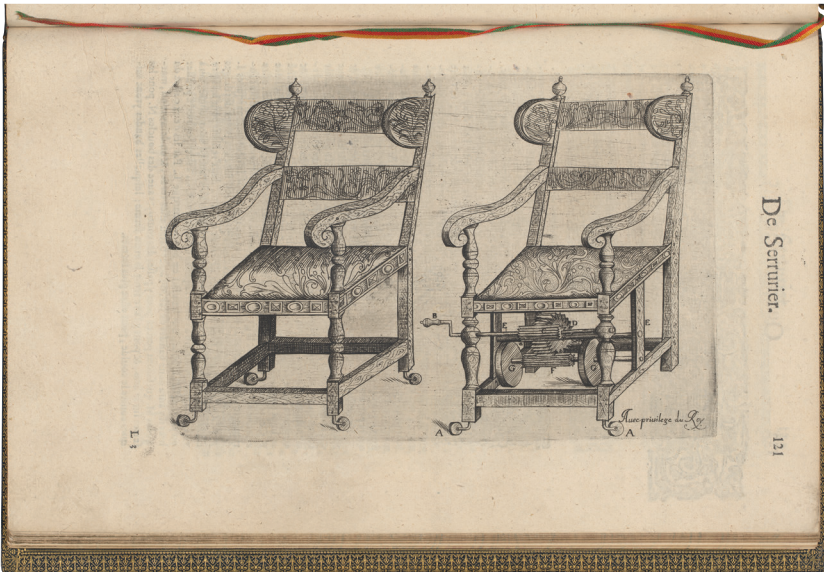
Serrure à sept piffes.



De Serrurier.
TRENTE-HVICTIESME FIGURE.



G 2



De Serrurier.

121

4 JOHANNES DE LAET (author, Antwerp 1581-1649 Leiden) and
CORNELIS CLAESZ DUYSEND (illustrator)

Persia seu regni Persici status. Variaque itinera in atque per Persiam: cum aliquot iconibus incolarum,
Leiden (Bonaventura and Abraham (I) Elzevier) 1633

Part of the *Respublica* series, 10 unnumbered pages, 374 pages, 8 woodcuts; 11.8 x 6.5 cm

Johannes de Laet churned out one book after another – during his lifetime he published more than forty. He was one of the founders and governors of the West India Company (WIC) and his most important works were about the American continent. His *Nieuwe Wereldt ofte beschrijvinghe van West-Indien* was published in 1625, followed in 1644 by a comprehensive history of the WIC. His polemic against Hugo Grotius on the origin of the American languages, is also well known: according to Grotius they had a kinship with Latin, Greek and Hebrew – De Laet thought that was nonsense. And among all these American concerns he still found time to occupy himself with other parts of the world.

Between 1628 and 1649 the publishing house of Elzevier published a thirty-three-part series of descriptions of countries: the *Respublica* series. De Laet took it upon himself to write no fewer than twelve parts, including the one about Iran: *Persica seu regni Persici status* (1633). The book actually contained little that was new. De Laet had never set foot in Iran and his publication was a compilation of what other writers had to say about the country, but the text was not why the Rijksmuseum Research Library recently acquired this volume – it was for the eight woodcuts with

which the work is illustrated. They were made by Cornelis Claesz Duysend, who often worked for the Elzeviers. They portray men and women in local Iranian traditional dress. The aesthetic quality of these illustrations is unexceptional and they are extremely small: the books in the *Respublica* series were printed in pocket size. What is unique, however, is the fact that De Laet explains how he came by the examples: he got the original drawings from Nicolaas Hem, who spent time in Isfahan in 1623/24.

Nicolaas Hem was a junior merchant and a member of the first Dutch East India Company (VOC) mission, led by Huybert Visnich, which travelled to Isfahan to negotiate a trade treaty in 1623. They did so at the invitation of Shah Abbas the Great. Visnich was assisted in these negotiations by Jan Lucasz van Hasselt, a fellow countryman who had been living in the Iranian capital since 1619. This Dutch painter, who had come to Iran in the company of the Italian nobleman Pietro delle Valle, had remained in Isfahan and eventually become court painter to the Shah. He was highly regarded at court and by virtue of his position had access to the royal workshops where the country's best artists worked.



Woodcuts by
CORNELIS
CLAESZ
DUYSEND, from
JOHANNES DE LAET,
*Persia seu Regni
Persici Status*,
Leiden 1633, pp. 43, 45.
Regensburg,
Staatliche
Bibliothek, sign. 999/
Hist.pol.1788.





It seems likely that Hem, who must have known Van Hasselt well, was able to acquire his Iranian miniatures through the court painter. The compositions of the woodcuts hark back to court miniatures. Paintings of elegant young men with a wine pitcher or goblet were very fashionable in Isfahan at that time. We know of examples by Riza Abassi, for instance, Shah Abbas the Great's favourite painter.

These miniatures acquired by Hem eventually became the examples for the woodcuts in De Laet's 1633 publication. The original paintings have been lost, but we still have the woodcuts: a unique testimony to the earliest artistic relationships between the Safavid Empire and the Dutch Republic.

JDH

LITERATURE:

- Jan de Hond, Amélie Couvrat-Desvergnès, Leila Sauvage, Forough Sajadi and Paolo D'Imporzano, 'An Iranian Youth in an Album from Zwolle', *The Rijksmuseum Bulletin* 68 (2020), no. 3, pp. 205-31
- J.A. Gruys, 'De reeks "Republieken" van de Elzeviers en Johannes de Laet', in B.P.M. Dongelmans, P.G. Hoftijzer and O.S. Lankhorst (eds.), *Boekverkoopers van Europa. Het 17de-eeuwse Nederlandse uitgeverhuis Elzevier*, Zutphen 2000, pp. 77-114
- Rolf H. Bremmer and Paul Hoftijzer (eds.), *Johannes de Laet (1581-1649): A Leiden Polymath*, Leiden 1998 (*LIAS* 25, no. 2)

PROVENANCE:

- ...; Charlotte Du Dietz Rare Books, Stockholm; from which acquired by the museum, 2018 (inv. no. BI-2018-5727).

- 5 PIETER SCHENK SR (Elberfeld 1660-1711 Leipzig) and
 PIETER SCHENK JR (Amsterdam 1693-1775 Amsterdam)
 Album with 9 series of in total 84 prints of Chinoiseries, Amsterdam 1702-c. 1750
 Mottled vellum binding; 32.7 x 20.5 cm (etchings various sizes)
 Ex-libris (unidentified), front flyleaf: crowned coat of arms

Since the renovation and the reopening of the Rijksmuseum in 2013, the Research Library and the Print Room have found themselves far apart, at least as far as the depots and offices are concerned. When it comes to their collection policy, however, there are still frequent reasons for the two departments to act together. In 2013, for instance, an album of chinoiserie prints was acquired jointly.

The etchings of figures, landscapes, functional objects, animals and flowers modelled after Chinese examples were published, and probably also made, by Pieter Schenk and his son of the same name. Printmakers and publishers, they were active in both Amsterdam and Germany. The first series in the album, titled *Picturae Sinicae* ... and dated 1702, is one of the earliest European print series after Chinese examples. In his next series, Schenk combined Chinese and Western models and here one can really speak of 'chinoiserie'. His son produced at least seven series of chinoiseries along with several loose-leaf publications. The artistic and commercial success of the prints can be inferred from the frequency with which they were used as examples for the decoration of European lacquerware and ceramics, including Meissen porcelain and Delft pottery.

In 1964 the then Curator of Ceramics, A.L. den Blaauwen, devoted two articles to this phenomenon in *Bulletin van het Rijksmuseum*. He based them on the eighty-eight chinoiserie prints known at the time in the print rooms in Dresden, Berlin and Amsterdam. The album purchased in 2013 has eighty-four prints, among them seventeen previously undescribed, including a set of six Chinese women (see illustration). Thanks to the album, the Rijksmuseum now has the most complete collection of chinoiseries by the Schenks, with more than a hundred different prints.

The scenes and their execution are extraordinarily inventive. Imitating the alternating thin and voluminous lines of Chinese woodcuts in etching called for a completely different approach from the usual method in European printmaking.

Furthermore, many etchings display remarkable combinations of Chinese and Western elements. Sometimes there are literally two different types of perspective: the Oriental rendering of space and depth, combined with Western single-point perspective. The Chinese inscriptions on the prints were generally correctly copied from their examples. They are probably woodcuts from schoolbooks that have yet to be identified. However, a number of Western examples have been recognized, among them sixteenth-century Antwerp engravings of hunting scenes and animals, and illustrations in the books on China and Asia by Olfert Dapper (1665) and Simon de Vries (1682).

In 2018 the museum devoted a small exhibition to the Schenks's Chinoiserie prints. It included European prints that served as examples for them, as well as Western ceramics with decorations derived directly from their inventions. It is to be hoped that further research will lead to more insight into the Chinese sources they used and to the tracing of more European applied art with decorations inspired by the chinoiseries of the Schenks.

HL

LITERATURE:

Cordula Bischoff and Anne Hennings, *Goldener Drache, weisser Adler: Kunst im Dienste der Macht am Kaiserhof von China und am sächsisch-polnischen Hof (1644-1795)*, exh. cat. Dresden (Residenz Schloss) 2008, p. 73, no. 37
 Maureen Cassidy-Geiger, 'Graphic Sources for Meissen Porcelain: Origins of the Print Collection in the Meissen Archives', *Metropolitan Museum Journal* 31 (1996), pp. 99-126
 A.L. den Blaauwen, 'Ceramik met chinoiserieën naar prenten van Petrus Schenk Jr.', 'Picturae Sinicae ac Surattanae' van Petrus Schenk Sr.', *Bulletin van het Rijksmuseum* 12 (1964), pp. 35-49, 91-101

PROVENANCE:

...; unknown eighteenth- or early nineteenth-century collection (unidentified ex-libris); ...; Ursus Books and Prints; from which purchased by the museum with the support of the F.G. Waller-Fonds and the Receptuurboeken Fonds, 2013 (inv. nos. RP-P-2013-9-1 t/m 84).



P. Schenk. Inv. : Exc. C.P.

1

- 6 Album of 220 ornamental engravings, notably comprising all known prints after JOHANN RUMPP (Kirchheim unter Teck 1702-1755 Augsburg), Augsburg (Martin Engelbrecht) c. 1755 Contemporary leather binding with tooled and gilt rococo ornament; 37 cm (folio) Red leather label, on the spine: *Rumpps Nützliche Tischler-Riß*

Engravings after Johann Rumpp constitute the majority of the contents of this album. Numbering 158 (originally 159), they probably comprise all Rumpp's designs published by Martin Engelbrecht (1684-1756). All those mentioned in the catalogue of Engelbrecht's output published by Friedrich Schott in 1924 are present, as well as fifteen (originally sixteen) unknown to Schott (numbered in the plates 599-614, 602 missing).

Johann Rumpp was born and presumably first trained in Kirchheim unter Teck, a provincial centre of furniture-making. He joined the cabinet-makers' guild in Augsburg in 1739 as a 'Silber-Kistler', a craftsman making furniture inlaid with silver or other metals, for which this city enjoyed international renown. Some of his engravings are patterns for this type of inlay (fig. on p. 383, no. 87), but most are designs for furniture, both veneered and carved, and encompass the full gamut of early Rococo production in Augsburg (fig. on p. 384, no. 25). Most of these designs belong to the 'Unterschiedliche neue sehr Nützliche Tischler oder Schreiner Risse' referred to on the binding, which consists of ten series of six engravings each. Confusingly, the series are numbered up to 15, with five numbers missing, but those missing numbers belong to other sets of designs, as Engelbrecht used continuous numbering systems. Many of Rumpp's furniture designs show only minor differences, and their abundance attests to the huge output of Rococo ornamental engravings, 'im Augsburger Geschmack' – in the Augsburg taste – for which there must have been an extraordinary appetite. In addition, there is Rumpp's series of five arched portals according to the different classical orders, as well as a number of individual sets, for doors, game boards, and specific kinds of furniture. Together, these engravings represent the final chapter in the long tradition of pattern books created by German furniture makers. In the late sixteenth century these books started off as 'Säulenbücher', books illustrating the classical orders; gradually, more designs for furniture were included, and with Rumpp, the orders are no more than an obligatory appendix. A few series of cartouches, ornamental

stoves and vases show that Rumpp occasionally turned his hand to designs in other fields as well.

Apart from Rumpp's work, the book contains sixty-two engravings after other artists: Jeremias Wachsmuth (1711-1771), I.F. Hildt, Johann Jakob Bauer (c. 1715-1784), Franz Xaver Habermann (1721-1796) and lastly a rare series of table designs after Gottfrid Gratz only partly known to Schott (nos. 1623-24 in his catalogue, see fig. on p. 385, no. 616). They are all of ornamental works of art in the Rococo style, and all were published by Martin Engelbrecht. It seems likely that the book was assembled by Engelbrecht himself, possibly for his own use: the proximity to his enterprise is demonstrated by the fact that on some engravings (for example fig. on p. 383, corresponding to Schott 1207) the numbers of the series are either added or corrected by hand (with thanks to Eloy Koldewey).

RB

LITERATURE:

Friedrich Schott, *Der Augsburger Kupferstecher und Kunstverleger Martin Engelbrecht und seine Nachfolger*, Augsburg 1924, pp. 67-84
 Peter Jessen, *Der Ornamentstich*, Berlin 1920, pp. 288-89

PROVENANCE:

...; anonymous sale, Munich (Hampel Fine Art Auctions), 26 September 2018, no. 519, to the museum with the support of the F.G. Waller Fonds and the Betty Smit Bequest/Rijksmuseum Fonds
 (inv. no. BI-2018-5966).

Neue Invention zu einem Messing N^o 19 Comod-Stoffen mit Zinn und einzulegen 87.



Das

Thürlein.

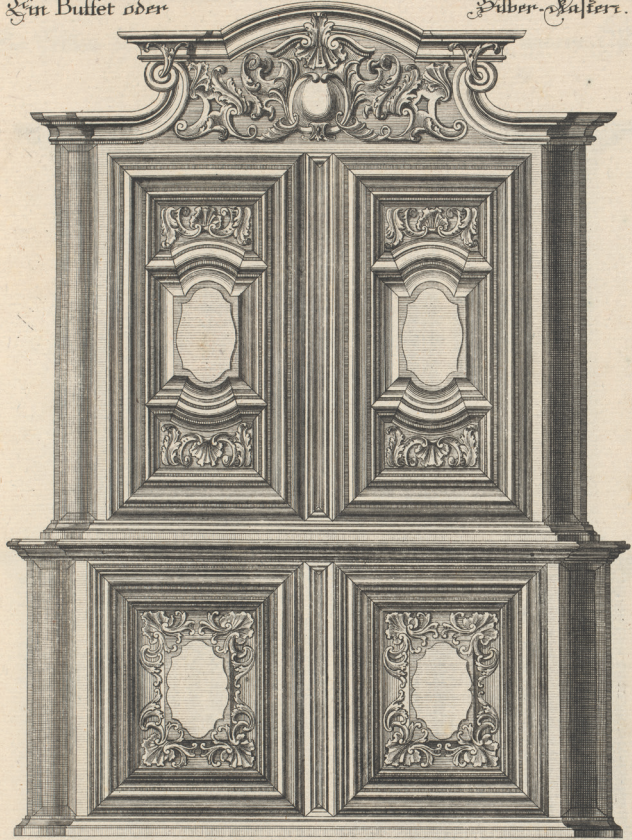
von Johannes Schupp Bürger und Silber-Künstler in Augsburg.

Mart. Engelbrecht acaud. A.V.

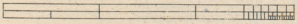
25

Ein Buffet oder

Süßer-Kästler.



Verschiedene neue sehr nützliche
 Tischler oder Schreiner Kiste
 Inventiert und gedrechnet
 von
 Johannes Kump
 urger und Süßer-Kästler in Hugsburg.



N^o. 5.

Johann Jacob Gräßmann fecit

Cum Priv. Sac. Cæs. Maj.

Martin Engelbrecht excudit A. V.



Godfr. Gartz inv. et del.

Mart. Engelbrocht excud. A.V.

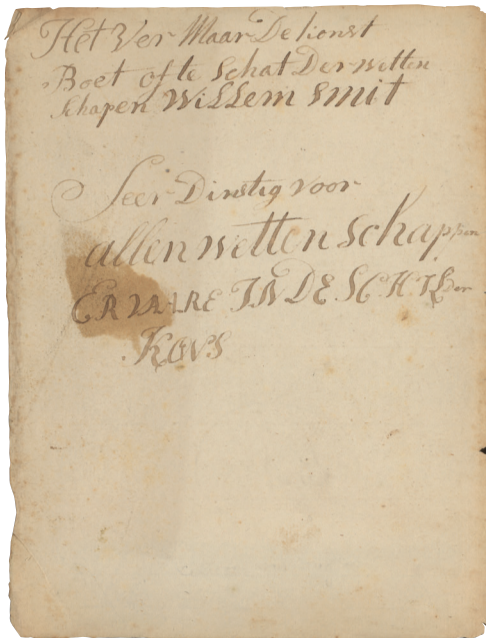
7 WILLEM SMIT (author)

Het ver maar de konst boet ofte schat der wetten schapen: seer dinstig voor allen wetenschappen erwaare in de schilder kons, Netherlands c. 1760-70, 50 unnumbered pages

With added recipes, *Vernis tegen vuer lugt en water bestandig*, Netherlands c. 1800 [?], 20 unnumbered pages

Paper cover; 21 cm

The manuscript of *Het ver maar de konst boet ofte schat der wetten schapen* comprises twenty-eight pages of handwritten recipes for varnishes, imitating marble, and gilding. There are ten pages of additional instructions in two different hands. Bound in a paper cover, they bear the initials ws on the front, referring to the so far elusive Willem Smit, the name mentioned on the title page. The text corresponds largely with *Het vermeerdert Konst-Boekje of te schat der wetenschap*, published by 'the famous marble painter J. de Sylva', Italian, and printed in Bruges in 1735. The techniques described have a history of Italian craftsmanship, and so it seems likely that Willem Smit copied Da Sylva's text for his own use and not the other way around. Researching such technical art sources, we often find that texts are repeated, incorporated and added to. A large part of De Sylva's text, for example, can be found in chapters 6 and 7 of the *Nieuwen Verlichter der konst-schilders, vernissers, vergulders en marmelaers*, published in 1777 in Ghent.



The contents of the Rijksmuseum manuscript mostly concern the imitation of natural marble, popular in northern Italy and southern Germany in the seventeenth century, and spreading to European interiors in the eighteenth and nineteenth centuries. The techniques, the so-called *scagliola* and *stucco lustro*, use ground alabaster, gypsum or chalk, mixed with animal glue and water with added pigments. This made a paste that was applied in at least six to eight layers on wood panelling or, for example, on decorative frames and columns, to create the base tone of the marble. Once dry, the plaster was polished with pumice stones, and intricate patterns of veins were applied with black Indian ink or some shell gold, using a small brush. When finished, the surface was covered with a varnish to provide lustre, imitating the effect of a polished natural stone. The text describes the characteristic textures and colours of a broad range of natural stones, ranging from marbles from France, quarried in Barbançon, Rance, Sarrancolin and the Languedoc, to the famous white Carrara marble, black Porter marble, and green Serpentine, all from the region around Genoa, followed by detailed instructions on how to counterfeit them. The complexity of the recipes is remarkable and they describe an elaborate and time-consuming process. We find traditional pigments and colourants, such as saffron, dragon's blood and gamboge, to tone varnishes used on copper, silver and tin, to imitate gold, or tone the counterfeit marble, but also Berlin blue, only invented in 1704, to imitate 'azure', the semi-precious stone lapis lazuli, with shell gold used to paint its distinctive delicate veins.

Interestingly, in addition to more varnishes, the second part of the manuscript contains twenty-one neatly numbered recipes for making red wax seals, all containing the red pigment vermilion and a broad range of other ingredients such as shellac, turpentine oil, copaiba balsam, benzoin and beeswax. The last advice is the only one that addresses the cleaning of paintings: 'take potash and soak this in cold water, then take that water and clean off the dirt which will remain between

31 Hu. Hugten
 vernis tegen vrees lucht en water bestendig
 1 lb lynoly
 $\frac{1}{2}$ lb gom sicche laet dit koken tot u dunst genoeg te zijn
 verdunt met terpentyn olie
 N 2.
 een pond terpentyn
 een ounce ongeloste likre kalk met terpentyn olie
 gedunt de kalk roerende daer in gedaen, maer niet toe
 t niet kloutert.
 N 3
 swast lak vernis.
 1 lb lynoly
 1 lb harst
 $\frac{1}{4}$ lb gebrande ombas te samen gekookt tot het swast
 is, dan eer t looid is in aluin water daer aluin
 in gesmoeten is 3 dagen laten staen.
 N 4
 een ander vrees vernis
 3 pond lynoly, 2 lb gontyle, 1 lb gebrande ombas
 laet stadig koken tot swast is
 N 5
 swast vernis
 1 lb bronne harst, een half pond oostsees barsteen $\frac{1}{2}$ lb
 heel sterke gekroogte lynoly, laet alles samen 2 ure
 koken, dan met terpentyn olie verdunt
 N 6
 witte vernis
 1 pond beste mastice, een half pond venetice terpentyn, $\frac{1}{2}$ lb
 gecalcineert lootwit, 1 pond terpentyn water (daer het
 samen in een dik glas kookt t in water 4 ure
 geronten, zynde in een fles overgegoeten, dicht gesloopt
 en bewaerd N 7. beste vernis
 1 pond gom copal, 2 ounce venetice terpentyn, een loot
 $\frac{1}{4}$ witte vrees vernis eerst uitgebrad, met terpentyn verdunt

RIJKSMUSEUM
 AMSTERDAM
 0746

the strokes of the brush or bristle'. A recipe not to be followed, as this concoction would be a rather aggressive lye solution.

The manuscript, as well as the *Nieuwen Verlichter*, is part of the collection of art technological texts, a unique resource of knowledge of historical artistic and artisanal skills.

EH

PROVENANCE:

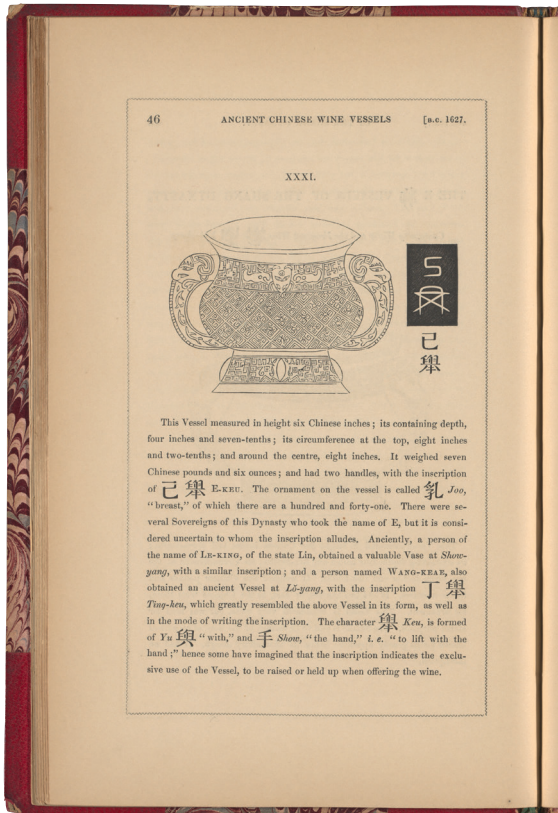
...; sale, Haarlem (Bubb Kuyper), 21-24 November 2017, auction no. 71, lot no. 2708, to Henryk van Hugten; by whom donated to the museum in honour of his partner Eliza Roos, as the 'Eliza Roos Manuscript', 2020 (inv. no. BI-2020-0744).

- 8 PETER PERRING THOMS (author, printer, Exeter, Devon c. 1791-1855 London) and A-LAE (illustrator) *A Dissertation on the Ancient Vases of the Shang Dynasty from 1743 to 1496, B.C., Illustrated with Forty-two Chinese Wood Engravings*, London 1851
63 pages, 42 woodcuts; 25 cm

The Chinese art collections in the Rijksmuseum reflect European interest in the empire down through the centuries. Roughly speaking there are two major time periods for this love of China: that of the Dutch East India Company (VOC) (c. 1600-1800) and the period from the beginning of the twentieth century until the present day. The nineteenth century is a noticeable gap between the two. *A Dissertation on the Ancient Chinese Vases* by Peter Perring Thoms was published in the middle of this lacuna. Forty-two bronze vessels from the Shang dynasty (c. 1750-1122 BC) are meticulously depicted in woodcuts and explained and discussed in depth. This is remarkable as there was no interest in the West in the seventeenth and eighteenth centuries for archaic bronze vessels – it was still a completely unknown subject and this only began to change

among American and European collectors around 1900. Thoms, however, ensured that this important subject in Chinese cultural history was available to Western readers as far back as 1851.

Peter Perring Thoms was an English printer who arrived in Canton in 1814 and began assisting Robert Morrison (1782-1834) to make his Chinese dictionary (1815-23, 6 volumes). This was a very ambitious project – in terms of content, but also as regards printing technique. For the first time, Chinese characters were cast and carved into metal and set and printed together with English text. Collaboration with Chinese craftsmen was indispensable for this process. Thoms coordinated the work; as well as a skilled printer he must have been a man with a great interest in and talent for the Chinese language and culture. Not only was he able to communicate extremely well with



his Chinese employees after a short time, but by 1824 he had already published an English anthology of Chinese poetry, *Chinese Courtship in Verse*.

He was evidently also interested in old bronze vessels, ritual objects from the Shang Dynasty, which could be given as tomb offerings, and were later treasured by Chinese collectors. The introduction to his book shows that Thoms knew of at least one of the most important Chinese collections of his time, that of Ruan Yunan (1764-1849), governor-general of Guangdong and an important antiquarian and patron of the arts and sciences. Thoms was particularly interested in the inscriptions on the vessels as a source of information about the development of Chinese writing. The source of all his information was an old Chinese publication, *Bogu Tu* (博古圖), an extensive catalogue of Chinese antiquities published in the twelfth century.

In 1825 Thoms was back in England with his notes, but without the essential Chinese assistance to make a book. By a happy coincidence he met the Chinese woodblock cutter A-lae in London.

He cut the blocks for the illustrations and together they made this special and complicated publication in which text, illustrations and Chinese characters were brought together and printed in one print run. The work did not go unnoticed. A prepublication appeared in *The Journal of the Royal Asiatic Society of Great Britain and Ireland* 1 (1834), no. 1, and the book, as we have seen, was published in 1851. In that same year the woodcuts were exhibited at the Great Exhibition in London.

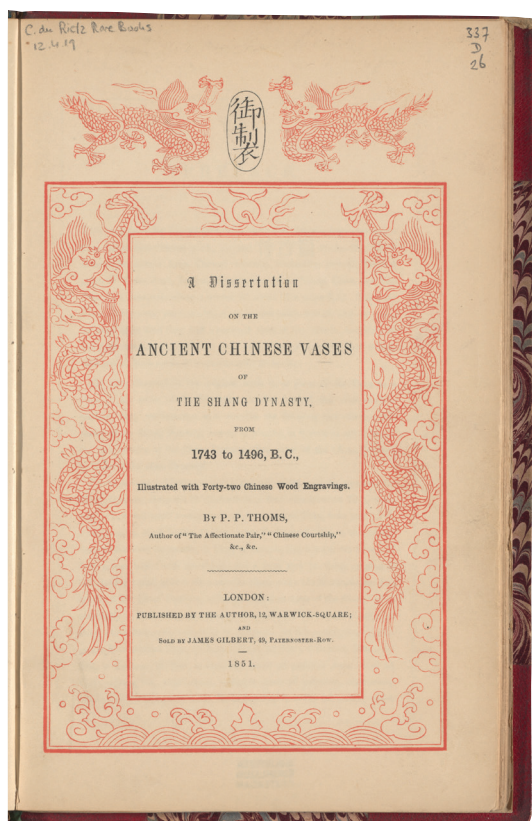
JvC

LITERATURE:

Patricia Sieber, 'Universal Brotherhood Revisited: Peter Perring Thoms (1790-1855), Artisan Practices and the Genius of a Chinacentric Sinology', *Representations* 130 (2015), no. 1, pp. 28-59

PROVENANCE:

...; Charlotte du Rietz Rare Books, Stockholm; from which purchased by the museum, 2019
(inv. no. BI-2019-2384).



9 松居信 MATSUI SHIN (compiler)

萬國船旗圖譜 / *Bankoku hakki zufu*

(Collection of illustrations of flags of the world), 東京: 不老館, 嘉永 Edo/Tokyo (Furōkan) 1854

72 unnumbered pages, hand-coloured woodcuts, bound in concertina style; 19 cm

For centuries the Netherlands had a foothold, albeit an extremely modest one, on Japanese soil – until 1854, when the United States of America became the first foreign power to force a treaty with the Japanese Shogunate to open ports and provide some cooperation. Although the Dutch government had long realized that an end to Japan's self-isolation from international trade and official contacts was desirable, attempts to achieve this in 1844 had come to nothing.

The little island of Decima off Nagasaki, the golden cage where the Dutch were tolerated, did make some contact with the country possible but there was little profit to be had in it. Nevertheless, in the first years of the opening up of the country the Dutch succeeded in playing a substantial role in modernizing Japan, using their centuries of experience and a charm offensive. The movement within the Japanese government striving for innovation had already revealed an interest in a change in its society, and also in the field of technology. The heavily armed naval vessels in particular attracted attention and with the gift of the ocean-going paddle steamer *Soembing* in 1855 the Netherlands briefly gained the upper hand over its rivals. At the same time, the Japanese were greatly interested in shipping and shipbuilding. From 1854 to 1857, officers of the Dutch Navy provided training in these areas for several hundred students. Knowledge of flags was also part of navigation and practical seamanship. During warfare at sea, after all, the future Japanese navy had to know what it was facing.

The training, provided by Captain Gerardus Fabius and Lieutenant Gerhard Pels Rijcken (later the Minister of the Navy), was underpinned by countless textbooks and would also have resulted in lecture notes. The 'collection of illustrations of flags of the world' printed in Edo/Tokyo in 1854 and acquired by the Rijksmuseum was created in this context. The flag book printed from woodblocks on Japan paper was compiled by the artist Matsui Shin. It has seventy-two unnumbered pages and pictures 480 flags that were flown on ships of 'all nations'. The concertina-type book also contains a map of the world which, along with the flags, provided future Japanese naval

officers with a view of the world. Fold-out strips with printed texts provided additional information. The flag book is a hybrid between Western flag books and East Asian knowledge. The influence of Carel Allard's 'Nieuwe Hollandse scheeps-bouw ... benevens de afbeeldingen van alle de voornaamste vlaggen' (1695 and 1705) is clear, with the exact reproduction of flags that had sometimes not been used for a century and a half. This may also explain the overrepresentation of local and regional Dutch flags. Recently created flags are also included and appear to have been inspired by flag books written in English in the first half of the nineteenth century. The flag book, only a few copies of which are known worldwide, is particularly interesting because of the illustrations of Chinese and Japanese flags, which do not feature in Western flag books.

JTB

LITERATURE:

Herman Stapelkamp, *Gerhardus Fabius (1806-1888). Een leven voor de marine*, Amsterdam 1999 (*Bijdragen tot de Nederlandse marineschiedenis*, vol. 9)

J. Stellingwerf, *Zijne Majesteits Raderstoomschip Soembing overgedragen aan Japan*, Zutphen 1988 (*Werken uitgegeven door de Linschoten-Vereeniging*, vol. 88)

Francis L. Hawks, *Narrative of the Expedition of an American Squadron to the China Seas and Japan, Performed in the Years 1852, 1853 and 1854, under the Command of Commodore M.C. Perry, United States Navy by Order of the Government of the United States*, New York 1857

PROVENANCE:

...; Ohya-Shobo Co, Tokyo; from which acquired by the museum with the support of the Wim Vehmeijer Fonds/Rijksmuseum Fonds, 2020

(inv. no. BI-2020-4100).



10 CHRIS LEBEAU (design, Amsterdam 1878-1945 Dachau) and HEINRICH MARTIN HUBERT (Henri) Reufel (photographer, The Hague 1881-1968 Wassenaar)
Philips Gloeilampenfabriek: Photographic Views of Works, Villa Residences of Officers and Workmen's Village, Eindhoven (Philips) 1921
 122 unnumbered pages, printed relief halftone photographs; 22 x 26 cm

The Netherlands, with its international trade and industry, has a long and rich tradition of publishing company photograph albums, which were usually put together to mark an anniversary. After 1900 the nineteenth-century (mostly colonial) company albums and books with photographs mounted in them were replaced by printed photograph albums. The ambitious lightbulb manufacturer Philips NV of Eindhoven was one of the first to have one made. In 1916 the company celebrated its twenty-fifth anniversary with an oblong photo album for its business contacts. This commemorative book opened with a group portrait proudly showing that the company by then had 3,700 workers; they were all portrayed together in front of the factory and on the roofs. The idea of this sort of group portrait of all the employees had come from America. Companies used them to advertise their growth and potential. Photographs of the different production and assembly areas were included in the Philips book, which also emphasized the fact that Philips was more than just an employer. It built houses (Philipsdorp), schools and sports centres. The company championed social cohesion within the community. The engineer Gerard Philips was the product development director and Anton Philips was the commercial director who revamped the company's advertising and PR in American style. Later, in an interview in 1928 with the journalist and writer M.J. Brusse, Anton congratulated himself on this PR policy; customers had to be rewarded with badges, stamps and other small gifts. The anniversary book was written by Jan Feith, an old classmate at the Openbare Handelsschool in Amsterdam and a friend of Anton's. It was designed by the well-known designer Theo Nieuwenhuis and printed by Emrik & Binger, the firm owned by another former schoolmate Maurits Binger, the most important Dutch printer at that time. The Rijksmuseum owns the publication from 1916 (*Naamlooze Vennootschap Philips' gloeilampenfabrieken 1891-1916*). The Royal Library in The Hague has the luxury edition of this anniversary book.

In 1921, when the company was thirty years old, Anton marked the occasion by sending something new to his business contacts, which included Philips's good client the Holland America Line in Rotterdam. It was a modern, promotional booklet, illustrated with photographs. In the covering letter, the recipients were urgently requested to place it in their waiting rooms. This 1921 publication, titled *In en om de Philips Fabrieken*, was beautifully designed with a pattern of modern light bulbs in Art Nouveau style. This pattern formed the grid and frame of the 122 pages of photographs, some of which had already appeared in the 1916 publication. This time it was the Dutch designer Chris Lebeau who was responsible for the design and signed it 1920. In a private collection there is a photograph album from which it is obvious that an amateur photographer had taken at least some of the photographs. This was the engineer Heinrich Martin Hubert (Henri) Reufel, who since 1911 had been the Head of the Machine Works. During his time at Delft University of Technology he had been a member of the students' amateur photography society and had won prizes at photographic exhibitions. The booklet was also published in English and French. The museum recently acquired the de-luxe leather-bound English edition with the title embossed in gold, which is presented here. The Royal House Archives hold the de-luxe Dutch edition.

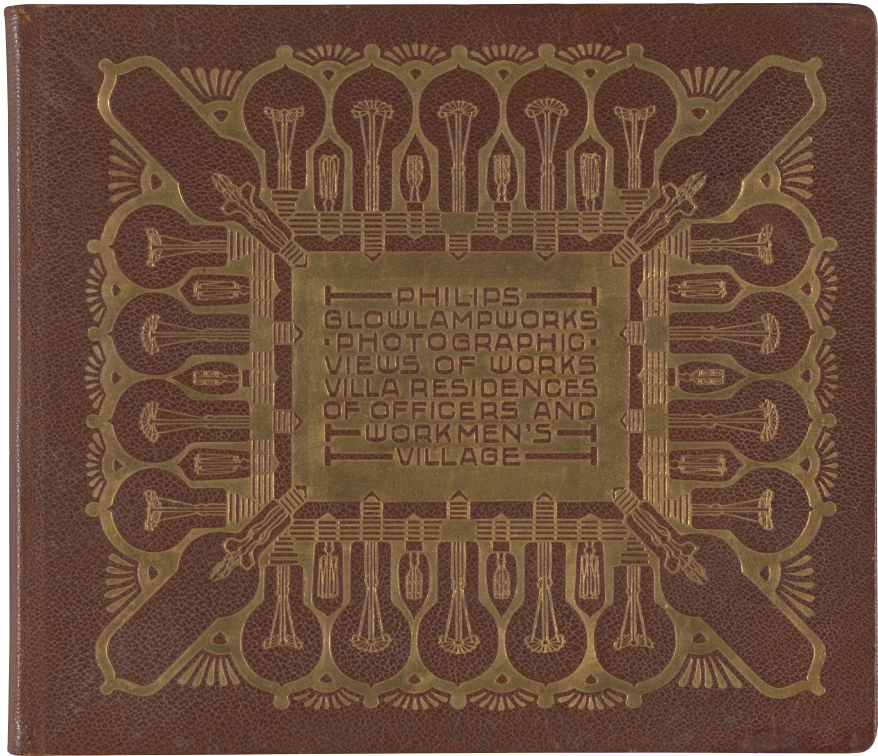
MB

LITERATURE:

Ernst Braches, *Nieuwe Kunst: toegepast grafiek: documentatie*, Amsterdam 2006
 Frans Wilbrink, *Kunst in de Philips-reclame 1891-1941*, Eindhoven 2005

PROVENANCE:

...; Bergoglio Libri d'Epoca, Rivalba, Italy; from which acquired by the museum, 2019
 (inv. no. BI-F-2019-3620).

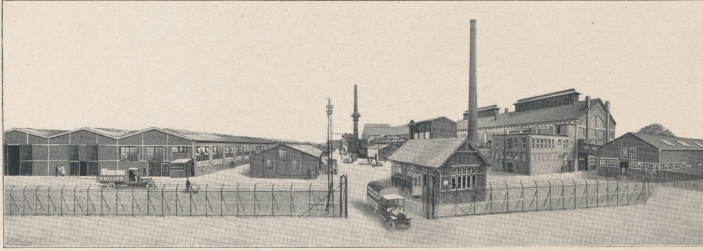




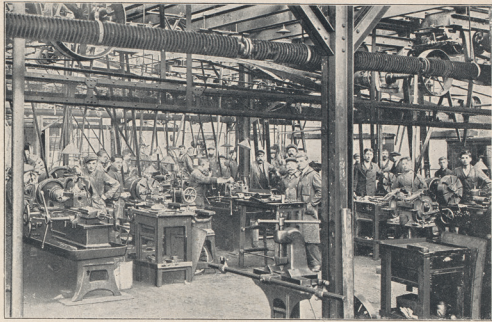
6000 Factory Hands.



Interior of part of the Engineering Works (II).



Glassworks, Superficial area 172,500 sq. ft.



Machine Shop.

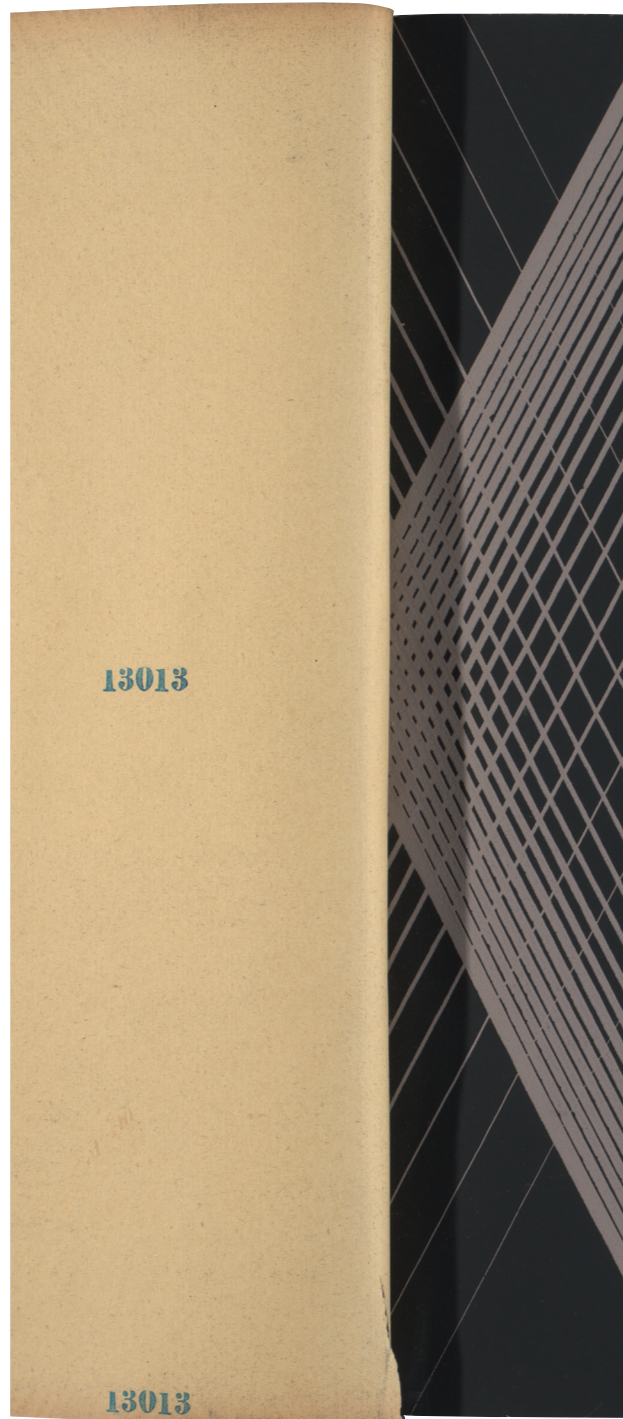
II DAGOBERT PECHE (designer, St Michael im Lungau, Salzburg 1887-1923 Mödling bei Wien)
Behangselpapieren der Wiener Werkstätte entworfen door D. Peche: Lichttechte kleuren. Serie 14,
 Amsterdam [?] (Rath & Doodeheefver) c. 1922-24
 Pattern book, 65 unnumbered pages; 50.5 x 55 cm

For more than a century, Rath & Doodeheefver was pre-eminent in the Dutch wallpaper industry. The firm was established in 1890 as an offshoot of an Amsterdam-based interior decorating company and specialized in the import of and trade in wallpaper. By 1912 the company had become so big that a new seven-storey building was constructed on Prinsengracht, soon nicknamed the *Behangsel-paleis* – the Wallpaper Palace. From 1924 onwards Rath & Doodeheefver had wallpaper produced to designs by prominent Dutch decorative artists and architects, intended for its artistically demanding clientele.

A benchmark for that Dutch artists' collection was undoubtedly the wallpaper produced by the Wiener Werkstätte. The first examples, often based on fabric patterns, were designed in the famous Viennese workshop around 1911-12, and the first presentation of this collection followed in 1913. A year later a second collection had already been produced. Rath & Doodeheefver was the Dutch importer of the wallpaper made by the Wiener Werkstätte and in 1924 offered two pattern books that were listed in the collection catalogue as series 13 and 14. The second book presented the 'new wallpapers' to designs by Dagobert Peche, which 'are characterised ... by their artistic and technical value', according to the foreword.

Whereas the first two collections from the Wiener Werkstätte were based on designs by different artists, it was now Peche alone who created the entirely new collection. In 1921 he had gone to Zollstock, a suburb of Cologne, to develop the designs and colourways on site at the Tapetenfabrik Flammersheim & Steinmann factory. The collection of twenty-five designs in various colour variations was launched in 1922 and became an instant success.

The very rare pattern book published by Rath & Doodeheefver, complete with an explanation in Dutch, is a superb example of decorative daring and inventiveness, brought to life by the phenomenal print quality. The abstract cross patterns and the vertical lines that shade in colour, creating illusory iridescent and spatial effects, are astounding. This sets Peche's designs apart from





the earlier wallpapers from the Wiener Werkstätte which were often based on the flat patterns of textile designs.

A number of abstract patterns were produced as individual decorations, but in many cases they form the backgrounds for motifs based on plants and flowers. A special toning border was designed for some one-off patterns like *Reed*. It was by no means an exaggeration when Rath & Doodeheefver praised the designs of Peche, who died young, as 'unusually rich of spirit'.

LvH

LITERATURE:

- Wiener Werkstätte 1903-1932. The Luxury of Beauty*, exh. cat. New York (Neue Galerie) 2017, p. 297
 Angela Völker, 'Muster und Farben. Peches textiles Gestalten und seine Tapeten', in Peter Noever (ed.), *Die Überwindung der Utilität. Dagobert Peche und die Wiener Werkstätte*, Ostfildern 1989, pp. 117-27
 Angela Völker, *Wallpaper Designs of Wiener Werkstätte in the Österreichisches Museum für angewandte Kunst, Vienna. The First Decade 1913-1922*, Tokyo 1989
 Max Eisler, *Dagobert Peche*, Vienna 1925

PROVENANCE:

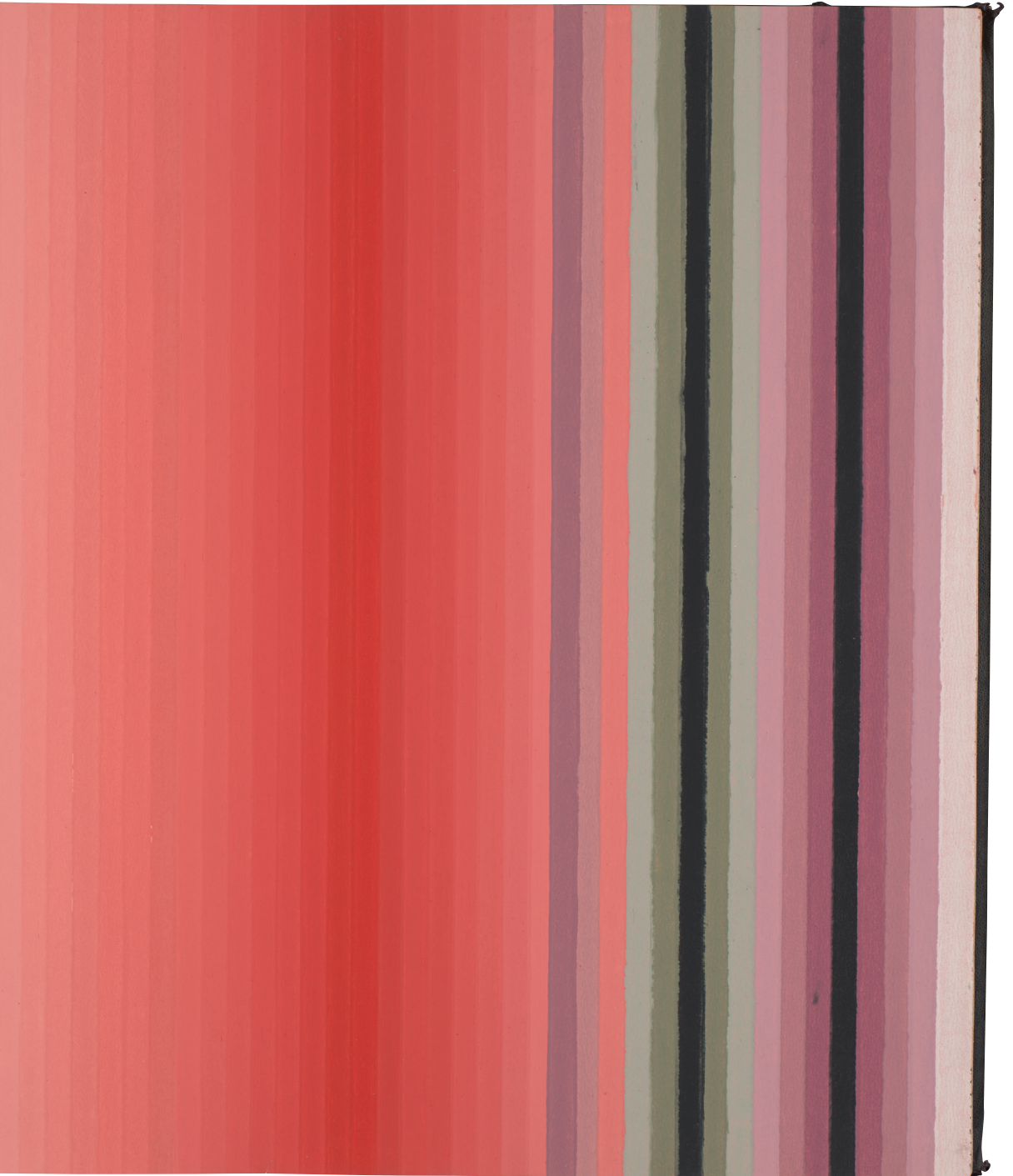
- ...; anonymous sale, Amsterdam (Zwiggelaar Auctions), 3 December 2019, auction no. 22, lot no. 1655, to the museum with the support of the Ambaum Haks Fonds/Rijksmuseum Fonds
 (inv. no. BI-2019-6337).





13056

13056





13020

13020



Comparison with other versions shows that the Rijksmuseum copy has to be the oldest. There are considerable differences between ours and the version that was eventually published: the selection is very different, Van der Elsen often opted for different combinations of photographs next to each other on a spread; the size of various photographs differed and at a later stage he decided to place strips of white and black paper alongside, below, above and between all kinds of photographs. As a result of these interventions the book became increasingly dynamic over the course of those six years. We can therefore safely say that, although it irritated Van der Elsen that it had taken so much time and trouble before anyone dared to publish the book, it is precisely due to this delay that

Sweet Life acquired the layout that ultimately brought it its international fame.

HR

LITERATURE:

Hans Rooseboom, 'Work in Progress. Mythes en misverstanden rondom een meesterwerk', *Fotografisch geheugen* 103 (2021), pp. 14-17

PROVENANCE:

Anneke Hilhorst, Warder; purchased by the museum with the support of the Mondrian Fund, the Rembrandt Association (thanks in part to its dedicated Photography and Video Fund and Dura Kunstfonds), BankGiro Lottery players, the Paul Huf Fonds/Rijksmuseum Fonds and the Marque Joosten & Eduard Planting Fonds/Rijksmuseum Fonds, 2019 (inv. no. RP-F-2019-242-1).





inv. no. RP-F-2019-242-1-6(v)



13 KEES GRAAF (1930-2013), HANS MOL (1938-2019) and GER BROUWER (1938) (compilers)
Ontbijt op bed, Maastricht (Laboratorium voor Instant Art) 1966-67
 Issue I-II, screen print, various sizes

Eleven issues of the anarcho-playful magazine *Ontbijt op bed* (Breakfast in bed) which was produced in Maastricht, were published in 1966 and 1967. The compilation of *Ontbijt op bed* was in the hands of a three-man team: Ger Brouwer, Hans Mol and the graphic designer Kees Graaf. Graaf and his family lived in an old farmhouse in Meersen near Maastricht. The farm also had a workshop; the place where *Ontbijt op bed* and other printed matter was produced on a screen-printing press. The artist Iris de Leeuw (1944) and her husband, the journalist Kees Slager (1938), also provided contributions to the magazine. Together the makers of *Ontbijt op bed* formed the Luuks Laboratorium, a collective that maintained links with the Provo movement in Amsterdam.

The magazine *Ontbijt op bed* was constructed like a (typo)graphic collage. The method of production was literally called 'assembling and mounting'. A jumble of words and images was put together on the screen-printing press to create page-filling collages. These text fields were extracted from existing printed matter; they could be handwritten or typed. Photographs from other sources, drawings they made themselves and reproductions from comic books helped establish the image. Here and there, the shape of the pages fell victim to the guillotine, resulting in triangular half pages or pages cut crosswise into three strips.

Within the conventional format of two stapled quires, this method created a magazine without obvious coherence and with no beginning or end. The bits and pieces the assemblers/compiler extracted from real life, recycled and stripped of their original content, gave new meaning and blurred the boundary between the already intangible content of *Ontbijt op bed* and what lay outside the magazine. Deconstructed advertising slogans borrowed from popular culture, newspaper headlines and reports, a pair of national health glasses inconveniently mounted on a page of text, two drawn human fingers which give the impression of holding open the magazine and a bare footprint show that the traces of life outside the magazine cover force their way on to the pages of *Ontbijt op bed*.

HS

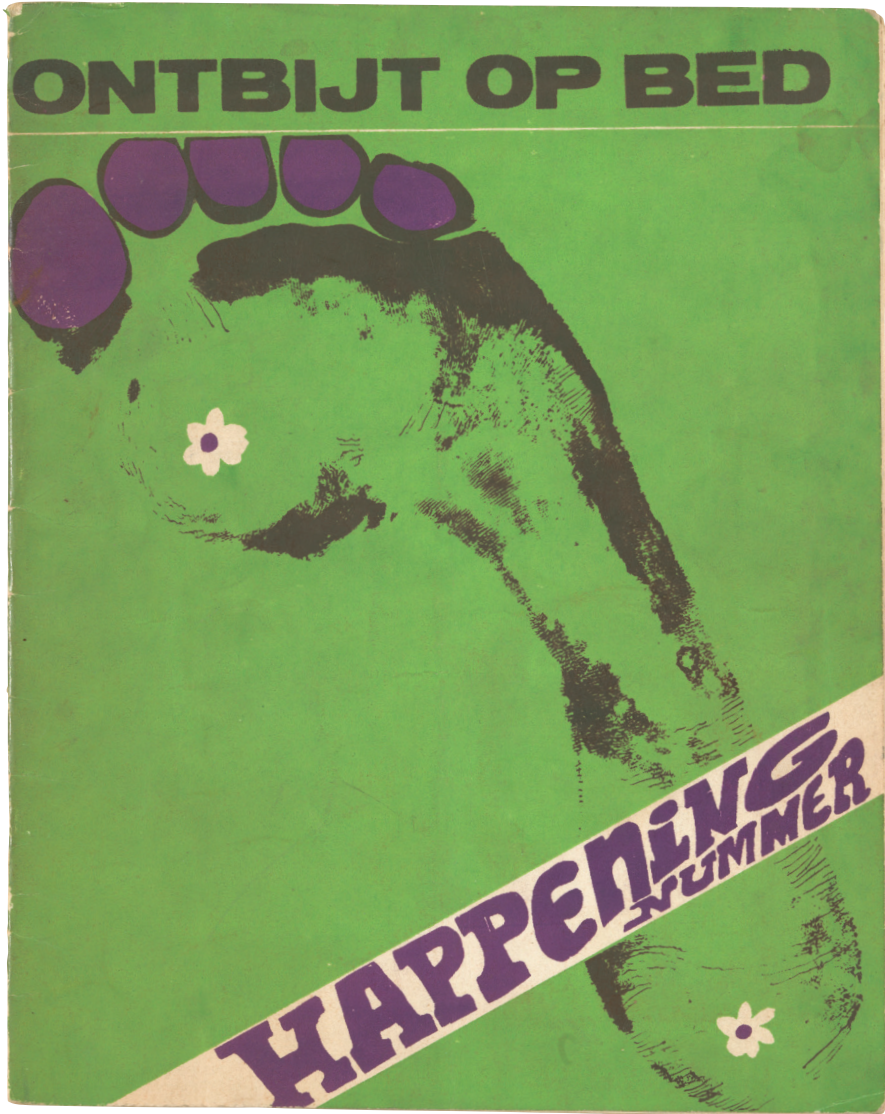
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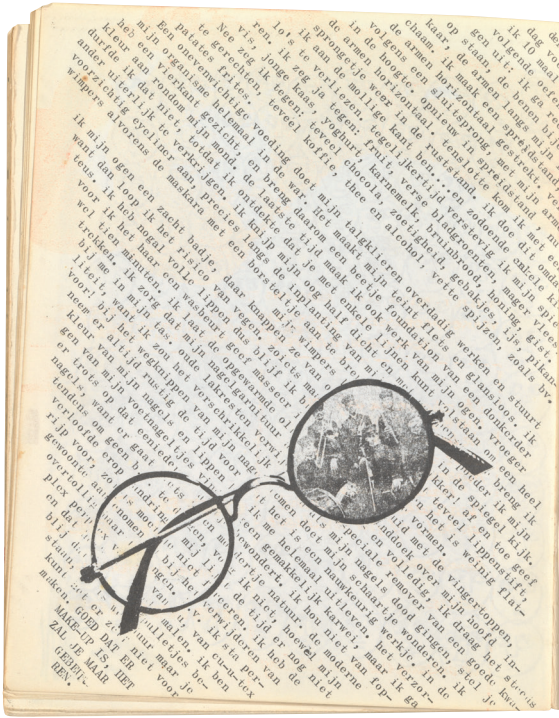
Niek Pas, *Imaazje. De verbeelding van Provo 1965-1967*, Amsterdam 2003, pp. 239-62

PROVENANCE:

...; Iris de Leeuw, Maastricht; acquired by the museum, 2013-14

(issue 1-3, NG-2013-1-7-1 to 3; issue 4, NG-2014-18-2; issue 5, NG-2013-1-7-4; issue 6-7, NG-2014-18-4/5; issue 8-9, NG-2013-1-7-6/7; issue 10, NG-2013-1-7-8; issue 11, NG-2014-18-3).





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„Het leger:

beste middel
 tegen

„misdad”

Want elke Nederlander heeft
 zout in zijn bloed,
 zee in zijn hart.
 Een kan daar zo over schrijven
 dat ieder het verstaat.
 Zijn naam: IAN DE HARTOG.



HEERLEN, 29 maart.
 DE beste plaats om jongelui af
 te houden van de misdaad is
 het leger. Want lichamelijke ver-
 moedheid is een uitstekende
 remedie. „Iedereen zal wel om
 die uitpraak lachen, maar het is
 zo”, zegt kantonrechter mr F. van
 der Kroon te Heerlen, die giste-
 ren afscheid heeft genomen van
 zijn ambt.

Er is maar één
 oplossing: luisteren
 naar Jelle
 en de broekriem
 nauwer aantrekken.



men's wear
 tttttttt
 met

De mensen schrijven hem
 de hoedanigheden toe - goede en slechte
 die ze in hem hopen te vinden

