



Recent Acquisitions

• DIRK JAN BIEMOND, JAN VAN CAMPEN,
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JENNY REYNAERTS, FRITS SCHOLTEN,
EVELINE SINT NICOLAAS, WILLIAM A. SOUTHWORTH,
MATTHIAS UBL AND CHING-LING WANG •

- 1 *Signet Ring Inscribed in Malay*
Indonesia, c. 1000
Gold, 2.6 x 2 cm
Engraved, in reverse: 'kabel'

Gold signet rings are a classic feature of both European and Asian jewellery. This Indonesian example has a solid oval bezel with two grooved lines encircling the edge. The thin hoop has been attached separately. The size of the hoop suggests that the ring may well have been worn on the thumb. The ring is engraved with a single word in square characters, written in the Kawi script of ancient Indonesia. The word has been written in reverse in order to appear correctly when impressed into wax or a similar material.

Similar rings have been found in Central Java, but they have generally been dated from the eleventh to the thirteenth century, when East Java was believed to be predominant (Frederik David Kan Bosch, 'Gouden vingerringen uit het Hindoe-Javaansche tijdperk', *Djâwâ* 7 (1928), pp. 305-20). However, the discovery of two inscribed gold rings in the Intan shipwreck, a Southeast Asian vessel that apparently sank while sailing from Sumatra to Java, has challenged this theory.

The Chinese ceramics and other items carried in the hold could all be dated securely to the tenth century and show that this type of ring was already in use before the end of the first millennium (Michael Flecker, *The Archaeological Excavation of the 10th Century Intan Shipwreck*, London (BAR international Series 1047) 2002).

Gold signet rings from ancient Indonesia usually carry auspicious words or symbols rather than the name of the wearer. The most commonly used phrase is 'Śrī hana', invoking 'Shri' or 'Good fortune'. Shri is personified as a goddess in Hindu and traditional Javanese culture and could be denoted by her own symbol, a variety of which appears on a later gold ring in the Rijksmuseum collection (inv. no. AK-MAK-1249).

In this case, the word in fact reads 'kabel', which has no meaning in Javanese or Malay. However, on the assumption that the vowels, unlike the consonants, have not been reversed in the process of negative engraving, Professor Arlo Griffiths of the École

française d'Extrême-Orient (Paris) has proposed to interpret the intended word as 'kebal'. In Malay and other Western Malayo-Polynesian languages, 'kebal' means 'immune' or 'invulnerable' and among the Iban of Western Borneo this term retains a sacred power and significance. Was the ring therefore intended to grant physical immunity to the wearer or to signify their 'kebal' status? This is possible, but Malay was also the language of inter-island trade and 'kebal' could alternatively be a reference to diplomatic immunity or exemption from tariffs and duty (Annabel Teh Gallop, 'The Early Use of Seals in the Malay World', *Bulletin de l'École Française d'Extrême-Orient* 102 (2016), pp. 125-64).

The ring was acquired by Theodoris Kok (1903-1975), an engineer working for the firm A.I.A. (Algeheel Ingenieurs en Architectenburo) in Bandung and later Jakarta. Like many small antiquities from Indonesia, the ring was bought at the antique market in Jakarta in around 1953 and returned with its owner to the Netherlands in 1956. Although small and simple in design, it nevertheless rests as a unique witness to the interrelationship of script, language and peoples in ancient Indonesia and to the complex symbolic meanings that jewellery can embody and convey.

WS

PROVENANCE:

...; bought by Theodoris Kok (1903-1975), Jakarta, 1953; by inheritance to his wife Albertine Pinke (1911-1989) and granddaughter Mireille van Helm; from whom purchased by the museum with the support of the Corrie Bleekemolen Juwelensfonds/Rijksmuseum Fonds, 2017

(inv. no. AK-RAK-2017-12).

- 2 ANONYMOUS TYROL (after a print by Marcantonio Raimondi, possibly to a design by Albrecht Dürer) *Crucifixion with the Virgin and St John before a Starry Sky*, c. 1540-50
Gold leaf, silver leaf, red lacquer and colour on glass, 26 x 18 cm (incl. frame 40.1 x 32.2 cm)

The Rijksmuseum has three sixteenth-century Northern Netherlandish reverse glass paintings. Together with two important paintings to designs by Lucas van Leyden (inv. no. SK-A-4260) and Maarten van Heemskerck (inv. no. SK-C-1563), the triptych from the circle of Jacob Cornelisz van Oostanen alias Jacob War van Amsterdam (c. 1475-1533) from around 1525-30 (inv. no. SK-A-4294), is one of the undisputed highlights of Dutch reverse glass art.

This painting of the *Crucifixion with the Virgin and St John before a Starry Sky*, made in the Tyrol around 1535-40 and recently gifted to the museum by a private donor, places the three Netherlandish works in a broader European context. A unique work of art of exceptionally high quality, it is in excellent condition. This is uncommon for a sixteenth-century reverse glass painting – not only because of the fragility of the material, but because the cold paint applied to the back of the glass is not protected by an extra layer and so is particularly vulnerable. This is why objects like these have often suffered significant paint losses that make the legibility and appreciation of their compositions extremely difficult.

Reverse glass painting flourished in the Tyrol during the sixteenth century, although the exact location of its manufacture remains unclear to this day. A feature of the Tyrolean products from this period is the extraordinarily thick glass plates that were used. The technique, which involved spreading out the hot liquid glass, creates characteristic bulging at the edges. The outlines and areas of hatching in black (*Schwarzlot*), reminiscent of the line work in woodcuts and evident here in the landscape and the cross, are also typically Tyrolean, as is the use of *églomisé* with gold and silver leaf. St John's robe, for example, was sketched with crimson lake and the back was then covered with silver leaf. The back of the Virgin's robe, Christ's loincloth, the cross, the book and the halos were covered with gold leaf. The process of reverse glass painting is the exact opposite to the method of painting on panel or canvas: it starts on the back of the glass panel with details like eyes and eyebrows and then the scene is built up further until finally the background is applied in large areas of colour,

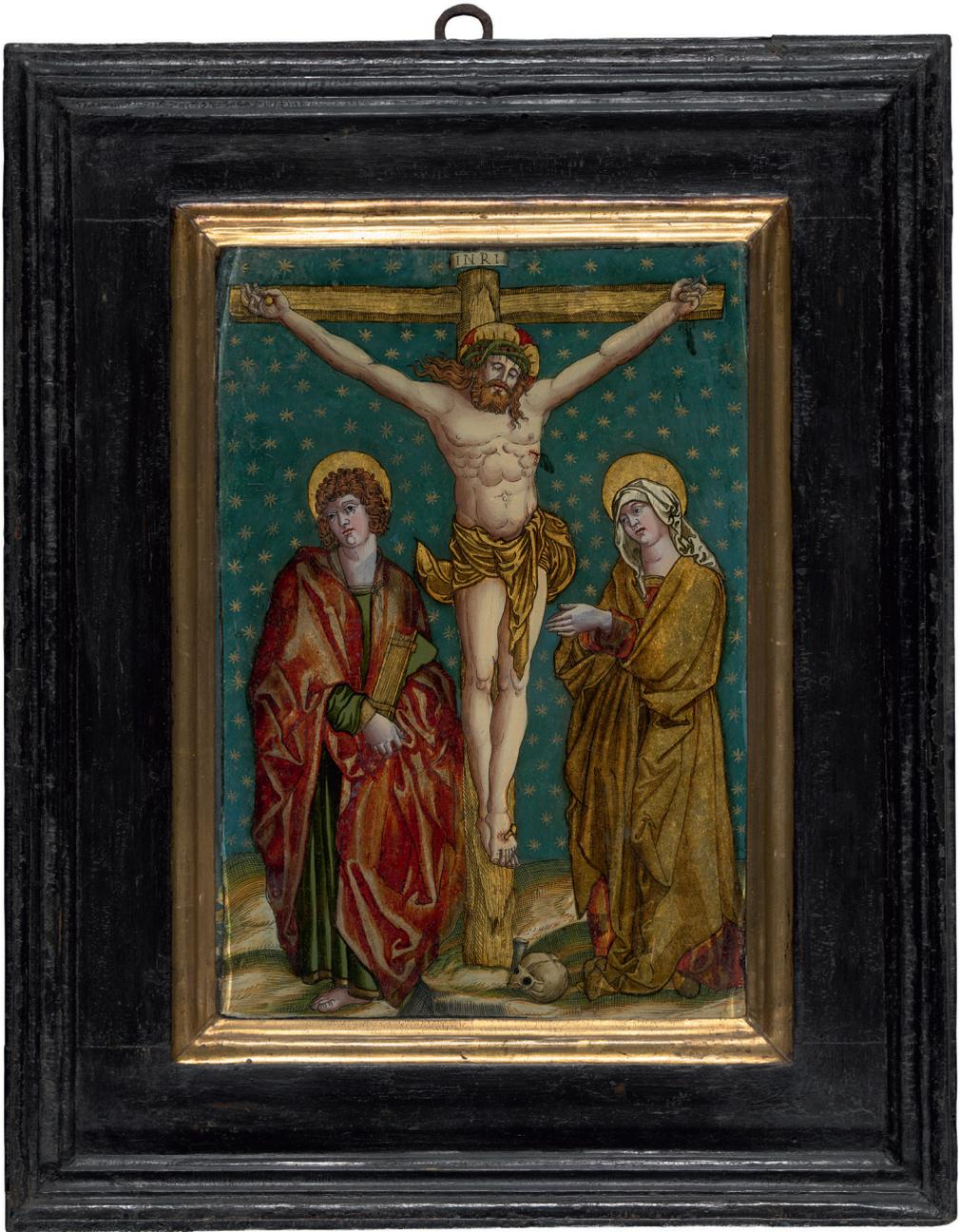
resulting in a complete picture when seen through the glass.

The Tyrolean glass makers often took engravings by the Italian printmaker Marcantonio Raimondi (c. 1470/82-1527/34) as their examples, and this is no exception. Initially Raimondi concentrated on copying prints by Albrecht Dürer (1471-1528) and later worked closely with Raphael (1483-1520). In this case, interestingly, the composition stems from a Raimondi engraving, which in turn is possibly based on a composition by Dürer, of which only one impression is known (British Museum, inv. no. H.3.183). On his own initiative, the glassmaker added a magnificent blue night sky with numerous stars, probably done in shell gold, to this mirror-image version of Raimondi's composition. The fact that the painting is very probably still in its original frame, an Italian *cassetta* model, indicates that for centuries the object was carefully kept in a conservative environment. This will have undoubtedly contributed to the preservation of this unusual artwork.

MU

PROVENANCE:

...; art dealer Alessandro Cesati Antiques and Works of Art, Milan, c. 1970 (oral communication Cesati, 10 March 2018); private collection Northern Italy, c. 1970-2000 (ibid.); sale, Venice (Semenzato Casa d'Aste), 19 February 2000 (as German School); ...; sale no. 245, Genoa (Cambi Casa d'Aste), 18 November 2015, no. 88 (as 'Crocifissione con San Giovanni e Maddalena, Scuola veneta del XVI secolo'), € 5,000, to dealer Alessandro Cesati Antiques and Works of Art, Milan, 2015; to a private collector, 2018; private gift to the museum, 2018 (inv. no. SK-A-5049).





Reverse of the glass painting

- 3 YE SHUANGSHI (China, fl. late 15th-early 16th century)
Silver Pheasants under Spring Blossoms, c. 1500
 Hanging scroll, ink and colours on silk, 291.3 x 144.9 cm
 Signed, lower left: *Shuangshi*
 Inscribed, lower left, on a seal: *Siming Ye Shuangshi yin*

The painting, which may depict a scene in the imperial garden, shows a pair of silver pheasants and three bulbul songbirds flitting between rocks and spring flowers: magnolia, crab-apple blossom, peonies and roses; there are also orchids and *lingzhi* mushrooms. The complex composition is well balanced both horizontally and vertically, but the tension and activity is emphasised by a division that runs from the pheasant in the lower left corner up to the centre of the right border. The exquisite balance between movement (the birds) and rest (the static rocks and flowers), the juxtaposition of curved (rocks) and angular forms (the tree branches), the presence of filled areas and empty space, are clearly the result of meticulous design and deliberation on the part of the artist. The painting bears the artist's signature 'Shuangshi' and the seal 'Siming Ye Shuangshi yin' (seal of Ye Shuangshi from Siming).

Ye Shuangshi came from Siming (or Ningpo) in China's Zhejiang province. From the eleventh century onwards, the region was known for specializing in both the flower-and-bird and the Buddhist painting traditions. Ye Shuangshi was a nephew of Lü Ji (c. 1439-before 1505), the leading master of flower-and-bird subjects at the imperial painting academy (*huayuan*) during the Chenghua (1465-1487) and Hongzhi (1488-1505) reigns. He was the most famous Ming master of these subjects and his work was regarded in his own lifetime as representing the very highest standard achieved by the Ming painting academy. Lü Ji's paintings testify to a strong preference for the established conventions of meticulous line work and the use of colour washes. However, very little is known about Ye Shuangshi's life. It was said that he served as a court painter during the Hongzhi reign and mastered his uncle's painting style, which is characterized by pleasing subject matter depicted with bright colours in a naturalistic manner, and typically arranged in a well-balanced composition of great charm and decorative appeal. Besides flower-and-bird paintings, according to Jiang Shaoshu's (?-c. 1680) book, *History of Silent Poetry (Wushengshi shi)*, Ye Shuangshi was also recognized for his land-

scapes, and his rendering of water was particularly skilful. However, Ye's landscape paintings no longer exist.

The present painting, *Silver Pheasants under Spring Blossoms*, is one of only two existing paintings known as Ye Shuangshi's work. The other is *Pine Tree, Plum Blossoms and Cranes*, which is now in the collection of Guangdong Provincial Museum. The painting depicts a pair of cranes standing on a rock by a running stream surrounded by pine tree, plum blossom, bamboo and red and pink camellias. On the branch of the pine tree is a pair of blue magpies, and a pair of sparrows sits on the branch of plum tree. The plants indicate that it is late winter or early spring. It bears an identical artist's signature and seal.

CLW

LITERATURE:

- Jan van Campen, Ching-Ling Wang and Rosalien van der Poel, 'The Asian Art Society in the Netherlands: A Centennial Celebration', *Arts of Asia* 48 (2018), no. 4, pp. 110-17
 Monika Kopplin, 'Ein Phönixschirm für das Berliner Schloss', *Ostasiatische Zeitschrift* 36 (2018), pp. 51-60
 Ching-Ling Wang, 'Silver Pheasants under Spring Blossoms: A New Beginning after a century', *Aziatische Kunst* 48 (2018), no. 2, pp. 11-14

PROVENANCE:

...; private collection in Germany, since 1920s; from whom to the collection of *Chuangdeng Zai* (Studio of Transmission of the Lamp), Berlin, since 1980s; from whom to the museum, shared purchase with the Asian Society in The Netherlands, made possible by the B.J. Peiser bequest, 2018
 (inv. no. AK-MAK-1744).



- 4 BARTOLOMEO AMMANNATI (Settignano 1511-1592 Florence)
Modello for the Genius of Cosimo de' Medici ('Genio Mediceo'), c. 1557-58
 Reddish-brown (pigmented) beeswax over an iron armature, h. 31.5 cm (excl. pedestal)

The use of beeswax for modelling a sculptural composition had been accepted practice among Italian sculptors since the early sixteenth century (Charles Avery, "La cera sempre aspetta": wax sketch-models for sculpture', *Apollo* 119 (1984), pp. 166-76). Because of their fragility, however, very few authentic *bozzetti* and *modelli* in wax have survived; worldwide we know of some ten examples dating from the first half and middle of the sixteenth century. Their survival is due chiefly to the growing interest in collecting sketches like these in the second half of the sixteenth century.

This wax model of a seated boy is one of the finest and best preserved of its kind. It is a scale design from around 1557 for a fountain that was cast in bronze a few years later for Cosimo de' Medici I (1519-1574), who went on to become Grand Duke of Tuscany (Palazzo Pitti, Florence, inv. no. Oggetti d'Arte 1911, no. 1793; Paolozzi Strozzi and Zikos 2011, nos. 14, 15). It was made by Bartolomeo Ammannati, one of the most important sculptors and architects of the *Cinquecento*. Broadly speaking his design in wax is similar in pose to the fountain, which is four times the size (1.30 metres high).

The iconography reflects the glorification of the Medici ruler. The boy, clearly inspired by Michelangelo's *ignudi* in the Sistine Chapel, is a *genius*, a protective spirit from Classical Antiquity, who holds the globe (*cosmo*) in his hand. This motif is an obvious allusion to Cosimo, as is the sign of the constellation Capricorn, which the boy holds under his arm. It belonged to Emperor Augustus and was adopted by Cosimo, the 'new Augustus', as his personal emblem. The fountain water flowed from the *cosmos* globe; a small notch in the wax model indicates this function. The fountain, executed between 1557 and 1560, was intended for a corridor near Cosimo's private chambers in the Palazzo Vecchio in Florence.

During or shortly after the creation of the wax and the bronze, the erudite lawyer Lelio Bonsi (1532-after 1569) wrote four sonnets 'a messer Bartolomeo Ammannati' (Claudio Pizzorusso, 'Mirone e Dafne. Su Bartolomeo Ammannati scultore e Laura Battiferri', *Artista. Critica dell'arte in Toscana* 2003, pp. 72-87). In them

the fountain is described with poetic licence as a *picciolo Atlante*, a small Atlas holding the firmament in his hand. Bonsi's quartet of sonnets was included in an anthology compiled and published in 1560 by Laura Battiferri (1523-1589), poet and Ammannati's wife (Laura Battiferri degli Ammannati, *Il primo libro dell'opere toscane*, Florence 1560, pp. 86-88).

FS

LITERATURE:

Kira d'Albuquerque, 'Bartolomeo Ammannati, Il Genio Mediceo', in *Highlights TEFAP Maastricht 2018*, sale cat. London (Benjamin Proust Fine Art Ltd.) 2018, pp. 57-87
 Beatrice Paolozzi Strozzi and Dimitrios Zikos (eds.), *L'Acqua, la Pietra, il Fuoco. Bartolomeo Ammannati Scultore*, exh. cat. Florence (Museo Nazionale del Bargello) 2011, no. 14

PROVENANCE:

...; private collection, France, before 2004; from which to an art dealer, United States of America, 2004/05-2007; ...; art dealer, France, 2008-10; ...; private collection, United States of America, 2011-17; from which to Benjamin Proust Fine Art Ltd, London, 2017; from whom purchased by the museum with the support of the BankGiro Lottery, 2018 (inv. no. BK-2018-6).



5 *Carriage or Table Watch and Case*

England or France (?), 1665-85; Batavia 1694-95

Silver, copper and wood, h. 6 x diam. 11 cm; case h. 7.5 x diam. 13.2 cm

Signed, engraved on the watch: *Noel Pol*; and dated: *Batavia. 1694*

In 2017 the Rijksmuseum was able to acquire a group of objects from the estate of P.L.H. von Hemert (1934-2016). They had been in the collection on loan since 1969, but the purchase ensures them a permanent place. In part their interest lies in their provenance. Through his mother, the owner descended from members of the Van Pallandt and Torck families. Lubbert Adolf Torck (1687-1758), owner of Rosendael Castle, married Petronella Wilhelmina van Hoorn (1698-1764). Petronella, daughter of Governor-General Joan van Hoorn (1653-1711) and granddaughter of his predecessor Willem van Outhoorn (1635-1720) returned from the Dutch East Indies with her father in 1709. Additional information has made it possible to establish that most of the objects were once owned by Petronella or an immediate family member (Brommer 2015).

This table or carriage watch with accompanying case, owned by Willem van Outhoorn, belongs to the group. Very large watches like this served as portable clocks and could be kept within reach on a desk or in a carriage. 'Noel Pol' and 'Batavia. 1694' are engraved on the movement. It was long thought that Pol was the watchmaker (Brommer 2015, p. 181), but is unlikely that sophisticated movements like these were made in Batavia. A European watch may have been taken to Batavia, where Noel Pol, about whom we unfortunately have no information, added an inscription and gave it or sold it to Van Outhoorn. These kinds of watches with openwork and engraved cases were known in England, France and Germany from around 1665 (Lukas Stolberg, *Die Kutschenuhr: Satteluhren, Karossenuhren, Alkovenuhren*, Munich 1993). The single hand remained in use until around 1685, so the watch was probably not new in 1694. Timepieces like this always have a glass cover, set in a silver rim. The cover of Van Outhoorn's watch was cast, however, and is decorated with large, meandering flowers and a putto. This motif is known in Dutch silver from the sixteen-sixties, and also in Batavian silver dating from the last quarter of the century. The way the putto grasps the tendrils is more in keeping with a popular Chinese motif of a small boy between the lotus tendrils than with Dutch

examples. The cover was probably replaced in Batavia. This assumption is supported by analysis of the alloy. The case proved to contain slightly less gold than the cover and the medallion on the case.

The case must have been made in Batavia too. The medallion was made after one in memory of Governor-General Johannes Camphuys (1634-1695), which is illustrated in the fourth volume of Gerard Van Loon's *Beschryving der Nederlandsche Historipenningen ...* (The Hague 1731, p. 156). If we assume that Van Outhoorn acquired the watch in 1694, he would also have commissioned the cover. He must have been attached to it. Wear on the underside of the case points to this, as does the stipulation in his will. He stated that his 'silvere tafel horologie' was to go to Jan Trip, Petronella's first husband (Brommer 2015, pp. 181-82). When the watch arrived, however, Jan Trip had already died and so it would have come into the possession of Petronella herself.

JvC

LITERATURE:

Bea Brommer, *To my dear Pieternelletje; Grandfather and Granddaughter in VOC Time, 1710-1720*, Leiden 2015, pp. 181-82

PROVENANCE:

...; Noel Pol, Batavia; from whom to (?) Willem Van Outhoorn (1635-1720), Batavia; his granddaughter Petronella Wilhelmina van Hoorn (1698-1764), 1720; by descent through the Torck and Van Pallandt families to Philippe Louis Herman von Hemert (1934-2016); sale of his estate, London (Christie's), 6 July 2017, no. 1, to the museum, which purchase was made possible by the B.J. Peiser bequest (inv. no. AK-RAK-2017-24).



6 JOHN MICHAEL RYSBRACK ('Joannes Michiel Rijsbrack'; Antwerp 1694-1770 London)
Portrait Bust of Mary II (1662-1694), Queen of England and Scotland, c. 1735-37
 Carrara marble, h. 84 cm

This imposing portrait bust is of Mary II (1662-1694), queen of England and Scotland and the wife of King-Stadholder William III (1650-1702). On stylistic grounds the bust can be convincingly attributed to the Flemish-British sculptor Michael Rysbrack (1694-1770). He based it on a 1685 portrait of the seated queen painted by Jan Verkolje I (1650-1693) or, more likely, on the mezzotint print of it made and published by Nicolaes Visscher I (1618-1709; e.g. inv. no. RP-P-OB-17.515).^{*} Rysbrack, son of an Antwerp landscape painter, was educated in that city, but went to London in 1720. He soon became one of the most sought-after sculptors of portraits and tombs for the English court and the aristocracy (Katharine Eustace, *Michael Rysbrack Sculptor 1694-1770*, Bristol 1982).

In this posthumous bust, Rysbrack excelled in creating a true to life, spirited characterization of the monarch: Mary's soft skin contrasts wonderfully with the detailed clothes, the asymmetrical ermine coronation robe, the clasp of the robe set with cut stones with a string of pearls on her right breast carved free from the background, the pearl necklace, and the lace trimming the neckline of her dress. The sculptor also devoted particular attention to her hair, which is built up from a wreath of short, full tresses that come together at the back in an elegant knot from which her long locks fall gracefully over her back and shoulder. The same style characteristics are also found in his bust of Queen Caroline of England (1683-1737), the signed and dated 1738 terracotta *modello* of which is also in the Rijksmuseum (inv. no. BK-NM-5760). The bust of Mary Stuart may have been made as the pendant to Rysbrack's marble portrait of her husband, William III, dating from around 1736 (Yale Center for British Art, Paul Mellon Collection, inv. no. B1977.14.27; Eustace 1982, fig. 12). In this period the sculptor was working on a series of historicizing portrait busts of the kings and queens of England for Queen Caroline. The commission was not completed, however, as Caroline died in 1737 (Joanna Marschner, 'Michael Rysbrack's Sculpture Series for Queen Caroline's Library at St. James's Palace', in Diana Dethloff et al. (eds.), *Essays in Honour of David Bindman*,

London 2015, pp. 27-35). It cannot be ruled out that Mary's portrait was originally conceived as part of this dynastic series.

FS

* A workshop replica of Verkolje's portrait, dating from around 1688, is in The National Portrait Gallery, London, inv. no. NPG 606. With thanks to Dr Charles Avery for this information.

PROVENANCE:

? Caroline, Queen of England (1683-1737); ...; art dealer, United Kingdom, 2004; from whom to a private collection, United Kingdom, 2004-14; from which to Arthistorical Ltd, London, 2014-18; from whom purchased by the museum with the support of the J.W. Edwin Vom Rath Fonds/Rijksmuseum Fonds and the Familie Verbeek Fonds/Rijksmuseum Fonds, 2018 (inv. no. BK-2018-9).



Detail of the reverse



7 *Housecoat (banyan)*

Coromandel Coast, India, assembled in the Netherlands, c. 1740-50

Cotton, mordant- and resist-dyed, painted, lined with blue silk

Housecoats or *banyans* made of silk or cotton were popular among the well-to-do, educated upper classes in the Netherlands from the end of the seventeenth century and during the eighteenth. On the one hand the garment was inspired by the Japanese kimono, which the Dutch East India Company (VOC) received annually when permission to trade in Japan was renewed. Narrower Indian cotton coats were also a source of inspiration for the housecoat: these were worn by wealthy men in some of the trading posts where the VOC was active, such as Cambay (now Khambhat). *Cambaay*, the widely used Dutch term for a narrow housecoat like this in the seventeenth and eighteenth centuries, was derived from this place name.

The Japanese kimonos were made of decorated silk; the *cambayen* of dyed and painted cotton known as chintz. At first, the coats came ready-made from Asia, but over the course of the eighteenth century they were mostly made in the Netherlands from Asian fabrics. This newly-acquired *banyan* is exceptional because of the very dynamic pattern of large phoenixes that stretches out over the entire coat. The birds sit on undulating peony stems. The creatures' pose – the turned heads, the backward look and the outspread wings – contributes to an overall sense of movement. An unusual aspect is that both the peony and the phoenix or *fenghuang* are Chinese motifs. They occur rarely, if ever, in regular chintz production; evidently in this case the usual flower patterns were not considered suitable and this chintz was ordered with specific instructions. There are other rare examples of *fenghuangs* in chintz in an early piece in the Fries Museum, where smaller phoenixes were used as a kind of infill motif (Gieneke Arnolli, *Sits, katoen in bloei: sitsen uit de collectie van het Fries Museum*, Zwolle 2017, pp. 51-59). A *palempore* dating from the second half of the eighteenth century with peacocks among bamboo in the Rijksmuseum is also similar (Ebeltje Hartkamp-Jonxis, *Sitsen uit India/Indian Chintzes*, Amsterdam/Zwolle 1994, no. 8).

This coat with *fenghuangs* is one of a small group of *banyans* made from Indian chintz with patterns from other parts of Asia. The Rijksmuseum has a chintz housecoat decorated with a large pine tree

of a kind that features on Japanese kimonos (inv. no. BK-1980-99) and a housecoat with a motif of 'bizarre silk', a European *chinoiserie* design (inv. no. BK-NM-13107). These coats were made all the more attractive by carefully combining a desirable Indian material (chintz) with motifs from China or Japan or with an individual European interpretation of them (bizarre silk).

A *banyan* was ideal for displaying this educated taste in Asian luxury goods; it was not a formal garment, but was worn at home and particularly in studies, where friends and fellow connoisseurs were received.

JvC

PROVENANCE:

...; private collection, since the 1960s; purchased by the museum with the support of the Jessy & Betty Blumenthal Fonds/Rijksmuseum Fonds and a partial gift from Ebelte Hartkamp-Jonxis, 2018

(inv. no. BK-2018-8).



Detail of the reverse



8 GERARD VAN SPAENDONCK (Tilburg 1746-1822 Paris)

Flower Still Life with Alabaster Vase, 1783

Oil on canvas, 80.5 x 64 cm

Signed and dated lower right: *G. Van Spaendonck 1783.*

Gerard van Spaendonck, who was born in Tilburg, was the most important European flower still life painter of the last quarter of the eighteenth century. Trained at the academy in Antwerp, in 1769 he moved to Paris, where – aside from being renowned as a painter – he also became the king's botanical draughtsman, a very prestigious position. Van Spaendonck also played an active role in the Parisian art world and taught countless pupils from France and abroad. These outside activities occupied a great deal of his time and his painted oeuvre is consequently relatively small.

Despite his prominent position and acknowledged quality, there are very few of his works in the Netherlands. The Noordbrabants Museum owns two flower still lifes (dating from 1773 and 1781), two painted miniature boxes and work on paper. The Rijksmuseum has just two of his drawings, a portrait and a flower still life, and a series of engravings after his work. This is why a good still life by Gerard van Spaendonck had long been at the top of the museum's wish list.

A bouquet of flowers is arranged in an alabaster vase. The vase stands on a block of white marble on which children are portrayed in bas-relief. The ensemble is placed on a granite balustrade; on the right is a moss-lined nest containing five green blackbird's eggs and on the left a basket filled with blue wood anemones. The selection of flowers includes large white peonies and smaller cabbage roses, purple garden auricula with yellow hearts, blue hyacinths and delphiniums, white and purple lilac, yellow and purple flamed tulips and blue and white hedge bindweed. Here and there we can see insects: a butterfly, a fly, a bee, a bumblebee. The studio window is reflected in the alabaster vase.

In the eyes of his critics, Van Spaendonck approached perfection. When he exhibited this painting at the Paris Salon in 1783 an anonymous author praised it to the skies: 'C'est la Nature en réalité répétée dans un excellent miroir. L'éclat et le brillant des fleurs, la demi-transparence de leurs feuilles, le velouté, l'humide de leurs tissus délicat, les insectes qu'elles attirent, les gouttes [sic] de rosé qu'elles retiennent, le vase qui les portent, un nid tapissé de plumes qui se trouve là,

tout est rendu avec une vérité ravissante.' (It is real Nature repeated in a superb mirror-image. The radiance and brilliance of the flowers, the semi-transparent leaves, their delicate skin, velvet and moist, the insects attracted by them, the drops of rosewater they hold, the vase that carries them, a bird's nest upholstered with feathers beside it, all this is rendered with enchanting verisimilitude).

As this critic mentions insects, it is now also possible to distinguish between this painting and another signed but undated version of the composition (with Richard Green in 2001) in which there are no insects. In that version, moreover, the choice of flowers, such as the fritillary, is rather more conventional. In the Rijksmuseum painting, Van Spaendonck confined himself to a selection in pastel colours, lending the work an aura of sophisticated, cool elegance. The flowers and insects painted in detail compete in tangibility with the marble base and the alabaster vase. It is the perfect illusion, precisely what a flower still life should be and Van Spaendonck's forte.

JR

LITERATURE:

- Margriet van Boven and Samuel Segal, *Gerard en Cornelis van Spaendonck. Twee Brabantse bloemenschilders in Parijs*, Maarssen 1980, p. 198, no. 152 (the example with Green in 2001 is wrongly identified here as cat. no. 88 in the Salon of 1783) and no. 153 (the Rijksmuseum painting, where the signature is actually mentioned but not the date; the provenance provided is wrong and confuses this painting with one in which a bird is painted on the nest in the former Eugène Feral Collection)
 Michel and Fabrice Faré, *La Vie silencieuse en France. La nature morte au XVIII^e siècle*, Fribourg-Paris 1976, p. 307
Loterie pittoresque pour le Salon de 1783, Amsterdam 1783, pp. 19-20
Les peintres volants, ou Dialogue entre un François et un Anglois sur les tableaux exposés au Sallon du Louvre en 1783, Paris 1783, p. 10
Messieurs, ami de tout le monde!, Paris 1783, p. 19, no. LXXXVIII

PROVENANCE:

- Salon 1783, no. 88;; Gallitzin family, possibly Prince Dmitri Alexeievich Gallitzin (1728-1803) (according to a wax seal on the stretcher); Korsakov family (according to a wax seal on the stretcher); ...; Paul Hottinguer (1855-1939). Paris, acquired at the beginning of the twentieth century;



his descendants (information Talabardon et Gautier); Artcurial, Paris, 23 March 2017, no. 00144; Galerie Talabardon et Gautier, Paris; from which purchased by the museum with the support of the BankGiro Lottery, 2018 (inv. no. SK-A-5052).

9 *Sash of the Representative Willem Gerard van der Grijp*

Netherlands, 1796

Velvet, linen, flannel, silver-gilt thread, 171 x 12 cm

Inscribed in silver-gilt thread: *REPRESENTANT*.

On 1 March 1796 the National Assembly met for the first time in the former stadholder's ballroom in the Binnenhof in The Hague. This parliament of the Batavian Republic and the Netherlands' first elected representation of the people consisted in total of 126 men, chosen by means of a system of electoral districts, each of which had sent a representative. The men came from towns and villages all over the country and had a variety of professions such as lawyers, clergymen and boarding school proprietors. Aged twenty or over, they had to have publicly distanced themselves from the old stadholder regime and not be in receipt of poor relief, but descent or religious persuasion were no longer barriers to participation in the government (Joris Oddens, *Pioniers in schaduwbeeld. Het eerste parlement van Nederland 1796-1798*, Nijmegen 2012).

Willem Gerard van der Grijp (1735-1811), a clergyman from Goes, was among this first group of people's representatives. The sash recently gifted to the Rijksmuseum by a descendant was his. In June 1796 it was decided that all representatives of the people should wear a black velvet sash embroidered with the word *REPRESENTANT* when they were in office. The sash emphasized the equality of the 126 men, whose backgrounds and origins were so different. It is made of black velvet, mounted on linen and lined with flannel. At each end are fringes made of silver-gilt thread, which was also used to embroider the letters to the right of centre and an undulating border on both sides along the full length of the sash. Both ends are weighted with narrow strips of lead sewn into the lining so that the sash hung neatly over the representative's right shoulder.



The National Assembly's most important task was to formulate a new written constitution, or in other words a Constitution for the Batavian Republic. A special committee was appointed and had a first draft ready in November 1796. As the members of the constitution committee were temporarily prevented from taking their seats in the parliament, their deputies stood in for them in these first months. Willem Gerard van der Grijp deputized for Henri Rabinel (1731-1808), the representative of the district of Goes in the Province of Zeeland. As a member of the Dutch Reformed Church, Van Grijp had been a clergyman in a number of places (Oudendoorn, Heukelom, Monnickendam and Goes) and from 9 May to 10 November 1796 stood in for Rabinel in The Hague during the regular assemblies. Van der Grijp only spoke once during this period and

it is difficult to get an impression of his political leanings from the minutes. Van der Grijp continued his working life as a steward of the estates in Prinsenland and Willemstad. The fact that he kept his sash so carefully attests to the importance he attached to it during that time. Because his membership was so short-lived, the sash has been preserved in superb condition. To the best of our knowledge, only two other sashes that were handed out to the first group of representatives have survived – the one belonging to Jan Couperus (inv. no. NG-651) and that of Nicolaas Jan Okhuysen (1746-1832; Museum Bisdom van Vliet Collection).

ESN

PROVENANCE:

W.G. van der Grijp (1735-1811), Goes; by descent to J.B. Faber-Nauta Pieter; donated by her heirs to the museum, 2018 (inv. no. NG-2018-485).



10 JEAN-LOUIS ANTOINE HALARY (Paris 1788-1861 Paris)

Inventions Horn and Accompanying Case, c. 1830-50

Horn: brass and lacquer, approx. 55 cm; case: wood, iron and leather, 51 x 46 x 32 cm

Signed, on the bell: *Halari Breveté à Paris*

The horn's distinctive coiled form can be traced back to the seventeenth century, when huntsmen on horseback needed an instrument that was easy to carry and sound. Its shape meant that a huntsman could carry it over his shoulder and have both hands free for the reins. The horn remained in use in the hunting field, but during the second half of the seventeenth century it gradually evolved into a more sophisticated orchestral instrument, with various modifications to fit it for its new role. Between the seventeenth and nineteenth centuries, France led the way in the development of the European orchestral horn, now generally known as the French horn.

This recently acquired orchestral horn is an inventions horn – a development of early natural horns whose intrinsic structure meant that they could produce only a very limited number of sounds. Their range was increased with the introduction of so-called crooks. In common use by the mid-eighteenth century, crooks are extra sections of brass tubing than can be added to the instrument to modify its overall length and change its pitch. Interchangeable crooks allowed hornists to play in different keys.

The instrument now in the Rijksmuseum's collection has ten different crooks marked '2', which suggests that this instrument was the second of a pair. Its crooks allow for it to play in the keys of Bb-alto, A, Ab, G, F, E, Eb, D, C, Bb-basso. Because of the many crooks supplied with these instruments, inventions horns usually came with a large wooden case to hold the instrument and its additional parts. Inventions horns continued to be played in orchestras until the second half of the nineteenth century, when they were replaced by the modern horn with rotary valves.

The horn is elaborately decorated with gilded foliate motifs on a red lacquered background inside the bell. The name of the maker – *Halari* – is engraved on the outer surface of the bell. *Halari* or *Halary* (the latter spelling is to be preferred) is the name of a well-known family of wind instrument makers active in Paris in the nineteenth century. Their workshop was founded around 1804 by Jean-Hilaire Asté (c. 1775-c. 1840) who

worked there until 1825, the year he retired (William Waterhouse, *The New Langwill Index: A Dictionary of Musical Wind Instrument Makers and Inventors*, London 1993, pp. 156-57). The firm then passed to his son, Jean-Louis Antoine, later known as *Halary* (or *Halari*) *père*, to whom this horn – possibly made between the eighteenth-thirties and eighteen-fifties – should be attributed.

The acquisition of this instrument enhances the Rijksmuseum's collection of musical instruments because of both the evident quality of the object and its illustrious provenance: it was in the collection of Willem Mengelberg (1871-1951), celebrated principal conductor of the Concertgebouw Orchestra from 1895 to 1945. In the late nineteenth century and the early twentieth century, Mengelberg built up a sizable collection of musical instruments – more than a hundred and fifty in all. Mengelberg's collection was sold at auction after his death and then dispersed. The Rijksmuseum now holds two instruments that belonged to Mengelberg – the present horn and a baroque oboe by Philip Borkens (inv. no. BK-2018-75).

GPDS

LITERATURE:

Catalogus van de Kunstveiling 109 bestaande uit de nalatenschap van wijlen Prof. Dr. J.W. Mengelberg, sale cat. S.J. Mak van Waay, 25 maart 1952, Amsterdam, p. 62

PROVENANCE:

...; Willem Mengelberg (1871-1951); by whom donated to the Willem Mengelberg-Stichting, 1951; their sale, Amsterdam (Mak van Waay), 25 March 1952, no. 935, to Jan Bos, hornist of the Concertgebouw Orchestra; by whom donated to Jaap Prinsen, hornist of the Concertgebouw Orchestra, 1974; by whom donated to the museum, 2017 (inv. no. BK-2017-41).



- 11 *Manumission of the Enslaved Christoffel Johannes Gijsbertus Vasse*
Netherlands (printed), Paramaribo (signature) 1849
Paper, 415 x 540 mm

This document was presented to Christoffel Johannes Gijsbertus Vasse (1843-1906) in Paramaribo on 7 April 1849. He was six years old and until that day had spent his life in slavery. Now, by order of the Governor of the Colony of Suriname, everyone had to recognize him as a free person when he showed this document and 'allow him to fully enjoy the effect of this'.

In the colonial system, an enslaved person was legally regarded as a possession and not as a person, which meant that formally speaking it was impossible to transfer ownership to the person himself or herself. It was not until 1828 that the law recognized the enslaved as people and no longer regarded them as chattels. Until 1733 there was no official legal regulation in this area and it was left to unwritten law. A liberator bought the man, woman or child from the owner, who had given permission for this and then submitted a manumission request to the authorities to record the new situation. The term 'manumission' derives from the Roman legal term *manumissio* which literally means 'summarily dismiss'.

In 1733 the colonial government formulated a regulation for manumission, which stated that from then on the government had to give prior permission for manumitting someone, followed by a series of conditions that had to be met by both parties. For example, liberators had to demonstrate that the people they wanted to free were able to provide for themselves and the liberated had to be educated in the Christian religion. For those granted manumission there were even more obligations, on the one hand the necessity to maintain a link with the former master (the obligation to take care of him if needed and the obligation to treat him well in a general sense) and on the other they had to prevent the distinction between the enslaved and those granted manumission from becoming blurred (for example those granted manumission were not allowed to marry their enslaved companions nor have extra-marital relationships with them) (Ellen Brigitte Aurelia Neslo, *Een ongekende elite. De opkomst van een gekleurde elite in koloniaal Suriname 1800-1863*, De Bilt 2016; Eveline Sint Nicolaas, *Shackles and Bonds:*

Suriname and The Netherlands since 1600, Amsterdam 2018, pp. 119, 121).

Christoffel was still 'under the age to be able to choose any profession' and so he was assigned a 'street guardian' who was responsible for him until he could provide for himself. Adolf François Jacques Vasse, who was the same age, was granted manumission on the same day as Christoffel. They were probably twins. In 1849 it was not only the owner who had to be compensated financially for their manumission, but from 1788 onwards the government also made a charge. It consequently became more and more complicated and expensive to free yourself or someone else from slavery. In 1851 the payment to the government was abolished. The liberator still had to pay the considerable sum of 800 to 1,000 guilders to the owner, but no longer needed to pay 500 guilders to the government.

Christoffel had a career with the Paramaribo military police and was honourably discharged on 1 March 1892. The fact that he had carefully preserved the document throughout his life and had carried it with him is clear from the neat straight folds and the good condition the declaration is in after all those years. It was his letter to freedom.

ESN

PROVENANCE:

Christoffel Johannes Gijsbertus Vasse (1843-1906), Paramaribo; ...; purchased by the museum, 2017 (inv. no. NG-2017-104).



*Wij van Zegel
bevelen autorisatie van den
Gouverneur der Kolonie Suriname*

DE GOUVERNEUR der Kolonie Suriname.

Gesien door den Gouvernements Secretaris,
als behelst met de zekere der Slagty betyding,
Paramaribo, den 7^{den} April 1809

M. Sijma

Gesien door den Procureur General.
Paramaribo, den 7^{den} April 1809

M. Sijma

Gesien door den Administrateur der Financien.
Paramaribo, den 7^{den} April 1809

Deen

Gesien door den Koloniale Oustrager en
Bataljonsmeester,
Paramaribo, den 7^{den} April 1809

Deen

1809-1810-1811-1812-1813-1814-1815-1816-1817-1818-1819-1820-1821-1822-1823-1824-1825-1826-1827-1828-1829-1830-1831-1832-1833-1834-1835-1836-1837-1838-1839-1840-1841-1842-1843-1844-1845-1846-1847-1848-1849-1850-1851-1852-1853-1854-1855-1856-1857-1858-1859-1860-1861-1862-1863-1864-1865-1866-1867-1868-1869-1870-1871-1872-1873-1874-1875-1876-1877-1878-1879-1880-1881-1882-1883-1884-1885-1886-1887-1888-1889-1890-1891-1892-1893-1894-1895-1896-1897-1898-1899-1900-1901-1902-1903-1904-1905-1906-1907-1908-1909-1910-1911-1912-1913-1914-1915-1916-1917-1918-1919-1920-1921-1922-1923-1924-1925-1926-1927-1928-1929-1930-1931-1932-1933-1934-1935-1936-1937-1938-1939-1940-1941-1942-1943-1944-1945-1946-1947-1948-1949-1950-1951-1952-1953-1954-1955-1956-1957-1958-1959-1960-1961-1962-1963-1964-1965-1966-1967-1968-1969-1970-1971-1972-1973-1974-1975-1976-1977-1978-1979-1980-1981-1982-1983-1984-1985-1986-1987-1988-1989-1990-1991-1992-1993-1994-1995-1996-1997-1998-1999-2000-2001-2002-2003-2004-2005-2006-2007-2008-2009-2010-2011-2012-2013-2014-2015-2016-2017-2018-2019-2020-2021-2022-2023-2024-2025

ALLEN, DIE DEZE ZULLEN ZIEN OF HOOREN LEZEN, SALUT!

NADENAAL de Persoon van *Jansje van L. van Lanswijkelle, Schaapgoed,*
zich bij Rekest tot Ous verveegd heeft, verzoekende Brieven van Manumissie voor de *Christoffel*, in eigenaam aankomende
wilke beneden den bespeld is, om eenig beroep te kunnen kiezen.

In aanmerking nemende dat zich ter Gouvernements Secretarie, na aankondiging in de openbare Dagb. iden, geene oppositie tegen hetzelfde
heeft opgedaan, en dat voorts de voorschriften tot het verkrijgen van Brieven van Manumissie, bij de Wet verordend, zijn in acht genomen.
ZOO IS HET, dat wij aan gezegden *Christoffel*, de tegenwoordige Brieven van Manumissie verleenen, tot al zulke einden, als bij het Reglement op de Manumissie der Slaven in de Noderlandsche West-Indische Keurtingen, zijn uitgedrukt; gevende
Wij aan *denzelven* den voornaam van *Christoffel Johannes Wafje*, en den familienaam van *Wafje*,
met stelligen last, dien naam en geen' anderen te voeren.

Verzekende derhalve allen en een iegelijk, zoo hooge als lage Autoriteiten, waar ter plaats ook gevestigd, en de voornoemde *Christoffel*,
Johannij Gysbertus Wafje, op vertoon dezes, voor een' vrijen Persoon te erkennen, en hem het effect van dien
volkomen te laten gelyken, hetwelk Wij alle buitenlandsche Autoriteiten, in dergelyke gevallen, wederkerig zullen tractaten te verschuldigen,
en naar behooren te erkennen.

Gegeven onder Onze Handteekening en Zegel te SURINAME, de *zeventen* April des jaars 1809 *Signe vertyg*
het *Arste* jaar van Zijner Majestieits regering.

Geregistreerd ter Gouvernements Secretarie
den *17^{den} April 1809*
De Hofsch. Secretaris
J. J. W. van der Meer



Ter Ordonnantie van Zijne Excellentie,
De Gouvernements Secretaris,

M. Sijma

12 HUNT & ROSKELL, MADE BY JOHN SAMUEL HUNT (London 1785-1865 London)

Royal Loo Remembrance Challenge Cup, 1851

Silver on an ebonized plinth, 71 x 40 x 30 cm, net weight 5,645 grams

Fully marked on the pedestal and the appliquéés: metal fineness marks: a lion passant (925/1000), assay office town mark: a leopard's head (London), date letter Q (1851-52) (all: Jackson's 1989, p. 62), sponsor mark: IS crowned for John Samuel Hunt (Jackson's 1921, p. 231), duty mark: a sovereign's head (Jackson's 1989, p. 62). Sponsor mark and a leopard's head on several parts. Inscribed, on both sides of the plinth, on a scroll part of the heraldic ensemble of King William's III: *JE MAINTIENDRAI*. Inscribed, on the front of the plinth, in silver lettering: *LOO CHALLENGE CUP 1851*; on the back: *CHALLENGE CUP GIVEN BY HM THE KING OF THE NETHERLANDS TO BE WON TWO YEARS IN SUCCESSION BY THE SAME PERSON WON IN 1851 AND 1852, BY MR STIRLING CRAWFURD'S DARKIE*

In the early nineteenth century, horse racing under British Jockey Club rules began slowly but surely to conquer the Continent. Dutch kings were early adopters, and from the eighteen-twenties onwards staged their races in Spa and Brussels in the southern part of their kingdom, in what is now Belgium. After the final separation between the Netherlands in the north and Belgium in the south in 1843, the most important races were held in the grounds of Paleis het Loo. Between 1847 and 1853 the racing was organized by an Anglo-Dutch society, *The Royal Loo Hawking Society*. Extravagant silver trophies were awarded to drum up publicity and attract entrants; this superb silver sculpture is the most important example to have survived intact in its entirety.

The subject refers directly to the committee that organized the races, and is evidence that the model was developed specifically for this purpose; at that time it was only on the Loo estates that herons could be hunted with falcons, and every year an international group travelled to Apeldoorn for the occasion. A falcon has alighted on the horsewoman's outstretched hand; the bird's quarry lies on the rocky ground. A falconer stands beside her, ready to take the bird and place it next to the other hooded falcons on the frame.

With its contemporary depiction of the subject and the dynamic composition, the cast silver sculpture is a masterpiece of British silversmithing. A leading sculptor was probably employed for the model, although we have yet to discover his identity. The client, the still young King William III (1817-1890), had a particular liking for modern sculpture; he had called upon the famous Italian sculptor Baron Carlo Marochetti (1805-1867), who had settled in London in 1848, for another promised group. The very detailed, naturalistic effect is heightened by the original patina. Both aspects testify unreservedly to the

virtuosity of the silversmith involved, John Samuel Hunt.

Hunt was the head of the firm of Hunt & Roskell, which had developed into a feared rival of the large Parisian firms and after 1844, under the auspices of the Russian tsars, would capture the tables of the major European courts. At the heart of this development was sculptural silver tableware that could also be awarded as sporting trophies. The pieces ordered by the Dutch court show that they were not only aware of this new international development, but took an active part in it.

DJB

LITERATURE:

N.J.A.P.H. van Es, *De Hippische Sport en het Korps Rijdende Artillerie 1793-1908*, 2 vols. Arnhem 1908, vol. 2, p. 108, repr. Report of the competitions at Het Loo, *Algemeen Handelsblad*, 19 June 1852

Report of the competitions at Het Loo, *Algemeen Handelsblad*, 21 June 1851

Club Royal de Fauconnerie au Loo, 'Programme de courses 1851', *Journal des haras, chasses, et courses de chevaux*, édition belge 4 (1851), pp. 63-69

PROVENANCE:

Commissioned by King William III (1817-1890) in 1851 for 600 pounds sterling; won by William Stuart Stirling-Crawford of Castlemilk (1819-1883) at the races at Het Loo, 19 June 1851 and 19 June 1852; his heirs after 1887; their sale, Salisbury (Woolley & Wallis), 25 April 2017, no. 1322, to H.B. van der Ven, The Hague, 2017; by whom donated to the museum, 2017

(inv. no. BK-2017-6).



13 LADY LAURA THERESA ALMA TADEMA-EPPS (London 1852-1909 London)

Anna Leafing through a Folder of Prints, 1874

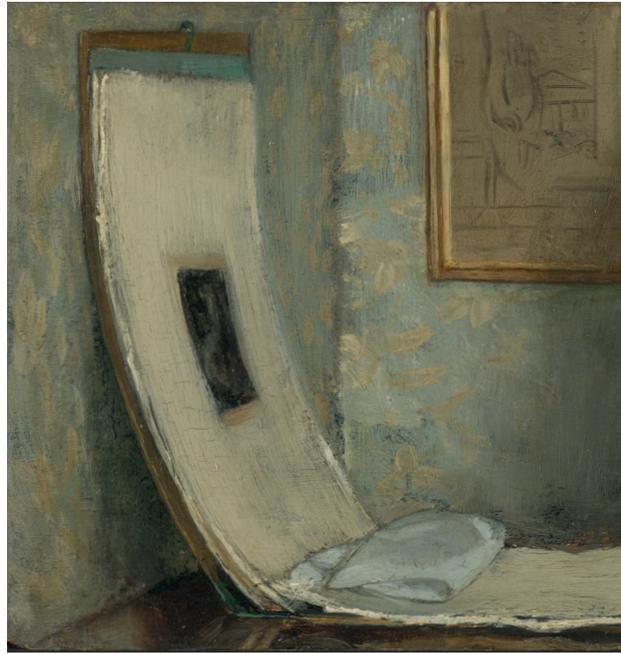
Oil on panel, 11.3 x 31.4 cm

Signed and dated, lower right: *Laura Alma Tadema 1874 Op. VI.* (the date was changed: the 3 over-painted with a 4)

Anna, the painter's seven-year-old stepdaughter, holds up a large print with both hands. She looks around it; the print is almost too large for her. She is seated behind a long wooden table bearing a portfolio containing other prints; the cover is propped against the wall on the left. A large drawing or sketch in a narrow gold frame hangs on the wall behind Anna. The composition echoes the horizontal format of the panel. The colours are subdued, approaching those of a print: black with various shades of white and ochre. There is only a light blue in the patterned wallpaper, which colour is repeated with slightly greater intensity on the inside of the portfolio's cover.

Laura Theresa Alma-Tadema was the second wife of the famous Dutch-British painter Sir Lawrence Alma-Tadema (1836-1912). She brought up his two daughters, Anna and Laurence, the children of the artist's first wife, who died young. Laura Epps came from a family of artists and was a well-trained painter herself. Unlike her husband, she tended to choose Old Dutch interior scenes as her subjects. From 1873 onwards, she regularly showed her work in exhibitions at the Royal Academy in London, and received medals at the Internationale Kunstausstellung, Berlin (1876), the 1878 Salon and the 1900 World's Fair, both of which were staged in Paris. Examples of her work can be found in the Rijksmuseum (*Airs and Graces*, inv. no. SK-A-2652), the Museum De Mesdag Collection (H.W. Mesdag was Lawrence Alma-Tadema's cousin and for a short time his pupil) and in the Groninger Museum (in the collection of another cousin, Taco Mesdag).

The Alma-Tadema family decorated their London house with Roman motifs and objets d'art of all kinds, as well as many portraits of themselves and their family. It is quite possible that *Anna Leafing through a Folder of Prints* was one of them. It is a very attractive little panel. The small size and the way the little girl holds the print out to us, invites us to make an intimate acquaintance with the world of the child, and with the study of prints. The painting is also



about the relationship between painting and print-making. Thus, playfully, the work shows two of the Rijksmuseum's main areas of interest.

JR

LITERATURE:

Lida Dijkstra, *Wonen in een schilderij*, exh. cat. Leeuwarden (Fries Museum) 2016, pp. 46-47, repr.
Elizabeth Prettejohn and Peter Trippi (eds.), *Lawrence Alma-Tadema: At Home in Antiquity*, exh. cat. Leeuwarden (Fries Museum)/Vienna (Belvedere)/London (Leighton House Museum) 2016, p. 59, repr.

PROVENANCE:

...; anonymous sale, Hamburg (Ketterer Kunst), 22 March 2015, no. 340, to Galerie Talabardon et Gautier, Paris; from which purchased by the museum with the support of the BankGiro Lottery, 2018

(inv. no. SK-A-5050).



14 ANNA ALMA-TADEMA (London 1867-1943 London) attributed
Designs by Alma-Tadema, c. 1880-85

Leather and gold paint, watercolour and pencil on paper, photograph, approx. 31.5 x 27 cm

The little girl who sat for Laura Alma-Tadema's painting *Anna Leafing through a Folder of Prints* (no. 13), became a creditable artist herself. Anna Alma-Tadema was the younger of the two daughters from Lawrence Alma-Tadema's first marriage to Marie-Pauline Gressin de Boisgirard. She was trained as a painter and watercolourist by her father.

The museum received a gift of a brown leather album with gold tooling attributed to Anna. It contains thirty-six designs for a photograph album in pencil and watercolours. 'Anna' is written in pencil on the second endpaper, and a large number of the drawings are signed AT. Lawrence himself used LAT and his wife LTAT (Laura Theresa Alma-Tadema), so AT could well be the daughter's monogram. She usually signed her later paintings and watercolours Anna in full, but this album is a different medium and probably a work from her youth.

It contains autograph designs for vignettes in which photographs could be pasted to create a photographic collage. Some decorations were drawn in pencil and left unfinished, and only one photograph has actually been stuck in, but the aim of the album is clear. Two meticulously drawn Japanese figures grace the two endpapers (e.g. fig. 1). The other pages all contain highly inventive solutions for framing photographs. For instance, two photographs can be mounted on the page showing a blue tit sitting on a honeysuckle stem (fig. 2), and the drawing of two painters' easels (fig. 3), with room for two photographs, rather than paintings, is a witty idea. It is clear that Anna paid little heed to the accepted standard sizes of photographs at that time, as the one photograph that is pasted in had to be cropped.

The drawings were probably also made as an exercise in different styles. Her flowers and birds tell us that the young Anna was already a good observer with an eye for detail. In contrast to this meticulous realism, other drawings are more graphically designed. A sheet containing Egyptian figures (fig. 4) is yet another totally different style, possibly inspired by the Egyptian paintings her father had made in the eighteen-seventies.

As well as illustrating a phase in Anna's artistic development, the album is also interesting as a

fashion phenomenon. For a short time, making photograph albums like this one, or photo collages, was a popular pastime for English ladies, usually from the aristocracy. As Sir Lawrence's daughter, Anna can certainly be numbered among them. There are a number of similar albums by, among others, the Berkeley and Filmer families, dating from the 1860-80 period and by Alexandra (1844-1925), Princess of Wales. Whole interiors and landscapes were painted in watercolours as backgrounds for the cut-out figures and faces of family members. The more vignette-like approach, predominantly used in this album, can also be found in those albums. The exhibition *Playing With Pictures: The Art of the Victorian Photocollage* (Art Institute Chicago, 2010) presented this genre in detail for the first time. The fact that this album was left unfinished and there is only one photograph stuck in it, may have to do with the fact that the craze for photo collages like this came to an end around 1885.

JR

PROVENANCE:

.....; online auction Catawiki, no. 9200501 (bought in), 2017?; ...; Jeschke van Vliet Auctions Berlin, 23 March 2018, no. 00523; from which to Galerie Talabardon et Gautier, Paris; by whom donated to the museum, 2018
 (inv. no. RP-T-2018-98).



Fig. 1



Fig. 2

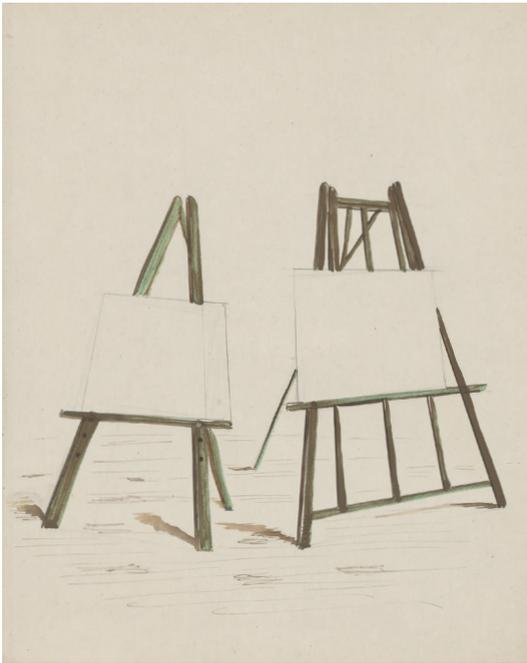


Fig. 3

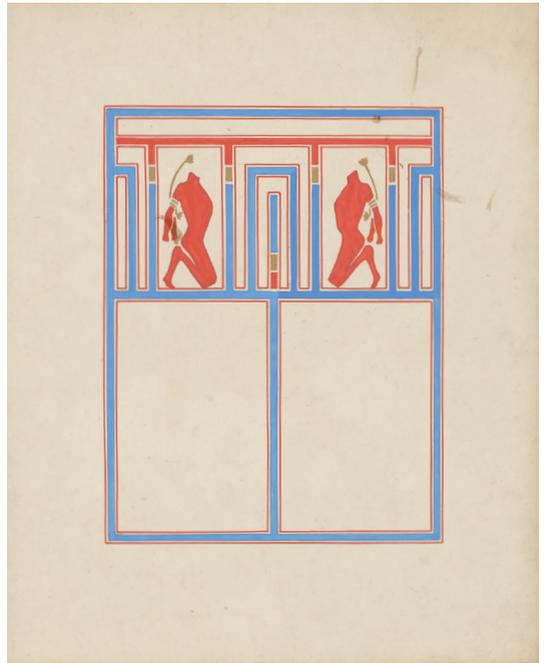


Fig. 4

15 OGYU TENSEN (Nihonmatsu 1882-1947 Tokyo)

The Bamboo River, c. 1915-40

Two folding screens, ink and colours on silk, 169.5 x 376 cm (one screen)

Tensen shows us a scene from the chapter entitled *The Bamboo River*, from *The Tale of Genji*, the early eleventh-century novel about the adventures of Prince Genji. In this chapter Kaoru, Genji's stepson, spends a lot of time with the lady-in-waiting Tamakazura and her daughters. The young women are reputed to be 'wild'. Kaoru is about fifteen and keen to start practising the skills he thinks he needs as a young man. One evening, when the cherry blossom is in full bloom, he visits

again; there is singing, music played on a *koto* and he is handed a bowl of *sake*. Kaoru expresses his doubts that he should actually accept it and says that he has heard that if you drink too much you can no longer keep secrets. Tamakazura then suddenly lays two robes over his shoulders that smell deliciously of their wearer. Completely confused, Kaoru quickly runs away.

Even after a thousand years the scene clearly conveys Kaoru's youthful courage. He enters into



Inv. no. AK-RAK-2016-2-1

the spirit of the evening with self-assurance, only to suddenly turn into an insecure young man at the moment he is unexpectedly offered a glass of alcohol; Tamakazura rubs it in by burdening him with the kimonos. This attention to psychological illusion is typical of early twentieth-century Japanese painting, which is often rooted in a setting from classical literature.

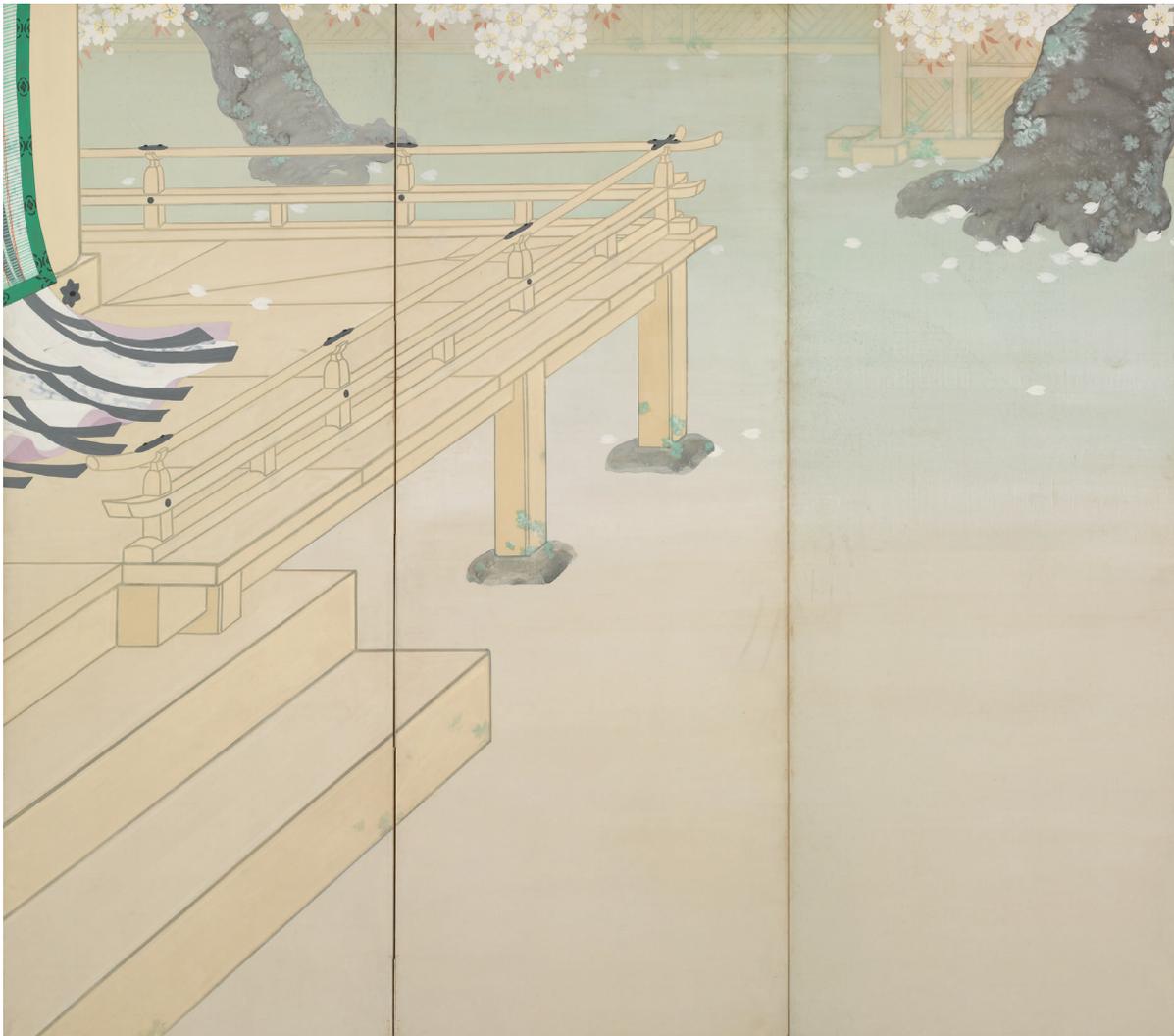
Ogyu Tensen completed his training in 1907 at the Tokyo School of Fine Arts, founded in 1889,

where he studied under the last Kano master, Hashimoto Gahō (1835-1908). In that same year he also took part in the first edition of *Bunten*, the series of exhibitions established by the Japanese Ministry of Education to provide a national platform for the arts. Tensen's work appeared in the *Nihonga* section, a category introduced to make a distinction between work in Japanese techniques and paintings in Western techniques (*Yōga*), and to indicate that *Nihonga* differed



from previous Japanese painting styles. This work by Tensen reflects this. The concept of a scene stretched across two folding screens is traditional, as is the use of ink and mineral pigments on paper, but it is clear from the image that the viewpoint has been modernized. Tensen shows the viewer a spatially designed image as seen through a window that has nonetheless retained the traditional palette of bright colours. The eyes are formed with the elongated lines that charac-

terize Genji paintings from the earliest fourteenth-century versions, but the expressions on the faces and the poses of the figures are livelier and more direct than they were in the past. He echoes a movement within *Nihonga*, which wanted to give a new interpretation to the classical *Yamato-e*, the art of painting that depicts historical, often literary themes, in a colourful, decorative style. The nostalgic bias is a fixed ingredient, which can also be found in many other art forms and was part of



Inv. no. AK-RAK-2016-2-2

Japanese modernity in the nineteen-twenties and thirties (Ellen P. Conant, *Nihonga – Transcending the Past: Japanese-Style Painting, 1868-1968*, exh. cat. Saint Louis Art Museum, 1995).

MF

PROVENANCE:

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(inv. no. AK-RAK-2016-2-1, 2).

