

John Endlich
Antiquairs



Introduction

The Dutch Golden Age was a period in Dutch history, roughly spanning the 17th century, in which Dutch trade, science, and art were among the most acclaimed in the world.

Through the Dutch East-India Company, The Northern Netherlands built a far-flung colonial empire and achieved unmatched prosperity. Socially, it saw the rise of what is often called the first “bourgeois” society, dominated by merchants.

Therefore, the focus on this year’s collection is on what that prosperity has brought in 17th century silversmithing.

Together with NOMOS AG (stand 260) we present a collection of 50 Dutch gold and silver medals that commemorate all the important events that shaped the Dutch Republic in this period. We have also made a separate publication on them.

Several finely embossed silver plaquettes, even one on Johan van Oldebarnevelt, show that the Dutch silversmiths could run against any Dutch painter.

A Frisian marriage casket, engraved after a print of Hans Janssen, is unmatched in quality. A windmill cup tells us that the Dutch loved their drinking games, but also by doing them in an elegant way. Our latest acquisition that deserves to be shown in Maastricht is a rare silver box in the typical Dutch flowerstyle. A Dutch silver filigree tea service brings the Orient very close to home.

And finally, we are proud to present a silver and agate box by the acclaimed 20th century artist Josef Hoffmann, who founded the Wiener Werkstätte.

All these treasures and much more can be admired in our stand 233 at Tefaf Maastricht from 12 until 22 March.

John and Dick Endlich
February 2015

A renaissance tazza-dish

Dutch, circa 1580

Ø 18,8 cm, 150 gr



A circular silver tazza-dish embossed with a hunting scene surrounded by a band of overlapping leaves encircled by a parade of animals, comprising various birds, horses, snails, goats, squirrels, rabbits, dogs and butterflies amongst renaissance ornaments.



Central to the scene are two fishermen at a riverbank. On the right between two trees a hunter releases his falcon. A frog and a duck are seated between waterplants on the foreground. A watermill below a tree is depicted on the left with a water-bird in front. On the middle plane a rowingboat with a hunter and his dog is depicted.

The hunting scene is complex. The silversmith used the central part of an unknown print as an example. The Bayerisches Nationalmuseum in Munich owns a similar plaquette that has the same central scene but is surrounded by a band of gods. This plaquette is monogrammed and dated 'HG 1572'. The Munich plaquette depicts an allegory of fishing an hunting below the god Jupiter. The imagery of the children of the planets is part of the world-view of the Antiquities which became popular again in the fifteenth and sixteenth centuries. This view is based on the idea that everything on earth – animals, plants and the elements as well as the mental and physical conditions of human beings- are interconnected and governed by stars and planets, which in their turn are influenced by even higher powers.

Provenance:
Private collection, The Netherlands



Associated literature:

Ingrid Weber, *Deutsche, Niederländische und Französische Renaissance Plaketten 1550 - 1650*, München 1975, no. 275, tafel 75.

A German silver plaque

Augsburg, circa 1610, Matthäus Wallbaum

h 13,2 cm, w 21,7 cm, 213 gr



A rectangular embossed silver plaque depicting the Nativity with Jesus in his crib in a half-open shed below a sloping roof and surrounded by ruins. Mary covers Jesus with a cloth while the ox and the donkey stand beside her. Shepherds with their dog and a crippled man greet the newborn. On the right a boy with a torch appears from a gate. In the distance on the left the Annunciation to the shepherds is depicted.



This plaquette is a study for the predella of the Frederiksborger altar which was made for Christian IV of Denmark around 1610-1615. Its silver plaquettes and sculptures were produced by the Augsburg silversmith Matthäus Wallbaum.

Wallbaum was an excellent embosser who made many plaquettes. In co-operation with specialised furniture makers he produced several caskets for storage of documents and jewellery. He also embellished cabinets of curiosities with beautifully embossed silver scenes. He distinguished himself with a superb nautiluscup and inventive luxurious playing automatons for the dinner table. His work is displayed in museums around Europe.

Provenance:

Sotheby's London, 25 october 1973, lot 118
Sotheby's Mak van Waay Amsterdam, 24 april 1980, lot 1483
A. Aardewerk, antiquair, The Hague
Private collection, The Netherlands

Associated literature:

Ingrid Weber, *Deutsche, Niederländische und Französische Renaissanceplaketten 1500-1650*, München 1975, nr. 450.

Helmut Seling, *Die Kunst der Augsburger Goldschmiede 1529-1868*, München 1980, Band I, p. 56. Band II, nr. 39.

A marriage casket, “knottekistje”

Leeuwarden, circa 1630, Jan Melchers Oostervelt

h 5,4 cm, Ø 6,7 cm, 112 gr



A cylindrical pierced and engraved silver marriage casket raised on three plain bun feet. The flat cover has a central medallion with a Frisian coat-of-arms surrounded by a pierced winged angel's head, two women's heads wearing flowers in their hair, two pelican-like birds and a groteschi.



The sides of the casket are pierced and engraved with scrolling bands and various figures, including a naked woman with a fish tail, various heads, a wrapped baby and egret, a bird and a snake. The smooth base is engraved with a decorative band around the feet and is struck with the maker's mark.

Jan Melchers Oostervelt (circa 1583-1667) obtained his master's proof in 1611. In 1623 he was granted the title 'iron-cutter of the mint' before becoming 'warden of the mint' in 1638. A warden tested the alloy and silver standard of the coins.

For the decoration of this exceptional marriage casket Oostervelt used an ornament print by the well-known engraver Hans Janssen. This print, with the theme 'earth', belongs to a series of the four elements.



Jan Melchers Oostervelt

Associated literature:

De Zilveren Eeuw, exh. cat. Fries Museum, 2001, nr.2, p. 19

J.R. ter Molen, *Fries Goud en Zilver*, 3 vol, Ottema Kingma Stichting 2014, pp. 858-859, nr. 322



Hans Janssen, Earth,
1615 - circa 1630, etching, 119 mm × 77 mm,
(Rijksmuseum Amsterdam, inv.no. RP-P-1906-2378).



Janssen fecit.

The Entombment of Christ

Dutch circa 1630

h 23 cm, w 17 cm, 133 gr



An oval silver plaque of the Entombment of Christ. Wrapped in costly cloths, the body of Christ is laid down in a sarcophagus. On the right the entrance to a cave is shown.

Mary and Mary Magdalena lament the entombment of Christ. The apostles John and Nikodemus are present, the first on the left and the latter on the foreground holding a jar of myrrh. On the foreground on the left we see a waterbasin with a jar and a cloth. In the distance on the left the three crosses of Golgotha are visible.

The depicted scene is described in the gospels according to Matthew, Marcus, Lucas and John. Matthew claims that the body of Christ was wrapped in pure linen and laid down in a grave carved from the rocks, whereas John speaks about a grave in a garden. The scene of the Entombment of Christ was very popular in the sixteenth and seventeenth centuries. Many artists, including Albrecht Dürer and Hendrik Goltzius, depicted this moment in the life of Christ. They treated the differences between the four gospels in various manners. The silversmith that made this plaque most likely used a print as an example. This print is a mirror image of the plaque because the silversmith embossed the scene from the reverse of the sheet of silver.

Provenance:

Private collection, The Netherlands



Johann Sadeler the Elder, Entombment of Christ (after a drawing by Dirck Barendsz.), 1582-1585, engraving, 237 x 197 mm. (Rijksmuseum Amsterdam, inv.no. RP-P-OB-5331).



A Dutch silver windmill cup

Amsterdam, 1629, Gerrit Valck

h 22,3 cm, Ø 7,8 cm, 210 gr





A silver windmill cup with detachable bell-shaped cup and gilt mouthrim. The cup is embossed with three cartouches enclosing flower-sprays and leaves suspending from ribbons, all raised on a textured ground. The cup supports the mill that rests on a cast cylinder that is decorated with leaves and that is connected to the mill house by six bent supports.

The house is engraved with planks and the reverse has a door in which a boy is standing. The door opens to a ladder on which a man with a turban carries a bag of flower. The upper part of the house is decorated with a parcel-gilt clock with numbers and a hand. A boy is looking from a window on the side. Beside the ladder a smooth curved pipe is placed from which the mill's sails can be blown.

Blowing through the pipe set the sails in motion as well as the hand of the clock. The drinker had to empty the cup before the sails stopped moving. The clock indicated the number of beakers the drinker had to empty if he failed to do so (ladies could take sips)...



Amsterdam



T = 1629



Gerrit Valck

Associated literature:

Hubert Vreeken, *Goud en zilver met Amsterdamse keuren*, Zwolle 2003, compare 23 and 21.

Wim Nys, *Zilveren wind- en watermolenbikers*, Gent 2012, compare 2-10.

From 1530 onwards windmill cups became popular in several European countries, such as Germany, Austria and the Northern and Southern Netherlands. They were mainly produced in the cities of Amsterdam, Antwerp, Leeuwarden, Augsburg and Nuremberg. The cups were used at receptions, with festivities of the guilds, at a game, or had a place of honour in a well-filled cabinet of curiosities. Curiously, only a few paintings are known on which such a spectacular object as a windmill cup is depicted.

This cup seems to be the earliest example made by Gerrit Valck, the Amsterdam specialist of windmill cups.

Gerrit Valck was born in 1591 in Wijbelsum, near Emden in Germany. Around 1614 he settled in Amsterdam where he married Stijntje Gerrits Droeshout in 1619 and Mayke Michielsz van den Bergh, a descendant of a family of gold and silversmiths, in 1640. His studio was in the Sint-Luciënsteeg. He died in 1672 in the Batavierenstraat.

Valck's cups are closely related to the designs and prints of the Nuremberg goldsmith and engraver Paulus II Flindt from the period 1593-1618. Especially a series from 1594 are closely connected.

Provenance:
Private collection, The Netherlands

Cornelis Mahu, Still life
Antwerp, ca, 1650,
Sotheby's Amsterdam, 4 november 2003, no. 31





A Dutch silver-gilt chalice

Utrecht, 1640, Michiel de Bruyn van Berendrecht

h 23,8 cm, w 14,9 cm, 577 gr



A silver-gilt chalice on a lobed foot decorated with winged angel's heads between plain scrolls and leaves, rising towards an auricular-style knob with large graduated pearls. The knopped stem is decorated with protruding winged angel's heads, alternated with plain bands suspending tassels and is surmounted by a plain smaller indented node. The circular unscrewable chalice rests on a chased and pierced hollow ornament with repeated decoration of angel's heads, tassels and scrolls, surmounted by stylised lilies.

Michiel de Bruyn van Berendrecht was born in 1610 in Utrecht. He was a student of the famous Adam van Vianen in whose studio he acquainted his son Christiaan. Michiel became a master in 1630. Michiel de Bruyn van Berendrecht and Christiaan van Vianen became specialists of the internationally acknowledged Dutch auricular style. In 1660 they arrived in London where they became business partners and worked at the court of Charles II who commissioned important pieces with them.

Michiel de Bruyn van Berendrecht produced a large quantity of religious silver.

This chalice is similar to the chalices belonging to the Old Catholic Cathedral of St. Gertrude in Utrecht and the Old Catholic Church in Culemborg.

Provenance:
Private collection, The Netherlands



Utrecht



A = 1640



Michiel de Bruyn van Berendrecht

Associated literature:

J.R. ter Molen, *Van Vianen, een Utrechtse familie van zilversmeden met een internationale faam*, vol. 1 and 2, Utrecht 1984.

J.W. Frederiks, *Dutch Silver*, vol. IV, Den Haag 1961, no. 108.

J. Verbeek, *Culemborgse kerkschatten*, Lochem 1969, p. 18 cat. 16.

A silver box

Amsterdam, 1666, Claes Claesz. Schoon

h 9 cm, w 16,6 cm, d 12,9 cm, 348 gr



An embossed oval silver box with domed hinged cover, raised on four bifurcated feet. The cover's flat plain rim extends slightly over the box. The cover is embossed in high relief with a scene of a mother with three children, one sitting on her lap and one on each side.



The child on the right holds a sling in his right hand, while his left is swung around a lamb's neck. The child on the left offers a bowl of fruit while another basket of fruit stands at their feet. On the left two doves sit beside a tree, the background is embossed with further trees and a house is engraved on the right. This pastoral scene depicts Mary with the children as Caritas.

The border of the cover is decorated with various flowers and leaves and finely stippled branches. The sides of the box are embossed with a pair of cherubs amongst scrolling flowers. The decoration of this box is a fine example of the abundant Dutch flower-style from the third quarter of the seventeenth century.



Amsterdam



P = 1666



Claes Claesz. Schoon

Associated Literature:

Jan Rudolph de Lorm, *Amsterdams Goud en Zilver*, Zwolle 1999, no. 22 and no. 27.

J.W. Frederiks, *Dutch Silver*, vol I, Den Haag 1952, no. 202.



Claes Schoon's date of birth is unknown, but we know that he died in Amsterdam in 1702. In 1663 he was registered as an associate of Casparus Waterloo. Casparus was a son of the painter and engraver Anthonie van Waterloo. Three years later Schoon acquired the citizenship of the city of Amsterdam and established himself as an independent silversmith. Around 1666 he married Femmetje Jans Bris, the daughter of the taylor Jan Jans Bris.

Only a few pieces of Schoon are known. The Rijksmuseum in Amsterdam owns two salts by his hand. In a beautifully embossed dish of Schoon, also from 1666, the flower-style is used in combination with cherubs. In the literature it is mentioned that Schoon produced small silver. However, knowing at least three important silver objects -the salts, the dish and this box-, it may be concluded that Claes Schoon is a more than able producer of larger silver objects.

Provenance:
Private collection, The Netherlands



Ludolf Harmen Drooghstraedt , silver box,
Amsterdam, 1657, 8,6 × 16,2 × 12,8 cm
(Rijksmuseum Amsterdam, inv.no. BK-1973-69).

Joannes Costers, Vanitas,
Antwerp, 1664,
(Copyright Galerie Eric Coatalem, Paris)



Johan van Oldebarnevelt

Amsterdam, circa 1670, attributed to Joannes Kalkoen

h 13,5 cm, w 10,8 cm, 63 gr



A chased silver oval portrait medallion of the Grand Pensionary Johan van Oldenbarnevelt, in commemoration of his violent death by decapitation on 13 May 1619 on the Binnenhof in The Hague. To the left of his bust the building of the Ridderzaal is engraved. The border is inscribed 'IOHAN VAN OLDENBARNEVELD' and 'Violenta Morte Deleti 13 Mai. Ao 1619. Aetatis Sue. 71 cf'.



Johan van Oldenbarnevelt was born in 1547 in Amersfoort. He studied at the universities of Leuven, Bourges, Heidelberg and Padua. Upon his return to the Republic, his career took flight. His function as pensionary of Rotterdam introduced him to the circles of William of Orange, whose confidant he quickly became. He was an important figure during the Eighty Years' War, playing an important role during the sieges of Haarlem and Leiden.

The inheritance of his mother's family and his marriage to the rich Delft regent's daughter Maria van Utrecht made him financially independent. However, his ambition and intelligence improved his career as well, up to the States of Holland and West Frisia. He increased his power by taking part in important commissions and negotiations. Together with William of Orange he moved to Delft and to the heart of the power.



Joannes Kalkoen

Literature:

K.A. Citroen, *Amsterdamse goud- en zilver-smeden en hun merken*, Amsterdam 1975, no. 1062.

In 1584 William of Orange was assassinated in Delft and a successor was not immediately in place. One should bear in mind that the Republic had a special status, without a monarch or hereditary sovereign. Van Oldenbarnevelt supported Maurice, William of Orange's second son, but Maurice was too young to become Stadholder. Eventually, the competent van Oldenbarnevelt became Land's Advocate and Grand Pensionary of the States of Holland and thus was able to influence the State General as well.

With clever manoeuvres he isolated Spain, the Republic's main enemy, from France and England. The disastrous journey of the Spanish Armada to England further weakened Spain. The Twelve Year's Truce with the Spaniards led to a strong economic rise of the Republic. In 1602 the very successful Dutch East India Company was established, with the help of van Oldenbarnevelt. However, his good relations with Prince Maurice did not last as they disagreed on religious and military issues. The latter had always been Maurice's domain. When uprisings broke out, van Oldenbarnevelt permitted several cities to use mercenary troops. As a reaction Maurice committed a coup.

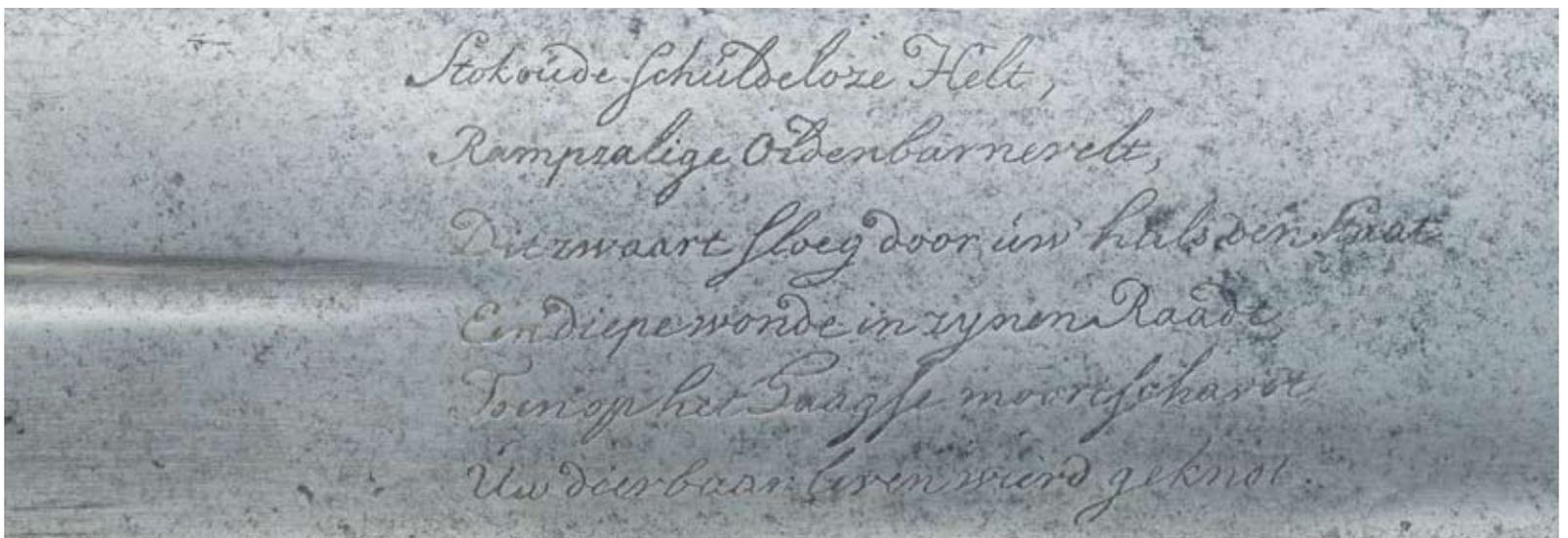
In 1618, opponents of the Republic were arrested, amongst whom van Oldenbarnevelt. A special judicial commission of 24 members accused him of high treason and pronounced the death penalty on the elderly statesman on 12 May 1619. Despite several requests for mercy, the verdict was executed the following day by decapitation. The sword that carried out this cruel, politically motivated verdict, is still in the Rijksmuseum.

Provenance:
Private collection, USA



Executioner's sword of
Johan van Oldebarnevelt.
Iron, 110 cm × 22,6 cm
(Rijksmuseum Amsterdam, inv.no.
NG-NM-4245)

Stokoude schuldloze helft /
Rampzalige Oldebarneveldt /
Dit zwaart sloeg door uw hals den staat /
Een diepe wonde in zijn raadt /
Toen op het Haagse moortschavot /
Uw dierbaar leven wierd geknot.





Willem Jacobsz. Delff, Portrait of Johan van Oldebarnevelt, 1617
Engraving, 268 mm × b 176 mm, (Rijksmuseum Amsterdam, inv. no. RP-P-OB-50.088).

A Dutch gold travelling Chanukia

Amsterdam, circa 1710, Abraham Effemans

h 12,5 cm, w 12,3 cm, 146 gr



The back plate is decorated with embossed scrolling flower stems. In the centre at the top is a plane oval crowned shield. One oil lamp is affixed under the shield (the Shamas). Underneath, out of a stylized flowerbunch, eight oil lamps derive. A dripping pan is fastened to the bottom of the back plate. The Chanukia stands on three round feet.



Hanukkah, also known as the Festival of Lights and Feast of Dedication, is an eight-day Jewish holiday commemorating the rededication of the Holy Temple in Jerusalem at the time of the Maccabean Revolt.

The Maccabees who liberated the Land of Israel from the occupying Syrian Greeks, were determined to purify the Second Temple by burning ritual oil in the Temple's menorah for eight days. But to their dismay, they discovered that there was only one day's worth of oil left in the Temple. They lit the menorah anyway and to their surprise, every morning the flask of oil was refilled.



Amsterdam



Abraham Effemans

Associated literature:

Gifts from the Heart, Zwolle/Amsterdam
2004, p. 66.



The Hanukkah menorah, or chanukia, is a nine-branched candelabrum lit during Hanukkah. On each night a new branch is lit. The ninth holder, called the shamash (“helper” or “servant”), is for a candle used to light all other candles and/or to be used as an extra light. To be kosher the shamash must be offset on a higher or lower plane than the main eight candles or oil lamps.

Due to the size and material is obvious that this chanukia is made for the private domain. It is likely that the client for this rare golden chanukia came from the Sephardic community. The decoration of flowers would indicate that. The Portuguese Jewish community had a preference for this flower style that is also found on many tombstones.

Abraham Effemans was a famous ‘small worker’, who worked from about 1705 until before 1756. He was a specialist in silver miniatures that were collected enthusiastically in Amsterdam.

Provenance:
Private collection, Belgium

Pieter Jansz. van Hoven, Chanukia,
Amsterdam 1696, 32,4 x 29,9 cm,
(Rijksmuseum Amsterdam, inv.no. BK-1970-116).





A rare set of 12 desert knives

Utrecht, 1737, Arnoldus Coolhaas

l 19,2 cm

The pistol handles terminating in dogs heads and further embellished with scrolls, shells and fleur-de-lys, all with steel scimitar blades stamped STORR & MORTIMER.

Since the Middle Ages everyone used to carry his own set of cutlery, mainly a folding fork and spoon, for every eating occasion. During the reign of king Louis XIV (1638-1718) table manners were institutionalised. A series of twelve silver table or dessert knives from the first half of the eighteenth century is rare. A series twelve of knives from 1737 with such original handles is extremely rare.

Provenance:
Private collection, UK



Utrecht



B = 1737



Arnoldus Coolhaas

Associated literature:

Jochen Amme, *Historische Bestecke, formenwandel vond der Altsteinzeit bis zur Moderne*, Stuttgart 2002.

Jan van Trig, *Cutlery from gothic to art deco, The J. Hollander collection*, Antwerp 2003.



A Dutch silver inkstand

Amsterdam, 1752, Jacob Schenk

h 6 cm, w 23,8 cm, d 14,9 cm, 1065 gr

A rectangular plain silver inkstand on four bracket feet. Behind the plain concave compartment for a feather and other writing utensils, the base rises to form a raised rectangular part which, flanking the central compartment for lacquer sticks, has square wells for ink and sand on the corners. The sandwell has a beautifully pierced cover and is surmounted by a plain knob. The inkwell has a plain domed silver cover. The cover of the central compartment has sunken hinges and a plain tower as finial.

A silver inkstand was a very luxurious object on the desk of a man of the world, and was not in everybody's reach. Many gentlemen had their portraits painted seated behind a desk with an inkstand, using this object to stress their status. An inkstand for a lady's desk was usually smaller.

Provenance:
Private collection, USA



Amsterdam



S = 1752



Jacob Schenk

Associated literature:

Hubert Vreeken, *Goud en zilver met Amsterdamse keuren*, Zwolle 2003, p. 468.

A rare Dutch silver filigree tea-service

Amsterdam, 1792, Anton Hinrich Pape



A nine-part filigree silver tea-service, comprising six openworked teabowl-holders, a sweetmeat dish, a cream-bowl and a tea-casket with silver caddy.

The six circular filigree silver holders for porcelain cups are openworked and each is raised on a plain footring. The shaped circular filigree silver sweetmeat dish has a high well and is divided in sixteen lobes that are separated by plain bands. The splayed stem has a plain standing. The circular cream-bowl is divided in ten lobes and its filigree standing is openworked. A plain silver bowl is fastened to the exterior by a screw in the base. The rectangular tea-casket has a domed hinged cover and can be locked with a key. All the filigree has the tax mark of 1795

Filigree was used in many places around the world: not only Dutch, but also Chinese, Indo-Portuguese and Spanish

silversmiths used this technique. Since companies such as the Dutch East India Company did not engage in all trade, free merchants could distribute these objects through their relationships.

Because of this, the exact origins of the technique are unsure. However, recent publications shed new light on this matter: silver 'Indian' caskets have interior rims on the cover that are chased by hand, as opposed to the Dutch objects that were made of rolled silver sheet.



Considering the above, it may be concluded that the filigree elements of this exceptional tea service were made by a Dutch silversmith. It is certain that the Amsterdam silversmith Anton Hinrich Pape made the caddy.

Abraham Storm, filigree beaker,
Leeuwarden, 1770, 12,6 cm × 12,7 cm,
(Rijksmuseum Amsterdam, inv.no. BK-NM-11068).



Anton Hinrich Pape



L = 1792



Amsterdam

Associated literature:

Maria Mensjikova, Jet Pijzel-Dommisse,
Zilver, het wonder uit het Oosten, Filigrein van de Tsaren, exhibition catalogue Hermitage Amsterdam, 2006.

Jan Veenendaal, *Aziatische Kunst en de Nederlandse smaak*, exhibition catalogue The Hague Municipal Museum 2014.

J.R. ter Molen, *Fries Goud en Zilver*, 3 vol, Ottema Kingma Stichting 2014, p. 456-457, nr 104.

A coffee urn

Amsterdam, 1815, Diederik Lodewijk Bennewitz

h 27 cm, w 13,4 cm, d 13,4 cm, 1274 gr



A square first silver standard coffee-urn with rounded corners embellished with detachable lion's heads suspending loose rings and issuing four tall paw feet, resting on a plain base with smooth borders raised on four gadrooned feet. The urn has a plain upper border with double reeded rims above broad vertical gadroons. The side is applied with a loose plain tap with a black wooden handle. The slightly domed square cover has rounded corners and sinks towards the centre where a lion is reclining. The urn can be heated by a circular plain burner with reeded bands.



Diederik Lodewijk Bennewitz was the most important designer and silversmith of his time. His commissioners included many wealthy inhabitants of Amsterdam and its surrounding villages. The silversmith's remaining notebooks disclose interesting information about the firm: Bonebakker's archive reveals: 'Sold 17 April 1815: A coffee-urn with lion, lion's heads and gadroons to Mr Haas, House of Bontemantel, Herengracht (270) in Amsterdam.'

Provenance:

Mr. J. van den Bergh, London (1960),
Mr. S.A.C. Begeer, Antwerp
Private collection The Netherlands

Associated literature:

Nederlands Zilver 1815-1960, tent. cat. Gemeentemuseum Den Haag 1960-1961, nr. 37.

Barend J. van Benthem, *De werkmeesters van Bennewitz en Bonebakker, Amsterdams grootzilver uit de eerste helft van de 19de eeuw*, Zwolle 2005, pp. 224-229.

An important silver and agate box

Wiener Werkstätte

Design: Josef Hoffmann

Execution: Adolf Wertnik

Vienna, 1911

Model no. S 1790

h 12 cm, w 16,9, d 11,2 cm, 970 gr





Josef Hoffmann (Pirnitz 1870-1956 Vienna) was one of the founders of the Vienna Secession, an artists' group with which, among others, Gustav Klimt, Joseph Olbrich and Koloman Moser were involved.

Hoffmann studied in Brno and Würzburg before he enrolled at the Academy of Fine Arts in Vienna where he studied with Karl Hasenauer and Otto Wagner. Together with another gifted student, Joseph Olbrich, he founded the world famous *Wiener Werkstätte* in 1903. The aim of these artists was to integrate art into everyday life; together with a number of other important artists, such as Gustav Klimt, Egon Schiele and Oskar Kokoschka, they created *Gesamtkunstwerke*, complete works of art.



Thus the Wiener Werkstätte not only designed houses but also the furnishings within them. The Stoclet Palace in Brussels is an important example of Gesamtkunstwerk. Josef Hoffman and his colleagues designed every aspect of the mansion, down to the door handles and light fittings.

This non-industrial selective way of producing was only meant for the happy few.

Hoffmanns motto was: *“If it is not possible to work for the whole market, we focus on those who can afford it”*.

Besides Western European influences, as those from the Arts and Crafts movement, they also found inspiration from Asia, especially Japan. With its floral, organic and geometric designs, the Wiener Werkstätte clearly anticipated Art Deco.

For his silver objects, Hoffmann often added gems such as lapis, opal, moonstone and agate. His constant use of squares and cubes earned him the nickname ‘*Quadratl-Hoffmann*’ (Square Hoffmann).

The original design for this box is in the collection of Museum für angewandte Kunst (MAK) in Vienna. In 1910, the first piece of model no. S 1790 was produced. The photo archive of the MAK still holds a picture of the 1910 box.

Provenance:

Private collection, The Netherlands

Possibly directly acquired from the Wiener Werkstätte

Associated literature:

Viennese Silver - Modern Design 1780-1918. exh. cat. New York/Wien Ostfildern-Ruit 2003.

Gabriele Fahr-Becker, *Wiener Werkstätte, 1903-1932*, Taschen Köln 1994-2003.



Model no. S 1790, Josef Hoffmann, Vienna 1910

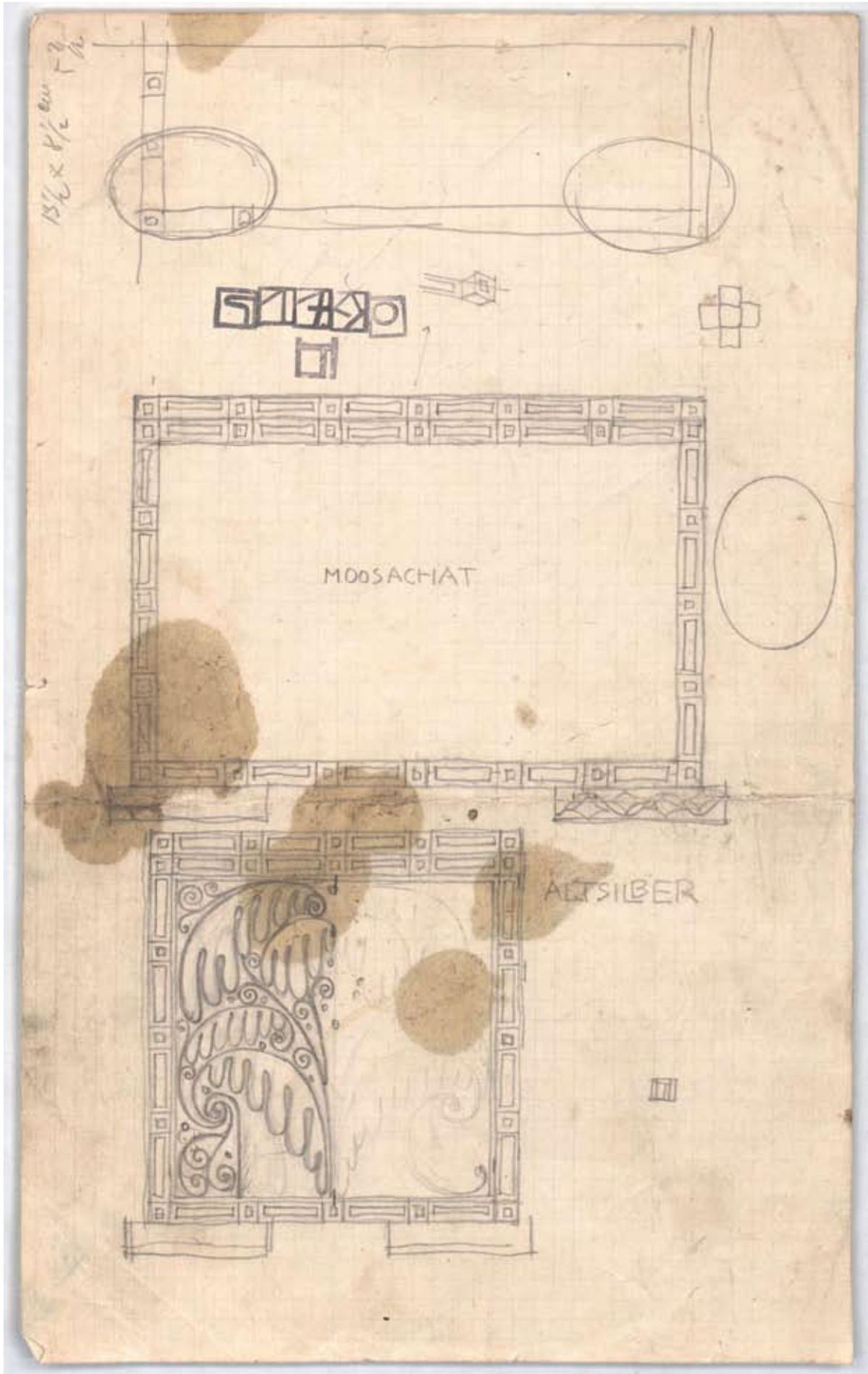
Photographic credit: Photo: © MAK

Ownership credit: MAK – Austrian Museum of Applied Arts / Contemporary Art

Original designer's drawing for the box

Photographic credit: Photo: © MAK

Ownership credit: MAK – Austrian Museum of Applied Arts / Contemporary Art





A Dutch silver miniature virginal

Haarlem

1670 -1694,

Jan de Pauw II

h 3,5 cm, b 5,3 cm, d 2,9 cm

Literature:

John Endlich, *Nederlandse zilveren miniaturen uit de 17de en 18de eeuw*,
The Hague 2011, no. 92



A Dutch silver miniature kite runner

Haarlem

1704 -1734,

Abraham van der Hoeff

h 5,4 cm, w 3,6 ,xd 4,7 cm



A Dutch silver miniature tea caddy

Haarlem

1690 -1720,

Makers mark a rose (Citroen no. 99)

h 5,5 cm, Ø 3,6 cm



A Dutch silver miniature tea party

Haarlem

1704-1734

Abraham van der Hoeff

h 3,9 cm, w 3,9 cm, d 5,8 cm

John Endlich Antiquairs

Dutch silver, gold and objects of vertu

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