

*John Endlich*  
*Antiquairs*

TEFAF 2018



## Introduction

We hereby proudly present our Tefaf 2018 catalogue with highlights of our latest acquisitions.

2017 was a special year for us. The dolls' house we offered at Tefaf 2017 was sold to a private person who lent it to the The Museum of Fine Arts in Boston. In August we flew across the ocean to help set it up in the Dutch Room of the museum. Meanwhile, our search for true gems continued undiminished and we believe we have succeeded.

We acquired a beautifully engraved Frisian beaker after a print by Jacques Callot with the Bonia coat-of-arms. For the gold lovers among us we show a unique gold with mother-of-pearl pendant from the famous Amsterdam mayor Egbert de Vrij Temminck. Equally rare is the nineteenth century gold-mounted rock crystal goblet. The rock crystal is of the highest quality because of its great translucence and purity. A gold child's rattle is our third object in this rare material.

Another highlight of this years' collection is an early pair of candlesticks from Bergen op Zoom. In 1660 at the banquet of Charles II in the Mauritshuis in The Hague, such candlesticks were placed on the table and illuminated the room. Furthermore, we will show one of the three known tobacco boxes with a perpetual calendar.

These are just a few highlights, we invite you to come and see our entire collection in Maastricht.

John and Dick Endlich  
February 2018

## A pair of candlesticks

Adriaan Cornelis Ferny  
Bergen op Zoom  
1667-1668

height 23 cm  
diameter 19 cm  
weight 1050 gram

Literature:

Jean-Pierre van Rijen,  
Cees Vanwesenbeeck,  
*Zilver in en rond  
Bergen op Zoom*,  
Bergen op Zoom 2017,  
pp. 126-128

A pair of large silver candlesticks, each on a circular, slightly convex foot with an even rim supporting a stem that has a cuff of alternating convex and concave gadroons at its base. Each stem consists of eight joined vertical tubes, that are tied together by three relief bands, the top band is placed directly below the sockets. The candlesticks have even circular drip-pans with flat borders.

Around 1660, this type of candlesticks was most fashionable. At the reception of Charles II of England, held on 30 May 1660 in the Mauritshuis in The Hague, numerous candlesticks of this model adorned the tables- a very modern decoration at the time. Only the very best was good enough to celebrate the sovereign: the most beautiful silver was on display, the walls were decorated with large silver wall-appliques and on the tables were numerous candlesticks of the newest model.

The manufacture of this model, that discerns itself from other types of tubular candlesticks by resting on a circular foot, is presumably limited to the Netherlands and England. There are, however, three exceptions: as early as 1656-1657, a Parisian silver-smith made a pair which connoisseurs of French silver characterise as extremely rare. Another pair was made in 1677 in Bergen (Mons), in Belgium and in 1690 in New York the silversmith Cornelis Kierstede produced a single one.

The model was probably developed as a reaction to the flowing organic auricular ornaments that dominated the decorative schemes in the first half of the seventeenth century. While in 1649 Michiel de Bruyn van Berendrecht from Utrecht still combined a diluted version of an auricular ornament in the circular foot with the more modern tubular stem, in 1660-1662 silversmiths in Den Bosch (Johannes van der Laer) and in The Hague (Gerardus de Bruyn, formerly known as Gilliam Bossche), returned to the most sober form. The only decorations they used are the lobes in the foot and in the surmounting knob.

To brighten a merry meal Gerardus de Bruyn, a magistrate from Leiden, ordered a set of eight candlesticks. Currently, this set is in the collection of Museum the Lakenhal in Leiden. In pewter and bronze the model is found in France. Delftware examples exist as well, although these are dated slightly later. The Rijksmuseum in Amsterdam has an example that is dated to circa 1680 and that is embellished with a chinoiserie decoration and pseudo-Chinese characters.



These candlesticks are often depicted on Dutch genre paintings of the third quarter of the seventeenth century. Masters as Gerard ter Borch, Eglon van der Neer, Gabriël Metsu, Samuel van Hoogstraten and Ludolf Bakhuysen all painted this specific model with its characteristically wide circular foot. Often a candlestick is placed on a table. Ter Borch, who depicted them the most, painted them as early as 1654. His half-sister Gesina drew the candlestick in one of her sketchbooks. A trompe-l'oeil including such a candlestick is painted by the still-life painter Fransiscus Norbertus Gijsbrechts.

The candlesticks were widely used: in affluent households as well as in church. Nowadays these candlesticks are rare. As was often the fate of silver objects, most examples were melted down when fashion and taste changed.

Left:  
*Banquet for Charles II*,  
 Anthony van Zijlvelt  
 (attributed to), 1660,  
 engraving,  
 h 370 mm × w 499 mm,  
 Rijksmuseum Amsterdam,  
 inv. no. RP-P-OB-77.717

Right:  
*'The Paternal Admonition'*,  
 Gerard ter Borch (II), c. 1654,  
 oil on canvas,  
 h 71 cm × w 73 cm,  
 Rijksmuseum Amsterdam,  
 inv. no. SK-A-404







The objects on the well-known lottery print by Durgerdam attest to the popularity of this model. A similar pair of candlesticks is placed at the centre of the print. This print promotes a lottery that was organised to raise funds for the unfortunate village of Durgerdam, located at the border of the river 't IJ near Amsterdam and the Zuiderzee. Almost the entire village, which consisted of mostly wooden houses, was destroyed by a large fire during the first days of May in 1687. This print is useful because it not only informs us about the various silver prizes, but the maker's fee is noted as well. The print discloses that the comparable set of candlesticks was the fifth prize and had a value of 100 guilders.

### Bergen op Zoom

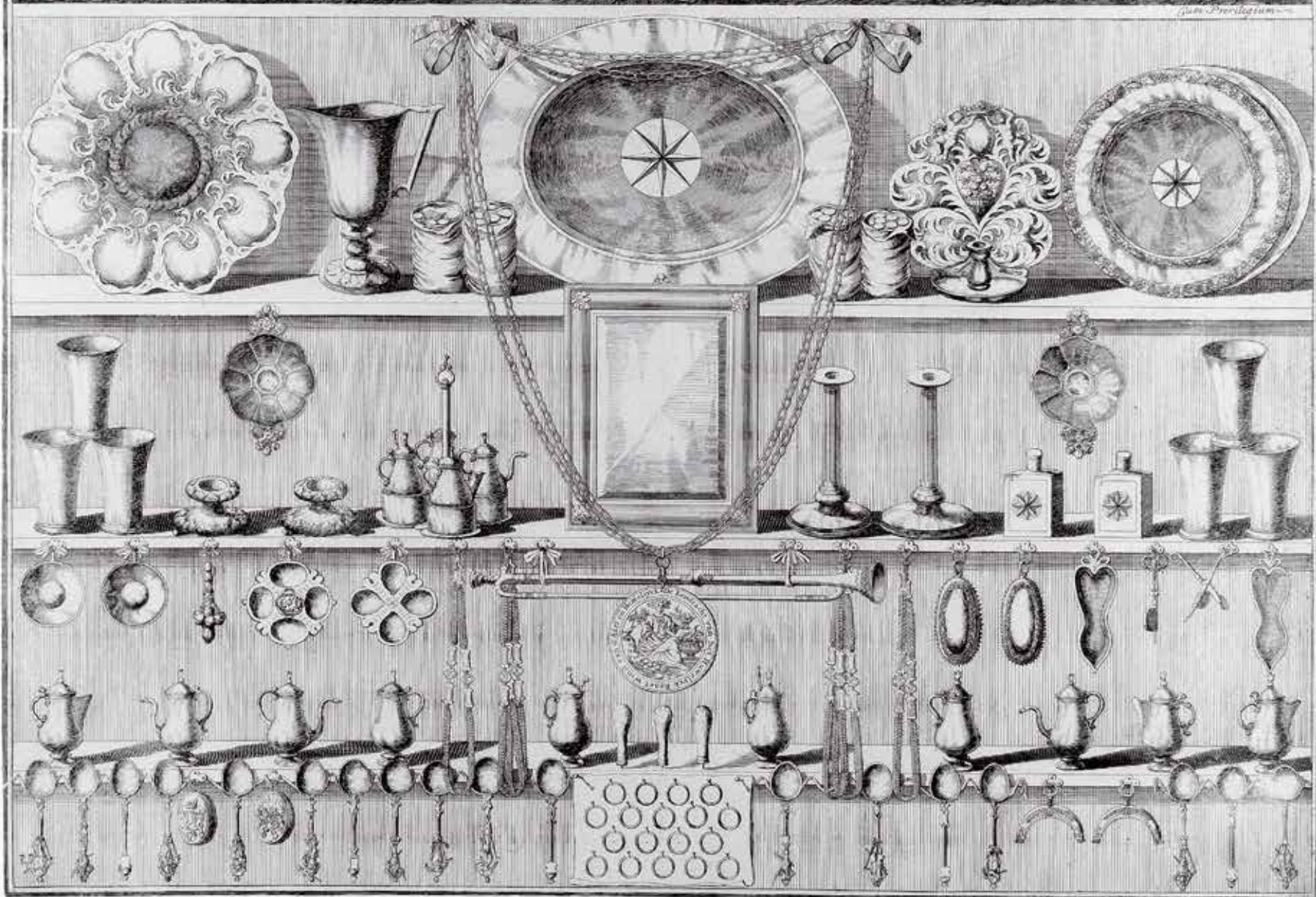
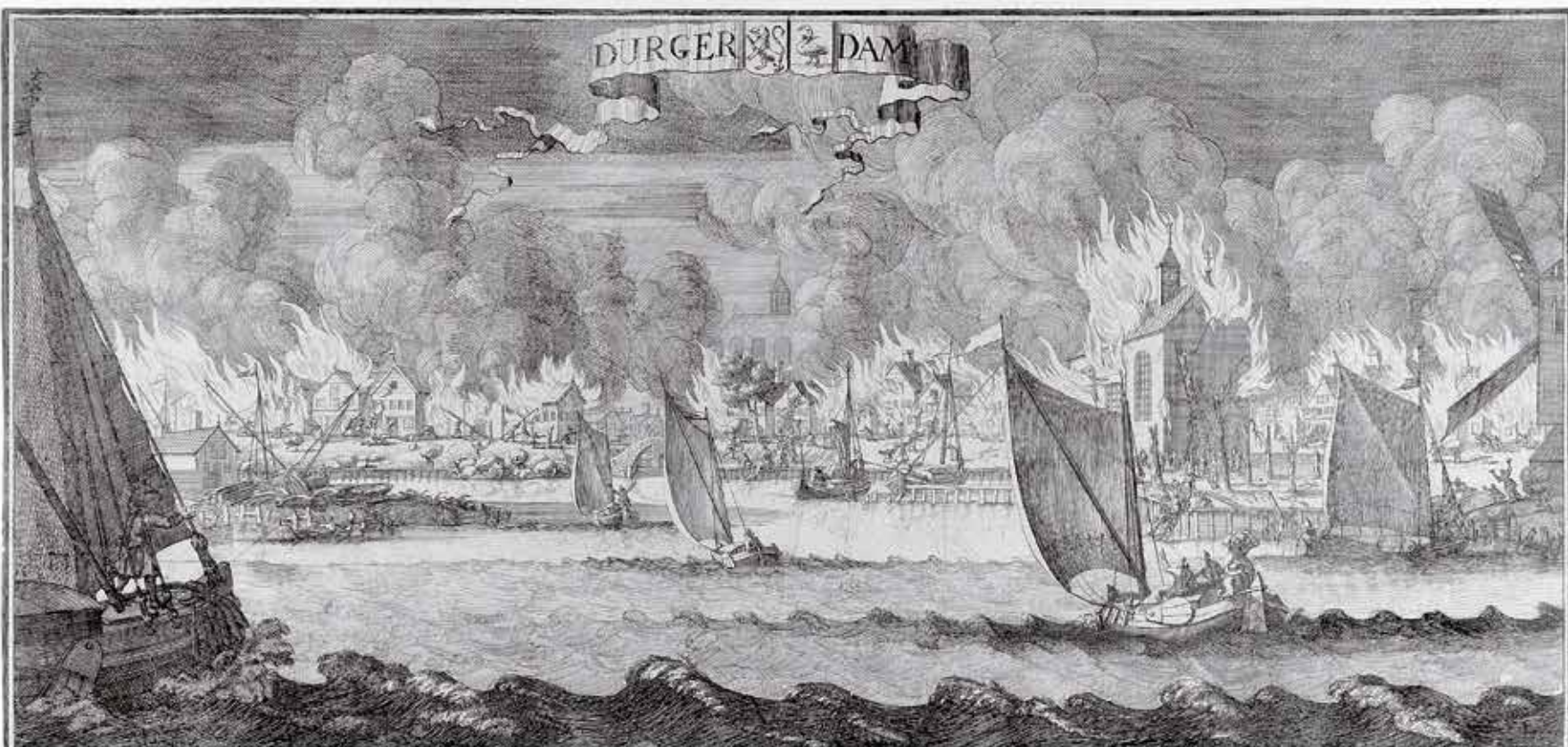
This pair of candlesticks is made by Adriaan Corn. Ferny in Bergen op Zoom where he was a master silversmith from 1656 until 1707. It was, however, not his place of birth. He was probably born in Heerenveen between 1623 and 1633. When he married Elizabeth Davids Doré in 1656 he was listed as a soldier serving the Lord of Odijk. In October of the same year he is mentioned as a silversmith. His Frisian roots stem from his father Cornelis Fransen van Ferny (1601 - Bergen op Zoom - ca. 1656) who, as a member of a Frisian regiment led by colonel Jacques van Oenema, left for Heerenveen in 1622. Here he became a master silversmith to return to Bergen op Zoom in 1633, where soon he held various chairs, amongst others with the guild of gold- and silversmiths. Adriaan takes his father lead, both as a silversmith and as a governor. Besides serving as the deacon of the guild for many years, his name is noted down in notaries' documents citing his participation in various other activities.

Already in the fourteenth century Bergen op Zoom, conveniently located by the river Schelde near the important city of Antwerp, was a city where the craft of silversmithing thrived. As early as 1343 a street was named after these businesses, the *Silversmidsstrate*. Two important yearly markets, the Easter market and the Winter market, attracted many merchants from other towns. In 1517 Jean de Marnix, treasurer of the governess of Brussels, spent a large amount of money on silver- he ordered around twenty large beakers and two ewers and basins (for refreshing one's hands during dinner). From 1489 onwards the silver from Bergen op Zoom had to be marked with the town mark. At first, the town mark of Breda was used and only in the sixteenth century the three small mountains for Bergen op Zoom were added. In 1520 already sixteen silversmiths worked in Bergen op Zoom on a population of 7000 people. These numbers illustrate the importance of the yearly markets. The silversmiths had all the reasons to start their own guild, and they did so thirty years before their colleagues in Breda. Because of the surrender of Antwerp after the siege by the Spanish army, many protestant merchants and craftsmen fled to Bergen op Zoom.

Last year, the exhibition on silver from Bergen op Zoom and the accompanying publication of the results of years of research, paid tribute to the craftsmanship of the silversmiths of this city since the sixteenth century.

Right:  
*Lottery for the benefit of  
 Durgerdam*, anonymous,  
 after Jan Luyken, 1687  
 etching, h 593mm × w 514mm,  
 Rijksmuseum Amsterdam,  
 inv. no. RP-P-1958-83







## A richly engraved beaker

Jacob Sakes  
Kollum, 1642

height 16 cm  
weight 276 gram

The tapering silver beaker is raised on a flat even foot with a rope-twist rim and is decorated overall with a detailed engraving.

A double band interspersed by three grotesques between scrolls is engraved below the rim, surmounting three oval medallions, of which two are vacant coat-of-arms with crest, while the third medallion is engraved with the coat-of-arms of Botnia, a harnessed arm with sword surmounted by the crest. The medallions are surrounded by scrolls, branches and flowers. Three pendant leafy branches are depicted between the three medallions.

The Botnia coat-of-arms engraved in one of the medallions is connected to Gajus van Botnia (1626-1678), later called Botnia van Broersma, an important citizen of Kollum. In 1638, at the age of twelve, his affluent cousin Gadie Hessels van Broersma made him his universal heir. Gajus van Botnia married Jetscke van Rosema, from the country house in Kollum that bears the same name.

Her father was dike warden and receiver-general of the municipality Kollummerland and attorney of the county's gatherings. This last position was handed over to his son-in-law Gajus, who carried out this function between 1656 and 1673. He lived with his wife at the Rosema estate in Kollum, that she had inherited from her parents. He is buried in the church in Kollum.



The Botnia coat-of-arms





An extensive hunting scene with two men hunting birds is engraved above the footrim. The figure on the right wears the rich costume of a falconer. A second horseman is hunting deer with a pack of dogs in tow, one dog is biting a deer in its tail. On the background are a church, smaller buildings, a tower and trees. The base is engraved with the letters B : E and No. 1.

These hunting scenes are based on the print 'The Hunt' by the French draughtsman and engraver Jacques Callot (1592-Nancy-1653) who worked at the court of the Medici in Florence. During the last ten years of his life he lived in France and travelled to the Netherlands, where Rembrandt was an admirer and large collector of his work.

Jacob Sakes was active from 1642 until before 1662. He was the son of the silversmith Sake Paulus and his wife Anschen Eesgens, also from Kollum. Jacob's brother Paulus was a silversmith in Dokkum. He was married to Tieltje Brongersma. In 1652 he was indebted to the Leeuwarden silversmith Willem Olthof for silverwork. In that same year, he often borrowed money using silverwork and gold as a deposit. This may be the reason why he was placed under guardianship of his uncle Jacob Paulus, silversmith in Balk, after the death of his father.



Left:  
*Stag hunt*, Jacques Callot,  
1620 – 1668  
etching, h 205mm × w 464mm,  
Rijksmuseum Amsterdam, inv.  
no. RP-P-OB-21.164





## A toilet box

Pieter Mathijsen Faber  
Leeuwarden, 1657-1671

height 5.5 cm  
diameter 11.8 cm  
weight 197 gram

A chased silver toilet box with detachable cover and gilt interior. The cover has a wavy border and is chased in relief with flowers surrounding a central sunflower. The box has a flat even base and the sides are chased in relief with various flowers such as tulips, anemones, sunflowers and peonies.

In the seventeenth and eighteenth centuries, toilet sets were very prestigious silver objects. Only royals and the wealthiest noblemen could afford them. These services were popular at the grand European courts at the beginning of the seventeenth century. The most important item was the mirror, which at first was square and laying down, and later, because of the high wigs that needed to be fitted, moved to an upright position. A brush for wigs was a necessity. Light was provided for by candlesticks. Furthermore, boxes were used to store all kinds of items: boxes for combs, mouches, powders and perfume. Various other attributes could be included as well: from pin receptacles to snuffers. These services were also made for the morning and evening rituals of the pampered man. These included various other elements, such as a shaving basin and circular bulbous boxes for soap and sponges.

At the French court, it was customary for entire delegations of nobility to be present at le réveil du roi or le coucher de la reine. In the Netherlands, these matters were more simple.

Nevertheless, Amalia van Solms, the wife of William of Orange's son, Frederik Hendrik, who lived at Huis ten Bosch, could compare herself to the French court. Although her toilet service did not survive, its description did. It was extensive, very extensive: it included a staggering amount of eight boxes, a jewelry box, various brushes, a basin and ewer, a chamber-pot and a perfumer.

The wife of stadtholder William IV also owned a service that included a mirror, and, a novelty, a tureen for a cup of hot broth at breakfast. Wilhelmina van Pruisen, the wife of stadtholder William V, brought two toilet services from Berlin.

The Municipal Museum The Hague owns the extensive toilet service of one of the richest ladies of her time, Veronica van Aerssen van Sommelsdijk (1633-1702) and that of Elisabeth van Nassau Beverweerd (1633-1718). Both ladies married an English Earl and their toilet services only returned to our country in the last century.





Not only the ladies in The Hague used costly silver objects to show off their wealth. Less elaborate services were made in Amsterdam, Delft, Zwolle and Utrecht. The present circular box that is so richly chased with various flowers must have been part of a larger service that was made by Pieter Faber in Leeuwarden.

Pieter Mathijsen Faber married Titie Fennema in 1658, a year after he was registered as a master silversmith. He was an apprentice of Hildebrand Brongersma. Faber made the impressive ewer and basin that are now in the collection of the Fries Museum and that were executed in 1659. They are richly decorated with floral ornaments, grotesques and angels and belong to the most beautiful silver produced in the Frisian capital. In 1670 he was appointed assay-master of Frisia. Faber probably died before 29 May 1671.



Left:  
Ewer,  
Pieter Faber, Leeuwarden, 1659,  
Frisian Museum, Leeuwarden,  
Collection  
Het Koninklijk Fries  
Genootschap, inv. no. Z648-A







## A silver-mounted Delftware jug with the coat-of-arms of William III

Delft ca. 1672  
The silver mounts:  
Johannes Cruisweg  
  
height 22.5 cm

Literature:  
D.F. Lunsingh Scheurleer, *Oranje op aardewerk, van Willem de Zwijger tot Koningin Beatrix*.  
Lochem 1994, p. 44, no. 29

Associated literature:  
J.D. van Dam,  
*Gedateerd Delfts aardewerk*,  
Rijksmuseum, Amsterdam 1991,  
no.14, pp. 3

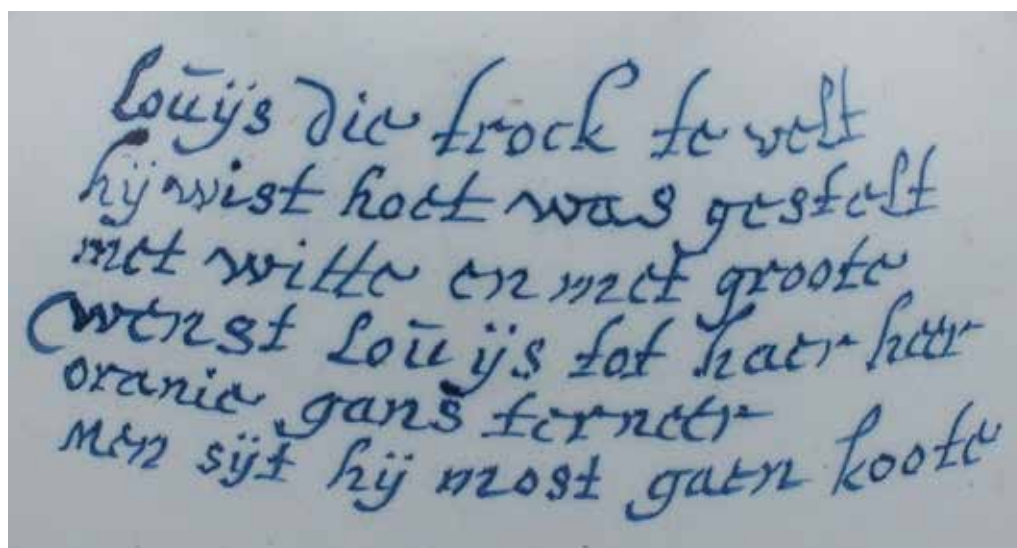
A globular Delft earthenware jug with a silver cover with thumb-piece and mount around the handle. The jug is decorated with the coat-of-arms of Prince William III of Oranje Nassau, surmounted by the inscription 'vijva oranie'. The coat-of-arms is surrounded by the motto of the Order of the Garter 'honi soit qui mal y pense', and on the reverse a poem is written:

*'Louijs die trock te velt / hij wist hoe t was gestelt / met witte en met groote / wenst louijs tot haer heer / oranie gans terneer / men sijt hij most gaen koote / danck sij den opperheer / oranie herstelt weer / na geen Louijs begeere / nogh wit of roos geslaght / die haddent niet gedaght / lof sij den heer der eert',*

which may be translated as:

*'Louis took the field/ Using as his shield/ De Witt and Grotius/ Who wanted Louis over us/ with Orange brought low/ A boy, said the foe/ It was all to no avail/ The Lord let orange prevail/ In Vain Louis fought/ Gaining not what he sought/ Let heaven be praised/ now De Witt is amazed'.*

In the last quarter of the seventeenth century earthenware objects with the portraits of the members of the House of Orange appear, starting with the Portrait of William the Silent. His successors, the princes Maurits and Frederik Hendrik, are depicted on tile panels and show them in armorial costume. The young prince William III, the later stadtholder/king, is even portrayed on several dishes and a small jarlet. The year 1672 is etched in our collective memory as the Year of Disaster. The Netherlands were attacked and largely conquered by foreign armies led by the French king Louis XIV.





Grand pensionary Johan de Witt was attacked personally, his departure and death led to the call for a new stadtholder. The Frisian prince William III led the expulsion of the French troops. His popularity was boundless and the entire country adored him, fueled by numerous prints with his portrait that were distributed across the country.

Rarer are the earthenware objects with which this admiration was expressed. When William married the English princess Mary and became king of England, a small number of such items were made. Most of them are now in museum collections. An exception is this jug that is decorated with the coat-of-arms of William III. For the first time a poem is added to commemorate the important role of the prince of Orange in expelling the French armies. For this reason, the expression 'Vivat Oranie' is added. Four other jugs are known that are inscribed with this poem and some are decorated with the portrait of Willem III as well. One is in the collection of the Rijksmuseum and is dated 1674. It was made in commission for a married couple. Their names are written below the handle. This jug with silver cover was probably made in commission for an Orangist in Delft.

Left:  
*Jug, painted with the portrait of William III,*  
 anonymous, 1674,  
 h 20cm x d 18cm,  
 Rijksmuseum Amsterdam,  
 inv. no. NG-NM-4350

Right:  
*Portrait of William III,*  
 Caspar Netscher,  
 c. 1680 - c. 1684,  
 oil on canvas,  
 h 80.5cm x w 63cm,  
 Rijksmuseum Amsterdam,  
 inv. no. SK-C-194







## A pair of candlesticks

Pieter Roobol I  
Amsterdam, 1723-1724

height 19.3 cm  
width 11.6 cm  
depth 11.6 cm  
weight 815 gram

A pair of cast and chased Louis XIV silver candlesticks, each on a square foot with bracket-shaped corners. The foot is built up in layers and the hollow center functions as a drip-pan. The square stem has a large round knob and a circular socket with a horizontal even band.

The style of the French king Louis XIV was of great influence on the architecture and decorative arts at the other European courts. Sober and symmetrical shapes were in fashion. In the Netherlands, the architect Daniël Marot was most influential. Born in France, he later settled in The Hague. He rose to fame with his designs for Palace Het Loo. He was a successful architect and his design prints and engravings also dictated the style of the arts and decorative arts. The Louis XIV style lasted longer in the Netherlands than in France, although small ornaments were added.

Pieter Roobol I was baptised in 1676 in Amsterdam where he died in 1730. He married three times, the first time with Magdalena Bronckhorst in 1702. His father-in-law, who was a goldsmith, borrowed him 10.000 guilders. After Bronckhorst's death Pieter Roobol supervised the estate of his wife's underage brothers. Just like his father-in-law, Pieter Roobol was cashier, which implies that he was a shop-owner. He employed silversmiths who produced objects that he sold from his shop.

Pieter de Keen recommended Pieter Roobol to the guild for the position of 'mediator', so he could negotiate disputes between silversmiths and private parties. This implies that Roobol had a good reputation.

On his death in 1730 an 'iron' casket was found in which a substantial number of sacks with money was placed, beside pistols and coined foreign gold and silver, possibly meant for payments to silversmiths that were employed by Roobol.

The effects of the shop were estimated to 16690 guilders and mainly consisted of objects in silver. The only piece of furniture, a wooden chest with glass and counter was, according to the inventory, very old and was estimated a meagre 25 guilders.



## A tobacco box with a perpetual calendar

Isaak de Vries,  
Amsterdam, 1750

height 3.6 cm  
width 12.9 cm  
depth 6.2 cm  
weight 197 gram

Provenance:  
The Edward and Betty Markus  
Foundation

Associated literature:  
J. Endlich, M. van Dam,  
*Nederlandse zilveren  
tabaksdozen, 1650-1800*,  
Zwolle 2014,  
nr. 29, pp. 88-89

A rectangular silver tobacco box with canted corners. The slightly raised center has bracket-shaped corners and cut-out panels that reveal circular rotating discs of mother-of-pearl that denote the months of the year, the days of the week, the hours of sunrise and sunset, the age of the moon and the days of Easter from 1750 until 1800. Decorations of Father Time, the Harvest with corn header and The Winter with a leafless tree and a man in bad weather are finely engraved to the center, above the inscription *Volat Irrevocabile Tempus* (Time flies).

Tobacco was a much-used product in the Netherlands, where both men and women merrily smoked a pipe. The tobacco was imported from America, Virginia, but it was also locally produced in the area between Amersfoort and Nijkerk. Dutch merchants made their fortunes with the trade of tobacco. They imported and exported and cut the foreign tobacco with their local produce to reduce costs and get ahead of the English competition. Smoking tobacco was a Dutch habit rather than an English one. The Britons preferred the more sophisticated use of sniff.

Travelers visiting the Netherlands in the seventeenth and eighteenth centuries were often astounded by the Dutch habits and regularly complained about the smell. Smoking was a wide-spread habit. Those who could afford it used a silver tobacco box, preferably embellished with chased or engraved decorations, skillfully produced by Dutch silversmiths. With such a box, the owner showed his wealth and in some cases, the way his fortune was acquired as well. For example, many tobacco boxes are decorated with whaling scenes. Mythological and historical scenes were also depicted on the covers and bases of the usually rectangular (at least in the eighteenth century) tobacco boxes. With this, the owner proved that he was a man of the world.

The owner of a box decorated with the complexity of a calendar could even demonstrate that he was a man of the universe. It showed the sun- and moonsets and rises, the signs of the zodiac, the days of the week and the months and, in a most ingenious manner, it could calculate the Easter days until the year 1800.

The subtle refined engravings surrounding the mathematical information about date and phase of the moon, refer allegorically to the most important moments in the year and in life. This is the reason why, almost unnecessary, the Latin warning 'Time flies' is added.

Easter is strongly related to the Christian faith. However, the date of Easter Sunday is determined by the phase of the moon. Because a year has 52 weeks plus one day – and another day in a leap year- the Sundays fall on a different date each year. Easter Sunday is the first Sunday after the first full moon after the spring equinox, when the sun is directly over the equator and the duration of day and night is equal. This occurs around 20 or 21 March and therefore Easter always falls between 22 March and 25 April. The eighteenth-century scientists knew the tables to determine the correct date. These tables are at the basis of the calendar of this rare tobacco box.





The engraving of Father Time, recognizable by his scythe, is based on an allegorical print by Boëtius Adamsz. Bolswert from 1649. Father Time is an allegorical figure that is a personification of Time. He is depicted with a scythe and an hourglass, with wings on his back (time flies) while a loin cloth is draped around his naked body.

The scythe as an attribute of Father Time is an ancient idea. The Greeks confused the word denoting time, 'chronos', with the name of the god of agriculture, Kronos, whose attribute was a scythe. Therefore, Father Time got a scythe as well.

This is still appropriate because Father Time was, according to mythology, married to Mother Nature. As a guardian of the subsequent seasons, the harvest is a beautiful metaphor for autumn as is the ice-skater for winter.

### Provenance

The Edward and Betty Markus foundation was a philanthropic organisation in Dallas, that sold her art in 1985 to raise funds to support cultural organisations in the field of modern art. In 2013 the foundation was terminated by giving an enormous donation to The Contemporary Austin.



Right:  
*Emblem with Father Time as a symbol for the passing of time, Boëtius Adamsz. Bolswert, 1620, engraving, h 136mm × w 95mm, Rijksmuseum Amsterdam, inv. no. RP-P-BI-2044*







## A gold rattle

Johannes van Leuven  
Amsterdam, 1755

length 13.6 cm  
weight 65 gram

A chased gold rattle with eight small bells, the stem tapering towards a chased part decorated with rocailles, scrolls and flowers. The gold ring is applied to suspend the rattle from a chain or ribbon. The rattle is engraved with the coat-of-arms of William Pont.

Wealthy families typically gave gold rattles as a birth present to their (grand) children or godchildren. Already in the seventeenth century children were portrayed holding a rattle that was often hanging from a chain. The decorative object was a status symbol and the parents of the child used it to display their wealth. A print by Schelte van Bolswert after Jacob Jordaens is the only one on which a child is actually blowing on the rattle's whistle. The current example was not meant for this kind of use.

This rattle was made in 1755 and given in that same year to the newborn William Pont. The family Pont is one of the most prestigious and oldest patrician families of Edam. The founding father, Jan Woutersz (whose son Dirck Jansz was the first to carry the name Pont), was mayor of Edam between 1538 and 1546. The family was mainly active in shipping, ship-building and wood-trade.

William Pont was born in Edam on 23 June 1755 as the second son of Pieter Pont (1722-1783) and Katrina Costerus (1726-1755). From 1748 onwards Pieter Pont subsequently was a member of the town council, town councilor, treasurer and mayor of Edam (thirteen times), alderman of the Purmer, member of the provincial treasury chamber in The Hague and administrator of taxes, as well as captain of the city guard and chairman of the military council in Edam.

It comes as no surprise that William Pont, a very successful sea-insurer, was destined for a regent's career as well: he was town councilor (1779, 1782, 1786, 1788) and mayor of Edam (1792). From 1783 until 1795 he was a member of the city council of Edam and from 1790 until 1792 he was alderman of the Purmer. He was not an Orangist, as William Pont choose the side of the new government after the revolution (the Velvet Revolution) in January 1795: he got a chair with the 'provincial municipality' as a replacement of the former town council (of which he was a member himself). He married Cornelia Homma (1757-1794) on 28 February 1779 and remarried Cornelia Boot (1770-1830) on 12 December 1796. William Pont died on 4 March 1802 in Edam.

William Pont was the owner of the house on the Lingerzijde 33 in Edam, originally two houses that were joined together to form a double house with a broad Louis XVI front. He also owned the house on Lingerzijde 35 and the coach house across the street (Lingerzijde 36). The prominent houses of William Pont are still a characteristic view of Edam.



## A set of three baptism and ritual dishes

Philippus Prié  
Middelburg, 1763

diameters 33.5 cm  
and 45.5 cm  
weight 4804 gram

Provenance:  
1763 Mauritskerk,  
IJzendijke 1968;  
Collection De Bree,  
Middelburg 1968 (circa);  
Foundation Overduin,  
Oostkapelle 2014;  
Private collection,  
the Netherlands

Literature:  
J. de Bree, *Zeeuws zilver*, 1978,  
no. 446, p. 138-139, image 84;  
J. Prins, *Een Mauritskerk*,  
*IJzendijke (1614-2014)*, 2014

Exhibition:  
Zeeuws Museum  
Middelburg  
silver exhibition, 2013

A set of three even silver chased dishes for Protestant worship, made for the Mauritskerk in IJzendijke, Zeeland: two nearly identical dishes, one with a flat base and one with a slightly bulbous base and a larger dish.  
The dishes are each engraved with the coat-of-arms of Jacobus Christiaansen impaling that of Sara Allaart.

Below each coat-of-arms there is an inscription in Latin:

*Amor meûs est crucifixûs* ('My love is crucified')

*Sublimiora Petamus* ('We ask the Sublime')

*Ab hoc momento* ('From that moment onwards')

These dishes come from the Mauritskerk in IJzendijke and were used with the Protestant service at baptisms and communions. The dishes are commissioned by the couple Christiaansen- Allaart, whose coats-of-arms are engraved on the dishes, and given to the church. The couple was mentioned as a member already in 1737. With this gift, they were secured of a place in the graveyard of the church's holy ground. In other words, this expensive gift, the dishes weigh circa 5 kilograms, was in fact a payment for the grave. The last and most recent grave in the church of IJzendijke belongs to Jacobus Christiaansen. He was buried in 1762 and his grave is still there.

The Christiaansen family was a prominent family in the garrison town of IJzendijke and surroundings. Various descendants held offices as alderman, chief and mayor. Similarly, Jacobus Christiaansen (1683-1762), who was mayor of IJzendijke and also from the nearby city of Biervliet and treasurer of various polders around IJzendijke. He married in 1715 with Sara Allaart (1685-1742), and just like Jacobus was born in IJzendijke.

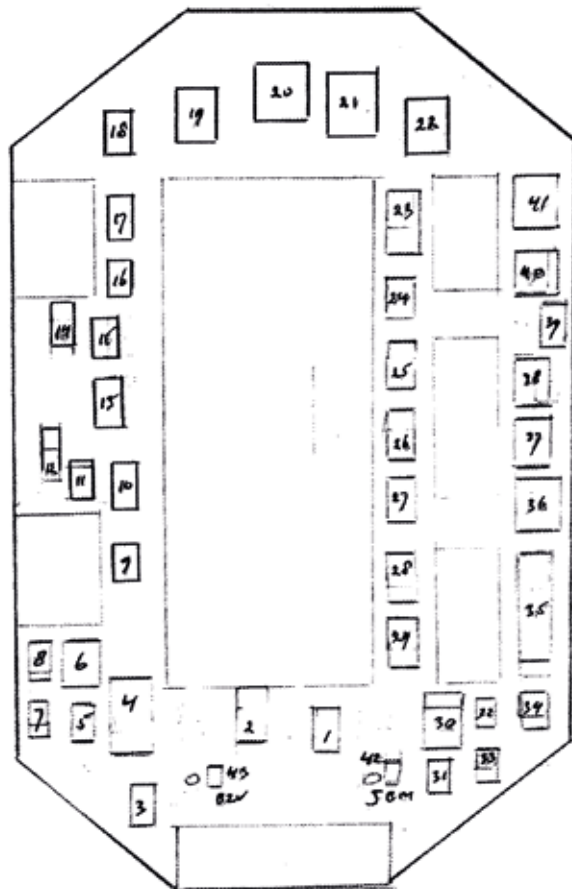
It was not unusual to give donations to church, although a donation of such a high value was unconventional. In the seventeenth and eighteenth centuries the value of silver was determined by its weight. The cost of making was of less importance. A gift of almost five kilograms is just as much as the wine cooler that the Admiralty of Amsterdam gave Cornelis Schrijver in 1730. The following year the VOC gave him a silver fountain of almost the same weight. At the time, these were extremely generous gifts.



The church, built from 1612-1614, was the first church in Zeeland specifically built for the Protestant service. There is only one older Protestant church in the Netherlands, which is the one in Willemstad. In 1604 Prince Maurits, defending the Netherlands against Spain, conquered a scone near the current village of IJzendijke. There, a fortification was built, supervised by Simon Stevin. This church was built on the instigation of the Prince, to give his men a house of worship.

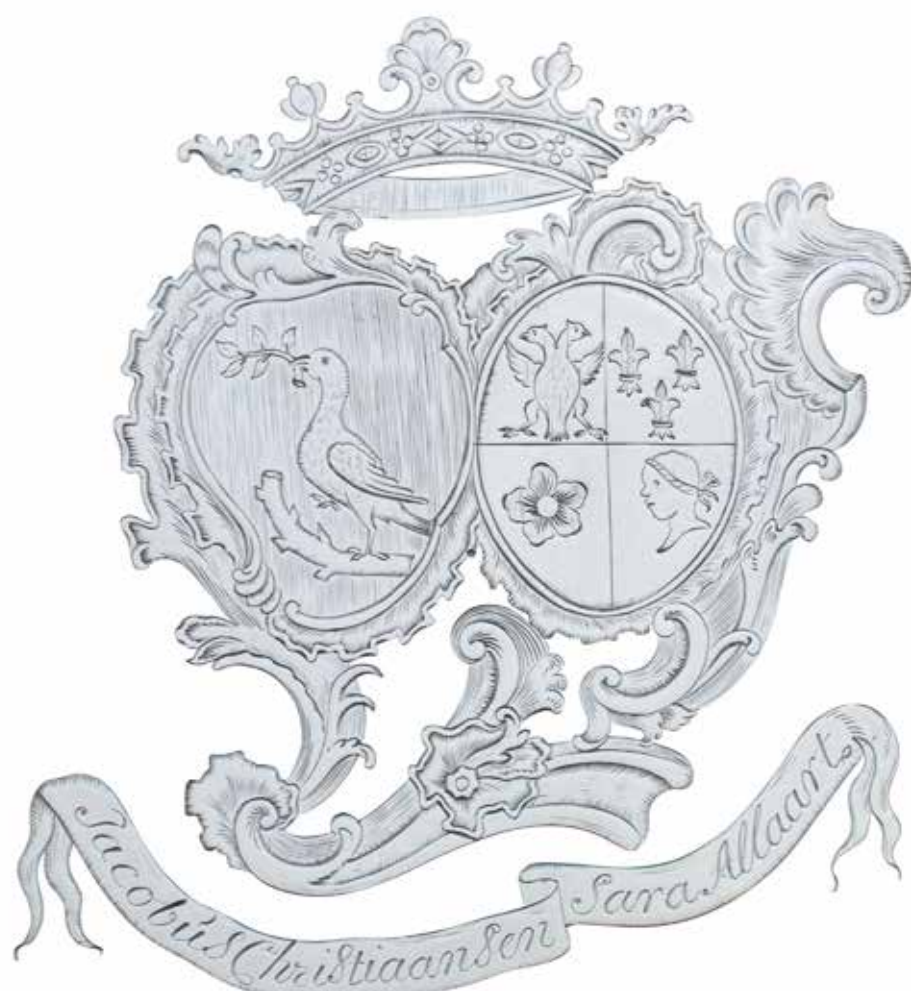
In 1968 the church needed to restore its leaking roof. To raise funds, the church sold its ritual silver through a notary. It was acquired by the Walcheren Foundation Overduin. Three of the four beakers were exhibited with their accompanying dishes at the silver exhibition in Middelburg in 2013.

The productive silversmith Philippus Prié was born in 1721. He was an apprentice of Cornelis Blauwbeens and of his father Jacobus Prié. He died in 1793 and his last address was the Langedelft in Middelburg.



Left:  
 Numbering of the gravestones.  
 Jacobus Christiaansen's grave is  
 number 19.  
 (J. Prins, *Een  
 Mauritskerk...*p. 39)





*Ab hoc momento.  
1762.*

## A gold pendant belonging to a mayor of Amsterdam

Gerardus van Dorp  
Amsterdam, 1762

height 8.7 cm  
width 6 cm  
weight 77 gram

A gold pendant centered by a mother-of-pearl plaque that is mounted with the coat-of-arms of the city of Amsterdam: three Saint Andrew's Crosses surmounted by an emperor's crown, flanked by lions, and rocailles with scrolls below.

The mother-of-pearl plaque is engraved on the reverse with the name 'Egbert de Vrij Temminck'. The plaque is mounted in a golden frame with horizontal incisions and is richly decorated with branches, leaves, scrolls and rocailles. The pendant would have been suspended from a coloured ribbon. Egbert de Vrij Temminck was born in 1700 and was the mayor of Amsterdam for 23 times between 1749 and 1784. He died in 1785.

Who was this active eighteenth-century governor after whom not one street in the city of Amsterdam was named?

De Vrij Temminck was known as a governor who only fought for the interests of the city of Amsterdam, even if these were contrary to those of the Republic. De Vrij Temminck was a leader in the anti-stadtholder and anti-English party, a position that was frowned upon outside of Amsterdam, but made him popular in the city. The contemporary British ambassador James Harris wrote about De Vrij Temminck in sharp wordings. The author calls De Vrij Temminck '*a man of low birth, mean education and moderate fortune*'. Although he was the ruler of Amsterdam, he did not have any qualifications, according to the callous Brit.

De Vrij's knowledge was extremely limited and he almost was illiterate, yet his strong republican policy gave him status. The mayor did not have any rhetorical gifts and hardly had any knowledge of grammar: '*his language was foul and brutal, yet his boundless energy compensated this*'. De Vrij Temminck's hatred for the stadtholder and his English friends only raised his popularity, according to his British critic. His poor manners of speaking and thinking were '*identical to the lowest classes of the city's population*'.

The diaries in the National Archive sketch another portrait of De Vrij Temminck: cultured, well-educated and with a great knowledge of history.







Especially in the Patriot Period (1780-1787), when the popularity of the party of the stadtholder was declining, the old man was celebrated with songs:

*'Gy hoort uit zynen mond de taal der Amstellaren /  
Wier ongeveinsde trouw de naneef roemen zal'*

which may be translated as:

*'From his mouth you hear the language of Amsterdam /  
whose true loyalty will be honored by everyone'.*

He was widely adored and plans were made to erect a sculpture in his honour.

Only a picture of the statue exists, as it was never erected. Its title was:

*'For Amstel's oldest counsel, the fear of England'.*

This title is inspired by the fact that De Vrij Temminck was nearly personally responsible for England's declaration of war. The Fourth Anglo-Dutch War (1780-1784) was fought by the Republic of the Seven United Provinces and Great-Britain. In May 1781, the Republic declared war, after the English had done so on 20 December 1780. The first three naval wars were fought over the hegemony at sea; the fourth was a military expedition due the Republican support of the rebels during the American Independence War. This support was organised by De Vrij Temminck and made him even more popular in Amsterdam. On 4 July 1776, the Americans stated their independence in the Declaration of Independence. It took the Republic seven years to acknowledge this fact.

Left:  
*Wig of Mr. Egbert de Vrij  
Temminck,*  
Amsterdam Museum,  
inv. no. 685.1/3

Right:  
*Portrait of Mr.  
Egbert de Vrij Temminck,*  
Jacob Houbraken  
Amsterdam Museum,  
inv. no. A 16869





MR. EGBERT DE VRY TEMMINCK,  
Burgemeester en Raad der  
Stad Amsterdam, &c. &c.

*J. Heubruken, sculpt. na't Origin<sup>l</sup> by den Wel E. Gr. Ach. H. C. d. V. Temminck, Burgem. en Raad der Stad Amsterdam*

Right:  
*Monument for Egbert de Vrij  
Temminck*,  
Cornelis Bogerts, after Pieter  
Wagenaar (II),  
after 1781 - before 1817,  
etching, h 173mm × w 104mm,  
Rijksmuseum Amsterdam,  
inv. no. RP-P-OB-26.687

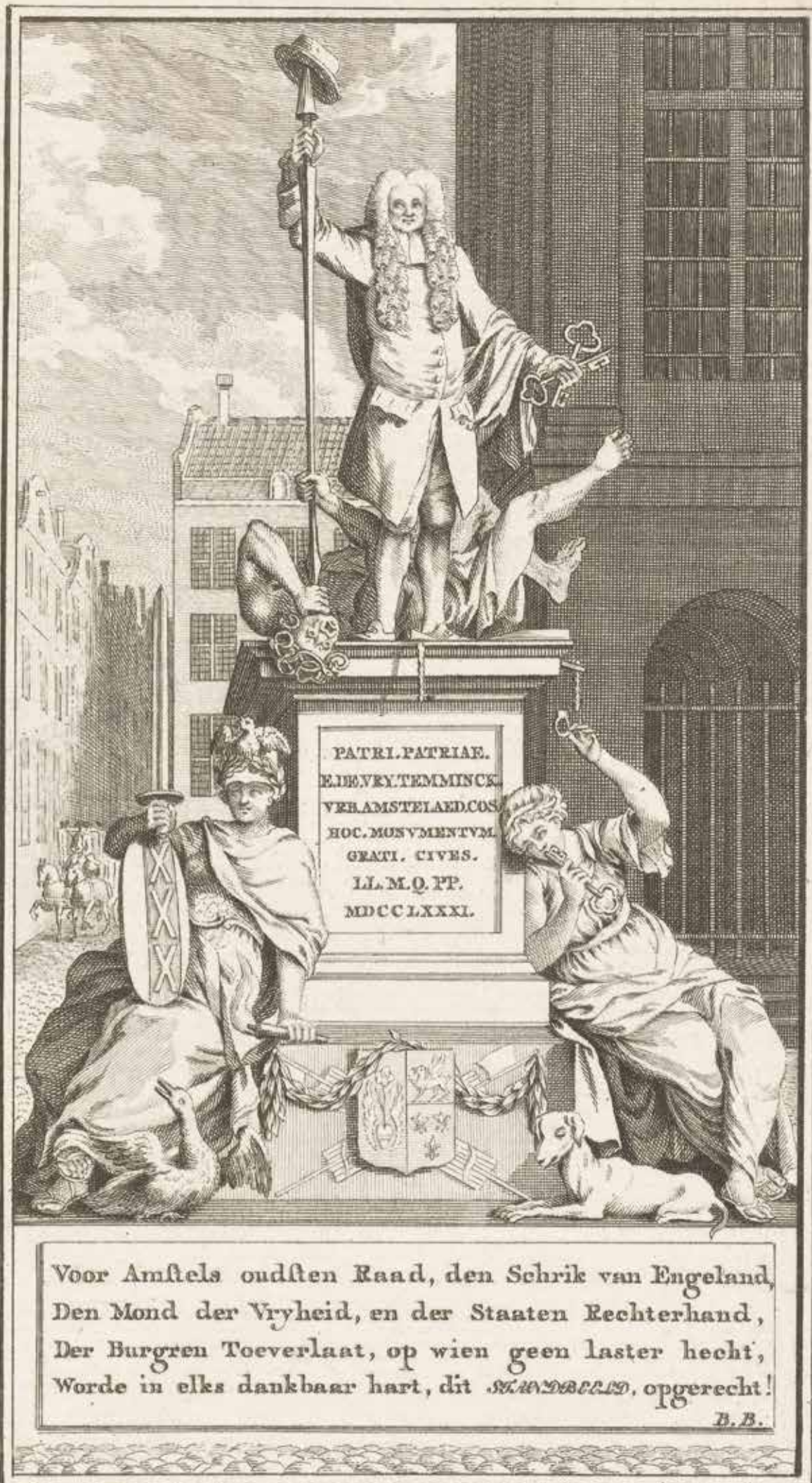
In the autumn of 1777 general Gates triumphs over the English. Subsequently, the tables turned for the colonists. France, influenced by Benjamin Franklin, supports the colonists against England under the Treaty of Amity and Commerce. In 1780 Spain supports the colonists as well. As the third nation, the Dutch, the bankers of Europe, support the colonists. John Adams became the first ambassador in the Netherlands. In those days, the Netherlands were one of the few examples of an efficient republic and Adams reported extensively about the old Republic.

Amsterdam, however, was impatient and wanted to trade freely with the Americans. In 1778 De Vrij Temminck commanded the pensionary Van Berckel to discuss a secret trade treaty with a representative of the American congress. The treaty was going to be carried out as soon England had acknowledged the United States. A copy of the document was intercepted by the English, who saw this as a reason to declare war.

The pendant was made long before these events happened. Perhaps it was a gift of the city or council. It can also not be excluded that it was commissioned by Egbert de Vrij Temminck himself.

His ideal of Amsterdam as an important city and the politics that promoted the interests of the city (and himself) could have inspired him to give himself a special jewel as a sign of love for the city.





## A gold-mounted rock crystal goblet and cover

circa 1830

height 20.2 cm  
diameter 7.6 cm  
weight 253 gram

A rock crystal goblet with golden mounts. The goblet has three nodes and is raised on a circular stepped foot. The rim of the glass, the nodes and the foot have partly open-worked golden mounts. The upper rim is engraved with a band of branches and foliage on a hatched ground above a band of overlapping leaves. The loose cover is mounted with a broad rim with chased decoration in Renaissance style.

In the sixteenth century, mounted rock crystal objects such as coupes were the privilege of the high nobility and royals. They commissioned such objects to adorn their palaces. In the Middle Ages, drinking glasses or amulets made of cut rock crystal were used because it was believed that the crystal would break or change colour when touching poison.

Rock crystal has been prized in many world cultures for its translucence and purity; cold and stony to the touch, yet perceived by the eye as a clear liquid. These qualities gave it an almost magical significance through the centuries and assured it a special place in the *Kunstkammer* tradition. The raw materials were innately precious; while the cost and specialist skills involved in working them add to their prestige.

It is a challenge to work this hardstone. As a form of quartz, rock crystal is one of the hardest minerals known. Cutting and shaping it into an elegant form required huge grinding wheels and drills and perfect skills of the craftsmen.

In the sixteenth century, the Romanovs in Russia owned various pieces that adorned their tables and until the nineteenth century these confirmed the family's importance and heritage. In the nineteenth century, families such as the Rothschilds collected pieces like this.

Thus, the demand for mounted cut rock crystal objects increased. Goldsmiths began to produce objects in Neo-Renaissance style that were popular with collectors. Some were falsifications but more often these pieces were made in commission.



Left:  
*Russborough House*,  
J. P. Neale, 1826,  
Engraving







In 1851 the Rothschilds gave a mounted rock crystal coupe that was made in 1849 by the then world-famous Paris jeweler François-Désiré Froment Meurice, as a wedding-gift. Its rim bears an inscription of the giver as well as the receiver.

The marks of this goblet are indistinct. Possibly they are pseudo-marks to make the goblet look old. It is therefore not clear where the goblet was made.

The coat-of-arms, however, reveal the name of the first owner.

The rock crystal goblet is engraved with the coat-of-arms of the Earl of Milltown, a family from Dublin who gained their fortune with breweries. The title of Earl of Milltown was created in 1763 by the Peerage of Ireland for the Irish politician Joseph Leeson (1701-1783), who previously had become the Baron Russborough (County of Wicklow) in 1756 and Viscount Russborough, of Russelltown (County of Wicklow) in 1760.

In 1744-1755 Leeson built the magnificent palladian Russborough House, after a design by Richard Cassels (1690-1751) – the most elongated (with a front of 210 meters) and, according to many, the most beautiful house in Ireland. The first Earl of Milltown was a “great art collector”. He took his son Joseph Leeson (1730-1801) on a ‘Grand Tour’ to Rome, where Leeson junior had his portrait painted by the famous Pompeo Batoni and where father and son “had collected a great deal of artwork to enrich the collection of their London house” (*Turin and the British in the Age of the Grand Tour*, p. 405). The second Earl was a member of the Irish House of Commons from 1757 until 1761. The family extinguished with Henry Leeson, 7th Earl of Milltown (1837-1891), great-grandson of the first Earl. The title has been dormant ever since.

This nineteenth century goblet probably helped creating the idea that the family was of ancient heritage. The goldsmith-jeweler who produced the mounts in Neo-Renaissance style made a piece of exquisite artwork that was of the same quality as its sixteenth- and seventeenth-century predecessors.

The masterpieces that were produced in this period were celebrated as such. The aforementioned French jeweler François-Désiré Froment Meurice was hailed as the Cellini of his time. In the eyes of his contemporaries he personified the renaissance of the art of the Parisian goldsmiths of the Romantic period.



Left:  
*Coupe*,  
François Désiré  
Froment-Meurice, Paris, circa  
1849,  
Rijksmuseum Amsterdam, inv. no.  
BK-1989-13





# John Endlich Antiquairs

Dutch silver, gold and objects of vertu

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