

THE DUTCH REPUBLIC IN THE DAYS OF JOHN ADAMS



JOHN ADAMS: Gezant der
Noord-Amerika'sche Staaten
in de Vereenigde Nederlanden

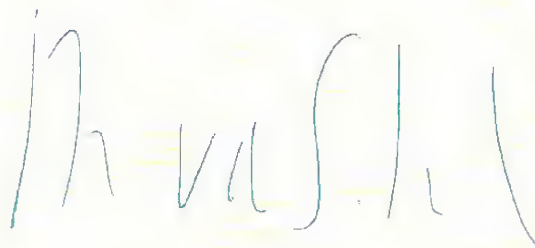


to obtain a loan from Amsterdam bankers.

FOREWORD

It is a pleasure to have the opportunity of adding a few lines to the description of an event which is intended as a very special tribute to the United States of America at their Bicentennial Celebrations. I trust that the subject of this exhibition ("The Dutch Republic in the days of John Adams"), will appeal to the visitors as the proof of how deeply we in the Netherlands still feel about the heroic birth of the United States two hundred years ago. I also hope that it succeeds in conveying a vivid image of the cultural and scientific life of my country at the epoch when the United States were able to respond to these influences as an emerging independent nation.

However, I feel that the main motive we in the Netherlands have for sending over this exhibition is the need to express our gratitude to and admiration for the American people; admiration for its spirit of adventure and enterprise which inspired so many Dutchmen, and heart-felt gratitude for the leading role it has played in helping us to survive in Liberty".



(M. VAN DER STOEP)
MINISTER FOR FOREIGN AFFAIRS
OF THE KINGDOM OF THE NETHERLANDS

BINDERY
FEB 24

INTRODUCTION

It is a source of great pleasure to me that it has been possible to organise this exhibition, The Dutch Republic in the Days of John Adams, as part of the Bicentennial celebrations.

It is intended to give the many Americans whom I hope will visit the exhibition a general idea of the way in which the Dutch lived and worked at the time of John Adams, the first American Envoy to the Netherlands. A special point of interest here is that the Dutch Republic was the first country officially to honour the flag of the independent American Republic when on 16 November 1776 the fort in the island of St. Eustatius returned the salute of the brig "Andrew Dorea".

The exhibition was organised by a committee chaired by the historian, Professor J.W. Schulte Nordholt which devoted more than eighteen months to giving form to the idea taken as a guideline for the exhibition: "How did the Dutch live at the time of the American Revolution and what was their country like?"

The names of the committee members are listed elsewhere in this catalogue.

The name of John Adams, the second American President, came up as a matter of course. For it was he who had been sent to the Dutch Republic by the First American Congress to try to win support for the revolution. How he fared there, and what impressions he gained of the Dutch Republic and its inhabitants, can be seen in the exhibition and read about in the catalogue, so there is no need to go further into the subject in this foreword.

To avoid making the exhibition too limited in scope, it was decided that it should cover the period from 1775 to 1795, and that it should be divided into sections dealing separately with four aspects characteristic of those two decades.

For the section dealing with the social and political history of the Republic at that time the organisers had a wealth of material to choose from, notably the writings of Adams himself, which are not only informative but highly penetrating observations and make fascinating reading. The sort of country he found on his arrival, with its towns and villages, its ports and rivers, farms and country houses, is shown in a separate section.

Domestic life and interior decoration in those days, which was of a high standard, are illustrated by carefully chosen pieces of porcelain, silver and glass, and by two period rooms, one from the house of a wealthy family and the other from a much more modest home.

The scientific side of the exhibition is by no means inconsiderable. The Dutch learned societies served as an example and an inspiration for their later American counterparts and the work of individual Dutch scholars and scientists attracted attention far beyond the borders of their country.

It was a pleasure to see how the designers' enthusiasm for the project grew week by week and how that enthusiasm infected everyone who was working on it. The exhibits are on loan from more than sixty museums and private collections.

The task of organising the exhibition was by no means a simple one, and I take this opportunity of thanking everyone who has made it possible for it to be assembled and put on view in four major American museums. Without the close collaboration of the museums in Philadelphia, New York, Raleigh and Chicago, and of the Smithsonian Traveling Exhibition Service, this could not have been achieved. Special thanks are due to all those who have so generally loaned valuable pieces from their collections for the considerable length of time for which they are required.

I hope that with this exhibition, The Dutch Republic in the Days of John Adams, the Netherlands has made a useful contribution to the Bicentennial celebrations. May the Americans who visit the exhibition gain as much pleasure from it as did the organisers in putting it together.



DR. J.H. VAN ROUEN
CHAIRMAN OF THE NETHERLANDS
BICENTENNIAL COMMITTEE.

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THE NETHERLANDS BICENTENNIAL COMMITTEE

His Excellency Dr. J.H. van Roijen,
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Dr. E.H. van der Beugel,
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(International Relations).



P. Dankert, Member of Parliament.



R. Hotke, Director-General for
Cultural Affairs of the Ministry
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Recreation and Social Welfare.



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Professor of History and Culture
of North America, University of Leiden.



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Director of the Cultural Affairs
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of the Ministry of Foreign Affairs.



J. Lanser, Chairman of the
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H. Citroen, Secretary.

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S. Stolk, Designer.

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A. Ekker, Counselor for Press and
Cultural Affairs.



W.H. Simonsz, First Secretary for
Press and Cultural Affairs.

MINISTRY OF FOREIGN AFFAIRS, THE HAGUE.

C.J. Wackwitz, Deputy-Director
of the Cultural Affairs
and Information Department.



Miss S. Dörr, Head General Information
and Publicity Section of the Cultural
Affairs and Information Department.

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MEENTEARCHIEF, THE HAGUE; HAAGS GEMEENTEMUSEUM, THE HAGUE; HERVORMDE GEMEENTE, THE HAGUE; KONINKLIJKE BIBLIOTHEEK, THE HAGUE; KONINKLIJK KABINET VAN SCHILDERIEN "MAURITSHUIS", THE HAGUE; KONINKLIJK PENNINGKABINET, THE HAGUE; HET NEDERLANDS KOSTUUMMUSEUM, THE HAGUE; COLLECTION B.W.G. WITTEWAALL, THE HAGUE; NOORDBRABANTS MUSEUM, 's HERTOGENBOSCH; H.J.E. VAN BEUNINGEN, LANGBROEK; FRIES MUSEUM, LEEUWARDEN; GEMEENTELIJKE MUSEUM HET PRINCESSEHOF; ALGEMEEN CERAMISCH STUDIE CENTRUM, LEEUWARDEN; ACADEMISCH HISTORISCH MUSEUM DER RIJKSUNIVERSITEIT, LEIDEN; GEMEENTELIJKE ARCHIEFDIENST, LEIDEN; MUSEUM BOERHAAVE, LEIDEN; PRENTENKABINET DER RIJKSUNIVERSITEIT, LEIDEN; STEDELIJKE MUSEUM, DE LAKENHAL, LEIDEN; BIBLIOTHEEK DER RIJKSUNIVERSITEIT, LEIDEN; COLLECTION BODEL NIJENHUIS, BIBLIOTHEEK DER RIJKSUNIVERSITEIT, LEIDEN; KASTEEL - MUSEUM SYPESTEYN, LOOSDRECHT; BONNEFANTENMUSEUM, MAASTRICHT; FONDATION CUSTODIA (COLLECTION FRITS LUGT) INSTITUT NÉERLANDAIS, PARIS; STICHTING ATLAS VAN STOLK, ROTTERDAM; GEMEENTELIJKE ARCHIEFDIENST, ROTTERDAM; MUSEUM BOYMANS-VAN BEUNINGEN, ROTTERDAM; AARTSBISSCHOPPELIJKE MUSEUM, UTRECHT; CENTRAAL MUSEUM DER GEMEENTE UTRECHT, UTRECHT; OUD KATHOLIEKE GEMEENTE, UTRECHT; PROF. DR. J.W. SCHULTE NORDHOLT, WASSENAAR; VERENIGING "DE ZAANSCHIE MOLEN", ZAANDIJK; STEDELIJKE MUSEUM, OUDHEIDKAMER VOOR STAD EN GRAAFSCHAP ZUTPHEN, ZUTPHEN.

★★ JOHN ADAMS AND THE DUTCH REPUBLIC ★★

★★★ BY J.W. SCHULTE NORDHOLT ★★★

When on April 19, 1775 the shot heard round the world is fired, its echo is scarcely audible in the Netherlands. Holland, or rather the Republic of the Seven United Provinces (fig.nr. 1), is no longer a power of international significance as it was in the seventeenth century; it has been far surpassed by Britain and France. It is still a nation with an impressive trade, and a center of finance, but it has its Golden Age behind it. True, general decline has not set in, but the germs of decay are there. The Dutch live on their old glory, timorously and distrustfully.

In a sense theirs is a world of appearances. Reading some of the Dutch poets and authors of the time one almost gets the impression of an idyllic society, where everyone has attained some measure of equality and contentment. "In our blessed land the least of laborers is just as much master of what he owns as the most illustrious nobleman is of his: the laws of the land are common knowledge and in the hands of everyone ... He determines the fate of his children like a sovereign... He settles in whatever region of the country he believes capable of providing him with a livelihood", reads



MAP OF THE SEVEN PROVINCES OF THE DUTCH REPUBLIC.
PIERRE HUSSON, FIRST HALF 18TH. CENTURY.
PAPER, COLORED (CAT. NR. A. 2)
LEIDEN, COLLECTION BODEL NIJENHUIS, BIBLIOTHEEK DER RIJKSUNIVERSITEIT.

...a quotation from a book of 1777 by Laurens Pieter van de Spiegel. And a poet of the same period, Simon Stijl, maintains that

"there is no other land where

The rich display their wealth with such little ostentation,
And the poor are ever cared for with such kind consideration.
Where farmers else so rich, so well endowed with land,
And sailors so belov'd, as before the mast they stand,
The merchant so respected and accorded such prestige,
And even the humblest vassal as happy as his liege?"

...it would not be difficult to quote a whole series of
...hymns of praise, and one might almost imag-
...that they did not refer to the mouldering Dutch
...Republic, but to the emergent new world, that one
...was not reading conservative Dutch writers such
...as Laurens Pieter van de Spiegel and Simon Stijl
...those quoted above), but the panegyrists of Amer-
...as Hector de St. John Crèvecoeur and Philip
...Beneau. The reality was not so idyllic. To be sure,
...trade and industry were still often prosperous but
...there was also much poverty and class differences
...were large. The Dutch world was still a thoroughly
...differential society, where gentlemen were gentle-
...men and common people common. The govern-
...ment was in the hands of a very select group of
..."regents" in the towns and provinces, a bourgeois-
...aristocratic uppercrust that was a splendid exam-
...ple of oligarchy. There was loud and easy talk of
...the true freedom everyone possessed because
...everyone was considered to be represented, but
...it was a medieval kind of representation, rather
...on the lines of what the English liked to call virtual
...representation, a meaningless, hollow and empty
...idea.

The constitution of the Dutch Republic was highly
complex, so that it took even so astute and trained
an observer as John Adams a long time to com-
prehend the reality hidden behind all that sem-
blance of representation and to see where the
true power lay. The dividend government was
based on a totally unsuitable constitution, the old
Union of Utrecht: a hereditary stadholdership, in
some ways comparable in its powers to the Amer-
ican presidency (at the Philadelphia convention of
1787 Benjamin Franklin warned the assembly on
no account to take the Dutch stadholdership as a
model), was in perpetual rivalry with the regents,
who possessed sovereignty in the town-councils,
the provincial States and the States-General. All
matters of any importance under consideration
had to be sent back by the States-General to the
provincial States and by them in turn to the town

councils for debate and approval, and with the
poor communications of those days this meant
endless delay. As Adams wrote in despair: "they
will deliberate and deliberate and deliberate."

A new element in this complicated situation in the
eighteenth century was the rise and especially the
growing self-consciousness of a middle class, com-
posed mainly of businessmen and professionals,
who were often dissenters in religion, opposed to
the established Reformed Church. It was this middle
class which, like everywhere in Europe at that time,
began to yearn for power; they eagerly accepted
the new ideas of Locke, Montesquieu and, later,
Rousseau, and gradually developed into a politi-
cal party. We must use this term cautiously, for there
was no question then of a party in the modern
sense, with an executive and an organization.
And yet, a clear trend was discernible. What now
happened in the Netherlands was that this new
group began to assume a role in the struggle
between stadholder and regents. The stadholder
had his own party, with its strength in the army,
the established Church, and among the lower
classes. The power of the regents was not based
on their possession of a following, but on their
position as a close-knit clan who held their offices
in government by co-optation, not by election from
below. A struggle for power developed between
the three groups. At first the regents joined forces
with the middle class in opposition to the House of
Orange, and together they adorned themselves
with the name of Patriots; but then a split developed
between them, conservatives against progressives.
New words were at this time coined in the Nether-
lands, with the citizens denouncing the regents as
"aristocrats," who in turn called the citizens "demo-
crats". For a short while it looked as if the citizens
would side with Orange against the regents; this
would really have been a more logical develop-
ment, but owing to a variety of circumstances it
did not happen then. Very much later, after the
French era, it did become possible, and by gradual
stages the constitutional monarchy was establish-
ed, which received its constitution in 1848 and still
exists today.

However, in 1775 all parties were still implacably
opposed to each other. The stadholder, William V
(fig.nr. 2), was, unfortunately, a man of a weak
character, of whom even his own wife despaired.
Moreover he was so devoted to the British Court
by his family ties, that he could and would not see
the Americans as anything but evil-minded rebels.
There was no statesman strong enough to provide
leadership; the Grand Pensionary (a kind of prime
minister) Pieter van Bleiswijk was just as the Prince



2

STATE PORTRAIT OF PRINCE WILLIAM V.
CANVAS, ATTRIBUTED TO J.G. ZIESENIS. (CAT.NR. A. 3)
DELFT, ORANJE NASSAU MUSEUM.
ON LOAN FROM DIENST VERSPREIDE
RIJKSCOLLECTIES, THE HAGUE.

and possibly even more indecisive. The stadholders court and the government had no concern or sympathy for the new movement in America; they were not only too pro-English but also too narrow-minded for that.

Anyone in the Netherlands heard the shot fired at Concord, it could only have been a nobleman, living at Zwolle, in the eastern part of the country, Johan Derk van der Capellen tot den Poll (fig.nr. 3), a member of the States of Overijssel (the house where he used to live in Zwolle is no longer standing, but on the new one in its place is a memorial tablet given by the Holland Society of New York).



3

PORTRAIT OF JOHAN DERK VAN DER CAPELLEN TOT DE POLL.
PRINT BY L.J. CATHELIN AFTER J.A. KALDENBACH. (CAT.NR. A. 5)
ROTTERDAM, ATLAS VAN STOLK FOUNDATION.

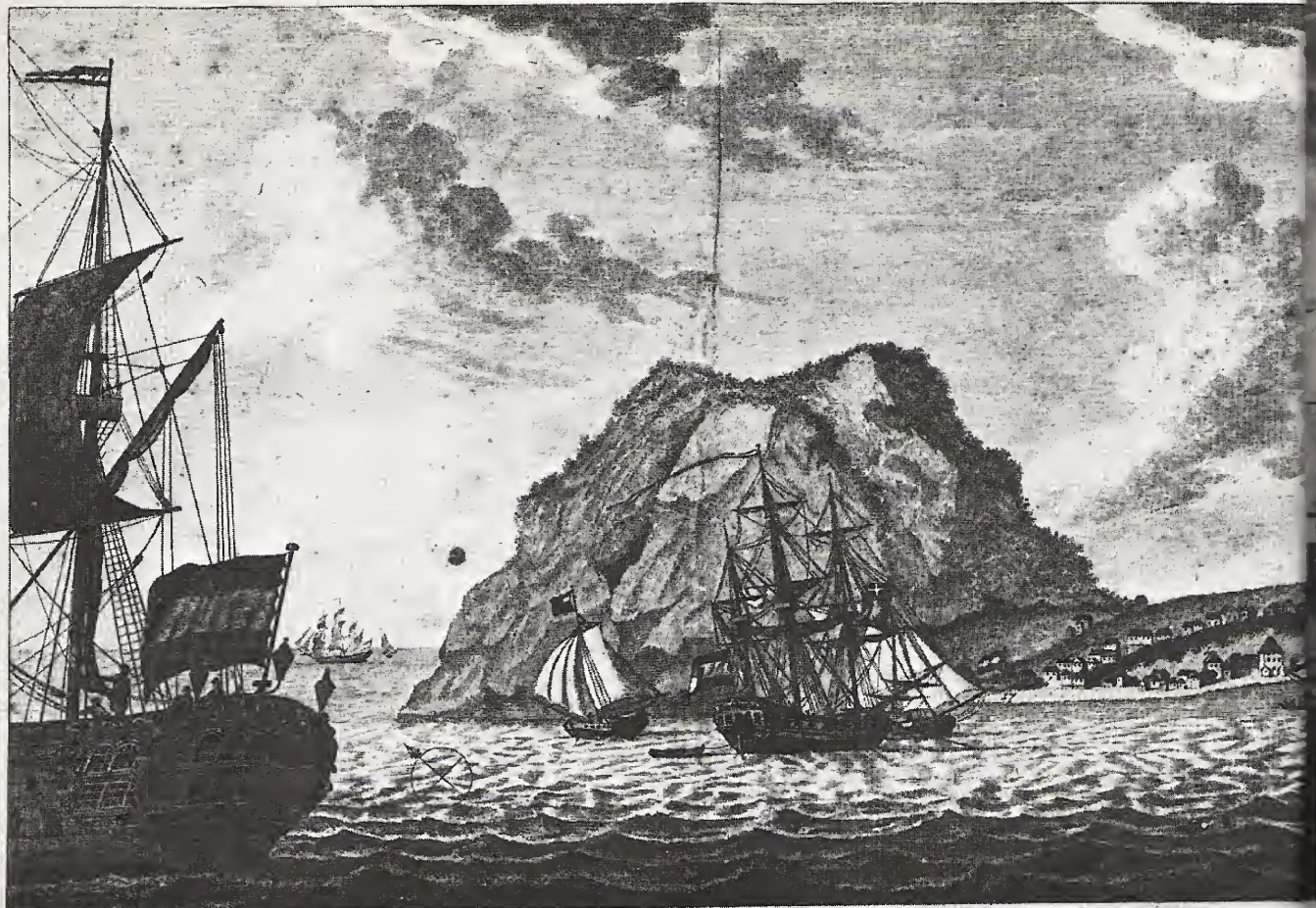
There is evidence of van der Capellen's commitment to the American cause as early as 1775, when King George III asked his cousin William V to place the Scottish Brigade in the Dutch army at his disposal to use in America (such foreign volunteers had been serving in the Dutch forces since the late sixteenth century). This was a matter the Prince (even though he was Commander in Chief of the army) could not decide on his own. Approval had to be gotten first from all the States of the seven provinces. In the province of Overijssel van der Capellen made an impassioned speech against release of these troops to England, since, he said,

it would violate Dutch neutrality. At the same time he took up the Americans' cause: they merited everyone's esteem "as brave folk who in a calm, courageous and Godfearing manner are defending the rights granted to them as human beings, not by the Legislature in England, but by God himself." His protest met with response in other provinces and the result was that the troops were not released. However, with the war of American Independence being fought at sea as well as at land, neutrality was increasingly jeopardized. The Dutch, to earn money, remained neutral, and their neutrality implied recognition of the American rebels as belligerents. Under pressure from Britain the States General did announce an embargo on all exports of arms and munitions to America, but this was as far as they were willing to go. Their trade with the colonies actually thrived as a result of the conflict. It was centered on the Dutch islands in the Caribbean, notably St. Eustatius (fig.nr. 4), from which the American Congress received intelligence, correspondence and also a considerable quantity of arms. This was a thorn in the side of the British. They became even more annoyed when on November 16, 1776 the Dutch fort (fig.nr. 5) on the island fired a salute to the American ship *Andrew Doria*. It was possibly the first international honors paid to the new nation, even though the Danes on the Virgin Isles also claimed this distinction and Johan de Graaff, governor of St. Eustatius in his subsequent defence of the incident declared that it was not intended as recognition of the rebels, but merely as a customary greeting extended to every merchantman. The affair caused quite a stir. Under English pressure de Graaff was recalled to Holland, where he was exonerated from all blame after his detailed defence had been heard.

A few years later another incident caused even more excitement. In the autumn of 1779 the American privateer captain John Paul Jones (fig.nr. 6) brought into the roads of Texel the British ship *Serapis*, which he had captured in a bloody combat. The British made a sharp protest, demanding that the *Serapis* be returned to them, but met with refusal.

John Paul Jones became a kind of national hero in Holland; he was so popular that when he came to Amsterdam from Texel, he was received as a celebrity and cheered. Even now, two centuries later, children in Holland are taught a rhyme:

Here comes Paul Jones,
He is such a nice fellow,
His ship went down
At England's end.



1. Het Boven Dorp
2. Het Beneden Dorp
3. de Hollandsche Kerk
4. de Oude Pade
5. de Nieuwe Pade

6. de Fort Orange
7. de Waag en Landing-Plaats voor
de Oude Pade
8. Landing-Plaats voor de Nieuwe
Pade

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VIEW OF THE ISLAND OF ST. EUSTATIUS.

PRINT BY C.F. BENDORP AFTER G.T. VAN PADDENBURG. (CAT.NR. A. 26)
THE HAGUE, ALGEMEEN RIJKSARCHIEF.

PLAN OF FORT ORANGE ON THE ISLAND OF ST. EUSTATIUS.

COLORED DRAWING BY J.W.W. VAN OVERMEER FISSCHER, 1787. (CAT.NR. A. 2)
THE HAGUE, ALGEMEEN RIJKSARCHIEF.

It became increasingly difficult for the Netherlands to keep out of the conflict, and the Dutch merchants, eager for profit, were not all that keen on neutrality. They hoped that America would free itself from the grip of English mercantilism and become a vast market for Dutch trade. While they had no desire to join in the fight, they very much wanted to pick the fruits of an American victory. That is why Amsterdam instructed the banker Jean de Neufville to conclude a secret treaty (fig.nr. 7a+b) with the American envoy William Lee, who was travelling through Europe to seek support for the American cause. This strange document, a treaty between a city and an envoy both of whom lacked the authority to conclude it, remained a secret for two years. Then the Continental Congress sent a special envoy to Holland, Henry Laurens of South Carolina. He carried with him a copy of the treaty, so as to be able to re-establish contact with sympathizers in Amsterdam. However, Laurens's ship was intercepted on the Atlantic by an English ship; and the box containing the secret documents which

he hurriedly threw overboard, remained afloat and was promptly recovered by the British. In London this discovery led to great though artificially flated indignation. In sharply worded notes the British Ambassador, Sir Joseph Yorke, demanded satisfaction from the Dutch Republic, repudiation of the treaty and punishment of the guilty. The demands were so absolute that the States general could not accept them, but then this was precisely what the British intended. They had something entirely different in mind, a pretext to declare war on Holland. The true reasons for the war lay elsewhere. In the first place, Britain was determined to put a stop to the smuggling trade via St. Eustatius and one of the first acts of war was the capture and complete devastation of the island. In the second place, she wanted to prevent the Republic from joining the Alliance of Armed Neutrality, arranged by the Empress of Russia, which with its defence of freedom of navigation posed a threat to Britain's struggle against America, since it would afford neutral trade (and smuggling) more scope.



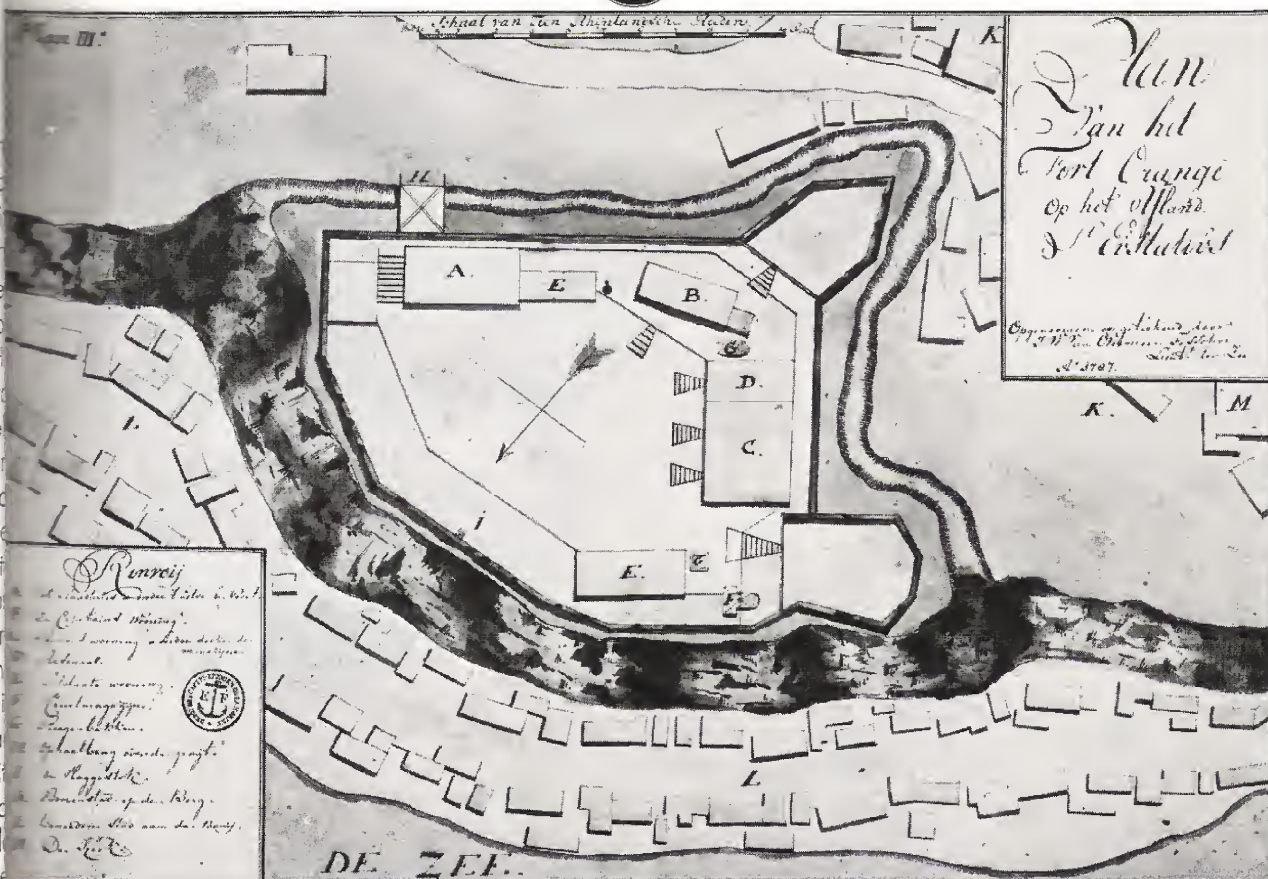
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de Staat Opgevoerd door D. J. van Padenburg.

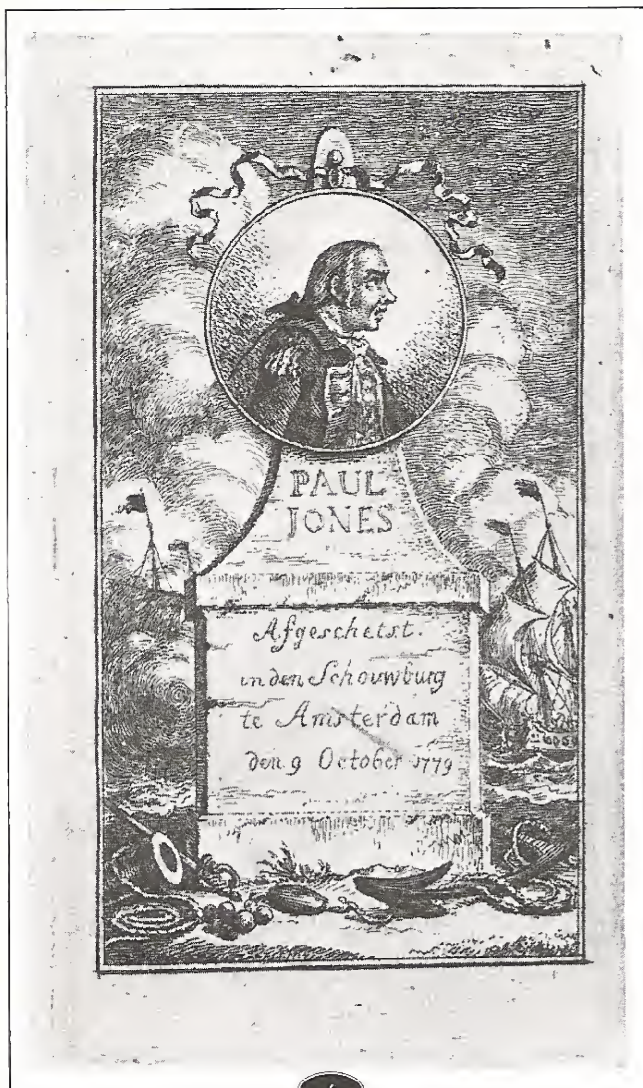
9. Tolten Well
10. i. Huis van d. Heer Denker
11. i. Nieuwe Dorp
12. i. Fort Chateau
13. de Zucker Raffinaderij

14. Plantagen van d. Heeren
d. Graaf. Heubger. Godet
Sjelt 60-
15. i. Gewezen Gouvernment
16. i. Predikante. Huis
17. i. Water Fort

ST. EUSTATIUS.
R. 1787. (CAT. NR. A. 24)
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JOHN PAUL JONES, DRAWN WHILE ATTENDING A PLAY IN THE AMSTERDAM THEATRE ON 9 OCTOBER 1779.

PRINT BY S. FOKKE (?). (CAT. NR. A. 29)
ROTTERDAM, ATLAS VAN STOLK FOUNDATION.

Under the impact of these events, the Dutch began to take a growing interest in the American cause. It is extremely difficult to say how widespread sympathy for it was. If we are to believe an undoubtedly biased man like Van der Capellen, at least four-fifths of the Dutch sympathized with the rebellion. More accurate figures are hard to find, and, in any case, the critical question is whether that sympathy was inspired by commercial motives, or whether idealistic considerations also played a part. It may be that the numerous pamphlets and prints that started to appear in the years from 1778 to 1780 are a measure of that interest. In those days these were the propaganda media for influencing public opinion, and there are no better means of gleaning what emotions and sentiments were alive or, at least, were being awakened among the ordinary people. Prints were the television pictures of that time (fig.nr. 8). They certainly did not represent art of a high order. They were

not made with an esthetic purpose and did not reflect refined taste. That is probably why they were hardly ever signed (as were the more artistic prints of the period), and sometimes it is difficult to determine their origin. But they were widely distributed, and specimens are still to be found today at antique dealers. Perhaps they can be compared with the cartoons of the present

A. RECTO: CONCLUSION OF A COMMERCIAL TREATY BETWEEN NORTH AMERICA AND THE CITY OF AMSTERDAM. B. VERSO
MEDAL BY J.G. HOLTZHEY, 1782. (CAT. NR. A. 41)
THE HAGUE, KONINKLIJK PENNINGKABINET (ROYAL COLLECTION OF COINS)



EENE STAATKUNDIGE KONSTPLAAT VAN 'T JAAR 1780.



TAILLE DOUCE POLITIQUE ET GENERALE DE L' ANNEE 1780.

8

"GENERAL CONSTITUTIONAL ILLUSTRATIONS OF THE YEAR 1780".

PRINT. (CAT. N.R.A. 20)

ROTTERDAM, ATLAS VAN STOLK FOUNDATION.

then it has to be remembered that in the late eighteenth century real caricature drawing was in its infancy. Only some years later, in the England of William Pitt the younger, did artists like Thomas Rowlandson and James Gillray really make the cartoon into a distinctive and specialized art. The caricatures of around 1780 were still burdened with excessive detail; they tried to say too much and often carried lengthy captions to explain all the meanings. They are invaluable as a source of our knowledge of the period, although, alas, used too little by historians. The prints in Hol-

land devoted to the American revolution all have certain features in common. Most of them are violently anti-British and express a fierce commercial jealousy. The British Empire is depicted as a cow being milked by a Dutch farmer, as a lion moaning or asleep, as a dog – the British Bulldog – surrounded by enemies, as a man caught with his pants down, or as a sick person being given an enema.

According to the artists, Britain's position is hopeless; public funds are exhausted, mice are gnawing at the last remaining banknotes, the King, seated



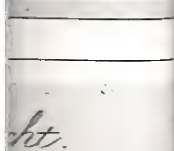
N^o 2.

9

10

Den Britsen Leopard tot Reden gebracht.





N. America



12

throne, is robbed of his boots by a couple of Americans while he calls to Lord North for help; the Cromwell treaties (especially the Navigation Act which was hated by the Dutch) are trampled underfoot as toilet paper, the Bank of England, represented by a curious piece of furniture, suspended in mid-air from the horn of a unicorn, is burning, and so forth. Britain's enemies are doing well in France, personified by an elegant gentleman, and usually recognisable by his plumed hat, and in Holland, a sturdy farmer or a merchant – all of them attack Albion, proud but on the point of defeat, and sweep in the winnings. In the background England is in flames, as Troy once was, and the ships are wrecked, but the merchants of Holland are enjoying the benefits of a favorable wind and full sails.

To depict America was a novel task, but there was at least one example to go by. In the seventeenth and eighteenth centuries the allegoric presentation of the four continents in atlases and paintings was widely distributed, and the personification of the American continent which they had used had served as the model for the new nation. An Indian, his head adorned with feathers, sometimes with a brown complexion, was the most common category for the United States. No doubt, it reflected the veneration of the noble savage, so popular in the eighteenth century. We see this clearly on the second print of the emaciated cow (fig.nr. 9). In the background to the right there is an English peace delegation appearing before the Continental Congress, which consists of noble savages surrounded by allegorical figures depicting Justice, Wisdom and Prudence, standing under a canopy of straw, and flanked by the liberty hat on a spear, and an idyllic palm tree. Celestial rays of light play on the scene. All is symbolic but with plain reference to reality. On the extreme right an American is engaged in "barrelling goods for various destinations," as the accompanying text explains, and behind him rises a city of many towers.

Rarely, America is depicted other than as a savage. In the very primitive print *Wages after Work* (1780) he appears neatly dressed. In the almost equally crude print of the man standing in his shirt, he walks off with the Englishman's clothes over his arm. There is even a rare print in which America is represented by a woman. The entire print, entitled *The British Leopard Made To See Reason* (fig.nr. 10), is so peculiar and so illuminating on the political situation of 1780, that it merits further comment by reference to the detailed printed explanation. On the left stands a pro-British Dutchman, named Cato-Batavus (we do not know who is intended, except



11

PORTRAIT OF JOHAN LUZAC.
A. DELFOS. DRAWING. (CAT.NR. A. 6)
LEIDEN, ACADEMISCH MUSEUM DER RIJKSUNIVERSITEIT.

9
THE ENGLISH COW WASTED TO A SHADOW, "YORKTOWN", 1778.
PRINT. (CAT.NR. A. 11)
ROTTERDAM, ATLAS VAN STOLK FOUNDATION.

10
THE BRITISH LEOPARD BROUGHT TO HIS SENSES, 1780.
HAND COLORED PRINT. (CAT.NR. A. 13)
WASSENAAR, PRIVATE COLLECTION.

that he was the author of pro-British squibs and of a print featuring *The lion Attacked By Cunning And Violence*, to which our print is a reaction!; his pockets bulge with pound notes, and he points a finger at the names of Dutch colonies which, as the maker of the print makes him say, could better be governed by Britain.

* The Dutch lion (13) attacks the British leopard (2), but an Englishman (4) robs the lion of Neptune's trident. Lisbon is also chained to this Englishman, and a note above the lion gives the names of Dutch colonies captured by Britain, with New York heading the list. Next we see a Dutch merchant (5) waving a paper displaying the names "that are anathema to the British", the names where they have suffered defeat, and those of Dutch Admirals who have beaten them. In a large hoop Empress

(* The numbers refer to those on the print; see fig.nr. 10).

Catharina II of Russia (6) holds together the Alliance of Armed Neutrality, within which are featured the King of Sweden (7), the King of Denmark (8), the King of Prussia (9) and the Maid of Holland (10). The British Ambassador (11) tries with a knife to cut the tie, but the French Ambassador (12) restrains him. Above this, beside two columns (the Straits of Gibraltar or Columns of Hercules), we see the King of Spain (13) who brandishes his dagger over Florida, and next to him the King of France (14) who places the victory hat of liberty on America's head (15). The explanation literally states that (15) represents "Amerika, depicted as a young female with a somewhat savage countenance (the artist has not succeeded very well in doing this), seated on weapons and bales of merchandise, and clasping a cluster of thirteen arrows". It all looks rather crude and childish, but the political situation is nicely, if somewhat naively illustrated. Holland's hopes of protection by the Alliance of Armed Neutrality were idle. And her expectations of flourishing trade following the opening up of the American market were also much too optimistic. In reality, knowledge of the New World was just as uncertain and crude as the way in which the country was depicted in the prints. True, a few travel accounts had been

translated into Dutch, the first dispatches on the American war were eagerly followed in Holland being published in excellent newspapers like the *Gazette de Leyde*, an internationally famous paper published by Johan Luzac, a Dutchman of French Huguenot origin (fig.nr. 11). But the picture presented of America was far from clear, however much the pros and cons of the American revolution were discussed. Diplomatic relations were ruled out; first, because the Court and the Government in The Hague were too pro-English; second, because American attempts at establishing contact with the countries of Europe were confused and ill-directed. Lacking experience, the Congress dispatched several envoys, including Benjamin Franklin, but could not get round to sending someone to Holland until 1780 with, as we have seen, disastrous consequences, with Henry Laurens locked up in the Tower of London, and Holland involved in war. In the eventuation of the Americans it must be said however that it was far from easy to find an open door in Holland; anyway a representative of the rebellious colonies had been active in The Hague since 1776 to no avail. He was not an American, but a French speaking Swiss, Charles William Frederick Dumouriez. Through a chance meeting with Benjamin Franklin

THE LATIN SCHOOL ON THE SINGEL AT AMSTERDAM, 1820.
CANVAS BY JACOB SMIES. (CAT.NR. A. 8)
AMSTERDAM, KONINKLIJK OUDHEIDKUNDIG GENOOTSCHAP
(ROYAL ANTIQUARIAN SOCIETY).

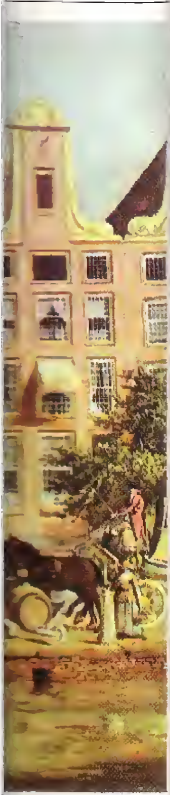


patches on his coat. Before the rebellion, he had come face to face with the American question, and out of sheer liberalism (for Dumas was typical of the eighteenth-century optimist) he offered his services as a champion of French interests in Holland. The picture presented to Congress actually paid him something for this now, however much it was again, though not enough at first to enable him to give up his other jobs (he worked as a tutor and ruled out; first, youngsters of wealthy families). He was on good terms with the French Embassy, as well as with the Dutch, because he was Americans who came to Holland. However, contact with them, he had too little authority to be of much importance. The man who eventually really did change the situation in the Netherlands was one Benjamin Franklin, but not the great leaders of the American revolution, sent to Holland by Adams. Sent by the Congress to Paris in 1779 on a disastrous commission, instructions to assess the chances of peace with Britain, he had had a quarrel with the French foreign minister, Vergennes, and he could not get on very well with Franklin either. He would have been open to the latter's prudent diplomacy, but in the wake of the rebellion's uninhibited inexperience advocated a more aggressive approach to foreign problems, the "American diplomacy" as he himself called it. In the summer of 1780 he was on such bad terms with Vergennes that he decided of his own accord to leave his luck in Holland, on what he called a fishing expedition. What he was after was obvious: Dutch money. He hoped to be able to secure loans to restore the deplorable state of American finance. He decreed that he should remain in Holland when Laurens vanished from the scene, and on January 1, 1781, the Congress officially appointed him envoy. But envoy to whom or to what? In The Hague no one wanted to receive him, not even after December 1780, when the war with Britain broke out. People were afraid and cautious. He then did what has since become the classical tactic of a roving rebel in foreign parts: he sought contact with the restless elements in the country, and publicity for his cause through the press. He succeeded fairly well; he made many good friends among the Patriots. Baron van der Capellen and the Amsterdam burgomaster Hendrik Hooft, both prominent leaders of the party, gave him a warm welcome and helped him along. Luzac in Leiden became one of his best friends, and so he was able to have the American dispatches and articles printed in the Gazette de Leyde. Another acquaintanceship in Leiden, which was to lead to a lasting friendship, was that with the Mennonite vicar François Adriaan van der Kemp, an ardent champion of the American cause. Van der Kemp, who, as the commander of a Patriot volunteer corps, played a leading part in the troubles that soon

broke out, fled to America after the Prussian invasion of Holland in 1787, and lived there to a ripe old age (he died in 1829) in the village of Barneveld (now called Trenton) near Utica, N.Y. He carried on with Adams an extensive and fascinating correspondence. Also important for Adams' relations with the press was the contact he established with the French journalist A.M. Cérèsier, an enthusiastic freelancer who in 1780, on Adams' advice, started a special paper in support of the American cause, again in the then customary French language: *Le Politique Hollandais*.

What Adams did not manage at first was to obtain a loan from Amsterdam bankers. Though many of them sympathized with America, they kept a firm hand on the purse strings. Such prudence made Adams impatient and angry. Originally he had come to Holland with great expectations and had written in glowing terms to his wife Abigail about the virtuous Dutch who like the Americans had fought for their freedom in a revolution. On 4 September 1780 he reported from Amsterdam: "I am very pleased with Holland. It is a singular Country. It is like no other. It is all the Effect of Industry, and the Work of Art." (fig.nr. 13a+b). And a couple of weeks later he added: "The Country where I am is the greatest Curiosity in the World - This Nation is not known, anywhere not even by its Neighbours - The Dutch Language is spoken by none but themselves - Therefore They converse with nobody and nobody converses with them - The English are a great nation, and they despise the Dutch because they are smaller - The French are a greater Nation still, and therefore they despise the Dutch because they are still smaller in comparison to them. But I doubt much whether there is any Nation of Europe more estimable than the Dutch in Proportion. Their Industry and Economy ought to be Examples to the World. They have less Ambition, I mean that of Conquest and military Glory, than their Neighbours, but I don't perceive that they have more avarice." (fig.nr. 14a+b).

But after a more prolonged stay in Holland he was less flattering in his judgment, beginning to suspect that avarice dominated everything. Here, he wrote, they have but one God and that is Mammon. And in another letter to a friend (James Warren, 9 December 1780): "Such a Nation of Idolaters at the Shrine of Mammon never existed, I believe, before." In fact, in the end he reached the conclusion that Holland was in a bad way, that all prosperity and virtuousness was but an illusion, a cloak to conceal the sad reality. "This Country," he wrote to the Congress (16 May 1781), "is indeed in a melan-



Amsterdam Sept. 4. 1780

My dear Portia

I have ordered the Things you desired for your self and Mr
Tufts by Captain Edward Davis in the Brig Dolphin.
They are very dear, as you will see. - I insured them at
25 per Cent. -

The French and Spaniards have at length, made a Hall
as the saying is of 40 or 50 ships at once from the
English. - a few more fresh strokes will answer a very
good End. But not make Peace. - This will never be
while the English have one Soldier in the United States.

We are all well - thank nobly for her Letter, and
tell Master J. that I should have been obliged to him
for one.

We are all Impetuous to hear from N. A. and the 2^d of
proportional good News from thence would make us
very happy.

I have been here three or four Weeks, and have spent my time very agreeably here. — I am very much pleased with Holland. It is a singular Country. — it is like no other — It is all the Effect of Industry, and the Work of Art. —

The Frugality, Industry, Cleanliness, &c here, deserve the Imitation of my Countrymen. — The Fruit of these Virtues has been immense Wealth, and great Prosperity. — They are not Ambitious, and therefore happy. — They are very sociable, however, in their peculiar Fashion.

Adieu, yours forever

Amsterdam Sept. 15. 1780

My dear Portia.

I wish you to write me, by every opportunity to this Place,, as well as to France. — It seems as if I never should get any more Letters from America. I have sent you some Things by Capt. Davis, but he has no Arms, and I fear they will be lost, by Capture. — I sent, Things by the Alliance.

The Country where I am is the greatest Curiosity in the World. — This Nation is not known, any where not even by its Neighbours. — The Dutch Language is Spoken by none but themselves. — Therefore They converse with no body and nobody converses with them. — The English are a great nation, and they despise the Dutch because they are smaller. — ^{The French are} France is a great ~~other~~ Nation still, and therefore they despise the Dutch because they are still smaller in comparison to them.

But I doubt much whether there is any Nation of Europe more estimable than the Dutch, in Proportions.

This Industry and Economy, ought to be Examples to the World.
They have less Ambition, I mean that of Conquest and military Glory
than their Neighbours, but I don't perceive that they have more
science. — And they carry Learning and Arts I think to
greater Extent. —

The Collections of Curiosities public and private are innumerable.

I am told that Mr Searle is arrived at Brest: but I have learned
nothing from him as yet. — nor do I know his Destination. —

The French and Spanish Fleet have made a sweep of Sixty upon
the English E. & W. India Fleet. — This must have great Effects.

We are all well. — don't expect Peace. — The English have not yet
forgot the Acquisition of Charleston, for which they are still
making the most childish Exultations. — The new Parliament
will give Ministry a Run. — Mark my words, You will have
no Peace, but what you give yourselves, by destroying Root
and Branch all the British Force in America.

The English cannot bear the Thought that France should dictate
the Terms of Peace, as they call it. — They say they must make
a dishonourable Peace now. — a shameful Peace, a degrading
Peace. — This is worse than death to them. — and thus they will
go on, untill they are forced to sue for a Peace, still more
shamefull & humiliating. —



15

STREET RIOT AT ROTTERDAM IN 1781.
COLORED DRAWING BY DIRK LANGENDIJK. (CAT.NR. A. 52)
AMSTERDAM, RIJKSPRENTENKABINET, RIJKSMUSEUM.

choly situation; sunk in ease, devoted to the pursuits of gain, overshadowed on all sides by more powerful neighbours, unanimated by a love of military glory, or any aspiring spirit... encumbered with a complicated and perplexed constitution, divided among themselves in interest and sentiment, they seem afraid of everything." But Adams was not a man to be disheartened, however hopeless the situation. He realized that there would be no chance of obtaining loans in the absence of a broader basis of confidence, that loans and diplomatic recognition went hand in hand, that if he was to succeed in Amsterdam, he would first have to make a go at things in The Hague. Early in 1781 he went into action. He operated from Leiden, which was situated about ten miles from The Hague.

He had housed his two sons there, and registered them at the University, although they were only thirteen and eleven years of age! Earlier they had attended the Latin School on the Singel in Amsterdam (fig.nr. 12), where they had not been able to settle down and from which they had been removed at the headmaster's request. But in Leiden things went better; especially the older boy, John Quincy (who was to play a major role later on and like his father, occupy the White House), turned out

to be a good student who followed a variety of courses in ancient languages and studied law. There was no such thing as a language problem for everything was in Latin! From Leiden John Adams on April 19 travelled by coach and horse to The Hague in order to present to the States General a Memorial in which he urged early recognition. But it was not as easy as that. True, The High Mightinesses, the States General, now that they were at war with Britain, had become slightly more favorably disposed towards the American cause, and they conferred in private as to what they could best do if they were not to miss the American trade. But in the spring of 1781 they were not yet prepared to consider recognition of the United States. All through that summer Adams had to exercise patience, and this made him so desperate (he suffered a few other setbacks as well) that in the autumn of 1781 he fell seriously ill from vexation and misery. But it was then that the tide turned. The news of the capitulation at Yorktown reached Holland, changed everything. America looked like a winner. Now the Dutch merchants really began to worry that they would miss the boat. The Dutch democrats cheered and pressed for recognition of the United States. One or



16

ALMANAC (CALENDAR) FROM AMELAND.
PAINTED WOOD. (CAT. NR. A. 32)
LEEUWARDEN, FRIES MUSEUM.

17
WINE GLASS WITH THE COAT OF ARMS OF THE STATES GENERAL AND THE FLAG
OF THE UNITED STATES, 1782.
(CAT. NR. A. 37)
AMSTERDAM, RIJKS MUSEUM.

interesting testimonies of the excitement aroused by the water-color by Dirk Langendijk, depicting a secular demonstration in Rotterdam (fig. nr. 15). An excited crowd is seen moving through the streets. Trampling the Union Jack, they are boisterously waving French, Dutch and American flags. The latter did not yet have stars; only the thirteen red and white stripes, just like the merchant marine flag that had been saluted in such a spectacular way on St. Eustatius. The emotion was general, the name of America was on every lip. And so it was that a new democratic process was initiated, when petitions were presented to the authorities by the citizens. In all provinces petitions came pouring in: recognize America; that alone can save us our languishing trade. The government in The Hague studied the problem was suddenly put under pressure, but it remained opposed to dealing with the rebels. John Adams decided once each and horse began to bring pressure to bear. In January 1782 it to the States had the audacity to proceed to The Hague to demand early recognition and a categorical reply to this Memorial. That. True, Then in February 1782 the dams of resistance began to crumble, now they collapse. The States of Friesland were the first to become slightly recognize American independence (fig. nr. 16). In the American March and April the other provinces followed suit. As to who On April 19 the States General proceeded to recognize, making the Dutch Republic the second in 1781 they were power in Europe, after France, to acknowledge recognition of the United States as an independent nation according to Adams having to the law (fig. nr. 17). It was a solemn occasion for him so deserving much pomp and circumstance, with a banquet as well as given by the diplomatic corps in honor of the seriously ill former now official American colleague, with a reception that the tide ran by the Prince at Huis ten Bosch, his modest residence at Yorktown palace just outside The Hague (fig. nr. 19), and with singing. American many parties and celebrations elsewhere in the country as well.

would miss the and of course, as was customary in those times, and pressed a number of splendid silver medals were struck. One of them commemorating the event, with symbolic representation:

(fig. nr. 18a+b). The Maid of Holland greeting her free sister; the British unicorn struck down, merchandise stacked in abundance, Dame Liberty, in her right hand the cluster of arrows and the spear with the liberty hat, in her left the staff of Mercury, blesses America and more of such exalted themes.

17





18

A. RECTO: "NEDERLAND VERKLAARD AMERICA VRIJ".
THE RECOGNITION OF THE INDEPENDENCE OF THE UNITED STATES BY THE
STATES GENERAL



18

B. VERSO.
J.M. LAGEMAN AND H. LAGEMAN, 1782. MEDAL, SILVER. [CAT.NR. A. 39]
THE HAGUE, KONINKLIJ PENNINGKABINET (ROYAL COLLECTION OF COIN)

THE ORANGE HALL OF "HUIS TEN BOSCH", 1782.
PRINT BY C. BOGERTS AFTER H. POTHOVEN. [CAT.NR. A. 34]
ROTTERDAM, ATLAS VAN STOLK FOUNDATION.

19



Afbeelding van de plegtigheid der Personeels Commissie, ter gelegenheid van hare eerste Audientie by zyne Hoogheid op de Oranje zaal den 3^{en} Dec.

Attest van de hofopziesser, a. d. d. 1782.



VER. (CAT.NR. A. 39)
COLLECTION OF COINS



zaal den 37 Oct. 1782

Some shining figures appeared in prints. In these the treaty of 1778 was justified once again (fig.nr. 20). It shows America as a young woman with feathers on her head and the liberty pole high in her right hand, standing on top of the crushed Britannia whose crown has fallen from her head. An Amsterdam burgomaster presents her the Preparatory Plan (a fine-sounding name for the treaty of 1778). To the right stands the king of France with a grim expression, helping Britannia. On the pedestal supporting America are the coats of arms of Amsterdam, America and France. A short poem underlines the illustration:

**America tramples down angry Albion,
While the British crown is crushed by Bourbon,
And sees itself by Holland, after the example of
the citizens of Amsterdam,
According to the preparatory plan, declared
free in Adams.**



20

AMERICA TRAMPLES UPON RAVING ALBION.
PRINT BY G. BROUWER AFTER P. WAGENAAR, 7 OCTOBER 1782. (CAT.NR. A. 31)
ROTTERDAM, ATLAS VAN STOLK FOUNDATION.

Another print (fig.nr. 21) from a book of Patriot origin shows two fair ladies, Holland and America, joyfully greeting each other; an angel locks their hands together; Dame Fortune with the horn of plenty floats above them; Albion lies crushed, the shackles and the yoke are broken; the Dutch lion wags his tail for joy; in the background trade and industry rise up over the stacked merchandise and a ship lies ready to sail. There was no lack of symbolism of high expectations.

Whether they were justified remained to be seen. To be sure, the first loan materialized that summer, followed in the course of years by several more. And in October 1782 Adams rounded off his Dutch mission with a trade agreement. He had every reason to be satisfied, having made a success of a well-nigh impossible assignment in a brilliant manner. And he certainly was satisfied! He made no attempt to conceal his pride in the results achieved. To a friend he wrote with obvious content (Francis Dana, 17 Sept. 1782): "When I go to heaven I shall look down over the battlements with pleasure upon the stars and stripes wantoning in the wind at The Hague." For many years to come Adams was to keep recalling his triumph. Asked by his friend Van der Kemp what had been the highlights of his life, he said that his stay in Holland certainly belonged to them. And in a letter written when he was nearly eighty-eight years old, he explained once again that Holland's role (and with it, of course, his own) had been decisive for the course of the American revolution. It makes me blush, he wrote, to think how little we Americans appreciated all this at the time. "Holland's separation from England, Union with France and Spain and their treaty with us was the event which ultimately turned the scale of the American Revolutionary war and produced the Peace of 1783."

For America everything worked out well in the end. But what about Holland? As it turned out, those who had warned against too much optimism were right. Quite soon the illusion cherished by so many Dutch merchants that America would remain an agrarian country indefinitely, a market with little trade and industry of its own, proved entirely mistaken. True, the Americans themselves had deliberately fostered that illusion. But after 1783 came the rude awakening. The energy of the Yankees could not be curbed, and what some people had feared all along happened: American trade soon developed into serious competition with the Dutch, notably in Asia.

As for the political and spiritual implications of the American revolution, these were profound and strong in the Netherlands. Admittedly, there were



many Dutchmen who held up the American Revolution to their fellow countrymen as an example. Men like Luzac and Van der Kemp were exceptions, at least in their writings. Their high expectations, however, did undoubtedly contribute to the changes which followed in Holland. From the report Van der Kemp proclaimed: "In America a new era of Salvation has risen, which will also cast a new light upon us if we so wish: only America can show us how to counter the degeneration of the national character, to curb the corruption of morals, to put off bribery, to suffocate the seeds of tyranny, and to restore to health our dying freedom. The

supreme Being has ordained that America shall be Holland's last preacher of repentance". Language like this met with response. Soon the trickle of enthusiasm became a torrent. Poets sang of the heroic deeds of the Americans, applauding above all George Washington. Reformers went to America in search of examples for a new constitution. Dutch translations of the constitutions of all thirteen states appeared as early as 1781. In the following year, the year of diplomatic recognition, a two-volume work was published, containing all kinds of tributes to America in prose and poetry. Its title was: A Commemorative Column on the occasion of the

21

"RECOGNITION OF INDEPENDENCE".

NUMBER FIVE OF THE SERIES: "NATIONAL CURIOSITIES IN THE CURIOUS YEAR 1782 BY 'ANONYMOUS'. PRINTED ON THE ISLAND OF THE PATRIOTS, IN THE YEAR 1783, BY ANTI-ANGLOMANNUS".

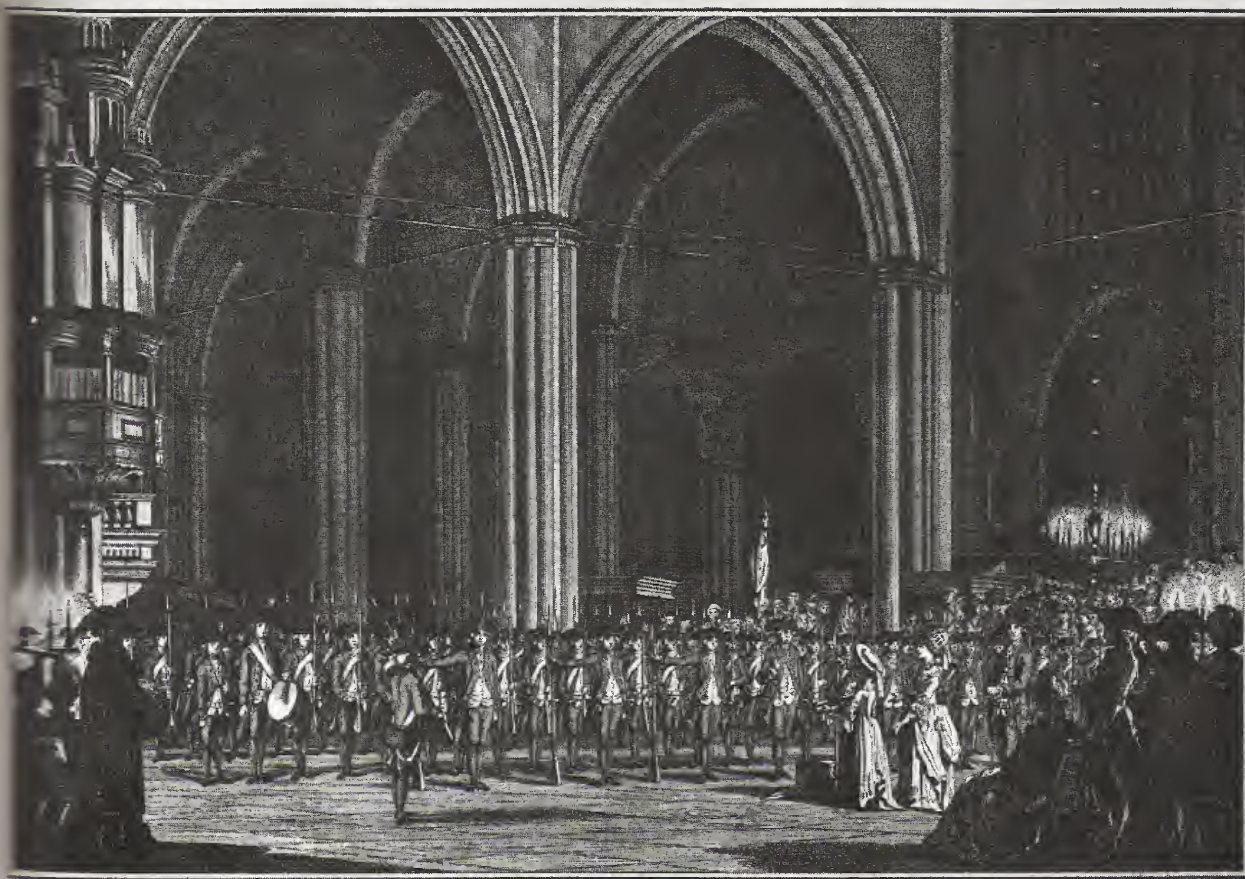
PRINT. (CAT.NR. A. 44)

ROTTERDAM, ATLAS VAN STOLK FOUNDATION.

"THE PRO PATRIA MILITIA, AS THEY ASSEMBLED IN THE NEW CHURCH AT AMSTERDAM FOR THE PRESENTATION OF THE COLOURS ON THE ELEVENTH OF FEBRUARY, 1786".

PRINT AFTER A DRAWING BY JAN BULTHUIS. (CAT.NR. A. 60)
AMSTERDAM, RIJKSPRENTENKABINET, RIJKSMUSEUM.

22



'T GENOOTSCHAP,
als het zig vertoonde in de
het ontfangen der geschenken



PRO PATRIA;
Nieuwe Kerk, te Amsterdam,
op den 11 Februarij, 1786.



23
 THE PRESENTATION OF TWO COLOURS TO THE AMSTERDAM MILITIA.
 COLORED PRINT BY NOACH VAN DER MEER JR. (CAT.NR. A. 57)
 AMSTERDAM, HISTORISCH-TOPOGRAFISCHE ATLAS VAN HET GEMEENTEARCHIEF
 (HISTORICAL-TOPOGRAPHICAL COLLECTION OF THE MUNICIPAL ARCHIVES).

declaration of North America's freedom. In every part of the population people occupied themselves with the new miracle in the West, the birth of a new nation.

A young man who was later to play a leading part in the establishment of the constitutional monarchy in Holland, Gijsbert Karel van Hogendorp, went to the United States in 1783 at the age of twenty, in order to see for himself how a state is born. Another youngster, likewise predestined to become a central figure in Holland's history, Rutger Jan Schimmelpenninck, took his doctor's degree at Leiden in 1785 with a thesis on "The moderate popular government", in which he used John Adams' constitution of Massachusetts as a shining example. One can go even further than this. The entire struggle between Orangists and Patriots, all the unrest

of the years from 1782-1787 is really unthinkable without the American example. A true Orangist like the scholar Adriaan Kluit recognised in the time, describing the "Evil of American Freedom" as "the origin and root of all subsequent disasters and calamities and losses suffered by the Republic". The party strife did indeed lead to an increasing sharp division. The democratic Patriots went further and further with their demands for popular influence, thereby alienating the regents. The Prince, although anti-Orange, preferred the yoke of the Prince to that of the people and so they began to seek rapprochement with him. The radical Patriots pinned their faith on another American example and started to arm. They were inspired by the ideal of popular resistance to the hated standing army. What was possible in America, wrote

Capellen, must also be possible in Holland. The farmers and townsmen had to unite in a militia, meeting on Sundays after church for drill, and thus talking about the reformation of the State. All over the country volunteer corps were formed, with extravagant names such as Pro Patria Libertate, Pro Libertate Focis, and such like. Many contemporary paintings show them lined up and proudly drilling with bayonets flying and drums beating (fig.nrs. 22 and 23). But in the end nothing came of all these efforts. In the province of Holland the Patriots did seize power and they also gained control in other regions, forcing the Prince's family to take refuge in the northern part of the country, but the Prince still had lands he could depend upon. The allies, Britain (peace had been signed in 1784) and Prussia, looked with displeasure how the Republic was drifting more and more towards France, and in 1787 they took action. The immediate cause was that the Patriots prevented Princess Wilhelmina, consort of the Prince and sister of the King of Prussia, from returning to The Hague. She called on her brother's

assistance and in the autumn the Prussians marched into Holland. It then became evident that the volunteer corps were not worth much; they were no match for what was then considered to be the best army in Europe, and were routed. The old order was restored, the Prince returned to The Hague in triumph, and the leaders of the Patriots fled to France. But even this triumph was short-lived. The fate of the Netherlands was increasingly determined beyond its frontiers. Two years later the great revolution broke out in France, and in a violent expansion soon flooded across all European frontiers. In 1795 it was the Republic's turn. Across the frozen rivers the French invaded the country (fig.nr. 24), driving out the Prince (who fled to England) and the regents, and placing their friends, the Patriots, in charge. From then onward everything in the Netherlands was dominated by the French. America was still talked about, and under the tree of liberty erected in 1795 (fig.nr. 25) the American flag was flown side by side with the French and the Dutch. But in reality the Netherlands

ENTRY OF THE FRENCH.
DRAWING BY JACOB CATS. (CAT.NR. A. 71)
AMSTERDAM, HISTORISCH-TOPOGRAFISCHE ATLAS VAN HET GEMEENTEARCHIEF
(HISTORICAL-TOPOGRAPHICAL COLLECTION OF THE MUNICIPAL ARCHIVES).

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For the time being the original friendship between the two nations, the Netherlands and the United States, was to be platonic, sincere but distant. In the nineteenth century America was to the poor of many countries, including the Netherlands, the alluring country of freedom in the West. Apart

from this there was not much contact. Only in the twentieth century was the relationship to become closer once again. What John Adam had wanted then, as he expressed in a letter to Secretary of Foreign Affairs Robert R. Livingston, December 1782: "It is the United States of America which save this Republic from ruin," actually came about in our own time. And thus the circle was complete.

REJOICING ON DAM SQUARE, MARCH 1795.
HAND COLORED PRINT BY HERMANUS NUMAN. (CAT.NR. A. 70)
AMSTERDAM, HISTORISCH-TOPOGRAFISCH ATLAS VAN HET GEMEENTEARCHIEF
(HISTORICAL-TOPOGRAPHICAL COLLECTION OF THE MUNICIPAL ARCHIVES).

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★★ CITIES AND SCENERY ★★ THE REPUBLIC OUT OF DOOR
1775-1795 ★★★★★★★★★★ ★★★★★★ BY J.W. NIEMEIJER

"There is no land that one can get to know better through pictures without having been there oneself than Holland. Her artists have painted everything, just the way it looks . . ." These are the words of the German painter Wilhelm Tischbein, after he had visited the Republic as a young man of 21 in 1772. **What** Tischbein says is quite accurate. An entire army of specialized painters and draftsman had been working continuously in Holland since the 17th century on the pictorial representation of their country.

Tischbein's remark moreover proves that a good deal of their output was also known beyond the frontiers of Holland. All those paintings, drawings and engravings of the United Provinces determined how the country would look to foreigners, who were mainly European at that time.

Little is known of the "export" of Dutch topography – or the detailed depiction of places and regions – to America. It cannot have amounted to much, but we have to assume that quite a few works – especially prints – found their way there, wherever the memory of Dutch traditions and/or Dutch origins was still alive.

But exports were of secondary importance. Production was actually primarily intended to meet home demand, and that seemed insatiable. There was hardly an art collector that did not have a section for topography among his drawings and prints. There was hardly a picture gallery that did not have hanging among its portraits, interiors and still lifes, some paintings of Dutch towns and village scenes, or of the big or minor country seats which dotted the countryside. Naturally enough, in the course of time a certain number from that immense store of pictorial representations of "Dutch Cities and Scenery" have been lost, but a lion's share has been preserved to this day. The main reason for this is that the Dutch taste for this type of art has never really declined.

Over time, the paintings acquired a place of honor in the hands of each new owner. Drawings and prints were stored with optimum care in the old-fashioned albums, protected from light and dirt. Admittedly, they became more dispersed after the great collections were split up. But later, when public institutions like museums, archives, etc., took

over the role of the private collector, thousands of tens of thousands of topographical plates and drawings were gradually brought back together in centralized accommodation. Thus, the picture of the Republic in the days of John Adams has been visually preserved two centuries or more to be enjoyed again by his countrymen in America.

The remarkable phenomenon of 18th century Dutch topographical production elicits all kinds of questions. How could it have evolved? Who were the people concerned? What were the working methods of the artists? Are all those representative item for item, faithful reflections of reality? Do they, as a whole, present an accurate picture of the Republic?

To start with the last question: some scenes depicted more than others. Infinitely more representations exist of the western provinces than of the eastern, southern and northern provinces. This phenomenon is a reflection of population density and the cultural level. There was a greater demand for these artistic products in and around cities like Haarlem, Rotterdam, Utrecht and Amsterdam than in the more remote areas. Wealthy city officials bought themselves beautiful country mansions and were very keen to see them memorialized on their coats of arms. They were also better prepared to pay for such a purpose than the generally more frugal, country gentry. This accounts for the lack of work representing more spacious and less specific tracts of land in the Republic, namely the fens of Drenthe, the pastures of Friesland, the ploughed fields of Overijssel or Zeeland. The North Sea beaches became the focus of interest when a whale was stranded on them.

But it was, in addition to economic and social factors, of course also a question of taste as to what was and wasn't produced. Artwork in the seventeenth century was geared to city scenes full of life and bustle, prosperous villages with low houses surrounding a church, the elegant garden of a stately country house, or sometimes the awe-inspiring outline of an old castle, more so than to the farmlands and lonely moors. Woods and fields – there were still quite a few in the Netherlands at that time – were as a rule not chosen as subjects by eighteenth century painters and draughtsmen.

much later, towards the end of our period, the changing attitude to nature lead draftsmen to landscape and scenes. But their number remained small while traditional topography continued to flourish unabated.

The remaining question is then: the image of the landscape by these thousands and thousands of draughtsmen, relatively onesided as its total may be, is it reliable in individual cases? Did that town, that church or inn really look the way the picture shows it to us? To answer the question one must say: no. It only shows us how the artist liked to view his subject. Or, how he thought or knew his client or purchaser liked to see it. The same as with a portrait. It is indeed a portrait, but the model is transformed, to a greater or lesser extent, into an ideal of stylization – one which is fashionable for that age.

Who were the topographical painters and draftsmen? Some working more or less as portraitists, some more as landscape artists, some more as architectural researchers for the purpose of restoration. Some commissioned by a municipal council or a private owner of a country house to paint, or draw a town, a park, understood very well that his task was to show everything to the best possible advantage. Others, as has been shown, have shown that generally speaking and provided it is used with care – 18th century topography does present a reliable picture and can therefore be used in the unravelling of complicated local histories. Draftsmen like Cornelis Pronk, Abraham de Beyer and Hermanus Petrus Schouten have very good reputation on this point. Dirk Verrijk and Nicolaas Wicart were more concerned with a decorative overall result.

How did those many artist-topographers work, and how were their finished products distributed? Sketchbooks have survived from several of them – Cornelis Pronk, Abraham de Haan, Johannes Robert Prins, – and these show how each quickly and accurately developed his own shorthand method of recording the outlines of buildings and landscapes. To this end they often made journeys through various regions, in the course of which everything that attracted their attention was recorded. It was also not uncommon for such a journey to be made in the company of an expert historian or local knowledgeable who knew what was worth recording.

These sketchbooks and diaries of journeys served as base material and were carefully conserved. At any time the draftsman could make an expanded drawing or watercolor using one of his sketches as its basis. They constituted, so to speak, his stock of negatives, from which prints or enlargements could be supplied at any time. Cases exist of a single

town or village captured in three or four different versions, varying only in format, color or refinement in the finish.

Sometimes these versions span intervals of ten or twenty years.

The artist not only sold his output to private individuals, amateurs and collectors, but also to publishers who had whole runs of these topographical scenes engraved and published. One of these publishers was Isaac Tirion, of Amsterdam, who had a series of 1000 topographical views printed around 1750-70. Our period saw the rise of Evert Maaskamp, who, around 1800, had acquired a near-monopoly in the field.

Of the three groups, the makers, dealers and buyers, who played a part in the growth of topography, the first are the most important for us. As noted, artists in the latter part of the 17th, 18th, and at the beginning of the 19th centuries who concerned themselves with the pictorialization of the Netherlands, together, made up a small army.

Among those of the 18th century period, Cornelis Pronk, born in 1691, was the foremost exponent. In the last quarter of the 18th century, his apprentices, Paul van Liender, Gerrit Toorenburgh and Hendrik de Winter, continued his work in this field. They belonged, together with twenty-five others, to a group regarded as the foremost specialists in the field and in this period.

An American may perhaps be surprised to learn that in a country as tiny as the Netherlands, most of those artists chose to work within their own local areas. Cornelis van Noorde specialized in Haarlem and the surrounding district, Hendrik Hoogers in the area around Nijmegen, and Jan Arends in Zeeland. The La Fargues preferred to work in and around The Hague, the Van Lienders in the Utrecht area, Bernard Thier and the Jansons in Leiden. The capital, Amsterdam, was primarily the workplace of H.P. Schouten and Reinier Vinkeles. Jan Bulthuis, however, was more mobile and ranged throughout the Republic.

In addition to these specialists – and dozens of amateur draftsmen who followed in their wake – there were the landscape painters and draftsmen. Even among these, there were very few who did not, from time to time, alternate their pastures and cattle, their river scenes, their decorative or arcadian hillsides with a realistic portrayal of a village view, a mill, a country house, or a shipyard. Even in the studios for wall hangings, where until a short time previously classical-idyllic or mythological-allegorical landscapes had been the exclusive rule, Dutch topography now made its entrance. In many homes the walls of a town house were

However unlikely it seems to us now, this idyll was more accurate than not. At the same time we must remember that the picture which has come down to us is one-sided. There were also bad summers, in which prolonged rain caused the grain harvest to fail, and plague halved the cattle population. And

Also let us not forget when we look at the untold
bled seascapes of that period, the misery of the
fourth English war; and when we look at the peo-
ful city scenes, let us remember the riots and de-
dations of 1787. Then when we look at the pic-
that the Dutch topographical artists have hand-
down to us, we can say: that was the picture of
Republic before the French invasion of 1794. That
how John Adams saw it.

Volkman = Johann Jakob Volkman, *Neueste Reisen durch die Vereinigten Niederlande . . .* Leipzig 1783.
Watson = (Elkanah Watson), *A tour in Holland in MDCCCLXXX*
By an American. Worcester, Mass. 1790.



citadel-like building, which still stands today, is one of the gates forming part of a 15th century ring of defenses around Amsterdam. At the time it was painted, it had already been in use for two centuries as a weigh house. On the upper story, painter and guilds, held their meetings. Paintings, such as Rembrandt's "Ana-

tomy Lesson," hung there at the time. At the foot of the building elegant paintings, mirrors, and porcelain were sold. To the left of the picture, a dog is barking at a man loaded with household goods bound for ordinary families. Further away in the shadows stands a merchant in "sailors' and citizens' clothing" in front of his shop.



27
 PAULUS CONSTANTIJN LA FARGUE (THE HAGUE 1729-1782 THE HAGUE)
 A) MAN FROM FRIESLAND, 1775 B) GIRL FROM NORTH HOLLAND, 1775.
 COLORED DRAWING, APPROX. 14,5 x 10,3. (CAT.NR. B. 23)
 AMSTERDAM, RIJKSPRENTENKABINET, RIJKSMUSEUM.

During the time of John Adams, it was still possible to see an unimaginable variety of local costumes. In the rural areas especially, but also in the provincial towns, they brought color animation to the street scene. The man smoking the long Gouda pipe, which was not uncommon throughout Holland, is an inhabitant of the Frisian village of Molkwerum, which was

visited regularly by foreign tourists – as early as 1669 by Cosimo de Medici. The girl with the exquisite lace and gold headdress probably comes from Zaanstreek, which is to the northwest of Amsterdam. This district had achieved great prosperity through its many industrial mills at the time of John Adams mission in Holland.



De Nieuwe, ad viv. del. a. 1794.

TROMPENBURGH.
te v. Graveland.

JACOB VAN STRIJ (DORDRECHT 1756-1815 DORDRECHT).
WINDMILL IN A POLDER LANDSCAPE NEAR DORDRECHT.
COLORED DRAWING 28,2 x 42,8. (CAT.NR. B. 51)
AMSTERDAM, RIJKSPRENTENKABINET, RIJKSMEUSEUM.

of water in the low-lying Netherlands was achieved by means of wind mills. Jacob van Strij has depicted a medium-sized mill which performed its function in the watery area of Smitshoek, a small town of Dordrecht. It is a so-called post mill, a type in which the square superstructure, including the sail assembly, can be rotated into the wind more fully. In larger examples, the substructure incorporated a dwelling. The mill in the drawing probably had little more than one room and a recess for a bedroom. The tail pole with the staircase served as a counterweight for the sails.

HERMANUS NUMAN (EZINGE 1744-1820 AMSTERDAM)
TROMPENBURGH COUNTRY HOUSE IN THE GOOI,
COLORED PRINT, 22,8 x 26,5. (CAT.NR. B. 35C.)
AMSTERDAM, RIJKSPRENTENKABINET, RIJKSMEUSEUM.

Like many chateaux and country houses depicted by 18th century artists, this house also dates from an earlier period. It had been built in 1680 by Admiral Cornelis Tromp. The roof terrace, very unusual at that time in Holland, afforded him a splendid view over the surrounding – then still open – countryside.

It was a later occupant who christened the house Trompenburgh after the man who built it. Between 1775-1795, it was the country estate of the Straalmans, a Mennonite family, who considerably enlarged the estate. It is now the property of the state, but is still lived in by private individuals.



HERMANUS NUMAN (EZINGE 1744-1820 AMSTERDAM)
SUMMER HOUSE ON THE AMSTEL, (DETAIL).
COLORED PRINT, 20 x 25. (CAT.NR. B. 35A.)

AMSTERDAM, RIJKSPRENTENKABINET, RIJKSMEUSEUM.

Summer houses like this one, used for relaxation in fine weather, were built along riverbanks in gardens and parks, and at the edges of woodlands or on hilltops. Their Dutch name is "Koepel". Some of them however were not in the form of a cupola, but had pointed or even flat roofs, or they were – especially towards 1800 – more like garden huts. The one in the

drawing was barely four years old: built in 1790 for the owner of the country estate of Karssenhof on the Amstel. It is a fashionable pavillion, executed in the neo-classical style. Citizens of more modest standing spent their summer Sundays in their gardens outside of town, in much smaller, and more sober little summer houses.



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31.

JACQUES CONSTANTIJN LA FARGUE (THE HAGUE 1729-1782 THE HAGUE).

THE VEGETABLE MARKET IN THE HAGUE, 1775.

COLORED DRAWING, 26,5 x 37,5. (CAT.NR. B. 24).

AMSTERDAM, PRIVATE COLLECTION.

The most frequently depicted parts of The Hague. La Fargue himself portrayed it more than once in paintings and prints.

To the vegetable market, the drawing shows the tower of the main church of St. James's, and the City Hall, with its awning covering the steps. The chapel on the right dates from the 14th century, but like many ecclesiastical buildings, secularized after the Reformation served as a meat market, as the drawing clearly shows. The belfry of St. James's Tower houses the bells of the chiming mechanism.

Many churches and cathedrals had carillons of this kind. A set of bells can be seen hanging in the little City Hall tower. The singing towers were loved by many foreigners. Elkanah Watson, an American traveller, visited The Hague in about 1785, wrote on the subject: "There is something exceedingly musical in the Dutch chimes, that I often stop in the middle of a street to listen to their shrill sounds. The bells hang, in great numbers, in niches round the towers of the churches."

32.

JACOB CATS (ALTONA 1741-1799 AMSTERDAM)

SKATING ON THE RIVER AMSTEL, IN THE CENTER OF AMSTERDAM, 1792.

DRAWING, 35 x 44,5. (CAT.NR. B. 10).

AMSTERDAM, HISTORISCH-TOPOGRAFISCHE ATLAS VAN HET GEMEENTEARCHIEF.

In this apparently pure 17th-18th century townscape, two important elements of the Amsterdam medieval city wall are visible. In the distant background are the towers of St. Anthony's gate, later used as a weigh house (see fig.nr. 26), and on the left the "Swyg Utrecht" tower, which was demolished in about 1880. The latter was also drawn by Rembrandt. The Doelenhotel now stands on this site.

At times of prolonged frost when all the canals were frozen over, the authorities had strict rules that holes in the ice were to be left open, primarily to ensure that water was available to fight any fires which might break out in the city.

The canals, as well as providing transport, also served as open sewers – with all the consequences one might expect – especially in the summer. "The air is strongly impregnated with noxious vapors, and the stench which rises from the canals," Elkanah Watson wrote in 1784.



33

JAN ARENDS (DORDRECHT 1738-1805 DORDRECHT)

FLAT-BOTTOM BOATS ON STILL WATER.

COLORED DRAWING, 27,4 x 39,5. (CAT.NR. B. 2).

AMSTERDAM, RIJKSPRENTENKABINET, RIJKSMEUSEUM.

A large proportion of both passengers and goods in the water rich Netherlands was carried by ship and boat. On this wide stretch of water, possibly the Scheldt, Arends has pictured five inland waterway vessels. From left to right, they are: a Pleit, a freighter for wide inland waterways, but also suitable for smaller coastal trade; a Statiepoon which also plied the Zeeland and South Holland rivers as a freighter; and in the foreground, a Poonschip, the simplest version of the Poon type; further into the background a small pleasure vessel, the Boeier; and finally again, a Poon, but this time a water bus with a saloon on the afterdeck to provide accommodation for the passengers.



34

IZAAK OUWATER (AMSTERDAM 1750-1793 AMSTERDAM).
ST. JOHN'S CHURCHYARD, UTRECHT, 1779.
 CANVAS, 53 x 65. (CAT.NR. B. 36).
 THE NETHERLANDS, PRIVATE COLLECTION.

This square, laid out on a former churchyard, was one of the most elegant in Utrecht. To the right is evident the monumental facade of the "States Chamber," the seat of the Provincial Government of Utrecht; to the left, St. John's Church, where the very important city library was kept; and adjoining it, the main guard house of the Garrison. The elegant couple with whom the beggar is trying his luck, presumably lives in one of the patrician houses, above which the Cathedral tower rises.

Utrecht at this time was the scene of much political unrest, which was also noticeable to American visitors.

"Party spirit runs high among the citizens, who are arming and exercising every day in opposition to the Prince of Orange... The citizens are so inveterate against the English, that it is almost dangerous for one to be seen in the streets".

(Elkanah Watson, 1784.)



35

JACOB VAN STRIJ (DORDRECHT 1756-1815 DORDRECHT).
PASTURES WITH POLLARD WILLOWS ALONG A DITCH.
DRAWING, 25,5 x 22,5. (CAT.NR. B. 52).
AMSTERDAM, RIJKSPRENTENKABINET, RIJKSMEUSEUM.

The elimination of every detail of topographical identification renders this impression of a landscape generally representative of a much greater region of the Netherlands, than the river country around Dordrecht, where it is thought to have been drawn. Even today the scene could be one of winter pastures anywhere in Holland.

Before the industrial revolution, pasturelands were much more abundant. Foreigners, who spent long hours traveling through this scenery at the slow pace of the towboat, soon had their fill of looking at it. The American Elkanah Watson, previously quoted, found it very uniform and monotonous: "a continued marshy plain covered with cattle."



36

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36.
DIRK LANGENDIJK (ROTTERDAM 1748-1805 ROTTERDAM).
COUNTRY PEOPLE FLEEING BEFORE A FLOOD, 1797.
DRAWING, 13,5 x 20. (CAT.NR. B. 29).
HAARLEM, TEYLMERS MUSEUM.

These this February flood scene, caused by a heavy storm and as part of a 12 month cycle of pictures showing the life of the Small, local floods occurred far too frequently in Rotterdam. disasters of this kind occurred in the Netherlands in the winters of 1775, 1776, 1784, 1799, and also after 1800. In our own century, major inundations took place in 1916 and 1953.

38.
JORDANUS HOORN (AMERSFOORT 1753-1833 AMERSFOORT).
FLOUR MILL NEAR A CITY GATE AT AMERSFOORT, 1780.
DRAWING, 14,7 x 20. (CAT.NR. B. 17).
THE HAGUE, HER MAJESTY THE QUEEN OF THE NETHERLANDS.

A stone platform mill ("stellingmolen") divided internally into several stories, in which the grain was ground between two heavy round stones. In the background, the richly adorned tower of the Church of Our Lady, which still dominates the skyline of Amersfoort. The growth of trees around the mill seems somewhat strange. It was customary to take strict measures to ensure that no such wind catchers should be allowed to interfere with the operation of the mill.



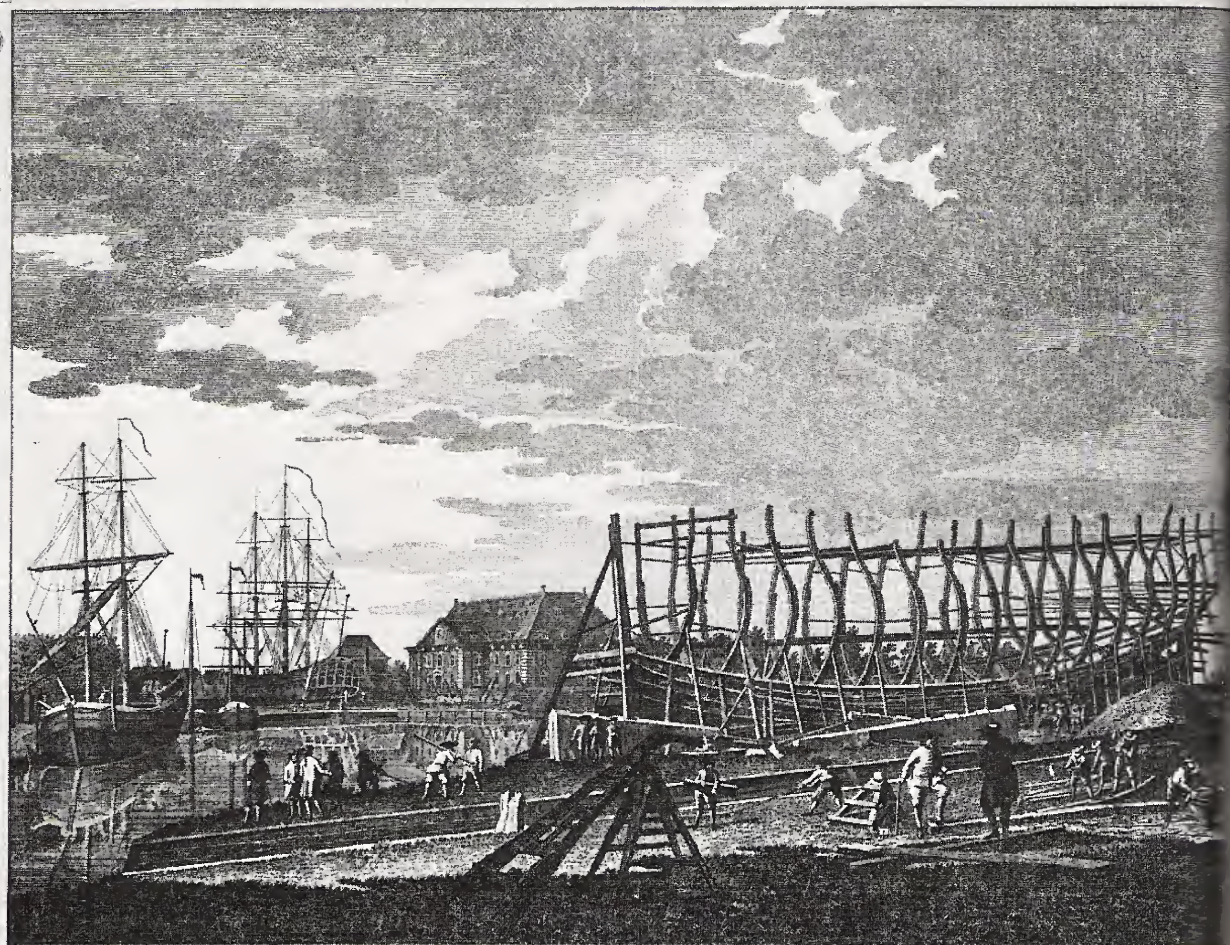
37

HENDRIK POTHOVEN (AMSTERDAM 1725-1807 THE HAGUE).
DEPARTURE OF THE PRINCESS OF ORANGE AFTER DIVINE SERVICE IN THE
"KLOOSTERKERK" (CONVENT CHURCH) AT THE HAGUE (1787).
PANEL, 30,5 x 42,5. (CAT.NR. B. 41).
PARIS, FONDATION CUSTODIA (COLL. FRITS LUGT), INSTITUT NEERLANDAIS.

In a state coach drawn by six horses, preceded by a footman in red livery, Princess Wilhelmina of Prussia, wife of Stadtholder William V, turns into the Kneuterdiijk from the Voorhout. The Court gave to The Hague, the town in which the Stadtholder resided, a more aristocratic air than the other Dutch towns. The church at the right, partly obscured by trees, was still called the "Kloosterkerk", or Convent Church, because it had originally been the chapel of a Dominican convent, even though it had long since passed into the hands of the Reformed Church. The gable-topped house, built at the beginning of the 17th century by the renowned Grand Pensionary, Johan van Oldenbarnevelt, was occupied at this time by the Russian envoy. The imposing house beside it was known as the "Lodgment House of the Five Towns", due to its use as accomodation for the representatives of the North-Holland towns of Hoorn, Edam, Monnikendam, Medemblik and Enkhuizen when they attended meetings in The Hague, which was then, as now, the seat of government.

The maritime affairs of the Republic were governed by five admiralties. The admiralty of Zeeland was originally based at Veere, or Middelburg, but was later transferred to Flushing, owing to the greater navigable depths there. The print only shows part of the extensive complex of shipyards. All kinds of timber sheds, workshops, a sawmill, a sail loft and stores were necessary for shipbuilding and maintenance.

When the fourth naval war with England broke out, just one year after the print, the port of Flushing was in a state of neglect. Not until 1787 was a start made on wholesale modernization.



Gezicht van de Werv der Admiraliteit
van Zeeland te Vlissingen,
in't Jaar 1779. aldaar uit de Mast loots gezien.
*Get. 's Zeelelands minne Werv, naar op een zeebustel
Gebouwd word en getuigd: om fier ten kryg te voeren.*



Vue du Chantier de l'Amirauté
de Zélande à Fleffingue,
en 1779. prise de la Loge des Ma-
*Les Vlyt het, dat men hier in vrede nyl
Ten berleg wylt vergeet. Om Vryheid te*



WIJBRAND HENDRIKS (AMSTERDAM 1744-1831 HAARLEM).
 WINTER IN HAARLEM WOOD, 1794.
 COLORED DRAWING, 39,5 x 42. (CAT.NR. B. 14).
 HAARLEM, GEMEENTE ARCHIEF (MUNICIPAL ARCHIVES).

The general sense of regularity and tidiness which was so characteristic of the Netherlands in the 18th century, also found expression in the layout of parks and woods. It was in Adams' time that a trend set in under the influence of the English landscape style, to follow rather looser and more relaxed patterns here and there. Traditionally, everything in this area had been rigid and symmetrical.

Large tracts of the old wood to the south of the town of Haarlem were newly planted in the 18th century, and the park was further extended. In 1788 the English banker John Hope built his luxurious country mansion "Welgelegen" there, now the seat of the Provincial Government.

HENDRIK HOOGERS (NIJMEGEN 1747-1814 NIJMEGEN).

GROUP OF FISHERMEN ON THE RIVER VECHT NEAR THE VILLAGE OF ZUILEN, 1790.

DRAWING, 21,6 x 27. (CAT. NR. B. 16).

AMSTERDAM, RIJKSPRENTENKABINET, RIJKSMUSEUM.

Amsterdam gentlemen had been building their country houses on the Vecht, a winding little river between Amsterdam and Utrecht, since the 17th century. At the time of the drawing, there were more than a hundred, some very regal in appearance, while others were more simple holiday cottages. The house on the left is one of the medium-sized ones.

In Zuilen there was – and still is – a chateau of the same name, where the famous 18th century authoress Belle van Zuylen (Mme. de Charrière) grew up. However, before John Adams' arrival in Holland, she had settled in Switzerland.





42

MONOGRAMMIST "A.D."
PASSENGERS OF THE PASSENGER BARGE PLYING BETWEEN HAARLEM AND
AMSTERDAM.

CANVAS, 36 x 47, 5. (CAT. NR. B. 33).
AMSTERDAM, AMSTERDAMS HISTORISCH MUSEUM.

Passenger barges were an important means of public transportation. They were used on canals; boats with sails were used on wider waterways.

Road transport was much more expensive.

This boat is painted with the bows facing us. A long towline runs from the deckhouse over the short mast to the horse which, quietly plodding along the towpath, pulls the boat along. In the background is "Swanenburg," then the seat of the water drainage authority, now a sugar factory. A description of the interior of these boats has been left to us by a contemporary (Volkman, 1783): "The deckhouse is divided in two, with the larger part fore and the smaller, which is called the cabin, aft. The fore part contains three rows of benches; the window apertures can be covered by short leather sheets. This is for the ordinary passengers and the baggage, the seats here being cheaper than in the cabin. The latter has double doors, and is a friendly room with a cushioned bench which can seat eight people. It is usually painted green, with a glass window on either side and, opposite the entrance, a console table under a mirror; there are wall brackets for illumination and one or two spittoons."

★★★ DUTCH INTERIOR DECORATION AND APPLIED ART THE LATE EIGHTEENTH CENTURY ★★★ BY J.R. TER MOLE

In 1784 the American Elkanah Watson made a tour of Holland. His fascinating report on the trip, which was published shortly after his return, (*A tour in Holland in MDCCLXXXIV by an American*, Worcester (Mass.), 1790), mentions among other things a visit in The Hague to "the grand hôtel belonging to the thirteen United States of America lately purchased by Mr. Adams for the residence of our future ambassadors. It is decently furnished, has a large library, and an elegant little garden". A surviving inventory of the embassy lists a large number of chairs upholstered in damask and pieces of furniture in mahogany.

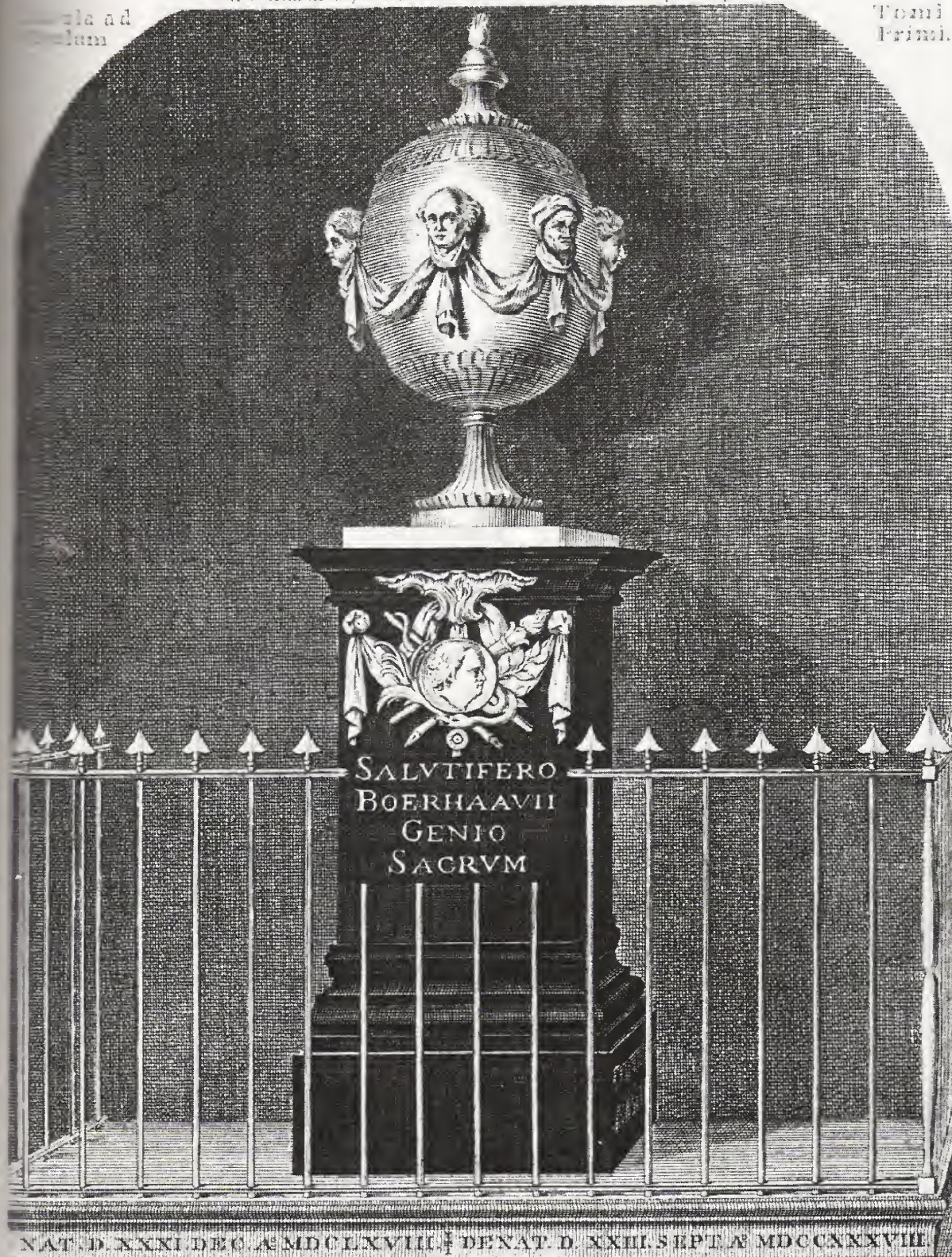
A few days after his meeting with John Adams our American broke his journey in the university city of Leiden, where the tomb of the famous physician Boerhaave in St. Peter's Church attracted his attention (fig.nr. 43). This monument is also mentioned by various other visitors and not without reason. It was described in detail in the *Nederlandsche Jaarboeken* shortly after its completion in 1762 as consisting of *eene marmeren Urn* of *Lykbusch* (a marble vase or cinerary urn) surrounded by *zes Hoofden met drapperyen of geplooid kleederen aan elkander schynende zaemgebonden* (six heads seemingly joined together by draperies or garments in folds). The monument in vase form stands on a black marble plinth which bears a medallion portrait of the deceased hanging from a white garland, together with his motto, *Simplex Sigillum Veri* (Simplicity is the Mark of Truth). This tomb, which was designed by the scholar Tiberius Hemsterhuis and executed by the sculptor Anthonie Wapperon, is undoubtedly to be considered as one of the earliest examples of Neo-Classicism in the Netherlands.

A revival of interest in Classical Antiquity, stimulated in part by successful excavations at Paestum and Herculaneum and by the publications of Winckelmann, was to lead slowly but surely throughout Europe to a reaction against the Rococo or the style *pittoresque*. The first beginnings of this development were already discernible in Rome shortly before 1750 in the work of one or two architects, including Le Geay, while in France in 1754 Le Lorrain was making furniture *à la grecque* for the collector Lalive de Jully. However, it was prints more than anything else that really prompted the international spread of Classical forms and motifs.

Prints produced in France by J.F. de Neufforge and the architect and designer J.C. de la Fosse were made use of again and again in Dutch interior design, while there was even an edition of De Fosse's *Nouvelle Iconologie* published in Amsterdam. Also of great importance was *Diverse maniere d'adornare i cammini* (Various ways of decorating chimney-pieces), a series of prints of 1769 by the Italian artist Giovanni Battista Piranesi, who had a great influence on the work of Robert Adam in England. That Piranesi had already been in contact at an early stage with John Hope, a baronet who had settled in Amsterdam, is evinced by the text accompanying one of the chimney-piece designs: *Le Cariatidi l'architrave e gli altri pezzi di marmo sono avanzi di opere antiche dal Cavalier Giovanni Hope uniti insieme a formare il presente caminetto che si vede in Olanda nel gabinetto del Cavaliere Giovanni Hope* (The caryatids, the architrave and other pieces of marble are remains of Antiquity works of art put together by Mr. Piranesi to create the present chimney-piece which is to be seen in Holland in the cabinet of Mr. John Hope) (fig.nr. 44). This chimney-piece, in white marble, is now in the Rijksmuseum in Amsterdam (fig.nr. 45). Classical motifs of all kinds have been worked into its decoration, albeit still in a somewhat overloaded manner.

The character of the Dutch interior in the last quarter of the eighteenth century was to be entirely determined by Neo-Classicism, the origins of which have been briefly outlined above. It was the well-to-do patricians of Amsterdam in particular who modernized their town houses in accordance with the new taste, although fine Louis XVI interiors were also created in other cities such as Haarlem and The Hague as well.

The interior layout of town houses had by the end of the seventeenth century acquired a fixed pattern to which hardly any changes were made in the eighteenth periods. There is nearly always a long corridor running through the whole house from front to back and giving access to all the rooms, while on the first floor there is usually a large reception room at the end of the corridor extending out into the back garden. The houses of that period fall into two main types: narrow houses with all the rooms on one side of the corridor and broad or double-fronted houses with rooms on both sides of the



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LUGD. BAT. Apud JOH. & HERM. VURBEEK. Bibliop.

TOMB OF THE PHYSICIAN HERMANUS BOERHAAVE IN ST. PETER'S CHURCH, LEIDEN.
PRINT BY ABRAHAM DELFOS.
LEIDEN, ACADEMISCH HISTORISCH MUSEUM DER RIJKSUNIVERSITEIT.

Boerhaave's tomb, still in Leiden's church of St. Peter, was completed in 1762 to a design by the classicist Tiberius Hemsterhuis and is to be considered as one of the earliest examples of neoclassicism in the Netherlands.

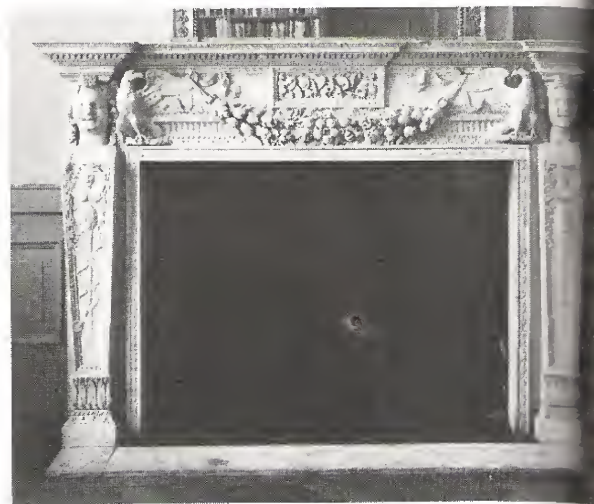
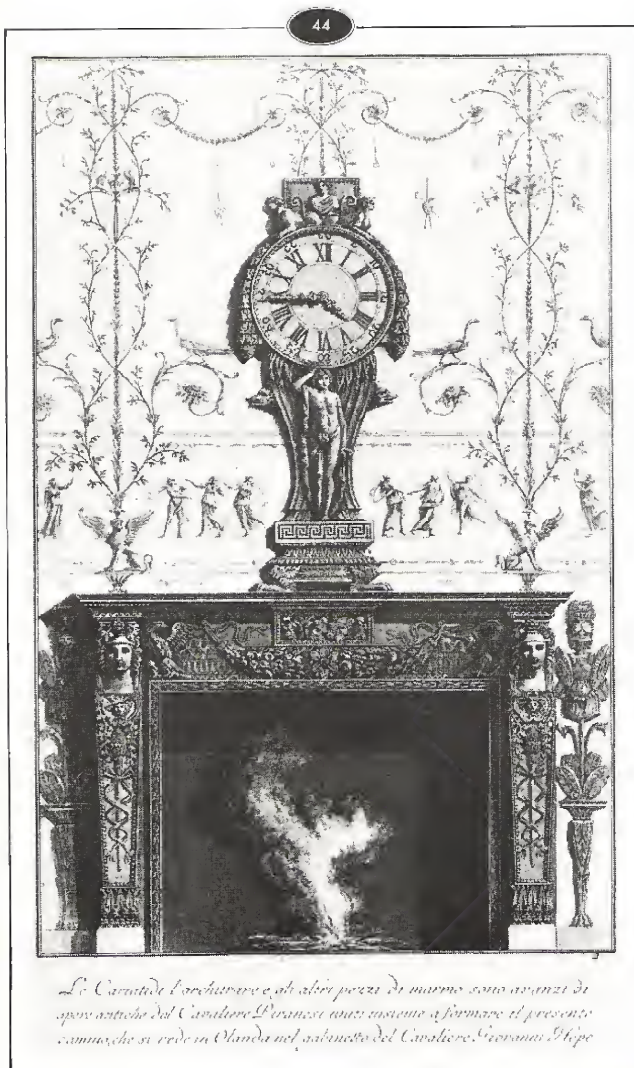
Many of the houses decorated and furnished in the Neo-Classical style were built in earlier periods and adapted by later occupants to the taste of their time. One of the earliest examples of a house built entirely in accordance with the concepts of the new style was that of A.J. van Brienen on Herengracht in Amsterdam, the designs for which, dating from 1772 and drawn by L.F. Druck, have been preserved (fig.nr. 46). The decoration of the corridor usually consisted entirely of stucco work with Louis XVI ornament such as garlands and medallions hanging from knots of ribbon, in some cases combined with mythological or allegorical figures. In the rooms wainscoting, kept fairly low and sometimes decorated with a certain amount of ornamental carving, ran round the walls, the area above it being divided into rectangular

panels by straight muntins. These panels were often hung with fabric which could serve as a background for such things as paintings or a brock clock (fig.nr. 47), but they were also frequently hung with painted wall hangings. Initially, arcadian or Italianate scenes were chosen for this purpose, but towards the end of the century preference was increasingly given to Dutch landscapes, the scene often being related in some way to the profession or interests of the person who had commissioned them.

The most important painter of wall hangings of the last quarter of the eighteenth century was undoubtedly Jurriaan Andriessen. Not only have some extremely beautiful hangings by him been preserved (fig.nr. 48), but we also have a great many of his design drawings. As well as showing the scene to be depicted on the hangings, these usually also give an impression of the arrangement and decoration of the rest of the wall space, together with the projected chimney-pieces, doorcases and windows (fig.nr. 49). In addition to carved ornaments over the doors, a regularly recurring feature

CHIMNEY-PIECE DESIGN FROM THE SERIES "VARIOUS WAYS OF DECORATING CHIMNEY-PIECES", PUBLISHED IN 1769.
PRINT BY GIOVANNI BATTISTA PIRANESI.

The text under the etching indicates that this "classical" mantelpiece was already in the house of the Amsterdam banker John Hope in 1769.



WHITE MARBLE CHIMNEY-PIECE.
DESIGNED BY G. B. PIRANESI.
AMSTERDAM, RIJCKSMUSEUM

Made for John Hope (see fig.nr. 44), the chimney-piece was installed in his Amsterdam house, but was later moved to the country house, "Paviljoen Welgelegen", built in 1788 in the environs of Haarlem.

overdoor painting in grisaille. An example of a painting – also by J. Andriessen – is a representation of America, which has been preserved with the original design (fig.nr. 50), on the basis of which the artist has written the following: *Phoebus of de Zon en Mercurius of de Koning van de beminnen beyde America* (Phoebus or the Sun and Mercury or Commerce both love America). A large number of artists working in this field

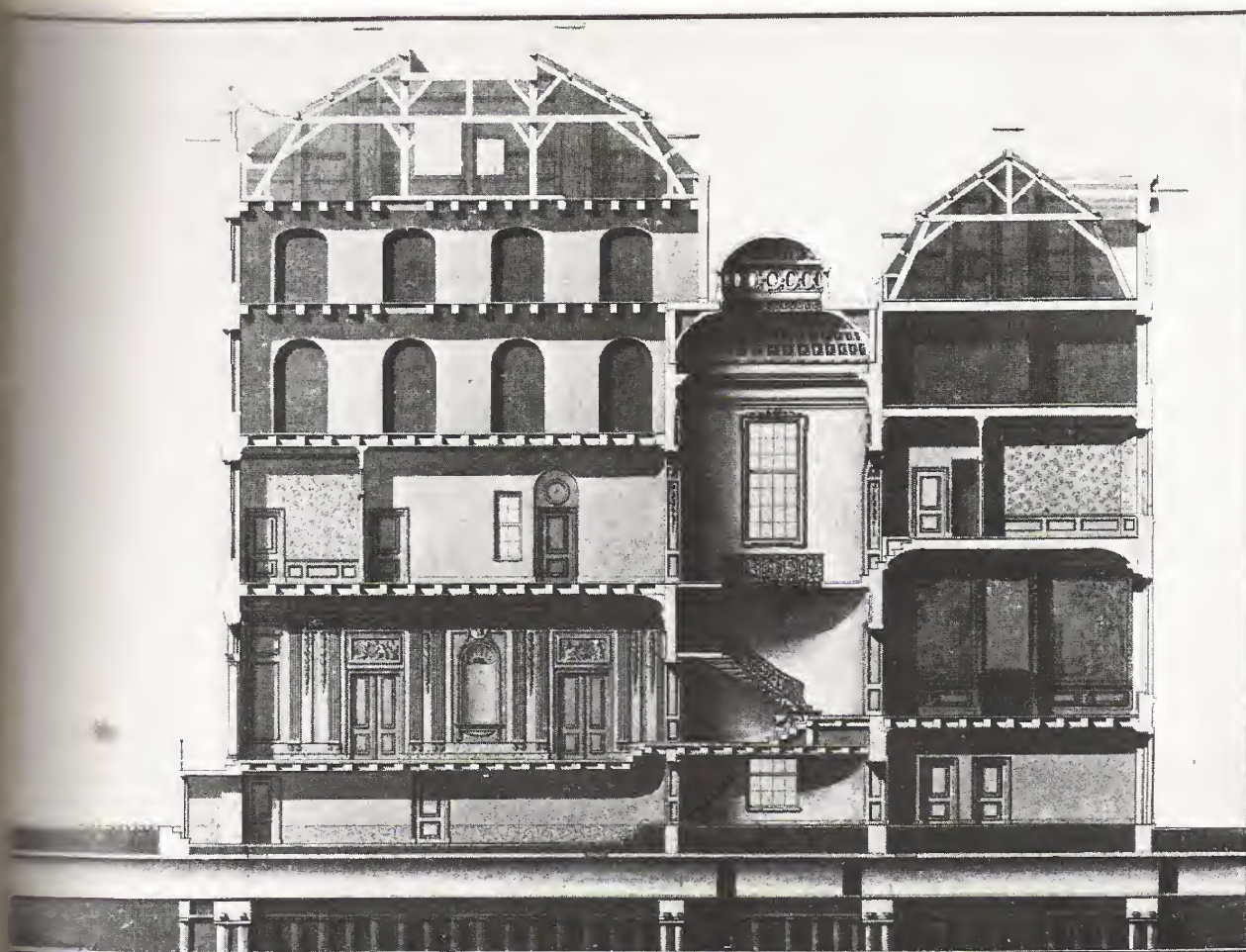
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PROFIL PRIS SUR LA LIGNE DE MILIEU.

46

CROSS-SECTION OF A HOUSE FOR A.I. VAN BRIENEN, AMSTERDAM:
"PROFIL PRIS SUR LA LIGNE DE MILIEU", 1772.
DRAWING BY LUDWIG FRIEDRICH DRUCK. (CAT. NR C 6).
AMSTERDAM, ROYAL ANTIQUARIAN SOCIETY

Druck, an architect, built a large house at 182 Herengracht for Van Brien in 1772. This sectional drawing shows the interior design of houses of this kind. The front part of the house, with its long, richly ornamented corridor, is separated from the rear of the house by a staircase surmounted by a skylight. The salon, with its painted wall hangings, is at the rear. The pilasters, overdoors and other ornamentation in the corridor are in the classical style.

There must certainly have been an enormous demand for painted wall hangings at the end of the eighteenth century in spite of the prices they commanded, which were generally high. The best Dutch artists, apart from Andriessen, are Wybrand Hendriks, J.H. Troost van Groenendoelen, J. Remmers and H.W. Schweickhardt. A company called the *Nederlandsche Maatschappij* set up in Hoorn in 1777 even started a wall hanging factory which, in addition to painted hangings, also produced hangings printed on calico and paper. The development of this much cheaper process soon led to the decline of the art of painted hangings.

As has already been pointed out, wall panels were generally covered with fabric when paintings were to be hung on them. An outstanding example of such an interior is to be seen in a painting by Mariaen de Lelie, which depicts J. Gildemeester showing his art collection to a group of interested visitors (fig.nr. 51). The walls of the two rooms from the wainscoting to the ceiling are almost completely covered with paintings, among which can be recognized works by Rembrandt, Rubens, Ruysdael, Terborch and others. Although the art collection was dispersed for good after Gildemeester's

death in 1799, the interior remained intact (fig.nr. 52). The doorcase in particular is executed in a highly monumental style with a head of Mercury above in a classical medallion supported by two putti and flanked by his attributes. A head of Apollo in a similar medallion and the attributes of poetry and painting crown the mirror frame above the white marble chimney-piece directly opposite the doorway. Obviously Gildemeester wanted by this symbolism to emphasize that the fine arts were the prime focus of his interest, while commerce, the bringer of prosperity, provided him with ample resources to indulge his tastes. Although he had the arrangement and decoration of the walls com-



47

PORTRAIT OF A JEWELLER'S FAMILY, 1776.
 PAINTING BY LOUIS FRANÇOIS GERARD VAN DER PUYL. (CAT.NR. C 2)
 UTRECHT, CENTRAAL MUSEUM ON LOAN FROM THE DIENST
 VERSPREIDE RIJKSCOLLECTIES, THE HAGUE.

This painting portrays not only a domestic interior of the period, but also shows the kind of clothes worn by well-to-do couples and their children.

48

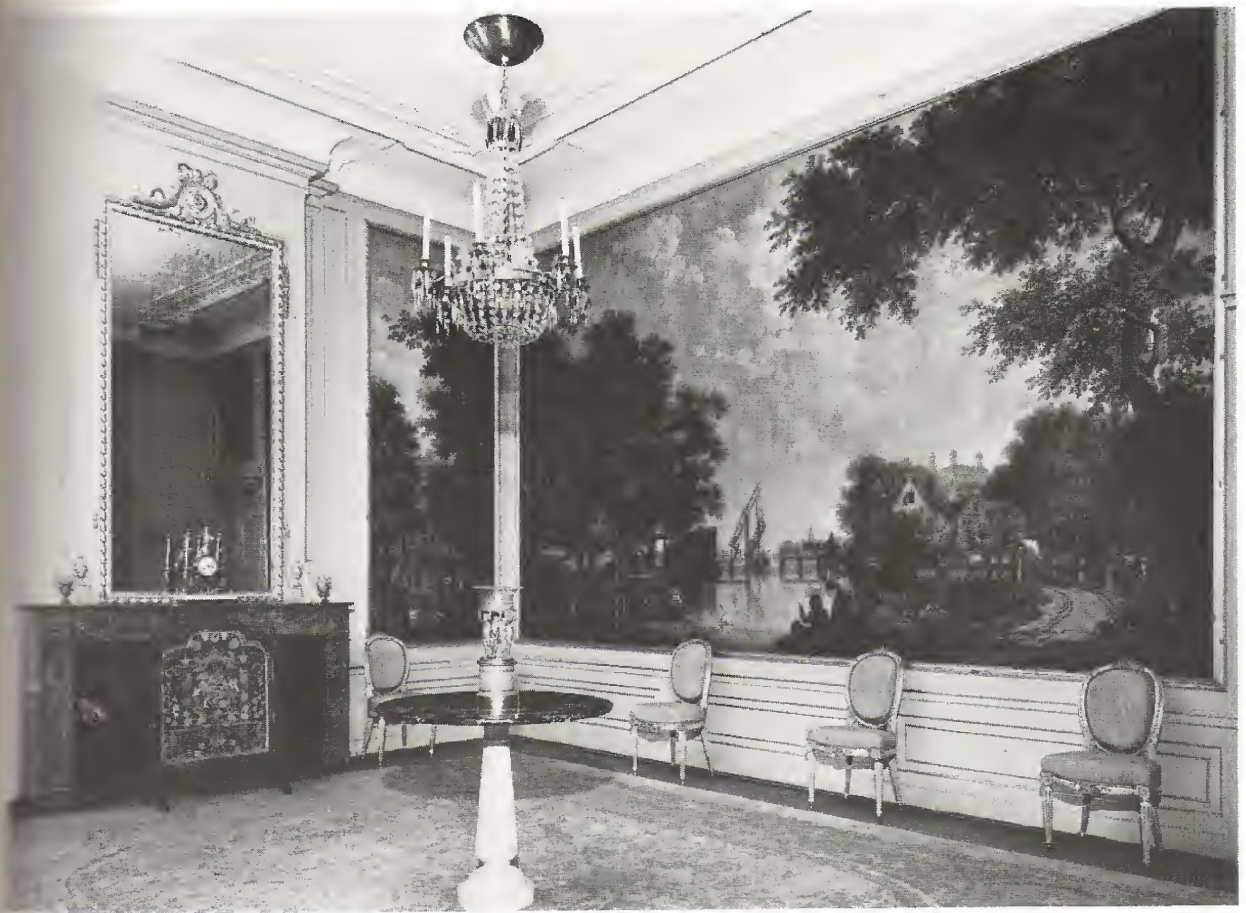
**A ROOM IN NEOCLASSICAL STYLE, ORIGINALLY IN A HOUSE IN
 DOELENSTRAAT, AMSTERDAM.**
 AMSTERDAM, GEMEENTE MUSEA VAN AMSTERDAM.

This photograph shows how large landscape paintings were fitted into the wall paneling. Sometimes they depicted arcadian landscapes, but some also illustrated more typically Dutch scenes, such as this example painted by Jurriaan Andriessen in 1778. The view of the river Vecht, where many wealthy Amsterdam families had country houses, may have reminded the occupants of the pleasures of the country life they led in the summer months.

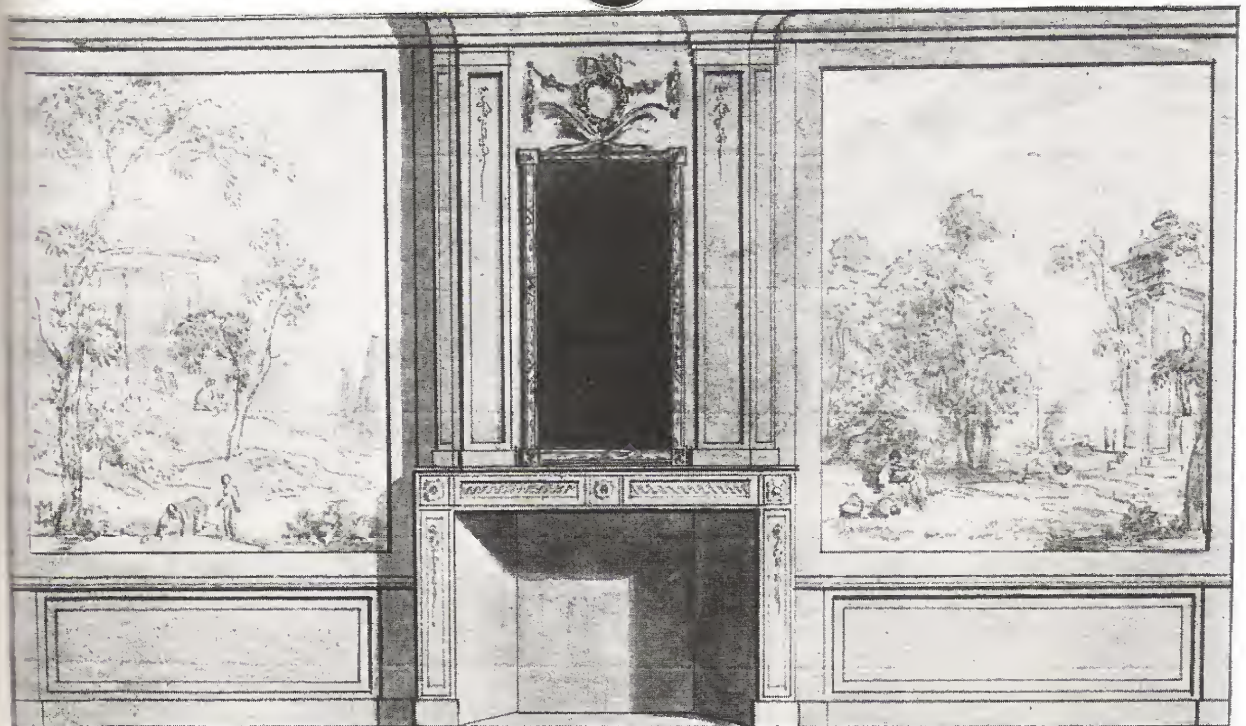
49

DESIGN FOR A WALL WITH LANDSCAPE PAINTINGS.
 DRAWING BY JURRIAAN ANDRIESSEN. (COMPARE CAT.NR. C 5).
 AMSTERDAM, RIJKSMUSEUM.

A large number of the preliminary sketches for paintings of this kind by Andriessen, who painted the room shown in fig.nr. 48 are still extant. In many of them the doors and chimney-pieces are also worked out in detail.



48



49



Glorification of America. The Sun, Mercury, and Commerce pay Court to America.

50

DESIGN FOR A PAINTED OVERDOOR.
DRAWING BY JURRIAAN ANDRIESSEN.
AMSTERDAM, COLLECTION CHR. P. VAN EEGHEN.

A preliminary sketch for an overdoor, which is also still extant. The subject, a glorification of America, is explained on the back of the sketch as "Phoebus, or the Sun, and Mercury, or Commerce, pay Court to America."



51

THE PICTURE CABINET OF JAN GILDEMEESTER, 1794-1795.
PAINTING BY ADRIAEN DE LELIE.
AMSTERDAM, RIJKSMUSEUM.

gazers gaze with pleasure at Jan Gildemeester's art collection. The owner himself is at the centre of the painting. The numerous paintings hanging in the rooms decorated in the classical style include works by practically all celebrated Dutch Masters. The collection was put up for auction in 1795 after Gildemeester's death. The painting by Gerard Dou of a lady at the spinet, portrayed at the extreme left, directly above the head of the seated figure, is now in the Gould collection, New York.

After being renovated, he left untouched a ceiling painting of Diana and her attendants, which had been painted a few decades previously by Jacob de Wit, though the stucco work around it was changed to garlands and wreaths of stiff leaves. It may be noted in this connection that in the Dutch interior – unlike the French – the wall merges into the ceiling by way of a fairly unobtrusive coving, instead of the panelling being topped by a heavy wooden cornice.

In addition to the custom of covering wall panels with fabrics or painted hangings, a new fashion came in around 1790 under the influence of interiors designed by the Scottish architect Robert Adam, which is to be seen in particular in the work of A. van der Hart, the city architect of Amsterdam. Here the walls were painted in soft pastel colours and deco-

rated with ornament in stucco work, which mostly consisted of graceful arabesques surrounding a candelabrum motif composed of vases and oval cameos with classical subjects. This style of decoration, which Adam in particular frequently used, was inspired by Pompeian wall paintings and related prints by artists such as Piranesi and P.F. Basan.

It goes without saying that stylistic development in the field of decorative art during the Neo-Classical period was not confined to the decoration of the interior itself, but also brought in its train great changes in other areas such as furniture design. Fanciful curved contours gave way to straight pilasters, asymmetrical Rococo ornament was replaced by decoration composed of urns, garlands, medallions hanging from ribbons and trophies. As early as 1770 *nieuw modische antike pinantafels* (new fashionable antique pier tables) were being advertised in the *Amsterdamsche Courant* by Lambertus Bertin, these being small tables of the same height as the wainscoting, which were customarily placed under a mirror between the windows. However, an advertisement placed in the same newspaper nine years later by a cabinet-maker offering employment to journeymen able to make old-fash-



52

INTERIOR OF A HOUSE AT 475 HERENGACHT, AMSTERDAM.
PHOTO FRITS GERRITSEN, AMSTERDAM.

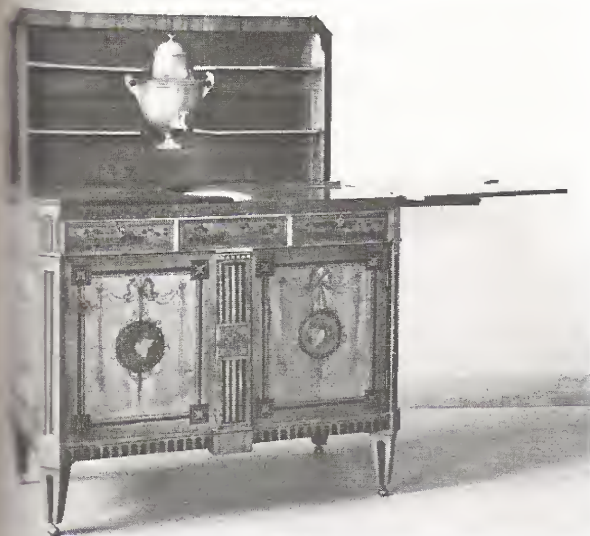
ioned *dubbeld geboogen* (serpentine) pieces as well as modern *antica* work makes it abundantly clear that by no means everyone took to the new mode inspired by Classical Antiquity straightaway. **Although** a great many patricians filled their houses with expensive French furniture and although foreign chairs and other pieces were imported into Amsterdam in large quantities, officially their sale – other than at annual fairs – was prohibited. Since many firms got into financial difficulties as a result of this foreign competition, the Guild of St. Joseph promulgated new decrees to protect its members in 1771, but these measures were still not strong enough to halt the imports, most of which came from France. Thus it is not in the least surprising to find that a visitor to the house of the Hope family mentioned above described it as *meublé à la française*.

This photograph shows the two rooms which contained Gildesart collection, viewed from the spot from which De Lelie executed his painting (see fig.nr. 51). They are still much the same as they were in 1790; the classical-style ornamentation above the doors and the work around the painted ceilings are exactly as depicted in the

Despite the fact that the Dutch cabinet-makers made an attempt to defeat this competition, imitating the work of their French counterparts to a considerable extent, Dutch furniture of that period did nonetheless take on a character of its own. One of the most typical features was the extensive use of mahogany, while the doors of more costly pieces of furniture were usually decorated with panels of lacquer or tortoiseshell, Wedgwood plaques with scenes inspired by Antiquity, or local ornament in marquetry of lighter woods.

were usually placed against the wainscoting. If not in use, they were sometimes – on the model – painted the same colour as the panelling.

In addition, there are some types of furniture which only seem to have been produced in the Netherlands. These include the sideboard with a folding top. Folded back, the top of the sideboard served as a wall to which were hinged shelves for glassware and a pewter water container could be affixed. Under the container a pewter basin could be sunk into the working surface (fig.nr. 53). Side-



53

SIDEBOARD.

DUTCH, LATE EIGHTEENTH CENTURY. (COMPARE CAT.NR. C 10).
AMSTERDAM, RIJKSMUSEUM.

A typically Dutch item of furniture dating from the end of the eighteenth century. A pewter water container could be affixed to the folding top. The china and glassware kept on the hinged shelves were washed in the sink sunk into the working surface. This particular example is beautifully decorated with marquetry in the Louis XVI style.

AMSTERDAM.

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boards of this type were usually bought as part of a set including a writing desk, decorated in an identical manner, the top door of which could be folded down to provide a writing flap. Alongside these two "new" pieces of furniture, the cabinet which was mainly used for the storage of linen and the china cabinet, in which it was customary to display one's valuable pieces, remained great favourites in the Dutch interior of the late eighteenth century. While in cabinets of this kind the bowed profile did nonetheless, from the Rococo period continued to prevail. One of the reasons for this was immediately given a more controlled and extensive use of the straight pilasters at the corners, a cornice and appropriate ornament.

A large long-case clock was a permanent feature in the corridor of almost every opulently furnished



54

LONG-CASE CLOCK

DUTCH, LATE EIGHTEENTH CENTURY
ROTTERDAM, MUSEUM BOYMANS-VAN BEUNINGEN. PHOTO DICK WOLTERS.

The mahogany case is decorated with fretwork and marquetry in the Louis XVI style. The metal dial is painted with angels playing instruments, seated on clouds. The clockwork, made by Grüning in Amsterdam, indicates not only the time, but also the day and month of the year (allowance has even been made for leap year) and the phases of the moon. The chiming mechanism plays various melodies.

house. The form of this piece of furniture had developed in a characteristically Dutch way out of the straight seventeenth-century clock cases of the type also found in England and elsewhere. While the centre section retained its original straight form more or less, the bottom part was widened and so was the top which housed the movement and which was usually crowned with figures in gilded wood. These often consisted of an Atlas flanked by two angels blowing trumpets. The metal face of a clock of this type was usually painted with allegorical, mythological or Biblical scenes, while the decoration of the wooden case was determined by the prevailing style in furniture (fig.nr. 54).

Silver, porcelain and costly glassware had long formed part of the standard equipment of the houses of the well-to-do middle classes and nobi-

lity. In studying Dutch silver in particular, which can be accurately dated and localized by the marks on it, one is struck by the fact that by no means everyone quickly succumbed to the spell of Neo-Classical. Magnificent pieces were still being produced in a pure Rococo style around 1780. All this is undoubtedly a reflection of the taste of the Dutch public, which on occasion – for example in the Amsterdam tobacco box illustrated – wanted to see the two styles combined in a single piece. Here the Biblical scenes are contained on one side in cartouches with splendid Rococo ornament (fig.nr. 55), while on the other they are rounded by severe medallions and frames in the Louis XVI ribbon knots (fig.nr. 56). It is a notable fact that the trend in styles as manifested in important centres such as Amsterdam and The Ha-



55

UNDERSIDE OF A SILVER TOBACCO BOX.

JAN LINGENAAR, AMSTERDAM c. 1780. (CAT.NR. C 48).

THE HAGUE, COLLECTION B.W.G. WITTEWAAL. PHOTO DICK WOLTERS.

The under surface of this tobacco box is handsomely decorated with rococo cartouches depicting Bible scenes, such as Abraham and the angels and the finding of Moses in the bullrushes.

TOP AND SIDES OF A TOBACCO BOX.
JAN LINGENAAR, AMSTERDAM c. 1780. (CAT.NR. C 48).

THE HAGUE, COLLECTION B.W.G. WITTEWAAL. PHOTO DICK WOLTERS.

The ornamentation surrounding the scenes on the lid – this time in the life of Joseph – and the decoration of the sides are, in contrast to the underside of the box, entirely in the Louis XVI style.

56





57

SILVER BASKET WITH A LINER OF BLUE GLASS.

CHRIJSTOPH NICOLAAS WIEDEMAN, AMSTERDAM 1779. (CAT.NR. C16).
THE NETHERLANDS, PRIVATE COLLECTION. PHOTO DICK WOLTERS.

open-work basket resting on four clawed feet and containing a liner of glass. It is decorated with severe ornamental bands, over which falls a heavy garland, looped up at the centre by a bow.

generally followed in the smaller provincial towns in the northern and eastern parts of the Netherlands after a time lag of several years and in a much less pure form. Nevertheless there too objects were produced which were never or hardly met with in the rest of the country. For example, the silver pomander, which was filled with fragrant flower petals to sweeten the air of rooms, was a speciality of one or two towns in the area around the river IJssel, such as Zutphen and Arnhem, while most of the surviving brandy-bowls bear Frisian marks, although this form was also made in other parts of the Netherlands, albeit in much smaller numbers.

Although the range of objects made of silver had remained fairly limited in the seventeenth century, it was extended more and more throughout the subsequent period. Candlesticks, salvers, inkstands, sweetmeatbaskets divided into compartments with a flower sprig in the centre, sugar casters, kettles and tea and coffee pots acquired a place in the interior. At mealtimes use was made of silver tureens and serving dishes, sauce boats, salt cellars, mustard pots, ladles and slices. Also very popular was the bread basket which, with the aid of a detachable centrepiece, could sometimes also function as a cruet-stand. In the period we are concerned with here it became very

fashionable to insert blue glass containers into openwork silver objects. This combination was mainly used for smaller objects such as salt cellars, but in some cases one also finds it in the much larger basket (fig.nr. 57). Special items for the master of the house which were likewise made of silver were tobacco jars, braziers and tobacco and snuff boxes. The interests of his wife, on the other hand, focussed more on toilet sets, sewing implements, including needlecases, thread holders and scissors, and trinkets such as scent boxes. Silver toys or *poppengoet* which had already reached a peak of popularity some decades previously, were also still in favour at this time.

There has never been very much interest in objects made of gold or silver-gilt in the Netherlands, unlike France for example. Moreover, it should be remembered that gold clock-cases, of which a fair number were made in Amsterdam, were mostly produced by craftsmen of French origin, while the movements were actually imported from France. A limited number of gold rings, Bible clasps and chatelaines are also known from this period.

Chinese porcelain, which was imported into Holland by way of the East Indies, had already become a much coveted collector's item in the early seventeenth century. A demand soon grew up for porcelain with European as well as Oriental designs; family coats of arms, portraits and so on, which were copied in China from prints and drawings sent out for the purpose. Porcelain was also ordered undecorated and subsequently painted in the Netherlands. A late example of this is a tea caddy made to commemorate the sea-battle fought against the English off the Dogger Bank in

The scene of the Battle of Doggers Bank depicted on this Chinese porcelain tea caddy was probably painted in the Netherlands. In this clash between the Dutch and the English fleets, which took place on 5 August 1781, Cornelis Zoutman, whose name is emblazoned on the flag held by a mermaid, played an important part.

PORCELAIN TEA CADDY WITH A SILVER STOPPER.
LATE EIGHTEENTH CENTURY. (CAT. NR. C 55).
ROTTERDAM, MUSEUM BOYMANS-VAN BEUNINGEN. PHOTO DICK WOLTERS.



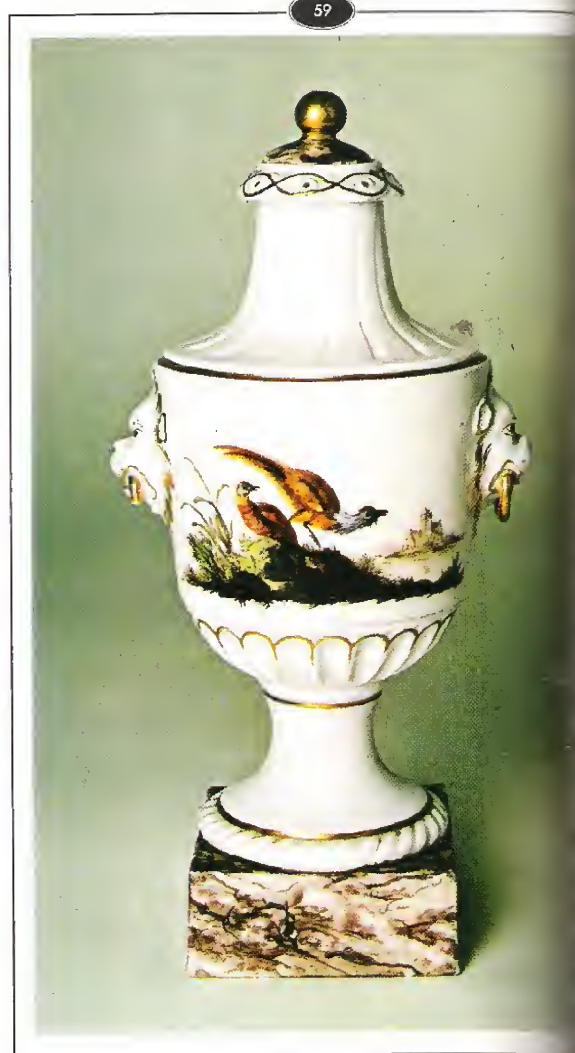
1781 under the command of Rear-Admiral Zoutman (fig.nr. 58).

In consequence of the extremely high prices that had to be paid for porcelain, which was greatly in demand even though it was expensive, cheaper imitations soon came on to the market. Thus the producers of the much less refined Delftware began to imitate Chinese forms and decorative motifs. It was not until the beginning of the eighteenth century that the raw materials needed for the manufacture of porcelain were discovered at Meissen. Although attempts were made to keep the formulae and production processes secret for as long as possible, porcelain factories were nonetheless soon set up in other parts of Europe. After the first Dutch porcelain factory at Weesp went bankrupt, the energetic Rev. J. de Mol tried to set up a factory at Oud-Loosdrecht. He finally succeeded in 1774, but unfortunately this firm too closed after barely ten years in business as a result of financial difficulties. Its production must nevertheless have been very comprehensive: it comprised not only all pos-

sible types of tableware and other utensils, but also decorative objects such as small busts in biscuit and glazed bases. The painting in particular on Loosdrecht porcelain is very varied. It was sometimes done in a characteristic purple colour and also in sepia and polychrome. Favourite subjects are coming landscapes and river views, which are in a highly romanticized and in part directly linked with the countryside around Loosdrecht. Other motifs regularly used as decoration are (fig.nr. 59) flowers and the like. In Loosdrecht porcelain one finds objects both in the Louis XV style with asymmetrical Rococo ornament and still in Classical forms with appropriate decoration of shells, dallions and garlands.

A CHESTNUT VASE.
LOOSDRECHT PORCELAIN, LATE EIGHTEENTH CENTURY. (CAT. NR. C 62).
ROTTERDAM, MUSEUM BOYMANS-VAN BEUNINGEN.

The vase, to which two lion masks are affixed, is painted with a polychrome scene of tropical birds in a landscape. The base is painted in a way to suggest that it is a block of marble.





60

TEAPOT.

OUDER-AMSTEL PORCELAIN, LATE EIGHTEENTH CENTURY. (CAT. NR. C 60).
ROTTERDAM, MUSEUM BOYMANS-VAN BEUNINGEN. PHOTO DICK WOLTERS.

In shape, the teapot is painted with a somewhat romanticised polychrome view of a Dutch river.

De Mol's factory continued to operate for a few years after his death, but in 1784 it was transferred by one of the joint owners to Ouder Amstel. That the latter factory must simply be regarded as a continuation of the former is clear not only from the fact that marks of both are to be found on some pieces, but also from the striking similarity in forms and decoration. For the rest, the objects produced by the Amstel factory gradually took on a straighter and more cylindrical character (fig. nr. 60).

In De Mol's time A. Lyncker had already established a porcelain factory in The Hague, which started by merely painting undecorated porcelain, which was imported mainly from Ansbach and Tournai. The factory began the complete manufacture of porcelain objects in about 1778. The finest examples of Hague porcelain from this period include

a very extensive service which was supplied to Johannes de Roo, Lord of the Manor of Westmaas and Burgomaster of Dordrecht. The townscapes and landscapes painted by Lyncker and his assistants on this service, part of which was obtained from foreign factories, relate to places which played or had played an important part in De Roo's life.

The fact that the Hague factory also had to close in 1790 shows that the Dutch porcelain industry had not had a very easy existence. Since, generally speaking, its quality can scarcely be faulted, one of the main causes of this must have been stiff competition. Not only was a great deal of porcelain imported from other European centres, but the popularity of Wedgwood ware above all also increased markedly during that period.

The application of decoration to objects imported from abroad was practised with glass as well as porcelain in the Netherlands during the eighteenth century. The glass was mainly imported from England, where very clear glass-of-lead was produced, the most important form to have developed being the wine-glass on a tall baluster or faceted



61
WINE GLASS WITH STIPPLE-ENGRAVING.

LATE EIGHTEENTH CENTURY. (CAT.NR. C 15).

ROTTERDAM, MUSEUM BOYMANS-VAN BEUNINGEN. PHOTO DICK WOLTERS.

Some of the glasses with stipple, or diamond point, engraving were made in England and decorated in the Netherlands. The engraving depicts a Dutch merchant and a boy personifying America, surrounded by merchandise of the kind shipped from the West Indies to the Netherlands.

A number of craftsmen working in the Netherlands succeeded in achieving an exceptionally high level of skill in techniques of glass decoration. The techniques were most commonly employed in the late eighteenth century. One was stipple-engraving, a development of diamond engraving which was so popular in the seventeenth century. No longer were lines cut into the glass with the diamond, but instead the design was built up from fine stipples (fig.nr. 61). Jacob Wolff was the most important of the craftsmen working in this technique and glasses decorated in this way are sometimes wrongly referred to by the generic term "Wolff glasses" after him. Of less importance than stippling was wheel engraving, in which the object to be decorated was held against a rapidly rotating wheel. By this means the surface was given a more or less matt texture, depending on the extent to which it was engraved. The best known wheel engraver was Jacob Sang. Some exquisitely decorated glasses made by him have survived. One of them shows the ship *Overijssel* which sailed with the first Dutch diplomatic mission to the United States in 1783 (fig.nr. 62).

Among the themes used to decorate Dutch glass in the late eighteenth century pride of place is taken by those relating to the *Welvaeren* (Prosperity) of a certain branch of trade or industry, arable or pastoral farming, newly wed couples, women in bonnets or new-born babies. In addition there are numerous glasses bearing the coat of arms of a city, a region or a family, as well as examples with designs alluding to a political situation or commemorating a friendship.

With regard to the costume of the well-to-do members of Dutch society, French fashion had long been considered to set the tone. Magazines such as the *Cabinet van Mode en Smaak* (Cabinet of Fashion and Taste), which first appeared in 1791, helped to ensure that developments in this field quickly became generally known. Men's suits, which were made of the same material throughout, consisted of a frock coat with a waistcoat underneath and breeches. The frock coat, also referred to by the significant name of *l'habit à la française*, reached about as far as the knees and was always worn open at the front. Lace ruffles emerged from the sleeves and a jabot was worn at the neck of the waistcoat.



62

WINE GLASS WITH WHEEL ENGRAVING.

JACOB SANG 1783. (CAT.NR. C 14).

ROTTERDAM, MUSEUM BOYMANS-VAN BEUNINGEN. PHOTO DICK WOLTERS.

The engraving is of a sailing ship leaving port, with a town (probably Amsterdam) in the background. Mercury, god of commerce, flies above the ship. The text reads "Good fortune and blessing attend the noble first envoys to America aboard the man-of-war 'Over-Yssel'. Anno 1783". The glass thus commemorates the first official Dutch mission to the United States in 1783. The engravings on the reverse side include the coats of arms of the Dutch Republic, Van Berckel (who headed the mission) and Riemersma (the captain of the 'Over-Yssel').



63

FAN.

DUTCH, LATE EIGHTEENTH CENTURY. (CAT.NR. C 53).
ROTTERDAM, MUSEUM BOYMANS-VAN BEUNINGEN.

The fan is adorned with the portraits of Stadholder William V and his wife, Princess Wilhelmina of Prussia, their coats of arms, a Dutch lion and an Orange tree, surrounded by graceful festoons, bows and other ornamentation.

Ladies usually wore a gown with sleeves, which was open at the front to reveal a petticoat of some costly material. Women's costume in the Netherlands in the late eighteenth century was actually fairly varied, this being in the main a consequence of the fact that various fashions remained in use here after they had been replaced by newer ones in France. One of the most popular accessories for women of virtually all walks of life was the fan. Many people, mostly of French origin, were able to earn a living in Amsterdam and other cities as makers of or dealers in fans. They were usually sold in fancy goods shops or "French boutiques". The sticks were made of materials such as bone, ivory, mother-of-pearl and tortoiseshell, while in the Netherlands, in contrast to other countries, the decorations on the leaves were almost never printed, but always painted. In addition to special wedding and church fans there were also examples with political (fig.nr. 63) or mythological scenes or leaves imported from China.

The decoration and furnishings of the Dutch interior as described above were the exclusive preserve of a small well-to-do upper stratum of society. The ordinary citizenry and the peasants and fisher

64

DRAWING OF THE INTERIOR OF THE ARTIST'S HOUSE, BY JACOB CATTE

(CAT.NR. C 63 A + B).

AMSTERDAM, HISTORISCH-TOPOGRAFISCHE ATLAS VAN HET GEMEENTE AMSTERDAM.

The drawing shows a simple Dutch interior at the end of the eighteenth century. Unlike the houses of the wealthy, whose decoration and furniture can be dated fairly readily by their style, the interiors of the less well-to-do changed very little in the course of the years.

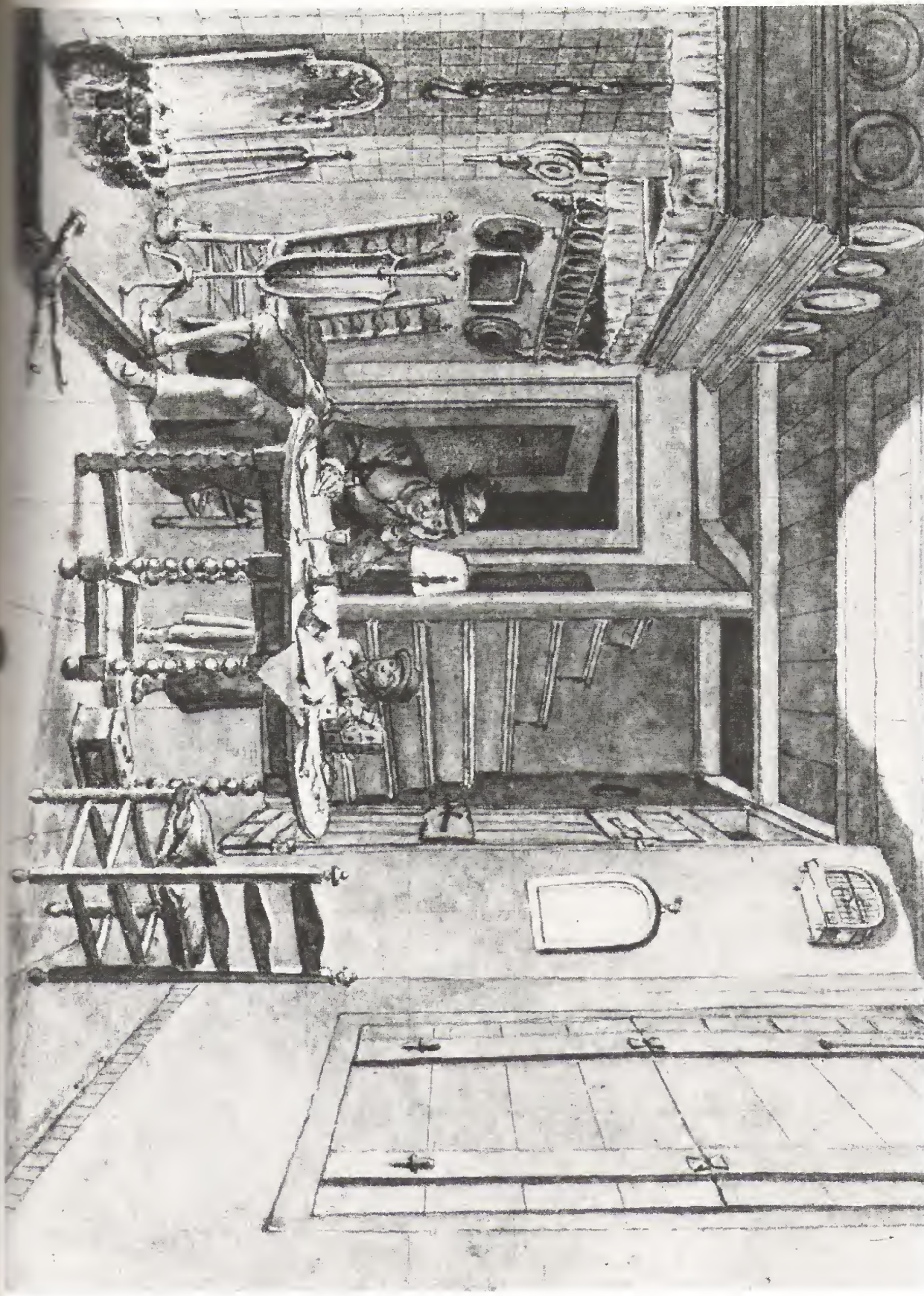
folk could not afford such a luxurious and fastidious life style. They surrounded themselves with household goods of a far less costly variety, which found a place in soberly arranged interiors, where the floors were made of boards or flags (fig.nr. 64) and the whitewashed walls were decorated with simple paintings, a wall clock and other objects such as decorations cut from paper, which can be described as folk art. In some areas it was the custom to paint scenes, flowers and other ornaments on cupboards, folding tables and other furniture. **Various** of the utensils which were produced in silver were also available to the less well-to-do in pewter. It is noteworthy that developments in form and decoration occurred in both media in an identical manner, albeit rather more slowly in pewter. In contrast to other periods, where the design of pewter objects still had a character of its own, pewterers in the eighteenth century increasingly became little more than imitators of silversmiths. Thus tobacco jars (fig.nr. 65) for roast chestnuts and countless other objects were made in the Neo-Classical style, which can be related to virtually identical models in silver. In some cases the pewter was "lacquered" to

Y. JACOB DIT.

GEMEENTE WED.

of the eighteenth century and carried the less well known.

and fashion themselves with a priority, which priors, when r flags and s were h and obiect which is it was the ornate furm produced well-off ents in both metals re slowly when the character century actors of the 65), vase er object which can is in silver red" black





PEWTER TOBACCO JAR.
DUTCH, LATE EIGHTEENTH CENTURY. (CAT.NR. C 81).
ROTTERDAM, MUSEUM BOYMANS-VAN BEUNINGEN. PHOTO DICK WOLTERS.

Garlands from which were suspended medallions with portraits of Roman emperors were a favourite design for objects fashioned in the Louis XVI style. A remarkable feature of the pewter dating from this period is that the design and decoration were copied from similar objects in silver.

and subsequently gilded or painted in various colours.

The production of earthenware, which was not only in use among the ordinary citizenry, but also did duty in wealthier quarters as kitchenware, reached a peak, particularly in Delft, around 1700, thereafter to decline slowly but surely as a result, among other things, of massive imports of English products. Apart from Delft, Makkum in Friesland played an important part in the majolica industry, while in some other centres there were small factories like that of Arent Klos in Schiedam. Paint decoration on pottery consisted of Biblical and domestic scenes, landscapes, flowers, etc., while in Delft in particular Chinese and Japanese motifs were used on the model of much more refined porcelain. However, the quality of the decoration fell off considerably during the course of the eighteenth century and it declined for the most part into a kind of primitive folk art. Only a small proportion of the "Orange pieces", plates and other utensils painted with portraits of the Stadtholder and his family or symbols relating to the House of Orange, were actually made in the Netherlands. A large percentage of them came from Leeds creamware.

Extensive use was made in Dutch interiors of the decoration of which was closely related to that of the ceramic products mentioned above.

We may fittingly end with a hymn of praise sur the Maid of Delft on the American Declarat Independence (from A. Loosjes, *Gedenkz. Gelegenheid der vrijverklaring van N America* (Column to commemorate the American Declaration of Independence), A dam, 1782):

★★ SOCIETIES AND THE SCIENCES ★★ BY A.J.F. GOGELIN

Rightly or wrongly, two centuries after the event, we consider that only the progressive individuals of those turbulent times were capable of understanding the spirit of the "Enlightenment". For the historian, there is much satisfaction to be derived from concentrating his attention on those very people whose contributions to the advance of civilization are most clearly visible. Even after all this time, we can still find their broadminded, positive and optimistic attitude refreshing. This chapter will therefore deal with some of those people who fully measure up to the description "progressive".

66
 ASSEMBLY ROOM OF A LITERARY SOCIETY IN LEIDEN.
 PAINTING BY P.C. LA FARGUE. (CAT. NR. D 14).
 LEIDEN, STEDELIJK MUSEUM "DE LAKENHAL". PHOTO A. DINGJAN.

A typical example of the premises and collection of a literary club. This society of philologists and poetry lovers bearing the name of "Art Through Effort" was set up in Leyden in 1766, and from 1770 onwards met for many years in this rectangular room. The cupboard against the back wall was known as the *Pan Poeticon Batavum* because its drawers contained a collection of more than 300 portraits of Dutch poets. The walls are adorned with portraits, framed verses and a bust of Apollo.

As early as the 17th century (the Dutch Golden Age) there was wide public interest in the Netherlands in the arts and sciences. People spent their time, often as members of societies, pursuing such subjects as theology, literature, painting and drawing, philosophy, or collecting books, art, or curiosities (see p. 66). These activities flourished in an atmosphere of freedom of thought and expression, and were stimulated by a simultaneous interest in the scientific work being done at the universities. Recently founded (Leiden in 1575, Groningen in 1614, and Utrecht in 1636), these universities were rapidly growing and capable of a wide range of practical research. This may explain why in the 17th century Dutchmen felt little need to create elite "learned" societies like those established in London in 1660 (The Royal Society), in Paris in 1666 (Académie Royale des Sciences), and in Berlin in 1700 (Societas Regia Scientiarum).

It was not until 1752 that a similar society was founded in Holland. It was called the "Hollandse





67

THE OPENING OF THE FELIX MERITIS BUILDING ON 31 OCTOBER 1788.
PAINTING BY ADRIAAN DE LEIJDE.
AMSTERDAM, AMSTERDAMS HISTORISCH MUSEUM.

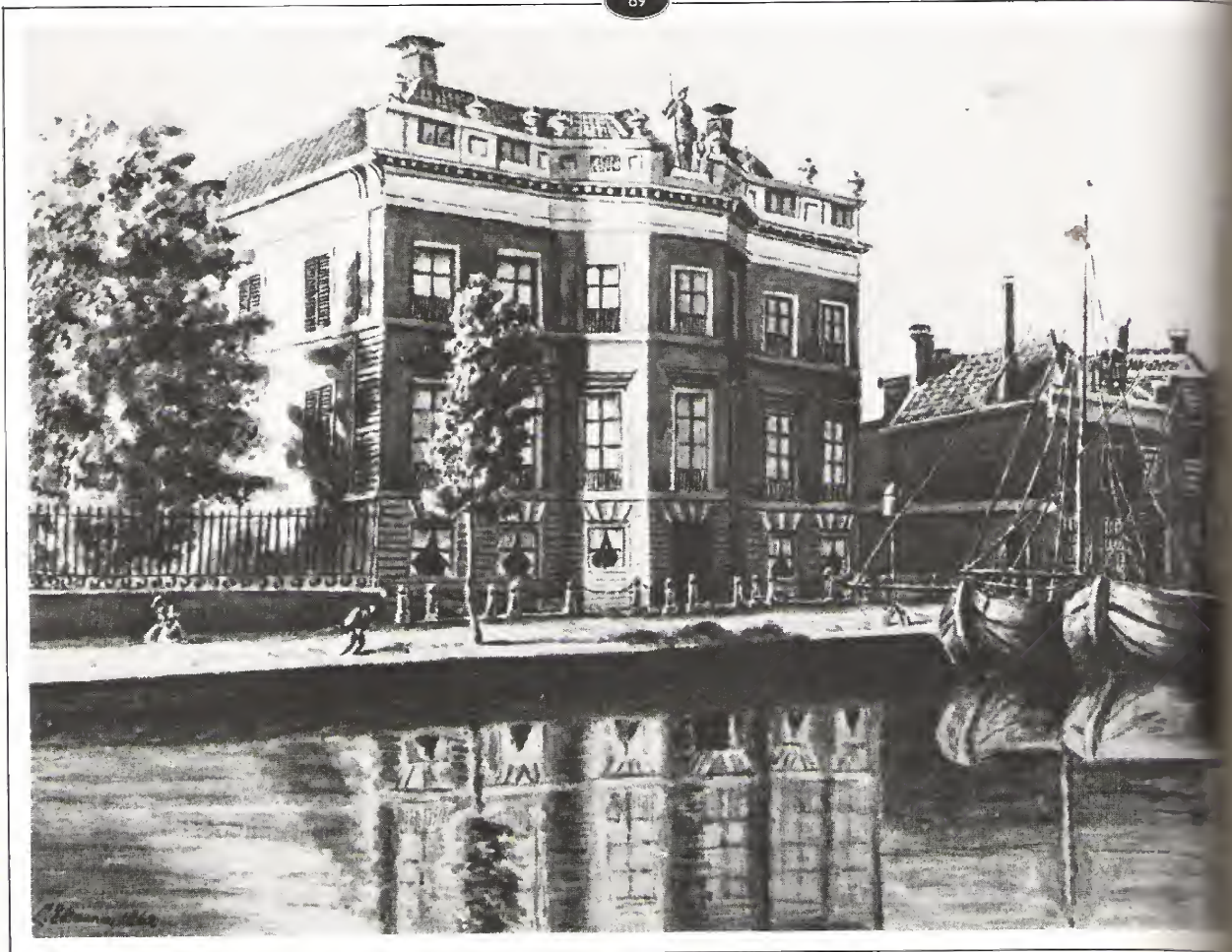
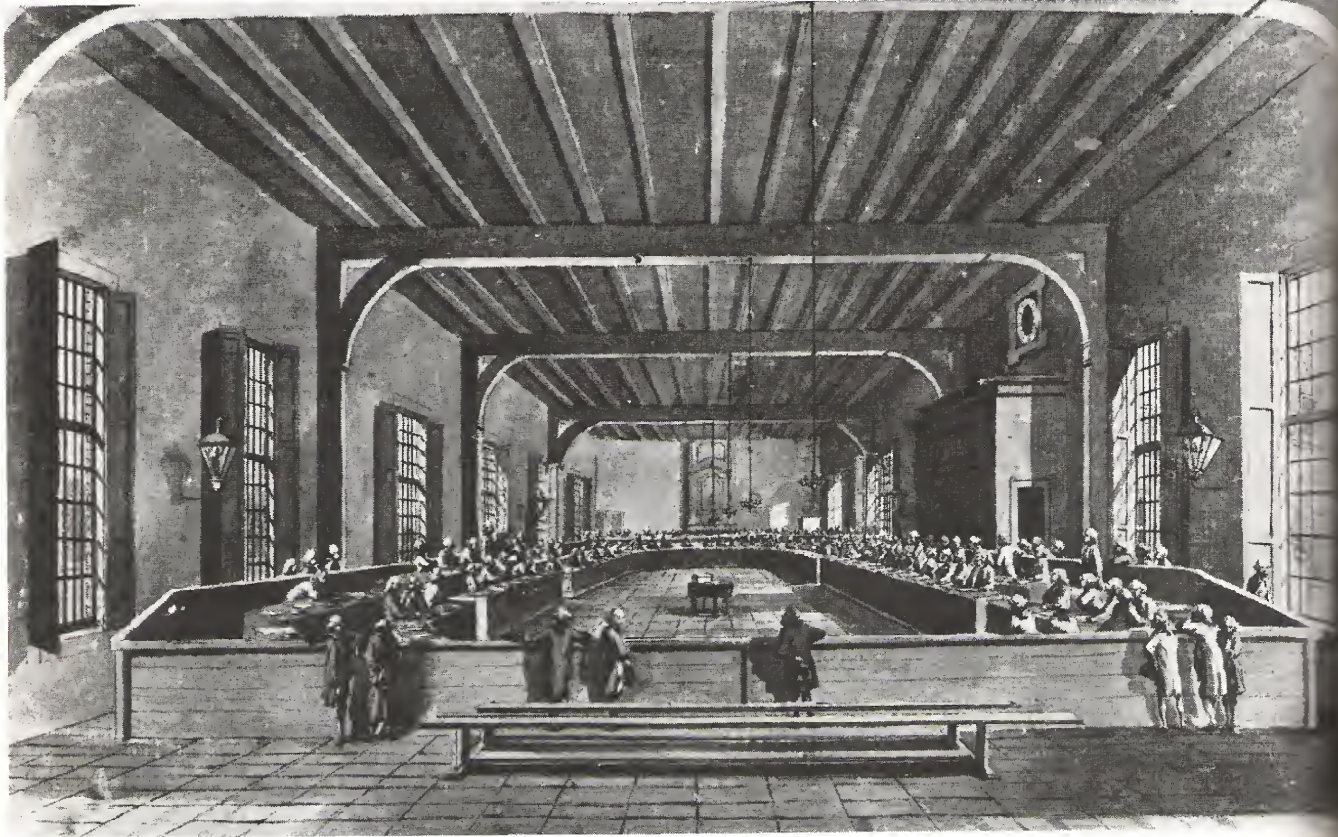
Maatschappij der Wetenschappen" (Dutch Society for Sciences), hereafter referred to as the *Hollandsche Maatschappij*, and was located in Leiden. This example was followed in Flushing in 1768 ("Zeeuwsch Genootschap" or Zeeland Society), in Rotterdam in 1769 ("Bataafsch Genootschap" or Batavian Society), and in Amsterdam in 1777 ("Felix Meritis" or "Rich through Achievements") (fig.nr. 67).

The organization of the *Hollandsche Maatschappij* served, to a large extent, as a model for others. There were two different kinds of members: the directors, composed of those who were responsible for administration and financial affairs, and the ordinary members or scholars (including amateurs). Meetings were held with lectures and demonstrations, medals were awarded to the winners of competitions, and the societies often assembled handsome collections of the most widely divergent objects. Many societies offered varied programs and were divided into sections. There were

so many societies during this period that the *Zeeuwsch Genootschap* of Flushing even held a competition to determine the best way in which all the learned societies could work together to achieve a common goal without getting in each other's way.

Often these societies had to be satisfied with borrowed housing from another institute (fig.nr. 68); although one or two, such as the *Hollandsche Maatschappij* (fig.nr. 69), managed to afford their own impressive quarters with separate meeting and demonstration rooms, such as in the building of the Amsterdam society *Felix Meritis* (fig.nrs. 70, 71, 72, 73).

The greatest difference between the Dutch societies and those in other countries was that instead of a royal patron, the Dutch societies were established



of a meeting not held in a private home. This was the first meeting of the "Oeconomia Branch" of the *Hollandsche Maatschappij* (Dutch Society for Sciences), held on 15 September 1778 in the assembly room of the Haarlem almshouse. The "Oeconomia Branch" later became a permanent body and is still in existence as the Dutch Society for Industry and Commerce.

The members met at the house of one of the directors. From 1778 they had their own spacious premises and their natural history collection became one of the sights of Haarlem. The drawing is of the building they bought in 1841, and still occupy. It was built by the Amsterdam architect Abraham van der Hart in 1794 as a private house. Though of a later date, the drawing shows the original architecture.

run on the initiative of one or more well-to-do and well-educated members of the middle class. The 18th century societies were primarily concerned with work that would benefit society. Accordingly the first such society founded in Edam in 1784 was called the "Maatschappij tot Nut van 't Algemeen" (Society for Public Welfare). In 1767 the *Maatschappij tot Redding van Drenkelingen* (Society for the Rescuing of the Drowning) was founded in Amsterdam. The *Bataafsch Genootschap in Rotterdam* (1769), of which Benjamin Franklin became a corresponding member soon after its establishment, was particularly interested in promoting technical development. Thanks to the activities of this organization the steam engine was first used in land reclamation in 1786. From this time on, the steam engine, like the traditional windmill, became a feature of the Dutch countryside (fig.nr. 74).

Some of these societies still exist and have changed little over the centuries. In examining one of these in depth, it is interesting to note what was achieved two hundred years ago when, inspired by the spirit of the time and backed by adequate funding, these societies gave able and progressive members a free hand to develop ideas in accordance with their own views.

Peter Teyler van der Hulst (1702-1778) (fig.nr. 75) had long considered establishing a new society to complement the work of the *Hollandsche Maatschappij* in Haarlem. Teyler was of English descent. One of his ancestors, Thomas Taylor, left England in 1580 for religious reasons. His descendants, both merchants and manufacturers, later became members of the Mennonite Sect.

Assuming, pious and humane, Pieter Teyler van der Hulst was a wealthy silk manufacturer with a great interest in the issues of his time. Like others of

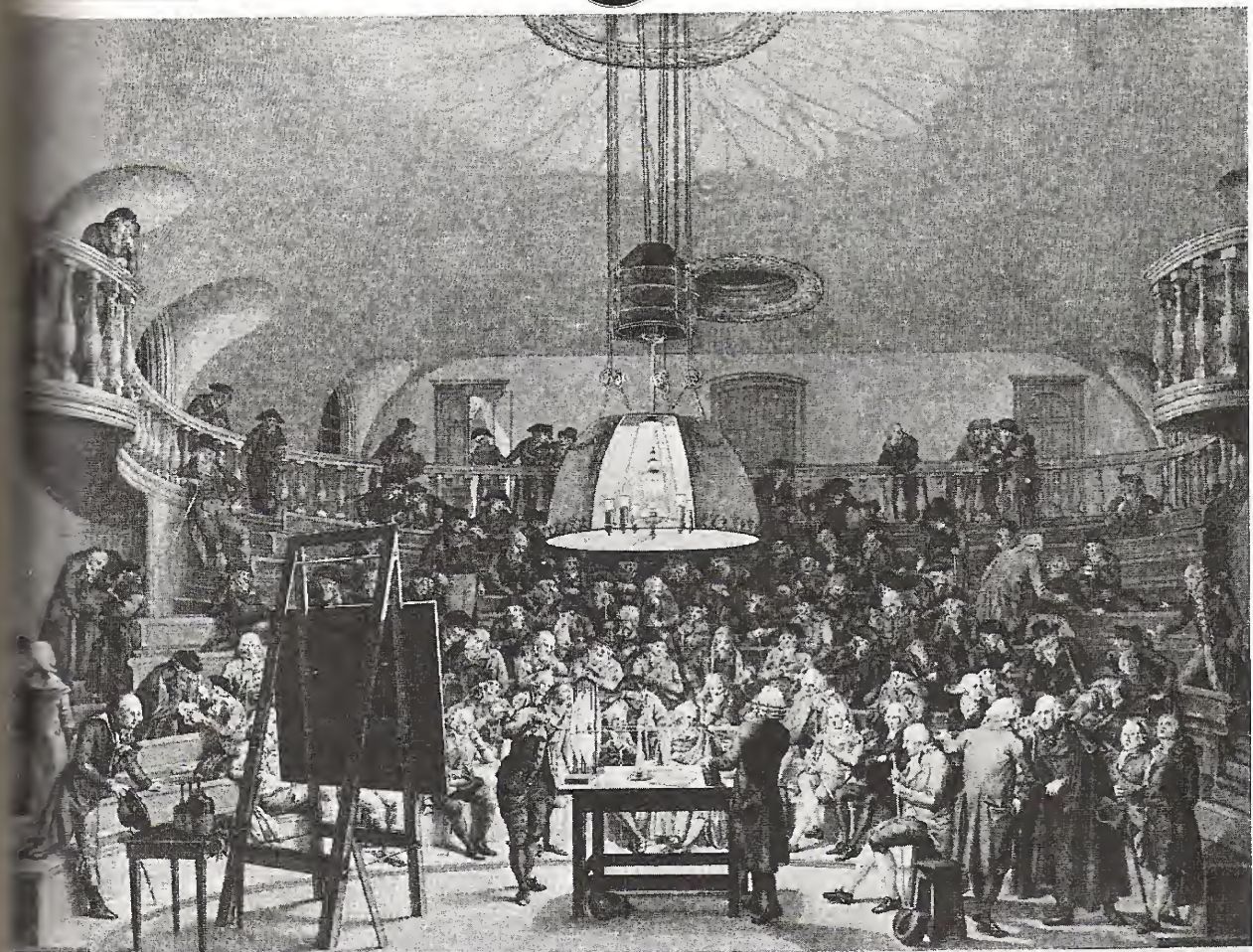
of his day, he possessed a small collection of drawings, coins, books and natural curiosities. In 1756, lacking any heirs to his estate, Teyler began thinking how he could dispose of his wealth for the benefit of the community. One thing he did was to found an almshouse for poor women, as did many of his contemporaries. But his greatest contribution lay in the making of an important will.

In this will of 1756, Teyler stipulated that his wealth and possessions were to be used to endow a foundation, the aim of which was to promote religion, to encourage the arts and sciences, and to benefit the community. On his death in 1778, the "Teylers Stichting" (The Teyler's Foundation) was set up under a board of five directors (fig.nr. 76). Two societies were established by the Foundation: "Teyler's First Society" or "Theological Society", and "Teyler's Second Society", which concerned itself with the natural sciences of biology, physics and chemistry, and also literature, history, art and numismatics or coin collecting. Each society was to have six members whose obligations were to include the organization of competitions. One rule required that the members of the First Society be joint adjudicators of the competitions held by the Second.

The objective of the First Society was the promotion of the freedom and truth of the Christian religion. The question of what was meant by "freedom" is an interesting one. At this time in history, the Americans were fighting for the rights of life, liberty, and the pursuit of happiness, as the Declaration of Independence tells us. While in the same century, the French fought for liberty, equality, and fraternity. Undoubtedly though, Teyler's definition of freedom clearly included religion, as two centuries previously, his ancestor, Thomas Taylor, left everything behind him in order to enjoy the freedom of worship in the Netherlands.

Because the established societies had tended to drift away from the more traditional concern of general or philosophical problems and give increasing attention to the natural sciences, Teyler hoped his two coordinated societies would strike a balance between the theological and the scientific. At the same time, the danger of freethinking and atheism could be averted as long as the theologians had control of all the societies' competitions. The will therefore carefully laid down many conditions while leaving sufficient room for the directors and their assistants to work on their own initiative. **Collections** of all kinds were assembled in the Netherlands by private individuals and public institutions. There are a number of reasons why one collects, and among these is most definitely

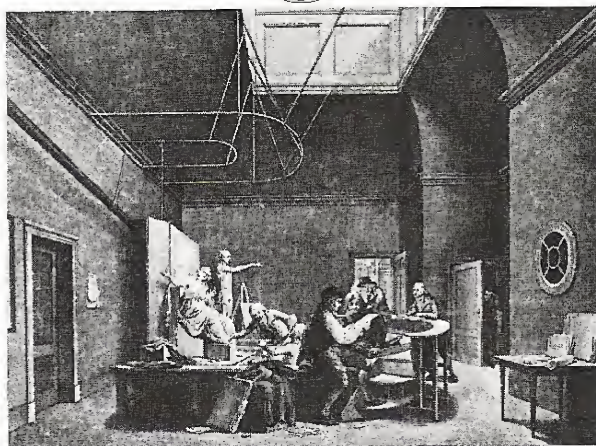




LA UNIVERSITEIT VAN ROTTERDAM
IN DE ZAKELIJKHEIT VAN DE
FELIX MERITIS BUILDING.



DE UNIVERSITEIT VAN ROTTERDAM
IN DE ZAKELIJKHEIT VAN DE
FELIX MERITIS BUILDING.



70, 71, 72, 73
FOUR ROOMS IN THE FELIX MERITIS BUILDING.
PRINTS BY N. VAN DER MEER AND R. VINKELES. (CATINR. 72).
ROTTERDAM, ATLAS VAN STOLK FOUNDATION.

A series of four prints of the interior, showing the music room, the lecture room, the physics room and the drawing room. The music room, in particular, was in frequent use for many years. In the physics room an electrostatic machine with glass discs is being demonstrated by Professor Jean Henry van Swinden.



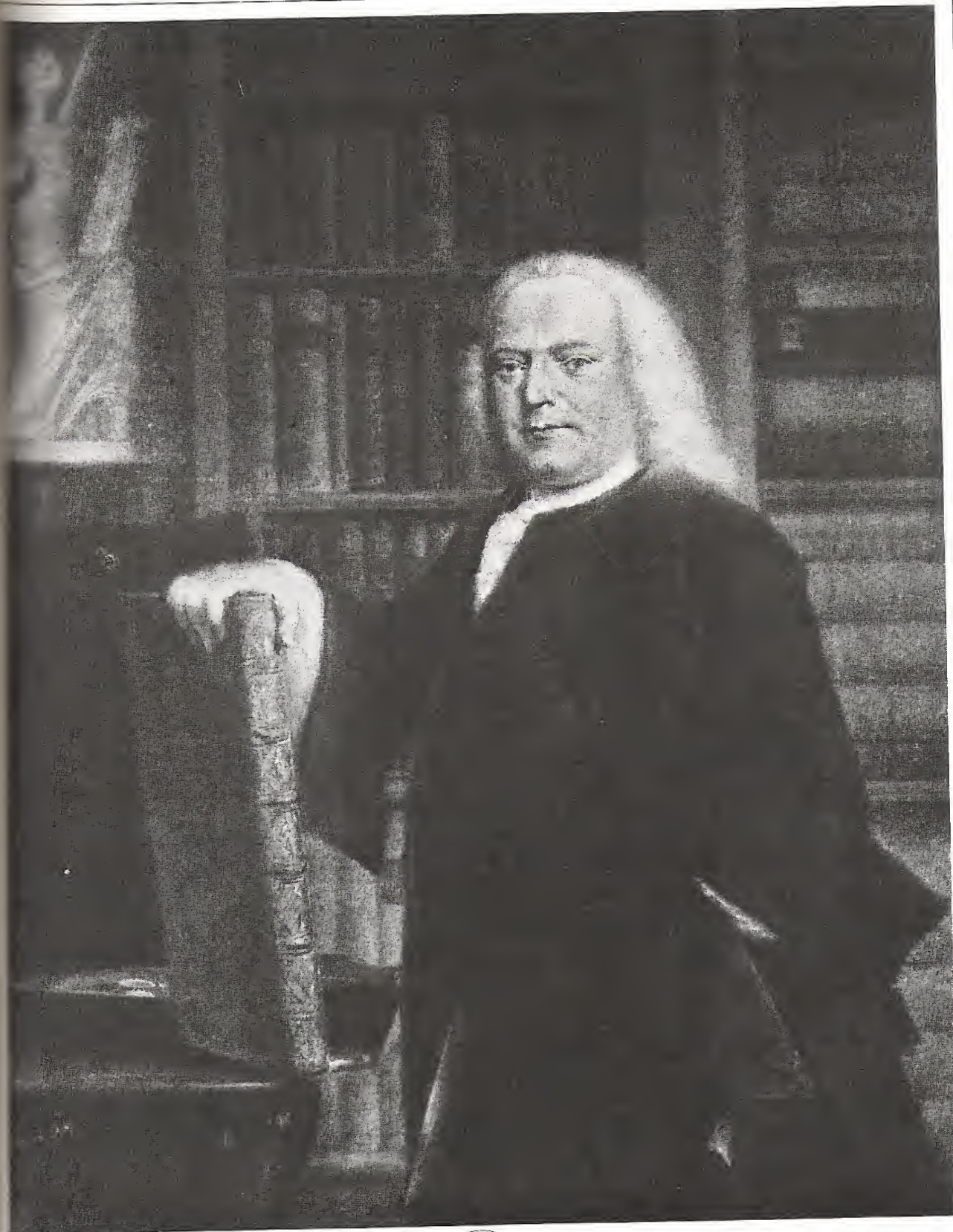
STOOM-MACHINE.

Staande aan de Schie-kade even buiten Rotterdam.

74

STEAM PUMP INSTALLED NEAR ROTTERDAM IN 1787.
ROTTERDAM, ATLAS VAN STOLK FOUNDATION.

The first steam pump in the Netherlands. The engine was ordered from Boulton & Watt in England by the directors of the Rotterdam Batavian Society.



75

PORTRAIT OF PIETER TEYLER VAN DER HULST (1702-1778).
PAINTING BY T.H. TELGERSMA.
HAARLEM, TEYLER'S MUSEUM.

the desire to acquire public prestige. Every town and village had a museum of art or natural objects and curiosities (fig.nrs. 66, 77, 78) where people assembled to admire the exhibits. Some were called "art galleries" but they contained more than just objects of aesthetic value. They were collections of extraordinary cultural and natural history objects of educational value. One of the chief virtues of the museums was that they stimulated the visitor to reflect upon the wonder of God's universe.

From as early as 1600, there was just such a collection in Leiden at the Theatrum Anatomicum (the Anatomical Theatre), the first public university museum. Together with the Hortus Botanicus (the Botanical Garden) in Leiden, these two constituted collections well worth seeing. The Stadholders of Holland also possessed a large art collection and held exhibitions for the general public of the 18th century in a beautiful hall in The Hague. Unfor-

tunately, these public museums and art galleries no longer exist, nor does the Kabinet van Natuurlijke Geschiedenis (the Museum of Natural History) of the Koninklijke Nederlandsche Maatschappij.

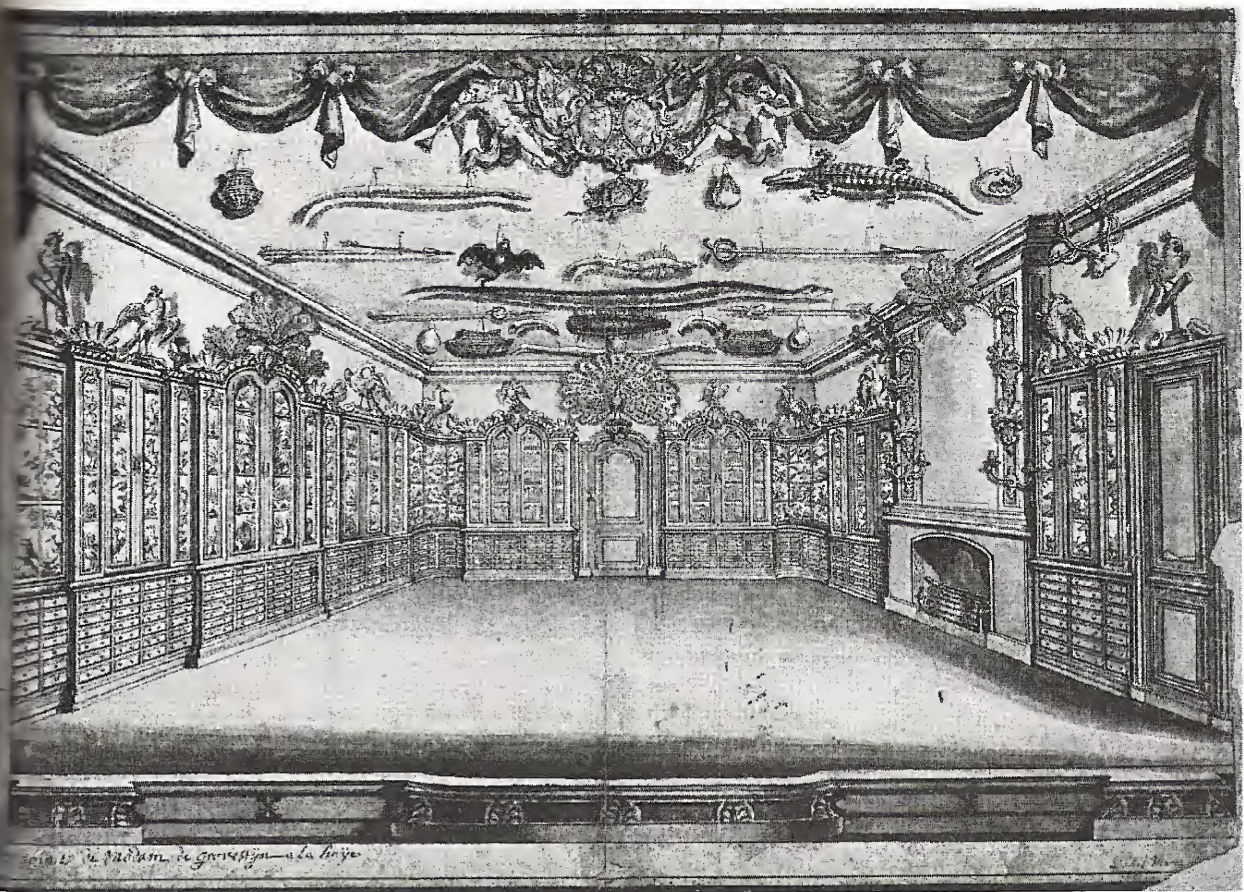
So Teyler's Museum is the oldest public collection still in existence. From the start, Teyler had decided that the collections of books and objects should be expanded. The directors therefore set up the museum in four separate sections apart from the library. These sections were devoted to drawings and paintings, coins and medals, fossils and minerals, and scientific instruments.

THE FIRST DIRECTORS OF THE TEYLER FOUNDATION.
PAINTING BY WYBRAND HENDRIKS.
HAARLEM, TEYLER'S MUSEUM.

The group consists of the five directors, the secretary (at the right) and the architect, Leendert Viervant (1752-1801), standing before a reproduction of his design for the museum.

76





77

NATURAL HISTORY COLLECTION.
DRAWING BY DANIEL MAROT.

THE HAGUE, GEMEENTE ARCHIEF (MUNICIPAL ARCHIVES).

extensive private collection of Catharina Sirtema van Grovestins, and von Schutz, included seashells, corals, fossils, minerals, plants, and other insects, and a wide variety of animals, both mounted in preserving fluid. Everything was displayed in handsome French-style cabinets.

relations with the Hollandsche Maatschappij were excellent, thanks to a clear understanding between the two, and chiefly because the first curator of the Teyler Museum was at the time also the curator of the Hollandsche Maatschappij's Museum of Natural History.

After 1778, Teyler's home became the Fundatiehuis (foundation house) (fig.nrs. 78, 79, 80) in which meetings were held. It also served as the residence of the warden and curator of the art collections. According to the will, the warden and curator had to be a practicing artist. The first warden of importance was Wybrand Hendriks (1744-1831), a painter whose work is illustrated in the catalogue (figs. 40, 76, 80, 81, 88, 89). The museum, designed by the architect Leendert Viervant (1752-1801), was built behind the Fundatiehuis. The museum began as one large room known as the Oval Hall with wooden paneling decorated with carving and

topped by a ceiling with beautiful stucco work. It was completed in 1784 (fig.nrs. 82, 83, 84, 85).

Teyler's own collection of coins and drawings were later expanded. The collection of drawings gained considerable importance in 1790 when two thousand drawings purchased in Italy and mainly from the former collection of Queen Christine of Sweden, were added to the collection. Among these were works by Michelangelo, Raphael, Goltzius, Lorrain, Rembrandt and many others. To a large extent, Teyler's Museum owes its reputation to these collections.

The collection which includes minerals and fossils was assembled just at a time when geology was becoming a modern science. Many collections were used to substantiate theories, and Teyler's Museum certainly accumulated much important material. For an understanding of the energetic way in which this section, as well as the section on natural history, was built up, we must focus our attention on the first curator.

Martinus van Marum (1750-1837) (fig.nr. 87) was an extremely gifted man who grew up in Delft and later studied medicine at Groningen (1764) where he received his doctorate of philosophy and doctorate of medicine (1773). During his student years, he displayed not only a great interest in new developments in the field of natural science, but he acquired

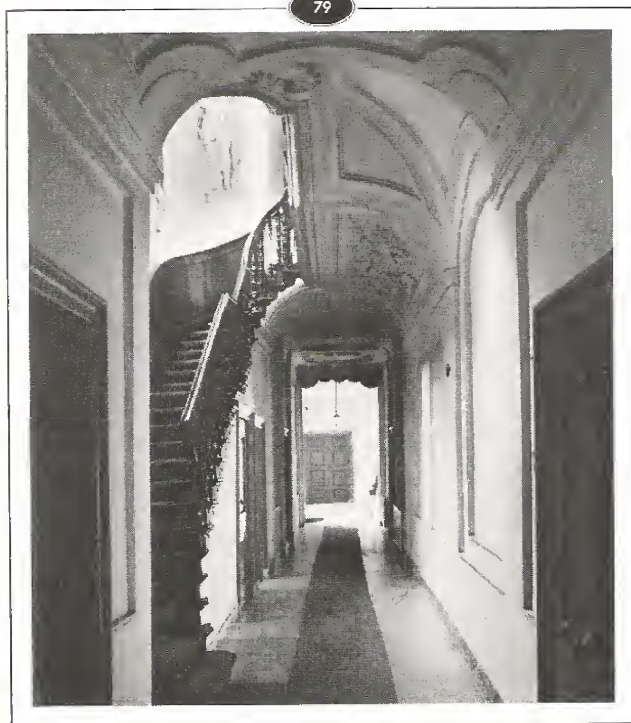


THE TEYLER FOUNDATION BUILDING IN HAARLEM.
HAARLEM, TEYLERS MUSEUM.

The house built in 1715 for Pieter Teyler van der Hulst became the seat of the Foundation, where meetings were held and the art collection was kept. The house is in Domstraat, across the canal from the building of the Hollandsche Maatschappij.

79
INTERIOR OF THE TEYLER FOUNDATION BUILDING.
HAARLEM, TEYLERS MUSEUM.

The ornate interior forms an unexpected contrast with the plain facade of the building.



80
COURTYARD OF THE TEYLER FOUNDATION BUILDING.
PAINTING BY WYBRAND HENDRIKS.
HAARLEM, TEYLERS MUSEUM.

The assembly room on the ground floor. The roof in the background that of the museum's Oval Room. The tower-like structure on top is an observatory.



a broad basic knowledge in, and showed a sensitivity to, subjects which were entering an important phase of their development. And where there not achievements and discoveries of this period! Research was being conducted in fields of anatomy, paleontology, mineral plant physiology, chemistry, electricity and engineering.

With van Marum's knowledge of languages had no difficulty in familiarizing himself with fundamental research being undertaken in countries like England, France, and America was particularly interested in the scientific of Benjamin Franklin. However, when Martin Marum saw that there was no immediate vacancy for him at Groningen as a professor, he set off in 1776 as a doctor in Haarlem. He immediately joined enthusiastically in the scientific life there soon was elected as a member of the Hollandsche Maatschappij. He was awarded a lectureship in the town of Haarlem, in which capacity he gave summer courses on a wide variety of subjects. When he later became a member of the Second Society and Director of Teyler's Museum he at last found himself in the right environment for his further scientific development (fig. 80).



81

THE OVAL ROOM OF THE TEYLER MUSEUM.
PAINTING BY WYBRAND HENDRIKS.
HAARLEM, TEYLER'S MUSEUM.

The room as it was in 1801 or thereabouts. The electrostatic machine in its mahogany case is to be seen in the foreground. A new display case for the mineral collection is in the centre.

Van Marum made journeys abroad, came into personal contact with many well-known scholars, and at the same time acquired many important specimens for the collections, including the geological collection (fig. nr. 89). He was also responsible for building up the museum's library which he accomplished with vision and knowledge. Among other additions to the scientific section, he acquired the entire series of publications of the Royal Society of London, The Académie des Sciences of Paris, and the Prussian Academy. Under van Marum's direction, the Teyler's Museum received a broad and healthy basis for an institution in its infancy.

In addition, if one examines the records of van Marum, it is apparent that he not only collected, arranged and taught scientific information, but he also actively embarked on a considerable amount of independent research, thus enhancing the reputation of Teyler's Museum as an important laboratory.

As previously stated, the foundation of the Hollandsche Maatschappij in 1752 laid the basis for the active participation of the middle class in scientific matters. Many of these people were receptive to new and revolutionary ideas such as those emanating from France. They subjected these ideas

to experimental proof whenever possible. For instance, after experimenting on his own, van Marum became quickly convinced of the truth of Lavoisier's ideas. He therefore translated and published Lavoisier's theories in Dutch in 1787. Van Marum also designed the equipment with which to reproduce Lavoisier's experiments. These famous instruments are still on display in Teyler's Museum, where inspired simplicity has received much praise (fig. nr 90).

Stimulated by van Marum's lead, a scientific club called the Hollandsche Scheikundigen (Dutch Chemists) was formed. The members conducted a number of ingenious and important experiments and published many of their findings. From this time forward, the Dutch played an important role in the world of chemistry.

Van Marum's interest in chemistry was strongly stimulated by the new theories of Lavoisier, the founder of modern chemistry, and his circle. When

van Marum visited Paris in 1785 he attended one of Lavoisier's lectures in the Académie des Sciences.

In his diary he wrote the following:

"M. Lavoisier read, among other things, a memorandum on the different kinds of air. But violent objections were raised against it, in consequence of which reading was repeatedly interrupted, and the simultaneous speaking of the Lecturer and his opponents allowed me to hear very little of it." This shows how the modern interpretation of chemistry provoked fierce discussions at that time. As stated, van Marum worked energetically and precisely at his chemical experiments, and later gave lectures and demonstrations with his instru-

ments. These lectures indicate the full advantage of the museum as an institution for popularizing modern science.

Van Marum did not, however, go to Paris primarily to attend the lectures of Lavoisier. He went to publicize various experiments he had performed in electricity. The close connection between chem-

82, 83, 84, 85
ORNAMENTAL CEILING PANELS IN THE TEYLER MUSEUM.
HAARLEM, TEYLER'S MUSEUM.

A few of the many representations on the ceiling of the Oval Room, such as religion, music, sculpture, the natural sciences, and so on.



processes and electricity was already known. As early as his student days in Groningen, van Marum conducted experiments to identify the series of electricity. These experiments had been inspired by such people as Benjamin Franklin. Franklin had shown in his famous kite flights that lightning was an ordinary but extended electrical discharge. He also discovered the lightning conductor. Van Marum conducted experiments with different types of metal wire and discovered that copper was the best conductor. As a result, a regulation was adopted that henceforth required lightning conductors to be made from copper. The experiment was frequently demonstrated (fig.nr.

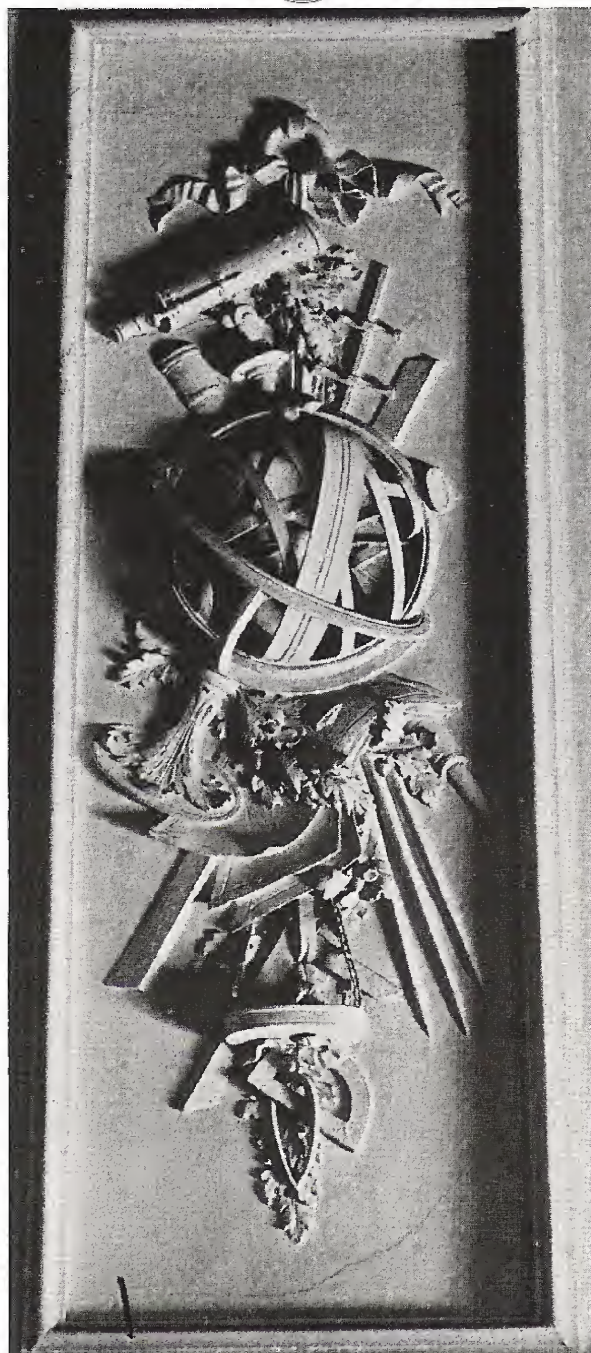
91). Friction machines with glass cylinders or glass discs had long been used for the production of electricity in van Marum's time. Taking advantage of the opportunity which his position at the museum provided, van Marum harnessed the resources of the museum to develop the largest electrical generator ever made in the world. The generator itself was made by the skilled instrument-maker John Cuthbertson, an Englishman who had been working in Amsterdam for several years. It was ornamented by the architect of the museum, Leendert Viervant, in a style corresponding to that of the Oval Hall (fig.nrs. 92, 94).

The interesting process of planning and construc-

84



85



ting such an enormous machine is best described by van Marum himself:

"The history of Electrical Science teaches us that progress in this science has been made in conjunction with the use of ever larger electrical instruments giving a more powerful electrical force. Reflecting on this, there seemed to me to be every ground for hoping that a still more powerful electrical force than used so far, if such could be produced, would lead to new discoveries."

This quote comes from the text of an introduction to the "Description of a Very Large Electrical Machine" (1785), which was published in both Dutch and French. In this work, van Marum further discusses the reasons for using the biggest glass discs possible: "not only for producing a much stronger force, but also to find the highest degree of electrical power that could be obtained from instruments made of glass".

These discs were actually 65 inches (c. 165 cm) in diameter and were imported from France. Van Marum continues:

"The size and cost of such an instrument gave me another reason for recommending its construction. An apparatus like this cannot very well be expected to be made by any physical scientist at his own expense, however great his zeal may be, because not only it is very costly, but it takes up more room than is generally available in any private house."

The building of the friction machine marked the beginning of the museum's natural science section. Immediately thereafter, van Marum undertook a series of experiments with the machine, only a few of which are mentioned here. First, the power of the apparatus was tested and it appeared that a spark of two feet could be obtained. Van Marum carefully studied the form of this spark, with its fine branches, and drew it as carefully as possible (fig.nr. 93). Through the procedure, he was able to find supporting evidence for Benjamin Franklin's theory that electrical current traveled in one direction. In this "one-fluid theory", an electrical force is in itself an imbalance of an otherwise normally neutral state. A positive and a negative charge are conditions of the same single electrical matter (or 'fluid'). This theory was in opposition to an earlier two-fluid explanation in which a positive and a negative charge correspond with two different electrical fluids, in consequence of which these two fluids would travel in opposite directions, but the form of the spark produced by Van Marum was not consistent with a two-way movement.

During his visit to Paris in 1785, van Marum took the opportunity of meeting Benjamin Franklin shortly before his return to America. He wrote in his diary

on July 9th that at about seven o'clock in the evening he was introduced:

"to this sage and humanitarian."

"His countenance, in which his greatness could very greatly be discerned, inspired me with a veneration such as I cannot remember ever having previously felt for any person. I briefly told him that I had hastened, as soon as the description of my electrical experiments had been printed, to go to Paris in order to have the pleasure of reporting on them to him before his departure. He thereupon requested me to sit down by his side and looked at the illustration I pointed out to him. He seemed to listen with much pleasure to what I told him about the great power of this machine. I also told him of the principal experiments I had carried out with it. After having conversed with the great man for half an hour, he expressed that he was particularly pleased to learn, before his departure from Europe, of the progress in the doctrine of electricity; and that he confessed that I had got very far in this field. Furthermore, he thanked me most courteously for the paper with which I presented him."

Van Marum also wrote in a paper entitled "Sur la Theorie de Franklin" (Haarlem 1819), that when Franklin saw the long forked spark he exclaimed:

THE MUSEUM IN THE MIRROR
HAARLEM, TEYLER'S MUSEUM.

86





87

PORTRAIT OF MARTINUS VAN MARUM (1750-1837).
 ATTRIBUTED TO JORDANUS HOORN.
 HAARLEM, FRANS HALS MUSEUM. PHOTO A. DINGJAN.

This then proves my theory of a simple electrical fluid, and it is now high time to reject the theory of two sorts of fluids."

In the previously mentioned "Description of a Very Large Electrical Machine", van Marum carefully described his many experiments. He distinguished between charges which he felt in his fingers, his wrist, and his elbow. At times, he wrote, "It shook the whole of my body." Van Marum wrote:

The prickly feeling on the head caused by the expulsion of electric matter is so strong that most of those whom I invited to experience this sensation could only endure it for a short while."

He also used the other senses. During an experiment in which electrical charges were passed through hydrogen, he wrote, "When transferring this air, we noticed that it had acquired a very strong smell." Van Marum had smelled ozone and described it for the first time.

His experiments must have been spectacular to witness. We can still appreciate this since much of the old atmosphere of Teyler's Museum has been preserved. For instance, there is an extremely long iron wire coil, a hundredth of an inch in diameter, running the entire length of the gallery of the Oval Hall. As the great machine discharged three hun-



*Martinus wordt Directeur van Teylers
Museum -*

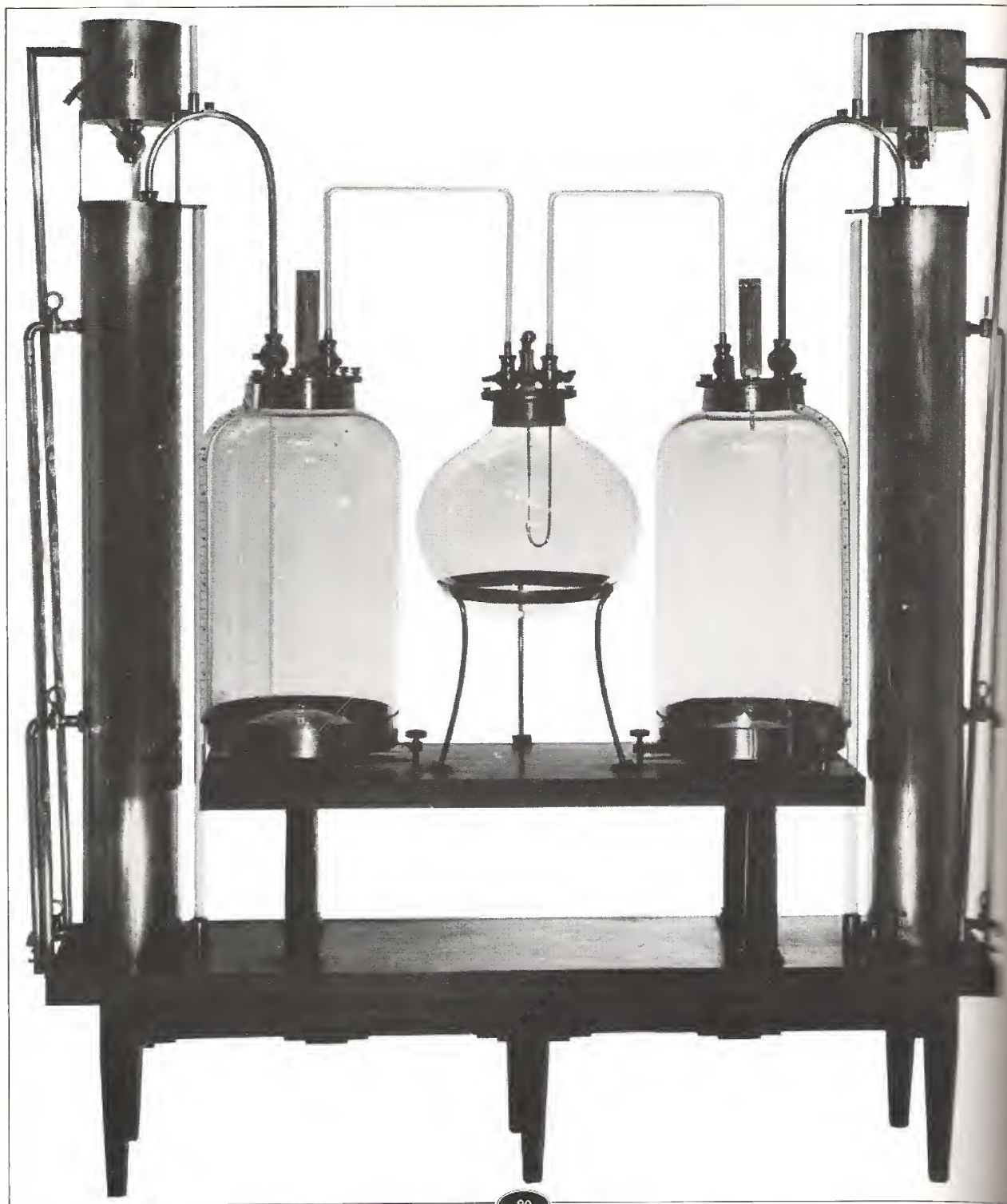
88

TWO DRAWINGS FROM THE SERIES, "VAN MARUM CARICATURES".
DRAWINGS BY WYBRAND HENDRIKS.
HAARLEM, TEYLER'S MUSEUM.

(88) "Martinus is appointed Director of the Teyler Museum" and (89) "The
Doctor travels in distant countries, buying all kind of stones . . ."



Doctor Reeft in verren Landen
 Koopt alderly Steentye in West
 Reefts



90

WATER-MAKING APPARATUS IN THE TEYLER MUSEUM.
HAARLEM, TEYLERS MUSEUM.

One of the various types of apparatus used for the numerous chemical experiments carried out in emulation of Lavoisier and others. They were remarkable for their simplicity and precision.



91

"DONDER HUISJE" (THUNDER OR LIGHTNING HOUSE)
(CAT. NR. D 5).
LEIDEN, MUSEUM BOERHAAVE.

The conductor rising from the roof is earthed a discharge has no effect; if it is not, the walls and roof collapse.

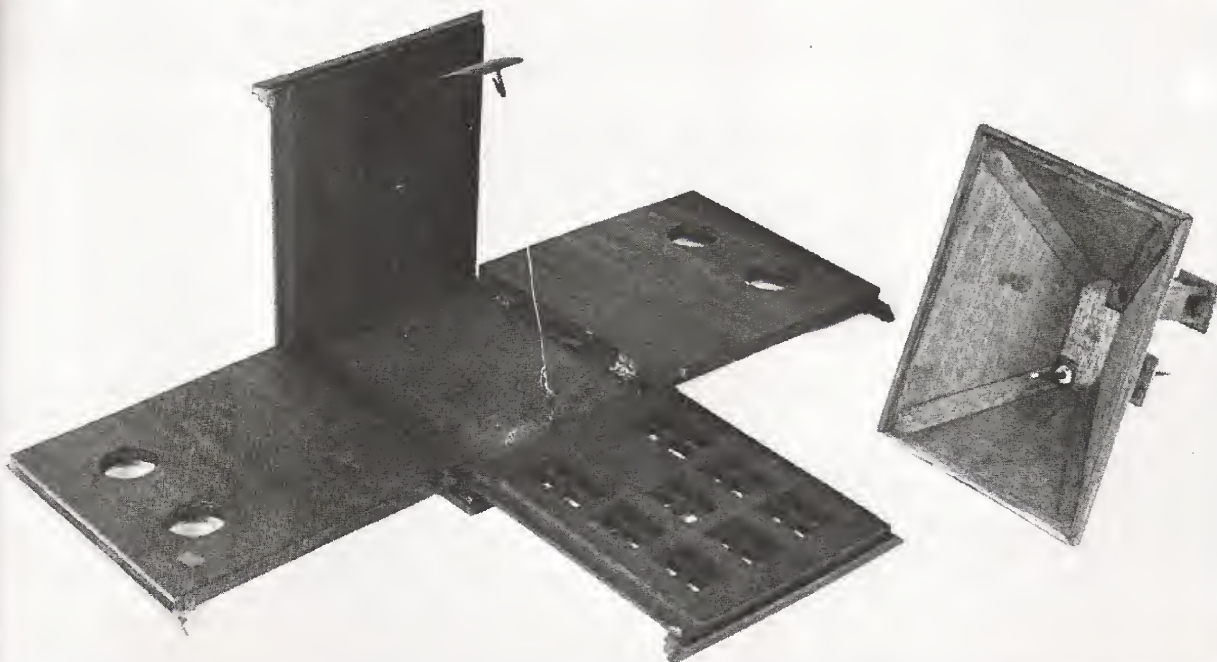
dred times per minute the wire lit up with thousands of fine electrical rays, each about one inch long (fig. nr. 93). Then in 1789, van Marum made use of a large battery of Leiden jars which enabled him to accumulate powerful charges. With some 225 jars, the voltage must have reached as high as 200 kv. He also conducted calcination, or oxidation experiments by discharging current through various thin metal wires, and allowing them to oxidize. When the discharge was very powerful, the wires exploded, and sometimes the whole museum was filled with floating, fibrous grey flakes.

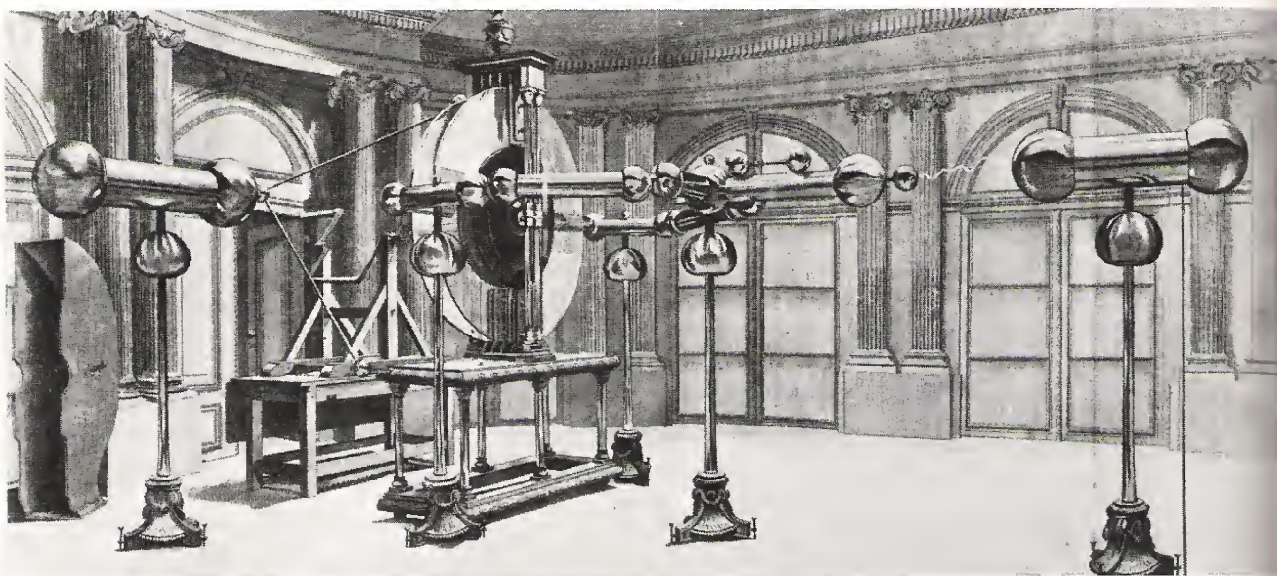
For some years van Marum continued to make improvements on the machine, chiefly to eliminate leakage of the electrical charge. The result was a somewhat simpler looking machine. It is in this form, dating roughly from 1791, that the machine, now on display in Teyler's Museum, can be seen (fig. nrs. 92, 94).

There were many reasons why the experiments ended. In the first place, political revolution in the Netherlands made it very difficult for many people to concentrate on pure scientific research. In addition, a change in the direction of research led to emphasize being placed on the resolution of other scientific mysteries.

In summary, then, the lively interest of the Dutch middle classes in the arts and sciences gave rise to a number of different societies. One of these was Teyler's Stichting, conceived in 1756 and inaugurated in 1778. Because of adequate funding and intelligent direction, the society flourished as one of the most modern institutions of its time.

91





92

THE VAN MARUM ELECTROSTATIC MACHINE.
(CAT. NR. D 2)
HAARLEM, TEYLERS MUSEUM.

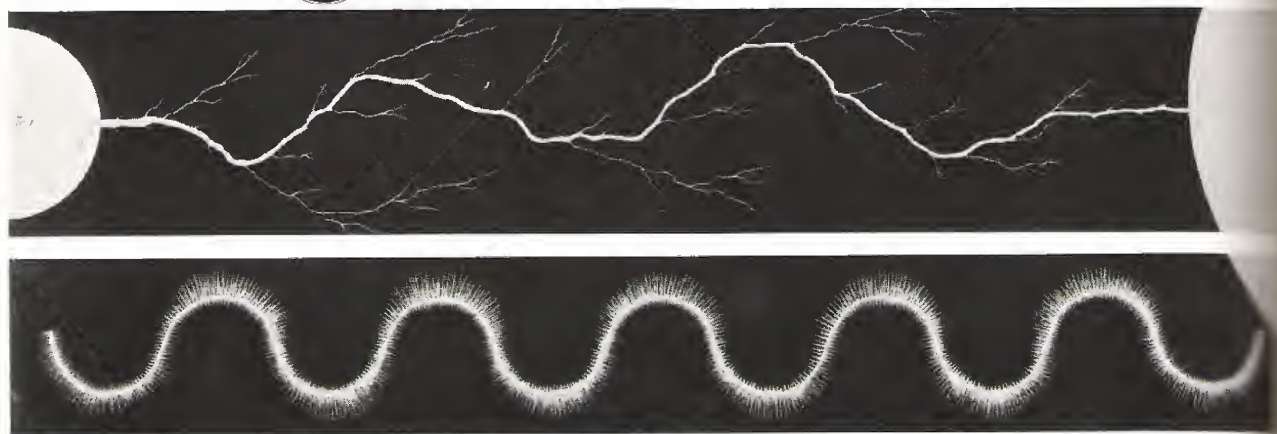
The largest electrastatic generator ever built. Its two glass discs are 65 inches in diameter, and it could cause a 2-feet spark discharge between the large brass electrodes. It is shown here as it was originally installed in 1784 in the Oval Room of the Teyler Museum, which its ornamentation

was designed to match. At the left is part of the mahogany cover which protected the glass discs when the machine was not in use. Designed by Martinus van Marum (1750-1837), made by John Cuthbertson (1742-1810) and ornamented by the architect Leendert Viervant (1752-1801).

A
A LONG FORKED SPARK.
HAARLEM, TEYLERS MUSEUM.

"A ray with its curves and lateral branches is shown on the third Plate", wrote Van Marum. This is the illustration that Benjamin Franklin was shown in 1785. He wished to be assured that it was an accurate representation of the phenomenon observed. Van Marum dispelled his doubts and Franklin felt that this supported his "theory of a simple electric fluid".

93



93

B
A COIL EMITTING SPARKS.

Van Marum attached a thin metal coil to his machine. With every discharge it emitted fine sparks approximately one inch in length which were numerous enough to illuminate it.

While the
international
scientific res
the museum

The first cu
energetic 18
grandeur of
qualitative
and gained



principal creation, the largest electric machine ever made. This machine continued to be used for demonstrations for many years, even after its scientific purpose had ended. It is still an impressive sight today.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★



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CATALOGUE

THE DUTCH REPUBLIC IN THE DAYS OF JOHN ADAMS



JOHN ADAMS AND THE DUTCH REPUBLIC

A 1

WALL MAP OF THE DUTCH REPUBLIC.

"THE VII UNITED DUTCH PROVINCES, RENDERED ACCURATELY ACCORDING TO THE LATEST SURVEYS AND ENGRAVED BY CHRISTIAAN SEPP & SON".
CHRISTIAAN AND JOHAN CHRISTIAAN SEPP. AMSTERDAM 1773.
PAPER, LINEN-MOUNTED, HAND-COLORED, 102,5 x 125.
LEIDEN, COLLECTION BODEL NIJENHUIS, BIBLIOTHEEK DER RIJKSUNIVERSITEIT.

This map was originally printed in book form as a travel and pocket atlas. John Adams had a copy in his possession. The various maps comprising such an atlas were sometimes pasted together on a piece of linen for use as a wall map, as in this instance. The 1773 edition was reprinted in 1793.

A 2

MAP OF THE SEVEN PROVINCES OF THE DUTCH REPUBLIC.
PIERRE HUSSON, FIRST HALF 18TH. CENTURY.

PAPER, 49,9 x 57,7. COLORED.

LEIDEN, COLLECTION BODEL NIJENHUIS, BIBLIOTHEEK DER RIJKSUNIVERSITEIT.

(See fig.nr. 1)

A 3

STATE PORTRAIT OF THE STADHOLDER PRINCE WILLIAM V.

J.G. ZIESENIS. (ATTR.)

CANVAS, 113 x 91.

DELFT, ORANJE NASSAU MUSEUM. ON LOAN FROM
DIENST VERSPREIDE RIJKSCOLLECTIES, THE HAGUE.

The Stadholder, though not a king, was yet, through his position as head of the army and first civil servant, the most important man in the Republic. William V, a cousin of King George III, was strongly pro-British, and resisted as long as possible the recognition of the United States. (See fig.nr. 2)

A 4

PORTRAIT OF JOHN ADAMS.

R. VINKELES.

PRINT, 13,7 x 22,6.

WASSENAAR, PRIVATE COLLECTION.

The Dutch engraver Reinier Vinkeles made this portrait of John Adams when he lived in Amsterdam.

A 5

PORTRAIT OF JOHAN DERK VAN DER CAPELEN TOT DE POLL.

L.J. CATHELIN AFTER J.A. KALDENBACH.

PRINT, 39,5 x 29,8.

ROTTERDAM, ATLAS VAN STOLK FOUNDATION.

This nobleman from Overijssel was the foremost friend and champion of the American cause in the Netherlands. (See fig.nr. 3)

A 6

PORTRAIT OF JOHAN LUZAC.

A. DELFOS.

DRAWING, 30,2 x 20,5.

LEIDEN, ACADEMISCH HISTORISCH MUSEUM DER RIJKSUNIVERSITEIT.

John Luzac (1746-1807), editor of the Gazette de Leyde, which was widely read throughout Europe, and later professor of Greek and history at Leiden University, was one of John Adams' best friends in the Netherlands.

(See fig.nr. 11)

A 7

THE RESIDENCE OF THE VORSTERMAN-BLAUWOPOT FAMILY AT 529 KEIZERSGRACHT.
PHOTO AFTER THE ORIGINAL DRAWING OF CASPAR PHILIPS, c. 1767.

John Adams lived here at the end of 1780.

A 8

THE LATIN SCHOOL ON THE SINGEL AT AMSTERDAM, 1802.

J. SMIES.

CANVAS, 45 x 75.

AMSTERDAM, KONINKLIJK OUDHEIDKUNDIG GENOOTSCHAP
(ROYAL ANTIQUARIAN SOCIETY)

John Adams sent his two sons, John Quincy and Charles, to this school in September 1780, but removed them in December after a dispute with the headmaster.

(See fig.nr. 12)

A 9

VIEW OF THE ACADEMY AT LEIDEN, 1763.

A. DELFOS AFTER J.J. BYLAARD.

PRINT, 24,3 x 32,2.

LEIDEN, COLLECTION BODEL NIJENHUIS, BIBLIOTHEEK DER RIJKSUNIVERSITEIT.

The main building of the university, as it looked when John Adams' two sons were enrolled there. The two boys entered Leiden University in January 1781.

A 10

"PHILADELPHIA", THE ENGLISH COW CAPTURED, 1778.

PRINT, 21,5 x 28,5.

ROTTERDAM, ATLAS VAN STOLK FOUNDATION.

An anti-English print in which England is symbolised by a cow being milked by a Dutch farmer while a Frenchman and a Spaniard are each presented with a bowl of milk. An American, recognisable by his feathers, is sawing off the horns. In the distance, is Philadelphia, the Howe brothers are seated at a table, slumped in despair.

A 11

THE ENGLISH COW WASTED TO A SHADOW, "YORKTOWN", 1778.

PRINT, 21,5 x 28,5.

ROTTERDAM, ATLAS VAN STOLK FOUNDATION.

Sequel to the preceding print. The English cow is now completely wasted away, and the English treasury is empty. The sun shines on Yorktown where an English mission is making a last vain attempt at reconciliation with a free America which, surrounded by Justice, Wisdom, etc., is embarking on trade and commerce of its own. (See fig.nr. 9)

A 12

THE ENGLISH KING AND LORD NORTH, 1778.

PRINT, 27 x 38.

ROTTERDAM, ATLAS VAN STOLK FOUNDATION.

The English king is being robbed of his boots by two Americans and called to help Lord North, who comes to his aid on horseback. Young Englishmen on their knees before a bust of Cromwell are struck by lightning while Avenging Justice.

A 13

"THE BRITISH LEOPARD BROUGHT TO HIS SENSES", 1780.

PRINT, HAND COLORED, 26,8 x 35,6.

WASSENAAR, PRIVATE COLLECTION.

The leopard was a widely-used symbol for England. Here it is attacked by the Dutch lion. The print is described in detail in the catalogue. (See fig.nr. 10)

A 14

"THE DESPONDENT BRITISH AND THE CONTENTED AMERICANS", 1780.

PRINT, 28 x 45.

ROTTERDAM, ATLAS VAN STOLK FOUNDATION.

Grieving Englishmen, rejoicing Dutch and, in the distance, Americans engaged in trading. This print commemorates the League of Armed Neutrality, of which the Dutch had high hopes.

A 15

"UPS AND DOWNS: TIME TURNS THE WHEEL OF WAR", 1780.

PRINT, 29,4 x 38.

ROTTERDAM, ATLAS VAN STOLK FOUNDATION.

Time turns the Wheel of Fortune. England, now on top, is pushed away by a Spaniard, a Frenchman and an American, while a Dutchman demands reparation and a monk and a Protestant watch the downfall of London at the right.

A 16

"THE ENGLISHMAN IN EXTREMITY."

PRINT, 18,3 x 27.

ROTTERDAM, ATLAS VAN STOLK FOUNDATION.

The strong Dutch aversion to the Navigation Acts underlies this print of a Dutchman receiving the sick Englishman's vomit in the house. He will bring up the Act. A doctor trying to help the Englishman with an enema syringe is prevented from doing so by America, while France and Spain obstruct the entry of other doctors in the doorway.

A 17
"THE LIBERATED DUTCHMAN, OR THE DOG COERCED," 1780.
PRINT, 28 x 37.
ROTTERDAM, ATLAS VAN STOLK FOUNDATION.

Dutch farmer on the bridge points down below to where Cramwell's Navigation Act is being used as toilet paper.
Dutch farmer at the right and the American are warmly greeting each other. In the central background Empress Catherine II of Russia receives assistance to the Dutch lion, while a Frenchman forces the English lion to have on a leash to drink the lion's urine. In the right background the British Empire collapses.

A 18
"THE MAN IN HIS SHIRTTAILS, OR PRIDE'S DOWNFALL."
PRINT, 20 x 22.
ROTTERDAM, ATLAS VAN STOLK FOUNDATION.

A man clad only in a shirt symbolizes England, under attack from all sides. A Frenchman (7) places a fool's cap and bells on his head and a Dane (4 and 5) hold him by the arms while a Russian (3) threatens him with a club. An American (2) makes off with his clothes and a Dutchman (6) shackles his legs.

A 19
"THE BANK OF ENGLAND. SITUATION OF DIFFERENT POWERS IN THE PRESENTLY CONFUSED EUROPE."
PRINT, 27 x 29.
ROTTERDAM, ATLAS VAN STOLK FOUNDATION.

A piece of furniture suspended in the air represents the Bank of England. An English gentleman is being dragged off it by a Frenchman, while a Dutchman watches. A small American pushes him down, while a Dutch merchant, in conversation with an Amsterdam merchant on his other side, keeps him in a precarious balance.

A 20
"GENERAL CONSTITUTIONAL ILLUSTRATIONS OF THE YEAR 1780."
PRINT, 44 x 44.
ROTTERDAM, ATLAS VAN STOLK FOUNDATION.

Those who couldn't afford large separate prints could buy one bearing reproductions of a number of prints. The prints shown here in miniature include the nrs. A 10, A 13, A 15 and A 19.
(See fig.nr. 8)

A 21
"THE EUROPEAN DILIGENCE."
PRINT, 19 x 24.
Rotterdam, Atlas van Stolk Foundation.

Trading especially with the Dutch assistance to the American rebels through the smuggling on St. Eustatius.

A 22
PLAN OF ST. EUSTATIUS. 1742.
COLORED DRAWING, 46 x 59.
THE HAGUE, ALGEMEEN RIJKSARCHIEF.

Island of St. Eustatius in the Caribbean was a Dutch possession since 1654. During the American Revolution it was the center of most of the smuggling of arms to the rebels.

A 23
MAP OF ST. EUSTATIUS.
REINIER OTTENS, 1775.
PRINT, 37 x 49.
LEIDEN, BIBLIOTHEEK DER RIJKSUNIVERSITEIT.

A 24
PLAN OF FORT ORANGE ON THE ISLAND OF ST. EUSTATIUS.
J.W.V. VAN OVERMEER FISSCHER, 1787.
COLORED DRAWING, 38 x 54.
THE HAGUE, ALGEMEEN RIJKSARCHIEF.

(See fig.nr. 5)

A 25
TOPOGRAPHICAL MAP OF THE ISLAND OF ST. EUSTATIUS BASED ON A SURVEY CONDUCTED BY A.H. BISSCHOP GREVELINK.
AFTER 1847.
DRAWING, 48,4 x 60
THE HAGUE, ALGEMEEN RIJKSARCHIEF.

A 26
VIEW OF THE ISLAND OF ST. EUSTATIUS.
C.F. BENDORP AFTER G.T. VAN PADDENBURG.
PRINT, 33,5 x 87.
THE HAGUE, ALGEMEEN RIJKSARCHIEF.

(See fig.nr. 4)

A 27
"REPRESENTATION OF THE MOUNTAIN AND THE BAY OF THE ISLAND ST. EUSTATIUS, FROM THE SOUTH SIDE."
EMAUS? AFTER A. NOLSON?
COLORED DRAWING, 43,2 x 64,5.
THE HAGUE, ALGEMEEN RIJKSARCHIEF.

A 28
"REPRESENTATION OF THE MOUNTAIN AND THE BAY OF THE ISLAND ST. EUSTATIUS, FROM THE NORTH SIDE."
EMAUS(?) AFTER A. NOLSON(?)
COLORED DRAWING, 43,2 x 64,5.
THE HAGUE, ALGEMEEN RIJKSARCHIEF.

A 29
JOHN PAUL JONES, DRAWN WHILE ATTENDING A PLAY IN THE AMSTERDAM THEATRE ON 9 OCTOBER 1779.
S. FOKKE(?).
PRINT, 9,9 x 5,5.
ROTTERDAM, ATLAS VAN STOLK FOUNDATION.

(See fig.nr. 6)

A 30
JOHN PAUL JONES, WHO LAY AT ANCHOR IN DUTCH WATERS ON 4-5 OCTOBER 1779.
AUGUSTIN DUPRÉ, 1779.
MEDAL, BRONZE, Ø 5,6.
THE HAGUE, KONINKLIJK PENNINGKABINET (ROYAL COLLECTION OF COINS).

The arrival of John Paul Jones in the Texel roadstead with spoils taken from the English made a deep impression in the Netherlands.

A 31
AMERICA TRAMPLES UPON RAVING ALBION.
G. BROUWER AFTER P. WAGENAAR, 7 OCTOBER 1782.
PRINT, 23,2 x 14,8.
ROTTERDAM, ATLAS VAN STOLK FOUNDATION.

A print commemorating the secret treaty concluded between Amsterdam and America in 1778. At the left, an Amsterdam magistrate presents the Preparatory Plan to the Maiden personifying America; at the right, the French king is helping her to shatter the English crown. Underneath is the text:
"America tramples upon the raving Albion,
While the British crown is crushed by Bourbon,
And is by Holland, personified by Adams, after the example of Amsterdam, According to the Preparatory Plan, declared free."
(See fig.nr. 20)

A 32
ALMANAC (CALENDAR) FROM AMELAND.
PAINTED WOOD, 4 x 10, AND A BOX CONTAINING WOODEN NUMBERS AND NAMES OF THE MONTHS, 11 x 8,5 x 8.
LEEWARDEN, FRIES MUSEUM.

A ship's captain from Ameland carved this board as an everlasting calendar. Numbers can be attached to the names of the days. His enthusiasm for the American cause is apparent from the American eagle, flanked by two female figures holding the stars and stripes.
(See fig.nr. 16)

A 33
RATIFICATIONS AMERICA, 1782.
THE HAGUE, ALGEMEEN RIJKSARCHIEF.

On April 19 1782 the United States were officially recognized by the States-General, the highest authority in the Dutch Republic.

A 34

"SOLEMNITIES ATTENDING THE FIRST AUDIENCE OF THE CIVIL ADMINISTRATION
IN THE ORANGE HALL ON 3 OCTOBER 1782."

C. BOGERTS AFTER H. POTHOVEN.

PRINT, 24,2 x 39,4.

ROTTERDAM, ATLAS VAN STOLK FOUNDATION.

There are no portrayals of John Adams' visit to Huis ten Bosch Palace, where Stadholder William V received him in audience. His arrival there, however, will have been similar to this scene at the same palace in the same year. (See fig.nr. 19)

A 35

"AU BON SUCCES DE L'UNION AVEC L'AMERIQUE". AN ALLEGORY (1782).

PIETER LUYPEN.

COLORÉD DRAWING, 12,9 x 30,8.

DORDRECHT, MUSEUM MR. SIMON VAN GIJN.

A 36

"ALLEGORY ON THE INDEPENDENCE OF AMERICA."

SIMON FOKKE.

PRINT, 8,3 x 9,5.

ROTTERDAM, ATLAS VAN STOLK FOUNDATION.

America, seated under a canopy, watches the Statue of Liberty, with a hat on the end of a spear, being erected.

A 37

WINE GLASS, 1782, WITH THE COAT OF ARMS OF THE STATES GENERAL
AND THE FLAG OF THE UNITED STATES.

GLASS, ENGRAVED, H. 18,5.

AMSTERDAM, RIJKSMUSEUM.

The glass was probably made on the occasion of the recognition of the United States by the Dutch Republic on April 19th, 1782, or to celebrate the treaty of amity and commerce, which was concluded on October 8th, 1782. (See fig.nr. 17)

A 38

THE RECOGNITION OF THE INDEPENDENCE OF THE UNITED STATES
BY THE STATES GENERAL.

J.G. HOLTZHEY, 1782.

MEDAL, SILVER, ø 4,5.

THE HAGUE, KONINKLIJK PENNINGKABINET (ROYAL COLLECTION OF COINS).

A 39

THE RECOGNITION OF THE INDEPENDENCE OF THE UNITED STATES BY
THE STATES GENERAL.

J.M. LAGEMAN AND H. LAGEMAN, 1782.

MEDAL, SILVER, ø 3,4.

THE HAGUE, KONINKLIJK PENNINGKABINET (ROYAL COLLECTION OF COINS).

(See fig.nrs. 18a + b)

A 40

RESOLUTION OF THE STATES OF FRIESLAND TO ACCEPT JOHN ADAMS AS ENVOY
OF THE UNITED STATES OF AMERICA AND TO REJECT A SEPARATE PEACE
SETTLEMENT WITH ENGLAND.

B.C. v. CALKER F., 1782.

MEDAL, SILVER, ø 4,3.

THE HAGUE, KONINKLIJK PENNINGKABINET (ROYAL COLLECTION OF COINS).

A 41

CONCLUSION OF A COMMERCIAL TREATY BETWEEN NORTH AMERICA AND
THE CITY OF AMSTERDAM

J.G. HOLTZHEY, 1782.

MEDAL, SILVER, ø 4,5.

THE HAGUE, KONINKLIJK PENNINGKABINET (ROYAL COLLECTION OF COINS).

(See fig.nrs. 7a + b)

A 42

PROCLAMATION OF INDEPENDENCE OF THE UNITED STATES OF AMERICA.

J. VAN BAERLL, 1782.

MEDAL, SILVER, ø 3,1.

THE HAGUE, KONINKLIJK PENNINGKABINET (ROYAL COLLECTION OF COINS).

A 43

"FIRST HEARING ACCORDED TO ENVOY VAN BERCKEL IN AMERICA".
(13 OCTOBER 1783)

REINIER VINKELES AFTER JACOBUS BUYS.

PRINT, 18 x 11,2.

ROTTERDAM, ATLAS VAN STOLK FOUNDATION.

The first Dutch Envoy was sent to America in 1783 and was received by the Congress at Princeton. He was Pieter Johan van Berckel, Burgomaster of Rotterdam.

A 44

"RECOGNITION OF INDEPENDENCE."

NUMBER FIVE OF THE SERIES: "NATIONAL CURIOSITIES IN THE CURIOUS YEAR 1782
BY "ANONYMUS". PRINTED ON THE ISLAND OF THE PATRIOTS, IN THE YEAR 1782

BY ANTI-ANGLOMANNUS."

PRINT, 16,5 x 10,5; book, 23 x 14.

ROTTERDAM, ATLAS VAN STOLK FOUNDATION.

Holland and America greet one another. An angel joins their hands while Fortune empties the horn of plenty over them. (See fig.nr. 21)

A 45

LE POLITIQUE HOLLANDAIS.

2 VOLUMES.

AMSTERDAM 1781-1783, EDITED BY A.M. CÉRISIER.

LEIDEN, BIBLIOTHEEK DER RIJKSUNIVERSITEIT.

John Adams stimulated the French journalist A.M. Cérissier to start an American newspaper in the French language. On the title page there is an allegorical engraving showing "Congress" in classical garb and headaddress holding an American flag over a vanquished Britannia. France, wearing a robe ornamented with fleur-de-lis is coming to America's assistance, beckoning Spain to accompany her. The Dutch Republic is waiting in the distance.

A 46

"HISTORY OF THE CONFLICT BETWEEN GREAT BRITAIN AND AMERICA"

AMSTERDAM, 1782.

THE HAGUE, KONINKLIJKE BIBLIOTHEEK.

This is a Dutch translation, with some added material, of the so-called "Novanglus Papers", which John Adams originally published in the *Philadelphia Gazette* in 1775 to justify American resistance to Great Britain.

A 47

"COLLECTION OF THE CONSTITUTIONS OF THE UNITED INDEPENDENT STATES
OF AMERICA".

DORDRECHT, 1781-1782.

THE HAGUE, KONINKLIJKE BIBLIOTHEEK.

This publication contains the translation of all the constitutions of the thirteen original states. It proves the great interest in American state in the Dutch Republic.

A 48

TWENTY-SIX LETTERS UPON INTERESTING SUBJECTS.

JOHN ADAMS, 1789.

THE HAGUE, KONINKLIJKE BIBLIOTHEEK.

John Adams wrote these letters in response to the questions asked by the then famous Amsterdam lawyer, Mr. Hendrik Calkoen, about the American Revolution.

A 49

A.

A MEMORIAL TO THEIR HIGH MIGHTINESSES THE STATES GENERAL

B.

MEMORIE AAN HUNNE HOOG-MOGENDEN, DE STATEN GENERAAL

THE HAGUE, KONINKLIJKE BIBLIOTHEEK.

These are the English and the Dutch version of the Memorial which John Adams in 1781 presented to the Dutch government to ask for a recognition of the United States.

A 50

"EERKROON OP DE HOOFTEN".

1782.

LEIDEN, BIBLIOTHEEK DER RIJKSUNIVERSITEIT.

A collection of poems edited by Pieter Blussé, dealing with recent events in Dutch history and Dutch-American relations.

A 51
JOHAN LUZAC.
ORATIO DE SOCRATE CIVE.

LEIDEN, BIBLIOTHEEK DER RIJKSUNIVERSITEIT!

Adams' best friend in Holland, Jean or Johan Luzac, editor of the *de Leyde* and later professor of Greek and history at Leiden University dedicated this address, which he gave as rector of the university to his friend John Adams.

A 52
STREET RIOT AT ROTTERDAM IN 1781.
DIRK LANGENDIJK.
COLORED DRAWING, 25,6 x 42.
AMSTERDAM, RIJKSPRENTENKABINET, RIJKSMEUSEUM.

American, French and Dutch flags are borne aloft in triumph by sailors, while behind them the English flag is dragged through the mud. (See fig.nr. 15)

A 53
FOUR PRINTS:
1. GENERAL WASHINGTON'S MOUNTED GUARD.
2. AMERICAN MILITIAMEN.
3. FLAG OF THE 13 UNITED STATES.
4. GENERAL WASHINGTON.
D. BERGER AFTER D. CHODOWIECKI.
COLORED PRINTS, C. 9 x 5,5.
AMSTERDAM, RIJKSPRENTENKABINET, RIJKSMEUSEUM.

Prints produced by the Polish artist, Daniel Chodowiecki, also became popular in the Netherlands.

A 54
PATRIOTS' UNIFORMS.
C.F. BENDORP AFTER J.C. BENDORP.
THREE COLORED PRINTS, 23 x 19,5 each.
AMSTERDAM, RIJKSPRENTENKABINET, RIJKSMEUSEUM.

so-called Patriots were the progressive pro-American party in the Netherlands. It was the example of the American Revolution which induced them to form a kind of militia in most Dutch cities.

A 55
REPRESENTATION OF THE MANOEUVRES EXECUTED BY THE NOBLE MILITIA OF ST. GEORGE AND THE CORDON FORMED BY THE MILITIA OUTSIDE DORDRECHT ON 20 OCTOBER 1783, DEDICATED TO THEIR NOBLE OFFICERS AND THE OTHER MEMBERS OF THE TWO CORPS BY THEIR OBEDIENT SERVANTS H. WALPOT AND A. MEULEMANS".
COLORED PRINT, 19 x 29,5.
AMSTERDAM, RIJKSPRENTENKABINET, RIJKSMEUSEUM.

A 56
"EXERCISES OF AMSTERDAM BURGHERS IN THE PRESENCE OF BARON VAN DER CAPELLEN TOT DEN POLL, 1783."
SIMON FOKKE.
PRINT, 10,5 x 24,4.
ROTTERDAM, ATLAS VAN STOLK FOUNDATION.

Jan Derk van der Capellen tot den Poll, a fervent supporter of the American cause, was warmly welcomed to Amsterdam by the Patriots.

A 57
THE PRESENTATION OF TWO COLORS TO THE AMSTERDAM MILITIA.
NOACH VAN DER MEER JR.
COLORED PRINT, 46,4 x 54,7.
AMSTERDAM, HISTORISCH-TOPOGRAFISCHE ATLAS VAN HET GEMEENTEARCHIEF (HISTORICAL-TOPOGRAPHICAL COLLECTION OF THE MUNICIPAL ARCHIVES).

The Patriots set up a kind of civic militia on the American model. The ceremonial presentation of the colors was a favourite activity. (See fig.nr. 23)

A 58
ANONYMOUS.
COUNCIL WAR OF THE AMSTERDAM CIVIC MILITIA, C. 1785.
COLORED DRAWING, 36,5 x 48,5.
AMSTERDAM, AMSTERDAMS HISTORISCH MEUSEUM.

The Amsterdam Militia enjoyed holding formal sessions of this kind.

A 59
"SPECTACLE OF THE COMPANY OF BATO'S DESCENDANTS DURING THE PRESENTATION OF THE COLOURS ON THEIR EXERCISE FIELD BEYOND THE LEIDEN GATE AT AMSTERDAM." "16 JULY, 1786."
J.E. GRAVE AFTER D. KERKHOFF.
PRINT, 26,6 x 32,8.
AMSTERDAM, RIJKSPRENTENKABINET, RIJKSMEUSEUM.

A 60
"THE PRO PATRIA MILITIA, AS THEY ASSEMBLED IN THE NEW CHURCH AT AMSTERDAM FOR THE PRESENTATION OF THE COLORS ON THE ELEVENTH OF FEBRUARY, 1786."
JAN BULTHUIS.
DRAWING, 24,7 x 35.
AMSTERDAM, RIJKSPRENTENKABINET, RIJKSMEUSEUM.

The presentation of the colours was a ceremony to which the Patriot Militias attached great importance. (See fig.nr. 22)

A 61
"BANQUET HELD BY PATRIOTS IN THE GARNALEN DOELEN AT AMSTERDAM IN CELEBRATION OF THE ALLIANCE WITH FRANCE."
ON THE BACK: "BANQUET HELD BY PATRIOTS IN THE DOELEN, 1786."
JACOBUS BUYS.
DRAWING, 17,4 x 26,3.
AMSTERDAM, RIJKSPRENTENKABINET, RIJKSMEUSEUM.

In addition to parades, the Patriots held numerous banquets. On this occasion they were celebrating the alliance with France.

A 62A
DUTCH HISTORY GAME (A PATRIOT'S PARLOUR GAME PLAYED ON A BOARD), 1787.
J.C. BENDORP AFTER C.F. BENDORP.
PRINT, 50 x 60,9.
DORDRECHT, MUSEUM MR. SIMON VAN GIJN.

This game contains a rather partisan survey of Dutch history. The recognition of the American Independence appears under nr. 71: "t Vrijverklaaren der Amerikanen (Ao. 1783) (The Recognition of Independence of the Americans (anno 1783))

A 62B
BENDORP'S DUTCH HISTORY GAME: BOOK OF RULES, 1787.
DORDRECHT, MUSEUM MR. SIMON VAN GIJN.

Nr. 71: 't Vrijverklaaren der Amerikanen (Ao. 1783).
"The Recognition of independence of the Americans anno 1783. Player receives one chip from his fellow players as a token of the general joy over this memorable event, but he must put two chips on nr. 41 (Peace of Munster; the end of the Eighty Years War), as a tribute to the Dutch who preceded the Americans in fighting for their freedom."

A 63
PORTRAIT OF PRINCE WILLIAM V, STANDING WITH A LETTER IN HIS HAND. THE DRAWING IS IN FOUR FOLDING SECTIONS; VIEWED FROM THE OTHER SIDE IT BECOMES THE DEVIL HOLDING FETTERS, TRAMPLING UPON CHARTERS AND PRIVILEGES.
ANONYMUS.
COLORED DRAWING, 13,5 x 12.
AMSTERDAM, RIJKSPRENTENKABINET, RIJKSMEUSEUM.

A 64.
"TREACHEROUS ATTACK ON THEIR HONOURS THE DEPUTIES OF DORDRECHT AT THE HAGUE, THE 17TH OF MARCH, 1786."
JAN BULTHUIS.
DRAWING, 24,8 x 36,8.
AMSTERDAM, RIJKSPRENTENKABINET, RIJKSMEUSEUM.

In 1786 the Stadholder was compelled to leave his residence in The Hague, and shortly afterwards two Patriot leaders from Dordrecht dared to drive their coach through the Stadholder's Gate, a privilege reserved for the Prince of Orange. They were attacked by Orange supporters, but protected by the police. One of them was Cornelis de Gijselaer, a close friend of John Adams'.

A 65

"THE TAKING OF KATTENBURG BRIDGE BY THE PATRIOTS ON 30 MAY 1787".

JAN BULTHUIS.

DRAWING, 23 x 35,7.

AMSTERDAM, HISTORISCH-TOPOGRAFISCHE ATLAS VAN HET GEMEENTEARCHIEF.
(HISTORICAL-TOPOGRAPHICAL COLLECTION OF THE MUNICIPAL ARCHIVES.)

In the years 1781 and 1787 strife between political factions brought the Republic to the verge of civil war, as may be seen from record of a battle in Amsterdam.

A 66

ENTRY OF THE PRUSSIAN TROOPS INTO AMSTERDAM.

ANONYMOUS.

OIL ON IRON, 54 x 71,5.

AMSTERDAM, AMSTERDAMS HISTORISCH MUSEUM.

In 1787 freedom and the internal strife in the Netherlands both came to an end when Prussian troops occupied the country. The Patriots fled to France.

A 67

"AMSTERDAM IN A DAM'D PREDICAMENT, 1787."

J. GILLRAY.

PRINT, HAND COLORED, 33,4 x 44,9.

AMSTERDAM, HISTORISCH-TOPOGRAFISCHE ATLAS VAN HET GEMEENTEARCHIEF.
(HISTORICAL-TOPOGRAPHICAL COLLECTION OF THE MUNICIPAL ARCHIVES.)

Stadholder William V triumphs over his enemies, the Patriots, depicted here as frogs. At the left we see Princess Wilhelmina in a highly inelegant posture. In the orchestra pit King Frederick II of Prussia plays the flute, while the European monarchs watch from their boxes.

A 68

ARMING CITIZENS IN THE GOLDEN LION HALL AT HAARLEM, 1795.

WYBRAND HENDRIKS.

DRAWING, 23 x 35.

HAARLEM, MUNICIPAL ARCHIVES.

"The hall of the former Citizens' Society in The Golden Lion on the 19th of January 1795, at daybreak, as the citizens, having armed to their satisfaction, marched to the Market after the Revolution had begun, drawn to the life by W. Hendriks 1795."

A 69

"HENDRIK HOOFT: HIJ LEEFT" ("HENDRIK HOOFT IS ALIVE!"), AUGUST 13, 1794.

L.A. CLAESSENS AFTER J. KUYPER.

PRINT, HAND COLORED, 54 x 41,2.

AMSTERDAM, HISTORISCH-TOPOGRAFISCHE ATLAS VAN HET GEMEENTEARCHIEF.
(HISTORICAL-TOPOGRAPHICAL COLLECTION OF THE MUNICIPAL ARCHIVES.)

Hendrik Hooft Danielzoon, burgomaster of Amsterdam, was one of the principal leaders of the Patriots and a close friend of John Adams'. He was a very popular figure, and there are numerous portraits of him. The memorial print shows an angel, pointing to the word Immortalitas, comforting the grief-stricken patroness of Amsterdam.

A 70

REJOICING ON DAM SQUARE - MARCH 4, 1795.

H. NUMAN.

PRINT, HAND COLORED, 44,3 x 49,4.

AMSTERDAM, HISTORISCH-TOPOGRAFISCHE ATLAS VAN HET GEMEENTEARCHIEF.
(HISTORICAL-TOPOGRAPHICAL COLLECTION OF THE MUNICIPAL ARCHIVES.)

The French revolutionary troops were enthusiastically welcomed by the Patriots when they conquered Holland in 1795 and public rejoicing was intended to mark the beginning of true liberty. In reality, however, the Netherlands became a French conquered territory and it was not until 1813, with the fall of Napoleon, that the country regained its freedom with the establishment of the present Kingdom of the Netherlands.
(See fig.nr. 25)

A 71

ENTRY OF THE FRENCH.

JACOB CATS.

DRAWING, 42,1 x 59,2.

AMSTERDAM, HISTORISCH-TOPOGRAFISCHE ATLAS VAN HET GEMEENTEARCHIEF.
(HISTORICAL-TOPOGRAPHICAL COLLECTION OF THE MUNICIPAL ARCHIVES.)

In 1795 the French revolutionary army invaded the Netherlands, drove out the Stadholder and restored to power the Patriots who had fled from France. The Prussians in 1787, thus putting an end to the independent Dutch Republic. In verso it reads: "The entry of the French troops through the Utrechtse Poort, during the winter of 1795, as seen from the house of Jacob Cats."
(See fig.nr. 24)

CITIES AND SCENERY

B 1.

ANDRIESEN, JURIAAN (AMSTERDAM 1742-1819 AMSTERDAM)
 DIKE ON THE ZUIDER ZEE AT DIEMEN, 1785.
 COLORED DRAWING, 14,5 x 18,5.
 AMSTERDAM, RIJKSPRENTENKABINET, RIJKSMUSEUM.

ing house on the dike was built in the eighteenth century. It was the
 of the water control authorities, whose jurisdiction extended over a
 wide area.

B 2.

ARENDS, JAN (DORDRECHT 1738-1805 DORDRECHT)
 FLAT-BOTTOM BOATS ON A STILL WATER.
 COLORED DRAWING, 27 x 39,5.
 AMSTERDAM, RIJKSPRENTENKABINET, RIJKSMUSEUM.

re examples of the wide variety of boats used to transport passengers
 goods on Holland's many inland waterways. Three cargo boats
 be seen at the left, beside a boyer (small yacht) and, at the right,
 market-boat with a pavilion in the stern for the passengers (See fig.nr. 33)

B 3.

ARENDS, JAN (DORDRECHT 1738-1805 DORDRECHT)
 VILLAGE STREET, WESTCAPPELLE, 1778.
 PRINT, 27,8 x 31,5.

AMSTERDAM, RIJKSPRENTENKABINET, RIJKSMUSEUM.

etween the double cart tracks stands the village pump, where a woman
 is fetching water.
 e clipped linden trees indicate the high value attached by the villagers
 to order and neatness.

B 4.

ARENDS, JAN (DORDRECHT 1738-1805 DORDRECHT)
 THE EAST INDIA COMPANY DOCKS AT MIDDELBURG, 1778.
 PRINT, 40 x 48.
 AMSTERDAM, RIJKSPRENTENKABINET, RIJKSMUSEUM.

the Dutch East India Company was a powerful trading organisation with
 docks in various towns of the Republic. But at this particular time it had
 ready passed its peak. It ceased to function in 1795, and was formally
 wound up in 1800.

B 5.

ARENDS, JAN (DORDRECHT 1738-1805 DORDRECHT)
 THE YARD OF THE ZEELAND ADMIRALTY, FLUSHING, 1779.
 PRINT, 39 x 48,2.
 AMSTERDAM, RIJKSPRENTENKABINET, RIJKSMUSEUM.

the Admiralty of Zeeland was one of the five bodies which promoted the
 sea-going activities of the Republic.
 e print shows only part of the extensive complex of docks comprising
 beer storage sheds, workshops, a sawmill, a sail factory and warehouses,
 of which were necessary for the building and maintenance of ships:
 (See fig.nr. 39)

B 6.

BOSCH, JOHANNES DE (AMSTERDAM 1713-1785 AMSTERDAM)
 A VILLAGE STREET IN THE RAIN, MUIDERBERG, 1782.
 COLORED DRAWING, 24,2 x 34,2.
 HAARLEM, RIJKSARCHIEF NOORD HOLLAND (PROVINCIALE ATLAS).

any villages had remained virtually unchanged since the seventeenth
 century and the houses were still in the old style.
 e house at the right, for example, has a seventeenth century cross-bar
 window, which is glazed only at the top.

B 7.

BULTHUIS, JAN (GRONINGEN 1750-1801 AMSTERDAM)
 THE PORT OF HINDELOOPEN, 1789.
 DRAWING, 16 x 24.
 LEEUWARDEN, FRIES MUSEUM.

sea-going ships had put out from this small northern coastal town as early
 as the Middle Ages. The port shown here is of a later date and served the
 bigger ships only as a temporary anchorage. The building with the bell
 tower is the seventeenth century lockhouse. The 'tall stories bench' against
 dating from 1785, was a favourite spot for fishermen to outdo one
 another with their tales of fabulous catches. It is still there.

B 8.

CATS, JACOB (ALTONA 1741-1799 AMSTERDAM)
 WINTER SCENE ON THE BOERENWETERING OUTSIDE AMSTERDAM, 1787.
 COLORED DRAWING, 14,5 x 22.
 AMSTERDAM, HISTORISCH-TOPOGRAFISCHE ATLAS VAN HET GEMEENTEARCHIEF
 (HISTORICAL TOPOGRAPHICAL COLLECTION OF THE MUNICIPAL ARCHIVES).

This part of Amsterdam is no longer so rural as in Adams' day, though the
 water is still there. The inn in the right foreground was one of the oldest
 in the immediate environs of Amsterdam. Behind it stands a powder mill.
 In the summer hundreds of market gardeners came by barge to the city to
 sell their produce.

B 9.

CATS, JACOB (ALTONA 1741-1799 AMSTERDAM)
 SHEPHERD IN THE GOOI UPLANDS, 1789.
 COLORED DRAWING, 19,8 x 29,3.
 AMSTERDAM, PRIVATE COLLECTION.

The Gooi, a sandy, upland region between the provinces of North Holland
 and Utrecht, and now a fashionable residential area for commuters, was in
 Adams' day still an unspoiled nature area, dotted here and there with rye
 fields and meadows. Its picturesqueness was just then beginning to appeal
 to artists.

B 10.

CATS, JACOB (ALTONA 1741-1799 AMSTERDAM)
 WINTER SCENE ON THE AMSTEL RIVER, IN THE HEART OF AMSTERDAM, 1792.
 DRAWING, 30 x 44,5.
 AMSTERDAM, HISTORISCH-TOPOGRAFISCHE ATLAS VAN HET GEMEENTEARCHIEF
 (HISTORICAL TOPOGRAPHICAL COLLECTION OF THE MUNICIPAL ARCHIVES).

Sixteenth- and seventeenth century elements are intermingled here with the
 remnants of the Middle Ages. St. Anthony's Gate (later the Weigh House,
 see cat.nr. B 37, fig.nr. 26) can be seen in the distance and, to the left, a
 tower forming part of the old defence walls, now the site of the Doelen
 Hotel. (See fig.nr. 32)

B 11.

GRAVE, JAN EVERT (AMSTERDAM 1759 - 1805 AMSTERDAM)
 ANGLER BESIDE THE GEIN RIVER.
 PRINT, 27,3 x 37,1.
 AMSTERDAM, RIJKSPRENTENKABINET, RIJKSMUSEUM.

The road system in eighteenth-century Holland came in for much criticism
 from foreign travellers. Mud resulting from the frequent rains was often the
 cause of considerable delay. That is why people generally preferred the
 passenger barge or the market boat.

B 12.

HENDRIKS, WIJBRAND (AMSTERDAM 1744-1831 HAARLEM)
 RIVER TRAFFIC ON THE SPAARNE AT HAARLEM, 1778.
 COLORED DRAWING, 30 x 40,5.
 HAARLEM, GEMEENTE ARCHIEF (MUNICIPAL ARCHIVES).

The two towers protect St. Catherine's Bridge. At the left the newly-built
 almshouse (1771). The town is dominated by the Gothic Church of St. Bavo.
 River traffic through Haarlem was heavy, for the Spaarne was the principal
 waterway linking Amsterdam with South Holland and Zeeland.

B 13.

HOOGERS, HENDRIK (NIJMEGEN 1747-1814 NIJMEGEN)
 WINTER LANDSCAPE WITH FARM SHEDS BETWEEN EDE AND BENNEKOM.
 COLORED DRAWING, 25,4 x 39,7.
 LEIDEN, PRENTENKABINET DER RIJKSUNIVERSITEIT, (COLLECTION A. WELCKER).

The two villages were situated on the edge of the Veluwe, an extensive
 region of sand ground and heath. Ede, on the old coach road from
 Utrecht to Amhem, was the scene of violent Orangist demonstrations in
 1785.

B 14.

HOOGERS, HENDRIK (NIJMEGEN 1747-1814 NIJMEGEN)
WINTER IN HAARLEM WOOD, 1794.
COLORED DRAWING, 39,5 x 42.
HAARLEM, GEMEENTE ARCHIEF (MUNICIPAL ARCHIVES).

In the old forest to the south of the city of Haarlem, large tracts which were being reafforested in Adams' day, Henry Hope, the English banker, built a luxurious country house in 1788. It is now the seat of the Provincial Government of North Holland. (See fig.nr. 40)

B 15.

HOOGERS, HENDRIK (NIJMEGEN 1747-1814 NIJMEGEN)
VIEW OF THE RIVER WAAL NEAR THE CITY OF NIJMEGEN, FROM THE
ARTIST'S STUDIO, 1785.
COLORED DRAWING, 39,2 x 53,2.
AMSTERDAM, RIJKSPRENTENKABINET, RIJKSMUSEUM.

From the vantage point of the city, which is built on a hill, we look across to the Betuwe, a low-lying, fertile region bounded by wide rivers.

B 16.

HOOGERS, HENDRIK (NIJMEGEN 1747-1814 NIJMEGEN)
GROUP OF FISHERMAN ON THE RIVER VECHT, NEAR THE VILLAGE OF ZUILEN, 1790.
DRAWING, 21,6 x 27.
AMSTERDAM, RIJKSPRENTENKABINET, RIJKSMUSEUM.

This arcadian river was regarded as the loveliest stretch of water in the whole of the country. The renowned eighteenth-century writer, Belle van Zuylen (Madame de Charrière), grew up in nearby Zuilen Castle, which still stands today. She was living in Switzerland, however, when Adams was in the Netherlands. (See fig.nr. 41)

B 17.

HOORN, JORDANUS (AMERSFOORT 1753-1833 AMERSFOORT)
FLOUR MILL NEAR A CITY GATE AT AMERSFOORT, 1780.
DRAWING, 14,7 x 20.
THE HAGUE, HER MAJESTY THE QUEEN OF THE NETHERLANDS.

A stone mill of the 'stage' type. The house was divided into several compartments, in one of which the grain was ground between heavy round stones. The elaborate steeple of the Church of Our Lady is visible in the background, dominating, then as now, the outline of the town. (See fig.nr. 38)

B 18.

KOBELL, HENDRIK (ROTTERDAM 1751-1779 ROTTERDAM)
SHIPS ON THE RIVER Y AT AMSTERDAM, 1776.
COLORED DRAWING, 28,7 x 44,2.
AMSTERDAM, RIJKSMUSEUM NEDERLANDS SCHEEPVAART MUSEUM.

On the wide stretch of water beside which lies Holland's most important commercial city, one of the great ships of the Dutch East India Company, surrounded by smaller craft, moves in stately progress. A richly ornamented State yacht has just crossed its bows.

B 19.

LA FARGUE, JACOB ELIAS (VOORBURG 1735-1776 UNKNOWN)
MANSIONS ON THE KNEUTERDIJK, THE HAGUE.
COLORED DRAWING, 28,7 x 44,2.
THE HAGUE, GEMEENTEARCHIEF (MUNICIPAL ARCHIVES).

Now a tramway passes through the street, and the trees have gone, but otherwise little has changed. The stately house at the right was occupied for some time by the English Ambassador, Sir Joseph Yorke. In the seventeenth century it was owned by Johan de Witt, Holland's Grand Pensionary, and in 1813 William I, of the House of Orange, who had just returned from exile, received the acclaim of the people of The Hague from the steps of this house.

B 20.

LA FARGUE, JACOB ELIAS (VOORBURG 1735-1776 UNKNOWN)
FOUR MILLS OUTSIDE THE HAGUE, c. 1780.
DRAWING, 36,5 x 52,2.
THE HAGUE, GEMEENTEARCHIEF (MUNICIPAL ARCHIVES).

These three mills, together with two others, stood in a row just outside the city. They were built high so as to catch the wind above the rooftops.

B 21.

LA FARGUE, PAULUS CONSTANTIJN (THE HAGUE 1729-1782 THE HAGUE)
THE FOOT OF THE TOWER OF THE NEW CHURCH AND THE TOWN HALL
AT AMSTERDAM, 1777.
PANEL, 24,5 x 32,5.
AMSTERDAM, AMSTERDAMS HISTORISCH MUSEUM.

A through-view of Amsterdam's centrally-situated Dam Square (see also cat.nr. B 55). The tower planned for the sub-structure at the left was never built. The coaches on runners, a conspicuous part of the street scene, were a mode of transport in constant use up to the nineteenth century. A contemporary comment: 'One cannot imagine a vehicle more lamentable' (Volkman 1783).

B 22.

LA FARGUE, PAULUS CONSTANTIJN (THE HAGUE 1729-1782 THE HAGUE)
A SUMMER AFTERNOON IN THE COUNTRY.
PANEL, 40 x 59.
AMSTERDAM, PETER LUNSHOF, FINE PAINTINGS.

An idyllic picture of Dutch country life, with the emphasis on dairy farming: a peasant and his wife are engaged in milking their fine cows. Dutch cows and their products, milk, butter and cheese were, indeed, famous, but there was another side to the coin too. The farmers were threatened by terrible cattle plagues, to which 250,000 cows fell victim in the southern part of the province of Holland alone between 1769 and 1779.

B 23. a.

LA FARGUE, PAULUS CONSTANTIJN (THE HAGUE 1729-1782 THE HAGUE)
MAN FROM FRIESLAND, 1775.
COLORED DRAWINGS, 14,5 x 10,3.
AMSTERDAM, RIJKSPRENTENKABINET, RIJKSMUSEUM.

In the various parts of the Republic John Adams saw a great profusion of highly disparate regional costumes. This man, who is smoking the Gouda pipe used in all parts of the country, comes from Molkwerum, a village in Friesland which was so remarkable in many respects that it was visited by numerous foreign visitors, such as Cosimo de Medici, who was there in 1669.

B 23. b.

LA FARGUE, PAULUS CONSTANTIJN (THE HAGUE 1729-1782 THE HAGUE)
A. MAN FROM FRIESLAND, 1775.
B. GIRL FROM NORTH HOLLAND, 1775.
COLORED DRAWING, 14,5 x 10,3.
AMSTERDAM, RIJKSPRENTENKABINET, RIJKSMUSEUM.

The girl, wearing golden head ornaments and costly lace, probably came from the Zaan region to the north-west of Amsterdam which, thanks to many factory windmills, had entered upon a period of great prosperity when John Adams was in the Netherlands. (See fig.nr. 27)

B 24.

LA FARGUE, PAULUS CONSTANTIJN (THE HAGUE 1729-1782 THE HAGUE)
THE VEGETABLE MARKET IN THE HAGUE, 1775.
COLORED DRAWING, 26,5 x 37,5.
AMSTERDAM, PRIVATE COLLECTION.

This old part of the town got its name from the vegetables sold there. At the left, a poulterer seems to be selling ducks, while at the right the meat is being carried to the Meat Hall, a fourteenth-century chapel then used for secular purposes after the Reformation. (See fig.nr. 3)

B 25.

LA FARGUE, PAULUS CONSTANTIJN (THE HAGUE 1729-1782 THE HAGUE)
THE ROAD FROM OVERVEEN TO HAARLEM, 1775.
DRAWING, 33,5 x 52.
AMSTERDAM, PRIVATE COLLECTION.

The area around Haarlem was famed throughout Europe for its delftware, such as faience, and cloth bleacheries. The meadows all around the country were as white as our American fields after a snow storm' (Watson, 1784). The drawing shows a group of women bringing washing from the town. The mills are flour mills; the one on the right burned down in 1795. The Church of St. Bavo is to be seen in the background and, to the right of it, the tower of the Zijl convent, which was demolished in 1820.

B 26.

LA FARGUE, PAULUS CONSTANTIJN (THE HAGUE 1729-1782 THE HAGUE)
A FISHING BOAT BEING PULLED ASHORE AT SCHEVENINGEN, 1777.
DRAWING, 24,3 x 35,3.
THE HAGUE, GEMEENTEARCHIEF (MUNICIPAL ARCHIVES).

end of the herring season the cumbersome fishing boats were hauled
the dunes by horses to protect them from storm damage. It was not
until 1880 that the horses were replaced by steam winches.

B 27.

LA FARGUE, PAULUS CONSTANTIJN (THE HAGUE 1729-1782 THE HAGUE)
SCHEVENINGEN, A VILLAGE ON THE NORTH SEA COAST, 1780.
DRAWING, 22,3 x 36.
THE HAGUE, GEMEENTEARCHIEF (MUNICIPAL ARCHIVES).

old fishing village of Scheveningen was connected to The Hague by
straight road running across the dunes. After the invasion of the
by the French, it was from here that the Stadholder, Prince
V, set sail for England on a fishing boat on 18 January 1795.

B 28.

LA FARGUE, PAULUS CONSTANTIJN (THE HAGUE 1729-1782 THE HAGUE)
VIEW ALONG A CANAL NEAR THE HAGUE.
PRINT, 26,3 x 40.
AMSTERDAM, RIJKSPRENTENKABINET, RIJKSMEUSEM.

als for those afflicted with dreaded contagious diseases, like the
ague and leprosy, were generally built at some distance from the towns.
wall at the right is part of the enclosure of the Lepers' House on the
town boundary, on the canal running to Delft.

B 29.

LANGENDIJK, DIRK (ROTTERDAM 1748-1805 ROTTERDAM)
COUNTRY PEOPLE FLEEING BEFORE A FLOOD, 1797.
DRAWING, 13,5 x 20.
HAARLEM, TEYLERS MUSEUM.

al local inundations occurred, if not every year, in any case much too
frequently. Major flood disasters took place in the winters of 1717, 1740,
175, 1776, 1784, 1799, and also in the nineteenth century. (See fig.nr. 36)

B 30.

LANGENDIJK, DIRK (ROTTERDAM 1748-1805 ROTTERDAM)
WINTER SCENE, 1797.
DRAWING, 35,5 x 52,2.

IS, FONDATION CUSTODIA (COLLECTION FRITS LUGT), INSTITUT NÉERLANDAIS.

small harbor sailing ships and a gunboat have been surprised by a
snow storm.

B 31.

LIENDER, PAUL VAN (UTRECHT 1731-1797 UTRECHT)
BUILDINGS OF THE KNIGHTS OF ST. JOHN AT MONTFOORT, 1775.
COLORED DRAWING, 20,6 x 26,2.
AMSTERDAM, RIJKSPRENTENKABINET, RIJKSMEUSEM.

buildings at the left, including the chapel, were built by the Knights of
Order of St. John as a 'commandery' in 1544. When this drawing was
de, however, they were used for other purposes. The building with the
tower is the Montfoort town hall. The woman selling vegetables at the
right is standing by the house of a 'chirurgijn' or physician.

B 32.

MEYER, CHRISTOFFEL (THE HAGUE 1776-1813 ROTTERDAM)
ROTTERDAM STREET SCENE, 1790.
DRAWING, 27 x 43,9.
ROTTERDAM, GEMEENTELIJKE ARCHIEFDIENST (MUNICIPAL ARCHIVES).

shows a number of features typical of eighteenth-century towns. The
are mounted on the wall at the right is a 'Roman', one of the numerous
ons, such as fascia and signboards, used to distinguish the houses and
ps from one another (note the swan above the door on the other side
the street). Fish was sold in the roofed market at the centre. The Lutheran
church at the right was built in 1733; the cupola was added in Amdams'
a. On the bridge, a travelling showman has set up his peep show of
prints, which he explains in song.

B 33.

MONOGRAMMIST 'A.D.' (ACTIVE ABOUT 1780/1790)
PASSENGERS FOR THE PASSENGER BARGE FLYING BETWEEN HAARLEM AND
AMSTERDAM.
CANVAS, 36 x 47,5.
AMSTERDAM, AMSTERDAMS HISTORISCH MUSEUM.

Passenger barges were an important means of public transport. They were
used on canals; boats with sails were used on wider waterways. Road
transport was much more expensive. This boat is painted with the bows
facing us. A long towline ran from the deckhouse over the short mast to the
horse which, quietly plodding along the towpath, pulled the boat along.
The large building in the centre is 'Swanenburg', then the seat of the
water drainage authority, now a sugar factory. (See fig.nr. 42)

B 34.

NOORDE, CORNELIS VAN (HAARLEM 1731-1795 HAARLEM)
OX MARKET AT HAARLEM, 1778.
COLORED DRAWING, 37 x 54.
HAARLEM, GEMEENTE ARCHIEF (MUNICIPAL ARCHIVES).

Cattle-markets – often held weekly – brought a lot of country folk into
town: the men handled their cows or sheep, while their wives and
daughters went shopping.

In the stable on the left stands a gig or 'sjees', a graceful two-wheeled cart.
This is very probably what our American traveller Watson meant by
'clumsy carriages' – some of them capriciously made in form of triumphant
cars'. He adds: 'The Dutch gentlemen seldom ride on horseback and
never without being exposed to the ridicule of the rabble at such an
uncommon sight'.

B 35.

NUMAN, HERMANUS (EZINGE 1744-1820 AMSTERDAM)
FOUR DUTCH COUNTRY HOUSES.
A. 'KARSENHOF'
B. 'OVER-HOLLAND'
C. 'TROMPENBURGH'
D. 'BOEKENRODE'

HAND COLORED PRINTS, 20 x 25 each.
AMSTERDAM, RIJKSPRENTENKABINET, RIJKSMEUSEM.

Houses of this type, tranquilly situated on a river bank or near a wood,
were the country homes of wealthy merchants and civic officials. In Adams'
day most of the nobility still lived in their family castles. (See fig.nr. 29, 30)

B 36. a.

OUWATER, IZAAK (AMSTERDAM 1750-1793 AMSTERDAM)
A. ST. JOHN'S CHURCHYARD, UTRECHT, 1779.
CANVAS, 53 x 65.
AMSTERDAM, PRIVATE COLLECTION.

At the left, built against the Church of St. John, is the guard-house of the
garrison. The building at the right is the 'States Chamber', the seat of the
provincial government. A row of gentlemen's houses is to be seen at the
centre, with the cathedral tower behind. The figures represent a variety of
social classes: aristocrats, a beggar, soldiers, housewives and a workman.

B 36. b.

OUWATER, IZAAK (AMSTERDAM 1750-1793 AMSTERDAM)
THE TOWN HALL AND THE OUDE GRACHT, UTRECHT, 1779.
CANVAS, 53 x 65.
AMSTERDAM, PRIVATE COLLECTION.

The row of houses at the left is largely mediaeval: 'Keyzerijk' house, on
the corner, dates from ca. 1410. The revolving crane in front of it was used
to load and unload ships. The building with the figure of Justice over the
door and the guard in front was the main entrance to the town hall complex.
In the shadow at the right is a row of shops, with a printing establishment at
the corner. (See fig.nr. 34)

B 37.

OUWATER, IZAAK (AMSTERDAM 1750-1793 AMSTERDAM)
THE WEIGH HOUSE ON NIEUWMARKT, AMSTERDAM, 1778.
CANVAS, 59 x 73.
AMSTERDAM, RIJKSMEUSEM.

The fortress-like Weigh House was originally one of the town gates. The
area around it was long used as a marketplace. Mirrors, paintings and
porcelain are on sale here, while to the left a shopkeeper stands in the
doorway of his clothing shop. (See fig.nr. 26)

B 38.

OVERBEEK, LEENDERT (HAARLEM 1752-1815 HAARLEM)
DUNES AND AN INN NEAR HAARLEM, 1791.
PRINT, 28,9 x 33,4.

AMSTERDAM, RIJKSPRENTENKABINET, RIJSMUSEUM.

The white sand, which becomes fluorescent in the sunlight, accounts for the name 'Shiner' given to these dunes. This was the site of a historic battle in 1304. The steep slopes were – and still are – a favourite playground for children. The inn at the foot also has a centuries-old tradition.

B 39.

OVERBEEK, LEENDERT (HAARLEM 1752-1815 HAARLEM)
A POND BEHIND THE DUNES NEAR HAARLEM, 1792.
PRINT, 29,2 x 33,4.

AMSTERDAM, RIJKSPRENTENKABINET, RIJSMUSEUM.

This pond was dug by the numerous Haarlem brewers as a storage basin for the pure dune water used in making beer.

B 40.

OVERBEEK, LEENDERT (HAARLEM 1752-1815 HAARLEM)
A WHALE STRANDED ON A NORTH SEA BEACH, 1791.
PRINT, 28 x 33.

AMSTERDAM, RIJKSPRENTENKABINET, RIJSMUSEUM.

From time to time these giants from more northerly waters were washed up on the Dutch coast, and the local population flocked to see them. Suddering with horror, they watched the animal, emitting roars of pain, collapse under its own weight within the space of a few hours. It was still regarded at this time as a sign of God's wrath for the sins of mankind.

B 41.

POTHOVEN, HENDRIK (AMSTERDAM 1752-1807 THE HAGUE)
DEPARTURE OF THE PRINCESS OF ORANGE AFTER DIVINE SERVICE IN THE
KLOOSTERKERK (CONVENT CHURCH) AT THE HAGUE, 1787.
PANEL, 30,5 x 42,5.

PARIS, FONDATION CUSTODIA (COLLECTION FRITS LUGT),
INSTITUT NÉERLANDAIS.

The Court gave to The Hague, the seat of the House of Orange, a more aristocratic air than the other Dutch towns. The Kloosterkerk derived its name from the fact that it had originally been the chapel of a Dominican convent, even though it had long since passed into the hands of the Reformed Church. The gable-topped house was the residence of the Russian Envoy. The imposing house beside it was used to accommodate the representatives of the North-Holland towns of Hoorn, Edam, Monnikendam, Medemblik and Enkhuizen when they came to The Hague on official business. (see fig.nr. 37)

B 42.

POTHOVEN, HENDRIK (AMSTERDAM 1752-1807 THE HAGUE)
VIEW OF THE RIVER AMSTEL AT AMSTERDAM, WITH THE HALVEMAANS BRIDGE.
CANVAS, 69 x 102.

AMSTERDAM, AMSTERDAMS HISTORISCH MUSEUM.

When Pothoven painted this scene, it was still predominantly seventeenth century in character. The architecture at the left displays the severe and monumental style of the 1660's; most of the buildings at the right, including the many small warehouses, are older and more varied in style.

The Dutch towns, with their rivers and canals, needed many bridges. A relatively small town as Leiden, for instance, had as many as 145, while Amsterdam had approximately 280 bridges.

The ships shown here were propelled by means of oars or poles, for sailing was of course impossible on the city's waterways.

B 43.

SALLIETH, MATTHEUS DE (PRAGUE 1749-1791 ROTTERDAM)
FOUR FIGURES IN EIGHTEENTH-CENTURY GARB.
HAND COLORED PRINTS, C. 22 x 145.

AMSTERDAM, RIJKSPRENTENKABINET, RIJSMUSEUM.

Etched after drawings by Jacques Kuyper and Johannes Huibert Prins. From left to right: a farm worker, a woman from Friesland, a cabin boy and a fish seller.

B 44.

SALLIETH, MATTHEUS DE (PRAGUE 1749-1791 ROTTERDAM)
THE PORTS OF BRIELLE, HOORN AND HELLEVOETSLUIS, C. 1780.
PRINTS, C. 26 x 35.

AMSTERDAM, RIJKSPRENTENKABINET, RIJSMUSEUM.

Hoorn and Brielle, once important naval ports, had lost most of their significance by Adam's day. Hoorn, on the Zuyder Zee, had deteriorated from an international trading centre to a fishing port, while Brielle had been obliged to relinquish its role as principal naval base to Hellevoetsluis. The print shows Brielle's mediaeval church with the beacon added to its tower in 1759. At the right sails an English two master.

B 45.

SCHOUTEN, HERMANUS PETRUS (AMSTERDAM 1747-1822 HAARLEM)
VIEW THROUGH THE LEIDEN GATE AT AMSTERDAM, 1779.
COLORED DRAWING, 30,3 x 29,7.

AMSTERDAM, HISTORISCH-TOPOGRAFISCHE ATLAS VAN HET GEMEENTEARCHEEF (HISTORICAL-TOPOGRAPHICAL COLLECTION OF THE MUNICIPAL ARCHIVES).

Together with the artist we are looking through the passage of the Leiden Gate at Amsterdam. It is being guarded by soldiers (who had their guard room downstairs, the top floor being used by artists as an academy). Behind them on the wall are some posters of public sales of houses and landed property of the kind still used today.

The building on the left is the wooden Theatre of 1772-1774 (see nr. B 49).

B 46.

SCHOUTEN, HERMANUS PETRUS (AMSTERDAM 1747-1822 HAARLEM)
INTERIOR OF THE NEW CHURCH, AMSTERDAM, 1780.
COLORED DRAWING, 31,3 x 42,9.

AMSTERDAM, COLLECTION CHR. P. VAN EEGHEN.

Churches were generally open during the day and were semipublic premises in which people rested, strolled about or listened to the organ. The interior of this church, originally Gothic, was destroyed by fire in 1645. It was restored in a highly ornamental, but severely Protestant style. Memorial shields bearing the coats of arms of the persons buried there hang in the choir, as was the old practice.

B 47.

SCHOUTEN, HERMANUS PETRUS (AMSTERDAM 1747-1822 HAARLEM)
LUXEMBURGH, A COUNTRY HOUSE ON THE RIVER VECHT AT MAARSSEN.
COLORED DRAWING, 44,1 x 43,1.

AMSTERDAM, RIJKSPRENTENKABINET, RIJSMUSEUM.

This eighteenth-century mansion was one of the largest of the more than one hundred such houses built on both banks of the Vecht in the course of the years. The park laid out around it contained no fewer than forty statues, busts and sundials. Nothing now remains of either house or park.

B 48.

SCHOUTEN, HERMANUS PETRUS (AMSTERDAM 1747-1822 HAARLEM)
ENTRANCE GATE AND TEA HOUSE OF ELSRIJK, A COUNTRY HOUSE NEAR
AMSTERDAM.

COLORED DRAWING, 24,8 x 38.
AMSTERDAM, KONINKLIJK OUDHEIDKUNDIG GENOOTSCHAP.

The extravagant style of the tea house is an example of the exotic fashion at the time, in which foreign elements (Chinese, Turkish, Swiss) were often intermingled. The stone obelisk at the extreme left marks the line between the areas of jurisdiction of Amsterdam and Amstelveen.

B 49.

SCHOUTEN, HERMANUS PETRUS (AMSTERDAM 1747-1822 HAARLEM)
THEATRE ON LEIDEN SQUARE, AMSTERDAM, 1788.
DRAWING, 22,9 x 34.

AMSTERDAM, HISTORISCH-TOPOGRAFISCHE ATLAS VAN HET GEMEENTEARCHEEF (HISTORICAL-TOPOGRAPHICAL COLLECTION OF THE MUNICIPAL ARCHIVES).

Play-going was popular among all classes of the population. The theatre shown here was rather new at the time: it had been built, in 1772-74 on the site on which the present Municipal Theatre still stands. The building in the distance is the Leiden Gate, now demolished (see Nr. B. 45).

B 50.

SPRANG, J. VAN DER, [ACTIVE C. 1790]

PASTORAL LANDSCAPE BEYOND THE TOWN GATES OF HAARLEM, 1793.

COLORED DRAWING, 40 x 66,5.

HAARLEM, GEMEENTE ARCHIEF (MUNICIPAL ARCHIVES).

towns were still surrounded by their mediaeval fortifications, and countryside began immediately outside the gates. The tea houses left were the middle-class counterparts of the upper classes' country estates. In front of them, a row boat is heading for Amsterdam; the municipal yacht at the right is probably carrying official guests.

B 51.

STRIJ, JACOB VAN (DORDRECHT 1756-1815 DORDRECHT)

WINDMILL IN A POLDER LANDSCAPE NEAR DORDRECHT.

COLORED DRAWING, 28,2 x 42,8.

AMSTERDAM, RIJKSPRENTENKABINET, RIJKSMEUSEUM.

Thousands of watermills were needed to control the water level in watery land. This mill is one of the variety known as the hollow post mill, of which the entire superstructure, including the sails, could be turned to catch the wind. (See fig.nr. 28)

B 52.

STRIJ, JACOB VAN (DORDRECHT 1756-1815 DORDRECHT)

PASTURES WITH POLLARD WILLOWS ALONG A DITCH.

DRAWING, 25,5 x 22,5.

AMSTERDAM, RIJKSPRENTENKABINET, RIJKSMEUSEUM.

Elimination of specific topographical detail renders this impression of landscape representative of a much greater region than the river country around Dordrecht, which it is thought to portray. The scene, even today, could be one of winter pastures anywhere in Holland. (See fig.nr. 35)

B 53.

TAVENIER, HENDRIK (HAARLEM 1734-1807 HAARLEM)

PROFILE OF ALKMAAR, 1787.

DRAWING, 16,5 x 37,5.

HAARLEM, RIJKSARCHIEF NOORD HOLLAND (PROVINCIALE ATLAS).

Most Dutch towns looked much like this from a distance: enclosed habitations in the flat landscape, surrounded by tree-lined canals and with churches and towers rising above them.

B 54.

THIER, BAREND HENDRIK (LUDINGHAUSEN C. 1743-1814 LEIDEN)

A. THE GARDEN WITH THE GOLDFISH POND SEEN FROM THE HOUSE 'AMERIKA'.

COLORED DRAWING, 37 x 26,5.

B. THE HOUSE 'AMERIKA' SEEN FROM THE GARDEN.

COLORED DRAWING, 37 x 26,5.

LEIDEN, GEMEENTELIJKE ARCHIEFDIENST (MUNICIPAL ARCHIVES).

Small country houses of this kind were to be found in the environs of practically all towns. 'Amerika' was laid out by Isaac van Buren, a magistrate and art collector of Leiden. He obviously had a great deal of sympathy for the new State. We know that portraits in gilt frames of Washington, Franklin, Lee, Sullivan, Hopkins and five other renowned Americans hung on his walls. Van Buren was not alone in calling his house 'Amerika'. A house built around 1760 by Van Marken, the Burgomaster of Weesp, bore the same name.

B 55.

VINKLES, REINIER (AMSTERDAM 1741-1816)

DAM SQUARE AT AMSTERDAM WITH THE TOWN HALL AND THE WEIGH-HOUSE.

COLORED DRAWING, 22,8 x 34,5.

AMSTERDAM, RIJKSPRENTENKABINET, RIJKSMEUSEUM.

Amsterdam's seventeenth-century town hall was used as such up to the beginning of the nineteenth century, when it became a royal palace. A burgomaster's coach stands waiting by the entrance. Goods are being weighed in the Weigh House at the right.

DUTCH INTERIOR DECORATION AND APPLIED ART IN THE LATE EIGHTEENTH CENTURY

- C1.**
PORTRAIT OF JACOB FEITAMA AND HIS WIFE.
 WYBRAND HENDRIKS.
 CANVAS, 85,5 x 69,5.
 THE HAGUE, MAURITSHUIS.

Jacob Feitama (1726-1797), an Amsterdam merchant, and his wife, Elisabeth de Haan (1735-1800) are portrayed in a richly appointed room in which paintings are fitted into the wall panelling. The austere Louis XVI table at which they are seated is beautifully ornamented with marquetry.

- C2.**
FAMILY GROUP, 1776.
 LOUIS FRANÇOIS VAN DER PUYL.
 COPPER, 57 x 73.
 UTRECHT, CENTRAAL MUSEUM, ON LOAN FROM
 THE HAGUE, DIENST VERSPREIDE RIJKSCOLLECTIES.

An unknown jeweller's family. The living room, from which a garden with a large ornamental vase can be seen, is decorated in Louis XVI style. Under the gilt bracket clock on the wall hangs a sepia drawing of a landscape with cows and sheep.

(See fig.nr. 47)

- C3.**
THE MAIN GATE OF A COUNTRY HOUSE NEAR THE VECHT.
LANDSCAPE PAINTING AS PART OF A WALL DECORATION, 1776.
 JURRIAAN ANDRIESEN.
 CANVAS, 326 x 124.
 AMSTERDAM, AMSTERDAMS HISTORISCH MUSEUM.

- C4.**
LANDSCAPE NEAR THE RIVER VECHT, WITH A TOLL GATE.
LANDSCAPE PAINTING AS PART OF A WALL DECORATION, 1776.
 JURRIAAN ANDRIESEN.
 CANVAS, 327 x 117.
 AMSTERDAM, AMSTERDAMS HISTORISCH MUSEUM.

- C5.**
DESIGN FOR A WALL WITH PAINTINGS DEPICTING VIEWS OF
ARNHEM AND NIJMEGEN.
 JURRIAAN ANDRIESEN.
 DRAWING, PEN AND COLORS, 21 x 31,5.
 AMSTERDAM, COLLECTION CHR. P. VAN EEGHEN.

A large number of Andriessen's preliminary sketches for decorative paintings of this kind have come down to us. In many of them the doors and mantelpieces are also worked out in detail. Paintings made to be fitted into the wall panelling of rooms usually related to the place of residence or the activities of the person commissioning them. These sketches showing views of Arnhem and Nijmegen are pasted over other sketches which may have been rejected by the person for whom they were made or which Andriessen may have made for another house.

(See fig.nr. 49)

- C6.**
CROSS SECTION OF THE VAN BRIENEN HOUSE, 1772.
 LUDWIG FRIEDRICH DRUCK.
 DRAWING, 58,8 x 43,2.
 AMSTERDAM, KONINKLIJK OUDHEIDKUNDIG GENOOTSCHAP.
 (ROYAL ANTIQUARIAN SOCIETY).

In 1772 the architect L.F. Druck drew up a series of plans of a house to be built for A.J. van Brienen on the Herengracht at Amsterdam. This "Profil Pris Sur la Ligne de Milieu" gives a good idea of the dimensions and internal design of a canal-side house of this kind, the front and rear sections of which were divided by a staircase. The elaborate Louis XVI stucco ornamentation in the long downstairs corridor and the painted walls of the back drawing room are clearly perceptible.

(see fig.nr. 46)

- C7.**
SCENE FROM "DE VRIENDSCHAP" (THE FRIENDSHIP); 9TH SCENE, 5TH ACT.
 NICOLAAS MUYS.
 DRAWING, PEN AND INK AND BRUSH WASH, 32 x 39.
 AMSTERDAM, HET TONEELMUSEUM.

Muys portrayed a number of scenes from plays. The one shown here, a scene from "The Friendship", was set in an elegant Louis XVI interior.

- C8.**
SILHOUETTE OF LOUIS METAYER AND HIS WIFE, 1790.
 JOSEPH ADOLF SCHMETTERLING.
 DRAWING AND CUT PAPER WORK, 19 x 24,3.
 AMSTERDAM, RIJKSPRENTENKABINET, RIJKSMUSEUM.

Louis Metayer, an Amsterdam art collector, and his wife at the tea table on which a Louis XVI tea urn is to be seen.

- C9.**
A CABINET. (LOUIS XVI).
LAST QUARTER 18TH CENTURY.
 MAHOGANY AND INTARSIA.
 240 x 164 x 58.
 THE HAGUE, DIENST VERSPREIDE RIJKSCOLLECTIES.

- C10.**
SIDEBOARD WITH FOLDING TOP, PEWTER WATER CONTAINER AND BASIN.
 WALNUT AND INTARSIA.
 86 x 108,5 x 53,2 (145 x 187 x 53,2 with top and flaps out).
 HAARLEM, FRANS HALS MUSEUM.

Sideboards of this kind, which were usually made with a matching secretaire, are typically Dutch late eighteenth-century items of furniture. Folded back, the top of the sideboard formed a wall to which hinged shelves for glassware and a pewter water container could be affixed. Under the container a pewter basin was sunk into the working surface. (Compare fig.nr. 53).

- C11.**
TWO CHAIRS (LOUIS XVII).
 WOOD.
 H 93 x 50 x 44.
 THE HAGUE, DIENST VERSPREIDE RIJKSCOLLECTIES.

- C12.**
OVAL TABLE (LOUIS XVI).
 MAHOGANY.
 57,5 x 73,5 x 113.
 THE HAGUE, DIENST VERSPREIDE RIJKSCOLLECTIES.

- C13 A + B.**
TWO DUMMIES WITH LATE EIGHTEENTH CENTURY COSTUMES.
A LADY: ROBE WITH MATCHING FRONT PANEL, YELLOW AND WHITE STRIPED AND FIGURED SILK, c. 1775.
A GENTLEMAN: COAT OF BLACK AND PURPLE STRIPED SILK; WAISTCOAT OF CREAM COLORED SILK, EMBROIDERED IN MANY COLORS IN A FLORAL PATTERN.
BREECHER OF BLACK SATIN.
 THE HAGUE, HET NEDERLANDS KOSTUUMMUSEUM.

- C14.**
WINEGLASS WITH WHEEL ENGRAVING, 1783.
 J. SANG 1783.
 H. 21,2.
 ROTTERDAM, MUSEUM BOYMANS-VAN BEUNINGEN.

The glass, commemorating the voyage of the first Dutch mission to the United States, is engraved with a sailing ship in a cartouche, with Mercury, the god of commerce, flying above it. The text reads "Good fortune and blessing attend the noble first envoy to America aboard the man-of-war 'Over-Yssel Anno 1783'. It is also engraved with the coats of arms of the Dutch Republic, of Van Berckel, who headed the mission, and of Riemersma, the captain of the ship.

The glass was decorated by means of the wheel engraving method, in which the surface to be decorated was given a mat texture by rotating it against a rapidly rotating wheel.

(See fig.nr. 62)

C 15.
WINE GLASS WITH STIPPLE ENGRAVING, SYMBOLIZING THE TRADE WITH THE WEST INDIES.
LAST QUARTER 18TH CENTURY.
 H. 16.
ROTTERDAM, MUSEUM BOYMANS-VAN BEUNINGEN.

A small boy arrayed in feathers symbolises America. He is showing the paradise of his continent to a Dutch gentleman. The technique used is that of stipple, or diamond point, engraving, in which the design was traced on the glass with a diamond needle.

C 16.
BASKET WITH A LINER OF BLUE GLASS.
SILVER AND GLASS.
 13,4 x 37,6 x 36,3.
 H.C.N. WIEDEMAN, AMSTERDAM 1779.
THE NETHERLANDS, PRIVATE COLLECTION.

Glass bowls and dishes set in open-work silver became popular in the late eighteenth century. They were usually small articles such as salt and mustard pots; larger articles like this basket were more rare. (See fig.nr. 57)

C 17.
OPEN-WORK CASE WITH THREE TEA CADDIES.
SILVER.
 P.A. BRUYNE, AMSTERDAM 1785.
 13,5 x 24,5 x 13,5.
AMSTERDAM, COLLECTION J.J. POST.

It was still very much a luxury in the eighteenth century, for which reason it was often kept in handsome silver caddies. Sometimes several caddies were kept in specially-made cases of silver or fine wood fitted with locks.

C 18.
BOX, CONTAINING THREE TEA CADDIES.
WOOD AND SILVER.
 J. VAN NIEUCASTEEL, UTRECHT 1793.
 7,1 x 9,5 x 5,6 and 7,3 x 9,5 x 5,7.
UTRECHT, CENTRAAL MUSEUM DER GEMEENTE UTRECHT.

C 19.
BRANDY BOWL.
SILVER.
 L. OLING, LEEUWARDEN 1783.
 8,1 x 22,4; ø 13,4.
LEEUWARDEN, FRIES MUSEUM.

Brandy bowls, from which brandy and raisins were eaten with a spoon, originated in Friesland. Though most of them date from the seventeenth and early eighteenth centuries there are also later examples. The bowls are usually of chased silver, with cast handles soldered on.

C 20.
BREAD BASKET.
SILVER.
 M. VAN STAPELE, THE HAGUE 1774.
 H. 15; ø 24,6.
THE HAGUE, DIENST VERSPREIDE RIJKSCOLLECTIES.

C 21.
TWO CANDELABRA.
SILVER.
 P. KERSBERGEN AND S. BUSARD, THE HAGUE 1779.
 H. 44.
THE HAGUE, HAAGS GEMEENTEMUSEUM.

C 22.
TWO CANDLESTICKS WITH THE AMSTERDAM COAT OF ARMS.
SILVER.
 A.H. PAAP, AMSTERDAM 1787.
 H. 27,5.
AMSTERDAM, AMSTERDAMS HISTORISCH MUSEUM.

C 23.
CHOCOLATE JUG.
SILVER.
 C.J. VAN STRAATSBURG, UTRECHT 1787.
 H. 24,3; ø 15.
UTRECHT, CENTRAAL MUSEUM DER GEMEENTE UTRECHT.

C 24.
COFFEE POT AND MILK JUG.
SILVER.
 G. LENNIS, MAASTRICHT 1789.
 H. 32,4; H. 17,4
MAASTRICHT, BONNEFANTENMUSEUM.

C 25.
FISH SLICE.
SILVER.
 C.J. VAN STRAATSBURG, UTRECHT 1785.
 L. 34,3.
UTRECHT, CENTRAAL MUSEUM DER GEMEENTE UTRECHT.

C 26.
FLUTE, WITH INSCRIPTION: "VIVAT ORANJE".
SILVER.
 E. JOOSTEN JR., THE HAGUE 1789.
 L. 45
THE HAGUE, HAAGS GEMEENTEMUSEUM.

C 27.
JUG.
SILVER.
 R. SONDAGH, ROTTERDAM 1786.
 H. 31,2; ø 10,7.
AMSTERDAM, RIJKSMUSEUM.

C 28.
"POTPOURRI"
SILVER.
 J. ARNTZEN, ARNHEM 1775.
 10,5; ø 10,3.
ARNHEM, GEMEENTEMUSEUM.

Most of these silver bowls made in the second half of the eighteenth century originated in the Yssel region. Fitted with open-work lids, they contained aromatic flower petals which filled the air with a pleasant perfume.

C 29.
"POTPOURRI"
SILVER.
 W.C. VAN MEURS, ZUTPHEN 1784.
 H. (WITHOUT LID) 6,4; ø 10,5.
ZUTPHEN, STEDELIJK MUSEUM.

C 30.
SALVER.
SILVER.
 J.M. LENTZ, LEEUWARDEN 1776.
 27,5 x 27,5.
LEEUWARDEN, FRIES MUSEUM.

C 31.
SWEETMEAT BASKET.
SILVER.
 J. HARTSMAN, AMSTERDAM 1789.
 15,4 x 19,2.
AMSTERDAM, RIJKSMUSEUM.

C 32.
TEA CADDY.
SILVER.
 UTRECHT 1787.
 9,2 x 8,8 x 6.
UTRECHT, CENTRAAL MUSEUM DER GEMEENTE UTRECHT.

C 33.
TOBACCO BOX.
SILVER.
 J. MORRISON, UTRECHT 1780.
 2,9 x 15,4 x 6,6.
UTRECHT, CENTRAAL MUSEUM DER GEMEENTE UTRECHT.

C 34.
COFFEE URN.
SILVER.
H. HUBERT, GRONINGEN 1785/1786.
H. 36.
GRONINGEN, GRONINGER MUSEUM.

Ums were usually filled with coffee and set in the middle of the table. Made of silver, pewter or brass, they were generally fitted with one tap, though there are a few examples with three taps.

C 35.
KETTLE AND STAND (BOUILLOIRE).
SILVER.
D. VAN DE GOORBERGH, DELFT 1778.
(KETTLE) H. 27,5; (STAND) H. 11.
DELFT, STEDELIJK MUSEUM "HET PRINSENHOF".

Up to the end of the eighteenth century tea was served from a pot containing a strong tea extract which was diluted with hot water in the cup. The water was kept hot in a kettle mounted on a spirit lamp.

C 36.
KETTLE AND STAND (BOUILLOIRE).
SILVER.
J. SMIT (ATTR.), AMSTERDAM 1783.
H. 25 (INCLUDING STAND 36,2)
LEIDEN, MUNICIPAL MUSEUM "DE LAKENHAL".

C 37.
VINAIGRETTES IN THE FORM OF A CABINET.
SILVER.
A. SCHAAKE, AMSTERDAM 1793.
3,9 x 3,4 x 2,1.
THE HAGUE, COLLECTION B.W.G. WITTEWAALL.

Various kinds of small silver boxes for scent, peppermints or snuff were very popular in the Netherlands in the second half of the eighteenth century. Vinaigrettes, containing a small sponge soaked in aromatic vinegar, were fashioned in a wide diversity of shapes, such as cabinets, urns or books.

C 38.
CREAM LADLE, WITH A RÉPRÉSENTATION OF A SHEPHERD.
ON THE HANDLE A SQUIRREL.
SILVER.
KLAAS DJURREMA, DOKKUM c. 1780.
L. 10.
THE HAGUE, COLLECTION B.W.G. WITTEWAALL.

C 39.
A CHATELAINE, WITH SEVERAL SMALL SILVER OBJECTS, SUCH AS A POMANDER, A PAIR OF SCISSORS, A PIN CUSHION, A THIMBLE, A NEEDLE-CASE, A BELT CLASP.
JAN LINGENAAR, AMSTERDAM 1773; ROELOF SNOEK, LEEUWARDEN 1775;
CAROLUS TEN HAM, AMSTERDAM 1757 AND OTHERS.
THE HAGUE, COLLECTION B.W.G. WITTEWAALL.

C 40.
NEEDLE CASE WITH PORTRAIT AND THE NAME "ZOUTMAN".
SILVER.
DIRK HOEP, HOORN 1782.
L. 9,5.
THE HAGUE, COLLECTION B.W.G. WITTEWAALL.

Zoutman, the admiral whose name and portrait appear on this needle case, played an important part in the Battle of Dogger Bank (1781) and was revered as a national hero.

C 41.
SNUFF BOX, SHOWING FOUR DIFFERENT EPISODES FROM THE PARABLE OF THE PRODIGAL SON.
SILVER.
D. GOEDHART, AMSTERDAM 1792.
3 x 3.
THE HAGUE, COLLECTION B.W.G. WITTEWAALL.

C 42.
SNUFF BOX IN THE FORM OF A BOOK, ENGRAVED WITH MUSICAL INSTRUMENTS.
SILVER.
A. KUILENBURG, SCHOONHOVEN 1782.
1,6 x 3,9 x 2,6.
THE HAGUE, COLLECTION B.W.G. WITTEWAALL.

C 43.
SNUFF BOX. ON THE LID A PEASANT WOMAN MILKING A COW.
SILVER.
P. GEISKES, SCHOONHOVEN 1794.
3 x 6,8 x 5.
THE HAGUE, COLLECTION B.W.G. WITTEWAALL.

C 44.
OBLONG SNUFF BOX. ON THE SIDES FILIGREE,
DECORATED WITH GARLANDS AND A MEDALLION.
SILVER.
HAARLEM 1780.
3 x 6,8 x 5.
THE HAGUE, COLLECTION B.W.G. WITTEWAALL.

C 45.
OVAL SNUFF BOX WITH A PORTRAIT OF WILLIAM V.
SILVER.
J. MESMAN, SCHOONHOVEN 1786.
2,7 x 7,5 x 4.
THE HAGUE, COLLECTION B.W.G. WITTEWAALL.

C 46.
SPOON WITH A PORTRAIT OF WILLIAM V.
SILVER.
J. RIENSTRA, SNEEK C. 1790.
19,5; ø 7 x 4,5.
THE HAGUE, COLLECTION B.W.G. WITTEWAALL.

C 47.
SUGAR SIFTER.
SILVER WITH EBONY HANDLE.
C. SOTH, LEEUWARDEN C. 1790.
19; ø 8,7 x 7,0.
THE HAGUE, COLLECTION B.W.G. WITTEWAALL.

C 48.
TOBACCO BOX.
SILVER.
J. LINGENAAR, AMSTERDAM 1779.
3,5 x 16,5 x 5,5.
THE HAGUE, COLLECTION B.W.G. WITTEWAALL.

New fashions were not adopted by everyone, which accounts for the fact that in a period in which neo-classicism had become firmly established the rococo style had not yet been abandoned. Examples of the simultaneous use of the Louis XV and XVI styles, as on this tobacco box decorated with biblical scenes featuring Moses and Joseph, are, however, extremely rare.
(See fig.nrs. 55, 56)

C 49.
CLASP FOR A NECKLACE.
GOLD, MOUNTED WITH CRYSTALS.
WILLEM KLIPPINK, AMSTERDAM 1787.
4,5 x 3,8.
AMSTERDAM, THE CITROEN COLLECTION.

C 50.
BEADED PURSE, WITH A GOLD CLASP.
GOLD.
J. SOMMER, AMSTERDAM 1778.
(CLASP) 5 x 7,5.
AMSTERDAM, RIJKSMUSEUM.

C 51.
WATCH.
GOLD.
HENRI LA PIERRE, AMSTERDAM 1792.
ø 4,4.
HAARLEM, P.W. VOET.

C 52.
FAN WITH MUSICAL COMPANY IN A GARDEN.
IVORY AND PAINTED SILK.
L. 27,5.
ROTTERDAM, MUSEUM BOYMANS-VAN BEUNINGEN.

C 53.
FAN WITH PORTRAITS OF THE STADHOLDER WILLIAM V AND HIS WIFE,
PRINCESS WILHELMINA OF PRUSSIA.
BONE AND PAINTED SILK.
 L. 28,2.
ROTTERDAM, MUSEUM BOYMANS-VAN BEUNINGEN.

These fans, very popular with eighteenth-century women, were available in a wide range of materials and prices. This one is adorned with portraits of Stadtholder William V and his wife, the Dutch lion and an orange tree symbolising the House of Orange.
 (See fig.nr. 63)

C 54.
MEDALLION WITH A PORTRAIT OF THE STADHOLDER WILLIAM V.
PLASTER.
 J.H. SCHEPP.
 ø c. 8.
AMSTERDAM, RIJKSMUSEUM.

The scene of the Battle of Dogger Bank depicted on this Chinese porcelain caddy was probably painted in the Netherlands. Zoutman, whose name is emblazoned on the flag, won renown for the heroic part he played in this encounter between the Dutch and English fleet in 1781.
 (See fig.nr. 58)

C 56.
BUST OF HUGO DE GROOT (GROTIUS).
LOOSDRECHT PORCELAIN.
 BISCUIT WARE ON A GLAZED PEDESTAL.
 H. 22,3.
LOOSDRECHT, MUSEUM SYPESTEYN.

The Loosdrecht porcelain factory made busts in biscuit ware of a number of celebrated seventeenth-century Dutchmen, usually mounted on a cylindrical glazed pedestal. In addition to the distinguished lawyer, Hugo Grotius (1584-1645), other subjects included Johan de Witt, Johan van Oldenbarnevelt and the admiral, Michiel de Ruyter.

C 57.
EWER AND BASIN.
LOOSDRECHT PORCELAIN.
 J. DE MOL, LAST QUARTER 18th CENTURY.
 H. 27. (EWER), ø 25 (BASIN).
ROTTERDAM, MUSEUM BOYMANS-VAN BEUNINGEN.

C 58.
RECTANGULAR PLAQUE WITH A RURAL SCENE.
LOOSDRECHT PORCELAIN.
 PAINTED BY CORNELIS BUYS.
 16,5 x 22,8.
LOOSDRECHT, MUSEUM SYPESTEYN.

This Loosdrecht porcelain plaque is painted with a scene of two hunters and a girl resting in rural surroundings. The beautifully executed painting is signed with the initials 'CB', and is probably the work of the Amsterdam artist, Cornelis Buys.

C 59.
OBLONG SALVER, DECORATED WITH BIRDS.
POLYCHROME LOOSDRECHT PORCELAIN.
 46,5 x 34,5.
LOOSDRECHT, MUSEUM SYPESTEYN.

C 60.
TEA POT WITH A LANDSCAPE.
OUDER-AMSTEL PORCELAIN.
 OUDER-AMSTEL, LAST QUARTER 18th CENTURY.
 H. 12,5.
ROTTERDAM, MUSEUM BOYMANS-VAN BEUNINGEN

This teapot painted with a romanticized river landscape was made in the Ouder-Amstel porcelain factory, which took over the factory of J. de Mol in Loosdrecht when it closed down in 1784.
 (See fig.nr. 60)

C 61.
TWO CUPS AND SAUCERS FROM A TEA SERVICE DECORATED WITH BUTTERFLIES
AND OTHER INSECTS.
LOOSDRECHT PORCELAIN.
 CUPS: H. 4; ø 7,1.
 SAUCERS: ø 12.
LEEUWARDEN, MUSEUM "HET PRINSESSEHOF", GENERAL CERAMICS STUDY CENTRE.

C 62.
TWO CHESTNUT VASES WITH BIRDS.
LOOSDRECHT PORCELAIN.
 J. DE MOL, LAST QUARTER 18th CENTURY.
 H. 20.
ROTTERDAM, MUSEUM BOYMANS-VAN BEUNINGEN.
 The vase, to which two lion masks are affixed, is painted with a polychrome scene of tropical birds in a landscape. The base is painted to suggest marble.
 (See fig.nr. 59)

C 63 A+B.
INTERIOR OF THE ARTIST'S HOUSE. (A)
 JACOB CATS.
 DRAWING, 21,6 x 30,8.
INTERIOR OF THE ARTIST'S HOUSE. (B)
 JACOB CATS.
 DRAWING, 21,5 x 30,5.
AMSTERDAM, HISTORISCH-TOPOGRAFISCHE ATLAS VAN HET GEMEENTEARCHIEF
(HISTORICAL TOPOGRAPHICAL COLLECTION OF THE MUNICIPAL ARCHIVES).

The interior depicted is a simple one. A striking feature is the cramped dimension of the room serving as both living room and kitchen. In contrast to more affluent interiors, which can be dated fairly accurately by the furniture styles, household effects of the kind shown here remained much the same for many years.
 (See fig.nr. 64)

C 64.
THE BREAKFAST.
 PIER JOHANNES DE VISSER.
 DRAWING, 32,3 x 28,5.
AMSTERDAM, KONINKLIJK OUDHEIDKUNDIG GENOOTSCHAP
(ROYAL ANTIQUARIAN SOCIETY).

C 65.
TILE-PICTURE, REPRESENTING THE STADHOLDER WILLIAM V.
AFTER P. TANJÉ.
 63 x 50.
AMSTERDAM, KONINKLIJK OUDHEIDKUNDIG GENOOTSCHAP
(ROYAL ANTIQUARIAN SOCIETY).

C 66.
TILE-PICTURE.
BLUE DELFT WARE, 18th CENTURY.
 39 x 39.
THE HAGUE, DIENST VERSPREIDE RIJKSCOLLECTIES.

C 67.
"AN ORDINARY DUTCH INTERIOR ANNO 1780".
 ASSEMBLED FROM THE COLLECTION OF THE ZUIDERZEE MUSEUM.
 ENKHUIZEN, RIJKSMUSEUM "ZUIDERZEEMUSEUM".

C 68 A+B.
TWO DUMMIES WITH LATE EIGHTEENTH-CENTURY COSTUMES.
AN ORDINARY DUTCHMAN:
 SHIRT WITH JABOT AND SLEEVE RUFFLES OF WHITE LINEN;
 COAT OF BEIGE WOOLLEN DAMASK;
 BREECHES OF BLACK SATIN.
HIS WIFE:
 JACKET OF CHINTZ (HAND PAINTED COTTON, INDIA);
 SKIRT OF RED QUILTED SATIN;
 FICHU OF WHITE LINEN WITH EMBROIDERY.
THE HAGUE, HET NEDERLANDS KOSTUUMMUSEUM.

C 69.
BIRDCAGE.
PAINTED WOOD.
 40 x 35 x 22.
ENKHUIZEN, RIJKSMUSEUM "ZUIDERZEEMUSEUM".

C 70.
TWO CHAIRS.
PAINTED WOOD.
115 x 66 x 55; 115 x 50 x 40.
ENKHUIZEN, RIJKSMUSEUM "ZUIDERZEEMUSEUM".

C 71.
FIRE SCREEN, WITH A PARROT.
CAST IRON.
45 x 65.
ENKHUIZEN, RIJKSMUSEUM "ZUIDERZEEMUSEUM".

C 72.
FIRE SCREEN, WITH INSCRIPTION "ABIGAE ONTMOET (MEETS) DAVID".
PAINTED WOOD.
100 x 60.
ENKHUIZEN, RIJKSMUSEUM "ZUIDERZEEMUSEUM".

C 73.
FOOT WARMER.
WOOD WITH A BRASS HANDLE.
23 x 21 x 18.
ENKHUIZEN, RIJKSMUSEUM "ZUIDERZEEMUSEUM".

C 74.
AN OVAL FOLDING-TABLE.
WOOD.
H. 74,5; ø 88 x 67.
ENKHUIZEN, RIJKSMUSEUM "ZUIDERZEEMUSEUM".

C 75.
PEAT BIN.
WOOD.
45,5 x 71,5 x 28.
ENKHUIZEN, RIJKSMUSEUM "ZUIDERZEEMUSEUM".

C 76.
BRANDY BOWL.
PEWTER.
JAN VAN BRINK, DEVENTER.
H. 4, ø 11.
ARNHEM, NATIONAL OPEN AIR MUSEUM.

C 77.
TWO CANDLESTICKS.
PEWTER.
NICOLAAS SAS.
H. 27.
LEIDEN, MUNICIPAL MUSEUM "DE LAKENHAL".

C 78.
PEPPER BOX.
PEWTER.
H. 14.
LAST QUARTER 18TH CENTURY.
ROTTERDAM, MUSEUM BOYMANS-VAN BEUNINGEN.

C 79.
PLATE.
PEWTER.
JOHANNES TEN HOEDT, NIJMEGEN 1793.
ø 24,5.
ARNHEM, NATIONAL OPEN AIR MUSEUM.

C 80.
SUGAR BOX.
PEWTER.
H. 10. LATE 18TH CENTURY.
ROTTERDAM, MUSEUM BOYMANS-VAN BEUNINGEN.

C 81.
TOBACCO JAR.
PEWTER.
H. 21. LATE 18TH CENTURY.
ROTTERDAM, MUSEUM BOYMANS-VAN BEUNINGEN.
(See fig.nr. 65)

C 82.
TWO CHESTNUT VASES.
PEWTER.
H. 22,5; ø 11,5.
THE HAGUE, DIENST VERSPREIDE RIJKSCOLLECTIES.

C 83.
TWO LATE EIGHTEENTH-CENTURY GOUDA PIPES.
CLAY, L. 54.
GOUDA, STEDELIJK MUSEUM "DE MORIAAN".

A large number of pipe factories was already in existence in Gouda in the seventeenth century. Their products were exported far beyond the Dutch borders. In the late eighteenth century the industry was severely hit by the economic recession then affecting the country and by falling tobacco imports. The term "long Gouda" is nevertheless still the generic name for all white, fireproof clay pipes of this kind.

C 84.
TOBACCO BOX WITH A REPRESENTATION OF A PILE-DRIVER.
BRASS.
4,3 x 16.
ARNHEM, NATIONAL OPEN AIR MUSEUM.

C 85.
TOBACCO BOX WITH ORANGIST REPRESENTATION.
BRASS.
H. 3,5; L. 16,8.
THE HAGUE, DIENST VERSPREIDE RIJKSCOLLECTIES.

C 86.
TOBACCO JAR IN LOUIS XVI STYLE.
PEWTER.
H. 19,4; ø 13.
ARNHEM, NATIONAL OPEN AIR MUSEUM.

C 87.
SMALL TOBACCO JAR WITH LID.
PAINTED PEWTER.
H. 11.
ROTTERDAM, MUSEUM BOYMANS-VAN BEUNINGEN.

C 88.
BUSTS OF WILLIAM IV AND ANNA.
DELFT POLYCHROME FAIENCE, HIGH FIRE.
(WILLIAM IV) H. 33; (ANNA) H. 32.
DELFT, STEDELIJK MUSEUM "HET PRINSENHOF".

C 89.
TWO CERAMIC COWS.
PAINTED EARTHENWARE.
ADAM SYBEL, MAKKUM 1778.
8 x 16.
FRANEKER, "T DR. COOPMANSHÖS".

Like the province of Holland, where Delft was the main centre, Friesland established tile and art ceramics potteries at an early date. They were largely concentrated in Harlingen and Makkum. Adam Sybel, whose signature appears on these two cows, lived in the latter town, where ceramics are still produced today.

C 90.
TOBACCO JAR WITH LID.
TIN-GLAZE EARTHENWARE.
ADAM SYBEL, MAKKUM 1779.
H. 19, ø 13,5.
LEEUWARDEN, MUSEUM "THE PRINCESSEHOF"; GENERAL CERAMICS STUDY CENTRE.

C 91.
EXTINGUISHER WITH INSCRIPTION "I A D P 1781".
RED EARTHENWARE.
H. 24, ø 36.
ARNHEM, NATIONAL OPEN AIR MUSEUM.

C 92.
PIGGY BANK WITH INSCRIPTION: "TRIJNTJE CORNELIS 1790".
WHITE EARTH EN WARE BODY WITH GREEN GLAZE.
20 x 7 x 7.
NEERLANGBROEK, COLLECTION H.J.E. VAN BEUNINGEN.

C 93.
PLATE WITH INSCRIPTION.
DELFT WARE, LAST QUARTER 18TH. CENTURY.
ø 22,7.
THE HAGUE, DIENST VERSPREIDE RIJKSCOLLECTIES.

C 94.
PLATE WITH THE PORTRAITS OF PRINCE WILLIAM V AND HIS WIFE.
ENGLISH CREAMWARE, DECORATED IN HOLLAND.
ø 18,5.
ARNHEM, NATIONAL OPEN AIR MUSEUM.

C 95.
PLATE WITH THE PORTRAITS OF PRINCE WILLIAM V AND HIS WIFE.
LEEDS CREAMWARE, DECORATED IN HOLLAND.
ø 25.
ARNHEM, NATIONAL OPEN AIR MUSEUM.

amics and metal objects were decorated in a way attesting to the
eration in which the Stadholder and the House of Orange were held.
ts, portraits and symbols such as the orange tree are found on plates,
sets of vases and utility articles like bowls and butter pots. Many of
an were manufactured in Delft, but in the late eighteenth century con-
erable quantities were also imported from England (Derby, Leeds).

C 96.
PLATE WITH WILLIAM V AND HIS WIFE.
POLYCHROME GLAZED EARTHENWARE.
LATE 18TH. CENTURY.
ø 22,5.
THE HAGUE, DIENST VERSPREIDE RIJKSCOLLECTIES.

C 97.
ORNAMENT OF A DRUM OF THE GUILD OF ST. GEORGE.
SILVER.
G. STEENBEEK, DORDRECHT C. 1780.
19 x 13,2.
DORDRECHT, MUSEUM MR. SIMON VAN GIJN.

C 98.
MEDALLION OF THE BARGE-MASTERS' GUILD.
SILVER.
L. ENGELS KERKEN, DEN BOSCH 1789.
ø 7,8.
THE HAGUE, KONINKLIJK PENNINGKABINET (ROYAL COLLECTION OF COINS).

ild medallions, fashioned from various kinds of material and bearing the
me of the owner, were a means of identification and control at ceremonies
d meetings which all members were required to attend. Those made of
ver probably belonged to the office-bearers, as was the case with this
edallion of the Bois-le-Duc barge-masters' guild which, in addition to the
evice "We voyage o'er the ebbing tide" and the civic coat of arms, is
graved with the words "Nicolaas van Hooft, Master of the Barge-
masters' Guild".

C 99.
SHIELD OF THE ALEHOUSE-KEEPERS' GUILD.
SILVER.
G. STEENBEEK, DORDRECHT 1789.
20,7 x 13.
DORDRECHT, MUSEUM MR. SIMON VAN GIJN.

C 100.
SHIELD OF THE MILITIA OF REEK (NOORD BRABANT).
SILVER.
1787.
14,8 x 16,7.
DEN BOSCH, NOORDBRABANTS MUSEUM.

C 101.
SPOON OF THE BAKERS' GUILD.
SILVER.
H. DAUW, LEEUWARDEN 1783.
L. 20,3.
LEEUWARDEN, FRIES MUSEUM.

C 102.
BAPTISMAL FONT.
SILVER.
B. STORM, LEEUWARDEN 1776.
H. 29.
BOLSWARD, DUTCH REFORMED CHURCH.

C 103 A+B.
TWO BOXES WITH MOTHER-OF-PEARL LIDS.
SILVER AND MOTHER-OF-PEARL.
A. A. VERLOOVE, ROTTERDAM 1777.
10,5 x 13,5 x 10.
B. J. VERVOORT, ROTTERDAM 1782.
4,5 x 13,7 x 6,7.
THE NETHERLANDS, PRIVATE COLLECTION.

The mother-of-pearl lids, depicting Mary and Joseph finding the boy Jesus
teaching the Scribes in the Temple, are the work of the artist C. Lamotte.

C 104.
CHALICE.
SILVER, PARTLY SILVER-GILTED.
J. BUYSSSEN, AMSTERDAM 1781.
H. 25,5, ø 14.
UTRECHT, AARTSBISSCHOPPELIJK MUSEUM.

A chalice such as is used in the celebration of the Mass in Roman Catholic
churches. The priest consecrates the wine it contains, which is converted
into the blood of Christ.

C 105.
CHURCH BOOK WITH SILVER MOUNTING.
J. RIENSTRA, SNEEK 1793.
15 x 8 x 4.
LEEUWARDEN, FRIES MUSEUM.

C 106 A-K.
COMMUNION SET, CONSISTING OF 4 GOBLETS (A-D), 1 PLATE (E),
2 DECANTERS (F-G) AND 4 DISHES (H-I AND J-K).
GOLD. (TWO DISHES SILVER GILT).
R. VAN STAPELE, THE HAGUE 1788.
A-D: H. 19, ø 13; E: ø 48; F-G: H. 31, ø 13; H-I: ø 34; J-K: ø 25,2.
THE HAGUE, DUTCH REFORMED CHURCH.

D 1.

MODEL OF A SAW-MILL OF THE RATCHET-FEED ("PALTROK") TYPE.
WOOD. 105 x 90 x 90.
ZAANDIJK, VERENIGING "DE ZAANSCH E MOLEN".

Model of a saw-mill of the ratchet-feed ("paltrok") type. This type of mill can turn freely to face the wind. The vertical saws can be seen under the open top.

Windmills were used not only in water management and for milling grain but also in industry, and many industrial types were developed. In the Low Countries it was easy to use the power of the wind, and hundreds of wind-mills were turning there – saw-mills, husking mills for barley and rice, oil-mills, mustard-mills, paper-mills, chicory-mills, cocoa-mills, etc. In the eighteenth century a large industrial area grew up to the north of Amsterdam.

D 2.

ELECTROSTATIC MACHINE.
BRASS, WOOD, CAST GLASS. 330 x 180 x 80 (GENERATOR); H. 245 (ELECTRODE);
190 x 145 x 80 (TABLE).
EINDHOVEN, UNIVERSITY OF TECHNOLOGY.

This replica incorporates the last improvements effected by Van Marum in 1791 or thereabouts.

D 3.

ELECTRIC CANNON.
WOOD AND BRASS. L. 29.
LEIDEN, MUSEUM BOERHAAVE.

A wooden cannon with brass electrodes. On discharge they ignite gun-powder and a cork is fired.

D 4.

ELECTRIC CARILLON.
IRON, BRASS AND WOOD. H. 30,5.
LEIDEN, MUSEUM BOERHAAVE.

Small metal balls are alternately attracted and repelled by charged electrodes and bells.

D 5.

"DONDER HUISJE" (THUNDER OR LIGHTNING HOUSE).
WOOD. 31 x 23,5 x 17,5.
LEIDEN, MUSEUM BOERHAAVE.
(See fig.nr. 91)

D 6.

DOLL'S HEAD.
WOOD, NATURAL HAIR. H. 40.
LEIDEN, MUSEUM BOERHAAVE.

When the head is charged the hair stands on end.

D 7.

SET OF ELECTRIC MODELS.
LEIDEN, MUSEUM BOERHAAVE.

D 8.

THE PHYSICS ROOM IN THE BUILDING OF THE FELIX MERITIS SOCIETY IN AMSTERDAM.
P. BARBIERS & J. KUYPER DEL., N. VAN DER MEER & R. VINKELES SCULP.
PRINT, 44,5 x 55.
ROTTERDAM, ATLAS VAN STOLK FOUNDATION.

Professor Jean Henry van Swinden giving a demonstration with a machine with glass discs for electrostatic experiments. Leyden jars are to be seen on the table at the left.
(See fig.nr. 73)

D 9.

THE FIRST STEAM PUMP, INSTALLED NEAR ROTTERDAM, 1786/1787.
S.W. EVANS AFTER J.Z.S. PREY.
PRINT, 37,5 x 26,5.
ROTTERDAM, ATLAS VAN STOLK FOUNDATION.
(See fig.nr. 74)

D 10.

DELLEBARRE MICROSCOPE WITH SLIDES.
COPPER, H. 45,5.
LEIDEN, MUSEUM BOERHAAVE.

Little fundamental research was done by the societies, which instead studied many known phenomena in order to admire the miracle of creation.

D 11.

NATURAL HISTORY COLLECTION IN A MINIATURE CABINET.
ABRAHAM YPELAAR.
41,5 x 27,5 x 15,5.
LEIDEN, MUSEUM BOERHAAVE.

D 12.

SPECIMENS OF ANIMALS:
A. SKELETON OF A STARFISH.
B. 'OSTRAKION QUADRICORNIS – BLOTZ'
C. SAWFISH.
LEIDEN, MUSEUM BOERHAAVE.

D 13.

COLLECTION OF SEASHELLS IN SMALL TUBS.
FROM THE COLLECTION OF C. VAN HOEY (1717-1803)
LEIDEN, MUSEUM BOERHAAVE.

D 14.

ASSEMBLY ROOM OF A LITERARY SOCIETY IN LEIDEN.
P.C. LAFARGUE.
CANVAS, 59 x 73,5.
LEIDEN, STEDELIJK MUSEUM "DE LAKENHAL".
(See fig.nr. 66)

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Blaauw.

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PROVINCIEËN,

*naar de nieuwste Meetingen naauwkeurig
getrokken en in 't Schepse begraaf
gegraven en in 't Schepse begraven*
Door



CHRISTIAAN SEPP EN ZOON.

in Amst. Boom

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