



The embossed and chased relief in the rectangular copper plate is gilded on the front. Mary is shown seated as the Mater Dolorosa within a rectangular panel, her arms folded over her breast and her face tilted over to her right and inclined upwards. Over her head an angel holds up St Veronica's kerchief bearing the imprint of Christ's head crowned with thorns, while putti grasp it on either side. Flanking the scene are the *arma Christi* and two cherubs resting on festoons of flowers. Beneath Mary is a strapwork cartouche with a cherub's head above a space lacking a text, with the instruments of the Passion depicted on the right and left sides. Holes have been bored along the outer edges at various points for attaching the plate to the tabernacle door. The stylistic resemblance between this representation and the designs of Egidius Sadeler II (1570-1629) has attracted comment before.<sup>1</sup>

Adriaen van Ammelroi was a silversmith whose name appears on the Utrecht silversmiths' touchplate covering the period 1598-1616.<sup>2</sup> He was registered as an apprentice in 1607, and became a master seven years later.<sup>3</sup> It is clear from a deed dated 1633 that he was still alive then. His father was the well-known bell and ordnance founder Cornelis van Ammelroi, who worked in both Utrecht and Amsterdam.<sup>4</sup>

B.D.

1. See Van der Zwaag 1967, p. 2.
2. Merken 1970, p. 18, no. 115.
3. Ibid., note 1.
4. Fehrmann/Besemer 1963, pp. 200-01.

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## 143 Enkhuizen

### Town flagon, ca. 1600

Enkhuizen Town Hall

Pewter, h. 68 cm, diam. base 22 cm

There are two marks on the cover: a small shield inscribed with the letters 'T' (?) above 'M', and another with a cross anchory. It has not yet been possible to attribute these marks to a specific master.

LITERATURE: Lunsingh Scheurleer 1946, pp. 15-21; Delft 1950, no. 303; Dubbe 1978, pp. 189 and 195.

From the domed, hollow and moulded base rises a moulded shaft supporting an oblate spherical body that is also heavily moulded around the centre. The body tapers into a long, slim neck, the central moulding of which echoes that around body and base. The neck widens at the top into a concave collar, and the domed cover, joined to the flagon with a single hinge, is surmounted by a pillaret (h. 7.5 cm). The handle, in the form of an elongated dolphin, is decorated with relief patterns. The flagon has been constructed from two vertical halves that have been moulded together. In the underside of the base can be seen the hole through which the lathe spindle passed, enabling the flagon to be turned.<sup>1</sup>

Soldered against the neck of the flagon is an elliptical shield (h. 13 cm) with a relief of the patroness of Enkhuizen. She holds a slightly anomalous version of the city coat of arms: its three herrings arranged above one another mount to the right rather than the

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left, and they are accompanied by two rather than three stars.<sup>2</sup>

The municipal flagon was used to pour wine into smaller jugs at the town hall. One of the magistrate's traditional responsibilities was 'to fill the municipal flagons'. This entailed rewarding worthy persons with the content of one or more municipal flagons; the flagons themselves were not given away.<sup>3</sup>

B.D.

1. Dubbe 1978, pp. 157-59, fig. 91.
2. Sierksma 1960, p. 183, fig. on p. 52.
3. Dubbe 1978, p. 188.

## 144 Enkhuizen

### Mock town flagon, 1600-25

Enkhuizen Town Hall

Pewter, h. 78 cm, diam. base 22 cm

No mark.

LITERATURE: Lunsingh Scheurleer 1946, pp. 15-20; Delft 1950, no. 304; Dubbe 1978, pp. 189 and 195.

In form, this flagon is more or less identical to the true Enkhuizen town flagon also shown here (cat. 143). It does exhibit certain distinctive features, however: a slightly different shape to the base, a brass handle in the form of a question-mark surmounted by a mock thumb-piece, a cover that - lacking a hinge - is moulded to the flagon and cannot therefore be opened, with a higher pillaret. Further-

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cat tent. Dawn of the Golden Age / Northern Netherlandish Art 1580-1620,  
Rijksmuseum, Amsterdam 1993/1994

more, the underside of the base is sealed with a pewter disc pierced in the centre. From the underside it can also be seen that the flagon has a wooden core, so it cannot be used as a container.

There are four flagons of this type in Enkhuizen Town Hall. They were used solely for decorative and ceremonial purposes.

B.D.

### 145 - Jan Gerrit Lourisz

*Flagon*, ca. 1600-25

Ill. Dr Ir. F.J. Philips, Eindhoven  
Pewter, h. 27.5 cm, diam. base 16.5 cm  
Cover marked with the Amsterdam coat of arms and the monogram 'IGL'. Coll. no. 165.  
LITERATURE: Laren 1965, no. 100; Dubbe 1978, pp. 267-68, 145, and p. 329, fig. 210; Philips/Dubbe 1983, nos. 18 and



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This type of flagon is frequently depicted in 17th-century paintings.<sup>2</sup> The Rijksmuseum has one specimen that originally belonged to the Westerkerk, where it may have been used in Holy Communion.<sup>3</sup> The Alkmaar guild of cheese carriers also has three such flagons, made by the Amsterdam pewterer Jan Wiggers (d. after 1642).<sup>4</sup>

B.D.

1. Amsterdam Municipal Archives, NA 284, fol. 98v, 14/3/1620.
2. See paintings by Jan Jansz den Uyl, Cornelis Cruys, Pieter Claesz and Jan Jansz Treck.
3. Inv. RBK 14505.
4. Amsterdam-Antwerp-Rotterdam 1979, nos. 117, 118.

### 146 - Enkhuizen

*Flagon*, ca. 1600

Museum Boymans-van Beuningen, Rotterdam (on loan from the collection J.W. Frederiks)  
Pewter, h. 20 cm  
Marked with the Enkhuizen coat of arms.  
PROVENANCE: coll. J.W. Frederiks, loan; inv. Cb 25.  
LITERATURE: Dubbe 1978, p. 86, fig. 44.

Resting on a low base moulded around its lower rim is a bulbous body marked off from the neck section by two concentric grooves. The domed cover of this Enkhuizen flagon has a double hinge, and both thumb-piece and handle are hook-shaped.<sup>1</sup> Early examples of this type of flagon sometimes have a twin-acorn thumbpiece.<sup>2</sup>

From the last quarter of the 16th century

onwards, many flagons of this type were cast in Amsterdam. One example is that found among the remains of 'Het Behouden Huis' off Nova Zembla, presently housed in the Rijksmuseum, Amsterdam.<sup>3</sup> That this model remained in use for some time is clear from the salvaging of a comparable Amsterdam example from the wreck of the *Hollandia*, a ship that foundered off the Scilly Isles in 1743.<sup>4</sup>

B.D.

1. Dubbe 1978, pp. 216 and 217, fig. 107.
2. Philips/Dubbe 1983, p. 31, no. 21.
3. Inv. NM 7679.
4. The mark on that flagon – the Amsterdam coat of arms accompanied by the monogram 'CDH' – identifies the maker as the Amsterdam pewterer Cornelis de Heijde (d. 1748). See Amsterdam-Antwerp-Rotterdam 1979, no. 130.

### 147 - Northern Netherlands

*Spouted flagon*, ca. 1600

Museum Boymans-van Beuningen, Rotterdam  
Pewter, h. 21 cm  
PROVENANCE: coll. J.W. Frederiks; inv. OM 571.  
LITERATURE: Dubbe 1978, pp. 212, 214 and 266.

A cylindrical base with two concentric grooves rests on a plinth-base. Attached to the bulbous body of the flagon is an angular spout or pipe closed by a small lid fitted with a thumb-piece. Two more concentric grooves have been turned around the neck section. The flagon has a domed cover with thumb-piece, a double hinge and a hook-shaped handle.

Old inventories refer to this type of flagon, that was known as early as the fourteenth

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Resting on a low, almost vertical base, the massive, bulbous body of the flagon tapers to a comparatively slender neck topped by a domed cover with double hinge and hook-shaped handle. Two grooves have been turned in the upper portion of the body. In 1620 the Amsterdam pewterer Jan Gerrit Lourisz, whose monogram appears on the cover, recorded that he had previously been an elder of the Amsterdam pewterers' guild. He was then 63 years of age.<sup>1</sup>

century, as a 'spouted flagon' ('pijpkam').<sup>1</sup> Such early examples have a different shape, a salient feature being the rod joining the top of the spout to the body of the flagon. These are precursors of the flagon shown here, which however has no such connecting piece.<sup>2</sup> Another name used for this type in 16th-century inventories is 'swan-neck' ('swaenhals'); the spout was apparently seen as resembling the neck of a swan gliding forwards in a stately fashion. It was not until the 19th century that the name 'Jan Steen flagon' came into vogue – undoubtedly because Jan Steen often includes flagons of this type in his paintings. An early example of a 'spouted flagon' is depicted in a painting by Cornelis Anthonisz (1533) known as the *Copper-Coin Banquet* now in the Amsterdam Historical Museum. The flagon in this picture has a tubular spout decorated with grooves, in contrast to the angular spouts of pieces made in the late 16th and 17th century.<sup>3</sup>

The Amsterdam ordinance concerning cutlers issued in 1533 included the making of a 'swaenhals' among the set pieces for aspiring masters, or 'masterpieces'. Emden and Utrecht, too, included a flagon, that was used for pouring wine, among the required 'masterpieces',<sup>4</sup> but from the early 18th century the flagon's popularity waned.

B.D.

1. Dubbe 1978, p. 214.

2. Haedeke 1963, p. 68, fig. 29, and p. 85, fig. 44; Schneider 1970, pp. 156–70; Boucaud-Frègnac 1978, nos. 102, 103, 189, 190, 201 and 211; Amsterdam-ntwerp-Rotterdam 1979, nos. 37 and 125.

3. Lunsingh Scheurleer 1950, p. 117.

4. Dubbe 1978, pp. 65–69.

## 32 Jacques de Gheyn II

### *Wapenhandelinghe van Roers, Banquetten ende Spiessen etc.*, 1607

Author: H.L. Visser  
 Printed pages, 112 of them with hand-coloured engravings, edges gilt, bound in gold-stamped vellum, remains of ribbons, 28.5 x 39 cm  
 Literature: Jähns 1889–91; Hellwig 1966, no. 55; Kist 1971; Egteren Altena 1983, nos. 342–464.

This copy of the *Wapenhandelinghe* (Exercise of Arms) is a predecessor of the first Hague edition of 1607. The signature on plate 1, the plate on the title-page and the plate numbers are still in pen and ink. The prints are illuminated with watercolours, gold and



148a: Jacques de Gheyn II, *Musketeer*, ca. 1605. Drawing for the *Wapenhandelinghe*, 25.3 x 19 cm. Rijksprentenkabinet, Rijksmuseum, Amsterdam.

Cat. 148: Title page.

silver. The binding is original.

Jacques de Gheyn's *Wapenhandelinghe* is, with Gerard Thibault's *Académie de l'espée* of 1628, one of the most famous products of Dutch military culture at the dawn of the Golden Age. Like Thibault's book, the *Wapenhandelinghe* is a 'Fechtbuch' – a manual for armed combat, in which the postures and actions are so standardised that they can be executed on command. In a Neo-Stoic sense they are manuals for the *exercitio* that must ultimately lead to *disciplina*, the purpose being rather more than just learning how to handle a weapon.<sup>1</sup>

It is known that De Gheyn's *Wapenhandelinghe* resulted from a plan devised shortly after 1595 by Johan de Middelste van Nassau-Siegen (1561–1623). This cousin of Prince Maurits had spent several years training with the States army, and at the end of his course he decided to make his experience in drilling troops available to his colleagues in the form of an exercise based on the Roman model. In order to make his own drawings of drill movements more accessible and publishable, he enlisted the aid of Jacques de Gheyn. The latter's drawn version was evidently in circulation for some years (cf. fig. 148a), and several copies were made of it.

In 1607, the first printed edition appeared in The Hague, protected by a privilege from the States-General. A series of impressions with English, German, French and Danish texts was published the following year.

Several remarkably fine, coloured copies of the first Hague edition have survived.<sup>2</sup> It has been suggested that the prints after De Gheyn's drawings were engraved by Robert de Baudous, who later acted as the Amsterdam publisher of the *Wapenhandelinghe*. Scores of reprints and imitations of the book appeared in the first half of the 17th century, both in the Republic and abroad.<sup>3</sup>

B.K.

1. Hellwig 1966, *passim*.

2. Jähns 1889–91, vol. 2, pp. 1005–06.

3. Kist 1971, *passim*.

## 149\* Amsterdam

### *Matchlock musket*, 1611

Livrskammeren, Stockholm  
 Brass, iron, walnut and bone, 162.1 cm, calibre 19.6 mm  
 Marks: Amsterdam proof-mark, Stöckel 7386, mark with crowned T, not in Stöckel.