

# BLAZING FIRES



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Stedelijk Museum  
Zutphen

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Dear visitor,

This booklet contains information about the art and objects in Hete Vuren (Blazing Fires), found in two exhibition halls. The numbers found with the objects refer to the information in this booklet. In between you will find additional information about fiery themes.

Even more information can be found in the audio tour and the publication Hete Vuren (in the museum shop).

Enjoy



## BLAZING FIRES

Blazing Fires is the final part of the travelling exhibition series on the four elements, assembled by the city museums of Bergen op Zoom, Gouda, Harlingen, Hoorn, Venlo and Zutphen in collaboration with the Rijksmuseum. After Low Lands, Cool Waters and High Skies, Blazing Fires completes the Elements series.

Besides the works of the great masters, lesser-known gems have also been selected from the Rijksmuseum's rich collection. Genre paintings are widely represented; scenes from everyday life that convey a moral message. All this is supplemented with artworks and objects from the Stedelijk Museum Zutphen and Museum Henriette Polak.

Earth, water, air and fire are integrated in the question of our identity. The focus, this time, is on the social dimension. Do we still share plenty of good times together? Or are we too busy fighting each other? Where is the fire in our society? The association with cosy and homely warmth is obvious, the 'gezelligheid' the Netherlands is widely known for. Fire, however, also has a destructive power in wars and wildfires. Whereas artisanal fire in workshops and factories – or in people themselves – forms a strong engine for creativity and innovation. Fire is the beginning and the end of everything.

Blazing Fires also features music! Singer-songwriter Marise den Bakker (Steenderen, 2001) wrote a number of songs especially for this exhibition, which accompany the paintings of her choice.

# BLAZING FIRES

EXHIBITION HALL GROUND FLOOR



## 01 GERARD DOU (LEIDEN 1613 - LEIDEN 1675)

Girl with an oil lamp in a window, undated  
Oil on panel  
On loan from Het Rijksmuseum

Gerard Dou's application of a strong contrast between light and dark has been inspired by his tutor Rembrandt van Rijn's. As Dou has a very refined style, however, he is a representative of the 'Leiden fijnschilders'. Dou himself is the mentor of Quiringh van Brekelenkam, one of whose paintings is also shown in this exhibition.

## 02 GODFRIED SCHALCKEN (MADE 1643 – DEN HAAG 1706)

Differing tastes, ca. 1690  
Oil on panel  
On loan from Het Rijksmuseum

A young man is lighting his pipe with a burning candle. Smoking a pipe or tobacco stands for one of the senses: smell. It is the purpose of this painting to make the observer think by means of hidden symbolism. Someone's taste does not only concern his senses, but also one's preferences.

## 03

### **ADRIAAN MEULEMANS (ROTTERDAM 1763 - DEN HAAG 1835)**

A kitchen in lamplight, 1817

Oil on panel

Rijksmuseum. Presented by J. Kesler PMz, Amsterdam

By the light of an oil lamp, a servant girl is filling a kettle with water. The importance of clear water, not taken from a pool or a canal, was demonstrated halfway the 19th century. From 1832 onwards, the Netherlands had been hit by four outbreaks of cholera in quick succession. That is why, already in 1853, a water purification company and waterworks were installed.

## 04

### **JACOB MARIS (DEN HAAG 1837 - KARLOVY VARY 1899)**

Exhausted from watching, 1869

Oil on canvas

Rijksmuseum. Presented by Mr. and Mrs. Drucker-Fraser, Montreux

In the deep shadows of the room, a single candle is burning; a silent witness of the previous long and sleepless night. The woman and the baby are peacefully sleeping. Will their rest be disturbed by the young cat coming begging for attention, or for food?

# 05

## JAN STEEN (TOEGESCHREVEN AAN) (LEIDEN 1626 - 1679)

The maternity room, ca. 1650  
Oil on panel  
Stedelijk Museum Zutphen

In a wicker cradle near the smouldering fire, the midwife sits with the new-born child in her lap. She also appears to take care of feeding the baby. The woman who has just given birth is probably lying in the box bed in the background. A man and two older children watch on curiously. On the wall on the right hangs a bedpan, an indispensable daily attribute to warm the bed before going to sleep.

### GENRE PAINTINGS

Hete Vuren (Blazing Fires) contains many genre paintings from the 17th to 19th centuries. Genre painting flourished in the 17th century. Genre works depict the daily lives of ordinary people and the wealthy upper classes. They often contain a moralistic message 'for Education and Entertainment', hidden in everyday objects and actions. Attentive viewers recognise the warnings they contain against licentiousness, laziness, unchastity, and other vices. Genre paintings in the 17th century generally served as a mirror and 'conversation piece' for wealthy, respectable citizens.

Out of admiration for 17th-century Dutch painting, artists in the 19th century liked to refer to so-called typically Dutch virtues such as cleanliness, homeliness, and piety. In slice-of-life scenes, artists portray the beauty and purity of the simple lives of ordinary people.



## 06

### ADRIAAN MEULEMANS (ROTTERDAM 1763 - DEN HAAG 1835)

An old woman reading, undated

Oil on panel

Rijksmuseum. On loan from the city of Amsterdam  
(Bequest of A. van der Hoop)

Spectacles, as we know them, were developed in the 18th century. In the 19th century, pinch glasses came into fashion, temporarily. Here glasses enable the old woman to read at night by the dim light of a candle. It is said that the invention of spectacles has been the fifth major find since man conquered fire.

## 07

### FIERY MINIATURES

Stove / Candlesticks / Trivet with fish / Fire tongs / Trivet / Bed pan,  
18th - 20th century, silver

Stedelijk Museum Zutphen

Silver miniatures provide a lot of information about daily life in the past, because they were meticulously copied from reality. Miniature silver – also called *étagère* silver – is not a toy, but a collector's item for upper-class ladies. It is displayed in a dollhouse or *étagère* wall unit to show it off. This selection revolves around fire, light, and warmth.

## 08 JACOB MARIS (DEN HAAG 1837 - KARLOVY VARY 1899)

Girl playing the piano, ca. 1879

Oil on canvas

Rijksmuseum. Bequest of Mrs. A. E. Reich-Hohwü

In the 19th century, music became individualistic and expressive in character, under the influence of Romanticism and rising nationalism. The art of painting had a lot in common with contemporary music. The fingers of the painter's daughter seem to be flying over the keys. Is there a creative power growing in her?

## 09 JOZEF ISRAËLS (GRONINGEN 1824 - DEN HAAG 1911)

The little seamstress, undated

Oil on canvas

Rijksmuseum. Presented by Mr. and Mrs. Drucker-Fraser, Montreux.

In 1863, when Jozef Israëls was 39, he found matrimonial bliss, marrying Aleida Schaap from Groningen, only 19 years old at the time. Together they had a daughter and a son. Israëls here portrays a young girl, devoting herself to her sewing in all its simplicity. The image is an idyllic reflection of domestic happiness.

## CLOSE TO THE FIRE

Fireplace / Fireback / Firestones

For a long time, an open fireplace is the cooking place and only source of heating in the house. Therefore, the fireplace is usually centrally located in the home. The well-to-do show off their wealth with beautiful tiles and a decorative fireback. Firestones and firebacks made of cast iron protect the masonry of the rear wall against the fire.

In the 1960s and 1970s, the open fireplace with its accessories returns to Dutch interiors. For fun or out of nostalgia, as a counterpoint to the snuggled-up family glued to the television, just like the rustic wood stoves trending today? Burning wood in a fireplace or stove is now subject to legislation, with rules governing efficiency and CO2 emissions. A smart and sustainable alternative is a holographic fireplace.

# 10

## HEARTHSTONES

1500 - 1600, brick  
Stedelijk Museum Zutphen

To protect the soft bricks in the back wall of the fireplace from the fire, special hearthstones are used in the 15th and 16th centuries. These small, very hard-baked bricks are masoned in in a pyramid or track shape across the entire width of the firebox. They feature relief decorations, often with religious or political subjects.

In the 17th century, fireplace stones are replaced by cast-iron firebacks. Instead of wood, coal and peat are now burned in the fireplace. Chimneys become smaller to create a better draft, which causes the back wall to become hotter. The walls on either side of the fireback are covered with glazed decorative wall tiles. Old hearthstones were often reused as facade stones to decorate exterior walls.

# 11

## **FIREPLACE SET WITH SHOVEL, POKER AND FIRE TONGS**

19th century, iron  
Stedelijk Museum Zutphen

# 12

## **FIREBACK**

ca. 1650, cast iron  
Stedelijk Museum Zutphen

This fireback references the fiery struggle for freedom and independence behind a burning hearth fire. The Eighty Years' War (1568-1648) is depicted on the fireback with symbols that refer to the struggle for independence: the Dutch lion with a sword and seven arrows (the Seven Provinces) in its paws, together with the Dutch virgin in the 'Dutch garden'. Below her stick and freedom hat are the words 'Pro Patria' (For the Fatherland).

# 13

## **GEORGE GILLIS HAANEN (UTRECHT 1807 - BILSEN 1879)**

The evening school, 1835  
Oil on panel  
Rijksmuseum. On loan from the city of Amsterdam  
(Bequest of A. van der Hoop)

In the 19th century, compulsory education did not exist yet. Working-class children often had to work to contribute to the family income. Only when daily work was done, did they have the time for schooling. In 1874, Van Houten's Children's Law was passed. Employment of children under twelve was forbidden from then on, so children were allowed to attend school during the daytime.

# 14

## MICHIEL VERSTEEGH (DORDRECHT 1756 - DORDRECHT 1843)

The evening school, 1786

Oil on panel

Rijksmuseum. Bequest of Jhr. P.A. van den Velden, Den Haag.

In the second half of the 18th century, a discussion on mixed education arose. Both rich and poor girls should get a chance to develop themselves, but should this education take place at home or at school? Should boys and girls be taught in one and the same classroom? Versteegh here shows us a mixture of pupils. Whether or not sexes should be separated is a point of discussion, even today.

# 15

## LANTERNS

19th century, metal

Stedelijk Museum Zutphen

# 16

## MICHIEL VERSTEEGH (DORDRECHT 1756 - DORDRECHT 1843)

A woman in a kitchen by the light of an oil lamp, ca. 1830

Oil on panel

Rijksmuseum. On loan from the city of Amsterdam  
(Bequest A. van der Hoop)

The woman is seductively smiling, while showing the spectator the shiny copper kettle. She is advertising her goods, as it were. Above her, there is a bird cage, but the bird has already flown. On the right, an overturned jug is spilling its contents onto the table, as a symbol of the female sexual organ. The symbolism in this presentation refers to the lost virginity of the charming maid.

# 17

## OIL LAMPS ('RUNNY NOSES')

19th century, brass

Stedelijk Museum Zutphen

The history of the oil lamp dates back to prehistoric times. Shapes and types remain virtually unchanged. Animal and vegetable oils produce the adverse side effects of foul smoke and soot. This type of oil lamp, 'the runny nose', is prone to leaking. In the 19th century, better lamps are developed, burning gas and kerosene. Nevertheless, candles and oil lamps remain in use for a long time in dark corners of the house.

Electrification takes a big leap in the 1920s. In 1930, the Netherlands is part of the electric vanguard in Europe. Lighting manufacturers like Philips attempt to convince Dutch housewives of the benefits of clean electric lighting. A fresh, healthy house that's easy to clean, without the risk of intoxication, fire, or explosion, is a convincing argument for the introduction of the electric light bulb in the home.

## 18 MARTINUS SCHOUMAN (DORDRECHT 1770 - BREDA 1848)

The explosion of gunboat nr. 2, under the command of  
Jan van Speijk, 1832

Oil on panel

Rijksmuseum. On loan from the city of Amsterdam  
(Bequest A. van der Hoop)

Unlike Schoemaker Doyer's painting (23.) , this one shows the actual explosion of Van Speijk's gunboat. This happened on February 5th, 1831 and has been displayed realistically, rather harshly or even crudely, showing a sudden blaze of light and fire against the peaceful background of an Antwerp evening profile.

## 19 ANONYMOUS

Naval battle in Vigo Bay, ca. 1705

Oil on panel

Rijksmuseum. Purchased with support of the Rembrandt Society.

During the Spanish War of Succession, on October 23rd, 1702, British and Dutch naval vessels conquered a Spanish silver fleet. The spoils, however, were small and did not outweigh the damage done to the Dutch flotilla. Many Dutch traders were ruined as a consequence. The battle has been depicted in bird's-eye view, as if we glance across a map diagonally.

## 20 ANONYMOUS

Unsuccessful attack of the Dutch on Antwerp; near Blokkersdijk, 1605, ca. 1610-1615

Oil on panel

On loan from Het Rijksmuseum

In 1585 Antwerp was taken by Alexander Farnese, duke of Parma. In 1605, Prince Maurits sent a fleet from Zeeland, seen left in the panel, to liberate the city. We see how the attempt to land on the Blokkersdijk, opposite the city, fails. The soldiers are sent packing by means of musket and cannon firings.

## 21 JACOB MARIS (DEN HAAG 1837 - KARLOVY VARY 1899)

Villagers, 1872

Oil on canvas

Rijksmuseum. Bequest of Mr. A. van Wezel, Amsterdam

On Scheveningen beach, a mother and her two children are awaiting the return of the fishing fleet. Fishery by trade means uncertainty and often mortal danger. The risks of disaster at sea, or stormy weather are considerable. Just as in times of war, families are sometimes torn apart and women and children are left destitute.



## 22

### **ABRAHAM BEERSTRATEN (AMSTERDAM 1643 - AMSTERDAM 1666)**

Battle of the Combined Venetian and Dutch Fleets against the Turks in the Bay of Foya in 1649, 1656

Oil on canvas  
Rijksmuseum

Where there is smoke, there is fire – and there is plenty of both in the battle against the Turks in the Bay of Foja in 1649. Beerstraten depicts the moment during the battle when the crew of a stricken ship tries to get to safety. The armed merchant ship *Madonna della Vigna*, in the left foreground, appears to merely be observing the battle scene. To protect their often valuable cargo, not only warships but also merchant ships were equipped with cannons. Given the signature, Abraham Beerstraten must have painted this masterly canvas at the age of 13. A collaboration with his father, the painter Jan van Beerstraten, is also imaginable.

## 23

### **JACOBUS SCHOEMAKER DOYER (KREFELD 1792 - ZUTPHEN 1867)**

Jan van Speijk putting a spark to the gunpowder, February 5th, 1831, undated

Oil on canvas  
Rijksmuseum. On loan from the city of Amsterdam (Bequest A. van der Hoop).

A well-known event described in Dutch history text-books is the self-sacrifice of captain Van Speijk, who refuses to surrender his gunboat to Belgian revolutionaries. 'I'd rather blow up,' were his last words. This painting seamlessly fits in with the romantic or propagandist hero-worship the young kingdom of the Netherlands craved so much at the time.

## 24 BURNING TOWER!

Film report of the fire in the tower of the St. Walburgis Church, 1948

On Sunday, April 4, 1948, the tower of the St. Walburgis Church is struck by a serious fire. For the following twenty years, the church has a stubby tower without a roof lantern, earning it the nickname 'pepperbox' in the vernacular. The roof lantern gets its current appearance after a reconstruction in 1970.

Tall buildings are extra vulnerable to fire due to lightning strikes. The Sint Walburgis Church suffers this faith several times. In 1600 the spire even burns down completely. The invention of the lightning rod in the 18th century puts an end to the risk of fire caused by lightning. A plumber's negligence is the cause of the dramatic 1948 fire.

Today, due to global warming, more and more wildfires are caused by lightning strikes in northern areas. This will only increase in the future. Lightning fires release greenhouse gases, which in turn increase global warming: it creates a vicious circle.

## 25 FIREMAN'S BUCKET

19th century, leather  
Stedelijk Museum Zutphen

For centuries, leather fireman's buckets are indispensable when extinguishing a fire. Citizens of the city must have a fire bucket at home, because the risk of fire is constant. When extinguishing a fire, the buckets are passed from hand to hand in a long line from the water reservoir or well.

Building materials like wood, thatch and straw easily catch fire when combined with open hearths in the city's houses. Safer materials such as bricks and roof tiles made of stone and clay are introduced as early as the 14th century. Today, as far as large construction companies are concerned, more wood construction should be done in order to achieve climate objectives. These are houses made of solid wood, which are fireproof and climate neutral.

# 26

## JOHANNES JELGERHUIS (LEEWARDEN 1770 - AMSTERDAM 1836)

The Rapenburg in Leiden, three days after the explosion of the gunpowder ship on January 12th, 1807, 1807

Oil on canvas

On loan from Het Rijksmuseum

After the catastrophe, books, prints and paintings appeared, depicting the devastation. Jan Roemer, a Leiden teacher, emphasized in his 'Description of the Leiden destruction' (1807) how rich and poor were united in death, sorrow and the hope of recovery. Jelgerhuis took care of the illustrations accompanying Roemer's description, and shortly after produced this painting.

### FIRE!

Fire striker / Tinderbox / Powder horns / Lighters

Man has learned to make and handle fire. That knowledge has been passed on for thousands of generations. To make fire, early humans use flint or a fire striker with tinder. Sulphur sticks are used as early as the 6th century: twigs or pieces of hemp stalk, dipped in sulphur. They are used for centuries, until the invention of the match in the first half of the 19th century.

Fire has a different place and meaning in our modern society. It no longer seems ubiquitous in our daily lives. Sometimes we see distant flames in footage of forest fires and wars, or closer to home in the form of a cosy fireplace or barbecue and in the air on New Year's Eve. Who knew that even today, almost all electricity is produced by lighting fires with coal, oil or natural gas?

## 27 FIRE STRIKER

ca. 400 AD, Iron fire striker with flints  
Stedelijk Museum Zutphen (on loan from the Archeology department, municipality of Zutphen)

This fire-making object was found in 1995 in the grave of a Frankish warrior. The grave of 'Gerward van Leesten' is located in the middle of a cremation cemetery in the Leesten area on the outskirts of Zutphen. In addition to his skeletal remains, objects such as an iron lance point, an axe and an iron buckle are found. The warrior carried this fire striker and flints in a pouch on his belt, together with a tinder fungus as a starter block for making fire.

## 28 TINDERBOX

19th century, copper  
Stedelijk Museum Zutphen

A tinderbox is used to start a fire. The box contains tinder, a highly flammable material like dried tinder fungus. By hitting a flint near the tinder with a fire striker (a metal ring), one tries to obtain a spark. Blowing creates a flame. This ritual requires a lot of skill from the user.

Tinder is made from the tinder fungus (*Fomes fomentarius*). This fungus grows on weakened or dead trees. Since prehistoric times, the soft core of young fungi has been crushed into a fluffy soft tinder, which is very suitable for making fire.

## 29 POWDER HORNS

19th century, metal and horn  
Stedelijk Museum Zutphen

The powder horn, filled with gunpowder, is hung from the belt of a hunter. This is how he keeps his powder dry. The gun can be loaded using the brass spout. At the end of the 19th century, after the introduction of powder casings for bullets, powder horns with loose powder were no longer necessary.

## 30 LANTERN OR CANDLE LIGHTERS

19th century, metal  
Stedelijk Museum Zutphen

When lighting streetlamps with candles, oil lamps, kerosene, and later gas, the lamplighter uses a long stick with a lighter. During dark night-time hours, he often also functions as a night watchman and monitors safety in the village or city. After the invention of the automatic igniter for gas lanterns, lamplighters mainly take care of the maintenance of the lamps. Today's lamp technicians drive around in trucks with aerial platforms to do their work.

## 31 GAMOG LIGHTER

second half of the 20th century, plastic and metal  
Stedelijk Museum Zutphen

'Gamog Een en al energie' (Gamog, full of energy) is the inscription on this plastic lighter, a promotional gift from GAMOG, the Gas Maatschappij Oost Gelderland (East Gelderland Gas Company). Just before the merger with NUON in 1999, GAMOG supplied the regions of Achterhoek and Liemers in the east and Veluwe and Flevoland in the west (with the exception of the area around Apeldoorn) with gas. In some places, including Zutphen, they even provided electricity, telecoms and antenna services.

The first refillable pocket lighter is born around 1950. In the 1970s, disposable plastic lighters, for example from Bic, are introduced. They are ideal for advertising messages from companies, such as this moving Gamog lighter.

## 32

### **CHRISTIAEN JANSZ. DUSART (ANTWERPEN 1618 - AMSTERDAM 1682)**

Young man by candlelight, 1645

Oil on canvas

On loan from Het Rijksmuseum

Dusart, born in Antwerp, was a 'Caravaggist', strongly influenced by Rembrandt, just like Dou for example. He befriended the great master and even became Rembrandt's daughter Cornelia's guardian. For Dusart, however, producing paintings was not his livelihood. Dyeing fabric was his occupation.

## 33

### **KEES MAKS (AMSTERDAM 1876 - 1967)**

Sotomayor, Spanish dancer, ca. 1927

Oil on canvas

Museum Henriette Polak

With strong brushstrokes and a striking colour palette, Kees Maks executes his subjects on a large scale. The world of circus and cabaret fascinates him immensely. Dancers, singers, horse riders, clowns and bullfighters are popular themes. From 1927 onwards, Maks frequently paints the Spanish dancer Sotomayor. It is as if we are there, clapping along as spectators and looking up in admiration at the fervently dancing Sotomayor with her castanets. A magical scene, shrouded in a warm orange light, casting deep shadows; the light source itself remains out of the picture.

## LIGHT IN THE DARKNESS

### Candlesticks / snuffers

Not only the making, but especially the keeping of fire has been essential in the development of humanity. Gradually, man tries to tame fire and use it for lighting caves or houses, scaring off wild animals, preparing food, and making utensils.

Until well into the 19th century, candles and oil lamps are virtually the only sources of lighting in the home. High-quality wax candles are used at parties and special occasions. There are cheaper tallow candles for daily use. For us today, candlelight mainly evokes associations with cosiness and romance. This applies to both real candles and LED candles.

## 34 CANDLESTICKS

H.J. Wolters en A. in den Bosch, 1777, Zutphens silver  
Stedelijk Museum Zutphen,  
loan from the Cultural Heritage Agency of the Netherlands

These candlesticks were made by two Zutphen silversmiths with the same casting mold. The 18th century was the heyday of Zutphen silver with countless beautiful pieces, such as potpourris, teapots, sauce boats and sugar shakers. Many beautiful examples can be admired in the permanent exhibition of the Stedelijk Museum. The publication *Hete Vuren* contains an article about the history of Zutphen silver.

## 35 CANDLESTICKS AND SNUFFERS

17th and 19th century, brass  
Stedelijk Museum Zutphen

In the 17th century, copper and brass foundry flourishes in the Netherlands. These candlesticks are made of brass, an alloy of (red) copper and tin. These three 17th-century examples have a sturdy round base and grease traps to collect the candle wax. The 19th-century candlestick with handle is carried in the hand to provide lighting where it is needed. The candle flame can be extinguished safely and without smoke with a snuffer.

## 36 CANDLESTICKS

19th century, tin  
Stedelijk Museum Zutphen

Tin is a common material for candlesticks, although direct contact between tin and (candle) fire is not advisable. Tin has a fairly low melting point of approximately 232 degrees Celsius, so care is needed. Tin is almost always used in an alloy with amongst others lead or copper to strengthen it and prevent corrosion by tin plague.



# BLAZING FIRES

EXHIBITION HALL 1ST FLOOR



# 37

## **JOHANNES TAVENRAAT (ROTTERDAM 1809 - ROTTERDAM 1881)**

Thunderstorm, 1843  
Oil on panel  
On loan from Het Rijksmuseum

Violent natural forces, lightning bolts in a pitch-dark sky, sweeping branches and a fleeing deer. Tavenraat liked a bit of drama. Other than a painter, he was a hunter. Accordingly, in his studies of nature and his mountainous landscapes, often deer and chamois are depicted. His work was too much of a stretch for conservative Dutch taste, though.

# 38

## **AERT VAN DER NEER (COPY TO) (GORINCHEM 1603 - AMSTERDAM 1677)**

River view by moonlight, ca. 1653  
Oil on panel  
Rijksmuseum. Presented by Mr. and Mrs. Kessler-Hülsmann,  
Kapelle op den Bosch.

In the 17th century, there was a great and diverse demand for art in the Netherlands. That is why many painters developed into specialists. For instance, Van der Neer specialised in landscapes and river scenes, often by moonlight. This river view is a composite copy of two paintings by Van der Neer. The left part of this work has been copied from one in Avignon

## 39

### PIETER TEN CATE (SCHERPENZEEL 1869 - ZUTPHEN 1937)

Winter evening at a farm, undated

Oil on canvas

Stedelijk Museum Zutphen

A slate-coloured evening sky above snow-covered fields. At the end of the day, two figures walk home. It is warm there, the glow of the fire radiates promisingly from the windows of the farm in the distance. Pieter ten Cate has a passion for both nature and painting from an early age. After his apprenticeship at the Hague Art Academy, he moves to Zutphen. He is taught by, among others, W. B. Tholen and G.H. Breitner. Ten Cate also brings atmosphere to his paintings through a loose touch and a well-considered use of colour and light.

## 40

### WILLEM VAN ODEKERCKEN (NIJMEGEN OF DEN HAAG 1600 - DELFT 1677)

Woman scouring a vessel, undated

Oil on panel

Rijksmuseum. Presented by Mr. A. Willet, Amsterdam

Scouring copper vessels is the maid's main task and it is done in a separate space in the house, the 'scouring room' (later 'scullery'). Dutch cleanliness was considered something special in the 17th century, and travellers from abroad wrote home about the clean streets and houses in the Netherlands.

# 41

## HENDRIK JACOBUS SCHOLTEN (AMSTERDAM 1824 - HEEMSTED 1907)

Sunday morning, ca. 1865-1868

Oil on panel

On loan from Het Rijksmuseum

Grandmother and granddaughter are seemingly sitting cosily together. The young woman is reading aloud from the family bible. Her granny is comfortably listening by the fire, a cushion in her back and a hot stove under her feet. She may not be feeling well enough to go to church service.

# 42

## MAGICAL LIGHT

Vue d'optique, 19th century, coloured etching on paper  
Stedelijk Museum Zutphen

1. The Binnenhof, The Hague / 2. The Lutheran Church, Amsterdam /  
3. The Cathedral of Toledo / 4. Oxford / 5. Trevi Fountain, Rome

In the salons of the nobility and wealthy bourgeoisie, optical toys provide pleasant entertainment for adults. In a simpler form, they offer entertainment to the common people at markets and fairs. Vues d'optique such as these are viewed through a zograscope or diorama. Thanks to a special treatment of the paper in combination with a light source, usually candles, a surprise effect is created with a dark and light version of the subject. This is usually an impressive landscape or cityscape, a building, interior or garden with clearly visible light sources.

These vues d'optique show three 'light modes'. Lit from the front we see the subject in daylight, lit from the front and behind in twilight, and finally, when lit from behind, an atmospheric night view is created.

## **43 KEES MAKS (AMSTERDAM 1876 - AMSTERDAM 1967)**

Evening in Amsterdam, undated

Watercolor

Museum Henriette Polak

Kees Maks studies at the Rijksakademie in Amsterdam from 1897 to 1901. Around the same time, his father builds a large workshop for George Breitner on Prinseneiland. After returning from his travels to Paris, Rome and Madrid, Maks joins Breitner's workshop in 1905 and takes lessons from him for a while. Like Breitner, Maks has a preference for themes from Amsterdam city life. This nocturnal scene exudes that typical Breitner-esque atmosphere with a passer-by on a bridge, a carriage with horses on the other side, and attractively lit canal houses – all committed to paper in virtuosic strokes.

## **44 JO SPIER (ZUTPHEN 1900 - SANTA FÉ 1978)**

4 Elements, 1950s, 20th century

Watercolor

Stedelijk Museum Zutphen

Cartoonist-illustrator Jo Spier emigrates to the United States in 1951. There he draws and designs advertising material, calendars, yearbooks and complete advertising campaigns for countless companies and institutions. This watercolour was made for the publication 'The Creation' (published by Doubleday, USA, 1970). Spier himself donated the original watercolours to the museum in 1975.

# 45

## A LIGHTBULB MOMENT

Antonie Hellegers, Lantern holder, silver, 1827  
Stedelijk Museum Zutphen

Until the 16th century, dark streets are sparsely lit with portable candle lanterns and the occasional oil lamp in an alcove. With the development of trade, a need for better street lighting arises. In 1544 the first public candle lantern is lit on the Zeedijk in Amsterdam. Around 1650, Amsterdam-born Jan van der Heyden invents a streetlamp that burns on oil. His design for a streetlamp at height, the lamppost, becomes an international success. In the first half of the 19th century, oil lanterns are replaced by cheaper gas lanterns. The switch to electric street lighting takes place from the beginning of the 20th century, when incandescent bulbs with tungsten wire are introduced. The profession of lamplighter gradually disappears from the streets.

# 46

## JAN BOS (MAKASSAR 1926 - ZUTPHEN 2000)

View over the Vispoortgracht, 1986  
Oil on paper on panel  
Stedelijk Museum Zutphen

Zutphen at night. Warm orange light from streetlamps and lamplight from the windows of the courthouse is reflected in the water of the Vispoortgracht. The silhouette of St. Walburgis Church between bare branches stands out dramatically against the evening sky. Jan Bos is an incredibly sensitive observer of particular details and atmospheres in the city and nature around Zutphen. He copies his observations to canvas and paper with the same sensitivity and precision.

# 47

## EXTINGUISH THE FLAMES...

Extinguisher, 19th century, copper  
Stedelijk Museum Zutphen

Resolution 'doofpot'; a decision by the Zutphen council to melt down and recast its copper, 1736, loan from Zutphen Regional Archives

In the Memorandum and Resolution books of the city of Zutphen, it is stated on December 11, 1736 that the city council has decided to "sell the old copper in the attic of the city hall and have a large copper extinguisher made". A copper fireback for the chancellery must also be cast from the excess copper. Coppersmith Van Hengelaer is commissioned to create the two pieces. The extinguisher from 1736 has not been preserved; this copy is from the Zutphen Burgerweeshuis (civil orphanage, housed in this museum building between 1860 and 1940). Extinguishers are used to further extinguish smouldering ashes in the fireplace. Perhaps the city of Zutphen was also looking to put a lid on other burning matters of the day.

# 48

## PIETER J. DUYFHUYSEN (ROTTERDAM 1608 - ROTTERDAM 1677)

Singing farmer's family, undated  
Oil on panel  
On loan from Het Rijksmuseum

The warmth and light of the smouldering fire bring family and pets together. The painting prickles all your senses: the fragrance of the hearth and of the food, the vivid colours of the children's clothing and the sounds of the singers and of the howling dog. The picture has been idealised, though, for a farmer's family could not afford so much metalwork, or such a big hearth for instance, as is shown.

## 49 JOZEF ISRAËLS (GRONINGEN 1824 - DEN HAAG 1911)

Interior of a peasant hut, ca. 1882

Oil on canvas

Rijksmuseum. Bequest of Mr. A. van Wezel, Amsterdam

The old man is alone. He is filling his pipe and kindly smiling at the cat drinking milk from a saucer. In the fireplace, the smouldering fire under a kettle is warming supper. Vincent van Gogh, a good friend and business associate of Israëls, described the man's face as 'melancholic, content and submitted'.

## 50 CORNELIS KRUSEMAN (AMSTERDAM 1797 - LISSE 1857)

Interior with a farmer's family, 1817

Oil on panel

Rijksmuseum

Here, the long-standing motif of the warmth of family life is represented. Besides for homely diligence, spinning also stands for entrepreneurship. It was one of the few possibilities for women to gain some form of financial independence at the time. The man portrayed is after a model Kruseman used more often.



# 51

## **ADRIAAN DE LELIE (TILBURG 1755 - AMSTERDAM 1820)**

Old woman baking pancakes, ca. 1790-1810

Oil on panel

Rijksmuseum. Bequest Mr. J.B.A.M. Westerwoudt, Haarlem

De Lelie, a painter from Brabant, was a rising star in Amsterdam in the 18th century. He painted many portraits, but also accomplished very well-loved genre scenes. The pancake maker is the epitome of domestic diligence. The painter used his mother-in-law as a model for the old woman, who has just started baking a stack of pancakes.

# 52

## **QUIRINGH GERRITSZ. VAN BREKELENKAM (ZWAMMERDAM CA. 1622/1630 - LEIDEN 1669/1679)**

Quiringh Gerritsz. van Brekelenkam

(Zwammerdam ca. 1622/1630 – Leiden 1669/1679)

Interior with two men by the fire, 1664

Oil on panel

Rijksmuseum

Two well-to-do men are sitting by a fireside, one holding a bearded pilcher and the other one lighting his pipe on the coal-pan.

Van Brekelenkam is one of many who specialise in genre paintings. He is probably one of Gerard Dou's pupils, which we notice in both his choice of subject and in his style of painting.

**JOOP SJOLLEMA  
(GRONINGEN 1900 - AMSTERDAM 1990)**

Family circle, ca. 1970  
Oil on canvas  
Museum Henriette Polak

Sjollema creates this wall relief, 'Family Circle', for a new branch of supermarket franchise De Gruyter in the early 1960s. Over time, he makes several variations on this theme using different techniques, with recurring elements such as the pets and the smoking young man on the right. Smoking indoors is still generally accepted in the 1970s, as is smoking in a restaurant or classroom full of children.

**WHERE THERE'S SMOKE...**

Ashtrays / Match holders / Tobacco jar / Pipe brazier / Tinder boxes

Until the end of the 19th century, tobacco is used for chewing, snuffing, and smoking in a pipe or as a cigar. After a machine for the production of cigarettes is invented in America in 1880, cigarette packs find their way to markets in America and Europe. Cigarette smoking becomes common practice. It is allowed everywhere and is even recommended by some doctors. In the 1960s, about sixty percent of adults smoke.

From the 1950s onwards, more and more becomes known about the health risks associated with smoking. Cigarette packs are labelled with a warning from the 1970s onwards. Over the years, smoking is increasingly banned from public spaces. Nowadays, smoking is only allowed to a limited extent on terraces and outside on the street. Ashtrays and other smoking paraphernalia have become rarities.

## **54 ASHTRAY GROOTE SOCIËTEIT, ZUTPHEN**

first half 20th century, brass  
Stedelijk Museum Zutphen

This ashtray was made for the Groote of Oranje Sociëteit in Zutphen. This gentlemen's society was founded in 1763 and is one of the oldest societies in the Netherlands. Their aim: "to promote contacts between its members and to make social interaction more enjoyable". Its members (approx. 200) still meet every week in the 19th-century society building in the heart of Zutphen.

## **55 ASHTRAYS AND MATCH HOLDERS**

N.V. Hollandia Zilversmederij Zutphen, 1st half 20th century, silver  
Stedelijk Museum Zutphen

The extensive catalogue of objects produced by the Zutphen Hollandia silver smithery contains beautiful items that reflect the time, needs and taste of their users. From a silver holder for a Maggi bottle, to a jam jar lid decorated with fruit, to matchbooks and ashtrays embellished with Old Dutch motifs. The rise of materials such as plastics and stainless steel for household utensils leads to the closure of the company in 1951.

## **56 MATCHTUBE**

19th century, brass  
Stedelijk Museum Zutphen

## **57 B.J. WEIGMAN, TOBACCO JAR**

18th century, tin, marked Zwolle  
Stedelijk Museum Zutphen

Inside the tin tobacco jar, a lead plate lies on top of the tobacco to seal it from the air. This way, the precious tobacco remains full of smell and taste for as long as possible.

## **58 WILHELM ABBING (ZUTPHEN 1688 - ZUTPHEN 1726)**

Pipe brazier, 1717, silver  
Stedelijk Museum Zutphen

A pipe brazier filled with smouldering coals is used to light a pipe. Beautifully decorated silver braziers are used while sitting at the table in the drawing room. A simple copper inner box protects the silver outer. Copper, like silver, retains heat excellently.

## **59 TINDER BOX**

19th century, silver  
Stedelijk Museum Zutphen

## **60 JAN MENSINGA (LEEWARDEN 1924 - AMSTERDAM 1998)**

Couple, undated  
Linoleum cut  
Museum Henriette Polak

A magician, alchemist, graphic artist to the core, that is what friends say about Jan Mensinga. He spends his life searching for 'black gold'. He concocts a very dark black ink from soot mixed with fat or oil. The contents of his works are often just as dark. His figures are almost always tragic: "Kings go mad – madmen imagine themselves kings" describes his work to a T. What stage of life tragedy might this couple be in?

## **61 JAN STEEN (LEIDEN 1626 - LEIDEN 1679)**

Two kinds of games, undated

Oil on canvas

Rijksmuseum. Presented by Mr. and Mrs. Kessler-Hülsmann, Kapelle op den Bosch.

The title refers to the multiple meaning of this painting. Just as the players of backgammon play a game, love is a game. However, the groping old man and the mussel shells suggest rather lust than love. Whereas Duyfhuysen shows a more idealised image of country life, Steen's work is more negative.

## **62 GABRIËL METSU (LEIDEN 1629 - AMSTERDAM 1667)**

The armorer, ca. 1655

Oil on canvas

Rijksmuseum. Purchased with support of the Rembrandt Society

A smith is forging a glowing bar of iron on the anvil and his helper is ready to glow the metal into the fire. He must repeat this several times to remake the iron soft and workable. The saying 'one must strike the iron while it is hot' refers to this action.

## 63 FORGING THE IRON....

Keys / Horseshoe / Hanging iron / Iron / Ladles,  
18th and 19th century, iron  
Stedelijk Museum Zutphen

Only few know 'the blacksmith's secret'. This turn of phrase says a lot about the prestige and reputation enjoyed by blacksmiths in the past. Thanks to their craftsmanship and mastery of fire, objects and products are created to keep society running. Supplies for construction, such as iron fittings and nails; weapons and horseshoes in large numbers, knives, keys, and household utensils. An endless stream of iron objects comes from the fire of the blacksmith, an indispensable powerhouse of a craftsman.

## 64 TWO LADLES

17th century, iron  
Stedelijk Museum Zutphen

These heavy iron ladles, found at the Zutphen town hall, were previously private property and have only recently been added to the collection. In collaboration with the Archaeology department of the municipality of Zutphen, they were examined with X-ray diffraction at the Cultural Heritage Agency of the Netherlands in Amersfoort. Rather than actual gold, the gold-coloured residue on the spoons turns out to be copper and zinc, which together make brass; the material of so-called 'yellow casters'. From the 16th century in Zutphen we know the names of Willem Wegewart and Segewijn Haitiseren, bell and mortar casters at Kuiperstraat 12. And in the 17th century Lulof Martens and Marten Lulofs cast mortars in the Laarstraat. These ladles point in the direction of these 'yellow casters', but their full story is yet to be revealed.

## **65 PHILIPS WOUWERMAN (HAARLEM 1619 - HAARLEM 1668)**

Blacksmith Shoeing a Horse, ca. 1652- 1655

Oil on canvas

Rijksmuseum

Wouwerman specialised in painting shoe smiths. An interesting mixture of themes is going on here: the motif of a blacksmith is not shown inside a stable, as usual, but in a landscape and that in an italianizing style. Not only is the landscape un-Dutch, but also does the dramatic sky view betray Italian influences.

## **66 JOHANNES JELGERHUIS (LEEWARDEN 1770 - AMSTERDAM 1836)**

Interior of the distillery of the pharmacist A. d' Ailly, in the ramparts of the 'Zaagmolenpoort' in Amsterdam, 1818

Oil on canvas

Rijksmuseum. Presented by A.J. Rijk, Amsterdam

Jelgerhuis is friends with the pharmacist d' Ailly and often visits him in his workshop, where he probably buys pigments, needed for his paintings. Here we see the pharmacist and a workman at work. Ample use is made of fire; in ovens, stove and hearth.

# 67

## I.H. DRIESSEN

Zutphen interior, 1840  
Oil on canvas  
Stedelijk Museum Zutphen

This Zutphen interior shows how simple families lived in the 19th century. The living room is sparsely furnished with the bare necessities: a table and a single chair, a mantelpiece with an open fire, and a highchair for the youngest child. The mother cares for the baby with a bowl of porridge while the father sits on the only chair, by the fireplace, with his pipe. The eldest girl obligingly hands him a fire bowl with smouldering coals. The boy on the left with a book in his hand (the Bible?) shows that he is doing his best. The toys, the picture 'Lord's Prayer' and the painting give their lives some colour.

# 68

## ANTHONY OBERMAN (AMSTERDAM 1781 - AMSTERDAM 1845)

The painter in his studio, 1820  
Oil on panel  
Rijksmuseum. Presented by the Belpport Familienstiftung

The painter has his back to the burning stove. His right hand is resting on one of his paintings, which he is showing to a potential buyer. The studio was the artist's world and his attributes are all around: paint brushes, palettes and plaster casts, to name but a few.



# 69

## WILLEM A.A. LIERNUR (DEN HAAG 1856 - DEVENTER 1917)

Interior of a cottage in Scheveningen, 1887

Oil on panel

Rijksmuseum. Bequest of Jhr. P. A. van den Velden, Den Haag

In this interior, the fireplace serves to cook food and to warm people. A woman and her cat sit by the fire, she peeling potatoes. We see a kettle over the fire and a teapot on a burner, as an ode to simple living. At the end of the 18th century, the authentic and pure were valued more highly, so in both the choice of subject and in the style of painting, there is clearly simple sincerity.

# 70

## GET WARM & KEEP WARM

Fire bowl / Stove / Bed pan, 19th century

Stedelijk Museum Zutphen

In the 17th century, the stove, fuelled by wood, peat or coal, appears in the houses of the wealthy upper classes. However, the fireplace remains the only source of heating in ordinary households. Several rooms contain fireplaces with chimneys, but it is only pleasantly warm close to the fire. A stove with a fire bowl full of glowing coals or a bedpan with warm water or coals is indispensable for warming cold feet and a cold bed. Until the mid-twentieth century, frost on the windows of chilly bedrooms is very common.

The idea of heating a home from a single heat source dates back to the Romans, but their ingenious underfloor heating system has not stood the test of time. Central heating and steam heating aren't invented until the 18th century. An entire house can be heated with radiators. In 1784, James Watt experiments with this in his own home. The first central heating systems with air heating appear in the Netherlands around 1825, especially in factories, businesses and public buildings. Due to increasing prosperity and the discovery of a large natural gas field in Slochteren in 1959, central heating becomes attainable to ordinary Dutch citizens. Today, the Netherlands has to get rid of gas. New developments in the field of heating and cooling and efficient use of new energy sources will be top priorities in the coming years.

**JAN LUYKEN (AMSTERDAM 1649 - 1712)**

From 'The Educational House Board', 1711, 'De Haardstee'  
Stedelijk Museum Zutphen

The painter, illustrator and poet Jan Luyken (Luiken) has a religious experience at the age of 26. Having been "ignited by the Lord's fiery love", he strives for a more honest, pious life and becomes a Baptist. This new attitude to life is expressed in his edifying poetry and moralistic prints. He acquires name and fame with them. Titles such as 'Mirror of Human Activity', 'The Beehive of the Mind' and 'The Educational Household' are telling. At the homely fireplace, the poem on the back of the etching serves as a warning: "[...] o Man! keep thine life's fire! May it remain in his order... [...]".



