

Wim Nys

Sculptors modelling Antwerp Silver¹

« *Men agt wel, liefsten vrind, de konst der juwelieren: want hun hand en het werk der schoon konst elkaêr sieren* » (One should always appreciate, dear friend, the jewellers' art as their work and art embellish one another)

It is with these words that Jakob van der Sanden (1726–1799) started a *Tusschenspraek* in his *Oud Konst-Toneel van Antwerp* on the collaboration between sculptors and silversmiths.² The eighteenth-century examples that he quoted, of Henricus Franciscus Verbrugghen and Guillielmus Ignatius Kerricx, confirm the custom whereby seventeenth-century silversmiths directly based their work on the drawings or models of sculptors. Several examples are known whereby sculptors created wood, terracotta or wax models for (parts of) Antwerp silverware. Next to the customer's wishes, there are two other factors that play an important role in the collaboration between sculptors and silversmiths. At the end of the seventeenth century, silversmiths apprenticed with a sculptor, where they learned to draw and model. The silversmith's artistic development was also influenced by family relations and their acquaintances. I will try to give an idea of the various contacts between Antwerp sculptors and silversmiths in the seventeenth century and the early eighteenth century using a number of examples.

Sculptural designs for cult objects

Jakob van der Sanden, the secretary of the Antwerp art academy, refers explicitly to the tabernacle of the sacramental altar and the antependium of the altar of the Guild of Our-Lady-of-Praise in the Antwerp Cathedral. The antependium, which was lost in 1794, was designed by Guillielmus Ignatius Kerricx (1682–1745) and created in 1735 by Jan Baptist Melchior I Buysens (1668–1736) after which it was subsequently gilt by Jan Carel van Beughen.³

In 1710–1712, Judocus Ignatius Picavet (1674–1729), who specialized in mercury gilding, chased the tabernacle panels in gilded brass after a design by sculptor Henricus Franciscus Verbrugghen (1654–1724).⁴ The artists also collaborated in 1717–1719 on the gilt copper tabernacle doors of the main altar of St Bavo's Church in Ghent.⁵ The designs for these commissions were not preserved.

There is, however, a sketch of a monstrance that is attributed to Verbrugghen in the Dieltiens Fund in the Antwerp Prints Room (Fig. 1).⁶ The monstrance is a perfect reflection of the architectural, and even theatrical views of the late-Baroque Antwerp sculptor, Henricus Franciscus Verbrugghen.⁷ The monstrance is barely recognizable as a sun monstrance. Instead, he created an altar with ciborium, with two winged angels drawing attention to the lunula, resting on a globe. His rapid pen strokes also contribute to the highly spontaneous and lively character of the design, which is emphasized by the detail drawing, with an adapted knot. It is not known whether this drawing was effectively executed in silver.

Ornament prints and iconography

These eighteenth-century references confirm the trend whereby seventeenth-century silversmiths used the drawings or models of paintings and sculptors as inspiration for their

work, instead of the model or ornament prints of for example Cornelis II Floris, Erasmus Hornick, Balthasar Bos and Theodoor de Bry.⁸

The painters Marten De Vos (1532–1603), Karel van Mander (1548–1606), Frans Pourbus de Jongere (1569–1622), Sebastiaan Vranckx (1573–1647), Pieter Paul Rubens (1577–1640), Adriaan van Stalbempt (1580–1662) en Abraham van Diepenbeeck (1596–1675) also created designs for silverware.⁹ In 1568–1569, silversmith Geeraert Rogiers (1536/1538–1587) even worked after a design by an Italian artist.¹⁰

The iconography of painting played an important role in the engraving or chiselling of the more figurative parts. In several instances, Rubens' work was a source of inspiration for creating chased reliefs. Josephus I Hennekin (1643/1644–1720) chiselled the representation of the Holy Trinity on a holy water font in 1690–1691 (Fig. 2).¹¹ The artist copied a painting by Peter Paul Rubens from the church of the Brothers of Our Lady or calced Carmelites in Antwerp, which was created c. 1620 (Fig. 3).¹²

A sconce, originally a reflector plate, was created in 1698–1699 by Jan Baptiste Melchior I Buysens (Fig. 4).¹³ In the foreground is a relief representing the encounter of Mary with Elisabeth, while Joseph and Zachary greet one another in the stairwell. Apparently this is not an unusual iconographic theme for this type of object, as Elisabeth's Visitation has also been used as an image on a silver candlestick in the inventory of the estate of Maria van Battel, who died in 1671.¹⁴ Between 1694 and 1696, Jan Baptist Melchior I Buysens – sometimes also called Buys – trained as a silversmith at the Antwerp Academy. From 1697, he effectively worked as silversmith.¹⁵

Based on the iconography and the identification of the wall sconce, this item may be linked to a series of silver shields, depicting the fifteen mysteries of the Rosary. These were commissioned by Dominicus van Ketwigh (*1663), the prefect of the chapel and brotherhood of the Rosary in the Dominican Church (St Paul's Church) in Antwerp.¹⁶ In 1736, Ketwigh gave an overview of his religious works and mentioned the aforementioned shields under numbers 54, 60, 68, 69, 71 and 72. The three shields under number 60, representing the three parts of the Rosary, *were chased very artfully by J.B. Buys and under number 69, a fourth pair of shields, with Visitation and Assumption, is mentioned.* Van Ketwigh is also named in the contract concluded with Anthoni Lepies in 1703 for the manufacture of a silver throne.¹⁷ In 1707, Jan Anthoni Lepies made a chalice for Domicus van Ketwigh.¹⁸

Silver shrines

Full plastic parts or life-sized relic busts were usually based on a design by a sculptor, as is clear from tender contracts and church accounts.¹⁹ Wierick I Somers (*1589), who was a subcontractor for Brussels silversmith Joachim de Meyer, based himself on the wood, terracotta or wax models by Robert († 1636) or Andries Colyns de Nole (1598–1638) to finish the shrine of St Rombout in Mechelen.

Wierick I Somers worked on this shrine from 1617 onwards. David van Meeren, Hans Theuillier and Louis van Hese († 1626), all silversmiths in Mechelen, also contributed to this gargantuan task.²⁰ Some of their colleagues inspected the reliefs in 1621. The top of the shrine was changed at some point between 1628 and 1631. De Meyer supplied the silver plates, while Somers was in charge of the chasing. Somers needed to adhere to the project, and was thus sent drawings. De Meyer was asked to work with sculptor Colyns, from Antwerp, for the execution of the wood, terracotta and wax models. This is probably a reference to Robert or Andries Colyns de Nole. They were paid in the same period for the creation of apostle's statues for the middle nave of St Rombout's Church in Mechelen.²¹ The sketch for the relief

featuring the martyr's death of a young saint was preserved (Fig. 5).²² An eighteenth-century engraving of the shrine depicts the relief as being positioned to the right of the portico, which also features a statue of St Rombout.²³

In 1621, court sculptor Jacques Francquart (1582/1583–1651) supplied the model for the relic shrine of St Ghislain, in the eponymous monastery in Mons, to Abraham I Lissau (*1575).²⁴ At some point before 1709 Josephus I Hennekin (1643/1644–1720) created a ceremonial staff with three figures after a design by Guillielmus Kerricx (1652–1719) for the brotherhood of the XIII-day judgment in the Burg church.²⁵ The model in gilt and silver-plated wood is now kept in St Paul's Church in Antwerp.²⁶

Models and designs by Artus II Quellinus

In 1675, silver chaser Wierick IV Somers (1647–1717) was commissioned by merchant trader Andries van Cantelbeeck to create an antependium.²⁷ At the time, he was not only remunerated for chasing, enamelling and polishing the antependium with rouge; the artist also supplied the woodwork and was paid for making or having the sketches and models made. For the central motif, he worked after a drawing by Erasmus Quellinus (1607–1678). The latter was asked to base his work on a painting featuring the Assumption of Mary by Rubens from the Chapel of Our Lady of the Jesuits in Antwerp. Sculptor Artus II Quellinus (1625–1700) moulded the models for Our Lady and the angels.²⁸

One of the few examples to have been preserved of such moulded models was dug up in 1989 in Pelgrimstraat, in Antwerp (Fig. 6).²⁹ It is a model for a cruet tray, representing the Eucharistic symbols. The bottom part of the border and the bottom of the cruet tray are missing. At present, there is no known silver representation of this model.

Did the silversmith mould the model himself or did he make use of a sculptor's services? The aforementioned Artus II Quellinus, who became a master sculptor in Antwerp in 1650, may have certainly created this. Quellinus left several terracotta reliefs, which are stylistically similar to the design for this tray.

There is a cruet tray by Wierick IV Somers that is stylistically similar to this model. The cruet tray of the Norbertine Abbey Berne in Heeswijk (The Netherlands) has been dated around 1687–1688 based on the year mark G (Fig. 7). It also gives an idea of the Eucharistic symbols that would have been chiselled into the other half of the tray border. There are clear differences as regards elaboration. In this tray the putti do not stand or kneel; instead they fly. The order of the putti is also different.

Antwerp's St Paul's Church has a silver cruet tray in its collection, on which thirteen putti present the symbols of Christ's suffering (Fig. 8). From a stylistic point of view, it is closer to the terracotta model. It was created in 1672–1673 by the as yet unidentified Antwerp master with pear with two leaves.³⁰ Apparently the master with pear, who worked between 1645 and 1673, specialized in the chiselling of putti and winged angel heads; his work is featured on a chalice in the Church of Our Lady in Scherpenheuvel, a ciborium in St Andrew's Church in Antwerp, a ciborium in St Paul's Church in Antwerp, a ciborium in the Church of Our Lady in Aarschot, a chalice in St Peter's Church in Puurs, a monstrance in the Church of Our Lady in Niel, an incense boat in St Peter's Church in Beringen and a chalice in the Abbey of Tongerlo.

The site where the terracotta model was found has not yielded any indications about who modelled the item and who used it as a model.³¹ For the seventeenth century, there is merely a reference to a silversmith who lived in Pelgrimstraat, i.e., jeweller Peter Goddijn († after

1677) in Sint-Matthijs House. In the eighteenth and nineteenth centuries, there were more silversmiths in Pelgrimstraat, including Joannes Baptiste Everaerts (1694–1762), Frans II de Keyser (1717–1782) and his son Joannes Baptista de Keyser (*1751). Jacobus Joannes Junes (1834–1861) also lived in Pelgrimstraat. A few goldsmiths and apprentices of goldsmiths are also mentioned. The question remains whether one of these silversmiths ever used this model.

A sketch for the design of a holy water font, representing Jesus' baptism in the River Jordan, from the Mellaert collection in Scheveningen, is also attributed to Artus II Quellinus and can be linked to the work of Wierick IV Somers (Fig. 9).³² The back of the drawing was reinforced with paper strips, featuring notes in pencil. The background of the holy water font was hatched with red chalk. On the back you can clearly see that the contours have been traced on a plate, meaning that this design was effectively executed.

The drawing or the implemented design was probably used as a source of inspiration for a holy water font by Wierick IV Somers, which is currently preserved at the Royal Museums for Art and History in Brussels (Fig. 10).³³ This holy water font, with the same theme, has the same ingredients, but some stylistic changes have been made. Until recently, this holy water font by Somers was dated 1693–1694 based on the barely legible year mark P with crown. Based on recently published sources, it is more plausible to date this around 1716–1717. In 1716, the payment of a holy water font with a chased St John the Baptist and Christ was the subject of a dispute. The testimony stated that payment was made for this holy water font to Anna Verbrugghe, a beguine, who served as a live-in maid in the house of silversmith Wierick IV Somers at the time.³⁴

The Van der Voort workshop

Michiel van der Voort (1667–1737) supplied models, which were executed by Wierick IV Somers and Jan Anthony Lepies alias Dedalus (1673–1731).³⁵

A sketch of a monstrance, purchased by Van Herck in 1922, was attributed to silversmith Jan Baptiste I Verberckt (1735–1819) in the past, as is clear from the notes in pencil on the back of the sheet (Fig. 11).³⁶ The double design, featuring a kneeling angel to the left and a standing figure with an anchor that symbolizes Hope to the right, has been attributed to sculptor Michiel van der Voort based on archive texts. In the night of 15 February 1712, the large monstrance was taken from St Andrew's Church in Antwerp during a major robbery. That same year, a new monstrance was ordered and supplied by Wierick IV Somers (Fig. 12). For this monstrance, Somers received 1,533 guilders and his apprentices received 5 guilders 12 stuivers extra, because they managed to supply it on such short notice.³⁷ He was paid an additional 53 guilders 13 stuivers for the gilt lunula. Van der Voort received 17 guilders for creating the models. Wierick IV Somers adhered rather closely to the design for the right half, featuring the allegorical figure of Hope. To the left, he inserted a standing female figure as a symbol of Faith. In comparison with the design, Somers also added two winged angel figures around the lunula, as well as the symbols of the Evangelists at the bottom of the corona and two medallions on the base. In 1714, Somers created an identical monstrance for the Church of Our Lady in Lummen.

It is not clear how the drawing from Van der Voort's workshop eventually found its way into the Van Herck collection. At any rate, the sketch was part of a bigger lot, which was assigned the number 338 in 1922 upon its acquisition.³⁸ In one drawing, a fragment of a signature of silversmith Jan Baptist I Verberckt was found.³⁹ As a result, the whole lot was probably attributed to Verberckt. It is also possible that the aforementioned drawing for the monstrance ended up in Verberckt's workshop through Van der Voort. Van der Voort married Elisabeth

Verberckt (†1708) in 1707 and was the godfather of silversmith Michiel Verberckt (1706–1778).⁴⁰

The drawings of Jan Anthony Lepies probably ended up in Antwerp's Municipal Prints Room by way of the Verberckt workshop.⁴¹ The Prints Room acquired these drawings from the Dieltiens Family. Mrs Ernest Dieltiens-de Cuyper was the daughter of sculptor Leonard De Cuyper (1813–1870) and Theresia Verberckt (*1813), who, in turn, was the daughter of silversmith, Jan Baptist II Verberckt (1774–1838). The de Cuyper sculptors trained as apprentices with sculptor Jakob Johan Van der Neer (1757–1838).

The Antwerp Academy and St Luke's guild

It is possible that this overview may give the wrong impression, namely that the silversmiths merely based themselves on models created by sculptors. This is wrong: silversmiths had to adhere first and foremost to the wishes of the principal and from the end of the seventeenth century onwards, young silversmiths increasingly became more proficient at drawing or modelling as they trained with a painter or sculptor.

Not much known is about the artistic training of silversmiths in Antwerp. The names of apprentice silversmiths are mentioned sporadically in the registries of St Luke's Guild or the Academy. Between 1672 and 1677, eight silversmiths can be traced as apprentices with a painter or sculptor, while another sixteen apprenticed with artists between 1697–1716.⁴² From 1697 onwards, Jan Carel II van Beughen (†1745) learned to draw and model in the workshop of sculptor Joannes Claudius de Cock (1667–1735).⁴³ Another trainee silversmith, Jan Baptist Melchior II Buysens (*1701) also frequented this workshop from 1712 onwards.⁴⁴

A silversmith's training with a sculptor or a painter was not necessarily registered in the ledgers of St Luke's Guild. Pieter Simon Joseph Hoffinger (1732–1772), for example, trained with Michiel van der Voort Jr.⁴⁵ The artistic development of silversmiths is sometimes also determined by family relations or by parents' acquaintances. Michiel van der Voort Sr. for example is also godfather to Michiel Verberckt while Peeter Verbrugghen is appointed as guardian of Nicolaes I Baerts (1663–1727).⁴⁶ Conversely, in 1708, sculptor Peeter Scheemaekers (1652–1707) sent his sixth child, Jan Franciscus, to train as an apprentice with silversmith Wierick III Somers (*1645) for six years.⁴⁷

A drawing with an allegorical representation of Victory is attributed to David II van Beughen (1713–1738) based on the signature (Fig. 13); he is considered to have created this work during his apprenticeship.⁴⁸ David II van Beughen is a half-brother of Jan Carel II van Beughen, with whom he apprenticed as silversmith in 1733.

The Rogiers family

In the meantime, a number of interesting family relations have been mentioned in this contribution. In this sense, it is interesting to reflect on the entourage of the Rogiers silversmith family.

In 1609, painter Hendrik van Balen (1575–1632) was asked to be godfather to Henri Rogiers, the son of silversmith Rombout Rogiers (1573–1634/1638) and his second wife, Clara Snijders. She, in turn, was the sister of painter Frans Snijders (1597–1657).⁴⁹ Based on this family relationship, the silverware in the paintings of Frans Snijders could have come from the workshop of Rombout Rogiers.⁵⁰ In 1645, the widow of Jan I Snijders owned *drije silvere schalen gedreven van Rogiers* (three chased bowls or plates by Rogiers).⁵¹ In 1610

Gaspar Boudaens commissioned Rombout Rogiers to make a ewer and basin, after a design by Van Balen.⁵²

In 1609, the heirs of Artus Rogiers (†1608), a brother of Rombout Rogiers, were confronted with an unpaid bill with the publican of *in 't Gulden Cruys*. His friends included among others *Joos de Momper, Robrecht Colijns de Nole, Jan Eemont, Hendrick van Paesschen, Peeter de Jode, Michiel Galle, Artus van den Bogaerde, Franchois* and *Hans Breughel*.⁵³

In 1624 Rombout Rogiers became embroiled in a trial concerning wine that had been consumed in the company of *Abraham Janssens, Jan Breughel, Peeter Goetkint, Jacques Coomans* and (Robrecht) *Colyns de Nole*, but which had not been paid.⁵⁴

On 27 March 1602, Theodoor Rogiers (Fig. 14), the son of Rombout Rogiers and his first wife Agnes Thomas, was christened in the Church of Our Lady in Antwerp.⁵⁵ The ruby polisher and jeweller Simon Virulie was his godfather; his grandmother Christina Briers, the widow of Geeraert Rogiers, a silversmith who hailed from Liège, his godmother. From 1618 he trained as an apprentice with his father and learned to *conterfeyt* c. 1622 with Jan (Hans) Brueghel.⁵⁶

In 1631, he was registered as master silversmith and chaser in the ledgers of St Luke's Guild and from 1632–1633 he paid contributions to 'De Violieren'. The painter Cornelis Schut became the godfather of Melchior Rogiers (1642–1708), Theodoor's son, in 1642.⁵⁷ In 1643, Guillelmus de Neeve and Franchois de Momper testified that they followed the 'Ommegang' of 'De Voetboog' guild, together with Theodoor Rogiers. Sculptor *Sebastiaen de Neve* later also testified to doing the same.⁵⁸ *Sebastiaan Neeffs* was frequently mentioned as godfather of the children of Theodoor Rogiers, more specifically in 1643 and 1645 and in 1647, he replaced Thomas Willeborts as godfather to Marie-Anne Rogiers.⁵⁹ On 29 August 1647, Theodoor Rogiers testified, together with a number of artists, about the sale of so-called offensive prints in Antwerp: *Lucas de Wael, Jacques Jordaens, Hans Siebrechts, Jacques Moermans, Gaspar Jouwens, Jan de Bruijn, Jan de Heem, Pieter van Halen, Martinus van den Enden, Peeter de Jode, Pauwels van de Mortel, Paulus du Pont, Jacques Cornemans, Johannes Thomas, Ghysbrecht Croes, Adriaen van Utrecht, Jan Breugel, Franchois Wouters, Alexander Adriaenssen, Jan Bouchorst* and *Thomas Lissau*.⁶⁰ All these facts give a good idea of the social and professional network of Rombout and Theodoor Rogiers.⁶¹

The fact that Petrus Clouwet or Clouet (1629–1670) engraved the portrait of Theodoor I Rogiers after a work by Anthony van Dyck (1599–1641) does not come as a surprise (Fig. 15).⁶² The print is part of van Dyck's *Iconografie*, a portrait gallery in which illustrious contemporaries and important personalities of the past are gathered. Silver chaser Theodoor I Rogiers was the only silversmith to be included in this series.⁶³ According to a number of sources, Theodoor I Rogiers was a personal friend of van Dyck's, who portrayed him in 1631 or 1632.

Based on the print in the iconography, a painting on copper from the Royal Museums of Fine Arts Belgium that was recently attributed to Antwerp painter Peeter I Thijs (1624–1677), can be identified as a portrait of Theodoor I Rogiers (Fig. 16).⁶⁴ The silversmith is portrayed in a sitting position, rather than standing. In his right hand, he holds a chasing hammer, in his left hand a punch. Next to him is a cup with punches, a round chased dish and a columbine cup. There are several Antwerp copies or designs of such mid-seventeenth-century dishes with an ornamental border featuring putti. One has been attributed to Theodoor II Rogiers, Theodoor I's son. The only remaining traces of an Antwerp columbine cup, originally the trial piece for entry in the Nurnberg guild, are of an iconographic nature. Jan I Brueghel depicted one in 1618 in his representation of Taste, Hearing and Feeling.

Theodoor I Rogiers's silver chasing capacities must have made an impression (Fig. 17)⁶⁵, because he immediately received an important commission at the beginning of his career: he was asked to create a ewer and basin for the King of England, Charles I, after a design by Peter Paul Rubens (Fig. 18).⁶⁶ The excellent reputation of his father Rombout Rogiers probably contributed to this choice. Sadly, the set was not preserved as it was melted down in 1649 following the decapitation of Charles I. Rubens created a sketch for the oval basin c. 1630.⁶⁷

Conclusion

This contribution gives an idea of the intense co-operation between Antwerp silversmiths and sculptors in the seventeenth and the beginning of the eighteenth century. Designs and models for silverware were made by the most excellent Antwerp baroque sculptors, such as Artus II Quellinus, Michiel van der Voort and Henricus Franciscus Verbrugghen, and often inspired by paintings of Pieter Paul Rubens and Erasmus Quellinus. Around 1700 silversmiths learned to draw and model in the workshop of sculptors such as Joannes Claudius de Cock. The case of Rogiers, with Theodoor I Rogiers as most eminent example, illustrates the importance of the social and professional network of Antwerp silversmiths and the appreciation of their works of art in the seventeenth century

Notes

- ¹ Article based on my contribution 'The fine arts as a source of inspiration and model' published in Wim Nys: exh. cat. *Silver from Antwerp*, Antwerp (Silver Museum Sterckshof Province of Antwerp) 2006, pp. 47–49 (Dutch text) and 106–107 (English text) and corresponding catalogue entries. For further reading on the relationship between Antwerp silver and sculpture see G. Van Hemeldonck, P. Baudouin & A.M. Claessens-Peré: exh. cat. *Zilver uit de Gouden eeuw van Antwerpen*, Antwerp (Rockoxhouse) 1988; G. Van Hemeldonck *et al.*: exh. cat. *Antwerps huiszilver uit de 17^e en 18^e eeuw*, Antwerpen (Rubenshouse) 1988; A.M. Claessens-Peré: exh. cat. *Silver for Sir Anthony*, Gent/Antwerpen, 1999; Thomas Matei & Leo De Ren: 'Het Antwerpse beeldhouwatelier Van der Neer en de Moermansmonstrans van Roelofarendsveen', *De Stavelij. Jaarboek*, 2005, pp. 27–40; Godelieve Van Hemeldonck: *Het Grootwerk. Goudsmiden, zilversmeden en juweliërs vermeld te Antwerpen, 13de – 19de eeuw*, Antwerpen, 2005; G. Van Hemeldonck: *Typologie zilver en juweel. Kunst en kunstenaars*, Antwerpen, 2007.
- ² Antwerpen, Stadsarchief, PK 173/1, *Oud Konst-Toneel van Antwerpen door Jacobus van der Sanden*, p. 399–402.
- ³ GRIETEN & BUNGENEERS, 1996, p. 29-30; VAN HEMELDONCK, 2005|2, dl. 5, p. 71. Altaar gilde van Onze-Lieve-Vrouw-Lof. Ging verloren in 1794.
- ⁴ GRIETEN & BUNGENEERS, 1996, p. 341-343; VAN HEMELDONCK, 2005|2, dl. 5, p. 326. Picavet was een specialist in het kwikvergulden (ANTWERPEN, 1988/1989|2, p. 22).
- ⁵ DHANENS, 1965, p. 76-80, nr. 69.
- ⁶ Wim Nys: *op. cit.* (note 1), p. 210, cat. no. 153. Museum Plantin-Moretus/Prentenkabinet, Antwerpen: collectie Prentenkabinet, inv.nr. 2112 – cat.nr. D. XIX. 4 + ANTWERPEN, 1939, p. 20, nr. 136; VAN HERCK, 1940, p. 78, nr. 225; KOCKELBERGH, 1986, p. 388, nr. A – 84; BECKER, 1990, p. 168, afb. 65
- ⁷ BECKER, 1990, p. 168, afb. 65. Biografische gegevens zie BRUSSEL, 1977, p. 266; KOCKELBERGH, 1986, *passim*; BAUDOUIN, 2000|2, p. 136.
- ⁸ BAUDOUIN, COLMAN & GOETHALS, 1988, p. 20. Over het gebruik van modelprenten in de renaissance zie BAUDOUIN, COLMAN & GOETHALS, 1988, p. 19-20; ANTWERPEN, 1988/1989|1, p. 32-42. Voor een beknopt overzicht van patronen en patroonboeken in 17de-eeuwse inventarissen van edelsmeden zie DEURNE, 1999, p. 21.

- ⁹ BAUDOUIN, COLMAN & GOETHALS, 1988, p. 20; ANTWERPEN, 1988/1989|1, p. 32-42; ANTWERPEN, 1988/1989|2, p. 28; DEURNE, 1999, p. 166-169, nr. 39; VAN HEMELDONCK, 2003, p. 20. + Ontwerp schaalrand, Abraham van Diepenbeek (1596-1675), Antwerpen (Stedelijk Prentenkabinet Antwerpen, inv.nr. CVH 507). Tekening in inkt, deels gewassen op papier (ø 51,2 cm). Op de keerzijde in inkt “A. *diepenbeek*”, waarschijnlijk de signatuur van de kunstenaar (BAUDOUIN, 2000|2, p. 74-75, 368, nr. 12). Van Abraham van Diepenbeek zijn nog andere ontwerpen voor zilverwerk bekend. Juwelier Jan Beirens (ca. 1585-1641) bezat heel wat van zijn tekeningen (VAN HEMELDONCK, 2005, dl. 4, p. 65, nr. 17-108). Zilversmid Thomas Peumans (of Penmans) leerde bij van Diepenbeek schilderen (VAN HEMELDONCK, 2005, dl. 4, p. 652, nr. 17-886).
- ¹⁰ ANTWERPEN, 1988/1989|1, p. 43.
- ¹¹ Wim Nys: *op. cit.* (note 1), p. 208–209, cat. no. 152. + Zilvermuseum Sterckshof, inv.nr. S93/8 + SWARTENBROEKX, 1993, p. 60-61, nr. 27A; DE REN, CLAESSENS-PERÉ & NYS, 1997, p. 77, nr. 24. Meesterteken Josephus I Hennekin zie ANTWERPEN, 1988/1989|2, p. 100-101. Biografische gegevens van de edelsmedenfamilie Hennekin zie cat.nrs 193-194.
- ¹² Koninklijk Museum voor Schone Kunsten Antwerpen, inv.nr. 314 (zie Vandamme, 1988, p. 323).
- ¹³ Wim Nys: *op. cit.* (note 1), p. 207, cat. no. 150. + Rockoxhuis, inv.nr. 77.166
- ¹⁴ De Visitatie van Elisabeth komt ook voor als afbeelding op zilveren blakers, bv. in een boedelinventaris van 17-18 september 1671 van Maria van Battel († 1671), weduwe van Jacques van Grijsperre, te Antwerpen: “Noch eenen silveren blaecker daerop gedreven de Visitatie van Elisabeth metten silveren candelaer” (zie DUVERGER, 1997, p. 323, nr. 2900).
- ¹⁵ ANTWERPEN, 1988/1989|2, p. 162; DE REN, CLAESSENS-PERÉ & NYS, 1997, p. 470; VAN HEMELDONCK, 2005|2, dl. 4, p. 126, nr. 17-208 en dl. 5, p. 69-72, nr. 18-87 en p. 390.
- ¹⁶ Correspondentie tussen P. Baudouin en K. Vanderhoeft d.d. 11 juni 1976 met verwijzing naar een lijst van “Godvruchtige wercken gedaen en geprocureert door P. Dominicus van Ketwigh, praefectus van de Capelle en Broederschap vanden Alderheylygsten Roosencrans” uit het archief van het Predikherenklooster te Gent. Over de in 1571 opgerichte broederschap van de Rozenkrans in de Sint-Pauluskerk zie o.a. JANSSENS, 1971, p. 20. Over Dominicus van Ketwigh zie BOGAERTS, 1981, nr. 596. Ook zijn broers Raymundus († 1723) en Joannes Baptiste († 1746) waren dominikaan. Joannes Baptiste volgde hem in 1710 als prefect van de Rozenkransbroederschap op en is de auteur van de *Panoplia Mariana* (1720). In de appendix van dit boek wordt op p. 25-29 de visitatie besproken.
- ¹⁷ VAN HEMELDONCK, 1992|1, p. 907-908; VAN HEMELDONCK, 2005|2, dl. 5, p. 228-229).
- ¹⁸ JANSSENS, 1971, p. 126-127; VAN HEMELDONCK, 1992|1, p. 903-907; VAN HEMELDONCK, 2005|2, dl. 5, p. 238
- ¹⁹ BAUDOUIN, COLMAN & GOETHALS, 1988, p. 20; ANTWERPEN, 1988/1989|2, p. 28.
- ²⁰ DILIS, 1903, p. 8-11, 18-30; VAN DOORSLAER, 1935, p. 138-139, 141-142; DE REES, 1941, p. 69-80; MECHELEN, 1975, p. 12; BAUDOUIN, 1977, p. 255-256; BAUDOUIN, 1989, p. 388-390; VAN HEMELDONCK, 2005|2, dl. 4, p. 830 e.v., nr. 17-1069
- ²¹ JANSSEN & VAN HERCK, 1943, p. 70; CASTEELS, 1961, p. 174-179, 396-400
- ²² Wim Nys: *op. cit.* (note 1), p. 48. + Stedelijk Prentenkabinet Antwerpen, inv.nr. CVH 31). (BAUDOUIN, 2000|2, p. 306
- ²³ Gravure met de rijve van Sint-Rombout, Henricus Franciscus Damaer, Antwerpen, 1718. De prent werd in de *Acta S. Rumoldi episcopi et martyris, apostoli et patroni Mechliensium* van Joannes Baptista Sollerius gepubliceerd (Zie ook VAN DOORSLAER, 1935, p. 141; DE REES, 1941, p. 73).
- ²⁴ VAN HEMELDONCK, 2005|2, dl. 4, p. 509.
- ²⁵ VAN HEMELDONCK, 2005|2, dl. 4, p. 326 en dl. 5, p. 175-175.
- ²⁶ SIRJACOBS, 2001, p. 14, nr. 24.
- ²⁷ DUVERGER, 1999, p. 44-45, nr. 3087. Bio ANTWERPEN, 1988/1989|2, p. 97; VAN HEMELDONCK, 2005|2, dl. 4, p. 840-841, nr. 17-1072 en dl. 5, p. 368-370, nr. 18-427. Wierick IV Somers werd voorheen als Wierick III Somers vermeld. VAN HEMELDONCK, 2005|2, dl. 4, p. 837 maakt op basis van de handtekening een onderscheid tussen de volle neven Wierick III en IV Somers. Wierick III Somers (° 1645) is een zoon van zilversmid Rombout Somers en Anna van den

- Bosche (zie VAN HEMELDONCK, 2005|2, dl. 4, p. 837-840, nr. 17-1071). Hij was gehuwd met Joanna van de Ende en overleed voor 1704. VAN HEMELDONCK, 2005|2, dl. 4, p. 840 plaatst het insigne bij het oeuvre van Wierick III Somers (meesterteken SO, zie IBIDEM, p. 839), zij het met de bemerking dat het ook van Wierick IV Somers (meesterteken S, zie IBIDEM, p. 841) kan zijn.
- ²⁸ Biografische gegevens zie BRUSSEL, 1977, p. 158; LANDUYT, 1998; BAUDOUIN, 2000|1, p. 60.
- ²⁹ Wim Nys: *op. cit.* (note 1), p. 204–205, cat. no. 148. + Archeologie Stad Antwerpen, inv.nr. A.Pg 11/O/R1.
- ³⁰ Van de meester met peer met twee blaadjes zijn werken bekend uit de periode 1645-1646 tot 1672-1673 (zie o.a. ANTWERPEN, 1988/1989|2, p. 76, nrs 41-42, 44-45
- ³¹ Voor de 17de eeuw is er slechts een verwijzing naar een edelsmid die in de Pelgrimstraat woont, m.n. de juwelier Peter Goddijn († na 1677) in het huis ‘Sint-Matthijs’ (zie VAN HEMELDONCK, 2005|2, dl. 4, p. 275). In de 18de eeuw en 19de eeuw kunnen er meer edelsmeden in de Pelgrimstraat gelokaliseerd worden, o.a. Joannes Baptiste Everaerts (1694-1762), Frans II de Keyser (1717-1782), zijn zoon Joannes Baptista de Keyser (° 1751) en diens goudsmidsgast Jean Michel Anthony (1788-1862) (zie VAN HEMELDONCK, 2005|2, dl. 5, p. 64, 208, 209 en dl. 6, p. 41-42, 109-110). Ook Jacobus Joannes Junes (1834-1861), zijn zoon (Joannes) Josephus (1871-1934) en zijn schoonzoon Joannes Baptista van den Broeck (1824-1891) woonden in de Pelgrimstraat (zie VAN HEMELDONCK, 2005|2, dl. 6, p. 179-183, 305). Verder worden er enkel goudsmeden en goudsmidsgezellen vermeld
- ³² Wim Nys: *op. cit.* (note 1), p. 206, cat. no. 149. + Museum Plantin-Moretus/Prentenkabinet, Antwerpen: collectie Prentenkabinet, inv.nr. 629 – cat.nr. A.LXIX.18 + BRUSSEL, 1977, p. 167-168, nr. 129; SWARTENBROEKX, 1993, p. 62-63, nr. 30; LANDUYT, 1998, dl. 2, nr. Tk 7 en dl. 4, afb. 315
- ³³ KONINKLIJKE MUSEA VOOR KUNST EN GESCHIEDENIS BRUSSEL, inv.nr. R13 (zie SWARTENBROEKX, 1993, p. 62, nr. 29
- ³⁴ VAN HEMELDONCK, 2005|2, dl. 5, p. 369, 404. Ook zijn knecht Jacques Philippe Wasterseau (° Ath, † 1727), die een maand na het overlijden van zijn meester poorter werd en nog een maand later huwde, en zijn neef Wirick Van Geel († 1733) woonden bij hem in (zie VAN HEMELDONCK, 2005|2, dl. 5, p. 127, 404-405
- ³⁵ Biografische gegevens Van der Voort zie TRALBAUT, 1950; BRUSSEL, 1977, p. 219; BAUDOUIN, 2000|1, p. 70; BAUDOUIN, 2000|2, p. 178. Biografische gegevens Jan Anthoni Lepies zie ANTWERPEN, 1988/1989|2, p. 102. VAN HEMELDONCK, 1992|1, p. 907-909; VAN HEMELDONCK, 2005|2, dl. 5, p. 236-241, nr. 18-267.
- ³⁶ Wim Nys: *op. cit.* (note 1), p. 210–211, cat. no. 154. + Museum Plantin-Moretus/Prentenkabinet, Antwerpen: permanente bruikleen van de Koning Boudewijnstichting, inv.nr. CVH 338/1 + BAUDOUIN, 2000|2, p. 237, 345, nr. 100.
- ³⁷ TRALBAUT, 1950, p. 113-116, afb. 43-45; HILGER, 1964, p. 39-40, afb. 11; LIEBAERS, 1985, p. 471; BAUDOUIN, 1989, p. 399; MATEI & DE REN, 2005, p. 44-45; VAN HEMELDONCK, 2005|2, dl. 5, p. 370. Biografische info over Wierick IV Somers zie cat.nr. 116. In 1852 werd de monstrans door Jan Pieter Antoon Verschuylen gereinigd en aangepast, o.a. door toevoeging van extra sieraden.
- ³⁸ BAUDOUIN, 2000|2, p. 344-349. Op de tekeningen met het inv.nr. CVH 338/41 (zie BAUDOUIN, 2000|2, p. 349) staan volgende verwijzingen: “Dessins / (...)es anversoises trouvées à (...) / (...) de S^t Michel à Anv(...) / Steen et du Vierschae(...) / de M^r J.B. vander Str(...)” en “(...)te Moons van der Straelen / (...)0 Mai 1886 N^o 228 du catalogue / (...) + 10 % = % = fr 11.00”. In deel 8 van de veilingcatalogus – Catalogue de Gravures, Dessins et Livres à gravures – worden op p. 24 onder nr. 28 inderdaad vier aquarellen van J.-B. Vander Straelen vermeld: “antiquités trouvées à l’abbaye de Saint-Michel à Anvers. Vues du Steen et du Vierschaer, 4 dessins à l’aquarelle et à l’encre de chine.”. Deze notitie geeft m.a.w. geen uitsluitel over de herkomst van deze ontwerpen. Bij de varia van deze veiling werden onder de nummers 278 en 279 (p. 30) wel twee grote loten tekeningen geveild: “Sujets divers, un fort lot”.
- ³⁹ Inv.nr. CVH 338/1 zie cat.nr. 203.
- ⁴⁰ TRALBAUT, 1946, p. 7, 37. VAN HEMELDONCK, 2005|2, dl. 5, p. 390. Jan Baptiste Verberckt kocht in 1712 “De Groote Lindeboom” op het Kipdorp van Van der Voort, oorspronkelijk afkomstig uit

- de erfenis van Augustinus Verberckt (zie TRALBAUT, 1946, p. 14, 44-47; TRALBAUT, 1950, p. 32). Biografische gegevens Michiel en Jan Baptist I Verberckt zie verder.
- 41 Ook de tekeningen van Jan Anthony Lepies (cat.nrs 189-191) kwamen wellicht via het atelier Verberckt in het Stedelijk Prentenkabinet van Antwerpen terecht. Het Prentenkabinet verwierf deze tekeningen van de familie Dieltiens. Mevrouw Ernest Dieltiens-De Cuyper was de dochter van beeldhouwer Leonard De Cuyper (1813-1870) en Theresia Verberckt (° 1813), dochter van zilversmid Jan Baptist II Verberckt (1774-1838). De beeldhouwers De Cuyper (zie o.a. DILIS, 1925; PRIMS, 1933) waren allen leerlingen van beeldhouwer Jakob Johan Van der Neer (MATEI & DE REN, 2005, p. 46). Over het fonds De Cuyper in het Prentenkabinet zie BUSSERS, 1983, p. 205.
- 42 ANTWERPEN, 1988/1989|2, p. 21
- 43 VAN HEMELDONCK, 2005|2, dl. 5, p. 44. Over de Cock als leermeester van edelsmeden zie ook NYS, 1995, p. 156.
- 44 BAUDOUIN, COLMAN & GOETHALS, 1988, p. 20; ANTWERPEN, 1988/1989|1, p. 24; 1988/1989|2, p. 21.
- 45 Hoffinger zie GENT, 1985, p. 128; ANTWERPEN, 1988/1989|2, p. 136; DE REN, CLAESSENS-PERÉ & NYS, 1997, p. 480; VAN HEMELDONCK, 2005|2, dl. 5, p. 182-185, nr. 18-213. Over de galanteriehandel zie COPPENS, 1983.
- 46 VAN HEMELDONCK, 2005|2, dl. 4, p. 22-24, nr. 17-44. Zilversmid Dionisius Wijnghert (1660-1727) is medevoogd.
- 47 VAN HEMELDONCK, 2005|2, dl. 5, p. 356-357.
- 48 Wim Nys: *op. cit.* (note 1), p. 208–209, cat. no. 151. + Museum Plantin-Moretus/Prentenkabinet, Antwerpen: collectie Prentenkabinet, inv.nr. 1327 – cat.nr. D.XVI.19 + ANTWERPEN, 1988/1989|2, p. 20, afb. 2
- 49 GÉNARD, 1882, p. 238. Bij de kaveling van de nalatenschap van Maria Ghijsbrechts in 1630 treedt Frans Snijders in naam van de kinderen van Clara Snijders op (VAN HEMELDONCK, 2005|2, dl. 4, p. 701). Snijders is net als Van Dijck een leerling van Van Balen.
- 50 ANTWERPEN, 1988/1989|2, p. 24, 30-31.
- 51 DUVERGER, 1991, p. 245, nr. 1368, 22 augustus 1645.
- 52 VAN HEMELDONCK, 2005|2, dl. 4, p. 699.
- 53 VAN HEMELDONCK, 2005|2, dl. 4, p. 690.
- 54 VAN HEMELDONCK, 2005|2, dl. 4, p. 699, 701.
- 55 Wim Nys: *op. cit.* (note 1), p. 230–232, nr. 180.
- 56 VAN HEMELDONCK, 2005|2, dl. 4, p. 703, 704. Clara Snijders is dus zijn stiefmoeder (GÉNARD, 1882, p. 237).
- 57 GÉNARD, 1882, p. 243.
- 58 VAN HEMELDONCK, 2005|2, dl. dl. 4, p. 705.
- 59 GÉNARD, 1882, p. 243.
- 60 DUVERGER, 1991, p. 399 VAN HEMELDONCK, 2005|2, dl. 4, p. 706.
- 61 Zie bijvoorbeeld GENARD, 1882, p. 241-243 over Theodoor Rogiers: “*Il fut honoré de l'amitié de Pierre-Paul Rubens, d'Antoine Van Dyck, de Gérard Segers, de Jean Cossiers, de Gabriel Franck, de Balthazar Moretus, de Paul Pontius, de David Teniers II, de Gonzales Coques, de Corneille Schut, de Jacques et de Sébastien Neeffs, de Gilles Hendrickx, de Thomas Willeborts Bosschaert, d'Erasmus et d'Artus Quellin le vieux et d'une foule d'autres artistes*” en “*son atelier fut plus d'une fois honoré de la visite de Rubens*”.
- 62 Wim Nys: *op. cit.* (note 1), p. 230–232, cat. no. 180. Museum Plantin-Moretus/Prentenkabinet, Antwerpen: collectie Prentenkabinet, inv.nr. 11796 – cat.nr. III/C.50 + VON WURZBACH, 1906, dl. 1, p. 296, nr. 32; DONNET, 1907, k. 815; HOLLSTEIN, 1951, p. 174, nr. 32; MAUQUOY-HENDRICKX, 1991, p. 64-65; BAUDOUIN, 1989, p. 392; MAUQUOY-HENDRICKX, 1991, dl. 1, p. 192, nr. 156 met verdere verwijzingen. Ook afgebeeld in MEULEMEESTER, 1986, p. 26; ANTWERPEN, 1988/1989|2, p. 24, afb. 3; DEURNE, 1999, p. 11, afb. 3; SOTHEBY'S MONACO, 11/12/1999, p. 52; FUHRING, 2001, p. 26; MEULEMEESTER, 2005, k. 534. Op het exemplaar in het Stedelijk Prentenkabinet werd linksonder in potlood het getal “157” toegevoegd. Van de prent bestaan drie edities: een zonder opschrift, een met het geciteerde opschrift en een derde met

onderaan in het midden de toevoeging “Jacobus de Man exc.”. Voor een afbeelding van deze derde editie zie GÉNARD, 1892, p. 407.

- ⁶³ In deel 2 van de *Iconographie ou vies des hommes illustres du XVII. Siècle écrites par M. V**.* avec les portraits peints par le fameux Antoine Van Dyck et gravées sous sa direction., in 1759 door Arkstée en Merkus te Amsterdam en Leipzig uitgegeven (MAUQUOY-HENDRICKX, 1991, p. 64-65; ANTWERPEN/AMSTERDAM, 1999/2000, p. 86, afb. 32-33 en p. 88), werd ook een biografie van Theodoor I Rogiers opgenomen (zie GÉNARD, 1882, p. 231). Portret en biografie van Theodoor I Rogiers in: *Iconographie ou vies des hommes illustres du XVII. Siècle écrites par M. V**.* avec les portraits peints par le fameux Antoine Van Dyck et gravées sous sa direction, Amsterdam/Leipzig, 1759, dl. 2, p. 118-120 (Stadsbibliotheek Antwerpen, nr. H 12069).
- ⁶⁴ Wim Nys: *op. cit.* (note 1), p. 230 + Portret van een edelsmid (Koninklijke Musea voor Schone Kunsten van België, inv.nr. 2528) + KONINKLIJKE MUSEA VOOR SCHONE KUNSTEN VAN BELGIË, 1984, p. 423. Het anonieme portret, geschilderd op koper, werd oorspronkelijk aangeboden als een werk van Frans Hals, maar werd door de aangestelde commissaris-experten toegeschreven aan David Teniers of de Hollandse school (Nicolaes Maes, Thomas De Keyser, ...). Recent werd het schilderij aan de Antwerpse schilder Peeter I Thijs (1624-1677) toegeschreven (zie VAN HEMELDONCK, 2005|2, dl. 4, p. 702). Met dank aan Ingrid Goddeeris, Danielle Maufort, Joost Vander Auweraa, Francisca Vandepitte voor de geboden hulp.
- ⁶⁵ Wim Nys: *op. cit.* (note 1), p. 233, cat. no. 182.
- ⁶⁶ Wim Nys: *op. cit.* (note 1), p. 232–233, cat. no. 181. + Museum Plantin-Moretus/Prentenkabinet, Antwerpen: collectie Prentenkabinet, inv.nr. 19103 – cat.nr. IV/N.16.
- ⁶⁷ Ontwerp zie NATIONAL GALLERY LONDEN, inv.nr. 1195. Zie o.a. ROSENBERG, 1928, p. 34, afb. 99; MARTIN, 1970, p. 187-193; BAUDOUIN, 1977, p. 258, 259, afb. 13a; DE MIRIMONDE, 1977, p. 144-146, afb. 42; LIEBAERS, 1985, p. 469-470; BAUDOUIN, COLMAN & GOETHALS, 1988, p. 41, afb. 22; ANTWERPEN, 1988/1989|2, p. 29, afb. 8; BAUDOUIN, 1989, p. 392, afb. 9; GLANVILLE, 1990, p. 162, afb. 82; BRUSSEL, 1992/1993, p. 127, afb. 15; DEURNE, 1999, p. 56, afb. 28; SOTHEBY'S MONACO, 11/12/1999, p. 54; FUHRING, 2001, p. 19, 28.