

# Dutch Tobacco Boxes in The Metropolitan Museum of Art: A Catalogue

DANIELLE O. KISLUK-GROSHEIDE

*Assistant Curator, European Sculpture and Decorative Arts,  
The Metropolitan Museum of Art*

ALTHOUGH THE USE OF TOBACCO in the New World had already been observed by Christopher Columbus during the last decade of the fifteenth century, it was not until some half century later that seeds of the plant were brought to Europe for cultivation.<sup>1</sup> Initially tobacco was prized for its alleged therapeutic qualities; the plant was thought to be a remarkable panacea.<sup>2</sup> Smoking began in Europe around 1560, having been introduced by sailors who had become familiar with the practice in America. The custom was rapidly spread by soldiers and traveling merchants.<sup>3</sup>

Since the Netherlands was a seafaring nation, it is not surprising that the new habit took hold there during the late sixteenth century.<sup>4</sup> Although tobacco was imported on a large scale by the West India Company it was also increasingly cultivated, especially in the eastern part of the country.<sup>5</sup> Industry for the curing of tobacco was centered in Amsterdam; from there tobacco was exported, particularly to Russia and the Baltic. The Dutch, however, were themselves heavy consumers of tobacco, and the addiction to the plant at all levels of society soon became notorious. In 1620 a German diplomat at The Hague complained, "I cannot refrain from a few words of protest against the astonishing fashion lately introduced from America—a sort of smoke tippling which enslaves its victims more completely than any other form of intoxication, old or new. These madmen will swallow and inhale with incredible eagerness the smoke of a plant they call *herba nicotiana* or tobacco."<sup>6</sup>

The importance of tobacco in Dutch life is evidenced by the frequent portrayal of smokers and their paraphernalia in seventeenth-century paintings and engravings

(Figure 1). In *The Procuress* by Jacob Duck (ca. 1600–1667), for instance, an open tobacco box, a clay pipe, and a folded paper containing tobacco are clearly visible on the floor (Figures 2, 3).<sup>7</sup> Still lifes of the period sometimes display a whole range of smokers' articles. A good example of this, a still life by Pieter Claesz (1597/8–1661), incorporates a clay pipe, a bundle of matches, a folded paper of blended tobacco, an earthenware brazier, and an open pewter box for tobacco (Figure 4).<sup>8</sup>

Tobacco boxes were probably the most durable of all the smoking accessories and many have been well preserved. The need for a container in which to store and carry tobacco must have been felt soon after the introduction of smoking. The oldest surviving boxes date from the beginning of the seventeenth century. Whereas during the eighteenth century the upper classes throughout Europe adopted the habit of snuff taking, smoking remained popular with the lower classes, particularly in the Netherlands. There tobacco boxes continued to be made well into the nineteenth century both for local use and, in considerable numbers, for export to neighboring countries.<sup>9</sup>

The shapes and sizes of the boxes changed over the years. Early-seventeenth-century containers were small, reflecting the high cost of tobacco, and were egg-shaped or oval (Figures 3, 4).<sup>10</sup> When tobacco became more readily available owing to the growth of imports and domestic crops, a pipe with a larger bowl came into use and the size of tobacco boxes increased. An oblong form with rounded ends was predominant in the eighteenth century, although rectangular and hexagonal examples are also found. Boxes of this period vary in length from



1. I. I. W. Beintema van Peima, *Tabacologia ofte korte verhandelinge over de Tabak* (The Hague, 1690), frontispiece. The New York Public Library, Arents Collections, Astor, Lenox and Tilden Foundations (photo: New York Public Library)

about 4¾ to 7 inches, and all have hinged lids.<sup>11</sup> A range of materials was used for the boxes, including wood, pewter, mother-of-pearl, and silver.<sup>12</sup> Most of the examples known today are made of brass and copper, suggesting that a large demand existed for boxes of inexpensive materials. The oldest of the boxes of this type date from the second half of the seventeenth century but most are of eighteenth-century manufacture. They show a variety of engraved ornament. Boxes made later, in the nineteenth century, were of tin and often carried painted decorations. They were usually flat and rectangular in shape.<sup>13</sup>

Generally mass-produced rather than specially ordered, tobacco boxes frequently bore illustrations that seem intended to appeal to smokers with particular interests or religious beliefs or of specific professions. The boxes are therefore an intriguing source of information about the society that produced them.

The Metropolitan Museum of Art owns thirty-eight Dutch tobacco boxes. Of these the earliest are late-

2. Jacob Duck (ca. 1600–67) *The Procuress*, Dutch, painted ca. 1630–35. Oil on wood, 9⅞ × 13 in. (24.9 × 33 cm.). The Metropolitan Museum of Art, Gift of Dr. and Mrs. Richard W. Levy, 1971, 1971.102

3. Duck, *The Procuress*, detail





4. Pieter Claesz (1597/98–1661), *Still Life*, Dutch, ca. 1624. Oil on wood, 17 $\frac{7}{8}$  × 29 $\frac{1}{2}$  in. (45.5 × 75 cm.). Rijksdienst Beeldende Kunst, The Hague, inv. no. NK 2451 (photo: Rijksdienst Beeldende Kunst)

seventeenth-century examples, but most of them date from the eighteenth century. They are in various states of preservation: some are rather worn as a result of extensive use; others are in better condition.

Although the oldest tobacco boxes were mostly unadorned, late-seventeenth- and eighteenth-century boxes such as those in the Metropolitan's collection, with their larger surfaces, were very suitable for a variety of engraved and occasionally flatly chased images, both pictorial and decorative. The outlines were generally executed with a continuous fluid cut of the burin, while parallel, crossed, and hatched lines were used to shade the composition or highlight particular details. When flat chasing was employed, the lines were made with a hammer and small, blunt tools. This technique was used, for instance, on the box bearing an image of Charlemagne (Number III, 5; Figures 79, 80). Decorations on the boxes, often placed in a cartouche or oval field, are generally framed by corded and molded edges. Borders of leaf scrolls are common.

Recurrence of decorative motifs must be explained by the fact that different manufacturers used the same prints as models for their engravings, as well as by the copying of boxes themselves and the production of boxes in series. See, for example, the two Crucifixion boxes (Numbers II, 1 and II, 2; Figures 37–40). Inscriptions often accompany the scenes engraved on a box's cover, underside, and sides. Some of the same texts may also be found on glasses, shop signs, and other objects of daily use, demonstrating their popularity at the time.<sup>14</sup> From the engraved scenes and mottoes much can be learned about contemporary smokers and even the actual owners of the boxes. For example, the oval box showing two female drinkers, inscribed "A glass of beer is our pleasure," was likely meant for a woman (Number I, 3; Figures 10–11), while the box with the image of the Keverlaer Madonna could only have been intended for a Catholic smoker (Number IV, 1; Figures 83, 85).

Little is known about the makers and decorators of tobacco boxes; the boxes are rarely signed or dated. Boxes, both adorned and plain, might have been sold by the brass founders, so-called *geelgieters*, or by copper-smiths. It is obvious that the best craftsmen were not always employed in production of the boxes as the quality

of their pictorial design and of their engraving varies greatly.<sup>15</sup> Although a highly skilled engraver must have been responsible for the box illustrating the story of Jonah (Number II, 11; Figures 59, 61), for instance, that is not the case with the box showing an amorous couple (Number I, 8; Figures 21, 22).

The decorations on the tobacco boxes in the Metropolitan Museum's collection may be divided into several different subject categories. Genre scenes adorn fifteen boxes; images derived from the Bible are found on twelve boxes; and six examples show subjects drawn from history. There are also three souvenir boxes and two calendar boxes.

As religion was an integral part of Dutch society, it is not surprising that religious themes are frequently represented on the tobacco boxes. Protestantism was deeply rooted, although the Dutch Reformed Church was never the official state church. An eighteenth-century oblong box of brass and copper is engraved with two biblical passages (Number II, 7). Its underside (Figure 52) carries the text of Jeremiah 8: 6–7, interspersed with small, lively images. The source for this composition is the *Kleine Print-Bybel*. Translated from German and published in 1720, this Bible consisted of rebuses of passages from the Old and New Testaments devised for the amusement and education of young people. The engraving on the underside of this box is largely based on plate 104 of the *Print-Bybel*, a rebus of verse 7; the words of verse 6 and additional images have also been added (Figure 51). The lid of this box carries the text of Isaiah 11: 6–9, also engraved with illustrations as a rebus (Figure 50). The *Print-Bybel* does not contain a plate devoted to this passage from Isaiah; perhaps the maker of this box made a free adaptation.

Another box, in octagonal form and from the middle of the eighteenth century, has scenes engraved on silvered copper (Number II, 11). The cover depicts four episodes from the adventures of Jonah during his journey to Nineveh (Figure 59). Some of these images reflect an illustration from Mattheaus Merian's *Bible*, published in 1627 (Figure 60).<sup>16</sup> Several figures, including Jonah on the shore, the fish nearby, and the sailing vessel in the center, are reverse versions of their counterparts in the Bible illustration. No source has been found for the scene pictured on the underside of the box showing Jonah preaching among the people of Nineveh; it is possible that its architectural background was inspired by certain early Italian prints (Figure 61).<sup>17</sup> Images of apostles appear on the front and back sides of the box. Engraved in silver

on a copper ground, each apostle is accompanied by his name (Figure 59). The box may have been intended for a sailor or fisherman (the apostles' original occupation).

Tobacco boxes designed as souvenirs were often engraved with city views (Figure 5). That these boxes were popular with sailors has become clear from the excavation of the Dutch ship *Kennemerland*, wrecked in 1664 on the Outer Skerries, Shetland Islands, which has yielded three such boxes.<sup>18</sup> The Metropolitan Museum owns two of this type, depicting the views of Amsterdam and 's Hertogenbosch (Numbers IV, 3 and IV, 2; Figures 88, 86).

A special kind of souvenir was a keepsake from a pilgrimage. An eighteenth-century example is illustrated in Figure 83 (Number IV, 1). On its lid is an image of the Madonna of Kevelaer in Germany, close to the Dutch border. In 1642 a chapel was built in Kevelaer in honor of a small engraving of the Madonna of Luxembourg (Figure 84). The miracle-working Virgin was worshipped as *Consolatrix Afflictorum* (comforter of the afflicted). The Madonna on the cover of this tobacco box is accompanied by the following inscription: "Come pilgrims honor this Virgin with diligence; then she will hear your prayer before you return. She is the advocate for us all, therefore visit her at Kevelaer." The box is made entirely of brass, and its underside, like those of similar examples, is adorned with the image of Saint Antony of Padua, who was also venerated in this region (Figure 85).

Some boxes served as more than mere containers for tobacco. Beginning in 1728 and working in Amsterdam, Peter Holm, a Swedish sailor, produced boxes with perpetual calendars and log timers, specially intended for sailors. Holm engraved the calendar on the cover of each box, placing it between a bust of Julius Caesar and a bust of Pope Gregory XIII in reference to the Julian and Gregorian calendars introduced in 45 B.C. and A.D. 1582 (Number V, 1; Figure 90). On certain boxes the date 1482 is engraved by mistake (Number V, 2; Figure 91). All the boxes are dated on the bottom line of the calendar. The undersides carry a log timer or table to measure the speed of ships, and a portrait of Amerigo Vespucci (Figure 92). The date 1497 pertains to Vespucci's voyage to the West.<sup>19</sup> The front side of the Metropolitan Museum box is inscribed "Reght door zee" (Straight ahead) (Figure 91); other Holm boxes have "T Schip reght door zee" (The ship that steers a straight course). This is said to have been the name of the ship on which Holm once traveled around the world. The same name was given to Holm's school in Amsterdam, where he taught



sailors the use of the calendar and the speed table. After Holm's death in 1776, his pupil Arend Swieter continued to make tobacco boxes of the same type until about 1817.<sup>20</sup> Several boxes of this kind have been preserved. Some of them bear the appropriate inscription, "He who carries this box in his pocket doesn't need an almanac."<sup>21</sup>

To the category of genre scenes belongs an eighteenth-century tobacco box with openwork decoration depicting a harlequin and a dancing woman (Number I, 6; Figures 17, 18). Oblong in shape, the box has pierced figures and scroll ornament in brass fastened with small screws to a copper ground. Although the box is inscribed "1781," the costumes of both figures indicate that it was probably made some time before that. The date may have been added later along with the initials "I. W. B." on the overlapping edge of the cover.

Tobacco boxes were sometimes engraved with erotic images: one such example in the Metropolitan Museum collection shows on its lid a couple stretched out on a bed in an intimate embrace (Number I, 2; Figure 8). A smiling woman, functioning as a narrator or observer, peers at them from behind one of the curtains. The accompanying inscription reads: "Klaes takes Trientie's breast in his hand, while with desiring heart he longs for the other." On the underside is portrayed another couple looking at each other while smoking pipes (Figure 9). Again a woman peeks from behind the curtains. The text below can be translated: "Dear girl, could I touch your lips, both of us would be in paradise." A box of the same type in the Groningen Tobacco Museum has eight scenes: four of these are rather indecent scenes hidden behind small sliding panels carrying chaster images.<sup>22</sup>

Sometimes the engraving on a tobacco box commemorated an historical event. Two oval boxes dating from the second half of the seventeenth century display on their covers the coats of arms of the Republic of the United Provinces, which was officially recognized in 1648 (Numbers III, 1 and III, 2; Figures 64, 66). On the underside of one box are three roundels, the central one occupied by a lion—a symbol of the Netherlands—and each of the flanking ones by a popinjay amid flowers (Figure 65). The roundels also appear on the underside of the second box, as does the Dutch lion; but here the intriguing side figures are reversible portraits. The double head on the left represents a cardinal and reverses to a jester, while on the right side the pope and the devil are depicted in a related pairing (Figure 67). Anti-papal portrayals such as this are probably derived from a group of similar sixteenth-century German medals or from an



5. Tobacco box, Dutch, early 17th century. Brass,  $2\frac{3}{4} \times 1\frac{1}{16}$  in. ( $7 \times 3$  cm.). The skyline of the city of Leiden is engraved on the cover. Stedelijk Museum De Lakenhal, Leiden, inv. no. 5987 (photo: Stedelijk Museum De Lakenhal)

illustration of one of these medals in *Papekost, opgedist in Geuse schotelen* by Laurentius Steversloot (Figures 68–70).<sup>23</sup> Originating at the time of the Reformation, these satirical medals embodying anti-Catholic sentiments must have been popular in the Netherlands during the struggle against Philip II and the Counter-Reformation.

Boxes with portraits of historical figures belong to this collection as well. The lid of a rectangular copper box depicts Prince William IV (1711–51), (Number III, 4; Figure 75), while the image of his wife, Princess Anne (1709–51) daughter of King George II of England, is found on the box's reverse side (Figure 76). They are both portrayed with their coats of arms and an inscription below, a composition most certainly derived from contemporary prints such as those illustrated in Figures 77 and 78. The date September 6, 1722, included in the inscription on the box, probably records the day that William was appointed Stadtholder and Captain General of the provinces Gelderland, Friesland, Groningen, and Drenthe. Possibly this box was made to commemorate William's marriage to Anne in 1734.

One of the most interesting boxes in the holdings of The Metropolitan Museum of Art is an oval brass example dating from about 1720 (Number III, 3). Its lid is framed by a border of leaf scrolls incorporating symbols—a cask, an hourglass, and the words *den* and *en*—

which make up a rebus (Figure 71). The rebus is continued on the underside (Figure 72). Its interpretation is “Vat den tijd en leer de wereld kenne” (Take the time and get to know the world). The lid’s central field shows a full-length portrait of “Heer Johan Louw,” or John Law (1671–1729), a Scottish financier and gambler. Law developed the concept of establishing banks with the power to issue paper money. In 1716 he received permission of the duke of Orléans, regent of France, to set up a private bank based on that principle. Initial success led to Law’s appointment as the Controller General of Finance in France. His involvement with the *Compagnie d’Occident*, established to colonize French territory in the Mississippi Valley, was to link Law’s name forever with speculative madness. A rash of wild speculation in the company’s shares and the speculators’ subsequent rush in an attempt to realize their gains led to the general collapse of the bank in 1720. Many, including Law, were ruined.<sup>24</sup>

In the Netherlands and England comparable speculation in the stocks of a variety of companies, the so-called bubble companies, had similarly disastrous results.<sup>25</sup> The speculation, or “Wind Trade,” became the subject of poems, essays, and caricature prints.<sup>26</sup> Seventy-four such engravings were published under the title *Het Grootte Tafereel der Dwaasheid* (The Great Picture of Folly). This series was printed as “a warning for descendants in the fatal year of 1720.” One of these engravings is a full-length portrait of John Law (Figure 73), which, except for its French inscription, is faithfully copied on the tobacco box. The oval outline of the box forced the decorator to bend Law’s right arm in order to show the scrolled letter in that hand. In the original print this letter reads “Finance is my gold mine.” Only the word “Finance” is reproduced in the box’s engraving and the garden background has been completely omitted.

The composition on the box’s reverse side is derived

from another plate in the same set of engravings (Figures 72, 74), in which John Law is shown seated on clouds and wind. His hat is surmounted by a windmill and next to it are the words “I walk with [windmills].” This is an expression equivalent to saying “I am crazy.” Some of the figures and inscriptions that surround Law in the print are copied on the box. They all ridicule Wind Trade, bubble companies, and the speculation mania.<sup>27</sup> The text next to the man with a candle in his hands translates as “I first thought I was quite somebody, but now I burn my fingers at the end [of the candle].” Only its last words are found on the box. The inscription refers, of course, to Law. Below the picture on the lid, the first line of the poem that accompanies the engraving from *Het Grootte Tafereel* is repeated: “Wind is the beginning, Wind is the end.” The entire decorative scheme of the box was undoubtedly meant to invite reflection on the part of the viewer, just as the images and inscriptions on other boxes were intended to instruct or simply to please.

A great deal remains unclear about these tobacco boxes. In most cases their makers, owners, provenance, original prices, and the sources for their decoration are not known. However, a wealth of insight into the social practices, attitudes, and even history of their times is offered by the images and inscriptions on the boxes. As smoking remained fashionable during the eighteenth century, especially among Dutch lower-class men and women, there was a great demand for boxes of inexpensive materials. The decorations on these tobacco containers reflected the vocations, religious beliefs, patriotic sentiments, or moral attitudes of their owners. The existence of many well-preserved late-seventeenth- and eighteenth-century examples attests to their one-time popularity, while the unusual and often amusing scenes pictured on these tobacco boxes ensure their value and interest today.

## NOTES

1. *The Journal of Christopher Columbus*, translated by C. Jane, revised by L. A. Vigneras (London, 1960) describes “highly prized dried leaves,” presumably tobacco leaves (October 15, 1492); p. 31. Columbus mentions “men and women with a brand in their hands, the herbs for smoking which they are in the habit of using” (November 6, 1492); p. 56. See Jerome E. Brooks, *Tobacco, Its History Illustrated by the Books, Manuscripts and Engravings in the Library of George Arents, Jr.* (New York, 1937) I, pp. 17–19. See also B. Laufer, *The Introduction of Tobacco into Europe*, leaflet 19 of the Chicago Field Museum of Natural History (Chicago, 1924) pp. 97–161.

2. Library of Congress, *Books, Manuscripts and Drawings relating to Tobacco from the Collection of George Arents, Jr.*, exh. cat. (Washington, 1938) pp. 24–36, lists various works dealing with the healing qualities of tobacco.

3. Brooks, *Tobacco* I, p. 44.

4. An early account of smoking in the Netherlands is given by William Van der Meer, a doctor in Delft. While studying at Leiden University in the 1590s, he recorded having seen some fellow students using tobacco. He wrote about it in a letter to Johannes Ne-

ander, dated Oct. 1621, which was published in Neander's *Tabacologia* (Leiden, 1622) p. 212.

5. H. K. Roessingh, *Inlandse tabak, expansie en contractie van een handelsgewas in de 17de en 18de eeuw in Nederland* (Wageningen, 1976) discusses all aspects of tobacco production and consumption in Holland.

6. North Carolina Museum of Art, *Tobacco and Smoking in Art*, by James B. Byrnes, exh. cat. (Raleigh, 1960) p. 81. No source is given for this quotation.

7. In view of the subject of this painting, the reason for the presence of tobacco may be symbolic, since the plant was considered to be an aphrodisiac. See Simon Schama, *The Embarrassment of Riches* (New York, 1987) pp. 204–207.

8. Onno Ter Kuile, *Seventeenth-Century North Netherlandish Still Lifes* (The Hague/Amsterdam, 1985) pp. 96–97. Smoking requisites have often been used as a Vanitas symbol. See E. de Jongh, *Still-Life in the Age of Rembrandt*, exh. cat. (Auckland, New Zealand, 1982) pp. 101–105.

9. The popularity of imported Dutch boxes in Westphalia led to the founding of a workshop making tobacco boxes in Iserlohn in 1754. The oblong brass boxes with stamped decoration in relief often depict the victories of King Frederick the Great of Prussia, who had granted the manufactory a monopoly in 1755. Many of the Iserlohn boxes are signed. See Wolf-Dieter Könenkamp, *Iserlohn Tabaksdosen, Bilder einer Kriegszeit* (Münster, 1982). Dutch boxes were probably also exported to England. Rupert Gentle and Rachael Feild in *English Domestic Brass, 1680–1810* (New York, 1975) p. 102, state that in England many smoking accessories were imported until the eighteenth century. Dudley Tomkinson in *The Reasons of Mr. Bays Changing his Religion* (London, 1688) p. 24, mentions “humble dealers in tobacco box inscriptions.” This indicates that tobacco boxes, either English-made or imported, were decorated or completed in England.

10. Several examples are in the collection of the Niemeyer Nederlands Tabacologisch Museum, Groningen. See Georg A. Brongers, *Van gouwenaar tot bruyère pijp* (Amerongen, 1978) pp. 58, 62.

11. The oval brass boxes are cast. The hinge consists of rolled strips from both the back side of the lid and a piece attached to the back side of the box. The others, made of brass and/or copper, are made as follows: for the sides a long narrow strip of metal is bent in the desired shape and soldered at one end. The base is soldered with a small overlapping edge to the sides. The lid is made in a similar way, provided with an overlapping edge, and hinged to the back side. The hinge is composed of several small rolled-up strips from both the lid and the back of the side that are connected with a metal pin.

12. Georg A. Brongers, *Nicotiana Tabacum* (Groningen, 1964) p. 61, illustrates an 18th-century Dutch tobacco box of mother-of-pearl, mounted in silver.

13. See J. de Kleyn, “Een tweetal beschilderde tabaksdozen,” *Antiek* (Jan. 1967) pp. 40–42, “Enkele tabaksdozen met Amsterdamse stadsgezichten,” *Antiek* (Mar. 1967) pp. 5–9; and “Een tweetal gelakte Japon de Commande tabaksdozen uit de eerste helft van de negentiende eeuw” *Antiek* (Jan. 1977) pp. 525–529.

14. Hieronymus Sweerts, *Koddige en ernstige opschriften op luyffens,*

*wagens, glazen, uythangborden, en andere taferelen*, 4 vols. (Amsterdam, 1682–90).

15. Some boxes were made by prisoners; after visiting a house of correction in The Hague in October of 1725, Albrecht Haller wrote the following lines in his diary: “Wo Männer eingesperrt sind, geht es etwas härter, und müssen dieselben ihr Tagwerk liefern, haben aber daneben müssige Stunden gnug, die sie zur Aussarbeitung grosser kupfernen Tabakdosen anzuwenden pflegen.” Albrecht Haller, *Haller in Holland, 1725–27* (Delft, 1958) p. 58.

16. Illustrations of later Bibles were often based on Merian's engravings; e.g., *Toneel ofte Vertooch der Bijbelsche Historien* by Pieter H. Schut (Amsterdam, 1659) and the *Staten Bijbel* published by Jacob P. Keun (Dordrecht, 1710).

17. See Arthur Mayger Hind, *Early Italian Engraving* pt. 1 (London, 1938) III, pls. 173, 175, 185, and 200; pt. II (London, 1948) VII, pl. 900.

18. Richard Price, Keith Muckelroy, “The Kennemerland site,” *The International Journal of Nautical Archaeology and Underwater Exploration* 3–2 (1974) pp. 264–265 and *ibid.* 6–3 (1977) p. 202, fig. 13.

19. A. O. van Kerkwijk, *Catalogus der Tentoonstelling van Oud Hollandsche doozen: Expositie in de kunstzaal Kleykamp*, exh. cat. (The Hague, 1913) no. 48, mentions a similar box. The image on the reverse side is said to be that of Copernicus.

20. Brongers, *Nicotiana Tabacum* pp. 67–68. Boxes were available for the sum of five guilders ten pence each at Holm's school in Amsterdam.

21. Julien Van der Linden, “Les boîtes en cuivre dites tabatières hollandaises,” *Annales de la Société d'Archéologie de Bruxelles* 15 (1901) p. 215, describes a Holm box, dated 1797, with the inscription: Die desen doos draagt in zijn sak, heeft niet vandoen een almanak.

22. Collection Niemeyer Nederlands Tabacologisch Museum, Groningen. Illustrated in Brongers, *Van gouwenaar tot bruyère pijp* p. 68.

23. See Georg Habich, *Die Deutschen Schaumünzen des XVI. Jahrhunderts* (Munich, 1929) pt. 1, p. 100, nos. 701–704, pl. LXXXI, nos. 4, 10. See also Francis Pierrepont Barnard, *Satirical and Controversial Medals of the Reformation* (Oxford, 1927).

24. H. Montgomery Hyde, *John Law: The History of an Honest Adventurer* (London, 1969).

25. F. Ph. Groeneveld, *De economische crisis van het jaar 1720* (Groningen/Batavia, 1940).

26. W. P. C. Knuttel, *Catalogus van de pamfletten verzameling berustende in de Koninklijke Bibliotheek* (The Hague, 1902) pt. IV, nos. 16481–16518, lists poems, essays, satires, and other writings about the Wind Trade.

27. In her journal Lady Charlotte Schreiber mentions the purchase of “an old copper snuff-box with the portrait of John Law rudely carved on the lid; on the reverse were some satirical devices alluding to the bubbles of 1720. . . .” (May 13, 1878) *Lady Charlotte Schreiber's Journals* (London/New York, 1911) II, pp. 121–122. This box was given to the British Museum, acc. no. M&L 1889, 7–2, 46.

28. The underside of III, 1 has been described here by mistake.

# Catalogue

The tobacco boxes have been divided according to subject matter into five categories, and are listed chronologically within each group. Dimensions are given in the order of length, width, height.



6. Lid of Box 1, 1



7. Underside of Box 1, 1

## GENRE SCENES

### I, 1 (Figures 6, 7)

Copper  
 $5 \times 2\frac{1}{6} \times 1\frac{1}{8}$  in. (12.7 × 7.5 × 3.5 cm.)  
 Some repairs  
 Last quarter of the 17th century  
 Bequest of Flora E. Whiting, 1971  
 1971.180.213

The lid of this oval box shows three roundels surrounded by leaf scrolls. The central medallion depicts an outdoor scene in which a man is attacked by two villains with swords. A terrified woman looks on from a distance. The two flanking roundels are inscribed: Voor mijn schoon lief verheeve / moet ick nu laate mijn ionck leeve (For my pretty, sublime sweetheart / must I now lose my young life).

The underside is similarly decorated with three roundels and leaf scrolls. The outdoor scene in the center shows a man, accompanied by a dog, offering a wreath to his sweetheart. Inscribed: Floora lief mijn waarde glans / ontfangt mijn trou met dese krans (Flora love, my true glory / receive my faithfulness with this wreath).

With lined and corded rims, molded edges, and foliate borders and sides.

The inscription found on the underside of this box is also recorded by Julien van der Linden, "Les boîtes en cuivres dites tabatières hollandaises," *Annales de la Société d'Archéologie de Bruxelles* 15 (1901), p. 210.

## I, 2 (Figures 8, 9)

Brass

5½ × 3 × 1½ in. (14 × 7.6 × 3.5 cm.)

Ca. 1700

Gift of C. Gustave Mourraille, in memory of his sister,  
Miss M. Mathilde Mourraille, 1957

57.108.9

The box is oval; its lid depicts an amorous couple stretched out on a bed. A second woman peeks around one of the curtains. Inscribed below: *Klaes nemt de borst van Trientie in de hant terwijl hij groen in't haert na't ander wat tertant* (Klaes takes Trientie's breast in his hand, while with desiring heart he longs for the other).

The underside shows another indoor scene framed by brick walls. A couple is smoking, the woman seated on the man's knees, while another woman looks on from behind the curtains. Inscribed below: *Moegt ick lieve meijt u lippen eens genaken wij soud'en allebij in het paradeys geraten* (Dear girl, could I touch your lips, both of us would be in paradise).

With lined rims and molded edges, the borders and sides engraved with leaf scrolls.



8, 9. Lid and underside of Box 1, 2



## I, 3 (Figures 10, 11)

Brass

5½ × 2¾ × 1½ in. (13 × 7 × 3.8 cm.)

Ca. 1700

Bequest of Mary Mandeville Johnston, 1914

14.102.415

The box is oval; the lid shows an interior scene framed by brick walls. Two seated women, each with a glass, raise a toast to each other's health. Inscribed below: *Een glas bier is ons plasier* (A glass of beer is our pleasure).

The underside depicts an almost identical scene with women similarly posed. Details of the clothing differ somewhat. Inscribed below: *Bij de wijn kan men vrolijk zijn* (With wine one can be merry). This box was most likely made for a female smoker.

With lined rims, molded edges, and leaf-scroll borders. The sides have chevron decoration.

EX COLL.: Mr. and Mrs. Edward W. S. Johnston

BIBLIOGRAPHY: Katharine M. McClinton, "Brass Tobacco Boxes," *Antiques* 50 (1946) pp. 176–177, fig. 1a.



10, 11. Lid and underside of Box 1, 3





## I, 4 (Figures 12, 14)

Brass

$4\frac{3}{8} \times 3\frac{1}{2} \times \frac{3}{4}$  in. (11.1 × 8.9 × 1.9 cm.)

Ca. 1700

Gift of Mrs. Lucy W. Drexel, 1889

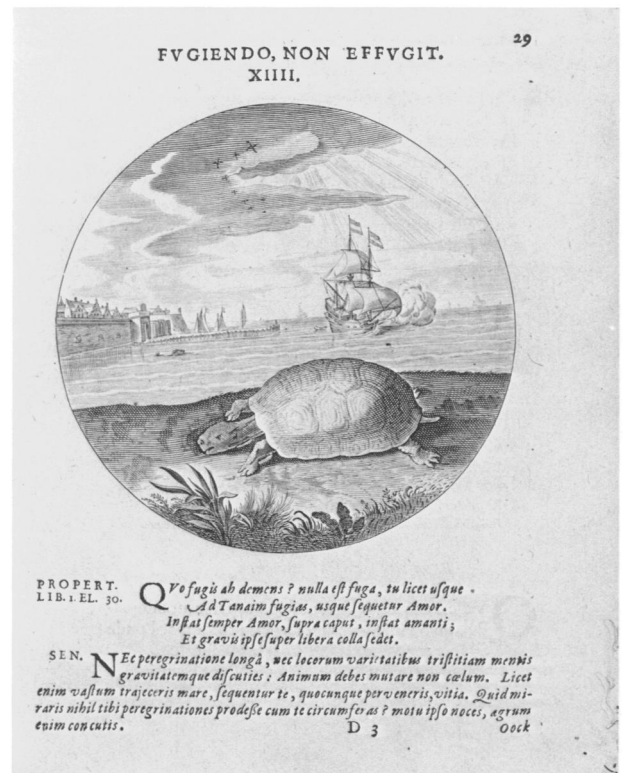
89.2.22

The lid of this oval box depicts a hefty Neptune with a trident, reclining against an urn. Inscribed below: *Dee Zee Godt* (The Sea God).

The underside shows a scene with a sailing vessel, a walking man, and a tortoise. Inscribed below: *All tini* [?] Although the inscription's meaning is unclear, the scene perhaps relates to an emblem in Jacob Cats's *Silenus Alcibiadis Sive Proteus* of 1622, in which a turtle is depicted against a similar background with sailing vessel (see Figure 13). The motto published with the emblem, "Fugiendo non effugit," means that wherever one goes his burden accompanies him. (This, of course, is particularly true of the turtle.)

With lined and corded rims, molded edges. The borders and sides are decorated with chevron ornament.

**BIBLIOGRAPHY:** McClinton, "Brass Tobacco Boxes," p. 177, fig. 1d.



13. Jacob Cats, *Silenus Alcibiadis sive Proteus* (Amsterdam, 1622) p. 29

14. Underside of Box I, 4





15, 16. Lid and underside of Box 1, 5



## I, 5 (Figures 15, 16)

Brass

$5\frac{1}{2} \times 2\frac{1}{16} \times 1$  in. ( $14 \times 7.5 \times 2.5$  cm.)

Cracked hinge

First quarter of the 18th century

Gift of C. Gustave Mourraille, in memory of his sister,

Miss M. Mathilde Mourraille, 1957

57.108.7

Oval box; its lid shows a landscape scene with two men shaking hands; one of them is reclining. At the left the personification of fortune can be seen, standing on a globe and holding a billowing sail. Inscribed below: *Soo lang t' fortuijn u dient sal u geen vrint onbreken* (As long as fortune is with you, you won't lack friends).

The underside carries another outdoor scene. A distressed-looking man, his head in his hand, is seated next to a tree. His friend and the figure of fortune are shown leaving him. Inscribed below: *Maar als t' fortuijn eens keert dan is u vrint geweken* (But when fortune turns around your friend will be gone).

With lined rims, molded edges, and plain sides. A tobacco box with the same inscription but with slightly different illustrations is in the collection of Het Nederlands Openluchtmuseum, Arnhem. A similar text was used as a porch inscription in Gronichem (Gorinchem); see Hieronymus Sweerts, *Koddige en ernstige opschriften op luyffens, wagens, glazen, uythangborden, en andere tafereelen* (Amsterdam, 1682–90) II, p. 113.

## I, 6 (Figures 17, 18)

Brass and copper

$6\frac{3}{8} \times 2\frac{3}{16} \times 1\frac{1}{16}$  in. ( $16.8 \times 5.9 \times 3.7$  cm.)

Repairs

First quarter of the 18th century

Gift of C. Gustave Mourraille, in memory of his sister,

Miss M. Mathilde Mourraille, 1957

57.108.15

This box is oblong with rounded ends. The lid has openwork decoration in brass against a copper ground.



17, 18. Lid and underside of Box 1, 6





19, 20. Lid and underside of Box I, 7



21, 22. Lid and underside of Box I, 8



A harlequin and two smaller musicians in the background are surrounded by pierced scroll and fretwork decoration.

The underside shows a dancing woman surrounded by the same pierced scroll and fretwork ornament.

Inscribed on front edge of cover, i. w. b.; dated 1781 on front side, among leaf scrolls. The initials and date were probably added at a later time.

With lined rims. The brass sides are engraved with leaf scrolls, the decoration of the rounded ends consists of small squares.

Two openwork tobacco boxes were sold at Christie's in Amsterdam: on May 24, 1985, lot 368, and on September 12–13, 1985, lot 352.

### I, 7 (Figures 19, 20)

Lid and underside of brass; sides of copper  
 $6\frac{3}{4} \times 2 \times 1\frac{1}{8}$  in. (17.2 × 5.1 × 4.1 cm.)

With cracks and some repairs

First half of the 18th century

Gift of C. Gustave Mourraille, in memory of his sister,  
 Miss M. Mathilde Mourraille, 1957

57.108.2

An oblong box with rounded ends. Its lid is divided in three. The central field is engraved with a scene showing a man and a woman before a house, with a sun on the horizon. The side fields show leaf-scroll decoration and a serpentine line. Inscribed below: *De man hout het huys de vrou gaat loopen* (The man keeps the house, the woman goes out).

The underside has similar leaf scrolls on the side panels; in the center a rendezvous between an amorous couple is watched by a male spectator, who is seen half-length in the left foreground. A similar figure appears on several boxes (see Figures 27, 29) and seems to function as a sort of narrator or commentator. Inscribed below: *Liefde op de seijde daar de taas haangt* (With an affair on the side the trouble starts).

Lined rims. The sides are decorated with running hares and dogs as well as geometrical ornament.

### I, 8 (Figures 21, 22)

Lid and underside of brass; sides of copper  
 $5\frac{3}{4} \times 1\frac{3}{4} \times 1\frac{1}{2}$  in. (14.6 × 4.5 × 3.8 cm.)

Cracks

Mid-18th century

Bequest of George White Thorne, 1883

83.1.57

An oblong box with rounded ends. The lid is engraved with an outdoor scene set in an octagonal field. A man

offers his sweetheart a heart with crossed arrows. The scene is flanked by leaf scrolls and the inscription: *Mijn lief/mijn hart* (My love/my heart).

The underside is similarly decorated. In the center the same couple reach out to each other. The inscription reads: *Mijn trouw/ontfangt* (Receives my/faithfulness).

Lined rims. The front side and rounded ends are decorated with leaf scrolls, the back side has a geometrical ornament.

## I, 9 (Figures 23, 24)

Copper lid and underside with brass cartouche; brass sides

$5\frac{1}{4} \times 2\frac{3}{8} \times 1\frac{1}{2}$  in. (13.3 × 6.7 × 3.8 cm.)

Cracks, small holes; repairs

Mid-18th century

Bequest of Flora E. Whiting, 1971

1971.180.212

The box is oblong with shaped ends. A brass cartouche on the lid repeats the outline of the box. The cartouche shows a couple embracing each other outside a house; a second man is about to enter the house. The scene is framed by leaf scrolls and the inscription: *Ik heb een oude man/die mijn nie kan behage* (I have an old husband/who can't please me). The cartouche on the underside, which is also flanked by leaf scrolls, shows a man and a woman indoors next to a cradle. Inscribed: *Maer thuis [?] vraegt 't werk/dat ik niet heb te klage* (But the work at home [?] is demanding/so I don't have to complain).

The rims are lined, the edges molded, and the borders engraved with leaf scrolls and zigzag line decoration. Leaf scrolls are engraved on the side in front and on the ends. The back of the side has geometrical ornament.

## I, 10 (Figures 25, 26)

Brass lid and underside, copper sides

$6\frac{1}{8} \times 1\frac{1}{16} \times 1\frac{3}{8}$  in. (15.6 × 4.9 × 3.5 cm.)

Mid-18th century

Gift of C. Gustave Mourraille, in memory of his sister,

Miss M. Mathilde Mourraille, 1957

57.108.20

The box is oblong with rounded ends. The illustration on the lid is framed by parts of brick walls and leaf scrolls. Two women and a man seated beneath trees are watching a large bird. Inscribed below: *Ik soen mijn soete lief op het lant* (I kiss my sweetheart in the country).



23, 24. Lid and underside of Box I, 9



25, 26. Lid and underside of Box I, 10





27, 28. Lid and underside of Box I, 11



29, 30. Lid and underside of Box I, 12



The underside shows a scene, similarly framed, of a couple walking along the waterside. A bird is depicted in the foreground and sailing vessels in the background. Inscribed below: *En ik soen se aen een klaere waterkant* (And I kiss her at the clear waterside).

Rims are lined and edges molded. The ends and back have geometrical ornament. The front side is inscribed: *Verlaat de weerelt* (Leave the world). This phrase is said to be frequently found on tobacco boxes: see Van der Linden, "Les boîtes en cuivre," p. 203.

### I, 11 (Figures 27, 28)

Brass lid and underside with copper cartouche; copper sides

$5\frac{1}{4} \times 2\frac{1}{4} \times 1\frac{1}{2}$  in. (13 × 5.4 × 3.2 cm.)

Mid-18th century

Gift of Mrs. Lucy W. Drexel, 1889

89.2.27

An oblong box with shaped ends, its copper cartouche of a shape similar to that of the box. The cartouche on the lid portrays a couple conversing in a landscape. The bust of a second man, much larger in scale, appears in the foreground; this should be seen as the personification of the evil tongue, a gossip, perhaps. (See also Number I, 7.) Inscribed below: *Valsche tong is fel* (An evil tongue is fierce).

In the cartouche on the underside the couple is seated with a pitcher and glass in front of a house. A clergyman stands next to them with a crucifix in his hand. Inscribed below: *Doet geen mens wel* (Doesn't do anybody good).

Rims are lined, edges molded. Leaf scrolls are found flanking the cartouches, on the borders, and on the front and ends of the side. The back side has geometrical ornament. This is one of the inscriptions that frequently occur on tobacco boxes, according to Van der Linden, "Les boîtes en cuivre," p. 203.

### I, 12 (Figures 29, 30)

Copper lid and underside with brass cartouches; brass sides

$4\frac{3}{4} \times 1\frac{1}{4} \times 2$  in. (12.1 × 3.2 × 5.1 cm.)

Some repairs

Mid-18th century

Bequest of George White Thorne, 1883

83.1.59



The box is rectangular, its lid and underside each set with a brass cartouche of elaborate shape. The cartouche on the lid has a scene almost identical to that on Number I, 11, with some small variations in the background and clothing.

The scene on the underside is likewise similar to that on the bottom of Number I, 11; only the pose of the couple varies. The inscriptions on both lid and underside are the same as those on Number I, 11, and the cartouches are also surrounded by leaf scrolls.

Rims are lined, edges are molded, and leaf scrolls ornament the borders and front side as well as the ends. The back side has geometrical decoration.

### I, 13 (Figures 31, 32)

Brass lid and underside; copper sides  
 $6\frac{3}{8} \times 2 \times 1\frac{1}{8}$  in. (16.2 × 5.1 × 3.5 cm.)  
 Mid-18th century  
 Bequest of George White Thorne, 1883  
 83.1.53

The box is oblong with rounded ends. The lid's central field depicts a couple in a landscape, the man offering a flower to the woman. At either end, surrounded by leaf scrolls, is the following inscription: Daar is het roosien/ mij suijker doosie (There is my rosie/ my sweetie pie).

The underside shows a similar landscape in which the same couple reach out to each other. Inscribed at left and right: Daar is mij trou/ o soeten iuffervrou (There is my faithfulness/ o sweet miss).

The rims are lined. The front side is engraved with a hunting scene. The rounded ends and back side show chevron ornament.

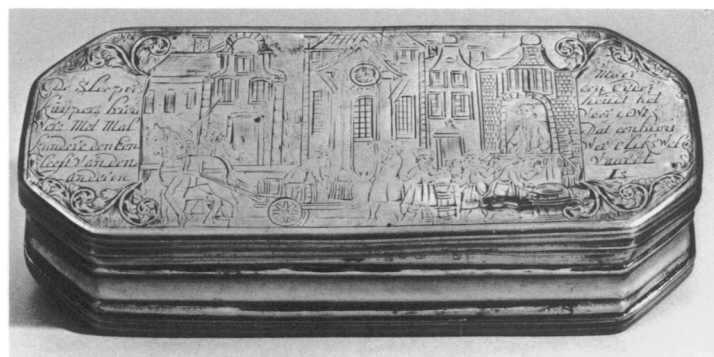
### I, 14 (Figures 33, 34)

Brass  
 $6\frac{1}{8} \times 2\frac{3}{8} \times 1\frac{1}{8}$  in. (15.6 × 6 × 3.5 cm.)  
 Some repairs  
 Mid-18th century  
 Gift of C. Gustave Mourraille, in memory of his sister,  
 Miss M. Mathilde Mourraille, 1957  
 57.108.3

The box is octagonal. Its lid is engraved with a street scene; against a background of buildings, men are making casks and loading barrels onto a cart. Inscribed at both sides, framed by scroll borders, is: De sleepers kuy-pers brouwers met malkandere den een leeft van den anderen/maer een eijder houdt het voor gewis dat een brouwer elcks welvaardt is (The carters, barrel makers,



31, 32. Lid and underside of Box I, 13



33, 34. Lid and underside of Box I, 14



brewers, together they all procure business for each other/but everyone knows that a brewer means well-being for all).

The underside shows three women pointing guns at a cannon in the air. Amorous couples are seated at the sides. The inscription flanking this scene reads: *Dat so een vogel vloeg geelijk een uijl bij de nacht men vont er anders niet als iufferous op de taght/gelijk een mol tragt na sijn hol tot vroeten is geboeren so doet een ionge gast die graeg tast een mooie mijdt van voore* (That a bird flew like an owl at night, one met nobody but young ladies in a draft/as a mole who tries to reach his hole is born to burrow, so does a young man who likes to touch a young maid). It is not completely clear what is meant by this inscription. It could be that the bird flying at night symbolizes a man looking for amorous adventures. The women could be ladies of easy virtue. The firearms and cannons do not seem to fit into any explanation. This box was probably intended for a Dutch beer brewer.

Rims are lined and sides molded. Part of the same inscription was seen on a glass by Sweets; see *Koddige en ernstige opschriften* I, p. 16.



35, 36. Lid and underside of Box 1, 15



## I, 15 (Figures 35, 36)

Brass  
 $3\frac{3}{4} \times 2\frac{3}{8} \times \frac{7}{8}$  in. (9.6 × 6.7 × 2.2 cm.)  
 Bent corners, some repairs  
 Late 18th century  
 Bequest of George White Thorne, 1883  
 83.1.61

The box is shaped like a book. Its cover shows a couple seated outside their house, within a hexagonal frame. Flowers are depicted in the corners. Inscribed below is: *Goet begin* (Good beginning).

The underside is similarly engraved, the scene now reversed, and is inscribed: *Goet bekage* (Good end). This box would have been an appropriate gift for a newly married couple.

With lined rims.

## BIBLICAL SCENES

### II, 1 (Figures 37, 38)

Brass  
 $5 \times 2\frac{1}{8} \times 1\frac{3}{8}$  in. (12.7 × 7.3 × 3.5 cm.)  
 Late 17th century  
 Gift of C. Gustave Mourraille, in memory of his sister,  
 Miss M. Mathilde Mourraille, 1957  
 57.108.11

An oval box. The lid depicts Christ being nailed to the cross by two men, while a third digs a hole for the cross. Inscribed at top of cross: *Inri*; and below: *Het leijde christi in het leven* (The suffering of Christ in his life).

The underside shows Christ on the cross, flanked by the Virgin and St. John, with the Magdalen kneeling at the foot of the cross. Inscribed at the top of the cross: *Inri*; and below: *En het lijde christi in sijn sterve* (And the suffering of Christ in his death).

With lined rims and molded edges. The borders and sides are engraved with leaf scrolls.

### II, 2 (Figures 39, 40)

Brass  
 $5 \times 2\frac{1}{16} \times 1\frac{1}{16}$  in. (12.7 × 7.5 × 3.3 cm.)  
 The hinge is missing  
 Late 17th century  
 Bequest of Flora E. Whiting, 1971  
 1971.180.219a,b

An oval box. The scenes, inscriptions, and decorations are identical to those on Number II, 1. The engraving on this tobacco box is, however, somewhat more refined.

Borders and sides are decorated with leaf scrolls.



37. Lid of Box II, 1

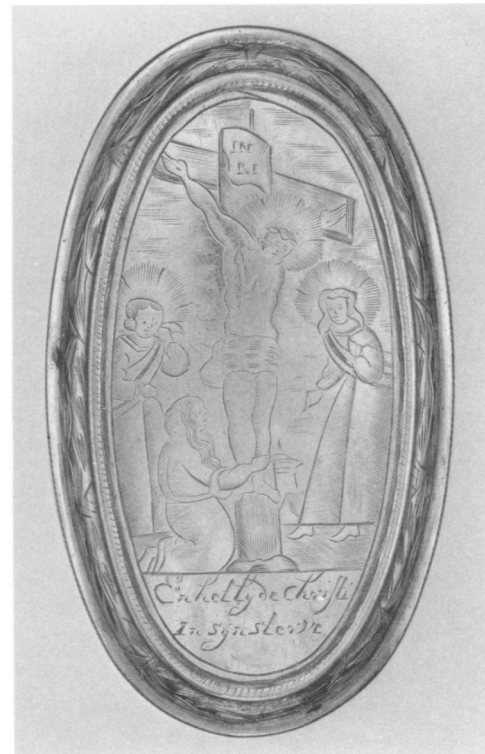


38. Underside of Box II, 1

39. Lid of Box II, 2



40. Underside of Box II, 2





41, 42. Lid and underside of Box n, 3



## II, 3 (Figures 41, 42)

Brass

$5\frac{3}{8} \times 2\frac{1}{16} \times 1\frac{1}{4}$  in. (13.7 × 7.5 × 3.2 cm.)

Ca. 1700

Gift of C. Gustave Mourraille, in memory of his sister,

Miss M. Mathilde Mourraille, 1957

57.108.12

The box is oval. The octagonal panel on the lid is engraved with a scene of Moses and the brazen serpent. Three worshippers are looking at the serpent. The panel is framed by leaf scrolls and is flanked by the inscription: *Siet moyses in de wostijn den slang hoog doet verheve / op dat die het soude sien behoude sij en leve* (See how Moses holds high the serpent in the desert / so that they who behold this will be saved and live). The passage illustrated is found in the Bible in Numbers 21:8–9. Moses is portrayed with horns. This tradition derived from the misinterpretation of the word *cornutam*, which in the Vulgate describes Moses' face at the moment he

descended from Mount Sinai with the tablets of the Law. The word was intended to indicate that rays of light shone out from Moses' head, but it also means "horned." See James Hall, *Dictionary of Subjects and Symbols in Art* (New York, 1979) p. 213. This representation expresses belief in deliverance.

In the panel on the underside Abner stabs Asahel, an incident described in 2 Samuel 2:23. The inscription reads: *In scheijn van vrendshap boos en fel / doorsteekt abner ahasael zeer snel* (In pretext of friendship, angry and fierce / Abner stabs Asahel very quickly).

With lined rims. Leaf scrolls are found on the border and sides.

## II, 4 (Figures 43–45)

Copper lid and underside of copper and partly brass, with brass sides

$6\frac{1}{8} \times 2\frac{1}{2} \times 1\frac{3}{8}$  in. (15.6 × 6.4 × 3.5 cm.)

The hinge has been reattached.

First quarter of the 18th century

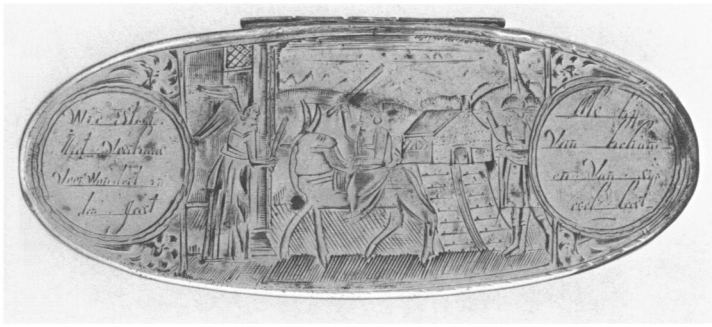
Gift of C. Gustave Mourraille, in memory of his sister,  
Miss M. Mathilde Mourraille, 1957

57.108.22

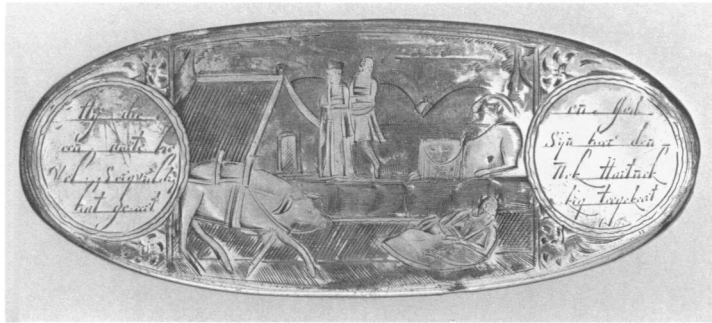
An oval box. The scene on the lid shows the history of Balaam, who rides on his ass and is confronted by the angel with drawn sword. Two of Balaam's servants follow behind the ass. The angel's appearance to Balaam's ass is described in Numbers 22:22–24. The scene is framed at the sides by leaf scrolls and by two roundels which are inscribed: *Wie staat niet voorbaas voorwonderd in den geest / als hij van beliam en van zijn esel leest* (Who is not surprised and astonished in his mind / when he reads of Balaam and his ass).

The underside shows a pastoral scene with a couple outside a farmhouse, a reclining woman in the foreground, an ox, and a lion. Inscribed in the two roundels flanking this scene is: *Hij die een aarts bevel sorgvuldig hat geert / en god zijn heer den nek hartnekkig toegekeert* (He who had carefully honored an earthly order / and who had persistently turned his back on God his Lord). The significance of the scene is unclear; perhaps it reflects the story of Balaam. Numbers 23:1–5 describes Balaam's offering of bullocks, rams, and oxen.

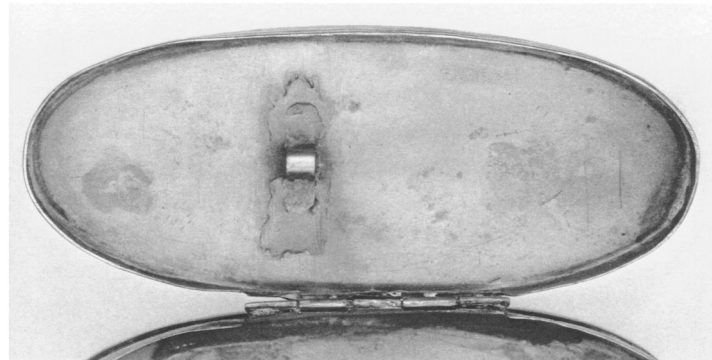
Rims are lined and edges molded. The rounded ends of the box show decoration consisting of squares and crosses. The front and back sides carry the images of apostles and evangelists, each one flanked by his name. From left to right on the front side: Petrus (Peter), Zacarius (Zacharias), Joannes (John), Markis (Mark), Phi-



43. Lid of Box II, 4



44. Underside of Box II, 4



45. Inside of lid of Box II, 4

lipus (Philip), and Tomas (Thomas). The names on the back side include Lucas (Luke) and Matteo (Matthew); the other four are too badly worn to be deciphered.

Attached to the inside of the cover is a small clasp through which a pipe cleaner could be slid.

## II, 5 (Figures 46, 47)

Brass

$4\frac{7}{8} \times 2\frac{3}{4} \times \frac{7}{8}$  in. (12.4 × 7 × 2.3 cm.)

Some repairs

First quarter of the 18th century

Gift of Mrs. Lucy W. Drexel, 1889

89.2.20

The box is oval. On the lid is a roundel showing the prophet Elijah seated in a landscape and receiving food from two ravens (1 Kings 17:4): Inscribed below is: Elias. Two figures in early-18th-century dress, standing on pedestals, flank the medallion. The man holds a hat, the woman a fan. They are rendered against a crudely hatched background with drapery.

The roundel on the underside shows the nude figure of an angel next to a truncated tree. This may illustrate 1 Kings 19:4–5, in which Elijah, resting under a juniper tree, is awakened by an angel who gives him food. Two figures similar to those on the cover flank the medallion.

With lined rims and molded edges. The borders and sides are decorated with chevron ornament.

BIBLIOGRAPHY: McClinton, "Brass Tobacco Boxes," p. 177, fig. 1c.



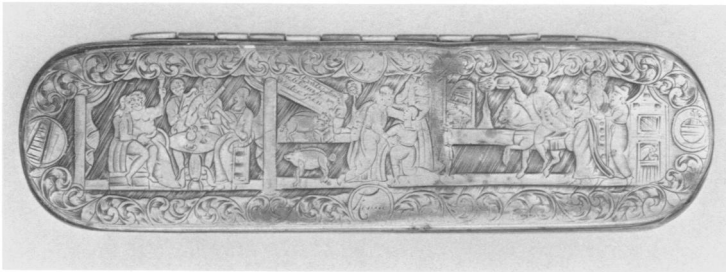
46, 47. Lid and underside of Box II, 5







48, 49. Lid and underside of Box II, 6



## II, 6 (Figures 48, 49)

Brass

7 × 2 × 1 3/8 in. (17.8 × 5.1 × 3.5 cm.)

Some repairs

First quarter of the 18th century

Gift of C. Gustave Mourraille, in memory of his sister,  
Miss M. Mathilde Mourraille, 1957

57.108.24

An oblong box with rounded ends. On the lid several episodes of the parable of the rich man and the poor Lazarus are depicted, the scenes divided by classical columns. To the right the sick Lazarus can be seen sitting in the street while the dogs lick his sores. In the center the rich man is at home, seated behind a banquet table. At the left the rich man is seen burning in hell and Lazarus has come to God's throne in heaven. The entire representation is framed by leaf scrolls which contain the first part of a rebus. The rebus can be interpreted as: Vat [barrel] den tijd [winged hourglass] en . . . , or Take the time and . . . (the rebus is completed on the underside).

The underside illustrates the parable of the Prodigal Son in several episodes, which are similarly divided by classical columns. At the right the son leaves his father's house. At the center in the background the son is tending the swine, and in the foreground he has returned to his father. In the left-hand scene the son embraces a semi-naked woman in the company of three musicians. In-

scribed (in the center background): Ik wil opstan en tot mijn vader gaan (I will arise and go to my father) (Luke 15:18). The scenes are surrounded by leaf scrolls and the second part of the rebus: Leer [ladder] de wereld [globe] kenne ( . . . get to know the world).

The front side is inscribed: Het lijkt wel aen den reijcke vreck in zijn wel lustig leeven/Laaserus most neeme zijn vertreck zonder wat brood te geeven/Dat heeft de gierig heijt gedaan laaserus heeft gods troon ontfaan/Maar den reijcke vreck begraaven in de hel bij de helsche slaaven (It seems to the rich miser with his sumptuous life/that Lazarus had to depart without giving him any bread/The avarice has caused this, Lazarus has received God's throne/ but the rich miser is buried in hell with the infernal slaves). Inscribed on the back side: Een reijcke loose zoon was heulps en onbedaegt/Zijn vaders erf en goet zoo schandig door gebrægt (A reckless son, lascivious and inconsiderate/ran disgracefully through his father's fortune). Both stories illustrated, those of Lazarus and of the Prodigal Son, treat the theme of charity.

Rims are lined and corded, edges are molded. The rounded ends are decorated with leaf scrolls.

A. O. van Kerkwijk, "Oude tabaksdoozen," *Het huis oud en nieuw* (1911) p. 154, fig. 4, mentions a similar inscription about the Prodigal Son.

The rebus occurs regularly on tobacco boxes. See Van der Linden, "Les boîtes en cuivre," p. 203.

## II, 7 (Figures 50, 52)

Brass lid and underside, copper sides

6 1/2 × 1 13/16 × 1 3/16 in. (16.5 × 4.9 × 3 cm.)

18th century

Gift of C. Gustave Mourraille, in memory of his sister,  
Miss M. Mathilde Mourraille, 1957

57.108.14

An oblong box with rounded ends. The lid is engraved with a rebus in which small animals and figures interlace with the text of Isaiah 11:6–9. Inscribed: Iesaias 11, v 6–7–8–9 / De [wolf] sal met het [schaap] verkeeren en [de panter] bij den [bok] nederleggen en het [kalf] en de ionge [leeuw] en het mest [vee] te saemen salse een klijn [jongen] drijve de [koe] en de [berin] sulle saemen wijde hare ionge sulle te saemen needer leggen en de [leeuw] sal stroo eten gelijk de [rund] en het stof sal de spijs der [allerlaagste] sijn sij en sulle geen qaat doen nog verderven op mijn hijlige berg spreek de heere (The [wolf] shall dwell with the [lamb], and [the pan-



50. Lid of Box n, 7



51. *De Kleine Print-Bybel* (Amsterdam, 1720) pl. 104. Afdeling Oude Drukken, Koninklijke Bibliotheek, The Hague (photo: Koninklijke Bibliotheek)



52. Underside of Box n, 7

ther] shall lie down with the [goat]; and the [calf] and the young [lion] and the [fatling] together; and a little [child] shall lead them; and the [cow] and the [bear] shall feed; their young ones shall lie down together; and the [lion] shall eat straw like the [ox]; and dust shall be the food for the [lowest of all] and they shall not hurt nor destroy in all my holy mountain saith the Lord).

The underside shows a similar rebus incorporating the text of Jeremiah 8:6–7. Inscribed: Ieremias 8 v 6–7 / de [Heere] spreekt ik hebbe geluijstert en toegehoort sij spreke dat niet regt en is/daer en is nimant die berou heeft over sijne booshijt seggende wat hebbe ik gedaen een ijder keert sig om in sijne loop gelijk een onbesuijst [paard] in den strijt/siet selfs een [ooievaar] aen den hemel weet sijne gesette tijt ende een [tortelduij]f ende een [kraanvogel] en de [zwaluw] nemen den tijt haerer aenkomste waer maer mijn [volk] en weet het regt des heere niet (The [Lord] speaks; I hearkened and heard but they spake not aright; /no man repented him of his wickedness, saying, What have I done? Every one turned to his course, as the [horse] rushes into the battle. Behold, the [stork] in the heaven knows her appointed

times; and the [turtle] and the [crane] and the [swallow] observe the time of their coming; but my [people] know not the judgment of the Lord).

The rims are lined. The front side and rounded ends are decorated with leaf scrolls; the back side has geometrical ornament.

See the text, above, for a discussion of a source for this box's engravings. J. de Kleyn, "Een koperkwartet tabaksdozen," *Antiek* 10 (1976) pp. 1011–1012, 1014, figs. 3, 4, illustrates a brass tobacco box from the collection of Het Nederlands Openluchtmuseum, Arnhem, which has on its underside a rebus of Jeremiah 8:6–7. J. de Kleyn, "Een koperen tabaksdoos versierd met parelmoer," *Bijdragen en mededelingen van het Nederlands Openluchtmuseum* 35 (1972) pp. 24–27, describes a similar box, its lid inlaid with mother-of-pearl, which carries a rebus based on plate 17 of the *Kleine Print-Bybel*. F. Vanden Bergh, "Een zilveren Antwerpse snuifdoos (1764) met een 'bijbels' deksel in parelmoer," *Antiek* 20 (1985) pp. 77–79, describes and illustrates a silver snuffbox with a mother-of-pearl cover engraved with a rebus based on plate 111 of the *Kleine Print-Bybel*.

## II, 8 (Figures 53, 54)

Brass  
 $6\frac{7}{8} \times 2 \times 1\frac{1}{16}$  in. (17.5 × 5.1 × 3.3 cm.)  
 18th century  
 Bequest of Flora E. Whiting, 1971  
 1971.180.218

An oblong box with rounded ends. On the lid, surrounded by leaf scrolls, are four medallions depicting, from left to right, three women and a male figure who personify Faith, with a cross; Hope, with an anchor; Charity, surrounded by children; and Fortune with billowing sail. Inscribed in the center is: *Ik hoop door het geeloof en liefde kragtig het vertuijn dat kooft van godt almachtig/Daar* (I hope [to receive] strengthened through faith and love the fortune that comes from God almighty./Where . . . [the inscription continues on the reverse side]).

The underside similar in design to the lid, shows from left to right the female personifications of Abundance, with a cornucopia; Prudence, with a mirror; Justice, blindfolded with a sword and balance; and Temperance pouring liquid from one vessel to another. The inscription reads: *[Daar] Vreede is woont godt hebt vreede in u gemoet gij wort uijt heeren schoot gesegint met veel goet* ([Where] is peace is God's dwelling place. Have peace in your heart; you are blessed with many good things from the Lord's hands). Justice, prudence, and temperance are three of the four cardinal virtues; faith, hope, and charity are the three theological virtues.

The rims are corded; the sides are plain.

A similar box is in the collection of Het Nederlands Openluchtmuseum, Arnhem. Boxes carrying the same text are mentioned in Brongers, *Nicotiana Tabacum*, p. 53, and also in Van der Linden, "Les boîtes en cuivre," p. 205.



55, 56. Lid and underside of Box II, 9



## II, 9 (Figures 55, 56)

Lid and underside of brass partly inlaid with copper;  
 sides of brass  
 $7\frac{1}{8} \times 1\frac{1}{8} \times 1\frac{1}{4}$  in. (18.1 × 4.7 × 3.2 cm.)  
 Some small holes  
 First half of the 18th century  
 Bequest of George White Thorne, 1883  
 83.1.52

An oblong box with rounded ends. On the lid is a panel with shaped sides in which are depicted two scenes from the Passion of Christ. At the left Christ bears the cross, flanked by Simon of Cyrene and Veronica holding the veil. At the right is the crucified Christ; John and Mary kneel at the foot of the cross. The panel is flanked by leaf scrolls and two roundels which are inscribed: *Kristus die dragt nu het kruijs/en hangt an het kruijs* (Christ who carries the cross/and hangs on the cross).

On the underside a similar panel displays two other episodes from the Gospels. To the left the Resurrection is pictured. The figure of Christ, encircled by a mandorla, is flanked by an angel and a sleeping soldier. Christ's appearance to Mary Magdalen in the garden (*Noli me tangere*) is shown on the right side. The roundels are inscribed: *De opstandige kristus/vertont hem in den hoof* (The resurrected Christ/appears in the garden).

Rims are lined and edges molded. The front side shows line decoration and the following inscription: *Nout vol makt* (Not perfect). The back side and the ends also have line decoration.

## II, 10 (Figures 57, 58)

Lid and underside of copper with brass cartouche; brass sides  
 $5\frac{1}{2} \times 2\frac{1}{4} \times 1\frac{1}{2}$  in. ( $14 \times 5.8 \times 3.8$  cm.)  
 Hole in the left top corner  
 Mid-18th century  
 Bequest of George White Thorne, 1883  
 83.1.58

The box is oblong, its ends elaborately curved. The lid and underside each have a central brass cartouche similar in shape to the box. The cartouche on the lid illustrates Christ's resurrection. An angel is lifting the cover of the sepulcher, while a man looks on. The cartouche is framed by leaf scrolls and the following inscription: Kristus/opstandige (Christ/resurrected).

The underside has a much-effaced Noli me tangere scene. Inscribed: Kristus vertoont/hem aen mariea (Christ appears/to Mary).

With lined rims and molded edges. The front and back sides are decorated with running animals. The shaped ends have engraved line decoration.

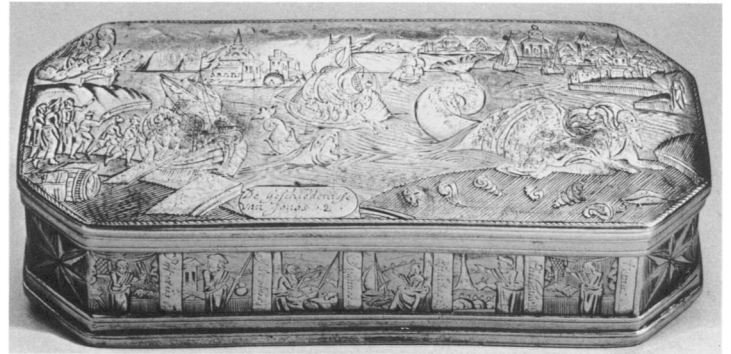


57, 58. Lid and underside of Box II, 10



## II, 11 (Figures 59, 61)

Lid and underside of copper, with engravings on silvered copper and brass edges; sides are copper with silvered copper  
 $6\frac{1}{4} \times 2\frac{1}{16} \times 1\frac{1}{16}$  in. ( $15.9 \times 6.2 \times 4$  cm.)  
 Mid-18th century  
 Gift of C. Gustave Mourraille, in memory of his sister, Miss M. Mathilde Mourraille, 1957  
 57.108.17

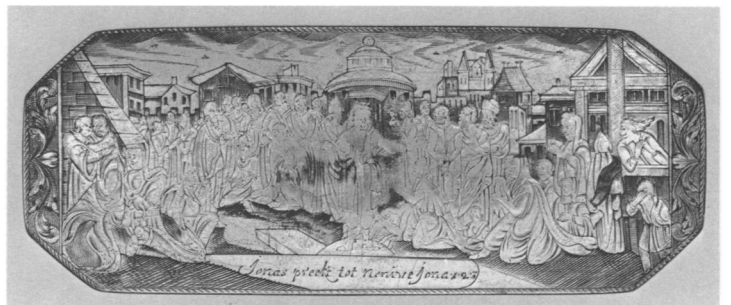


59. Lid of Box II, 11



60. Matthaeus Merian, *Icones Biblicae Praecipuas Sacrae Scripturae, Iconum Biblicarum*, pts. III (Strasbourg, 1627) no. 49. Afdeling Oude Drukken, Koninklijke Bibliotheek, The Hague (photo: Koninklijke Bibliotheek)

61. Underside of Box II, 11



The box is a long octagon. Four episodes from the story of Jonah are combined into one scene on the lid. In the upper left corner Jonah ignores God's order and refuses to go to Nineveh. At the lower left he boards a ship. In the center Jonah dives overboard; the fish close by is about to swallow him. In the foreground at the right Jonah crawls ashore. The inscription reads: *De geschiedenis van jonas 2* (The history of Jonah 2).

The underside illustrates Jonah preaching among the people of Nineveh in an elaborate architectural setting. It is inscribed: *Jonas preekt tot nenive jona 1.2.3* (Jonah preaches to Nineveh, Jonah 1.2.3). The rims are lined and the edges molded.

The front and back of the box's sides are engraved with ten apostles and two evangelists, each in an interior or outdoor scene, and each flanked by his name. On the front side, from left to right, they are: Peeterus (Peter) with a key; Jacobus (James Major) with a traveling staff; Joannes (John) writing with a ship and a lamb; Andreas (Andrew) with a ship and a fish; Philipus (Philip) with a herd of sheep; Tomas (Thomas) with a book and a cross. On the back, from left to right, are: Bartoloz (Bartholomew) with an animal; Mateus (Matthew) writing with an angel; Jacobi (James Minor) with a book; Zimon (Simon) with a bird; Juda (Judas) with a book; and Lucas (Luke) standing. At the short ends, inscribed between two stars is: *De 12 apostelen/van christus* (The twelve apostles/of Christ).

This box's scheme of illustration is unusually ambitious: see the discussion of it in the text above.

## II, 12 (Figures 62, 63)

Brass

5 × 2<sup>1</sup>/<sub>16</sub> × 1<sup>3</sup>/<sub>8</sub> in. (12.7 × 7.5 × 3.5 cm.)

Mid 18th century

Gift of C. Gustave Mourraille, in memory of his sister,

Miss M. Mathilde Mourraille, 1957

57.108.5

An oval box. The lid's central roundel shows Christ on the cross flanked by two kneeling figures. Outside the roundel, the two thieves who were crucified with Christ are depicted against a crudely hatched background. Inscribed in the roundel is: *JO K*. Flanking the roundel, inscribed at left, is: *17*, and at right: *A*.

The medallion on the underside shows the Adoration of the Shepherds. It is flanked by two kneeling shepherds against a crudely hatched background. Inscribed in the roundel is: *T Ki.t* (The child [?]).



62, 63. Lid and underside of Box II, 12



With lined rims, molded edges, and chevron borders. On the sides are leaf scrolls. Inscribed underneath the added hinge is: *John*. The inscriptions were probably added at a later date.

## HISTORICAL SUBJECTS

### III, 1 (Figures 64, 65)

Brass

4<sup>7</sup>/<sub>8</sub> × 3 × 1<sup>3</sup>/<sub>8</sub> in. (12.1 × 7.6 × 3.5 cm.)

Small holes and repairs

Second half of the 17th century

Bequest of George White Thorne, 1883

83.1.60

The box is oval. On the lid, among the leaf scrolls, the coats of arms of the Republic of the Seven United Provinces, officially recognized in 1648, are rendered. The coats of arms are those of, from left to right (top row): Gelderland, Overijssel, Zeeland, Groningen en Ommelanden; bottom row: Friesland, Holland, and Utrecht. A lion bears the central shield of Holland.

The underside shows three roundels. In the central one is depicted a walking lion with a sword, the symbol





64, 65. Lid and underside of Box III, 1



66, 67. Lid and underside of Box III, 2



of the United Provinces. The two flanking medallions contain popinjays and flowers.

Rims are lined and edges are molded; leaf scrolls adorn the borders. The sides are decorated with chevron ornament.

68, 69. Silver medal, German, 16th century, style of Friedrich Hagenauer. Diam.  $1\frac{5}{8}$  in. (3.4 cm.) The Metropolitan Museum of Art, Bequest of Rupert L. Joseph, 1959, 60.55.60



### III, 2 (Figures 66, 67)

Brass

$5\frac{1}{4} \times 2\frac{3}{4} \times 1\frac{1}{4}$  in. (13.3 × 7.3 × 3.2 cm.)

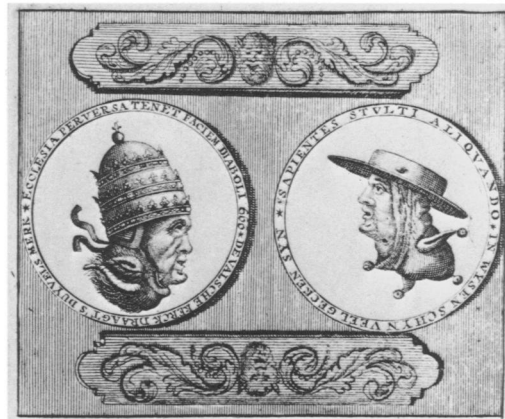
Second half of the 17th century

Gift of Mrs. Lucy W. Drexel, 1889

89.2.24

An oval box. Its lid is similar to that of Number III, 1. The coats of arms in the top row are, from left to right, those of the following provinces: Overijssel, Gelderland, Zeeland, Groningen en Ommelanden. The coats of arms of Utrecht, Holland, and Friesland make up the bottom row. A lion with sword bears the shield of Holland. Inscribed in a banderole below is: De seve/provensi (The seven/provinces).

70. Laurentius Steversloot, *Papekost, opgedist in Geuse Schotelen* . . . , 8th ed. (Blokziel [Leiden], 1720) p. 135. Afdeling Oude Drukken, Koninklijke Bibliotheek, The Hague (photo: Koninklijke Bibliotheek)



The underside contains three roundels. The central one shows a standing lion with sword and a bundle of arrows, the symbol of the United Provinces. The accompanying roundels each display reversible portraits. On the left a cardinal reverses to a jester; on the right the pope's portrait reverses to that of the devil. See the discussion in the text, above.

With lined and corded rims as well as molded edges. The borders have leaf-scroll ornament and the sides chevron decoration.

A similar box was sold at Sotheby's in London on April 25, 1985, lot 262. Another, in the collection of Het Nederlands Openluchtmuseum, Arnhem, is dated 1750 and inscribed with the English name "W. Emery."

**BIBLIOGRAPHY:** McClinton, "Brass Tobacco Boxes," p. 177, fig. 1b.<sup>28</sup>

### III, 3 (Figures 71, 72)

Brass  
5½ × 3 × 1¾ in. (14 × 7.6 × 3.5 cm.)  
Some small holes  
Ca. 1720  
Gift of Mrs. Lucy W. Drexel, 1889  
89.2.21

The box is oval. A full-length portrait of John Law, holding a document in his hand, is rendered on the lid. Inscribed below is: Heer Johan Louw (Mr. John Law). On the document is the word: Finantie (Finance). The

border incorporates a rebus, the same one that appears on Number II, 6.

On the underside John Law is represented seated on clouds and wind, with a windmill on his hat. In the background at the left a man with a candle is depicted; a man with a bellows is in the center and above him is a cat with balloons tied to its paws. Inscribed (above the windmill): ik loop met (I walk with). This is meant to be read, rebus-style, with the windmill, thus: "I walk with windmills," an expression meaning "I am crazy." Inscribed above the man with the candle is: brant an't entie (Burn at the end), and on the document on the right: Passien (Mania). The inscription below reads: Wind is begin wind is 't end (Wind is the beginning, wind is the end). The border of the underside continues the rebus on the lid's border.

For a more complete discussion of John Law and the meaning of this box's engravings, see the text, above.

Rims are lined and edges molded. Leaf scrolls adorn the borders and sides, and in the center of the front side is an engraved ship.

J. ter Gouw in *De oude Tijd* (Haarlem, 1874) pp. 1-6, discusses a box in the shape of a book with similar engravings. A similar box from the collection of Lady Charlotte Schreiber is in the British Museum, acc. no. M&L 1889, 7-2, 46.

**BIBLIOGRAPHY:** McClinton, "Brass Tobacco Boxes," p. 177, fig. 1e.

73. Isack [?] Houwens, engraving in *Het Groote Tafereel der Dwaasheid* (1720). Stichting Atlas van Stolk, Rotterdam, cat. no. 3455 (photo: Stichting Atlas van Stolk)

71. Lid of Box III, 3

72. Underside of Box III, 3





75. Lid of Box III, 4



76. Underside of Box III, 4

74. Houwens, engraving in *Het Grootte Tafereel der Dwaasheid*, cat. no. 3458-4 (photo: Stichting Atlas van Stolk)



### III, 4 (Figures 75, 76)

Copper

$5\frac{3}{8} \times 2\frac{3}{8} \times 1\frac{1}{4}$  in. (13.7 × 8.6 × 3.2 cm.)

Lid edge is partly missing in back.

Ca. 1734

Gift of C. Gustave Mourraille, in memory of his sister,  
Miss M. Mathilde Mourraille, 1957

57.108.19

The box is rectangular. Its lid is engraved with a portrait bust of Prince William IV (1711–51) accompanied by his coat of arms. Inscribed below is: Karel henderik friso prins van oranje stathouder kaptijn geeneeraal van de provins gelderland vrieslant stat en landen en het lantschap drenthe Ao 1722–6 sep. (Carl Henry Friso, Prince of Orange, Stadtholder Captain General of the province Gelderland, Friesland, City and Country [the former name of the province Groningen] and the county Drenthe; Anno 1722–Sept. 6). Interestingly enough, his first name, William, is not given in this inscription.

A portrait bust of Princess Anne (1709–59), with her coat of arms below, appears on the underside. It is inscribed: Anna van bronswijk linnenburgh kroon prinsesse van groot bretanje etc etc Ao 1709 Nov (Anne of Braunschweig Linnenburgh, Crown Princess of Great

77. *Prince William IV*, anonymous engraving. First half of the 18th century. Stichting Atlas van Stolk, Rotterdam (photo: Stichting Atlas van Stolk)

78. W. Jongman after H. Hyning, *Princess Anne*, engraving, first half of the 18th century. Stichting Iconographisch Bureau, The Hague (photo: Stichting Iconographisch Bureau)



Britain etc. etc. Anno 1709 Nov.). Princess Anne, the daughter of King George II, was born on November 2, 1709. William IV and Anne were married in 1734.

See the additional discussion of this box in the text, above.

The rims are lined, the edges molded. The sides are plain.

A similar box is discussed and illustrated in "Queries and Opinions," *Antiques* 30 (1936) pp. 134–135.

### III, 5 (Figures 79, 80)

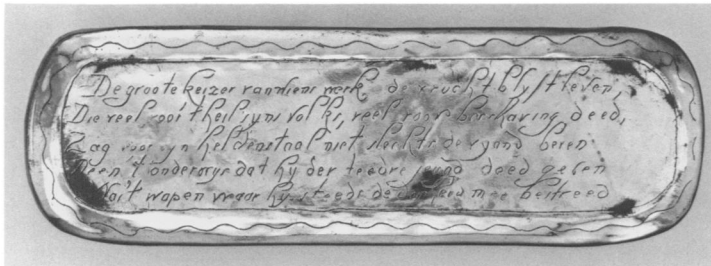
Brass lid and underside; copper sides  
 $5\frac{3}{8} \times 1\frac{3}{4} \times 1\frac{1}{4}$  in. (14.3 × 4.4 × 3.2 cm.)  
 Hinge reinforced; some other repairs  
 1746

Gift of C. Gustave Mourraille, in memory of his sister,  
 Miss M. Mathilde Mourraille, 1957  
 57.108.23

The box is oblong with rounded ends. On the lid Charlemagne is depicted, conversing with a monk and surrounded by children against an architectural background. Scrolls and trelliswork decoration flank the scene. Inscribed at the upper right side of the scene, on a mock signboard is: APC. Inscribed at the left end is: Karel de Groote (Charlemagne) and at the right side: In den jare 1746 (In the year 1746).



79, 80. Lid and underside of Box III, 5



On the underside, within a wavy-line border, is the inscription: De groote keizer van wiens werk de vrucht blijft leven, / Die veel voor 't heil sijns volks, veel voor beschaving deed, / Zag voor zijn helden staal niet slechts de vijand beven / Neen 't onderwijs dat hij der teedre jeugd deed geven / Was 't wapen waar hij steeds de domheid mee bestreed (The great emperor, the fruit of whose work still lives, / Who did much for the welfare of his nation, and much for civilization / Saw the enemy tremble not only for his hero's steel / No, the education that he provided for tender youth / Was the weapon with which he always fought stupidity.) Charles the Great (742?–814), who was emperor of the West and king of the Franks, built a residence, De Valkhof, in Nijmegen in 777. Some remains of it still exist.

The front side of the box has leaf scrolls and the back side shows a leaf composition. This is the only box in the collection with chased decoration.

### III, 6 (Figures 81, 82)

Brass lid and underside; copper sides  
 $6\frac{7}{16} \times 2 \times 1\frac{1}{2}$  in. (16.4 × 5.1 × 3.8 cm.)  
 Ca. 1760

Gift of C. Gustave Mourraille, in memory of his sister,  
 Miss M. Mathilde Mourraille, 1957  
 57.108.16

An oblong box with rounded ends. The lid features a battle scene from the Seven Years' War, framed by leaf scrolls. The Prussian troops have surrounded the Hungarian army. The various troops are identified by small inscriptions: Pruijse (Prussia) to the left, Ongaareijien (Hungary) in the center, and Pruijse at the right. The two roundels carry this inscription: Den 6. majj 1757 is er een velt slag geschiet / tusse den koning van pruijse en de konigin van ongaareijien (On May 6, 1757, a battle took place / between the King of Prussia and the Queen of Hungary [Empress Maria Theresa]).

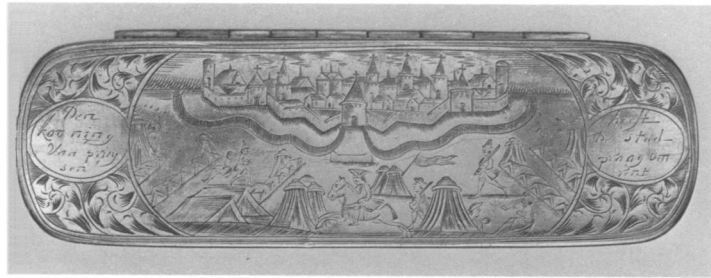
The underside shows the city of Prague surrounded by Prussian troops. The scene is framed by leaf scrolls and two roundels which are inscribed: Den kooning van pruijsen / heeft de stad praag omrent (The king of Prussia / has surrounded the city of Prague).

The rims are lined, the edges molded. The rounded ends are decorated with scrolls. The front side is inscribed: Als hoesaren en pandoeren uijt het ooste koome gereese dan muegen de boeren en huijsluij wel vreesen (When the hussars and soldiers come racing from the East, then the farmers and home folks should





81, 82. Lid and underside of Box III, 6



be fearful). Inscribed on the back side is: Men agt altyt den vreedn niet voor dat men eerst den oorlog siet (Often one does not appreciate peace until one first experiences war).

Frederick II, King of Prussia (1712–86), invaded Bohemia in 1757. On May 6 of that year one of the most severe battles of the Seven Years' War took place outside Prague. The Austrians (not the Hungarians, as is stated on the box) withdrew inside the fortress of Prague, and Frederick celebrated a victory. The Seven United Provinces maintained neutrality throughout this war.

## SOUVENIR BOXES

### IV, 1 (Figures 83, 85)

Brass  
 $4\frac{1}{4} \times 2\frac{7}{16} \times 1\frac{1}{4}$  in. (10.8 × 6.1 × 3.2 cm.)  
 18th century  
 Gift of Mrs. Lucy W. Drexel, 1889  
 89.2.23

An oval box. The lid is engraved with a representation of the Madonna and Child. Inscribed below her feet is: [?] Vroude Kevelaar (Virgin Kevelaer). A small angel head surmounts this inscription, below: Komt pilgrims met vlijt wilt dese maget eere so hoort sij u gebet, eer gij sult weederkeere, sij is een voorspraak voor ons alle gaar daarom besoeckt haar te kevelaar (Come pilgrims, honor this virgin with diligence; then she will hear your prayer before you return. She is the advocate for us all, therefore visit her at Kevelaer).

The underside carries an image of Antony of Padua holding his attributes, the Christ Child and a lily. Inscribed below is: S. Antonius van Padua (St. Antony of Padua).

See the discussion of this box in the text, above.

With lined and corded rims. The borders and sides have leaf scrolls. A number of similar boxes are in the collection of the Niederrheinisches Museum für Volkskunde und Kulturgeschichte at Kevelaer.

83. Lid of Box IV, 1

84. *The Kevelaar Madonna*, impression from an 18th-century copperplate (photo: Niederrheinisches Museum für Volkskunde und Kulturgeschichte, Kevelaer)

85. Underside of Box IV, 1





## IV, 2 (Figures 86, 87)

Brass

6 × 2¼ × 1⅞ in. (15.2 × 5.7 × 3.7 cm.)

Mid-18th century

Bequest of Flora E. Whiting, 1971

1971.180.220

The box is a long octagon. The lid is engraved with a view of a city, and inscribed: s hertogenbos. The tower of St. Jan's church, probably the most characteristic feature of the 's Hertogenbosch skyline, is not recognizable. This may indicate that an idealized city view is rendered here, to which the name of any town could be added.

The underside shows an empty cartouche which appears to be suspended from the top of the box and is surrounded by leaf scrolls and branches. The cartouche was probably meant to hold the coat of arms of 's Hertogenbosch (similar to the reverse side of Number iv, 3). Two sunbursts are depicted at the sides.

With lined rims and molded edges. On the front side is engraved a vase of flowers from which branches extend.

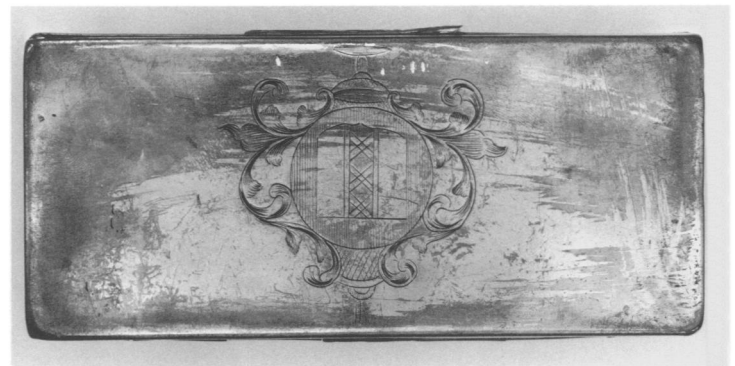
A similar box is in the collection of Het Nederlands Openluchtmuseum in Arnhem.



86, 87. Lid and underside of Box iv, 2



88, 89. Lid and underside of Box iv, 3



## IV, 3 (Figures 88, 89)

Brass

6⅞ × 2¾ × 1⅞ in. (15.6 × 7 × 2.9 cm.)

Badly scratched; corners and hinge reinforced

Late 18th century

Gift of C. Gustave Mourraille, in memory of his sister,

Miss M. Mathilde Mourraille, 1957

57.108.8

The box is rectangular. The lid is decorated with a view of Amsterdam and its harbor. The towers at the far sides are probably the Montelbaanstoren and the Schreiertoren, the rampart towers of 1512 and 1487. The box is inscribed: Amsterdam.

The underside shows a cartouche with the coat of arms of Amsterdam. The edge of the front side is decorated in the center with scrolls.

## CALENDAR BOXES

### V, 1 (Figure 90)

Brass

6¾ × 2 in. (17.2 × 5.1 cm.)

Engraving much effaced; broken hinge, cracked edges  
1729

Made by Peter Holm, Amsterdam

Gift of Mrs. Lucy W. Drexel, 1889

89.2.26

This is the cover only of a tobacco box, oblong with rounded ends. It is engraved with a perpetual calendar, flanked by leaf scrolls and two roundels. The roundel on the left shows a bust of Julius Caesar, inscribed: Voor krist 45 (45 B.C.). The right-hand medallion depicts Pope Gregory XIII and bears the date 1582. The lid carries a date on the bottom line of the calendar: 1729. With lined rims.

This is the cover of one of the earliest boxes made by Peter Holm. See the discussion of his work in the text, above.



90. Lid of Box v, 1

### V, 2 (Figures 91, 92)

Brass

6⅝ × 1⅞ × 1⅜ in. (16.9 × 4.8 × 3.5 cm.)

1781

Made by Arend Swieter, Amsterdam

Gift of Mrs. Lucy W. Drexel, 1889

89.2.25

The box is oblong with rounded ends. The cover is similar to that of Number v, 1. The calendar is flanked by portraits of Julius Caesar and Pope Gregory XIII, inscribed, respectively: Voor 'chris 45 (45 B.C.), and 1482. The box is dated, on the bottom line of the calendar, 1781.

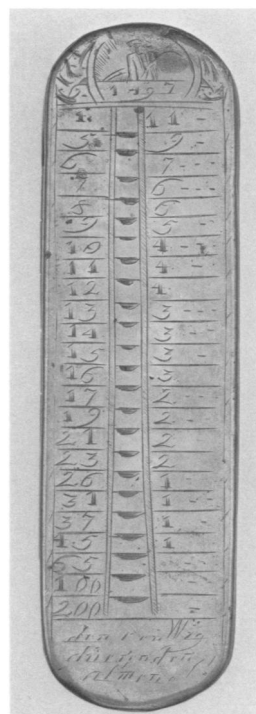
The underside carries a log timer or table to measure the speed of ships. It is surmounted by a medallion containing the image of Amerigo Vespucci. This portrait bears the date 1497. Inscribed at the bottom: Den eeuwig duerenden almenak (The everlasting almanac).

For a fuller discussion of this box, see the text, above.

Rims are lined and edges molded. The front side has the following inscription: Reght door zee (Straight ahead). A similar box is illustrated in Wolf-Dieter Könenkamp, *Iserlochner Tabaksdosen, Bilder einer Kriegszeit* (Münster, 1982) p. 15, fig. 10. See also Ernst Dossmann, *Iserlochner Tabaksdosen erzählen* (Iserlohn, 1981) pp. 21, 22; figs. 9, 10.



91. Lid of Box v, 2



92. Underside of Box v, 2