

50 Masterworks from the Golden Age

Dutch medals from the 17th century

A joint exhibition by Nomos and John Endlich Antiquairs



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Introduction

The study of medals not only relates to silver, silversmiths and decorative techniques, but to the past as well. Every medal serves as a window on our past history. When they were made medals were designed to celebrate a major event or individual. Nowadays, these medals reveal our fascinating history; every piece helps to teach us about the significant occurrences of past times. Sometimes they commemorate gallant feats of arms in battles on land or sea, or major state events, such as marriages or alliances; but they can also be more 'local', showing us the opening of a canal or the marriage of wealthy citizen.

During the 'Golden Age' of the 17th century the art of medal-making in the Dutch Republic was at its height. This flowering of medal production came about thanks to the country's economic prosperity, the pride of its citizens and to the liberties provided by the Republic. Abroad, the issuance of medals often required a ruler's permission, however, in the Netherlands, anyone who wanted to could commission medals. Therefore, not only did the Court of the Stadhouder authorize medals to commemorate a particular event, but so did the Admiralty, the Dutch East India Company, cities and private citizens. In the seventeenth century, medals were made for every conceivable occasion, in the same way as were pamphlets, prints and, even, books. While this seems hard to imagine nowadays, then everything was recorded on a small gold or silver medal or plaque: the Stadhouder, victorious generals (see image), important battles, conquered cities, everything. At the beginning of the seventeenth century, during the Eighty Years' War, the most depicted events were those of the revolt against Spain. From the mid-seventeenth century onwards, after the Peace of Münster in 1648, the rich upper classes began to commission medals to commemorate more personal events. This meant an increase in the already strong market for medals, causing an enormous boost in medal-making and in their artistic quality and sophistication.

The engravers who made these medals received the same fees as those gained by the greatest painters of the time, such as Rembrandt, Ferdinand Bol and Govert Flinck.

The individual who commissioned the medal did not have the exclusive rights to sell and distribute it, rather that right was the artist engraver's, thus enabling him to sell duplicate medals to other collectors, in this way providing him with additional income. Not only that, he could re-use the original model to make other medals, so that a number of later pieces could be based on it. It is important to remember the special status of the Republic as a governmental authority in Europe, surrounding countries had aristocratic rulers: emperors, kings or princes. In the Republic, however, the States General of the Seven Provinces were the supreme authority, often represented by a Stadthouder, a role that was not always understood abroad.



Catalogue no. 30: The Four Days Battle

In the seventeenth century, medals were used to increase a monarch's reputation; medals suspended on chains were often presented as gifts to foreign diplomats and heroes. Since gold ones had a high intrinsic value, they were actually worth their weight in gold and such a State gift was, thus, both an honor and a financial reward as well. Therefore, in France the issuing of medals was the responsibility of the Minister of Finance. In 1660, Louis XIV inherited a large collection of coins and medals from his uncle Gaston, Duke of Orléans, and this inheritance excited the Sun King's curiosity about the art of making medals. He set up a cabinet of medals in Versailles, and every morning after mass he studied classical history using his medals as illustrations. As a result, Minister Colbert founded the *Academie des inscriptions et des Médailles* in 1663, including as members the time's most prominent experts in classical history. It became their duty to make suggestions for texts and images to decorate Louis XIV's proposed series of classically inspired Royal medals. Beginning with the Renaissance, ancient coins and medals were seen as one of the most important sources of information about ancient Greece and Rome; therefore, the members of the academy had to be connoisseurs of them as well. Louis XIV used this knowledge, which backed the scenes on his medals, as a means of increasing his prestige as a monarch in Europe.

Around 1665 the members of the academy set up a research programme to study the production of medals in a number of different European countries. In the publication of their researches that ensued, the Dutch Republic's prominent position in the production of medals justified an entire volume in the series, in which the 166 Dutch medals that were then – 1687 - known in Paris were published. This clearly shows that Dutch medals were collected and admired abroad from an early stage, and the book's author, Pierre Bizot (1630-1696), praised the high quality of the medals by which the Republic had made itself immortal.

In his *L'Histoire Métallique de la République de Hollande* Bizot put Dutch medals on a par with those of the kings of France, the popes, the emperors and the imperial Electors; those made in other countries, such as Great Britain, Sweden, Denmark and the north German states, were considered to be of less importance and were published in two combined volumes. The success of Bizot's book must have been enormous: in 1688, a French reprint was published in Amsterdam, quickly succeeded in 1690 by a revised Dutch version that included no less than 390 medals!

The publication of that book also stirred up a mania for medals amongst the Dutch.

There were already many Dutch collectors, of naturalia, which had been popular since the Renaissance, but numbers now turned to medals, which soon began to be kept in cabinets specifically made for that purpose. Several early auction catalogues present the collections of wealthy merchants, which were sold after their deaths; this gave new collectors a chance to begin or expand their own collections thanks to an abundance of material.

L'Histoire Métallique de la République de Hollande
(Dutch edition, 1690)

According to connoisseurs, the extended Dutch translation of Bizot was riddled with gaps and was often imprecise. One of its critics, the collector Andries Schoemaker, attempted to redo the catalogue, but he finally concluded that Gerard van Loon, who was a lawyer at the Court of Holland, a writer and historian, and a passionate collector of medals, was better equipped to undertake the challenge of such a publication, and so Schoemaker gave him all his notes. Van Loon thanked him for this in the first part of his magisterial four volume work, *Beschryving der Nederlandsche Historiepenningen: Of beknopt Verhaal van 't geene sedert de overdracht der heerschappye van Keyzer Karel den Vyfden op Koning Philips zynen zoon, Tot het sluyten van den Uytrechtschen Vreede, In de zeventien Nederlandsche Gewesten is voorgevallen*, which was published between 1723 and 1731 and is still the standard publication about Dutch medals upto 1713 (a complete French translation in five volumes appeared between 1732 and 1737).



The intrinsic value of the silver and gold medals was an important factor. In early auction catalogues of medals, estimates of value were not given, yet their weight is mentioned; this shows that the value of the precious metal itself was of primary importance, while their attractive appearance counted for less. However, Schoemaker wrote to his son to say that he had bought medals for “more than the silver”, thus showing that for him, and others, collecting medals was not just about the metal value of the medal. There was status involved too. A beautiful collection helped a collector obtain useful contacts both within the Republic and abroad, and with a collection, the owner could show off his learning to the outside world. Owning a collection of medals was more than just having a few silver coins: it displayed the owner's historical knowledge in text and image; it showed his appreciation of literature – there was a couplet by the poet Joost van den Vondel on a medal, as well as other literary bon mots; and it confirmed his good eye by the artistic quality of the medals themselves.

The medals were thematically arranged and shown to anyone who was interested, especially other collectors and scholars. They studied medals, just as they did paintings: for learning and pleasure.

Abraham Gorlaeus with his medal collection. Jacob de Gheyn, 1601
Rijksmuseum, Amsterdam (inv. RP-P-OB-9952)

Detail of catalogue no. 32: The Peace of Breda

Peace Treaties

Usually wars end in peace, and when they did medals were often issued in commemoration. One famous example is the peace medal that the city of Amsterdam issued on the occasion of the Peace of Münster in 1648. In December 1641, negotiations began in Münster and Osnabrück to end what became known as the Thirty Years' War. The countries concerned were France, Sweden, the Dutch Republic, Spain and the Holy Roman Empire; alas, the negotiations took years. In 1643, the Dutch representatives reached an agreement with Spain but it would take until 1648 before all seven provinces had accepted the deal. With the Peace of Münster, not only was peace established, but the United Provinces were officially acknowledged as a nation as well. The result of this historic agreement was an outburst of joy in The Netherlands. In Amsterdam, the celebrations went on for two months. To mark this extremely important historical event the government decided to ask one of the city's most important silversmiths, Jan Lutma the Elder, to design and make a medal in gold to present to the city's regents.

Another peace medal caused a new war: made for the Peace of Breda in 1667 (between the Republic, England, France and Denmark) the medal so greatly offended king Charles II of England that he demanded that all the medals be destroyed. To pacify him, Grand Pensionary Johan de Witt had all the dies destroyed, but only after all interested collectors had acquired an example! Charles II's enraged reaction only increased the medal's fame. On top of that, De Witt very generously, and in secret, compensated the maker; needless to say, when that got out the king exploded! And so this medal became one of the causes of the Anglo-Dutch War of 1672-1674. One can understand Charles's rage when he saw the medal: while Pax, the personification of Peace, appears on the reverse, on the obverse, the place of honor, he saw Hollandia proudly standing on the evil figure of Discord (who was thought to have Charles' head!), and a view of the Dutch raid on Chatham behind! That attack by the Dutch fleet was a breakthrough in the war and gained the Republic a resounding victory. Normally one does not depict war scenes on peace medals! Even worse, while peace medals often have a ruler's portrait on the obverse and an allegory of peace on the reverse, this one had a triumphant Hollandia, embellished by an inventive engraver...



Stadhouder William III

In the seventeenth century, numerous medals were issued in honor of the Stadhouder and his family: they commemorate births and deaths, coming of ages, marriages, honors (such as the bestowal of the Order of the Garter on Frederick Henry), and notable actions: collectors could, thus, follow a complete life in medallic form. The medals that appeared in the last quarter of the seventeenth century to promote William III were quite special since they were meant to shed a positive light on the Stadhouder as compared with Louis XIV, who was regularly ridiculed on medals (except, needless to say, those from France). Of course the French also used this method of propaganda: from 1680 onwards, the exploits of the reign of Louis XIV were celebrated by more than 300 medals, an ongoing project that continued until the end of his reign.

A medal is a small object that is easily carried and simple to display. The ruler could assume that the owner of the medal would discuss it at home with his family and friends; because the designs themselves were inspired by classical prototypes and symbolism, and the texts were steeped with historical allusions, they received a great deal of attention and examination. William III often commissioned such medals to emphasize his own fame and glory, or that of his family or his courtiers.

The Treaty of Rijswijk in 1697 ended the Nine Years' War and brought peace to Europe; many medals were issued to celebrate this treaty. The Stadhouder, who at the time was also the king of England, commissioned a medal by J. Boskam showing his palace, Huis ter Nieuwburg, which was where the peace negotiations took place, on one side, and the crowned English lion carrying an olive branch on the other.

Another medal acclaiming the Treaty of Rijswijk was dedicated to William III by the mayors of the city of Gouda: it was designed by Johannes Drapentier who portrayed William III as Hercules slaying a monster on the obverse and praising the Treaty of Rijswijk on the reverse.



Detail of catalogue no. 48: The Peace of Rijswijk



Eighty Years' War

The Eighty Years' War with Spain, or the Dutch Revolt, went on from 1568 until 1648. The first twenty years were hard on the revolutionaries, but the tide turned around 1590, and under the command of Prince Maurice, son of William of Orange, often helped by his half-brother Frederick Henry, several cities were recaptured. Accompanying every victory were commemorative medals.

1602 The Celebration of Maurice's Victory at Grave

This siege went on for two months but eventually Maurice captured the city, driving out the Spanish who had held it for almost two decades.

The theater of war then moved into the southern Netherlands, where in 1604 the city of Oostende was lost to Spinola, although in recompense Sluys was recaptured. The Dutch interpreted these events as a victory and issued a medal, which, on the obverse, proudly depicted the Dutch troops marching out of Oostende while the Spanish were entering the city. This scene is accompanied by a Greek and Latin text describing the Dutch: 'They gained gold for copper; is this how you, Spaniard, saved Flanders?' The reverse is a map of the area of Sluys.

1622 The siege of Bergen op Zoom

The siege added a famous song to the Dutch repertoire: *Merck toch hoe sterck* (See how strong!). The song was inspired by the correspondence between Adriaen Valerius of Veere and one of the regents of the city, and was later published posthumously in the *Nederlandsche gedenck-clanck*. The siege, again fought between Spinola and Maurice, was commemorated by two medals: what happened is that Spinola planned to capture Bergen op Zoom. The city's inhabitants were divided on how to react, while the mostly Protestant population remained loyal to the House of Orange, the Catholic inhabitants favored the Spanish. Eventually, when Spinola began his siege on the 18th of July, the gates were initially opened to him; however the Protestants managed to close them again, thus foiling his attack and forcing the siege to begin in earnest. The city was saved because it could be supplied by sea from the west. The young Michiel de Ruyter served as a musketeer among the defenders of Bergen op Zoom, arriving at the beginning of September, and took part in the bombardment of Spinola's camp. These assaults resulted in many Spanish casualties. Finally, on the 2nd of October, Maurice of Orange arrived as the saviour of the city, forcing Spinola to flee after a siege lasting 86 days. The failure of the repeated attempts to conquer the city gave Bergen op Zoom its nickname: La Pucelle = The Virgin.



Detail of catalogue no. 4: Bergen op Zoom



Detail of catalogue no. 7: 's Hertogenbosch and Wesel

1629 The capture of 's Hertogenbosch and Wesel

The conquest of Den Bosch, the familiar Dutch name for 's Hertogenbosch, was one of most important accomplishments of Frederick Henry, 'Conqueror of Cities'. The Spaniards had transformed Den Bosch into an imposing fortress. Beginning in 1601 Maurice had made several attempts to take the city, but they all failed. In 1629, Frederick Henry conjured up a plan on how to conquer Den Bosch. With the help of Leeghwater, the famous hydraulic engineer, he built a dyke in order to drain the swamps that protected the city from attack. His forces withstood the Spanish counter-attacks and he then managed to capture Wesel, the main Spanish supply depot: this made further Spanish attempts to relieve the siege impossible. The city was tightly blockaded and, after the explosion of a Dutch mine destroyed a considerable length of the ramparts on 11 September, the city surrendered on the 14th.

1637 The capture of Breda

Johannes Loeff, a medal-maker and engraver from Middelburg, produced a medal depicting three major events in the history of Breda: its capture by Maurice in 1590, when he smuggled in his troops hidden in a peat barge; its re-capture by Spinola in 1625 when it was starved into submission; and its return to Dutch hands through its capture by Frederick Henry in 1637.

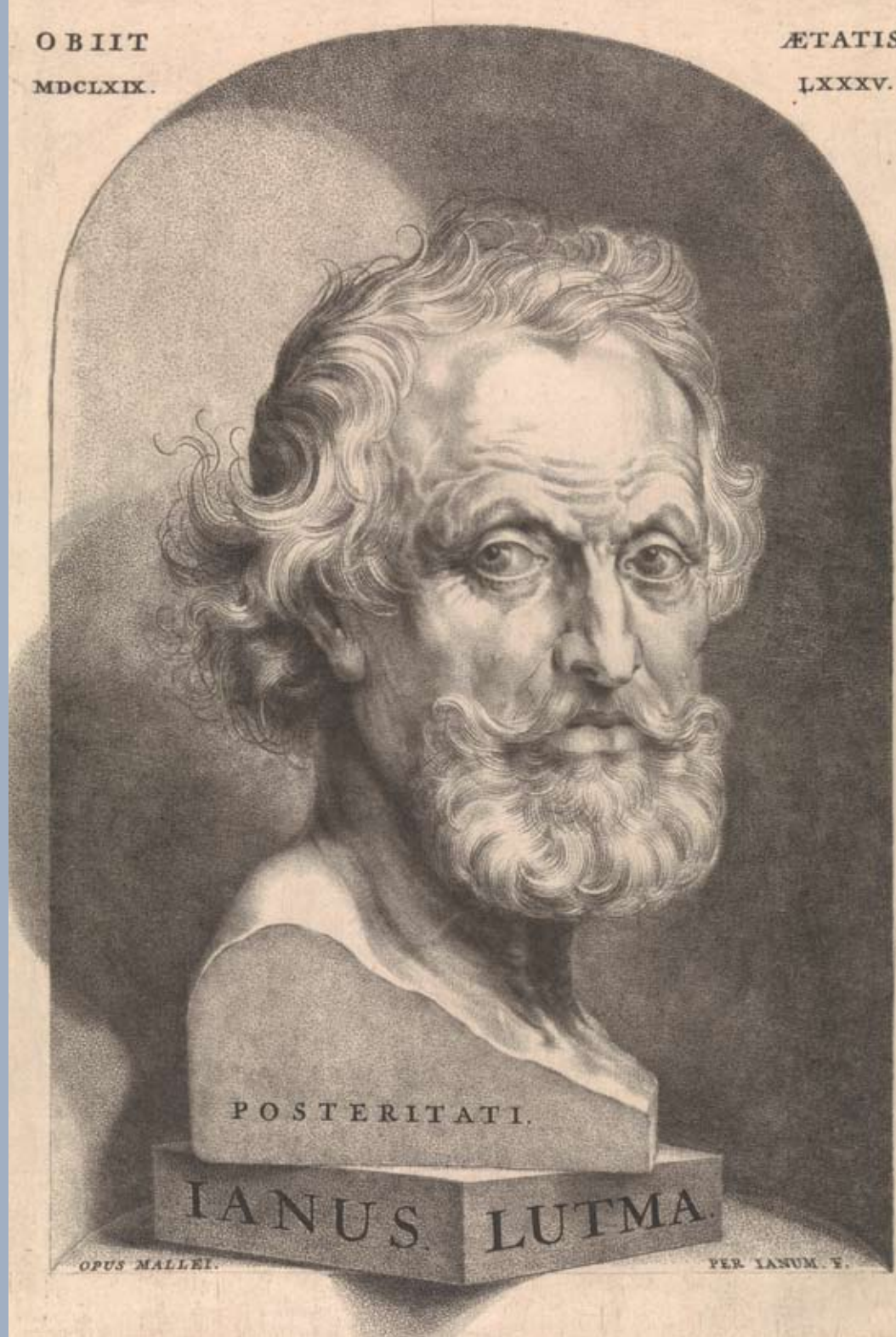
The Masters of the plaquette medals

In 1943, one of the darkest hours of modern Dutch history, J.W. Frederiks published his *De Meesters der Plaquette-Penningen* on the occasion of the fiftieth anniversary of the Dutch Numismatic Society. Plaquette medals are medals that are made by taking two one-sided cast plates, one for the obverse and another for the reverse, and either soldering them together or holding them together with a collar around the rim; thus, the interior of the medal is hollow. This technique is one that comes from silversmithing rather than medal making; the plates were often re-worked after casting through embossing, chasing and polishing. The art of embossing plaquette medals was typical for Holland and was rarely practiced elsewhere. Amsterdam was the center for the production of plaquette medals, which were made in the period between 1650 and 1680 by four great masters: Pieter van Abeele, the Lutmas, father and son, and Wouter Muller. Their medals are of the highest quality ever produced within the Netherlands.

Johannes Lutma the Elder

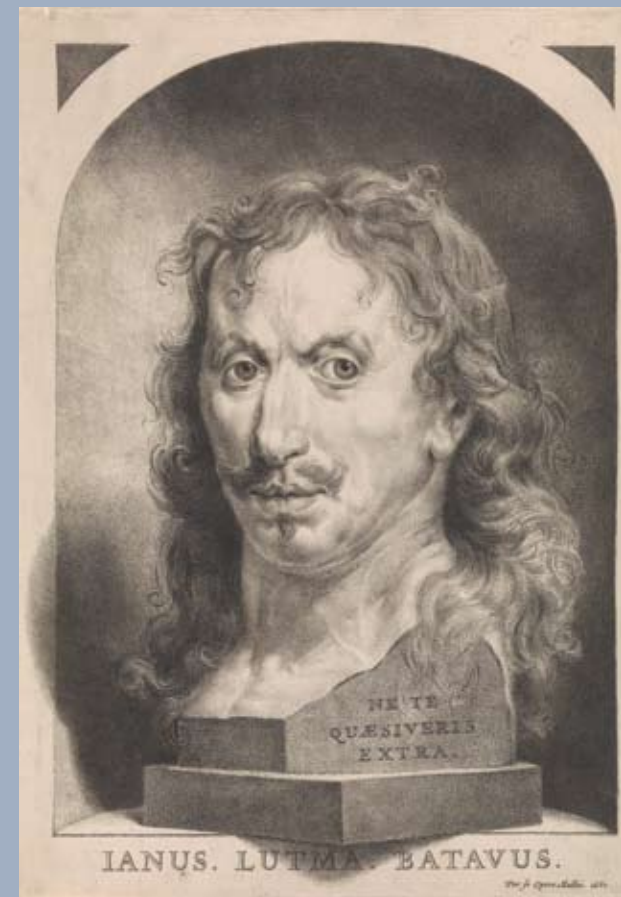
Johannes Lutma the Elder (Emden, ca. 1584 – Amsterdam January 1669) was a well-known Dutch silversmith. He was a friend of Rembrandt, who made an etched portrait of him, and of Jacob Adriaansz. Backer, whose portrait of Lutma is now in the Rijksmuseum. Lutma was famous for his use of the auricular style, especially from the 1650s on (many of his designs were published in four series of prints). The auricular style, which began in the 1590s, was very popular for silversmithing (Johannes Lutma learnt from Paul van Vianen of Utrecht), but could be, and was, used for medals as well.

*Johannes Lutma the Elder by Johannes Lutma the Younger, 1634-1689, ink on paper
Rijksmuseum, Amsterdam (inv. FMP 3340-a)*



Johannes Lutma the Younger

Johannes Lutma the Younger, generally known of as Jan, was first and foremost a silversmith, but was an etcher too (his portrait of his father and his own self-portrait are very well-known). His medals were greatly sought after; in fact, Jan Lutma was very possibly the most popular artist in seventeenth century Amsterdam. He was very well paid and his income was exceptionally high: he could demand payment similar to, or even higher, than what painters like Rembrandt, Ferdinand Bol and Govert Flinck could ask for their paintings, when commissioned by the City Hall or the Militia.



*Johannes Lutma the Younger. Selfportrait, 1681, ink on paper
Rijksmuseum, Amsterdam (inv. RP-P-OB-48.008)*



*The House of Orange
by Pieter van Abeele
Catalogue no. 41*

Pieter van Abeele

Pieter van Abeele (1608-1684) was born in Middelburg, but moved when he was quite young to Amsterdam. He was admitted to silversmith's Guild in 1634 and married Catharina de Bourdoes in 1638. Their son Pieter van Abeele junior became a jeweler. It is often said that Abeele was a pupil of Juriaan Pool (1618-1669) but that was surely his son. Pieter van Abeele has long been praised for his great ability in using the technique of pressing out the halves of hollow medals. His pieces are considered to be the best made of the period. He primarily made memorial and portrait medals, but was also a painter though no works definitely by his hand are now known. He worked from c. 1645 to 1677: in some sources the period is given as being 1622-1677 but this is mistaken (he produced a medal on the capture of Bergen in 1622 but this piece was actually made around 1654).

Detail of catalogue no. 20:
The death of
Maarten Tromp



Wouter Muller

Little is known about the life of Wouter Muller. Like Lutma, he was born in Emden, but neither his date of birth or date of death is known. He was admitted to the guild in Amsterdam in 1641, and his plaquette-penningen can be dated between 1653 and 1688. He too was greatly praised for the excellence of his medals. Muller also made prints: he executed a famous print of Cornelis Tromp that was produced by the print maker Cornelis van Dalen (see image). Muller used the same portrait of Tromp on some of his medals. In fact, the caption of the print stated that not only prints, but silver and gold medals as well as silver sword mounts, all adorned with portraits of Tromp, could be bought at the House of the Dolphin near the Unicorn Lock ('Eenhoornsluis'), at the entrance to the Prinsengracht in Amsterdam: this was actually Wouter Muller's house.



*Zegewagen ter ere van Maarten Tromp. Cornelis Holsteyn and Wouter Muller, 1653
Rijksmuseum, Amsterdam (inv. RP-P-1897-A-19662)*



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Catalogue TEFAF 2015

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1. Johan Baptista Houwaert

Brussels, '1578', Alexander Papeveld or van Papenhoven (?)

Silver Plaquettepenning, '1578' (but made circa 1650-1680) on Johan Baptista Houwaert (Brussels 1533-1599), councilor of the Duchy of Brabant, and a Dutch language poet, dramatist and humanist.

Obverse: IEHAN.BAPTISTA.HOVWAERT.ÆT.45.1578 Bare-headed and cuirassed bust of Houwaert to right; on truncation, BRVXELLENSIS; below, ALEXANDER P.F.

Reverse: HOVDT.MIDDEL / MATE Allegorical representation of a wreath around a shovel, a plume, calipers, cornucopiae and an eagle on a balance bar with, below, a tortoise and a beggar's bowl.

This medal portrays Johan Baptista Houwaert, who was a distinguished 16th century Dutch language writer of poetry and drama. Perhaps his most famous lyrical work was his *Pegasides Pleyne, ende den lust-hof der maeghden* of 1582. The little known medalist who created this piece, Alexander P., was, apparently, a goldsmith from Antwerp (see Smolderen p. 44 and p. 59, 83). After the final peace with Spain in 1648 there was an outpouring of patriotic fervor in the Netherlands. As a result, a number of medals that had been produced in the later 16th century were recreated using 'modern' techniques, especially that of the hollow plaquettepenning. This form of manufacture, famous from the work of Abeele, Lutma and Muller, resulted in dramatically impressive medals in high relief, as this.

Literature: Smolderen p. 44 and p. 59, 83. Van Loon I, pp. 240-241, I.



Ø 64 mm

2. The capture of Grave

Dutch, 1602, Gerard van Bijlaer

Obverse: MAVRITIVS.PR.AVR.CO.NASS.CAT.MARC.VER.ET.VLIS Bust of Maurice to right; below, G.V.B.F.

Reverse: TANDEM.FIT.SVRCVLVS.ARBOR / ANNO 1602 (= the shoot finally becomes a tree)

Orange tree growing from a cut down stump.

Literature: Van Loon I, pp. 553-554, III.



Ø 34 mm



3. Sluys and Ostende

Dutch, 1604

Silver Medal, struck in honor of the capture of Sluys by the Dutch and to commemorate the valiant Dutch defense of Ostende during the great siege, prior to its ultimate fall to Spinola.

Obverse: Map of the area of Sluys, fully labeled in Dutch.
 Reverse: +XPYΣEA.XAAKKEION+ITANE.FLANDRIAM.LIBERAS.IBER. "they gained gold for copper; is this how you, Spaniard, saved Flanders?" Map of Ostende with the Dutch troops marching out and the Spanish marching in.

The siege of Ostende was both one of the most famous sieges of the Eighty Years War, and one of the longest in history. Held by the Dutch, the Spanish began desperately trying to get it back in 1601. Due to Dutch valor and initial Spanish incompetence, all assaults on the city failed causing enormous casualties. In 1603 the Genoese aristocrat and military commander, Ambrogio Spinola, who had entered Spanish service in 1602, took over the command.

On 20 September 1604 a treaty was made that allowed all who wanted to leave the devastated city and rejoin the Dutch forces to the north. The total number of casualties seems to have reached 80,000. Spinola was greatly honored for his fairness - even by his opponent Maurice of Nassau, however, he was financially ruined since he had to pledge his private fortune to finance the war and the Spanish government refused to repay him. As for Sluys, Spinola's younger brother Frederico had been in command of a Spanish fleet that tried to relieve Sluys from a Dutch siege. This failed, its commander was killed, and the city fell to the Dutch who considered it a perfect trade for Ostende.

Literature: Van Loon II, pp. 15-16, I.



Ø 55 mm

4. Bergen op Zoom

Dutch, 1622, Jan van Bylaer

Silver Medal on the defeat of the Spanish attempt to capture Bergen op Zoom.

Obverse: HOSTIBVS MAVRITIO DVCE FVGATIS IEHOVÆ VICTORIA "the enemies put to flight by Maurice; victory of Jehova!" Trophy.
 Reverse: Panorama of the city and fortress of Bergen-op-Zoom; above on scroll, BERGEN.OP.ZOOM / HISP.FVG.2.OCTB /.ANNO.1622.

Bergen-op-Zoom was a major fortress and arsenal of the United Provinces and was attacked by Farnese in 1587 and Spinola in 1622, in both cases unsuccessfully. This medal commemorates the Spanish defeat in 1622.

Literature: Van Loon II, pp. 149-150, II.

Ø 55 mm



5. Bergen op Zoom

Dutch, 1622, W. van Bylaer

Silver Medal on the relief of Bergen op Zoom from the Spanish siege by the troops of Maurice of Orange.

Obverse: MAVRITIVS D G PR AVR COM NAS CATZ VIAND MOERS Z Facing, armored bust of Maurice.
 Reverse: SOLI DEO HONOR ET GLORIA Crowned arms of Maurice of Orange; above, 1622.

This medal seems to have used an earlier medal for a flan since the fields of this piece have been worked after striking to efface all traces of the earlier design. Bergen-op-Zoom was a major fortress and arsenal of the United Provinces and was attacked by Farnese in 1587 and Spinola in 1622, in both cases unsuccessfully. This medal commemorates the Spanish defeat in 1622.

Literature: Van Loon II, pp. 149-150, III.

Ø 47 mm



6. Naval victories against Spain

Utrecht, 1624, by Jan van Bylaer

Silver Medal on the Dutch naval victories of 1624 against the Spanish off Peru and Brazil, by Jan van Bylaer.

Obverse: *Mauritius D.G. Princeps Auriacae*, Com: Nass: etc. Prov:confoe:Gub: Within a central circle, draped and cuirassed three-quarter facing bust of Maurice of Nassau; below shoulder, signature, *J.v.Bylaer.*; around, wreath composed of the arms of the seven United Provinces.

Reverse: Crowned arms of Orange-Nassau within Order of the Garter; around, wreath of two branches of laurel symbolizing the two victories; below, cartouche containing the motto of Maurice of Orange, *Je Maintiendray.*; in exergue, 16 CUM PRIVI 24.

This medal was issued to commemorate the Dutch naval victories off Peru, which resulted in the destruction of numerous Spanish warships, and those off Brazil where, in May 1624, the Dutch captured and sacked Salvador (now Brazil's third largest city). The engraver, Jan van Bylaer, worked in Utrecht from c. 1622-1645.

Literature: Betts 22. MI I, . p. 231, 91. Van Loon II, p. 155.

Ø 72 mm



7. 's Hertogenbosch and Wesel

Dutch, 1629

Silver Medal on the capture of 's Hertogenbosch and Wesel.

Obverse: ORDD.CONFCED.BELG.AVSP:PR.FRED.HENR.FORT. Prince Frederik on horse prancing to left before a view of 's Hertogenbosch; in exergue, SILVA_DVCIS / CAPTA.

Reverse: FACTVS EST YPVA REFVGIVM & ADIVTOR IN TEMPORE OPORTVNO 1629 Plan of the fortress of Wesel at the meeting of the Rhine and the Lippe.

The capture of 's Hertogenbosch was one of Frederik Hendrik's great victories over the Spanish. This medal is notable for its map-like bird's-eye view of the plain around Wesel, a form of medallic art that was a Dutch specialty at this period.

Literature: Van Loon II, p. 178.

Ø 59 mm



8. The capture of Pernambuco

Dutch, 1630, Antonis Pietersz. van der Wilge

Silver Medal, 1630, on Frederik Hendrik's victories, including the capture of Pernambuco.

Obverse: AVREA CONDET SAECVLA Bare headed and facing bust of Frederik Hendrik, within a cartouche held by Mars and Victory; below, S HERTOGENBOS /1629 above view of the city of 's Hertogenbosch; in exergue, .16.A.VD.WILGE.30.

Reverse: ADSIT VICTRIX AVSPICIIS CONCORDIA Crowned arms of the States-General, supported by Prudentia and by Fortitudia; both hold wreaths attached to four cartouches bearing the views of four of Frederick Henry's victories: from left, Grol 1628, the Silver Fleet of 1628, Pernambuco 1630, and Wesel 1620; below, CVM PREVIL

Literature: Van Loon II, p. 190, I.

Ø 68 mm



9. The battle of the Slaak

Dutch, 1631

Gilt Silver Medal on Frederik Hendrik's victory over the Spanish at the Battle of the Slaak

Obverse: Elaborate map of the battle scene with all areas labeled in Dutch and with an elaborate, 10-line Dutch description of the events and the Dutch commanders.

Reverse: A 14-line Latin description of the events and personalities of the battle.

This highly descriptive medal was apparently gilt soon after it was made. This battle was a major Dutch victory and occurred when a Dutch fleet under Marinus Hollaré caught a Spanish invasion force in the Slaak channel. Frederik Hendrik was the supreme Dutch commander and, in a notable action, forbade the drowning of all the Spanish prisoners, which had hitherto been the normal practice when enemies were captured in sea battles.

Literature: Van Loon II, pp. 194-197, IV.

Ø 55 mm



10. The capture of Breda

Dutch, 1637, by Johannes Looff

Silver Medal on the capture of Breda from the Spanish by Frederik Hendrik of Nassau.

Obverse: ANTE FAME AUT ASTU VI MODO FACTA VIA EST (= before by famine or guile, now by force of arms) Name of Jehovah in Hebrew over the arm of Frederik Hendrik with upraised sword; below, view of the city of Breda; on the left, a canal boat filled with peat entering the walls of the city (a reference to the stratagem Maurice of Orange used to capture the city from the Spaniards in 1590); on the right, the personification of Breda being choked by the haggard personification of famine (a reference to how Spinola starved the city into surrender in the siege of 1624/5); in the field to left, the artist's signature: CVM PRIVIL. / I. Looff / FE.
Reverse: Rich ivy wreath surrounding: D.O.M.S. / Bredam / primo Belgar. in Tyrann. Regem / foedere nobilem; mox Mauritiana / navis faelici. insidius nobiliorem; / dein famelica March Spin obsidione / nobilissimam; tandem ausp. Potentiss. Concord Belgii Patrum, omnes / bellandi gradus transcendens, / aperto Marte, gladiata Fr. Henrici / Celsiss. Auria Pr destera Faederatae // X. Octob. An. M.DC.XXXVII: / S.P.Q.F.B. (= Breda, by the grace of God already famous in the league against a tyrannical king, even more so by Maurice's clever trick with the boat, and by the way Spinola used famine to capture it, has now fallen by force of arms, under the auspices of the powerful and united fathers of the Netherlands, and the strong arm of Prince Frederik Hendrik, Prince of Orange - through his military skill the city has been returned to her country and to his family. 10 October 1637).

This medal was made to commemorate the recapture of Breda from the Spanish. It had fallen to the Spanish in 1581 but was retaken in 1590 when Maurice of Nassau smuggled 68 picked fighters into the city concealed within a barge filled with peat. The city was starved into surrender by the Spaniards in 1625 but was finally recaptured by the Dutch after a four month siege in 1637.

Literature: Van Loon II, pp. 232-234, II



Ø 70 mm

11. The arrival of Princess Mary

Dutch, 1642, Sebastian Dadler

Silver Medal on the arrival of Princess Mary of England (1631-1660), wife of Frederik's son William II.

Obverse: LIBERTAS PATRIÆ, ME DEFENSORE, TRIUMPHAT, INSIDIATA NIHIL VIS INIMICA NOCET (= The liberty of my country triumphs under my protection, the insidious violence of my enemies injures me not) Frederik Hendrik enthroned before prostrate enemies; on the left, small figures of William and Mary.
Reverse: QUO TE MARS ET AMOR VOCAT INTRA DIVA VIRETUM FRUCTUM HIC LIBERTAS TE GENITRICE FERET (= Enter divine creature, the bower where Mars and Amor invite you; here Liberty will bear her fruit in you) William and Mary at the entrance to an elaborate enclosure including gardens and a palace.

This medal celebrates the arrival of Charles I's daughter Mary, who, at the age of 9 was married to William II the year before. The marriage was only consummated rather later: their son William III was born only a few days after William II died of smallpox in 1650 (Mary died of smallpox in London ten years later).

Literature: MI I, p. 290, 105. Van Loon II, p. 257.

Ø 73 mm



Ø 60 mm

12. The capture of the Sas of Ghent

Dutch, 1644, Johannes Looff

This medal commemorates the capture of the great fortress that led to the fall of the city of Ghent on 5 September 1644.

Obverse: Panoramic view of the fortress and the area around it.
Reverse: *CONCORDIA*RES*PARVAE*CRESCUNT*DISCORDIA*MAXIMÆ*DILABUNTUR* around legend of 12 lines: A*Flandriae/Hifpanicae fatali, cum/Grevelinga a Gallis terra/Mari vero claff nav. A fed. Belg./Ordd. Clauderentur, illuft. Princ./Henri-Fred. Xxvii Iul M.DC.XLIV/foffa Gandenf. Noctu fuis.nando/ptergress.Flandriae. fortiff/cafrtu (q'tSas dr) intravi heb/Hifpanis oia fruftra/Obnitentib'cepit./I.L.F.

Literature: Van Loon II, p. 270.



13. The Treaty of Münster

Amsterdam, 1648, Johannes Lutma the elder, and Johannes Lutma the younger

Silver Plaquettepenning on the Treaty of Münster between Spain and the United Provinces.

Obverse: PAX VNA TRIVMPHIS INNVMERIS POTIOR (= *A single Peace is better than innumerable victories* = Silius Italicus Bell. Pun. XI, 593/4) Hercules and Pallas.
 Reverse: EXTINCTO / TERRA MARIQVE / PVBLICO BELLOR. INCENDIO / PER LXXX ANNOS CONTINVATO / CVM TRIB PHILIPPIS HISP REG / TANDEMQ ODIIS VTRIMQ SVBLAT / ET ASSERTA PATRIÆ LIBERTATE / PACIS NOM ET OMINE ÆTERN / LÆTI LVBENTESQVE / S P Q AMSTELDAM MDCXLVIII / S C (= *The flames of war, which continued for 80 years with the three King Philips of Spain, being put out, mutual hatred has ended and liberty has been assured for the Fatherland. The Senate of Amsterdam has decreed this medal for the council and people as a sign of its joy in this eternal peace*).
 Literature: PiN 92. Van Loon II, pp. 299-300, I.



Ø 70 mm

14. The Treaty of Münster

German, 1648, Engelbert Ketteler

Silver Medal on the Treaty of Münster that ended the 80 Years War between Spain and the Netherlands.

Obverse: ET IVNCTI CVRRVM DOMINÆ SVBIERE LEONES (= *and the yoked lions, drawing the Lady's chariot*= Verg. Aeneid III, 113) Pax in a chariot drawn by two crowned lions (Spain and the United Netherlands); to right, PAX HISPANO BATAVA.
 Reverse: PACIS FELICITAS / ORBI CHRISTIANO QVA RESTITVTA / QVA AD INCITAMENTVM DEMONSTRATA / TOT REGNIS ET PROVINCIAS / AD VTRVMQVE SOLEM VTRVMQ3 OCEANVM / TERA MARIQVE PARTA SECVRITAS / TRANQVILLITATIS PVBLICÆ / SPE ET VOTO / MONASTERY WESTPH / ANNO MDCXLVIII.
 Literature: PiN 96 variant. Van Loon II, pp. 301-303, III variant.

Ø 60 mm



15. William II's attempt

Amsterdam, 1650, Pieter van Abeele

Cast Silver Medal on the failure of William II's attempt to occupy Amsterdam in 1650.

Obverse: View of the city of Amsterdam from the Amstel; above, within clouds and rays, hand of God pointing towards ribbon bearing couplet. ons hert en handt - is voor het landt.
 Reverse: *Sijn Hoogheyt Wilhem Prins van Oranje, heeft de Stadt Amstelodam beleegert den 30. July ende Weederom afgetrocken den 4. Augustij.* Around wreath enclosing GODT / HEEFT ONS / BEWAERT.

An unusual and attractive version of Abeele's commemorative medal, of which there are only a few other examples; at least six other reverse types are known paired with this obverse. The reverse inscription and ornamentation was hand engraved: other examples of this type have clearly varying letters and the leaf arrangement on the wreath.

Literature: Cf. Frederiks 26/26a ff. Cf. Van Loon II, pp. 338-339, VI.

Ø 68 mm



16. The Arms of Amsterdam

Amsterdam, circa 1650-1654, Pieter van Abeele

Silver Plaquettepenning, on the granting of Arms to Amsterdam by William V Count of Holland in 1342 and the granting of a crown for the arms by the Emperor Maximilian in 1488

Obverse: COM. WILH. HOC INSIGNE / AMSTELODAMO DONO / 13 DEDIT 42 William V presenting the Arms to the citizens of Amsterdam; below throne, P.V.ABEELE.F.
Reverse: CAES.MAX.CORONAM.IMP. / DONAVIT AMSTELO / 14 DAMO 88 Maximilian standing and present a crown to the citizens of Amsterdam.

Literature: Frederiks 28/28a. Van Loon I, p. 250.

Ø 83 mm



17. The 'Grote Geus'

Amsterdam (?), circa 1654-1658

Silver Plaquettepenning, on Hendrik van Brederode (the 'Grote Geus') and on the petition for relief delivered by the nobles to Margaret of Parma on 5 April 1566.

Obverse: HENRIC XXI BREDEROD.DOMINUS.NAT.1531.OB.1568. Bare-headed and armored facing bust of Hendrik van Brederode.
Reverse: QUI.VULT.AMARI.LANGUIDA.REGNET.MANU.(= He that will be beloved let him rule with a courteous hand) // CCCC.NOB.SUPPLICES / MDLXVI / D. 5 APRIL Scene of Margaret of Parma accepting the petition of the 400 nobles from Hendrik van Brederode.

This piece was probably made in the third quarter of the 17th century by an artist in the circle of Pieter van Abeele (if not Abeele himself) as part of a series of medals that were produced to commemorate the events that led to the long war of independence against Spain. On this piece the regent, Margaret of Parma (Charles V's daughter) receives a petition in support of the ancient rights and liberties of the province. Instead, as an answer Philip II sent the Duke of Alba with an army.

Literature: Van Loon I, p. 79.

Ø 80 mm



18. The New Bourse

Amsterdam, circa 1654

Silver Plaquettepenning, made to commemorate the building of the new Bourse in 1608 and the four mayors of the city who were involved with it.

Obverse: Vier BurgeMeesters Eel En Vroom Van Stam – RegeerDent Volck En Scheeprijk AmsterDam. River god lying before Amsterdam and her harbor with Fame flying above.
Reverse: Dèerwaarde Deugt Haar Rechter Arm Beschut – De Coopmanschap Haar Slinker Onderstut. Personfication of Amsterdam seated between figures of Virtue and Mercury; below articles of commerce.

Literature: Frederiks 27/271a. Van Loon II, p. 80, I.

Ø 77 mm



19. The death of Maarten Tromp

Dutch, 1653, Dirck van Rijswijck

Silver Plaquettepenning on the death of Martin Tromp at the Battle of Scheveningen on 10 August; engraved by Dirck van Rijswijck from a drawing by Jan Lievens.

Obverse: MARTINUS HERPERTI TROMPIUS – EQUES ET THALASSIÆ HOLLANDIÆ XX ANS Facing bust of Tromp; to right, AET LV; below to left and right, I.L.DEL – D.V. RISWICK F.
Reverse: VICTOR HOSTIUM FORTITER PRO PATRIA PUGNANS. OCCIBUIT 10 AUG AN°DOM c1653LIII Naval battle.

This medal commemorates Maarten Tromp, who was one of Holland's greatest naval heroes. His father was a sea captain who was killed by pirates when Maarten was 12: he was on board and attempted to convince the crew to keep fighting. In the end he was captured by the pirates and sold into slavery. He was freed two years later and returned to the sea, only to be captured again by the Barbary pirates; released again in 1622 he joined the Dutch navy, rising through the ranks until he became commander of the fleet. He was killed by a musket shot in 1653, during the Anglo-Dutch War of 1652-1653.

Literature: MI I, pp. 404-405, 36. Van Loon II, pp. 364-366, IV.

Ø 76 mm



20. The death of Maarten Tromp

Dutch, 1653, Wouter Muller

Silver Plaquettepenning on the death of Admiral Maarten Tromp at the Battle of Scheveningen.

Obverse: *myn hert en handt was voor het landt* Facing bust of Admiral Tromp with two putti above.
Reverse: *waaron doet muller Tromp door kunst van gout en silver leven : om dat hy d'ysse eew door krygsdeugd heeft verdreven. obyt den 10 aug:1653.* View of the battle of Scheveningen between the Dutch and English fleets.

Literature: Eimer 186. MI I, p. 403, 34 and pl. XXXVI, 6. Van Loon II, 365, III variant.

Maarten Tromp (1598-1653) was one of the most famous of all Dutch admirals. He was captured by pirates twice, first after the death of his father in 1610, and then, after being freed and going to sea again, in 1621 by the Barbary Pirates off Tunis. A year later he was again freed and joined the Dutch navy. He retired in 1634 but rejoined in 1637 becoming the effective commander of the Dutch fleet. He destroyed Spain's naval power at the Battle of the Downs in 1639. In the Dutch struggle against the Commonwealth in the First Anglo-Dutch War (1652-1653) Tromp was their major asset, and when he was killed by an English sharpshooter the Dutch war effort suffered a severe setback, leading to the subsequent peace.



Ø 76 mm

21. Prince Maurice's victory at Bergen

Dutch, circa 1654-1658, Pieter van Abeele

Silver Plaquettepenning, made to commemorate Maurice's victory over Spinola at the siege of Bergen op Zoom in 1622.

Obverse: MAVRITIO D.G.PRINC.AVRAI.COM.NASS.EC. Bare headed and armored bust of Maurice turned slightly to the right; below, signature, P.VA.F.
Reverse: MAVRICI AVXILIVM PRÆSTANS VICTORIA BERGIS The Prince on horse rearing to left; behind, view of Bergen.

This medal was made in the later 1650s by the great medalist Pieter van Abeele as part of a series that commemorated the great victories of the House of Orange.

Literature: Frederiks 6/6a. Van Loon II, p. 149, I

Ø 56 mm



22. The Town Hall of Amsterdam

Amsterdam, 1655, Jurriaan Pool

Silver Medal on the dedication of the new City Hall.

Obverse: FUIT HÆC SAPIENTIA QUONDAM View of the dedication ceremonies for the new City Hall of Amsterdam.
Reverse: PELAGUS QUANTOS APERIMUS IN USUS View of the Argo, depicted as a sailing galley loaded with soldiers, sailing to right before the harbor of Amsterdam.

An example of the rare medal that commemorates the dedication of the great City Hall of Amsterdam, now the Royal Palace. The obverse shows the ceremony, held on the Dam Square, but the reverse shows the allegorical arrival of the galley Argo, famous from Greek mythology, to take part in the festivities.

Literature: Van Loon II, pp. 387-389, 2.

Ø 71 mm



23. William the Silent

Amsterdam, 1655, Wouter Muller

Silver Plaquettepenning on William the Silent and the four great Dutch admirals.

Obverse: DEN OV DEN WILLEM, VORST VAN NASSAV EN ORANGIEN, DIE WAS DER STAAT-EN ARM, EN GEESSELROE VAN SPANIEN Armored bust of William the Silent facing.

Reverse: RIDDER MARTEN HARPERSEN TROMP, PIETER PIETERSEN HEYN, IACOB HEEMSKERCK, IAN VAN GALEN The four admirals seated around a table; on the wall behind them, four swords: Tromp, Heyn, Heemskerck and van Galen.

This medal was made to commemorate the military heroes of the war against Spain.

Literature: Frederiks 5/5b. Van Loon II, p. 360.



Ø 82 mm

24. The election of William III

Dutch, 1657, Jurriaan Pool

Silver Medal on the election of the young William III as the future Stadhouder.

Obverse: WILHELMVS III D G PRINC AVRAI Ec Bust of William III to right, wearing bonnet with feathers.

Reverse: AL LAG D'ORANIEBOOM GEKNOT / DIT EEDEL SPRVITIE WIERDVAN GODT / GEKOESTERT IN MARIAAS SCHOOT. / DES LEEFT DE VADER NA ZYN DOODT, GELYK EEN FENIX, IN ZYN ZOON. / HY GROEY EN BLOEY EN SPAN DE KROON / IN DEVGD EN PRINCE-LIK VERSTAND. / TOT HEVL EN HAIL VANT VADERLAND. 1657

A medal with a portrait of the future Stadhouder and King of England as a young child.

Literature: Van Loon II, pp. 409-410, II.

Ø 47 mm



25. The Haarlem – Leiden canal

Dutch, 1659, Pieter van Abeele

Silver Medal on the building in 1657 of the canal between Haarlem and Leiden (Leidesvaart).

Obverse: ANNO 1656, 26.7BRIS, IS DE TREKVAART VAN HAERLEM OP LEIDEN BEGONNEN. 1657, PRIMO 9BRIS, D'EERSTE SCHUYT GEVAREN. View of Haarlem behind canal with ship.

Reverse: Ornamental border surrounding inscription of 9 lines, which records the reason why this medal was struck.

A medal commemorating the building of one of the earliest canals in the Netherlands: it was 30 kilometers long and served as the main transportation link between the two cities for over 200 years.

Literature: Van Loon pp. 407-408.

Ø 62 mm



26. Recovery of sunken treasure

Zeeland, 1660

Silver Medal on the recovery by Marseilis van der Goes of a sunken treasure near West-Kapelle.

Obverse: SOLI DEO HONOR M. V. GOES ET GLORIA Two salvage boats on either side of a wrecked ship; on board the boats, crewmen using a special apparatus to raise up items within the wreck; behind view of the city of West-Kapelle.

Reverse: In memoriam rei / Quâ arte admirandâ / priorumq/3 faeculorum cogitata / fuperante, prope Valacros in ple / no ac aeftuanti mari, fub aufpiciis / Senatus Zelandici ac procuranti / Marcel. Goefio e navi fubmersâ ac / difruptâ profundumq/3 fub arenis la= / titante immenfa argenti, tum rudis / tum signati, vis, gemme plures, ac / tormenta bellica, fubducta, ser= / vata ac veteribus dominis / ex jure refitutâ funt / 1660 (= a memorial of how, by an admirable art, surpassing the inventions of past centuries, under the auspices of the Deputy Councillors of Zeeland and under the direction of Marcellus van der Goes, a great quantity of coined and bullion silver, many precious stones and many cannon were raised up near Walcheren, from a vessel lost, destroyed and sunk in the sands, and then returned to their proper owners).

A medal commemorating the recovery of silver, gems and cannon carried on a merchant ship, which sank under the command of the very appropriately named Captain Waterdrinker!

Literature: Van Loon II, pp. 458-460.

Ø 70 mm



27. Charles II's departure from Scheveningen

Dutch, 1660, Pieter van Abeele

Silver Plaquettepenning on Charles II's departure from Scheveningen.

Obverse: CAROLUS.II.D:G.MAGNÆ.BRIT.FRA.ET.HIB.REX. Facing bust of Charles II.
Reverse: IN NOMINE MEO EXALTABITUR CORNU EIUS. PSAL.89 <actually 88, v. 25>. Fleet below figure of Fama blowing horn and holding banner inscribed SOLI DEO GLORIA; below, shell inscribed: Die 2 do Jun: Ao 1662 Schevelinga Angliam versus-tetendit Regia Majestas.

Abeele did several versions of this medal, of which the type with S.M. is... on the reverse is probably the best known. However this piece, with the shell engraved with the legend in Latin rather than in Dutch, is extremely rare.

Literature: Eimer 210. Frederiks 16/16b variant. MI I, pp. 455-6, 44-46 variant.
Van Loon II, pp. 462-463, II variant.

Ø 70 mm



28. The Peace of the Pyrenees

Dutch, 1660, Pieter van Abeele

Silver Plaquettepenning on the Peace of the Pyrenees between France and Spain.

Obverse: IVLIVS St ROM ECL CARD MAZARINVS Facing bust of Cardinal Mazarin (1641-1661).
Reverse: QVI POSVIT FINES SVOS PACEM PSA 47 (= He maketh peace in thy borders, psalm 147) Temple of Peace between ANNO 1660 and with GAL.M.F (= the Kingdom of France at Peace) on the architrave; below, D.I.EQVES.DED. (= The noble Julius dedicated this to God).

The long war between France and Spain, which had included their participation in the Thirty Years' War and later, was basically finished by Turenne's total victory over Spanish and allied forces at the Battle of the Dunes outside Dunkirk in 1658. This resulted in Mazarin's final triumph as embodied in the Treaty of the Pyrenees, signed on Pheasant Island on the river Bidasoa (since then a jointly owned territory of the Spanish city Irun and the French Hendaye).

Literature: Van Loon II, pp. 440-442, III.

Ø 69 mm



29. The Four Days Battle

Amsterdam, 1666, Jurriaan Pool

Silver Medal on the Dutch victory under Admiral Michiel de Ruyter in the Four Days Battle (11-14 June 1666).

Obverse: View of the battle scene.
Reverse: VICTORIA ORD.CONFOED.BELG.SUB AVSPARCHIT.MI.RUITER.1666 I.IVNI around poem: De Godt der goden zet / Den oceaen de wet, / Als hooft der amiraelen: / Hy sterkt der Staeten helt, / Die boeit het Britsch gewelt. / Wie kan Godts maght bepaelen?

This medal commemorates one of the longest sea battles in history, The Four Days Battle, one of the major events of the Second Anglo-Dutch War (1665-1667). It went on, in some ways inconclusively, until the British fleet managed to sail away into a fog bank: both sides claimed victory, but the British were definitely bested. In the end, however, the battle had no long term effect. The poem on the reverse was written by Joost van den Vondel (1587-1679), the most prominent Dutch writer of the age.

Literature: MI I, p. 519-520, 165. Van Loon II, pp. 524-526, II.

Ø 57 mm



30. The Four Days Battle

Amsterdam, 1666, Wouter Muller

Silver Plaquettepenning on the Dutch victory under Admiral Michiel de Ruyter in the Four Days Battle.

Obverse: DE RUYTER DIE DEN BRIT SYN MOET GETEUGELT HEEFT ALDUS DOOR MULLERS HANT INT GOUD EN SILUER LEEFT A°MDCLXVI DEN XIII JUNY Facing bust of de Ruyter, crowned by two Tritons, with arms behind and a ribbon below, inscribed MAD.RUYTER LUYT. ADMIRAAL GEN.

Reverse: HIER STRYCKT HET BRITISCH GEWELT VOOR NEDERLANT DE VLAGH DE ZEE HEEFT NOIT GEWAEGHT VAN ZULK EEN ZWAEREN SLAGH Naval battle.

On the edge, mark of a double pentagram: this indicates that this piece was joined by Reynier Arondeaux (K. Citroen, *Amsterdam Silversmiths and Their Marks*, Amsterdam 1975, 1173).

Literature: Frederiks 8/8a. MI, I, p.522, 168. Van Loon II pp. 527-528, IV.

Ø 78 mm



Ø 76 mm

31. Cornelius Evertsen the Elder

Dutch, 1666, Wouter Muller

Silver Plaquettepenning on the death of Admiral Evertsen, 1610-1666.

Obverse: HEER EVERTS, MET TRIOME, OP 'T BED VAN EER GESNEEFT, ALDUS IN 'T SILVER DOOR DE KUNST VAN MULLER LEEFT A° 1666 den 11 Junii. Bare-headed facing bust of Admiral Evertsen with armament at his shoulders; to left and right, two putti crowning him with a wreath and holding a ribbon inscribed CORN.EVERTSEN ADMIRAAL V. ZEEL.

Reverse: HIER STRYCKT HET BRITISCH GEWELT VOOR NEDERLAND DE VLAGH – DE ZEE HEEFT NOIT GEWAEGHT VAN ZULK EEN ZWAEREN SLAGH Scene of a sea battle with a sinking ship in the foreground.

This medal commemorates one of the most prominent members of a family that produced numerous Dutch naval heroes. Cornelis was killed on the first day of the Four Days' Battle, one of the longest naval battles in history. He was on the Dutch warship Walcheren and had demanded that the English Captain John Harman surrender his badly damaged ship, the Henry. However, Harman continued to resist, firing a volley of shot that not only killed Evertsen, but enabled the English ship to escape in the confusion.

Literature: Frederiks 10a/8a. MI I, pp. 523-4, 171. Van Loon II, p. 529, VII.

32. The Peace of Breda

Dutch, 1667, Christoffel Adolfzoon

Silver Medal struck in honor of the Peace of Breda.

Obverse: MITIS ET FORTIS Hollandia, helmeted and partially armored, standing facing between a lamb and a lion, her left foot treading on the figure of Discord, a semi-nude gorgon-headed old woman, lying before her; behind her on her right, Dutch warships sailing to left; on her left, British warships burning; behind, the palace at Breda; in exergue, PROCUL.HINC.MALA.BESTIA / REGNIS! (= go away from these states, you vicious beast!) IUN: 22. / 1667.C.A.

Reverse: Pax standing facing; above, hand of God emerging from the clouds holding the shields of England and the Netherlands, and, long ribbon inscribed IRATO BELLUM PLACATO NUMINE PAX EST (= war from an angry divinity, peace from one appeased); below, REDII.CONCORDIAE.MATER / BREDAE (= Mother Concord has returned at Breda) and IUL.31 .Ao.1667. On the edge: NUMISMA.POSTERITATI.SACRUM.BELGA.BRITANNOQUE RECONCILIATIS,CUM.PRIVIL.ORDIN:HOLLAND:ET:WEST (= A medal consecrated to posterity on the occasion of the Peace between the United Provinces and Great Britain. With the permission of the States of Holland and West Friesland).

This is one of the most famous of all Dutch medals, but has the dubious distinction of while being struck in honor of the peace treaty that ended the Second Anglo-Dutch War (1665-1667), was actually one of the causes of a subsequent war! The reason for this is that the hag on whom Hollandia treads on the obverse has the epithet Mala Bestia, *pernicious beast*, which had been used for the English king Charles II by his enemies (and the features of the Hag are similar to those of Charles as well)! Not only that, but the Dutch destruction of the British fleet at Chatham (known as the Battle of Chatham in Dutch sources and the Raid on the Medway in British) appears as well. This remarkable feat, under the Dutch Lieutenant-Admiral Michiel de Ruyter, led to the Peace Treaty of Breda, which this medal commemorates. However, it was surely not the most diplomatic thing to put on a peace medal; Charles II's government protested and, in the end, the medal was recalled and its dies destroyed.

Literature: MI I, pp. 528-529, 176.

PiN 257.

Scher, 38.

Van Loon II, pp. 534-536, I.



Ø 71 mm

33. The Peace of Breda

Amsterdam, 1667, Johannes Lutma the younger

Silver Medal on the Peace of Breda.

Obverse: SIC FINES NOSTROS, LEGES TVTAMVR, ET VNDAS (= *Thus we protect our borders, our laws and our seas*) The lion of the Netherlands (below: LEO BATAVUS) to right over weaponry; behind, warships; to left, signature in monogram form.
Reverse: DEO AVSPICE / ASSERTIS / NON MINORE ANIMO / QVAM SVCESSV / AVITIS PATRLÆ LEGIBVS/ADVERSVSTRESPOTENTISSIMOS/HISPANIARVMREGES/COACTVSEINDESEMEL ITERVMQ3 / CONTRA VICINOS BRITANNOS / ARMA SVMERE BATAVIS / POST PACEM EGREGIA VIRTVTE / BELLO PARTAM / ATQVE REDVCTA GENERIS / HVMANI COMMERCIA / CONSVLES SENATVSVQVE / AMSTELODAMENSIS / MONVMENTVM HOC / CIO IOC LXVII / F C (= *After, with God's help, having defended their country's ancient rights against three very powerful Spanish Kings, the Dutch were forced to take to arms against their neighbors the British. By their great valor they re-established peace and reopened commerce among the nations. To honor that Peace the Mayors and Senate of Amsterdam decreed the making of this monument in 1667*).

Literature: Frederiks 30/30a. MI I, pp. 529-530, 177. PiN 259.
Van Loon II, pp. 534-536, II.

Ø 71 mm



34. The Peace of Breda

Dutch, 1667, Wouter Muller

Silver Plaquettepenning on the Peace of Breda between the Netherlands and Great Britain.

Obverse: HET OUD BREDAAS KASTEEL, DOOR MULLERS VOND EN WERK, VERTOONT VAN BINNEN EEN GEWENSTE VREDE KERK (= *Old Breda's castle, by the ingenuity and art of Muller, exhibits within it a wished for Temple of Peace*) View of the city of Breda.
Reverse: HIER ZEIHLT HET VREDESCHIP, OP 'T ZILUER IN DE ZEE MET BLIIDE WIMPELS, VAN EEN VIER GEKNOOPTE VREE (= *Here sails the ship of Peace in silver on the sea, and bears the happy pennants of a quadruple peace*) Ship with arms of France, the United Provinces, England and Ireland, and Denmark; below, A°1667.

Literature: MI I, pp. 531-532, 180. PiN 263. Van Loon II, pp. 538-539, V.

Ø 82 mm



35. The Peace of Breda

Leiden, 1667, Arent Smeltzing

Gold Medal struck in honor of the Peace of Breda.

Obverse: EX FOCO REFOCILLATIO (= *reinvigorated through the hearth tax*) around TRIBUUM/ PRAEF.OB./ OPERAM PRAEF/STITAM (= *to the overseers of the city quarters, for eminent services*) MD-CLXVII.
Reverse: FELICITER ASSERTO PER VULCANUM NEPTUNO PAX (= *Joyously Neptune, freed by Vulcan, brings Peace*) Ship sailing to the right.

A medal issued to the Overseers of the four quarters of the city of Leiden for their efforts in enforcing the hearth tax. According to the accounts in Leiden the dies were made by Arent Smeltzing for 98 guilders; the metal blanks were made and then struck by Dirck van Werckhoven for 1863 guilders. A total of 120 pieces were struck.

Literature: MI, I, pp. 532-533, 181. PiN 268. Van Loon II, pp. 538-541, IX.

Ø 30 mm



36. The De Witt Brothers

Dutch, 1672, J. Arondeaux

Silver Medal on the murder of the De Witt brothers.

Obverse: JOH:ET CORNE:DE WIT Cojoined busts of Johan and Cornelis de Witt to right.
Reverse: Scaffold with the nude bodies of the brothers attached by their feet; below, Aug. 20 Ao 1672; putto to left and right, hourglass above and skull below.
On edge: Two marks in the shape of a pentagram (c.f. K. A. Citroen, *Amsterdam Silversmiths and Their Marks*, Amsterdam, 1975, 1173).

Literature: Van Loon III, pp. 84-85, VI.

Ø 51 mm



37. The De Witt Brothers

Dutch, 1672

Silver oval Plaquettepennige on the murder of the De Witt Brothers.

Obverse: Jugate bust of the two brothers to right.

Reverse: IOAN DE WIT / Pensionaris van / Hollant Etctr / en syn Broeder / CORNELIS DE WIT / Ruart van den / Lande van Putten / Beyde Omgebraght / in s'Gravenhage / Augusti 20 A°1672 on memorial tablet.

The notoriety of these murders, and the clear connection they had to William III meant that the authors of medals commemorating the brothers very discretely did not sign their work.

Literature: Van Loon III, pp. 84-85, VII.

Ø 55 x 51 mm



38. William III

Dutch, 1667, Wouter Muller

Gilt Silver Plaquettepennige on William's confirmation as Stadhouder.

Obverse: SYN CONINKLEYKE HOOGH:D:HEER PRINS VAN:ORANIE Ec Facing bust of the young prince.

Reverse: HONI.SOIT.QVI.MAL.Y.PENSE. Crowned arms of William within the Order of the Garter.

This medal commemorates William III's recovery of the Stadholdership after the long interlude that followed the death of his father. Thanks to the disasters of the year 1672, and to William III's own abilities, he emerged as the saviour of the Netherlands and was able to firmly restore his dynasty. This medal joins Hesberger's newly made portrait obverse with a reverse that was actually made for William's father, William II, in 1650.

Literature: Van Loon III pp. 151-152, III (the obverse) and Van Loon II p. 333 (the reverse).

Ø 60 mm



39. William and Mary

Dutch, 1677, Wouter Muller

Silver Plaquettepenning on the marriage of William and Mary.

Obverse: IN DEN ECHTEN BANT MET LIEFD' EN TROUW, KROONT GODT DOOR ZEGEN MAN EN VROUW Man, on the left, and woman, on the right, wearing rich clothing and standing, facing each other, clasping together a burning heart in their right hands; to left, house; to right, elaborate fountain.

Reverse: HIER BINT DE HEIL'GE VREE DEN BRIT' EN BATAVIER, DE WERELT EER ,T VERBONT, EN VREEZ' ER KRYGSBANIER Allegorical scene showing Britannia and Hollandia united by a figure of Pax.

Literature: Frederiks 18a. MI I, pp. 567-8, 234.

Ø 84 mm



40. The Peace of Nijmegen

Dutch, 1678, Jacob van Dishoecke

Silver Medal on the signing of the Peace of Nijmegen, which ended the Franco-Dutch War.

Obverse: FIRMATA NEOMAGI PAX 1678. View of the city of Nijmegen with the ambassadors meeting below.

Reverse: PACATUS SOLUS VIRTUTIBUS ORBIS Pax standing surrounded by the shields of all the treaty states (France, the Empire, the Dutch Republic, Sweden, Spain et al.). Below, I.V.DISHOUKE.F.

This treaty, which ended the Franco-Dutch War, was signed in stages: France and the Dutch Republic signed on 10 August 1678, but the Dutch only signed with Sweden on 2 October 1679.

Literature: PiN 305 (1679). Van Loon III, pp. 257-258 (1679).

Ø 72 mm



41. The House of Orange

Dutch, 1678, Pieter van Abeele

Silver Plaquettepenning commemorating the princes of the House of Orange and, perhaps, made in the hope of an expected heir for William III prior to Princess Mary's miscarriage.

Obverse: Clasped hands holding a bundle of arrows at the center of six facing portraits of the members of the House of Orange: William the Silent, Philip William, Maurice, Frederik Hendrik, William II and William III.

Reverse: Winged Fama flying over a landscape and blowing two trumpets, above a scroll reading: lang leve d'Prins van Orange.

We can attribute and date this piece because Pieter van Abeele signed and dated another very similar example on its edge. However, the inscription on the scroll on the reverse of the other examples honors all the Princes of Orange (i.e. Prinsen van Orangien) while this is in the singular. Could this mean that the medal was produced to honor William III's hoped for heir? In that case the medal would have a much more specific meaning; the portrait of the young William III on the obverse, would be emphasized, since he was the only living Prince of Orange, by Fama's scroll, which could only refer to him – the occasion for the medal's issuance simply has to be the hopes for the dynasty's direct continuance.

Literature: Frederiks p. 13, 25 and 25a variant. KPK 1061. Van Loon III, pp. 47-48, III variant.



Ø 86 mm

42. The Peace of Nijmegen

Amsterdam, 1678, Jacob Dishoecke

Silver Plaquettepenning on the Treaty of Nijmegen between France and the Dutch Republic.

Obverse: LIBERTAS PACIS SOBOLES PRVDENTIAE ALVMNA Hollandia seated facing, with lion at her feet, between Prudentia and Pax.

Reverse: OCCIDIT AD RHENVM NASCITVR AD VAHALIM CIO IOC LXXVII Crowned shields of France and the Dutch Republic with view of Nijmegen behind.

This commemorates the first treaty of Nijmegen, that between France and the Dutch Republic, which was signed on 10 August 1678, others were signed over the following year until, on 2 October 1679, the last was concluded between the Dutch and Sweden.

Literature: PiN 292. Van Loon III, p. 233, I.

Ø 67 mm



43. Joost van den Vondel

Dutch, 1679

Silver Plaquettepenning on the death of Joost van den Vondel

Obverse: Draped bust of Joost van den Vondel facing, turned slightly to the right; around laurel wreath entwined with a ribbon inscribed JOOST VAN DEN VONDEL Gest 3 Feb 1679.

Reverse: Swan at bay to right, with outstretched wings and open beak; around laurel wreath entwined with a ribbon inscribed Slants Outste en Grootste Poet Geb. 17 Nov 1587.

A medal commemorating the greatest of all Dutch poets and playwrights.

Literature: Frederiks 21/21a. Van Loon III, pp. 264-265, II.

Ø 65 mm



44. Geeraert Brandt

Dutch, 1683, Reinier Arondeaux

Silver Medal on the death of Geeraert Brandt 1657 - 1683.

Obverse: GEERAARDT BRANDT DE JONGE G. VI APR. MDCLVII O. XXI DEC. MDCLXXXIII
Bare-headed bust of the minister to right.
Reverse: O LICHT VOL GEEST, O GEEST VOL VIER, WAT STAAT UW ONDERGANG ONS DIER!
View of Rotterdam; below, R. ARONDEAUX. FEC. / CUM PRIVIL.

Geeraert Brandt the younger, a Remonstrant Minister in Rotterdam, was an exceptionally eloquent minister who was also an excellent writer. He died of a fever when he was only 26.

Literature: Van Loon III, p. 177.

45. The Princes' Congress in the Hague

Nuremberg, 1691, Phillip Heinrich Müller

Silver Medal to commemorate the congress of the allies in the struggle against France.

Obverse: INGENTES ANIMO. DIGNAS IOVE CONCIPIT IRAS / CONCILIUMQVE VOCAT Jupiter seated facing in the council of the gods; below, CONVENTUS FEDERAT PRINCIP / PRAESIDE GUILIELMO III R BRIT / HAGÆ COMIT CELEBR 1691 / .P.H.H.
Reverse: CONSILIO CONCORDIA ET FORTITVDINE Prudence, Virtus and Concordia with altar.
On the edge: REX REGVM CONSVLTA DEV S FORTV NET VBIQVE.

Literature: MI II, pp. 16-17, 182. PiN 333. Van Loon IV pp. 41-42, I.

46. Civic unrest put down

Amsterdam, 1696, Jan Boskam

Silver Medal on the suppression of the civic unrest in Amsterdam.

Obverse: MOTOS PRÆSTAT COMPONERE FLVCTVS (= it is better to control the billowing waves, Virgil, Aeneid I, 135) Neptune in biga drawn by seahorses to right.
Reverse: HALCYONIBUS REDVCTIS / SENATVS AMSTELOD / CIVIBVS SVIS HOC / ANTIQVÆ VIRTVTIS / SPECTAT ÆQ FIDEI / PRÆMIUM LARGITVR (= The Halcyons having returned, the city council of Amsterdam gives its citizens this gift of ancient virtue and wondrous faith) Two kingfishers in a nest floating on the sea, below, MDCXVI.

This medal commemorates the suppression of the riots of January 1696. They occurred when the city's undertakers, concerned by funeral reforms including steep taxes, took to the streets and sacked a number of official buildings. They were almost immediately put down by troops who were rushed to the city by the authorities. See the next piece.

Literature: Van Loon IV, p. 221, II.

47. Civic unrest put down

Amsterdam, 1697, M. Smeltzing

Silver Medal in commemoration of the suppression of the civic unrest.

Obverse: URBI QUASSATÆ JUSTITIA REDUX (= Justice returned to the troubled city.) Scene of troops putting down the riots in the Dam Square; below, M.SMELTZING./FECIT.
Reverse: S.C.PRÆF.CIV.EQU.PRÆMIA. / VIRTUTIS / FIDEIQUE / ERGO / D.D.D (= Prizes decreed by the City Council to be given to the officers, the people and the cavalry for their valor and loyalty) Magistrate (William III?) giving out prizes to classically dressed soldiers; below, depiction of the medal given with the date 1697.

This medal records the donation of the medals given out after the repression of the undertakers' riots of January, 1696.

Literature: Van Loon IV, p. 222, IV.

Ø 50 mm



Ø 50 mm



Ø 50 mm



Ø 56 mm



48. The Peace of Rijswijk

Gouda, 1697, Jan Drapentier

Silver medal in commemoration of the Treaty of Rijswijk.

Obverse: PAX ALMA GAVDIVM GOVDÆ (= *happy peace, the joy of Gouda*) William III, as Hercules, standing right; on the base below, J.Drapentier.

Reverse: PACI RYSVICIÆ (= *to the Peace of Rijswijk*) Pax seated facing on a high base inscribed MDCXCVII / COSS.S.Q. / GOVDANVS / DICARVNT / FEL.SECVLI (= *1697, the burgomasters and council of Gouda consecrate this medal to public happiness*); on the left, Pan and the personification of Gouda; on the right, Poseidon (personification of the river Gouwe) and Mercury; behind, view of the Palace of Rijswijk, farmers and ships at sea.

This medal was struck to commemorate the Treaty of Rijswijk, which ended the Nine Years' War that had pitted France against the combined forces of England and Holland, the Empire, Spain, Savoy and various German princes. The fact that it dragged on as long as it did was due to the inability of either side to score any truly decisive victory.

Literature: PiN 341. Van Loon IV, pp. 248-249 (but without the artist's signature).



Ø 74 mm

49. William IV becomes Stadhouder of Friesland

Friesland, 1731, Andele Andeles

Gold Medal of 8 Ducats on William IV's becoming full Stadhouder of Friesland after the end of the regency of his mother Marie-Louise von Hesse-Kassel.

Obverse: WILH:CAR:HENR:FRISO D.G.PR:AUR:ET NASS:GUB:HÆR:FRISLÆ Armored bust of Willem Friso to right.

Reverse: INS:PR:AUR:ET NASS:URB:FRIS Circle of the arms of the cities of Friesland around the crowned arms of Orange-Nassau encircled by the Order of the Garter with its motto: HONI.SOIT.QVI. MAL.Y.PENSE.

Literature: Van Loon Cont. 77.

Ø 36 mm



50. The Frisian Diet

Dutch, undated but 1766, Johan Georg Holtzhey

Gold Medal in commemoration of the Frisian Diet of 1766.

Obverse: WILH.V.D.G.PR.AR.ET NASS.TOT.BELG.LIB.GVB.HÆR Uniformed bust of the young William V to right with the artist's signature below I.G.HOLTZHEY FEC.

Reverse: Crowned arms of William V; around, chain linking the arms of the eleven cities of Friesland with the hat of Liberty at top

This medal was struck by the Frisian Diet in celebration of William's coming of age in 1766. He had inherited the Stadhoudership when his father died in 1751; since he was then only three he had a succession of regents beginning with his mother and ending with his sister Carolina and Duke Ludwig Ernst of Braunschweig-Lüneburg.

Literature: Van Loon Cont. 392.

Ø 38 mm



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