








Artus Quellinus

Sculptor of Amsterdam

Zaalteksten Engels

<i>Thema</i>	Might in Marble
<i>Locatie</i>	Burgerzaal
<i>Thematekst</i>	<p>Mayors of Amsterdam, proud of their city, had this urban palace – their new town hall – built in the seventeenth century. They likened Amsterdam to ancient Rome, centre of an illustrious republic. The town hall, with its lavish marble decorations, reflected the power of their ‘republic of Amsterdam’. The mayors also used marble to emphasise their own personal standing, commissioning portrait busts like those of ancient Rome.</p> <p>‘In-house sculptor’ Artus Quellinus, who produced almost all of the decorative sculpture in this building, also made the lifelike portrait busts. He is the focus of this exhibition. His clients, immortalised in marble, have returned to ‘their’ old town hall specially for the occasion.</p>
<i>Objecten</i>	<div>   </div> <p>Republicans in togas</p> <p>Huydecoper, who had amassed a fortune from trade, was one of the driving forces behind Amsterdam’s new town hall. He held the office of mayor six times during the time it took to construct the building. Famous doctor Nicolaes Tulp – displayed here beside Huydecoper – also held the office several times in this period. Quellinus portrayed both of them wearing togas, in reference to the powerful leaders of the ancient Roman republic.</p> <p>Artus Quellinus Bust of Joan Huydecoper, 1654 Marble Amsterdam Museum, on loan from the Huydecoper Stichting, Maarssen</p> <p>Artus Quellinus Bust of Nicolaes Tulp, 1658 or before</p>

	<p>Marble</p> <p>Six Collection, Amsterdam</p>
	<p>The Italian way</p> <p>Marble busts were not only popular with monarchs and political leaders. Church dignitaries had been having themselves portrayed in marble for centuries. Sculptor Jérôme du Quesnoy of Brussels had spent many years in Rome. Following the example of the Italians, he depicted Antoon Triest in an animated style. The bishop looks as if he is about to say something. Quellinus achieved the same in the busts he produced.</p> <p>Jérôme du Quesnoy the Younger Bust of Antoon Triest, bishop of Ghent, ca. 1645-1650 Marble Musée du Louvre, Paris</p>
 	<p>In Quellinus' wake</p> <p>Quellinus introduced a new type of portrait to Amsterdam with his marble busts of its mayors. Bartholomeus Eggers adopted the same formula. His bust of mayor Gerard Schaep closely resembles Quellinus' apparently spontaneous portrait of Andries de Graeff, displayed opposite. Eggers added a casual touch to his portrait of Johannes Munter by showing him playing with the tassels on his collar.</p> <p>Bartholomeus Eggers (attributed to) Bust of Gerard Schaep van Cortenhoeff, 1663 Marble Rijksmuseum, Amsterdam, on loan from the Zeeuws Museum, Middelburg</p> <p>Bartholomeus Eggers Bust of Johannes Munter, 1673 Marble Rijksmuseum, Amsterdam, on loan from the Koninklijk Oudheidkundig Genootschap</p>

	<p>Turning to each other</p> <p>Quellinus portrayed Catharina Opsy and her husband, mayor Cornelis Witsen, with a great eye for detail. The spouses are turned towards each other. This small gesture of the head, in Witsen's case enhanced by the movement in the tassels on his collar, makes the portraits even more convincing. At the same time, the Roman togas and the white marble give them a timelessly classical air.</p> <p>Artus Quellinus Busts of Cornelis Witsen and Catharina Opsy, 1658 Marble Musée du Louvre, Paris</p>
	<p>Regal marble</p> <p>Court sculptor François Dieussart portrayed the Stadtholders of the Orange dynasty in 'regal' marble, as powerful leaders. The sudden death of William II in 1650 brought their dominance to an end. In the period that followed, the leaders of the country's major cities, particularly the mayors of Amsterdam, grasped their opportunity. The new rulers also had themselves immortalised in marble, by Dieussart's competitor Quellinus.</p> <p>François Dieussart Bust of Prince Frederick Henry of Orange, 1641 Marble Kulturstiftung Dessau-Wörlitz, Wörlitz</p> <p>François Dieussart Bust of Prince William II of Orange, c. 1647-1650 Marble Kulturstiftung Dessau-Wörlitz, Wörlitz</p>



Snapshot

Who or what just caught Andries de Graeff's attention? His sideways glance gives this formal mayoral portrait the look of a snapshot. The hand holding his toga together enhances the sense of motion. It is not only the lively pose that makes this portrait so lifelike, however. The details are also convincing, from De Graeff's luxuriant curls to his delicate lace collar.

Artus Quellinus

Bust of Andries de Graeff, 1661

Marble

Rijksmuseum, Amsterdam



[alleen te zien van 18 juni tot en met 13 juli]

Politician with power



Grand pensionary Johan de Witt holds his gloves, as if he were just about to leave. A fitting detail, as the portrait stood in the entrance hall of his home. At a time when there was no stadtholder from the Orange dynasty, De Witt was the most powerful man in the country. He was on good terms with the mayors of Amsterdam, and he followed their example, commissioning this 'official portrait' in marble from the famous Artus Quellinus.

Artus Quellinus



Bust of Johan de Witt, 1664–1665




Marble

Rijksmuseum, Amsterdam, on loan from the Dordrechts Museum

<i>Thema</i>	Artus Quellinus. Sculptor of Amsterdam
<i>Locatie</i>	Burgerzaal/ Zuidwest-Galerij
<i>Thematekst</i>	<p>Did you see Atlas the strongman with the celestial globe? The woman with snakes for hair? Or the squirrel hiding in a garland of fruits and flowers? Sculptor Artus Quellinus (1609-1668) created a magical world here in Amsterdam's old town hall, bringing people, stories, animals and plants to life in stone. 360 years on his sculptures still have the same vital force, the same ability to amaze and move us, and to make us smile.</p> <p>Quellinus, born in Flanders and trained in Antwerp and Rome, created his greatest masterpiece in Amsterdam. Why did the city council choose him for the job? What else did he make, and why was his work so innovative? Who were his artistic heroes and how did he inspire others? Discover the answers to all these questions in this first major monographic exhibition.</p> <p><i>[verwijzing naar Kijk & Ontdek]</i> Spot the highlighted details on the walls, and discover why Quellinus was a 'master of living marble'.</p>
<i>Objecten</i>	
	<p>Sculptor of Amsterdam</p> <p>Artus Quellinus regards the viewer in a self-assured manner in this portrait. Aged 53, he was at the height of his fame and internationally renowned. He had earned this reputation first and foremost through his unparalleled work for this urban palace in Amsterdam. Although his roots were in Antwerp, this book hails him as the 'sculptor of Amsterdam'.</p> <p>Portrait of Artus Quellinus in: Cornelis de Bie, Het gulden cabinet vande edel vrij schilderconst, Antwerpen 1662 Richard Collin after Erasmus Quellinus the Younger Rijksmuseum Amsterdam, on loan from the Koninklijk Oudheidkundig Genootschap</p>
	<p>Learning from Rubens</p> <p>Quellinus made this sculpture, based on a painting by Rubens, in his early twenties. He carefully depicted the bones and muscles beneath the skin of the man and the animal, but the somewhat stiff execution reveals that he was still learning his craft. Yet he must have been proud of this sculpture, as he kept it for the rest of his life.</p>

	<p>Hercules and the Nemean Lion, c. 1630-1635</p> <p>Artus Quellinus</p> <p>Terracotta</p> <p>Rubenshuis, Antwerp</p>
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<i>Thema</i>	Antwerpen, de stad van Rubens
<i>Locatie</i>	Zuidwest-Galerij
<i>Thematekst</i>	<p>Antwerp, City of Rubens</p> <p>Artus Quellinus grew up in a family of artists in Antwerp, a bustling city with a lively cultural scene. There was plenty of work for sculptors there, from the monumental statues of saints commissioned by churches to the delicate figurines favoured by collectors.</p> <p>Peter Paul Rubens and his innovative style set the tone in Flanders. The world-famous painter was a friend of the Quellinus family and mentor to the young Artus, who learnt to translate Rubens' lifelike figures into three-dimensional sculptures. The influence of Rubens is evident in many aspects of the palace: Quellinus' stone figures, whether people or animals, seem to be made of 'flesh and blood'. As if they might step out of their frame at any moment.</p>
<i>Objecten</i>	
	<p>Just like Rubens</p> <p>Pero secretly feeds her father Cimon from her breast. Her brave and loving act ensures he does not starve to death in prison. Cimon's sagging, wrinkled skin contrasts with Pero's soft young body. This naturalistic depiction of human bodies is typical of Rubens' style. And what he did with paint, Quellinus did with clay, wood and stone.</p> <p>Cimon and Pero, c. 1635 Peter Paul Rubens (workshop) Oil on canvas Rijksmuseum, Amsterdam</p>
	<p>3D story</p> <p>This small sculpture is fascinating from all angles. Quellinus had an eye for every single detail: the muscles of Samson's back, based on the <i>Belvedere Torso</i>, a famous statue from antiquity that he had seen in Rome; the pleats of Delilah's dress; the locks of hair on the ground after being cut. Quellinus demonstrates here his consummate skill in transposing Rubens' style to three dimensions.</p>

	<p>Samson en Delilah, c. 1640 Artus Quellinus Terracotta Staatliche Museen zu Berlin, Skulpturensammlung und Museum für Byzantinische Kunst, Berlin</p>
	<p>Wooden pose</p> <p>It seems as if this child has back pain, judging by his uncomfortable pose. And what is that on his head? Quellinus' father did not make him as an independent sculpture, but as part of a church pulpit. Together with three other figures, he held up the platform. His artificial posture and coarse decorative curls are evidence of this ornamental function.</p> <p>Support figure from a pulpit, 1636 or before Erasmus Quellinus the Elder Oak Rijksmuseum, Amsterdam, purchased with the support of Stichting tot Bevordering van de Belangen van het Rijksmuseum</p>
 	<p>Inspiration</p> <p>Erasmus the Younger, Quellinus' brother, incorporated the statue of Mary displayed here in this floral painting, adding two children. Mary's foot protrudes over the edge, playfully disrupting the visual plane, in both the painting and the sculpture. Quellinus often did this, making it seem like the people and animals he depicted are stepping into our world.</p> <p>Floral Still Life with Statue of Mary, c. 1652 Erasmus Quellinus the Younger and Jan Philips van Thielen Oil on canvas Reiss-Engelhorn-Museen, Mannheim</p> <p>Madonna and Child, c. 1640-1650 Artus Quellinus Terracotta SMK, Statens Museum for Kunst, Copenhagen</p>

	<p>Intimate moment</p> <p>Mary plays with Christ's foot, as she presses him gently to her breast with her left hand. Mother and son lock eyes, so involved in each other that they do not notice us. In capturing this spontaneous moment, Quellinus allows us to feel the intimate bond between mother and child, bringing the divine very close for an instant.</p> <p>Virgin and Child and John the Baptist, c. 1640-1650 Artus Quellinus Terracotta The Phoebus Foundation, Antwerp</p>
	<p>Beloved figurines</p> <p>Quellinus' delicate figurines of Mary were very popular with collectors. He made them in terracotta, ivory and – as here – box wood. This is a small version of a known stone sculpture that Quellinus made for a façade in Antwerp. A copy of the sculpture can still be seen there on Groenplaats square.</p> <p>Madonna and Child, c. 1645 Artus Quellinus Boxwood Private collection</p>
<p><i>Kijk & Ontdek</i></p>	<p><i>[uitgelicht: Apollo]</i></p> <p>Space</p> <p>Sun god Apollo wants our attention. Quellinus gave him a protruding elbow, and his toes extend just over the edge, so he is almost stepping out of his niche and into our world.</p> <p>Can you see other people or animals that seem to be stepping out of their frames?</p>



Burdened with grief

The cockerel at the feet of Saint Peter is crowing, signifying that he has denied his master Jesus three times. Saint Peter's entire posture expresses regret and shame. He appears to be burdened with his betrayal, and looks away in torment, as Quellinus subtly invites us to feel the sorrow of the apostle.

[verwijzing naar Jupiter]

Director




Quellinus was brilliant at directing his characters: Christian saints like Peter, and also mythological gods. If you look to the left, you will see a confident Jupiter holding a bolt of lightning. This king of the gods stands firmly upright, in contrast with the melancholy figure of Saint Peter.


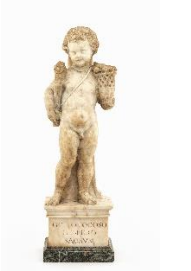

Saint Peter, c. 1659

Artus Quellinus



Marble



Saint Andrew's Church, Antwerp



<i>Thema</i>	To Rome
<i>Locatie</i>	Zuidgalerij
<i>Thematekst</i>	<p>Rome! The dream destination of many artists in the seventeenth century. The art and architecture of classical antiquity were admired for their perfect balance and proportions. And where better to study this classical ideal than in the Eternal City?</p> <p>Quellinus travelled to Rome in around 1635. While there, he not only saw ancient sculptures, but also those of his famous predecessor Michelangelo and classically inspired contemporaries.</p> <p>Quellinus brought two worlds together in his own work: influences from Italy, and the Flemish exuberance of Rubens' work.</p>
<i>Objecten</i>	
 	<p>Classical folds</p> <p>Quellinus studied this sculpture – already famous by then – while in Rome. Years later, he copied the folds in the fabric almost literally in a huge bronze statue for the roof of Amsterdam's town hall, depicting <i>Prudentia</i> (Prudence). The terracotta model beside it shows the folds. Prudentia looks to the side, and her hips slightly tilted, so she appears less static than her predecessor from antiquity.</p> <p><i>Zingarella</i> Roman, after Greek original, 1st-5th century AD; bronze parts attributed to Nicolas Cordier, c. 1610–1611 Marble, bronze Musée du Louvre, Paris</p> <p>Artus Quellinus Model for Prudentia (<i>Prudence</i>), 1650-1651 Terracotta Rijksmuseum, Amsterdam, on loan from the City of Amsterdam</p>
	<p>After Michelangelo</p> <p>How to depict a muscular physique in a complex pose?</p> <p>Quellinus learnt it from Rubens in Antwerp, and in Italy he studied examples from antiquity. He was also inspired by his famous predecessor Michelangelo. <i>Day</i> is part of a marble tomb in Florence, which Quellinus saw with his own eyes there. He made this copy twenty years later, in Amsterdam, based on what he had seen in Italy.</p>

	<p>Artus Quellinus after Michelangelo Day, 1658 Terracotta Rijksmuseum, Amsterdam; on loan from the Cultural Heritage Agency</p>
	<p>Faces with character</p> <p>These are distinctive and convincing portraits of the two philosophers. The majestic heads are full of life, their beards luxuriant, and their eyes cast to the side – typical of the style of François du Quesnoy. The Flemish-Italian sculptor received Quellinus in Rome and welcomed him into his circle, which also included the first owner of these busts, painter and biographer Joachim von Sandrart.</p> <p>Orfeo Boselli after a model by François du Quesnoy Plato and Aristotle, before 1635 Marble Rijksmuseum, Amsterdam; on loan from the National Library of the Netherlands, The Hague</p>
	<p>From Rubens' collection</p> <p>With his torch and his basket of flowers and fruit, this young boy symbolises light and spring. The figure, originally a decorative support for a side table, belonged to Rubens from 1618 to 1626. He collected ancient sculptures and used them as inspiration for his paintings. Quellinus might have seen the figure at Rubens' home when he was a young boy. Was he already dreaming of going to Italy then?</p> <p>Trapezophoros Anonymous Greek, 2nd century AD Marble Rubenshuis, Antwerp</p>
	<p>Ancient motif</p> <p>This receptacle once contained the ashes of a 19-year-old Roman woman. The decoration refers to life and death, with cows' skulls alongside garlands (festoons) of fruit and ears of corn, at which birds are picking. The marble festoons that</p>

	<p>Quellinus made to decorate this building are loosely based on such examples from antiquity. He depicted them more realistically, however, like three-dimensional still lifes.</p> <p>Urn of Acilia Hygia Anonymous Roman, c. AD 100 Marble National Museum of Antiquities (RMO), Leiden</p>
<i>Kijk & Ontdek</i>	<p><i>[uitgelicht: festoen]</i></p> <p>Variety</p> <p>The walls are decorated with garlands of fruit, vegetables, flowers and shells. They show the richness and variety of nature. Quellinus made each one unique.</p> <p>What fruit and vegetables do you recognise?</p>

<i>Thema</i>	Putti, Putti Everywhere
<i>Locatie</i>	Zuidgalerij
<i>Thematekst</i>	<p>You see them everywhere you look in this building: naked child figures, some of them with wings, known as <i>putti</i> – from the Latin <i>putillus</i>, meaning 'little boy'. They were already popular back in antiquity. François du Quesnoy, Quellinus' mentor in Italy, introduced a modern version, and Quellinus became the putto specialist of the north.</p> <p>Small, delicate sculptures and reliefs featuring putti were desirable to collectors. Putti – many of them life-sized – also play an important role in the decorations on the walls and ceilings of the town hall. They are depicted playing together or with animals, or weeping tragically, introducing a happy or melancholy note, depending on the context.</p>
<i>Objecten</i>	
	<p>Baby fat</p> <p>Quellinus' putti never sit still, and they have rolls of fat and dimples, just like real babies. This is notable, as the sculptor and his wife never had children themselves. His contemporary Jan Vos wrote a witty poem about it. <i>Are they then false?</i>, he wrote of Quellinus' many 'children'. <i>No. So their origins be known, the children he breeds are born of stone.</i></p> <p>Artus Quellinus <i>Two Seated Putti</i>, c. 1640 Terracotta SMK, Statens Museum for Kunst, Copenhagen</p>
	<p>Artus Quellinus <i>Putti Besiege a Baby Satyr</i>, c. 1650-1665 Terracotta Six Collection, Amsterdam</p>

	<p>Following Rubens' example</p> <p>Holding onto a fish with one hand and clutching a shell in the other, this little Triton blows into the shell, his cheeks puffed out. In the bas-relief on the right, the sculptor depicts a whole crowd of putti, dancing round Pan, god of the forest. In both cases Faydherbe based his work on paintings by his mentor Rubens, in whose home he was living at the time.</p> <p>Lucas Faydherbe <i>Triton with two dolphins</i>, c. 1636-1640 Terracotta Royal Museums of Art and History, Brussels</p> <p>Lucas Faydherbe <i>Children's Dance with Pan</i>, c. 1636-1640 Terracotta Royal Museums of Art and History, Brussels</p>
	<p>Small and clumsy</p> <p>Despite all the pulling and pushing, the buck does not let himself be driven away from the vine. Not even by a scary mask. The putti, here presented as little followers of the god of wine, Bacchus, are engaged in a show of strength for which they are actually too small and clumsy. But that is precisely what makes them so endearing. The same goes for Quellinus' putti in this building. He was inspired by the amusing children portrayed by Du Quesnoy.</p> <p>François du Quesnoy <i>Eight Child Bacchantes and a Buck</i>, c. 1626–1630 Marble Rijksmuseum, Amsterdam, purchased with the support of the M. van Poecke Family/Rijksmuseum Fund and the J.W. Edwin Vom Rath Fund/Rijksmuseum Fund</p>
	<p>Dynamic down to the smallest detail</p> <p>Openwork reliefs like these were popular collectors' items, small treasures to cherish and to admire up close. Even on this small scale, Quellinus and Van Opstal managed to breathe life into their putti and satyrs – half human, half goat – happily engaged in merrymaking. Quellinus' relief is full of surprising details, like the flapping cape of the dancer in the middle, and the serious little face of the flute player.</p>

	<p>Artus Quellinus <i>Child Bacchants Dancing and Playing Music</i>, c. 1640 Ivory Private collection, Belgium</p> <p>Gerard van Opstal <i>Bacchanal with Satyrs and Putti</i>, c. 1635–1642 Ivory Rijksmuseum, Amsterdam</p>
	<p>Inspired by sculpture</p> <p>Cupid lies sleeping, the bow he uses to shoot his love arrows and set hearts alight lying idle by his side. Painter Govert Flinck was the proud owner of a collection of small sculptures by Quellinus. It might have included a 'sleeping child' on which he loosely based his own little god of love. The artists knew each other, having both worked on the new town hall.</p> <p>Govert Flinck Sleeping Cupid, 1655 Oil on canvas Private collection</p> <p>Artus Quellinus (workshop) Sleeping Child, after 1641 Ivory Rijksmuseum, Amsterdam, gift of J. Halsema, Huizen</p>
	<p>Be cautious</p> <p>Putti are often naughty little rascals, but sometimes they are quite the opposite. This child represents the 'mature' concept of Prudence, one of the virtues, known as prudentia in Latin. He has a piece of mirror in his left hand and a snake around his right arm, just like Quellinus' <i>Prudentia</i> on the roof of this building. As an employee of Quellinus, Eggers will certainly have been aware of that bronze sculpture.</p> <p>Bartholomeus Eggers Prudence, 1664–1665 marble Amsterdam Museum</p>



Angel of Death

The sad face and extinguished torch in his right hand remind us of this little angel's original function as part of the ornate tomb of an aristocratic couple. Like Quellinus, his former team member Rombout Verhulst was astonishingly good at expressing in marble the softness and warmth of a baby's body.

Rombout Verhulst

Grieving angel from the tomb of Anna van Ewsum and Carel Hieronymus van In- en Kniphuysen, 1664–1669

Marble

Groninger Museum



Child of the Season


This scantily clad little boy is cold, and is warming his hands by a fire. Representing *Winter*, he is part of a series of four garden sculptures that portray the seasons. The chubby babies depicted by his older cousin and mentor Quellinus provided an example for Artus the Younger to follow. His own putto appears a little older, however, with a longer torso and legs.




Artus Quellinus the Younger

Winter, c. 1680–1690

Marble

Amsterdam, Rijksmuseum; purchased with the support of Stichting tot Bevordering van de Belangen van het Rijksmuseum

<i>Thema</i>	Eye for Nature
<i>Locatie</i>	Zuidoost-Galerij
<i>Thematekst</i>	<p>Besides depicting gods, heroes and saints, Quellinus also never missed an opportunity to incorporate nature into his work. The sculpted garlands – festoons – in this building are bursting with flowers, fruit, vegetables and animals. Each one is different, and highly detailed.</p> <p>Quellinus clearly had a soft spot for animals. Here in the palace they often feature in narrative reliefs, or as companion to a god or goddess. These animals in marble, and his animal studies in terracotta, show that Quellinus was a consummate observer who was able to depict animals in characteristic poses and lifelike detail.</p>
<i>Objecten</i>	
<i>Kijk & Ontdek</i>	<p><i>[uitgelicht: deurlunet]</i></p> <p>Humor</p> <p>The fish above the door does not like the children's meddling. A little boy is pulling its fin. Quellinus often added children, <i>putti</i>, to a scene. Their mischief brings life to the place.</p> <p>Can you see more putti who are up to no good?</p>
	<p>Quick model</p> <p>This clay study, a <i>bozzetto</i>, was for the decoration above the righthand door in front of you. The many parallel lines were made with a corrugated spatula. One of their functions is to depict the effect of shading. Quellinus also scratched a few scales into the wet clay of the fish on the left. In the marble version above the door, these have been developed into a sleek fish skin.</p> <p>Model for lunette above door, c. 1651-1652 Artus Quellinus Terracotta Rijksmuseum, Amsterdam, on loan from the City of Amsterdam</p>

	<p>An Amsterdam Diana</p> <p>Diana has two roles in this building. With a torch in her hand and sickle on her head, she represents the moon, bringer of light in the night. At the same time, she is also the goddess of hunting, to which the bow and stag refer. 'Hunting' in Amsterdam took place in the water. The local haul – fish, crab and crayfish – lies at her feet.</p> <p>Model for Diana (workshop copy), c. 1664 Artus Quellinus (workshop) Terracotta Amsterdam Museum, on loan from the City of Amsterdam</p>
	<p>A beloved pet</p> <p>The opulent collar on this hunting dog bears the crest of the Roose family, regents of Antwerp. It was probably the powerful politician Pieter Roose (1586-1673) who commissioned this unusual 'portrait' of his beloved pet. The dog's head is tilted. Could he be looking at his master?</p> <p>Greyhound, 1657 Artus Quellinus Oak Rijksmuseum, Amsterdam, purchased with the support of BankGiro Loterij</p>
	<p>Real dogs</p> <p>Quellinus closely observed real dogs in order to depict them as naturalistically as possible. The vivacity of these sculptures echoes the dogs which he incorporated into the marble decorations of this building, such as on mantelpieces and in the Tribunal. The measurement marks scratched into the base of the dog on the right suggest that they were models for larger sculptures. Whether they were ever made is not known.</p> <p>Two dogs, c. 1640-1660 Artus Quellinus Terracotta Amsterdam Museum, on loan from the City of Amsterdam</p>



Mother and children

Quellinus often depicted a mother feeding her child, whether human or animal. In this endearing scene, the queen of the animal kingdom appears vulnerable for a moment as she suckles her newborn cubs. Might Quellinus have seen a real live lioness, or did he work from a drawing or print?

Lioness Suckling Her Cubs, c. 1640-1650

Artus Quellinus

Terracotta

The Leiden Collection, New York



Bellow



Like many animals that Quellinus made to decorate this building, this bull has its mouth open, as if it were bellowing. This, coupled the wide-open eyes and nostrils and the angular body, makes the figure expressive. It also reflects the humour of the situation: a common farm animal immortalised in costly bronze.



Bellowing Bull, c. 1638-1640

Artus Quellinus


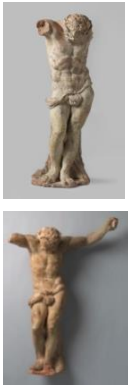
Bronze



Rijksmuseum, Amsterdam



<i>Thema</i>	'Sculptor of Amsterdam'
<i>Locatie</i>	Zuidoost-Galerij
<i>Thematekst</i>	<p>'Sculptor of Amsterdam'</p> <p>The construction of Amsterdam's new town hall – this palace – was a project unprecedented in its scale and lavishness. For Quellinus, it was the most important commission of his life. He moved from his native Antwerp to Amsterdam, and completed the decorations for the building in less than fifteen years. It took huge quantities of marble, and at the time Amsterdam had the largest stocks of Italian marble in Northern Europe.</p> <p>The mastermind behind this urban palace was architect Jacob van Campen. In his perfectly symmetrical design, architecture and art combine to reflect a perfect universe, with Amsterdam at its centre. Quellinus' classical but vibrant visual idiom was exactly what this 'statement building' needed.</p>
<i>Objecten</i>	
	<p>Order and power</p> <p>The bright sunlight casts sharp shadows on this impressive urban palace. The classical architectural style with the rhythm of windows and pillars and the triangular tympanum creates a sense of order and power, precisely the image Amsterdam wished to present. Quellinus' sculptures on the façades – and inside the building – reinforced this message, like a megaphone wielded by the city administrators.</p> <p>The Town Hall on Dam Square, Amsterdam, 1672 Gerrit Berckheyde Oil on canvas Rijksmuseum, Amsterdam</p>
	<p>Sawing and cutting</p> <p>Quellinus had a view of the city stonemasonry yard from his workshop. Large blocks of sandstone and marble were sawn and cut to size there for the town hall. For some fifteen years, hundreds of stonemasons worked on this 'industrial site', which was subject to a strict regime. Anyone who came late, 'after the clock chimed', had his pay docked.</p>



	<p>Stonemasonry yard on Keizersgracht, 1652</p> <p>Barend Graat</p> <p>Pen in brown, brush in grey</p> <p>Amsterdam City Archives, Atlas Splitgerber Collection</p>
	<p>The sculptor's accounts</p> <p>Floral garlands, mantlepieces, capitals – Quellinus sums up decorations that he had made. There is only just enough room at the bottom for his signature, 'Artus Quellien'. Between 1651 and 1665 Quellinus billed the Amsterdam city administration for over 79,000 guilders. It was a huge sum, though with it, he still had to pay the wages of dozens of assistants.</p> <p>Bill for various services, 1655</p> <p>Artus Quellinus</p> <p>Pen and ink</p> <p>Amsterdam City Archives, Thesaurie Ordinaris archive</p>
	<p>Political lead</p> <p>Mayor Cornelis de Graeff was the main driver of the town hall project. To enhance his political authority, he commissioned private works from Quellinus, including these two circular portraits. It is no coincidence that they resemble classical Roman coins, with the faces in profile. De Graeff, the 'consul of Amsterdam', likened himself to the powerful leaders of ancient republican Rome.</p> <p>Portraits of Cornelis de Graeff and Catharina Hooft, 1660</p> <p>Artus Quellinus</p> <p>Marble</p> <p>Rijksmuseum Amsterdam, on loan from the Koninklijk Oudheidkundig Genootschap</p>
<p><i>Tekst bij kijkwijzer</i></p>	<p>Universe</p> <p>Architect Jacob van Campen based his design for the town hall on classical rules. The building was to reflect the harmonious order of the universe. Quellinus' sculptures enhance the symbolism. The Four Elements in the Civic Hall and the</p>



	<p>festoons of flora and fauna depict the microcosmos on earth. The statues of gods in the galleries represent the planets, the macrocosmos. And at the centre of it all is the Maid of Amsterdam.</p> <p>Offices</p> <p>Some of the sculptures refer to the work of different civic departments. In the seventeenth century, several civic institutions were housed here. Lady Justice, for example, is depicted above the entrance to the former courtroom. Silence, a woman holding her index finger on her lips, adorns the civic secretary's office.</p> <p>Take the guide with you to discover the meaning of Quellinus' sculptures in the palace.</p>
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<i>Thema</i>	The Master and His Workshop
<i>Locatie</i>	Noordgalerij
<i>Thematekst</i>	<p>Quellinus supplied thousands of sculptures and decorative features for the town hall, in less than fifteen years. He must have had dozens of assistants at his workshop in Amsterdam. What was his work process? Surviving models in fired clay give us the chance to look over his shoulder. We cannot get closer to Quellinus than in these rapidly fashioned 'sketches', in which he gave initial form to his ideas, seeking the best composition. More developed models would be presented to his clients and after they had given the green light, they would be reproduced on a larger scale.</p>
<i>Objecten</i>	
	<p>Fired clay</p> <p>Lady Justice is missing a hand, just as the two Atlases behind her miss arms. Terracotta figures last a long time, but they are fragile. 'Terra cotta' literally means 'cooked earth' – fired clay, in other words. The clay models used in Quellinus' workshop were unfired, making them even more vulnerable. To preserve them, they were subsequently fired in a potter's kiln.</p> <p>Model for Justice, 1650-1651 Artus Quellinus Terracotta Rijksmuseum Amsterdam, on loan from the City of Amsterdam.</p>
	<p>Atlas emerges</p> <p>Quellinus made at least three clay models of Atlas, the strongman holding the celestial globe on his shoulders. Two have survived. In this sketchy model, he focused on the chest and muscles. Atlas' back and ears are rough and unfinished. In the other model, behind and to the left, they are depicted in more detail.</p> <p>Atlas (first version), 1651 Artus Quellinus Terracotta Rijksmuseum, Amsterdam, on loan from the City of Amsterdam</p> <p>Atlas (second version), 1651 Artus Quellinus</p>




	<p>Terracotta</p> <p>Amsterdam Museum, on loan from the City of Amsterdam</p>
	<p>Traces of the sculptor</p> <p>Two water pumps were supposed to be installed in the now empty inner courtyards of this building. Quellinus designed these decorative elements for the pumps. These rapidly modelled 'sketches', known as <i>bozzetti</i>, show the sculptor at work, featuring scratches and holes made by a modelling stick and a serrated spatula. If you look closely, you can even see fingerprints in the clay.</p> <p>Model for a pump decoration featuring the Amsterdam cog carried by Minerva, Mercury, Hercules and Neptune, c. 1651-1652</p> <p>Artus Quellinus</p> <p>Terracotta</p> <p>Rijksmuseum Amsterdam, on loan from the City of Amsterdam</p> <p>Model for a pump decoration featuring Cimon and Pero, c. 1651-1652</p> <p>Artus Quellinus</p> <p>Terracotta</p> <p>Rijksmuseum, Amsterdam, on loan from the City of Amsterdam</p>
<i>Wandtekst</i>	<p>Quellinus and Van Campen</p> <p>Quellinus and his team carved two scenes in marble for the façades of the building. They are no less than 23 metres across, and around five metres high. The two scenes are made up of separate pieces, like a puzzle, which fit precisely into the triangular tympanums.</p> <p>Architect Jacob van Campen chose the subjects, with the approval of the mayors. Quellinus was responsible for the artistic execution. The powerful imagery in the tympanums spread the political message of the seventeenth-century city administration.</p>
	<p>Consultation</p> <p>Jacob van Campen sketched out his ideas for the tympanums. The City Maiden of Amsterdam is central to both scenes, because the city saw itself as ruler over land and sea. Van</p>

	<p>Campan and Quellinus probably pored over sketches like these as they consulted on the design.</p> <p>Designs for the tympanums on Amsterdam's town hall, c. 1650</p> <p>Jacob van Campen</p> <p>Pen and brown ink over sketch in graphite</p> <p>Rijksmuseum, Amsterdam</p>
	<p>From sketch to design</p> <p>Prints by Quellinus' brother show the final designs. The tympanum with sea creatures closely follows Van Campen's sketch. The other displays a freer interpretation, depicting Africa, Europe, Asia and America with all kinds of animals. The message of Amsterdam's superiority remained unchanged. The image suggests that goods from all continents were brought to the city voluntarily. In reality, colonial trade was associated with violence and exploitation.</p> <p>Tympanums of Amsterdam's town hall, 1664</p> <p>Hubertus Quellinus after Artus Quellinus</p> <p>Engraving and etching</p> <p>Rijksmuseum, Amsterdam</p>
	<p>Puzzle</p> <p>This design for the tympanum was created in sections so that the clay models were manageable, and would fit into the available kiln. The final result in marble is also made of separate pieces, like a puzzle. There were good reasons for this. The larger an unworked block of marble, the more it cost. It also had to be possible to transport and carve it, and then hoist it up to its position 25 metres above ground.</p> <p>Fantasy creatures</p> <p>Horses with flippers? Men with fins? The tympanum features a fantastical group of sea creatures. Quellinus was inspired by other artworks, like those of his contemporary Rubens, and ancient Roman statues, which he combined into something new. Here, for example, he makes an ancient centaur – half man, half horse – 'seaworthy'. Two children are hitching a ride on his fishtail.</p>

	<p>Models for the tympanum overlooking Dam Square, c. 1650 - 1653</p> <p>Artus Quellinus</p> <p>Terracotta</p> <p>Rijksmuseum, Amsterdam and Amsterdam Museum, on loan from the City of Amsterdam</p>
	<p>Sharp teeth</p> <p>These lions appear to be caught in the garlands held by the four children. They bare their teeth in irritation. The aggressive lions – the marble versions of which can be seen above the door behind this model – contrast with the sweet-tempered lions lying at the feet of the goddess next to them. Cybele, Mother Earth, keeps her dangerous animals under control.</p> <p>Model for lunette with putti and lions, c. 1651-1654</p> <p>Rombout Verhulst (attributed)</p> <p>Terracotta</p> <p>Amsterdam Museum, on loan from the City of Amsterdam</p>
	<p>At scale</p> <p>Six thin horizontal lines run across this model for Saturn. They were used for measuring, and are evidence of the workshop process. The scaled sections helped the assistants correctly transpose Quellinus' design in clay into the large version in marble on the wall behind this model. The dimensions and proportions had to be followed very precisely.</p> <p>Model for Saturn, 1651</p> <p>Artus Quellinus</p> <p>Terracotta</p> <p>Amsterdam Museum, on loan from Amsterdam City Council</p>
<p><i>Kijk & Ontdek</i></p>	<p><i>[uitgelicht: Saturnus]</i></p> <p>Emotion</p> <p>Saturn presses his fingers firmly into the baby's soft body. He is eating his young son out of desperation, in response to a prophesy that one of his children would kill him.</p>

	How does Quellinus make us feel the drama of the situation?
	<p>Savage wolves</p> <p>Lunettes featuring animals are mounted above the doors beside the statues of gods. The cockerels are the companions of the sun god Apollo. Their crowing announces the rising of the sun. The wolves are associated with Mars, god of war. Quellinus was instructed to depict these 'savage' creatures, in line with the artists' manual <i>Iconologia</i>, with 'insatiable appetites', just as war insatiably devours lives and sows destruction.</p> <p><i>Fragments of model for lunette featuring putti and cockerels, c. 1651</i> Artus Quellinus Terracotta Rijksmuseum, Amsterdam, on loan from the City of Amsterdam</p> <p><i>Fragments of model for lunette featuring wolves, c. 1651</i> Artus Quellinus Terracotta Amsterdam Museum, on loan from the City of Amsterdam</p>
	<p>Souvenirs of the town hall</p> <p>Quellinus' work on the town hall was nearing completion in 1664. The clay models were collected from his workshop and they have been the property of the city ever since. Quellinus and his assistants provided good copies of working models that had been damaged over the years. Some extra ones were made specially for the mayors and other fans. They were cherished as works of art, or as souvenirs of the construction of the town hall.</p> <p>Models (workshop copies), c. 1664 Artus Quellinus (workshop) Terracotta Rijksmuseum, Amsterdam, on loan from the City of Amsterdam</p> <p>Apollo Jupiter Cybele Mars</p>

	<p>Grief, death and remorse</p> <p>These reliefs with images of crying children were made as models for the lower panels of the doors to the Tribunal. The clay model in the display case to the right shows the theme that the designer had in mind for the doors: the Fall of Man. Adam and Eve stand beside a tree, around which a serpent coils. All sculptures in the Tribunal thus present a detailed narrative of grief, death and remorse.</p> <p>Casting Models for the doors to the Tribunal, c. 1652 Rombout Verhulst Oak Amsterdam Museum, on loan from the City of Amsterdam</p> <p>Model of the doors to the Tribunal, c. 1652 Rombout Verhulst Unfired clay Amsterdam Museum, on loan from the City of Amsterdam</p>
<p><i>Kijk & Ontdek</i></p>	<p><i>[uitgelicht: ratten]</i></p> <p>Function</p> <p>A plague of rats! A relief like this removes any need for a sign on the door. In the seventeenth century people had to come to this office to be declared bankrupt.</p> <p>How do the rats show what used to happen here?</p>
<p><i>Wandtekst</i></p>	<p>The Tribunal</p> <p>Later, on the ground floor, you will arrive at the spectacular finale of the exhibition: the lavishly decorated Tribunal. It was in this space that the city's judges would pass death sentences in the seventeenth century. Quellinus' sculptures uniquely heighten this ceremonial function, from reliefs featuring trials from classical antiquity and the Bible, to the most chilling details of snakes, skulls and thistles. The stories depicted in marble can be perused downstairs, their preparatory models are displayed here.</p>

	<p>High relief and bas-relief</p> <p>Men in all kinds of poses are depicted in the foreground, and further in the distance. Some figures, heads and arms protrude from the flat surface, while others are less prominent, or are merely 'drawn' in outline in the clay. Quellinus combined high relief and bas-relief in these images, to suggest a lot of depth.</p> <p>Model for The Judgment of Zaleucus (workshop copy), c. 1664 Artus Quellinus (workshop) Terracotta Rijksmuseum, Amsterdam, on loan from the City of Amsterdam</p>
	<p>Heavy burden</p> <p>These female figures carry the building on their neck and shoulders, like living pillars. Quellinus based them on the caryatids of classical antiquity, who normally bear the weight on their heads. Their braided hair, entwined with the capitals, makes their position all the more oppressive. They are literally woven into the building, Quellinus' way of emphasising their heavy burden.</p> <p>Models for caryatids representing Punishment and Remorse, 1651 Artus Quellinus (workshop) Terracotta Rijksmuseum, Amsterdam, on loan from the City of Amsterdam</p>
	<p>Focal point</p> <p>The Biblical King Solomon on his throne is the focal point of the long wall. Quellinus based his design for this relief on a lost painting that Peter Paul Rubens produced for the town hall in Brussels. In Rubens' painting, Solomon sits on the left, looking diagonally across at the scene. Quellinus 'turned the camera' and placed Solomon in the centre, so we look directly at him.</p> <p>Model for The Judgment of Solomon (workshop copy), c. 1664 Artus Quellinus (workshop) Terracotta Amsterdam Museum, on loan from the City of Amsterdam</p>



The lower half

The figures are very large compared with the two other reliefs on this wall. Quellinus omitted the upper half of the image from this working model in order to focus on the part that included the most important figures. Lines, marks and measuring points can be seen in the background, at the top.

Model for The Judgment of Junius Brutus, c. 1651-1652

Artus Quellinus

Terracotta

Rijksmuseum, Amsterdam, on loan from the City of Amsterdam



Reeds



Until recently little was known about this head. The crown of reeds was the only clue, suggesting it must be the head of a river god. It is now clear that Quellinus made it for the Tribunal, where the City Maiden of Amsterdam is depicted high on the wall, with the two river gods of the city – the IJ and the Amstel – at her feet.



Model for the head of the river god Amstel in the Tribunal, c. 1650-1654

Artus Quellinus

Terracotta

Rijksmuseum, Amsterdam, on loan from the City of Amsterdam

<i>Thema</i>	Networker in Amsterdam
<i>Locatie</i>	Noordoost-Galerij
<i>Thematekst</i>	The town hall project made a famous artist even more popular, and other clients were keen to engage his services. Besides his work for the town hall, Quellinus completed numerous other commissions in Amsterdam, including his portraits of mayors, which are also on display in this exhibition. A widely distributed series of reproductions of the town hall sculptures and reliefs, made by his brother Hubertus, spread his fame even further. A crowning achievement in Quellinus' career was the spectacular 'Pallas Fountain', a gift from the city of Amsterdam to Stadtholder Johan Maurits in Cleves, Germany.
<i>Objecten</i>	
 x4	<p>Promotional prints</p> <p>Quellinus' younger brother Hubertus produced over a hundred prints documenting the main sculptures and decorations at the town hall. They were published in two batches, when the building opened (in 1655) and as it was being completed. The prints brought more name recognition for the family and gave other artists a host of motifs to use in their own work.</p> <p>Vigilance (southwest wall Citizens' Hall) Earth (northwest wall Citizens' Hall) The Judgment of Solomon (Tribunal) Inaugural stone, the City Maiden and the river gods (Tribunal)</p> <p>Hubertus Quellinus after Artus Quellinus Four prints from <i>De voornaemste statuen ende ciraten, vant konstrijck stadthuys van Amstelredam</i>, (original edition) 1655/1663 etching and engraving Royal Palace Amsterdam Foundation</p>
	<p>Death close up</p> <p>Death 'poses' elegantly, holding his shroud as if it were a Roman toga, with its masterfully sculpted supple folds. But it does not make the emaciated figure any less hideous. Death was never very far away in the 17th century. This relief, which hung in the Civic Orphanage for many years, dates from 1663. A plague epidemic that year claimed thousands of lives in Amsterdam.</p>

	<p>Artus Quellinus Death ('The Plague Victim'), 1663 marble Amsterdam Museum, on loan from Stichting Het Burgerweeshuis – Rooms Catholiek Jongens Weeshuis</p>
	<p>Important commission</p> <p>Hit by an enemy bullet at sea, Tromp was killed 'in action', and he is depicted as such here. Verhulst immortalised the admiral as a hero, in a piece commissioned by the States-General. Putti trumpet his praises and honour him with a 'naval crown'. As an experienced sculptor on Quellinus' team, Verhulst took on important commissions like this alongside his work on the town hall.</p> <p>Rombout Verhulst Model for tomb of Admiraal Maarten Harpertsz Tromp at the Oude Kerk church in Delft, 1654 terracotta, oak Rijksmuseum, Amsterdam</p>
	<p>Portrait for a mausoleum</p> <p>Verhulst became Quellinus' main successor in the Dutch Republic. He became known above all for his lavishly decorated tombs. His biggest commission was the mausoleum for Michiel de Ruyter at the Nieuwe Kerk church. As part of his preparations, he made this hyperrealistic portrait, based on a plaster death mask of the deceased admiral. Verhulst kept the portrait for the rest of his life.</p> <p>Rombout Verhulst Death Portrait of Admiral Michiel de Ruyter, c. 1677-1681 Terracotta Rijksmuseum, Amsterdam, on loan from Mauritshuis, The Hague</p>



A diplomatic gift





Quellinus' Pallas Athena appears combative and dignified: a classical goddess at her finest. The impressive fountain was a diplomatic gift from the city of Amsterdam to Stadtholder Johan Maurits in Cleves. It was an appropriate gift for the art-loving prince, who had also earned his spurs in the army. The fountain became the centrepiece of a park landscape designed by Jacob van Campen.



[verwijzing naar Mars]
 Wisdom versus brute force




As the goddess of war waged 'with wisdom', Pallas Athena is the polar opposite of Mars, the destructive god of war, whom you can see on the wall behind her. Quellinus depicted him with an axe and shield, ready for battle, in stark contrast to Pallas Athena's calm dignity.






Artus Quellinus
 Fountain featuring Pallas Athena, 1659-1660
 marble
 Museum Kurhaus Kleve, Cleves




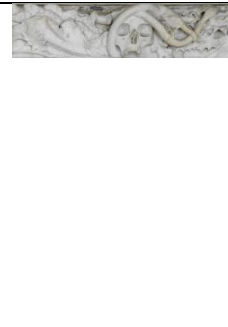

<i>Thema</i>	After Quellinus
<i>Locatie</i>	Noordwest-Galerij
<i>Thematekst</i>	<p>Quellinus' Amsterdam workshop was a springboard for talented young sculptors. His most successful assistants were his cousin Artus Quellinus the Younger, Rombout Verhulst, Bartholomeus Eggers and Josse de Corte. The latter became the leading sculptor of Venice, known there as Giusto le Court. Artus the Younger left his mark on Flemish sculpture, while Verhulst set the tone in the north. Quellinus' lifelike realism and attention to detail can also be seen in their later work. His innovative style continued to have an impact, both in the Netherlands and far beyond its borders.</p>
<i>Kijk & Ontdek</i>	<p><i>[uitgelicht: Mars]</i></p> <p>Technique</p> <p>Quellinus was extremely skilled in depicting different fabrics and textures in marble. He dressed Mars, god of war, in a draped cloak, metal chain mail, a tunic made of strips of leather and very thin trousers.</p> <p>Which material do you think is the most lifelike?</p>
<i>Objecten</i>	<p>An Amsterdam Mars and Venus</p> <p>The son of a mayor and a merchant's daughter are portrayed as Mars, the god of war and Venus, the goddess of love, probably in honour of their wedding. If you look up you will see the marble versions of Mars and Venus in the corner of the space. He wears full armour, while she is provocatively naked. The marble Venus is signed by Verhulst, who also made the small figures.</p> <p>Rombout Verhulst Joan Huydecoper as Mars and Sophia Coymans as Venus, c. 1656 Terracotta Rijksmuseum, Amsterdam, on loan from the Koninklijk Oudheidkundig Genootschap</p>

	<p>Masterful down to the millimetre</p> <p>The infant Jesus looks at us as he grabs at the neck of his mother's robe. Subtle details like Mary's fingers pressing into the baby's soft leg illustrate Verhulst's skill and versatility. Like Quellinus, he was able to switch with ease between monumental work in marble and delicate, intimate little figures for collectors.</p> <p>Rombout Verhulst Virgin and Child, c. 1650-1655 Ivory Rijksmuseum, Amsterdam</p>
	<p>Circle of Artus Quellinus Susanna Drying Herself, c. 1650-1670 Ivory Galerie Neuse, Bremen</p>
	<p>Expressive</p> <p>The deep frown and sideways glance make this head appear very lifelike. Le Court mastered Quellinus' expressive style while in Amsterdam, and it brought him lots of attention in Venice. This modelled head was a study for an important commission: a large mausoleum with four sculptures of African men who appear to bear the huge weight of the monument on their shoulders.</p> <p>Giusto Le Court Model for the head of an African man, c. 1660 Terracotta Staatliche Museen zu Berlin, Skulpturensammlung und Museum für Byzantinische Kunst, Berlin</p>
	<p>Restrained elegance</p> <p>Humility, a virtue represented by a young woman, glances down modestly. The ball in her hand – a perfect shape with no sharp edges – also symbolises 'earthly' modesty. This elegant figure demonstrates how Artus the Younger gave his cousin's lively classical style a new, extra decorative twist, entirely in line with the fashions of the time.</p> <p>Artus Quellinus the Younger</p>

	<p>Humilitas (Humility), c. 1690-1699 oak Church of St. Lambert, Wouw</p>
	<p>From Amsterdam to Venice</p> <p>Do these gods look familiar? They were made in Venice, but they are directly related to the gods that Quellinus depicted in full-length statues in the corners of Amsterdam's town hall spaces. The treatment of the marble also betrays his influence. Like Quellinus, Le Court was able to capture any material in stone, from soft human skin and animal furs to the folds of fabric.</p> <p>Giusto Le Court Busts of Saturn, Diana and Mercury, c. 1655-1657 marble Museo Nazionale di Villa Pisani, Stra</p>
	<p>Humans at their ugliest</p> <p>A snake bites this savage woman's breast, puckering the loose skin. The details are horribly lifelike and intended to shock. Le Court depicts the vice of Envy as a monster with snakes for hair. His piece is clearly related to Quellinus' 'Envy', which can be seen a little further on, in the large group of sculptures with Lady Justice, under Atlas with his globe.</p> <p>Giusto Le Court Envy, c. 1665 marble Institut de France, Musée Jacquemart-André, Paris</p>

<i>Thema</i>	Vierschaar
<i>Locatie</i>	Hal bij de Vierschaar (begane grond)
<i>Thematekst</i>	<p>The Tribunal Justice, punishment and remorse</p> <p>Sculptor Artus Quellinus' powerful abilities as a storyteller and craftsman are palpable in this building. Nowhere else is this sensation stronger than in the Tribunal, where death sentences were read out in the seventeenth century. The space is decorated with sinister sculptured images that reflect its original function.</p> <p>Three scenes featuring justice and punishment provided the backdrop to the ceremony, which the public could follow from Dam Square. Opposite are statues of Justitia (Justice) and Prudentia (Prudence). And in the Tribunal one is surrounded by terrifying skulls, thistles and snakes.</p>
<i>Teksten bij foto's</i>	
	<p>Merciful Zaleucus</p> <p>Greek lawgiver Zaleucus is having one of his eyes gouged out. This has already happened to his son. Under Zaleucus' law, adultery was punished by the removal of the eyes. When his own son committed adultery, he mercifully applied the rules, upholding to the law, but sharing the punishment.</p>
	<p>Further away</p> <p>Though not immediately apparent, this man throwing his hands up in horror is important, as he gives the picture depth. Quellinus depicted him in very low relief against the marble, making him appear further away than the men in the foreground.</p>
	<p>Snake hair</p> <p>Anyone who looked at her turned to stone. The mythological Medusa has a terrifying expression. Her head is covered with writhing snakes that leave her constantly enraged. One snake bites her wrinkled cheek.</p>

	<p>Wise Solomon</p> <p>Which mother does the surviving child belong to? The Biblical king Solomon ordered, 'Divide the living child in two, and give half to the one, and half to the other', and was thus able to discover the truth. The real mother fell to her knees, preferring to give her child away than see it killed.</p>
	<p>Fur in marble</p> <p>Solomon's royal robe has an ermine collar. Each tail represents one ermine. Two buckles on Solomon's shoulder keep the collar in place. The soft hairs of the fur are subtly carved into the marble.</p>
	<p>Punishment and Remorse</p> <p>Four large female figures command the attention as soon as one enters the Tribunal. Two have their hands bound behind their backs; they represent Punishment. The women covering their faces are Remorse. Quellinus made cold, hard marble resemble soft flesh-and-blood bodies and convey emotion.</p>
	<p>Woven into the building</p> <p>The braids of the women are entwined into the capitals above their heads. Quellinus cleverly used the double spiral, typical of Ionic capitals, weaving the load-bearing figures into the building and trapping them in their onerous fate.</p>
	<p>Steadfast Brutus</p> <p>The son of the Roman consul Brutus is on his knees, his head bowed. He is to be beheaded for treason, like his brother. Brutus steadfastly enforces the law, even though it means putting his own sons to death.</p>

	<p>Over the edge</p> <p>A gruesome detail. The man in the bottom left has been beheaded. In this moment captured in stone, his torso and severed head appear to be falling off the wall. His right shoulder and a lock of hair are already hanging over the edge.</p>
	<p>Loud voice</p> <p>The civic secretary would sit in this marble seat, surrounded by crying putti and other symbolic details. He would read the death sentence to the convicted criminal standing before him. His loud voice would echo around the chamber, so that the people gathered on Dam Square would also hear it.</p>
	<p>Grief</p> <p>Quellinus' assistant Rombout Verhulst carved the plump children around the civic secretary's seat. The three above it innocently grieve. The one in the centre is saying a prayer with folded hands.</p>
	<p>Thistles, skulls and snakes</p> <p>All of the mouldings in the Tribunal are covered with thistles, skulls, snakes and other motifs that enhance the sense of doom. Some of the snakes hold an apple in their mouths, in reference to the Fall of Man, which is said to have brought death and guilt into the world.</p>
	<p>Justice</p> <p>Of course there has to be a statue of Lady Justice in every courthouse. Her blindfold signifies her impartiality, as she cannot see who stands before her. She is intended as an example to the city's judges, who sat opposite her in the Tribunal.</p>