

# ZEEUWS COLLECTION EVALUATION MUSEUM



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# 1. THE ZEEUWS MUSEUM

## 1.1 Context

Over the past three years, the Zeeuws Museum has carried out an evaluation of the collection with the support of RaadSaam Erfgoedprojecten. This collection evaluation will result in the redefinition of the acquisitions policy and the formulation of a disposal policy. The valuation provides insight and guidance, shines a critical light on the collection, is useful in recording procedures, ensures better coordination with other institutions, helps to convince subsidising authorities/lenders and helps to substantiate actions and decisions.

## 1.2 Origins of the Zeeuws Museum

The Zeeland Scientific Society was established in Vlissingen in 1769 by a group of well-to-do dignitaries with the aim of promoting scientific enquiry. In 1994, the society became the Royal Zeeland Scientific Society. From 1787, the Middelburg branch of the Zeeland Scientific Society exhibited its collection in one of the first museums in Zeeland, the Musaeum Medioburgense on Latijnse Schoolstraat. The collections in the society's Vlissingen headquarters were already on public display around 1785. They were added to the collections in the Musaeum Medioburgense in 1801. In 1888 the museum moved to an old patrician house on Wagenaarstraat in Middelburg. A year earlier, another museum opened in Middelburg: the Kunstmuseum (Art Museum) with a collection that consisted mainly of paintings and drawings. It was housed in a new building designed to do justice to the artworks, located in the garden of the Schuttershof.

For several decades, at the end of the nineteenth century and the beginning of the twentieth century, the Kunstmuseum and the Musaeum Medioburgense coexisted in Middelburg. In the course of the twentieth century, the Kunstmuseum in particular fell into disrepair. After the Second World War, the Kunstmuseum enjoyed a short-lived revival with a few contemporary art exhibitions.

Early in the Second World War, part of the society's collection was lost as the result of a city fire caused by the bombing of 17 May 1940. After 1945, the Zeeuws Genootschap had insufficient manpower to carry out its museum activities and sought another way to keep the museum collection accessible. To this end, in 1961 the Province of Zeeland, the

Zeeland Scientific Society and the Municipality of Middelburg founded the Zeeuwse Museum Foundation. The Kunstmuseum ceased to exist, and its collection was absorbed by the Zeeuws Museum, which was initially housed in the society's building.

It was clear from the outset that the accommodation in the patrician house on Wagenaarstraat did not meet the requirements of a modern museum. The roof above the storage area was not insulated, and because the entire building was heated by only two heaters, it was freezing inside during harsh winters. For many years there were plans to house the museum in Middelburg Abbey, where the provincial government was also located but it was not until 1972 that the move took place and the Zeeuws Museum moved into part of the abbey complex, where it is still located today.

### 1.3 Collection

The Zeeuws Museum has an especially broad and varied collection, created by the fusion of the collections of the Zeeland Scientific Society and the Kunstmuseum and supplemented by a collection assembled since then by the museum itself. The museum later acquired the collection of the Province of Zeeland, including the unique Zeeland Tapestries (1593-1604) of the States of Zeeland, and an extensive collection of porcelain assembled by antique dealer Willem Bal and bequeathed to the Dutch state. In recent years, the museum has been collecting objects made in response to Zeeland's heritage through collaboration with contemporary artists and (fashion) designers. This reflects the museum's mission to connect new generations with Zeeland's heritage. The Zeeuws Museum presents a rich picture of the history and culture of Zeeland. Historical developments in diverse fields such as work, leisure, religion and science come to life in our collection.

The Zeeuws Museum reveals connections between objects, knowledge and stories, and helps to create new connections, inspiring us to look at ourselves with fresh eyes. Through partnerships with contemporary artists and designers, old ideas and objects are provided with a new context or meaning.

We want to make our collection as accessible as possible: the more people who see the collection, the better. To remain of value to new generations, the museum constantly asks for input from others: it is a learning organisation. That is why the museum shows how it handles its objects and knowledge. In this way, we – together with our visitors – give meaning to our heritage. By creating experiences and images together, we connect with the treasures of the past.

### 1.4 Mission and Vision

The Zeeuws Museum deploys art and heritage for a resilient society in which everyone matters. Climate change, migration, ageing, a faltering democracy and increasing polarisation: the challenges we face as a society are huge and demand that we remain adaptable. To respond appropriately to these changes, it is important that we are able to reflect, to learn to deal with contradictions and to search for what connects us. Because only a resilient society can absorb shocks and find a new balance in an unstable world. The collection of the Zeeuws Museum charts historical developments and tells stories about society. We see the museum as a place where you open yourself up to different ways of looking at that society. You learn to transport yourself to another period, another world, and to see things from different perspectives. By using and sharing the collection actively, we ensure that people continue to identify with it and that new networks and communities can also use it for their development. We do that in the following ways:

#### ZM welcomes

The Zeeuws Museum brings people from different backgrounds and generations together. Everyone is welcome to take part.

#### ZM meets

We are open to other perspectives because we believe this broadens our vision and makes us more resilient in a rapidly changing world.

#### ZM challenges

The museum uses its collection as a source of inspiration. We use the knowledge, techniques and stories behind the collection to generate new ideas and applications. We use art and our imagination to envision a new common future.

#### ZM allows you to blossom

The Zeeuws Museum is a guide that helps you to live more creatively and with more attention to others and your environment: a tool you use regularly to keep your mind nimble and enrich your everyday life.

### 1.5 Aim of the Evaluation

From the the Zeeuws Museum's perspective, this evaluation identifies as many values as possible that the collection has or could have for various stakeholders. This gives us a clearer picture of the strengths and weaknesses of the collection and how we can best develop it. This inventory will form the basis for the future collection plan in which choices will be made with regard to the areas in which we want to collect and possibly also de-accession in the coming years. In our view, the input of others is important to ensure that we continue to be of value in the future. For this reason, in drawing up a collection plan, we explicitly asked ourselves who we need to consult. As the composition of our population changes, and with our goal to be a museum for everyone, we need a range of perspectives about what to preserve and how to tell Zeeland's story in the development of a new collection policy.

# 2. COLLECTION

## 2.1 Collection

The museum is best known for its world-famous series of Zeeland Tapestries (1593-1604) that depict battles on Zeeland's waters during the Eighty Years' War. But the collection includes much more. It ranges from Roman archaeological finds to contemporary art and includes unique sub-collections such as silver and porcelain, paintings by Piet Mondrian, Jan Toorop, Adriaen Coorte and Johannes Goedaert, among others, and fossils from the Eastern Scheldt and the Western Scheldt. A considerable part of the Zeeuws Museum's collection consists of three major loans: the collections of the Royal Zeeland Scientific Society, the Art Collection of the Province of Zeeland and loans from the Cultural Heritage Agency of the Netherlands (in particular, the Bal Collection). Since the Zeeuws Museum does not distinguish between the collections of the various owners in its day-to-day operations, it has also been decided in this report to treat its own collection and the long-term loans as a single entity.

## 2.2 Themes

For this evaluation, we have divided the collection into new sub-collections. Where these divisions were previously based on materials and artistic disciplines, we have now chosen to make subdivisions based on themes that are connected to the geographical and cultural structure of Zeeland. These themes form the basis of the permanent collection display *This is Zeeland*.

### Theme 1: Land in Sea

Sub-collections: Archaeology, Landscapes and Seascapes up to c.1900 and Natural History (Indigenous).

### Theme 2: Zeeland in the World

Sub-collections: Zeeland Tapestries, Art and Science, Ethnography, Slavery/ Colonial History, Natural History (Exotic), Coins and Medals, and Portraits up to c.1900.

### Theme 3: Islands and Communities

Sub-collections: Regional Costume and Jewellery, Fashion and Jewellery, Professional Clothing and Uniforms, Portraits Featuring Regional Costume up to c.1900, and Religious Heritage.

### Theme 4: Decorative Arts and Design

Sub-collections: Silver and Gold, Ceramics, Applied Arts and Utensils, Furniture and Models, and Fashion and Design Inspired by the Collection (Heritage of the Future).

### Theme 5: Visual Art from 1900

Sub-collections: Visual Art (c.1900-1961), Visual Art (c.1961-present) and Art by Invitation.



## 2.3 Number of Objects

Sub-collection	Number
<b>Theme 1: Land in Sea</b>	
Archaeology	969
Landscapes and Seascapes up to c.1900	403
Natural History (Indigenous)	8,850
-----	
<b>Total</b>	<b>10,222</b>
<b>Theme 2: Zeeland in the World</b>	
Zeeland Tapestries	7
Art and Science	23
Ethnography	782
Slavery/Colonial History	22
Natural History (Exotic)	4,993
Coins and Medals	2,571
Portraits up to c.1900	384
-----	
<b>Total</b>	<b>8,782</b>
<b>Theme 3: Islands and Communities</b>	
Regional Costume and Jewellery	4,433
Fashion and Jewellery	793
Professional Clothing and Uniforms	46
Portraits with Regional Costume up to c.1900	37
Religious Heritage	91
-----	
<b>Total</b>	<b>5,400</b>
<b>Theme 4: Decorative Arts and Design</b>	
Silver and Gold	556
Ceramics	2,372
Applied Arts and Utensils	1,837
Furniture and Models	298
Fashion and Design Inspired by the Collection (Heritage of the Future)	63
-----	
<b>Total</b>	<b>5,162</b>
<b>Theme 5: Visual Art from 1900</b>	
Visual Art (c.1900-1961)	1,211
Visual Art (c.1961-Present)	1,282
Art by Invitation	254
-----	
<b>Total</b>	<b>2,747</b>
Documentation and Visual Materials	(790)
Educational Collection	(135)
Library	(6.280)
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<b>Total</b>	<b>39,518</b>

# 3. COLLECTION EVALUATION

### 3.1 Evaluation

We have used the collection evaluation method developed by the Cultural Heritage Agency of the Netherlands (*On the Museum Scales: Collection Evaluation in Six Steps*, Amersfoort 2013) to make the most objective and transparent assessment possible about the value of the collection in relation to the museum's mission. The evaluation of movable heritage is defined as follows: 'Evaluation is making substantiated and verifiable statements about the value of an object or a (sub)collection based on a concrete question, within an appropriate frame of reference and for particular stakeholders'. The principle of this method is that the evaluation is based on a concrete question within the context of the institution that manages the collection. This method explicitly does not assess the financial value of the collection.

### 3.2 Process

There are six steps involved in evaluating a collection.

**Step 1.**  
Dividing the collection into clear sub-collections.

The evaluation is performed per sub-collection and not per individual object. A sub-collection is a cluster of objects within a collection that exhibits mutual cohesion, for example in terms of theme, chronology, geography, material or origin.

**Step 2.**  
Assessing the importance of the collection for the museum's mission.

The Zeeuws Museum's mission and vision is the direction for the future. This also indicates the most important values on which the collection is assessed.

**Step 3.**  
Selection of the values that are important for the collection.

The value of a (sub)collection (or object) is what makes it important when viewed in relation to a specific question, within an appropriate frame of reference, and tested against predetermined and defined criteria.

**Step 4.**  
Rating the value of the sub-collections as high, average or low.

Scores are assigned and substantiated with arguments. The scores used are high, average and low.

**Step 5.**  
Frame of reference.

The collection's importance is assessed for other stakeholders, such as former owners, other museums, the region, the national interest and interest groups.

### Step 6. Describing the development potential.<sup>1</sup>

We investigate whether the current assigned value can be increased and if so, in what way? For example, by conducting provenance research, by improving the condition through restoration or by displaying the object or the (sub)collection in a more appropriate context.

### 3.3 Evaluation Parameters

In this study, the collections are evaluated in relation to the Zeeuws Museum's mission and vision. The evaluation was carried out using the evaluation parameters of the Cultural Heritage Agency of the Netherlands, as described in *On the Museum Scales*.

Parameters that can be used for the evaluation include: museological value, ensemble value, rarity and representation value, (art)-historical value, artistic value, information value, social value, experiential value and economic value. Appendix 1 contains a detailed explanation of the various museological values as described in *On the Museum Scales*. In this report, we discuss only the relevant values for the Zeeuws Museum's collection. Each theme or sub-collection may have different values. This selection is based on the quality of the collection and the museum's objectives, with preservation, exhibiting and research as important areas of focus. Three levels are used for the rating: high, average and low. High indicates an above-average value, average indicates that it is not exceptional, but is certainly worth showing, and low indicates that it is not important for that sub-collection and cannot enhance the use or management of the collection.

1

The compilers of this report have identified development potentials for a number of sub-collections. This is not to say that the other sub-collections have no development potential. However, it has been decided to mention only a few spearheads and not to be exhaustive.

### 3.4 Carrying Out the Collection Evaluation

The collection evaluation process was supervised by RaadSaam Erfgoedprojecten and carried out by employees of the Zeeuws Museum. The report was written by:

Karina Leijnse, collections manager & curator

Caroline van Santen, curator

Ivo van Werkhoven, curator

Dorine Zelders, education officer

A draft version of this collection evaluation was presented to representatives of the Zeeuws Museum's main lenders: the Royal Zeeland Scientific Society, the Cultural Heritage Agency of the Netherlands and the Province of Zeeland.

# 4. COLLECTION EVALUATION

## THEME 1: LAND IN SEA

For centuries, Zeeland has consisted of a collection of islands in the mouth of the river Scheldt. They are enclosed on all sides by water: rivers or the sea. The landscape is changing, and the coastline is constantly moving under the influence of the water. This interaction is so crucial for how the people of Zeeland relate to the world that the other themes can be derived from it. In this category we limit ourselves to natural history, archaeology (what comes out of the ground or water) and other objects and documents that tell us something about the estuary's changing geographical structure.

## 4.1 Sub-collection 1: Archaeology

The archaeological objects and building fragments provide a picture of how the delta has been inhabited through the ages. They also tell us how the islands have changed shape.

On 5 January 1647, after a heavy storm, residents of Domburg found the remains of a Roman temple on the beach, including more than twenty altar stones. Most of them, according to the Latin inscriptions, are dedicated to an unknown goddess: Nehalennia. The votive stones and other remains were moved to the Dutch Reformed Church in Domburg. Drawings and descriptions of the altar stones were made to publicise this remarkable discovery. This was fortunate, because in 1848 the church went up in flames and most of the votive stones were lost or damaged. The remaining objects, including some almost complete votive stones, are part of the museum's collection.

Due to its location, Zeeland was a hub for international trade between Britain, Gaul and the German hinterland as early as Roman times. Around 150 CE, it was the site of temples dedicated to Nehalennia, a fertility goddess and protector of sailors who was worshiped only at the mouth of the river Scheldt. She is usually depicted sitting on a chair with a fruit basket and a dog. Numerous traders, shipowners, administrators and soldiers from Cologne, Trier, Nijmegen, Tongeren and northern and central Gaul, among others, erected altars here for Nehalennia.

Another example of how the boundaries between water and land have changed over time are the so-called 'drowned villages' in the Eastern Scheldt, parts of which are regularly exposed at low tide. Most of the villages and the city of Reimerswaal disappeared as a result of Saint Felix's Flood in November 1530 and the storm surges that followed. Because this predates the Protestant separation from the Roman Catholic Church, the remains of these settlements give a picture of life before the Reformation. Among the most fascinating artefacts found here are the late medieval pewter pilgrim badges. The religious and profane badges provide an intriguing picture of visual culture and travel movements in the 14th, 15th and 16th centuries.<sup>2</sup> They are of scholarly value because some of the sexually explicit badges are not yet understood in terms of the value assigned to them and how they were worn, by whom and how visibly. Although they are small and difficult to display, they have great museological value because of their rich and little-understood visual language.

In addition to the aforementioned groups of archaeological objects, the collection also contains a number of special individual finds, including items from the early Middle Ages found on the beach at Domburg, such as a silver toilet and sewing set, a silver necklace and other smaller metal objects. Other special individual finds include a prehistoric axe found in the Schaar van Colijnsplaat, a bronze bracelet from the 'La Tène' period (1st century BCE), recovered from the Eastern Scheldt, and a gold neck ring from the late Roman period found in a field on Walcheren.

2

The Pilgrim badges have been deliberately placed in this sub-collection and not in the Religious Heritage sub-collection in theme 3.



### Historical Value

The historical value of this collection is high, because these pieces, including the Roman altars, show that Zeeland was already an important hub for international trade in Roman times and in the early Middle Ages.

### Museological Value

The museological value of part of the collection is high because it is important to be able to display these pieces (including the altars and some unique finds from the beaches and from the water). For those parts of the collection that are made up of loose shards and fragments that are difficult to define, the museological value is relatively low. The question is whether it wouldn't be better to place such pieces in the archaeological storage facility (Erfgoed Zeeland). This requires consultation with the Royal Zeeland Scientific Society and Erfgoed Zeeland.

### Experiential Value

The experiential value of part of the collection is high. In particular those pieces that depict the local goddess Nehalennia, who was adopted by the Romans, appeal to the imagination.

### Development Potential

To strengthen the archaeology collection, it could be interesting to acquire the collection of late medieval badges of Hendrik Jan van Beuningen (1920-2015). Through his intensive contact with amateur archaeologists in Zeeland, Van Beuningen assembled the world's largest collection of late medieval badges. This collection is managed by the Medieval Religious and Profane Badges Foundation and includes badges from all over Europe. However, the vast majority of the badges were found in Zeeland, which is why this collection would fit well within the collection of the Zeeuws Museum.



Votive stone of the goddess Nehalennia offered by Ingenuinius Ianuarius at the Roman temple at Domburg, 150-250 CE.

Zeeuws Museum, KZGW collection, inv.no. G3224 / Photo: Pim Top



Gold Roman neck ring with inscription VICTORINVS FVIMB found in 2016 in a field on Walcheren, 350-400 CE.  
Zeeuws Museum / Photo: Anda van Riet and Mieke Wijnen

## 4.2 Sub-collection 2: Landscapes and Seascapes up to c.1900

This sub-collection includes landscape paintings, drawings and prints, marine paintings and still lifes. The earliest work in this sub-collection, an anonymous *View of Middelburg*, dates from the last quarter of the sixteenth century. The paintings include depictions of various towns, harbours and coastal scenes in Zeeland from the 17th and 18th centuries. Many of these works are anonymous. Of special interest is a series of six anonymous 18th-century wallpaper paintings from the former VOC building in Middelburg that depict, among other things, several VOC ships from Zeeland. Another attractive interior painting is a chimney piece by Aert Schouman depicting birds and domestic fowl. Two views of the harbours at Rammekens and Veere (1790-95) by David Kleyne are also interesting works. The 19th century is most strongly represented in the collection, particularly in the form of maritime scenes by the Schütz family of painters from Zeeland and landscape scenes by Willem Jan van den Berghe. The sub-collection also includes a large number of works collected by the Kunstmuseum in Middelburg that do not necessarily depict places in Zeeland.

The prints and drawings include sketches and drawings by 19th-century artists from Zeeland such as Johan Pieter Bourjé, Jacob Huijbrecht Hollestelle and Willem Johannes Schütz, and artists from elsewhere who regularly visited Zeeland, such as Carel Nicolaas Storm van 's-Gravesande. In addition, there is a group of hand-coloured optical views and diorama prints, many depicting foreign scenes. Finally, there is the interesting collection of cut-out 'prints' by folk artist Jan Huijszoon, alias Jan de Prentenknipper, which combine artistry and an insight into 19th-century life in Zeeland.

### Artistic Value

The artistic value of this sub-collection is generally average. There are attractive paintings by competent artists such as Kleyne, Schouman, Van den Berghe and Jan Frederik and Willem Johannes Schütz, in addition to several anonymous works that fit well into the collection in terms of subject matter. As far as the prints and drawings are concerned, the cut-out prints by Jan Huijszoon are particularly special.

### Museological Value

The museological value of this sub-collection is relatively high, at least with regard to the local landscapes and maritime scenes, which are important in painting a picture of Zeeland over the centuries. The works collected by the Kunstmuseum of non-Zeeland scenes and the optical views and diorama prints generally have a somewhat lower museological value, since they can be primarily used thematically.

### Development Potential

Of the works that depict Zeeland, the emphasis in this sub-collection is very much on Walcheren, with relatively few representations of other parts of Zeeland. Possible future acquisitions could provide a more balanced picture of historical Zeeland. And although the Zeeuws Museum does not strive for completeness in the field of seascapes, since this is the remit of the MuZEEum in Vlissingen, because of the connection with the Zeeland Tapestries (see 5.1), we aim to add works by Hendrik Vroom to the collection.



Willem Jan van den Berghe, Threshing Rapeseed on Walcheren, c.1900  
(oil on canvas on card)  
Zeeuws Museum, KZGW collection, inv.no. G1676 / Photo: Ivo Wennekes



Anonymous, View of Middelburg Around 1550/60, 1575-1600 (oil on canvas)  
Zeeuws Museum, KZGW collection, inv.no. G1683 / Photo: Ivo Wennekes



Jan de Prentenknipper, Piece of the Covenant, 1820-1870 (paper)  
Zeeuws Museum / Photo: Jan Torfs

### 4.3 Sub-collection 3: Natural History (Indigenous)

The Natural History (Indigenous) collection is large and extremely diverse. The collection includes taxidermy animals, wet specimens and bird eggs. A box with butterflies native to Walcheren in the 19th century was added to the collection in 2014. Perhaps the most exceptional part of the collection are the fossils from the Eastern Scheldt and Western Scheldt. The way in which fossils can be collected here is unique: the bones and teeth of whales, mammoths and rhinoceros are retrieved from the riverbed with nets. Fossils, including many shells, also wash up on Zeeland's beaches. Most fossils date from the Tertiary period (Eocene, Oligocene, Miocene and Pliocene epochs – 55.8 to 2.5 million years ago) and the Quaternary period (Pleistocene epoch – 2.5 million to 11,800 years ago). The fossils found in Zeeland make it possible to illustrate the last fifty million years of this region's history.

#### Rarity Value

In general, the collection has a high rarity value. Certain fossil remains, such as the auditory ossicles (tympanic bullae) of whales are extremely rare and are found almost nowhere else. The butterfly box represents an extremely rare case of the preservation of such a specifically regional collection.

#### Information Value

This sub-collection has a high information value. Scientists from the Netherlands and abroad are constantly researching this sub-collection, in particular the fossils, and new discoveries are being made.

#### Museological Value

The vast majority of this sub-collection has a low museological value. There are several exceptions, such as certain large bones and animal skulls, certain wet specimens, stuffed animals and the butterfly cabinet, which are regularly displayed.

#### Social Value

This sub-collection has a high social value. The collection is interesting, among other things, in terms of visualising changes resulting from changes in the sea level, demonstrating the richness of species diversity, and showing changes in diversity as a result of climate change.





Butterfly cabinet with 51 specimens, contained in four 'books' entitled J. Ehrlich, Collection of Walcheren Butterflies 1-4, c.1850  
Zeeuws Museum, KZGW collection, inv.no. G14-003 / Photo: Anda van Riet and Mieke Wijnen



Skull of a minke whale (*Balaenoptera acutorostrata*), 1866  
Zeeuws Museum, KZGW collection, inv.no. NHG22426 / Photo: Anda van Riet and Mieke Wijnen



Wet specimen of naval shipworms (*Teredo navalis*)  
Zeeuws Museum, KZGW collection, inv.no. NHG98-005 / Photo: Ivo Wennekes



Stuffed pheasant (*Phasianus colchicus*)  
Zeeuws Museum, KZGW collection, inv.no. ZG0136 / Photo: Ivo Wennekes

# 5. COLLECTION EVALUATION

## THEME 2: ZEELAND IN THE WORLD

The Zeeland Tapestries (1593-1604) are the highlight of the Zeeuws Museum's collection. They depict how Zeeland acquired its status as a sovereign state through the struggle against the Spanish occupier. The commission to make the tapestries illustrates the new position that Zeeland claimed on the world stage. In the century that followed, Zeeland played a leading role in international trade. The province also made contributions to the fields of art and sciences that affected the world. Conversely, these international contacts also brought unknown and exotic objects to Zeeland. In the 18th century, scientists and collectors came together in the Zeeland Scientific Society. The ethnography collection also bears witness to Zeeland's activities overseas, as evidenced by a special collection of objects from the Blackfoot Confederacy (Canada). There is a conspicuous lack of a collection associated with the large-scale slave trade, with which the Middelburgsche Commercie Compagnie (MCC) in particular earned vast sums of money.

## 5.1 Sub-collection 4: Zeeland Tapestries

The Zeeland Tapestries are the masterpieces of the Zeeuws Museum and the number-one crowd-puller! The series of tapestries shows the crucial achievements of the battle against the Spaniards in Zeeland's waters during the Eighty Years' War, in which Zeeland acquired its status as a sovereign state. Five of the tapestries (one of them in two parts) depict sea battles at Rammekes, Bergen op Zoom and Lillo and the sieges of Zierikzee and Veere. These tapestries were designed by Hendrik Cornelisz Vroom. He designed the tapestries at the beginning of his artistic career and increasingly focused on marine painting, a genre of which he was a pioneer in the Netherlands. The final piece of the series, the crest tapestry, shows William of Orange as First Noble of Zeeland and the coats of arms of the six cities in Zeeland with voting rights and represents the new form of government that Zeeland has had since 1577. This tapestry was designed by Karel van Mander the Elder. The unique series was produced in the period 1593-1604 on behalf of the States of Zeeland, which thus laid claim to their position on the world stage.

In addition to their value as a historical narrative, the tapestries exhibit true craftsmanship. The weaving is extremely refined, like painting with needle and thread. The tapestries are woven from fine wool combined with fine silk threads. The first tapestry, *The Battle of Bergen op Zoom*, was made in Delft in the workshop of François Spierinck. The five other tapestries were made in Middelburg, in the De Maecht workshop. The depiction of the sea in particular shows enormous expertise.

The tapestries are in excellent condition thanks to a thorough restoration carried out in the period 1954-2004 on behalf of the Province of Zeeland. It was a complete restoration: the original images were reconstructed

as closely as possible on the basis of materials research, among other things, and where possible the original colours of the silk and wool were restored. Former restorers regularly come to look at 'their' part of the tapestry. The (almost) complete restoration archive, which comprises photographic materials of the restoration work, threads, colour charts, test pieces and detailed drawings, forms a unique reference work and is managed by the Zeeuws Museum.

### Rarity Value

This sub-collection has a high rarity value, partly because the theme of maritime battles is relatively rare, but mainly because it constitutes an entire series of tapestries with this theme. The most important other known series, which consisted of ten tapestries, was the *Armada Tapestries*, which were destroyed in 1834 in a fire at the Palace of Westminster in London. There are also two known sets of six tapestries that depict the Battle of Solebay (1672). One set is split between the British Royal and National Collections<sup>3</sup> and the other set has become scattered<sup>4</sup>; two of the tapestries have been in the collection of the National Maritime Museum in Amsterdam since the beginning of 2020.

3

According to Sally Goodsir, Curator of Decorative Arts at the Royal Collection Trust, three tapestries are in the royal collection and the other three were purchased by the British government in 1968. The tapestries from the royal collection and two from the national collection are at Hampton Court Palace and the third tapestry in the national collection is at the National Maritime Museum in Greenwich (email from Sally Goodsir, 3.18.2021).

4

The location of one tapestry is not known.

### Museological Value

This sub-collection has a high museological value. In principle, the tapestries are on permanent display, which places certain demands on the exhibition space and lighting and on the conservation of the tapestries.

### Art-historical Value

This sub-collection has a high art-historical value, partly because they were made by renowned weaving workshops, but certainly also because they were designed by Karel van Mander the Elder and Hendrik Cornelisz Vroom. The thorough restoration has also ensured that the tapestries look as good as new. However, the subject of discussion (also among conservators) is how the greater legibility of the scenes and the overall experience of the tapestries outweighs the loss of material integrity and authenticity.

The historical value of this sub-collection is also high. This is partly because of the tapestries' theme and the importance for the history of Zeeland in an international perspective, and because of the way in which the images of the battlefields were created. For this commission, Vroom visited the various locations where the battles took place and spoke to eyewitnesses so that he could depict the scenes accurately.

### Economic Value

This sub-collection has a high economic value. The Zeeuws Museum has displayed the tapestries since 1973, initially in varying compositions due to the restoration process. They are the museum's main attraction and also serve as representatives of Zeeland and the Zeeuws Museum elsewhere: several of the tapestries have been exhibited in recent years at the Metropolitan Museum in New York (2007), the Nieuwe Kerk in Amsterdam

(2007), the Royal Palace in Madrid (2008), the National Military Museum in Soest (2018) and the Rijksmuseum in Amsterdam (2018). In addition, many (Zeeland) museums have included photographs or film of the tapestries in their displays.

### Development Potential

At the moment, in addition to being important objects in the museum's displays, the tapestries are mainly used as a PR tool. However, the tapestries' have a much greater development potential. There are numerous potential ways of utilising the tapestries' imagery, their (historical) significance and their materiality, including (online) productions for a wide audience, an in-depth app that could be employed in the gallery or in the landscape in which the battles took place, a children's book and products for the museum shop. Additionally, there are several areas in which further research into the tapestries could take place, for example in the field of political and journalistic history in a broader perspective and the role of the artists and others involved in the tapestries' production process.





Tapestry 'Battle of Rammekens', Middelburg, 1596-98  
Design by Hendrik Vroom (1596), cartoon by Huybrecht Leyniers, woven by Jan de Maecht  
Province of Zeeland / Photo: Ivo Wennekes

## 5.2 Sub-collection 5: Art and Science

After the victory over Spain, in 1576 Zeeland became an independent region and joined the Republic of the Seven United Netherlands. Because of its close relations with Flemish cities, Zeeland was already a prosperous region at the beginning of the 16th century, during which the artists Jan Gossart and Marinus van Reymerswale, among others, were active. The connections with Flanders meant that many Flemish merchants, craftsmen and artists fled to Zeeland, especially to Middelburg, after the Fall of Antwerp in 1585. The large influx of entrepreneurs and capital resulted in an enormous economic, cultural and scientific upturn. Zeeland was therefore a highly dynamic society in the period up to around 1670. Masters of still life painting such as Ambrosius Bosschaert the Elder and his brother-in-law Balthasar van der Ast were active here, as was a group of landscape painters who were influenced by the Antwerp-based artist Jan Brueghel the Elder, such as Christoffel van den Berghe and Adriaen van de Venne, but also, for example, the portrait painter Salomon Mesdach. They were succeeded by artists such as Francois Ryckhals, Johannes Goedaert and Zacharias Blijhooft. There was also a great interest in the natural sciences and there was an interaction between scientists and artisans. This led, among other things, to the production in 1608 of the first known binoculars by Hans Lippershey. Scientists such as Isaac Beeckman made a major contribution to the mechanical view of nature. In 1660 the artist and researcher Johannes Goedaert was the first to publish a description of the metamorphosis of insects. The first formal scientific society in the Netherlands, the

Collegium Medicum Medioburgense, was founded in Middelburg in 1668. After 1672, Zeeland's population began to shrink and there was greatly reduced social mobility, resulting in greater intellectual rigidity.

Zeeland's heyday of art and science is only sparsely represented in the museum's collection. With regard to painting, the collection contains a number of portraits attributed to Salomon Mesdach and several paintings by or attributed to Christoffel van den Berghe, Adriaen van de Venne, Dirck van Delen, François Ryckhals, Johannes Goedaert and, as a late representative, Adriaen Coorte. The merchant and humanist Johan Radermacher, who was a stimulator of the arts and sciences, is represented in this sub-collection by an anonymous portrait. However, this subcollection contains virtually no items relating to the sciences of this period, except for an ivory pocket sundial and a telescope related to Zacharias Jansen, who was wrongly regarded as the inventor of binoculars.

### Art-Historical Value

This sub-collection has a high art-historical value because these pieces, including works by Salomon Mesdach, Christoffel van den Berghe, Dirck van Delen and Johannes Goedaert, show that Zeeland was an important centre for the development of the arts and sciences in the Netherlands and Western Europe in the period 1585-1670.

### Museological Value

This sub-collection has a high museological value. Objects from this sub-collection are frequently used in long-term and short-term displays. In addition, works by certain artists are interesting for other institutions to request as loans, which makes it easier to obtain works on loan from these institutions.

### Development Potential

Given the importance of this period for Zeeland's history in an international perspective, it is desirable to develop this sub-collection further. This includes acquiring works by artists such as Ambrosius Bosschaert the Elder, Balthasar van der Ast and Adriaen Coorte, as well as objects and images related to the development of science in this period. For the latter, it is certainly desirable to seek outside expertise.



Christoffel van den Berghe, Still Life with Dead Birds, a Façon-de-Venise Wine Glass, a Rummer, Two Stacked Chinese Bowls and Wanli Vase, c.1620-30 (oil on panel)  
Zeeuws Museum, purchased with the support of the Rembrandt Association (through its Dorodarte Kunst Fonds), the Friends of the Zeeuws Museum and the VriendenLoterij /  
Photo: Anda van Riet and Mieke Wijnen

### 5.3 Sub-collection 6: Ethnography

This sub-collection brings together objects from other parts of the world and includes utensils, weapons, decorative objects, clothing and accessories. Most of the objects come from places where Zeelanders lived, worked and travelled, in many cases in relation to their position within a trading company, such as the Dutch East India Company (VOC), the Dutch West India Company (WIC) and the Middelburgsche Commerce Compagnie (MCC), or the (colonial) government. Some of the objects, such as four headdresses from the coastal region of Guyana, a decorative ivory comb from Sri Lanka and three hardwood clubs from Tonga, are among the oldest ethnographic objects in Dutch collections. The latter most likely came from the French naval expedition (1791-94) led by Antoine Bruni d'Entrecasteaux.

In addition, this early collection contains a few items of clothing, fabrics and a comb that can be related to British naval officer James Cook's first or second research trip to the Pacific (1768-71/1772-75). Of special note is an Egyptian mummy that arrived in Zeeland in 1783 via Malabar (India), Jakarta (Indonesia) and Trondheim (Norway). It is one of the first Egyptian mummies in a Dutch museum collection.

Almost half of this sub-collection comes from the former Dutch East Indies (Indonesia). The vast majority of the objects date to the 19th century. Items of particular note from the first half of the 19th century include jewellery and a bow and arrows collected during the first Dutch expedition to the south coast of New Guinea in 1828. Of the objects from the last decades of the 19th century, the

collection assembled by the Zeeland-born adventurer Meinard Sprenger is particularly noteworthy. He left for Canada in 1884 and collected clothing, moccasins, horse tackle, tobacco pouches, knife scabbards and other objects from the original inhabitants there. Most came from the Blackfoot Confederacy. Sprenger lived for several years near one of their reservations, about 90 km east of Calgary in Canada.

### Rarity Value

Part of this sub-collection has a high rarity value. This applies in particular to the objects mentioned above, which are extraordinary because of their rarity, often in combination with their great age, or because of their provenance. There are also some rare pieces among the works not mentioned above, such as a unique 19th-century painted shield of the Dayak people in Borneo (Indonesia) and an 18th-century cup carved from a rhinoceros horn. The rest of the ethnography collection have low to average ratings in terms of rarity.

### Social Value

This sub-collection has a high social value because it is interesting in terms of visualising Zeeland's relations with overseas territories in the past. In this sense, the objects in this sub-collection are of international social value because they open the way for conversations about why certain objects are now here. In addition, the objects can play a role in allowing different groups of people to feel represented.

### Museological Value

This sub-collection has a high museological value. Objects from this sub-collection are frequently displayed, particularly in the permanent display *Chambers of Wonder* and to a lesser extent in the permanent display *This is Zeeland*, and in temporary exhibitions.

### Development Potential

Several objects in this sub-collection are so special that it would be interesting for people from their areas of origin to learn about their existence and, in specific cases, perhaps also to have them at their disposal. With regards to the objects of the Blackfoot Confederacy, contacts have already been made, but this is also a course to be followed in the (near) future for other objects, including the headdresses from the coastal region of Guyana. Such exchanges increase the significance of and knowledge about these objects, both for the museum and for people from the areas of origin. This also takes into account that the people from the areas of origin may desire the return of objects that entered the collection through colonialism.



Feather headdress, Wayana/Arawak, coastal region of Guyana, before 1817  
Zeeuws Museum, KZGW collection, inv.no. G2348 / Photo: Anda van Riet en Mieke Wijnen



Earthenware dish, Maroon, Suriname, before 1817  
Zeeuws Museum, KZGW collection, inv.no. G3607 / Photo: Ivo Wennekes



## 5.4 Sub-collection 7: Slavery/Colonial History

After the victory over Spain, Zeeland became an independent region in 1576 and joined the Republic of the Seven United Netherlands. Connections with Flanders meant that many Flemish merchants, craftsmen and artists fled to Middelburg in particular after the Fall of Antwerp in 1585. The large influx of entrepreneurs and capital give Zeeland an enormous economic upswing. For example, the VOC and the WIC set up branches in Zeeland. A quarter of all VOC activities were in the hands of the Zeeland VOC chamber. Zeelanders governed overseas trading colonies and appointed administrators. Even before the WIC was founded in 1623, Zeelanders had plantations on the Antilles and the northeast coast of South America. One of the WIC's main sources of income was the trade in enslaved people from West Africa to South America. In addition to the Zeeland Chamber of the WIC, the MCC was also involved in the slave trade. Even after the French era, when the VOC and the WIC were disbanded, overseas relations continued. The colonies – the Dutch East Indies, the Antilles and Suriname – as well as trading posts on the west coast of Africa continued to offer economic opportunities.

Traces of Zeeland's colonial past can be found all over the world, but there are only a small number of objects in the museum collection that clearly reflect this past. A relatively recent acquisition, for example, is the portrait of a wealthy gentleman being served a cup of tea by a Black servant. The metal band around the boy's neck indicates that he was enslaved. Another is a portrait of Stephanus Versluys holding his governor's staff on a map of Ceylon (now Sri Lanka). Other objects include

a copper bracelet from West Africa that may have been used to buy enslaved people, tableware made from cloves from the Maluku Islands, and a salt-encrusted chair from Curaçao.

### Historical Value

This relatively small sub-collection has a high historical value because most of the pieces, including the portraits of Stephanus Versluys and Lucas Schorer with an enslaved servant and a view of Fort Zeelandia on Formosa (now Taiwan), show Zeeland's role in international trade, colonial history and slavery.

### Social Value

This sub-collection has a high international social value because the objects have been specifically selected to illustrate Zeeland's colonial ties and connection with the history of slavery. These objects function as springboards for conversations about this theme.

### Museological Value

This sub-collection has a high museological value. Objects from this sub-collection are of great importance in visualising the historical developments with regard to Zeeland's history of colonialism and slavery.

### Development Potential

Given this sub-collection's great social and museological significance, it is desirable to expand it. To this end, a working group with representatives of stakeholders will be set up to discuss what this sub-collection should contain and how the objects could be acquired. In addition, decolonisation of the collections as a whole will be a topic of discussion.



Louis de Fontaine, Portrait of Lucas Schorer (1657-1707?), Commander of Sint Eustatius and Saba (1686-89) with an Enslaved Servant, 1721 (oil on canvas)  
Zeeuws Museum / Photo: Anda van Riet en Mieke Wijnen



Portrait figurine of Bartholomeus Nebbens (1685/95-1734), Guangzhou, China/Jakarta, Indonesia, 1714-1719  
Zeeuws Museum / Photo: Jan Torfs

## 5.5 Sub-collection 8: Natural History (Exotic)

Like the indigenous Natural History sub-collection, the sub-collection of non-local natural history is relatively large and extremely diverse. Even so, it is possible to identify two main groups. The majority of the collection (approx. 55%) is formed by molluscs, mainly from Europe and Southeast Asia. In addition, this sub-collection includes a large geological component (approx. 40%) in the form of rocks and minerals from all over the world. Both of these encyclopaedic aspects of the collection have a long collecting history, having been started relatively soon after the founding of the Zeeland Scientific Society in 1769. About 5% of this subcollection consists of other natural objects: stuffed specimens and skeletal components of land and marine mammals, birds, reptiles, amphibians, fish and invertebrates such as crustaceans, corals, sea anemones, echinoderms, and other animal groups, and a limited group of botanical objects, including specimens of tropical woods. The collection contains several remarkable pieces, including a 17th-century 'dragon' made from a stingray, an 18th-century box with bezoar stones, 18th-century corals and a silver-mounted narwhal tooth.

### Information Value

This sub-collection has a high information value. It is the subject of ongoing research by scientists from the Netherlands and abroad, and new discoveries are still being made.

### Social Value

This sub-collection has a high social value because it visualises Zeeland's historical relations with overseas territories. It also illustrates species diversity and changes to that diversity due to climate change.

### Museological Value

In general, this sub-collection has a low museological value since the vast majority of objects are less interesting for displays. There are some exceptions, such as certain large shells, corals and animal skulls, which are regularly used in displays. The same applies to the bezoar stones and the narwhal tooth and several wet specimens, including the dragon.



Bezoar stones, before 1777

Zeeuws Museum, KZGW collection, inv.no. G2159 / Photo: Anda van Riet en Mieke Wijnen



Malachite

Zeeuws Museum, KZGW collection, inv.no. NHG10547 / Photo: Anda van Riet en Mieke Wijnen

## 5.6 Sub-collection 9: Coins and Medals

In addition to coins and medals, this sub-collection includes limited numbers of related objects: medals and insignia, coin weight boxes, securities and seals. The coins cover a large time span: from the ancient Greeks to modern times. Many of the early coins constitute archaeological finds. Noteworthy items include early medieval sceattas and denarii found near Domburg and Westenschouwen, and coins minted by Zeeland's Mint (1580-1799). The emphasis in the coin collection is on coins found, used and/or minted in Zeeland. In addition, there is a group of coins from overseas areas where Zeelanders were active. The collection of medals comprises many different types, such as commemorative medals, guild medals, prize medals and medal brooches. Noteworthy items include some 200 medals of Zeeland's guilds, which were used as proof of attendance by guild members at communal meals, meetings and at funerals, and commemorative medals. Many of the commemorative medals are related to the Eighty Years' War, including several 'geuzen' medals.

### Historical Value

This sub-collection has a high historical value. The early medieval coins, for example, illustrate Zeeland's trade relations with other places, especially around the North Sea, and the guild medals provide a picture of economic activity from the 16th to the 18th century.

### Museological Value

A large part of this sub-collection has a relatively low museological value because the vast majority of the coins, in particular, are less interesting for display purposes. Other objects, such as the larger commemorative medals, the guild medals, prize medals and coin weight boxes are more appealing for displays.



Tree with prize medals won by the Middelburg-based horticulturalist Adriaan Blaas between 1850 and 1866  
Zeeuws Museum, KZGW collection, inv.no. G2720 / Photo: Ivo Wennekes





M. Hooft, silver gilt medal from Middelburg's surgeon's guild, 1661  
Zeeuws Museum, KZGW collection, inv.no. / Photo: Anda van Riet and Mieke Wijnen

## 5.7 Sub-collection 10: Portraits up to c.1900

This sub-collection comprises mainly painted and drawn (miniature) portraits, some sculpted portraits and genre pieces. Most of the painted portraits depict individuals from Zeeland, group portraits of Zeeland families, or relatives from elsewhere. They vary greatly in quality. Most of the 16th-century portraits are anonymous, except for two pendants attributed to Daniel van den Queborne. These portraits must originally have been even more imposing, as they were shortened at both the top and bottom by previous owners. Other noteworthy paintings include the portrait of Aernout van Citters by Godfrey Kneller, four portraits by Godfried Schalcken of Elisabeth Tallyarde, her husband and her mother and the portrait of Michiel de Ruyter by Ferdinand Bol. The latter portrait is particularly striking because of its beautiful trophy frame. Other portraitists represented in the collection include Jean Appelius, Philip van Dijk, Hieronimus van der Mij, Jan Palthe and Thérèse Schwartz. The oldest portrait in the collection is an anonymous portrait of John the Fearless, a 15th-century copy of the original in the collection of the Louvre in Paris. In addition to plaster sculptures used in the Middelburg Drawing Academy, the three-dimensional portraits include a 17th-century marble bust, possibly of Gerard Schaep van Cortenhoeff, attributed to Bartholomeus Eggers, which is on loan to the Rijksmuseum (Amsterdam). In addition to portraits, this sub-collection includes a small number of genre paintings, including *Young Man with a Fortune Teller* by Abraham Borm and *The Tile Painters* (1884) by Anthon van Rappard, which is on loan to the Van Gogh Museum in Amsterdam. A noteworthy work is the badly damaged panel *The Calling of Matthew* (1530-40), attributed

to Marinus van Reymerswale. The collection also contains a number of sketches and drawings, mainly by Johan Pieter Bourjé, many related to the Middelburg Drawing Academy.

### Artistic Value

In general, this sub-collection has an average artistic value. There are several good portraits by skilled artists such as Kneller, Schalcken, Bol and Schwartz, and by competent portraitists such as Appelius, Van Dijk, Van der Mij and Palthe. Among the genre pieces, the aforementioned works by Borm and Van Rappard are particularly interesting.

### Museological Value

Part of this sub-collection has a relatively high museological value. The most appealing portraits with a direct Zeeland connection provide a picture of Zeeland's wealthy inhabitants in centuries past. There is also a considerable group of portraits that are less interesting to include in displays because of their lower artistic value. The non-Zeeland works of the former Kunstmuseum in Middelburg generally have a somewhat lower museological value, as they are mainly limited to thematic use.

### Development Potential

Some of the portraits of lower artistic value have already been given on long-term loan to other institutions located in historic buildings, so that they can be on permanent display. By conducting further research, a larger part of this collection may be made accessible, which could increase the visibility of this sub-collection.



Ferdinand Bol, Portrait of Michiel de Ruyter, 1667 (oil on canvas)  
Zeeuws Museum, KZGW collection, inv.no. G1634 / Photo: Anda van Riet and Mieke Wijnen



Anonymous (after Gian Lorenzo Bernini), Pluto and Proserpina, c.1750-1850 (plaster)  
Zeeuws Museum, KZGW collection, inv.no G2855-03 / Photo: Anda van Riet and Mieke Wijnen



Daniël van den Queborne (attributed), Portrait of Johanna Taelebout, 1594 (oil on panel)  
Zeeuws Museum / Photo: Ivo Wennekes



Salomon Mesdach (attributed), Portrait of Janneken de Looper, 1627  
(oil on panel)  
Collectie Zeeuws Museum / Photo: Ivo Wennekes

# 6. COLLECTION EVALUATION

## THEME 3: ISLANDS AND COMMUNITIES

Because Zeeland's inhabitants are separated by water, each island has developed its own regional language and customs. The Zeeuws Museum collects objects that reflect this diversity and constant changes in regional culture.



## 6.1 Sub-collection 11: Regional Costume and Jewellery

The collection of regional costumes and jewellery comprises men's, women's and children's clothing, associated jewellery and accessories from the various Zeeland islands that reflect their distinct communities, professions, customs and religious beliefs. They cover a period of approximately 150 years from 1800 to 1950. A large part of the sub-collection is owned by the Zeeland Scientific Society. The oldest items are clothing and jewellery worn by a woman in Nieuwland between 1780 and 1800, and men's clothing from around 1800-50. Each island in Zeeland is represented in the sub-collection, but not consistently across this 150-year period, and the costumes are far from complete. The collection began with acquisitions from local families or enthusiasts/collectors. It consists for the most part of small groups of beautiful and/or interesting pieces. A reconstruction of Zeeland over these 150 years is difficult to achieve, because too many parts are missing. For example, the bequest of the collector Han van den Broeke demonstrates his preference for beautiful shawls, special embroidery and patterned fabrics from Walcheren, whereas the estate of a family from Axel consists mainly of richly decorated special mourning ??? from around 1930, and the gift of a South Beveland family includes individual men's, women's and children's garments from three generations, but no complete outfits. Like the clothing, the jewellery reflects a particular historical period, the social status of the wearer, location, use (e.g., mourning) and religion. The jewellery also has symbolic and communicative properties. A special group within the regional jewellery collection are 'refurbished' pieces, inherited following

a death and altered to fit with the latest style. They were worn as fashion items but can clearly be traced back to regional characteristics. The market value has decreased, but their social, emotional and fashion function has increased considerably. Knowledge of regional costume and jewellery is required to 'read' this sub-collection. This immediately indicates the degree of difficulty involved in assessing items for acquisition. Above all, this sub-collection not only provides an aesthetic picture of a certain time period in Zeeland, but certainly also the social relationships between people and communities.

### Historical Value

This sub-collection has a high historical value. It represents people and their life and work in a region made up of islands. Each (former) island had its own clothing and associated jewellery, giving rise to a greater diversity compared to other provinces where regional clothing was worn. The clothes and jewellery are unique. They existed only in Zeeland and were made and worn by people in a specific context and period, though they do exhibit common features with other regional clothing. Most of the textiles and other materials were imported from other parts of the Netherlands or the rest of the world. As a result, the oldest parts, in particular, have an international character.

### Museological Value

This sub-collection has a very high museological value. The Zeeuws Museum has three galleries where annual exhibitions have been organised since 2007, with (parts of) this collection as a starting point. It also forms a constant source of research and inspiration for enthusiasts, fashion professionals and students and is a permanent component in the curriculum of one or more fashion school (see also the sub-collection Fashion and Design Inspired by the Collection).

### Social Value

This sub-collection has a high social value. It represents the longing for tradition and the confirmation of a common Zeeland identity, both for the original wearers and their families (communities), and for visitors from outside the province.

### Development Potential

For this sub-collection, the perspective of the wearer has become increasingly important in recent decades. By conducting further research into the existing collection, we can gain a greater insight into the social significance of these objects in the past and the present. Certain types of clothing are currently underrepresented in this sub-collection. They include workwear and children's clothing and 'refurbished' jewellery, which gives an insight into the changing status of regional jewellery. Both groups of objects need additions to fill these gaps.



Chintz jacket, Schouwen-Duiveland, 1800-50  
Zeeuws Museum, KZGW collection, inv.no. G0481 / Photo: Anda van Riet and Mieke Wijnen



Coral choker with gold clasp, Walcheren, 1890-1906  
Zeeuws Museum, KZGW collection, inv.no. G1370 / Photo: Ivo Wennekes



Gold forehead pin, Walcheren, Schoonhoven, 1859  
Zeeuws Museum / Photo: Ivo Wennekes



Woolen damask tunic with green, red and yellow floral motifs, 1775-1800  
Zeeuws Museum / Photo: Anda van Riet en Mieke Wijnen

## 6.2 Sub-collection 12: Fashion and Jewellery

The collection of historical fashion and jewellery is modest but attractive. It reflects the clothes worn by city dwellers in a mostly rural province from the end of the 18th century to the middle of the 20th century. Fashion in Zeeland was influenced by the metropolitan French and English fashions worn in cities such as Rotterdam and Antwerp. Local people travelled and bought or ordered fashion elsewhere. The first fashion magazines with dressmaking patterns appeared in the 18th century and grew in number during the 19th century. The advent of the sewing machine in 1830 made fashion accessible to a larger part of the population. In the 19th century, inspiration from magazines led to an explosive growth in self-made fashion among the fashionable residents of Zeeland's larger cities.

The growth of these cities and the status of their inhabitants had a very strong influence on the development of regional costume. Younger generations who wore regional costume increasingly integrated fashion influences into their traditional dress. An example of this is the fashion for black fabrics combined with costly white lace, as worn by Queen Victoria, who dressed in mourning from the death of her husband in 1861 until her death in 1901, giving rise to the understated and prudish Victorian style that was imitated in large parts of continental Europe. The fashion collection also includes jewellery, much of it made from black glass or jet, and mourning jewellery incorporating hair from deceased loved ones.

Straw spoon bonnets with decorative ribbons and small, perky black hats with stuffed birds and flowers from England can be found in both

the fashion and regional costume collections. The historical fashion collection also includes several dresses and items of jewellery in the Empire style, and sleek silk dresses with or without beadwork. A variety of cameo and putti brooches were acquired as part of a large gift of jewellery from the Rembrandt Association. Men's accessories are represented by tie pins, watches, chatelaines, and pendants with portraits of William V, Prince of Orange.

### Historical Value

The individual pieces have an average historical value. They are minor examples of a period in costume history. For Zeeland, however, they are valuable because they negate the idea that only regional costume was worn in a what was a largely rural province.

### Museological Value

This sub-collection has an average museological value. It is too small for a comprehensive fashion display but is interesting for a comparison between rural and urban modes of dress in the province in any particular period. By presenting both collections side by side, the influence of fashion on regional costume is very clearly visible.



Chintz maternity dress, c.1780 (cotton)  
Zeeuws Museum, KZGW collection, inv.no. G0911 / Photo: Anda van Riet and Mieke  
Wijnen



### 6.3 Sub-collection 13: Professional Clothing and Uniforms

The collection of professional clothing and uniforms is relatively small, uncomprehensive and difficult to define. Nevertheless, it contains a number of remarkable pieces that have been used in several displays, such as the official uniforms of three members of Zeeland's Provincial Executive: J.A. van Rompu, member from 1895 to 1939, J.H.M. Stieger, member from 1928 to 1946 and Guus de Casembroot, Queen's Commissioner of Zeeland from 1948 to 1965. These three uniforms have represented the gentlemen in the entrance hall of the Provincial Council building in Middelburg. In addition to these official costumes, this sub-collection comprises many individual uniform components, such as jackets and sashes. The collection contains a wide variety of hats, including those of Middelburg militia, constables and village police officers, a guard of honour from Aagtekerke and a non-commissioned officer in the Dutch army from 1903 to 1913.

#### Museological Value

This sub-collection has an average museological value. The conservation of certain uniforms requires attention, however, because they represent several important historical figures in Zeeland's government.

#### Historical Value

This sub-collection has an average historical value. Coupled with its museological value, the individual components of the uniforms provide insight into status clothing and the associated attributes that express authority. The value is average due to the collection's small size. Military clothing has often served as the source of later menswear. Many details of (contemporary) men's clothing can be traced back to uniforms. In this sense, the sub-collection, however small, is a useful reference collection.



Uniform worn by J.A. van Rompu, member of Zeeland's Provincial Executive from 1895 to 1939  
Zeeuws Museum / Photo: Ivo Wennekes

#### 6.4 Sub-collection 14: Portraits Featuring Regional Costume up to c.1900<sup>5</sup>

Few of the drawings and paintings of people in regional dress in the collection are masterpieces. However, they form a valuable informative and communicative collection because they show the appearance of people in a period before (colour) photography. An excellent example is the two portraits of a man and a woman in Cadzand costume. These anonymous paintings are executed in a manner that is almost naïve, but they are nevertheless a source of valuable information. In the 19th century, when peasant life was a popular subject, painters such as Adolphe-Alexandre Dillens from Flanders, Otto Eerelmans from Groningen and Adriaan Wulffaert from Zeeland produced an occasionally romanticised image of rural life in the province.

#### Historical Value

This sub-collection has a high historical due to both the informative and (sometimes) artistic character of many works. The works show Zeeland in centuries past with people indoors or outdoors, dressed in the local regional costume. These works are used in many displays and exhibitions to show Zeeland in its historical context.

#### Museological Value

This sub-collection has a high museological value. The works are shown in many presentations at the Zeeuws Museum. Nowhere outside Zeeland is there a place where these works appeal more to the imagination.

#### Development Potential

The clothing worn by the people of Zeeland, their housing and their life in the city and in the countryside before the advent of photography continues to be a source of study for new insights. Supporting the oral history of life in this province with visual material, sketches and preliminary studies calls for a certain alertness. Visual material in any form bears witness to a time that has passed. Additions to this sub-collection are desirable, but it is also important to develop partnerships with institutions such as the Zeeuws Archief and the image bank of De ZB, which also collect visual materials related to the origin and use of the collection of regional costumes in the Zeeuws Museum.

<sup>5</sup>

Later portraits featuring regional costume are included in Theme 5: Visual Art from 1900.



Cornelis Kimmel, Fisher-Folk on a Beach, 1868 (oil on panel)  
Zeeuws Museum, KZGW collection, inv.no. G1690 / Photo: Ivo Wennekes

## 6.5 Sub-collection 15: Religious Heritage<sup>6</sup>

Given that the church has always played and continues to play a major role in everyday life in Zeeland, it is striking that this aspect is reflected in the collection only to a very limited extent. The emphasis in the collection is on Protestantism, while in a considerable part of the province, especially in Zeeuws-Vlaanderen and Zuid-Beveland, the population has always adhered to the Catholic faith. The sub-collection consists mainly of bibles and other ecclesiastical books, some with silver clasps, several baptismal fonts, religious jewels, and portraits of pastors. In addition, there are a number of objects with religious imagery. There is also a collection of church silver that includes Eucharist silver from the Walloon Reformed Congregation in Middelburg and from the Church of Saint Mary Magdalene in Goes, mostly made by Zeeland silversmiths such as Cornelis Blaauwbeens, L. Potmans and Philippus Prié. Other noteworthy objects include a lidded chalice (1595) from the Guild of Saint Jacob in Sint-Maartensdijk, a 16th-century altarpiece from the Mount Zion monastery in Noordgouwe (Schouwen) and two wings of a Bruges School triptych (1575) from Zeeuws-Vlaanderen.

### Historical Value

This sub-collection has a high historical value, despite its small size, because religion has played a major role in Zeeland's history.

### Social Value

This sub-collection has a high social value because it illustrates the role of religion in Zeeland's social life in the past and present.

### Museological Value

Part of this sub-collection has a high museological value, while the remainder is average. The Eucharist silver, the triptych wings and the reredos are the most appealing objects for display purposes.

### Development Potential

It is desirable to expand this sub-collection in order to tell the story of the development of religion in Zeeland and to reflect the growing diversity of faiths in the region. This could be achieved, in part, by consciously acquiring in this area, and by forming partnerships with other institutions, such as the collection of the Diocese of Breda and other museum collections in Zeeland. A list of potential objects will have to be made, after which a selection committee will make a proposal for objects to be acquired/borrowed.

<sup>6</sup>

Religious badges are included in Theme 1: Archaeology.



Johan Pieter Bourjé, Portrait of Antonie van Deinse, preacher in Middelburg, 1800-30 (oil on canvas)

Zeeuws Museum, KZGW collection, inv.no. G1594 / Photo: Ivo Wennekes



Retablo from the Mount Zion monastery in Noordgouwe, 1550-75  
Zeeuws Museum, KZGW collection, inv.no. G2858 / Photo: Ivo Wennekes

# 7. COLLECTION EVALUATION

## THEME 4: DECORATIVE ARTS AND DESIGN



Zeeland's heritage has unique qualities. It exhibits a continuous development and refinement of skills within a small geographical area, while also demonstrating many external influences due to its extensive overseas contacts.

## 7.1 Sub-collection 16: Silver and Gold

This sub-collection mainly comprises luxury trade and diplomatic gifts, tableware and decorative objects. Several pieces relate to the period of the Eighty Years' War, such as a gold medallion with the portrait of Elizabeth I. This diplomatic gift from the English queen was presented in 1585 by Robert Dudley, Earl of Leicester, to Adriaan van Manmaker, a representative of Zeeland's government. An octagonal silver plate presented to Johan Evertsen by the States of Zeeland in 1647 also refers to the Revolt. Other noteworthy objects include a pineapple cup (1613) from the Guild of Saint Jacob in Sint-Maartensdijk, made by a Zierikzee silversmith, and works by other, mainly 17th- and 18th-century silversmiths from the province, including Johannes d'Hoy, Leendert Jacobus Leendertsen, Hendrik Boshart and Philippus Prié. The collection also contains a group of guild silver, consisting mainly of burial shields and guild chains, including a chain of the Guild of Saint Barbara in Veere (1739-58). Finally, this sub-collection includes small boxes for peppermints or perfume, and handicrafts accessories such as wool holders, scissors, needle cases and thimbles, including a remarkable thimble (1595) by Sara Reigersberg and a gold wool holder (1753) by a Middelburg goldsmith.

### Artistic Value

The artistic value of the 16th-century pieces and the objects made by Zeeland silversmiths in particular is relatively high. This is generally less true for the silverware and especially for the forks and spoons.

### Historical Value

The historical value of a major part of this sub-collection is high. It contains a considerable number of objects made to commemorate specific events, whether in the private, business or political sphere, making them interesting for historical research.

### Museological Value

The museological value of the vast majority of the objects in this sub-collection is high, as they are attractive for use in displays and exhibitions. The museological value of the silver tableware, however, is lower because of its limited display potential.

### Development Potential

This sub-collection, and in particular the objects produced in Zeeland, is the subject of a long-term research project that began in the autumn of 2020. Studying various aspects of these objects, such as the makers, clients and original recipients, will deepen and broaden our knowledge of them.



Philippus Prié, silver kettle with chafing dish, Middelburg, 1766  
Zeeuws Museum, KZGW collection, inv.no. G1857 / Photo: Ivo Wennekes



J. Wierighs, silver ginger pot with lid in the form of a swan, Middelburg, 1771  
Zeeuws Museum, purchased with the support of the Rembrandt Association / Photo: Ivo  
Wennekes

## 7.2 Sub-collection 17: Ceramics

This sub-collection includes porcelain and earthenware objects, such as tableware, vases and tiles. Around half the objects came from the collection of the Middelburg-based antique dealer, Willem Hendrik Bal, and his sister, Susanna Bal, who focused on 17th- and 18th-century Delftware and Chinese porcelain. In terms of its international significance, the Bal collection contains several unique pieces, including a lidded vase that is over 130 cm high, a kraak-porcelain elephant-shaped *kendi* (pouring vessel), and six plates with birds in encre de Chine, of which only three others are known worldwide. That portion of the collection that did not come from the Bal collection also contains objects of varied provenance, including Chinese and Japanese porcelain and Dutch and German utilitarian earthenware. Noteworthy objects include a large 17th-century Japanese porcelain dish decorated with a tiger and blossom branches, a Chinese kraak-porcelain bowl with landscapes, flowers and ducks, an 18th-century Chinese export porcelain tea service for the Guild of Vintners and Brewers, and late-18th-century terracotta items. This sub-collection also includes various tiles, including a series of 17th-century tiles with depictions of soldiers after Jacob de Gheyn's illustrations for *The Exercise of Arms For Calivers, Muskets and Pikes* (1607) and square tiles, including one with a bear and one with a monkey, and two mid-18th century tile portraits of William V, Prince of Orange and his sister and regent, Princess Carolina of Orange-Nassau.

### Artistic Value

The artistic value of that part of this subcollection that came from the Bal collection, in particular the Chinese and Japanese items, is high. This also applies to several objects from the rest of this sub-collection. This is significantly less true for many other objects, including those with a more functional character.

### Museological Value

This sub-collection has a high museological value. The many colourful items lend themselves to regular inclusion in displays and exhibitions. The utilitarian items, which are generally brown in colour, are significantly less interesting for this purpose.



Porcelain plate with birds in encre de Chine, China, 1735-50,  
Qing dynasty, Qianlong (1736-1795)  
Cultural Heritage Agency of the Netherlands / Photo: Ivo Wennekes



Porcelain dish with a river landscape with a scholar, his servant and a woodcutter in famille verte, China, 1690-1700, Qing dynasty, Kangxi (1662-1722)  
Cultural Heritage Agency of the Netherlands / Photo: Ivo Wennekes



Two porcelain bottles in Amsterdams bont, China and Nederland, 1725-50,  
Qing dynasty, Yongzheng (1723-1735) / Qianlong (1736-1795)  
Cultural Heritage Agency of the Netherlands / Photo: Ivo Wennekes



### 7.3 Sub-collection 18: Applied Arts and Utensils<sup>7</sup>

The objects in this sub-collection are functional but also decorative. It comprises artistically decorated objects made of materials such as wood, glass, ivory, mother-of-pearl, textiles, leather or metals or alloys such as tin, copper and bronze. They range from clocks to candlesticks, from painted banners to carved knife handles and from memorial plaques to mortars. Noteworthy glass objects include two 17th-century goblets with diamond engravings, various 18th-century goblets and a set of four wine glasses from the Middelburg's militia guild of Saint Sebastian, all with wheel-engraved decorations, and three vases from the period 1923-32 by the glass artist Andries Copier. Noteworthy textile pieces include a chintz patchwork quilt (1796) and cushion cover with the coat of arms of the Councils of Zeeland (c.1679). Other noteworthy objects from this sub-collection are a sword (1659) for Dominicus de Virieu made by the Middelburg-based armourer Philip Gilleman, a finely carved wooden cigar case (1888) by Pieter Puijpe and a table clock that was part of the treasure fleet captured in 1628 by Piet Hein.

The everyday utensils include not only household objects but also tools and equipment. In most cases, their function is more important than their appearance. This part of the sub-collection includes storage tins of all shapes and sizes, weights, firearms, toys, kettles, reed cutters and fishing tackle, tools and medical instruments. Those objects that can be attributed to historical figures or a specific event or context have an added value. They include painting equipment used by the artist Reimond Kimpe and sewing samplers made by schoolchildren. In

addition, this sub-collection includes two 17th-century cannons by Michiel and Johannes Burgerhuys cast in Middelburg Abbey. Since 2016, these cannons have been part of the Sjuul Joosen's artwork *The Unveiling*, which is displayed on the abbey square.

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Strictly speaking, the sub-collections Silver and Gold and Ceramics should fall under the heading of Applied Arts and Utensils. However, because of their size, they have been treated as separate sub-collections.

### Artistic Value

The artistic value of some objects in this varied sub-collection is high, while for others it is low. Several objects are noteworthy for their artistic execution, while a large part of the collection is of relatively mediocre quality.

### Experiential Value

Within this subcollection, it is mainly the objects that can be attributed to certain historical figures, contexts or events that have a high experiential value. This concerns only a relatively small group of objects, but they are very appealing to visitors.

### Museological Value

Those objects with an artistic design are attractive for use in displays and exhibitions and therefore have a high museological value, whereas other objects are considerably less appealing in this respect. Some of these latter objects occasionally play a supporting role in displays or exhibitions, but they mostly remain in storage and therefore have a low museological value. To some extent this is the result of insufficient research. Exceptions to this are objects that have been used or made by famous figures.

### Development Potential

Given that objects used by certain historical figures are the most appealing for use in displays or exhibitions, it would be interesting to develop this sub-collection further in this area. For example, there was an interesting group of innovative, independent women active in trade union circles, feminism and couture in the first half of the 20th century around the female artists from Domburg and Veer. Objects related to them would make it possible to visualise this history.



Weights, Nuremberg, Germany, c.1650

Cultural Heritage Agency of the Netherlands / Photo: Anda van Riet and Mieke Wijnen



Glass with lid, Dutch/German, 17th century  
Cultural Heritage Agency of the Netherlands / Photo: Ivo Wennekes



Banner of the Municipal Crane Workers of Middelburg, 1867  
Zeeuws Museum, KZGW collection, inv.no. G0615 / Photo: Anda van Riet and Mieke Wijnen



Two copper messenger badges, 18th century  
Zeeuws Museum, KZGW collection, inv.no. G16-010 / Photo: Anda van Riet and Mieke  
Wijnen

## 7.4 Sub-collection 19: Furniture and Models

This sub-collection covers a broad period from the early 17th to the mid-20th century. Some of the furniture can be traced back to the houses or country estates of wealthy, influential Middelburg families such as the Van Citters, Schorers and De Stoppelaars. These items include mirrors, leather wallpaper, hall ornaments, chairs and display cabinets for porcelain. Willem Bal's collection includes several unique tambour cabinets. This sub-collection also includes the office chair of Guus de Casembroot, the Queen's Commissioner of Zeeland from 1948 to 1965, and personal belongings of the artist Reimond Kimpe, such as his easel and chair. Three cabinets by cabinetmakers Cornelis Pireau and Georges Beukers were commissioned for the collection of rarities of the Zeeland Scientific Society. These cabinets and their contents have been part of the installation *Section Folklorique* by the Flemish artist Marcel Broodthaers since the 1970s. There are also a small number of 'Zeeuwse kasten' and owl chairs made in Zeeland. An entirely different aspect of this sub-collection is the furniture that served a (semi) scientific function, examples of which are scale models of stairs, ships and farm carts, two chests of drawers for a collection of native and exotic woods, presentation cabinets for the collection of coins and medals, and a decorated stand for prints. A remarkable piece of furniture is the shell buffet made by physician and researcher Job Baster. The collection of models is of a different order. It includes small scale models of staircases whose purpose is not entirely clear: they may have been made by apprentice carpenters as examination pieces or they may be preliminary studies by a carpenter for actual staircases.

## Museological Value (Rarity Value and Artistic Value)

The museological value of this sub-collection is generally low. Most of the furniture and cabinets are rarely displayed. An exception are the cabinets for the rarities of the Zeeland Scientific Society. Job Baster's shell buffet is on long-term loan to the Stadhuismuseum in Zierikzee, where Job Baster made this cabinet. This buffet certainly also has a high rarity value and artistic value, because it is one of a kind and is considered by many to be either very beautiful or ugly.

## Ensemble Value

For those items of the furniture made to house specific items in a collection, the ensemble value is high. The ensemble value for the rest of this sub-collection is low.



Owl chair, 19th century  
Zeeuws Museum / Photo: Jan Torfs



## 7.5 Sub-collection 20: Fashion and Design Inspired by the Collection (Heritage of the Future).

Since 2004, a new perspective on regional costume (including jewellery and accessories) has been translated into contemporary fashion. The disappearance of living regional costume on Zeeland's streets has proved a source of inspiration for new forms and for safeguarding old handicraft techniques. The museum makes a conscious effort to collaborate with fashion designers and students. The collections resulting from these collaborations can be seen in exhibitions and displays in the Zeeuws Museum and beyond. 'The new museum (2007) is a producer of culture that uses the collections as raw materials for the heritage of the future. It thus gives a new meaning to the term regional museum.'<sup>8</sup>

The result is a new collection of fashion and jewellery that plays with Zeeland's identity. Jewellers Annelies Planteydt and Felieke van der Leest kicked off with anecdotal pieces of jewellery such as *Zeeland Girl*, which incorporates traditional red coral, and the *Jumbo Star Brothers*, an ode to the region's traditional trouser ornaments. The museum then acquired several outfits from final exam shows in which the link with Zeeland is visible, such as Lidewij Corstiaans' outfit *Modest Parade*.

Fashion schools that have participated in inspirational programmes with their students include the Amsterdam Fashion Institute, Styling Academy Artemis Rotterdam, HoGENT fashion department, the Royal Academy of Art in The Hague and the Master Tailor Institute in Amsterdam. Work by students from these academies has been acquired

for the collection. The museum has also collaborated with established designers. For the *Flax* exhibition, Christien Meidertsma designed a contemporary linen shirt with matching tape with which the shirt can be assembled. In 2016, in response to the exhibition *Handwork*, the museum acquired two products by Antoine Peters, *Jaktrui* and *Jaklap*, plus the entire manufacturing process that led to their creation. In the exhibition *Zeeuws Museum X Das Leben am Haverkamp*, the Hague-based fashion collective gave museum visitors a central position by turning their responses to objects from the collection into items of clothing and jewellery. The museum has acquired several representative pieces. Recently, in the context of historical research into colourful damask woven in Norwich (UK), the museum acquired newly designed textiles by Remi Veldhoven, from which fashion designer Sjaak Hullekes (Hul le Kes) designed a jacket.

In addition to fashion, this sub-collection includes contemporary applied arts and design. These objects are related to exhibitions such as *Flax* (Christien Meindertsma) and *Handwork* (Caspar Labarre). The products by designer Christien Meindertsma are part of a larger project. They are the first 'samples' of what later became batch-produced items. The chair designed by Caspar Labarre is the basis of his current practice as a furniture designer.

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Quote from the manifesto *Art Has to Be Felt* by Valentijn Byvanck (former director of the Zeeuws Museum), 2007.

### Artistic Value

This sub-collection has a high artistic value. The objects by Meindertsma and Labarre have a great representative, informative and social value, because the designers belong to a group of 21st-century practitioners who represent cradle-to-cradle design. The designs are made as sustainably and as locally as possible, from the raw materials to end product. The social awareness of the environment and people in the production of these objects generates future support.

### Historical Value

The current historical value is limited, but as future heritage, these items will have a high historical value. This sub-collection safeguards old techniques so that as little historical knowledge as possible is lost. The various fabrication processes have been extensively documented in books and films (*Flax* and *Handwork*).

### Museological Value

This sub-collection has a high museological value. The objects are the result of large exhibitions in which people from various communities, schools and disciplines have worked together. The *Handwork* project in particular had great publicity value and greatly enhanced the museum's reputation as a workshop for user and public participation.

### Experiential Value

The experiential value is high because it concerns objects inspired by the collection, which are not only of museum quality but which are also for sale to the public as design objects.



Dewi Bekker (DLAH), Totem Pole, 2018  
Zeeuws Museum / Photo: Anda van Riet and Mieke Wijnen



Christa van der Meer (DLAH), *They Remind Me of My Father*, 2018  
Zeeuws Museum / Photo: Anda van Riet and Mieke Wijnen



Anouk van Klaveren (DLAH), Feather Suit, 2018  
Zeeuws Museum / Photo: Anda van Riet and Mieke Wijnen



Gino Anthonisse (DLAH), Jolly Winter Hat, 2018  
Zeeuws Museum / Photo: Anda van Riet and Mieke Wijnen



Antoine Peters, Handwork Masterpiece, 2015  
Photo: Marc Deurlo

# 8. COLLECTION EVALUATION

## THEME 5: VISUAL ART FROM 1900



Zeeland has had several periods during which artists from outside the province have had a strong influence on the artistic climate, especially on Walcheren. They were attracted by the light and the landscape. At the beginning of the 20th century, the coastal towns of Walcheren were a haven for the beau monde and in its wake a group of artists who were responsible for radical innovations in modern art. Half a century later, Middelburg became a stage for the international avant-garde. The successive waves of artists arriving in the province have resulted in an ebb and flow in Zeeland's artistic climate, and these heydays are reflected in the collection of visual art after 1900. This sub-collection contains works by a relatively large number of traditional artists and some artistic loners who had little regards for outside influences. Since 2007, the museum has been enriched with commissioned works arising from the exhibitions programme.

## 8.1 Sub-collection 21: Visual Art (c.1900-61)

In the early 20th century, Domburg, Veere and Westkapelle attracted experimental modern artists from the Netherlands, Belgium and France, among others. They were influenced by Luminism, Cubism, Pointillism and Expressionism, and inspired by Zeeland's unique light and the nostalgic character of the locals working on the land in regional costume. Artists such as Charley Toorop, Clemens van Lamsweerde and Reimond Kimpe proved to be masters of depicting the locals' characteristic faces with their austere, insular look.

This sub-collection also features many 20th-century prints. Cor de Wolff's oeuvre in particular is extensive and multifaceted, and the works of Louis Heymans (teacher, etcher, painter) are also well represented. The collection of the Province of Zeeland also contains a large number of prints. Commissions by the province include prints about the construction of the Delta Works.

### Artistic, Art-historical and Museological Value

The artistic, art-historical and museological value of a number of works by artists who were active in the artists' colonies in Westkapelle, Veere and Domburg, such as Charley Toorop and Jacoba van Heemskerck, is high. Reimond Kimpe's work also has an average to high artistic value because of his highly personal stylistic development. Kimpe's work also has a high (art)-historical value, because (in light of his National Socialist sympathies) he continued to paint frivolous scenes during the Second World War. The art-historical value of Mondrian's *Apple Tree in Blue with Wavy Lines I* (c.1908) is high because it played a role in his path towards abstraction. The artistic, art-historical and museum value of the rest of this sub-collection is average.

### Development Potential

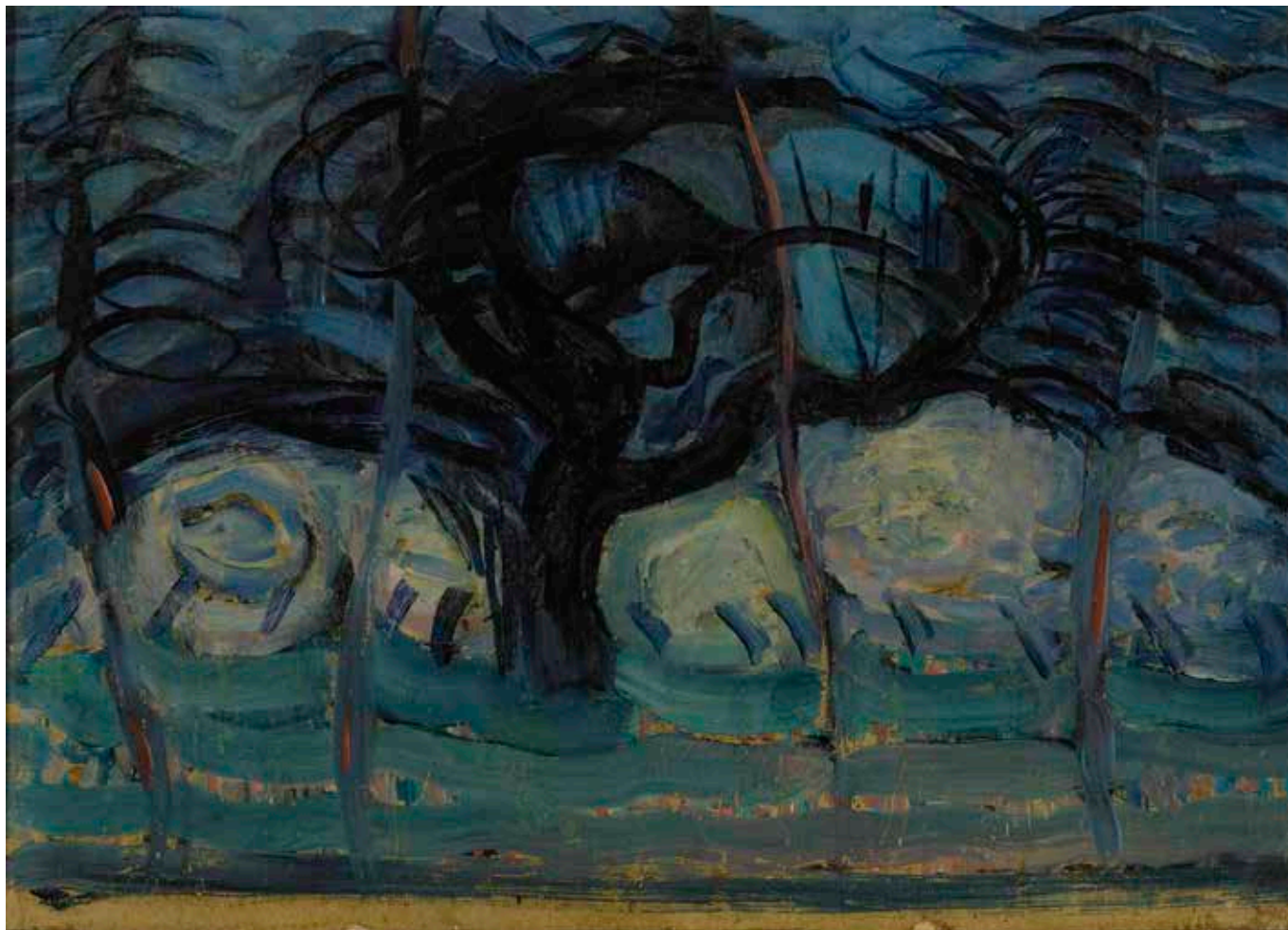
This sub-collection contains several clusters of works by artists who are widely represented in the collection, in particular Cor de Wolff and Louis Heymans. If only because of the number of works, it is desirable to conduct further research into these artists. Following the biography published about him in 2016, Reimond Kimpe's oeuvre also deserves further investigation.



Jan Toorop, *Saying Grace*, 1907 (oil on card)  
Zeeuws Museum, purchased with the support of the Rembrandt Association, the Leppink-Postuma Fund, the Mondriaan Fund, the Province of Zeeland and individual donors /  
Photo: Ivo Wennekes



Ferdinand Hart Nibbrig, View of Zoutelande, 1911-15 (oil on canvas)  
Zeeuws Museum / Photo: Ivo Wennekes



Piet Mondrian, *Apple Tree in Blue with Wavy Lines I*, ca. 1908 (oil on paper)  
Zeeuws Museum, purchased with the support of the Rembrandt Association and the  
Province of Zeeland / Photo: Ivo Wennekes

## 8.2 Sub-collection 22: Visual Art (c.1961-present)

With the establishment of the Zeeuws Museum in 1961, the director Piet van Daalen established a strong connection with local and international developments in the visual arts. He brought international artists to Zeeland and made exhibitions with them in the Vleeshal and in the Zeeuws Museum. Van Daalen initially purchased works personally and later donated them to the collection. In 1970, at Van Daalen's invitation, the Belgian artist Marcel Broodthaers made an intervention in which he incorporated the Zeeland Scientific Society's collection into his artistic project *Musée d'Art Moderne – Département des Aigles* (Museum of Modern Art – Department of Eagles). Broodthaers simultaneously reflected upon the collection and on the way in which the museum dealt with it. There is a direct line between this intervention and the museum's current policy in which artists are invited to respond to the collection. Between 1977 and 1987 Middelburg became an international platform for all the arts, mainly due to the efforts of Marinus Boezem and Maria Rosa Boezem.

In the period 1975-89, the Province of Zeeland made structural purchases of works by artists living and working in Zeeland, from 1984 with the aid of the State Grant for the Provincial Promotion of Visual Arts. Although the most important artists from Zeeland are represented in the collection, it has never been built with a specific approach or from the idea of providing insight into the development of certain artists' oeuvres. It is a collection with breadth, but not with depth. Although the art collection of the Province of Zeeland (PKCZ) and the museum's own collection are separate, new acquisitions are assessed by the

museum as if the two form a single collection and are assessed against that collection in a broader sense.

### Artistic Value

The artistic value of the works in the PKCZ collection is average. Some artists (Louis Heymans, Antoine Mes, Piet Dieleman, Jan van Leeuwen, Ben Sleuwenhoek, Andries Minderhout, Guido Lippens, Bob Pingen, Henny Schrijver, William Verstraeten) are represented by more than twenty works although, as noted earlier, the collection has never been built with the aim of giving a balance view of an artist's oeuvre.

### Museological Value

The museological value of this sub-collection is generally average. Artworks from this sub-collection are regularly shown in museum displays and exhibitions and are loaned to other institutions.



Bas van Beek/Antistrot, *Prequels: Castle*, 2007  
Zeeuws Museum / Photo: Ivo Wennekes

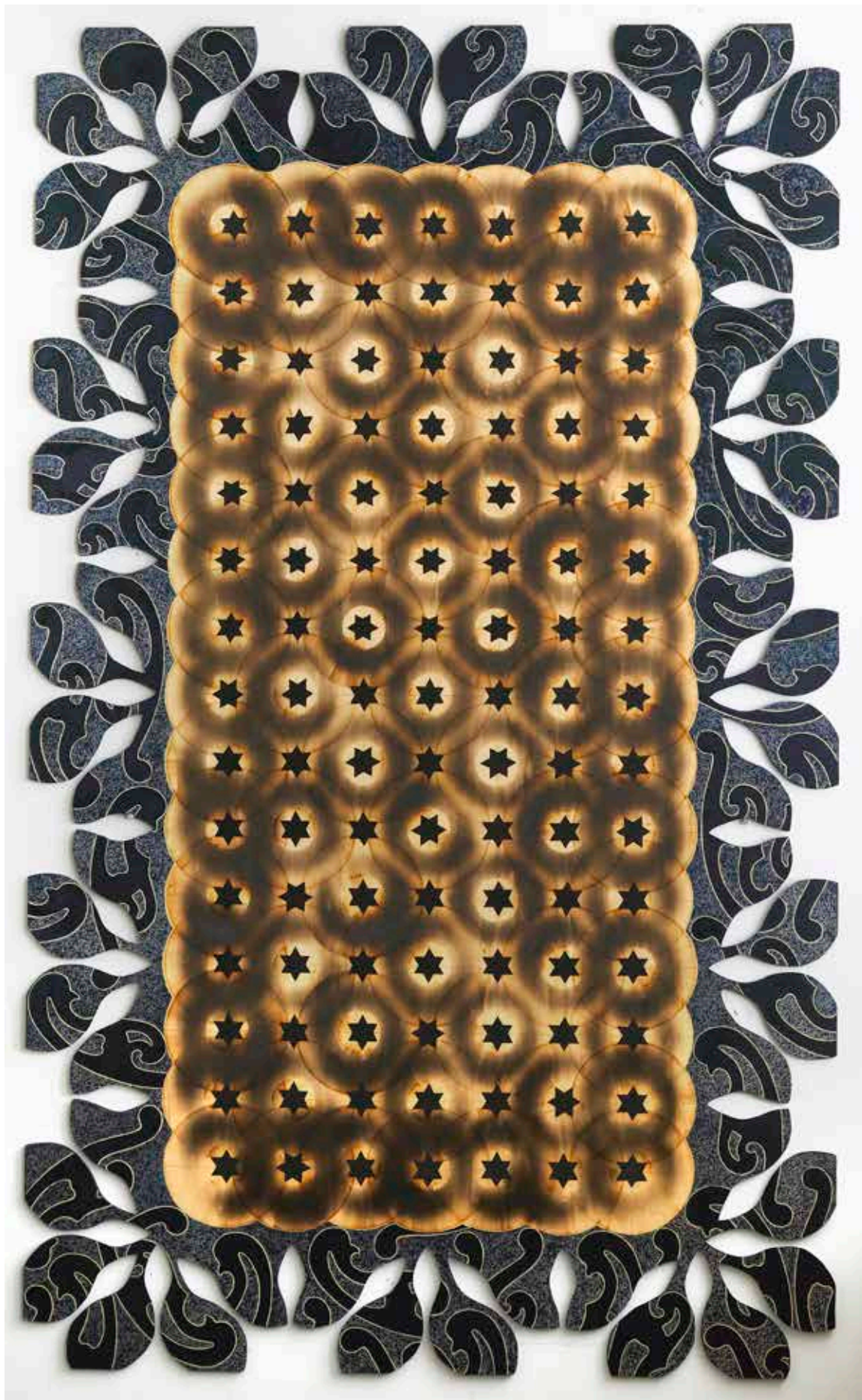


Nanda Runge, *Shed*, 2010 (acrylic on linen)  
Zeeuws Museum / Photo: Anda van Riet en Mieke Wijnen





Hidenori Mitsue, *Abbey Square*, 2015 (oil on canvas)  
Zeeuws Museum / Photo: Anda van Riet en Mieke Wijnen



Guido Lippens, Memento, 2003  
Province of Zeeland / Photo: Ivo Wennekes



Ronald Mullié, A Week on the Eastern Scheldt, Oysters from Kattendijke, 1993  
Province of Zeeland / Photo: Ivo Wennekes

### 8.3 Sub-collection 23: Art by Invitation

Inspired by Broodthaers' intervention in the museum's collection in 1970, since 2007 the museum has invited artists to respond to the building and its collections. The Zeeuws Museum seeks collaboration with artists from different disciplines and backgrounds, usually in the context of an exhibition, and the museum regularly acts as a co-producer. The works interrogate the collection or heritage in a broader sense and the way in which we deal with heritage in particular. This leads to interventions by artists and exhibitions that shed new light on the past, present and future and on the museum's role in this.

#### Artistic Value

This sub-collection has a high artistic value. In particular, works by internationally acclaimed artists such as Marcel Broodthaers and Superflex have recently been requested for loan.

#### Ensemble Value

The ensemble value is high for some of the works made in response to the collection or to a question raised by the collection. This connection to the museum's collection makes them to a certain extent inalienable.

#### Museological Value

De museale waarde van deze deelcollectie is hoog. De kunstwerken zijn overwegend ten behoeve van specifieke tentoonstellingsproducties vervaardigd en worden daarnaast ook in nieuwe tentoonstellingen gebruikt.

This sub-collection has a high museological value. The works of art are mainly made for specific exhibition productions and are also used in new exhibitions.



Maarten Vanden Eynde, *The Other Side*, 2014  
Zeeuws Museum, purchased with the support of the VriendenLoterij /  
Photo: Pim Top

# 9. SUPPORTING COLLECTIONS

In addition to the thematically arranged sub-collections, the Zeeuws Museum also manages several supporting collections. These include various sub-collections that are intended for hands-on activities and/or for education through word and image.

## 9.1 Educational Collection

The Zeeuws Museum has an educational collection that dates back to the 1960s and 1970s. The museum's first director, Piet van Daalen, was very active in the field of education. He organised guided tours in Braille and dressed himself and a colleague in hands-on regional costume for the blind. He also organised tea ceremonies with the porcelain collection for secondary school students.

Objects for the educational collection have been collected structurally since 1985. Since 2020, this sub-collection has been catalogued and given educational numbers. The first object to enter the collection was a piece of original 17th-century tapestry from the Workshop for the Restoration of Antique Textiles in Haarlem. This piece of tapestry is sometimes shown when viewing the Zeeland Tapestries during guided tours. Another early example is a model of the Nehalennia Temple specially developed for the blind and visually impaired. In addition, this sub-collection includes a collection of regional costumes, which is constantly being added to, usually as a result of exhibitions. Over the years, some of these educational pieces have been added to the main museum collection because of their special nature. There has been an enormous increase in the use of educational objects for tableaux vivants and theatre in the museum, in schools and even on the abbey square. This eventually resulted in a collection of costumes and footwear, the most important pieces of which have been preserved.

Since 2005, the educational collection has been organised in relation to themes in the school curriculum with developmental learning lines for different knowledge levels for lower, middle and upper years of primary and secondary education.

In 2010, this educational collection was given the title 'ZM at School'. It includes a collection of pieces of coral, red coral necklaces, unique items such as a 19th-century coconut holy water font and a coconut rice bowl set in a copper holder with Islamic motifs. This sub-collection also contains several cesspit finds: two pieces of coconut, one from the 16th and one from the 17th century, and an 18th-century tulip vase. In addition to unique items, the collection also includes mass-produced items, such as a series of thirty coconut elephants from Sri Lanka and a series of porcelain teapots issued by the Victoria and Albert Museum in London, which collectively illustrate historical fashions in teapots. A portion of some gifts to the Zeeuws Museum are added to the educational collection in consultation with the donors, such as fossil shells and archaeological shards. Noteworthy recent gifts include a regional costume doll (2017), a clove boat (2020) and a folding screen made from wood carvings made by a Maroon artist (2020). In 2019, the Zeeuws Museum also acquired, among other things, two twin figurines wearing a single cloak of cowrie shells from the Yoruba people of Nigeria.



## 9.2 Documentary Collection

The documentary collection mainly comprises supporting material for the entire collection. Many of the items are registered as part of the museum collection. It consists, among other things, of documents, manuscripts and clippings directly associated with objects in the collection. Most of the visual material, in particular photos and postcards, depict towns and villages in Zeeland and people wearing regional costume. There is also a small number of patterns for clothes and accessories. This sub-collection also contains several books, including some textile sample books and commemorative books. Some of the books might be better off in the library collection.

## 9.3 Library

The Zeeuws Museum has a library for use by staff members. It mainly comprises specialist museological literature and literature relating to the museum's various sub-collections. There is also a small collection of magazines and a clippings archive organised by, among other things, artists and museum objects. Having access to relevant literature is important for both collections research and educational purposes.

# 10. FRAME OF REFERENCE

The collection managed by the Zeeuws Museum is, as the previous chapters show, very diverse in nature. This diversity also extends to the importance of the various parts of the collection. Some parts of the collection are mainly of regional importance, while others even transcend national significance. The Zeeland Tapestries, for example, are of international significance because of the depicted theme of battles on water and their great rarity. From a scientific point of view, the fossils within the indigenous natural history collection, including whale remains from the waters of Zeeland, are of international importance. The ethnography collection, a subcollection related to colonialism, contains many objects that were collected early in the institution's history, such as South American headdresses, whose meaning transcends national borders and whose ownership is increasingly the subject of discussion. Research reveals international connections. For example, research into Zeeland's regional costume reveals that some of the fabrics were manufactured in Norwich in the UK, though there is virtually no tangible evidence of this in the objects themselves. The collection of Visual Art from 1900 contains several works with an international allure, such as Piet Mondrian's painting *Apple Tree in Blue with Wavy Lines I*, the *Porcelain Pirates* installation by Superfex, the *Musée d'Art Moderne – Département des Aigles* by Marcel Broodthaers, and works by Marinus Boezem and Jan van Munster. The ceramics collection, and in particular the pieces collected by Willem Hendrik Bal, also contains various objects of international allure, such as six plates with birds in encre de Chine and a kraak-porcelain elephant-shaped kendi. Three portrait figurines of unfired clay made by Chinese artists

and a portrait medallion of Elizabeth I of England are also of international significance.

Part of the collection of the Zeeland Scientific Society is officially designated as being of national importance. This concerns a selection of the earliest pieces collected and some special ensembles, including the North American collection assembled by Meinard Sprenger. These have a special status as protected cultural property under the Heritage Act of 2016. Part of the archaeological collection is also of national importance, including the Nehalennia altars and pilgrim badges and the coin and medal collection. The collection of portraits contains several good portraits of national and occasionally international quality. The same applies to a major part of the silver collection, including works by silversmiths who worked in Zeeland in the 17th and 18th centuries. Other parts of the collection are mainly of regional importance, such as the vast majority of landscapes and seascapes, most of the (regional costume) portraits, as well as the majority of the regional costumes, fashion and applied arts. However, most of these sub-collections contain at least a few objects that exceed regional importance. The museum also plays an active role in this, for example by promoting interest in heritage among contemporary designers and artists.

# 11. DEVELOP- MENT POTENTIAL

As can be seen from the discussions of the sub-collections, there are various areas in which these can be developed further. The main ones are summarised below and grouped by collection development, expansion and research.

### Collection Development

For the purpose of collection evaluation, three sub-collections have been identified in relation to themes that are considered important for inclusion in museum displays and exhibitions. In all three cases, these are sub-collections with a small number of objects, which therefore require expansion. These are Slavery/Colonial History, Art and Science, and Religious Heritage.

It is desirable to develop the Slavery/Colonial History sub-collection further because of its great social and museological importance. To this end, a working group with representatives of stakeholders will be set up to discuss what this sub-collection should contain and how these objects can be acquired. The period 1585-1670 is of great importance for Zeeland's history from an international perspective. It is therefore desirable to develop the art and science sub-collection further. This includes acquiring works by artists such as Ambrosius Bosschaert I, Balthasar van der Ast and Christoffel van den Berghe, as well as objects and images relating to the development of science in this period. For the latter, it is certainly desirable to seek external expertise.

From the point of view of being able to recount Zeeland's historical developments, it is desirable to expand the Religious Heritage sub-collection. The current, small collection has an emphasis on Protestantism, so it is desirable to expand it with regard to, among other things, Catholic heritage. This could be done partially through actively acquiring in this area and through seeking connections with other collections, such as that of the Diocese of Breda and other museum collections in Zeeland. It would also be interesting to investigate how the sub-collection could be expanded to reflect

the increased diversity of religious life in Zeeland.

### Collection Expansion

In several sub-collections, specific aspects can be identified that can be used to strengthen the relevant sub-collections and thus provide a more complete overview. For example, with regard to the Archaeology subcollection, we are investigating whether the limited collection of pilgrim badges could be supplemented by the extensive collection of late medieval badges assembled by Hendrik Jan van Beuningen. This comprises badges from all over Europe, the vast majority of which were found in Zeeland. The existing Landscapes and Seascapes sub-collection has a focus on Walcheren. The aim is to broaden the geographical scope of this collection to provide a more balanced picture of historical Zeeland. In addition, because of the connection with the Zeeland Tapestries, the aim is to add a relevant seascape by Hendrik Vroom to the collection. Certain types of clothing, such as children's clothing, are currently underrepresented in the Regional Costume and Jewellery sub-collection, as are the 'refurbished' pieces of jewellery, which can tell us so much about the changing status of regional jewellery. Both groups of objects need additions to fill these gaps.

### Collection Research

For several sub-collections, conducting research is the main means of developing them further and thus adding value to the objects. For example, the Silver and Gold sub-collection, and in particular the part of it produced in Zeeland, is the subject of a multi-year research project that started in the autumn of 2020. By studying various aspects of these objects, such as the makers, clients and original owners, the aim is to deepen and, above all, broaden our knowledge of these objects.

Several objects in the Ethnographic sub-collection in particular are so special that it could be interesting for people from the areas of origin to become acquainted with them. In addition to the existing contacts in the field of the Blackfoot Confederacy collection, possible contacts with other regions are also being sought. The exchange of information and images increases the significance of and knowledge about these objects, both for the people from the areas of origin and for the museum.

For the Regional Costume and Jewellery sub-collection, the perspective of the wearer has become increasingly important in recent decades. By conducting further research into the existing collection, we can deepen the social significance of these objects in the past and present. In order to keep them visible, some of the portraits have already been given on long-term loan to other institutions housed in historic buildings. By conducting further research, a larger part of this collection may be made accessible, thus increasing the visibility of this sub-collection.

### Zeeland Tapestries

During the collection evaluation process, it was found that this important sub-collection is underused. Apart from being important objects in the museum's displays, the tapestries are currently mainly used as a means of public relations. However, they have a much greater development potential. There are numerous potential ways of utilising the tapestries' imagery, their (historical) significance and their materiality, including (online) productions for a wide audience, an in-depth app that could be employed in the gallery or in the landscape in which the battles took place, a children's book and products for the museum shop. Additionally, there are several areas in which further research into the tapestries could take place, for example in the field of political and journalistic history in a broader perspective and the role of the artists and others involved in the tapestries' production process. These are the potential areas of development that have so far been identified by museum staff. Undoubtedly, ideas will continue to develop in the future and the emphasis will shift according to social and scholarly developments.

# 12. CONCLUSION



The reason for conducting this collection evaluation was the need to update the Zeeuws Museum's collection policy plan, for which we felt it necessary to assess the collection with a fresh eye. It was a logical step to use the methodology developed by Cultural Heritage Agency of the Netherlands in its document *On the Museum Scales*. To supervise the process, we collaborated with RaadSaam Erfgoedprojecten. The entire process took three years, partly because it had to be combined with other duties.

The first step was to investigate how the division of sub-collections could be given shape in a manner consistent with the Zeeuws Museum's current displays. We identified the following five themes:

- Land in Sea
- Zeeland in de World
- Islands/Communities
- Decorative Arts and Design
- Visual Art from 1900

Values have been attached to each sub-collection within these themes, depending on the nature of the sub-collection. For example, the rarity value, information value and social value of the Natural History sub-collection are high, while the museological value is low for the most part. The art-historical and museological value of the Art and Science sub-collection is high. The latter sub-collection, together with the Slavery/Colonial History and Religious Heritage sub-collections are three areas in which the Zeeuws Museum's collection requires further development. We are actively working on this in the coming period through working groups and research.

Research is an important tool for better exploiting the collection's potential. Several concrete examples

are included in this report, including the sub-collections Silver and Gold, Ethnography and Regional Costumes and Jewellery. To this end, as part of the collection policy plan, we will develop a plan of action for an overarching collection research in 2022. Research is also an indispensable tool for the intended expansion of the collection. For example, a more balanced distribution of female and male elements is required in the museum's displays, which also affects the collection and its further development. Consider, for example, the group of emancipated women in Domburg and Veere in the first half of the 20th century mentioned in Theme 4. A major aspect of the collection identified during the collection evaluation process for further attention is the Zeeland tapestries. The potential they possess in various areas is underutilised in the current policy.

This report equips the Zeeuws Museum with a toolbox for updating the collection policy plan. But it is much more than that. It is an initial snapshot (with all its limitations) that can be used in the coming years in the further development of the collection and the ideas that exist about it, both within the museum and in relation to social developments. To this end, active contact will be sought with external parties and experts. In addition, the compilers of this report are aware that it will be necessary to revise the findings in the current report over time to take account of input from the proposed working groups, further research, future social developments and changing views.

### Value

The value of an object or (part of) a collection is what makes it important – based on a specific question, within an appropriate frame of reference, tested against predetermined and defined criteria and for specific stakeholders.

### Museological Value

- How often is the object used for displays, exhibitions, education or research?
- Is it a highlight of the permanent displays? Is it a visitor favourite?
- How often has it been published in popular or scholarly media?
- How important is the object for the museum's reputation?

### Ensemble Value

- Is the object part of an ensemble?
- How does it relate to other objects (relationship between objects, relationship of one sub-collection to others, relationship to object documentation, relationship to the building, surroundings)? Also consider the connection between material and immaterial aspects such as sound and smell.
- Is the original ensemble intact or has the connection between certain parts been broken?

### Rarity and Representational Value

- Is the object, collection or sub-collection unique?
- Are there (many or few) comparable objects or sub-collections?
- Does the object or sub-collection have exceptional characteristics that distinguish it from other objects or sub-collections? For example, is it particularly well documented?
- Is it a special or exceptional example of a certain type of object or sub-collection?
- Is it highly representative of a particular period, place, style, movement, use, theme, community?

The combination of certain (authentic) elements of an object or the sub-collection can increase the rarity.

#### Art-Historical Value

- Does the object or the sub-collection have an association with a certain significant historical person, group, community, place, events or activities?
- Does the object or sub-collection bear witness to an important historical period, process, theme, development, zeitgeist or lifestyle?
- Does the object or sub-collection contribute to the understanding of a period, place, activity, industry, group, community, person or event, and if so, how?

#### Artistic Value

- Has the object or sub-collection been designed or fabricated in an exceptional manner?
- Does the object or sub-collection exhibit artistry, creativity or originality of conception, form or function?
- Is the object or sub-collection a good example of a certain style, design, movement or of the work of a certain artist, designer or architect?
- Is the object or sub-collection original or innovative in its design?
- Does the object or sub-collection exhibit a high degree of creativity, craftsmanship or technical ingenuity in its execution?

#### Information Value

- Is the object (documentation, books and natural history objects) being preserved because of the information that can be gleaned from it?
- Is the object or sub-collection an interesting object of study for scientists and researchers now or in the future?
- Does the object sub-collection contain specific elements or parts that are interesting for research, study and scholarship?
- Is the object the crucial piece of evidence for a particular process, theory or discovery?

#### Sociological Value

- Does the object or sub-collection fulfil a current function for a particular community or group, and if so, how?
- Is the object or sub-collection of special social, spiritual, religious, societal or political importance for a particular community or group and if so, how?
- Is the object or collection or sub-collection associated with specific ideas, habits, traditions or customs for certain groups?
- Are there certain stakeholders who might take action if 'their' heritage is at stake?

#### Experiential Value

- Does the object or sub-collection evoke a strong sensory sensation (smell, sound, taste, feeling, sight) in the viewer?
- Does the object sub-collection exude a certain atmosphere, does it evoke certain memories, recognition or emotions? Does it exude a sense of the old or the new?
- Do many people find the object or sub-collection especially beautiful or ugly?

### Economic Value

- Does the use of the object or sub-collection generate additional income for the museum?
- Does the use of the object or sub-collection indirectly generate income for the district, municipality, region or country?
- Does the object or sub-collection attract extra visitors

Appendix 2  
Overview of values per  
sub-collection<sup>9</sup>

H = High  
A = Average  
L = Low

Theme/Sub-collection

	Museological Value	Ensemble Value	Rarity and Representational Value	(Art)Historical Value	Artistic Value	Information Value	Social Value	Experiential Value	Economic Value	Development Potential Mentioned
<b>Theme 1:</b> <b>Land in Sea</b>										
1. Archaeology	H/L		H			H	X			
2. Landscapes and Seascapes up to c.1900	H/L		A			X				
3. Natural History (Indigenous)	L/H	H		H	H					
<b>Theme 2:</b> <b>Zeeland in the World</b>										
4. Zeeland Tapestries	H	H	H			H	X			
5. Art and Science	H		H				X			
6. Ethnography	H		H/AL			H		X		
7. Slavery/Colonial History	H		H		H		X			
8. Natural History (Exotic)			H	H						
9. Coins and Medals	L/H		H							
10. Portraits up to c.1900	H/L		A			X				
<b>Theme 3:</b> <b>Islands/Communities</b>										
11. Regional Costume and Jewellery	H		H		H		X			
12. Fashion and Jewellery	A		A							
13. Professional Clothing and Uniforms	A		G							
14. Portraits Featuring Regional Costume up to c.1900	H			X						
15. Religious Heritage	H/A		H		H		X			

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As indicated in section 3.3, we give the most relevant values for each sub-collection.

## Appendix 2

H = High  
G = Average  
L = Low

### Theme/Sub-collection

	Museological Value	Ensemble Value	Rarity and Representational Value	(Art)Historical Value	Artistic Value	Information Value	Social Value	Experiential Value	Economic Value	Development Potential Mentioned
<b>Theme 4:</b> <b>Decorative Arts and Design</b>										
16. Silver and Gold	H/A			H	H/A					X
17. Ceramics	H				H/A-L					
18. Applied Arts and Utensils	H				L/H			L/H		X
19. Furniture and Models	L/H	L/H	(H)		(H)					
20. Fashion and Design inspired by the Collection (Heritage of the Future)	H			(H)	H			H		
<b>Theme 5:</b> <b>Visual Art from 1900</b>										
21. Visual Art (c.1900-1961)	H/A			H/A	H/A					X
22. Visual Art (c.1961-present)	A				A					
23. Art by Invitation	H	H			H					

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