

The Restoration Work at Rosendael

Ladies and Gentlemen,

Your Committee has asked me to tell you a little about the restoration of the Marot Garden Pavilion and the Shell Gallery in the park at Rosendael, and I am pleased to comply with this request, though I am afraid I shall be taking up a little of your precious time.

We must explain, to start with, that both the Marot Garden Pavilion and the Shell Gallery - each of which is beautiful enough in itself - formed part of a larger whole within the grounds, of which the pools higher up marked the upper limit. Indeed the display of water effects provided the basis for the design as a whole - as it will do once again when the restoration work is complete.

During the earlier stages of their history the grounds were treated in the French manner, but later the English style was adopted, as, despite the present unfortunate state of neglect, will be clear to the professional landscape-architects attending this meeting.

The layout of the park underwent its first metamorphosis round about 1667, in the days of Johanna Margaretha van Arnhem and her cousin and husband Jan van Arnhem. The changes they introduced must be viewed as original inventions of their own, whereas their successor, Lubbert Torck, let himself be entirely guided, on the contrary, by the famous architect Marot. The lovely garden pavilion, which still survives, was built for Torck and his wife Petronella van Hoorn, on the site of the "Queen's Cabinet", a gift of Queen Mary of England to the previous Lady of Rosendael.

The pavilion must be dated early in the 18th century. It retained its magnificent appearance right down till the Second World War, and even now the interior panelling retains its fine colour combinations. It is remarkable, indeed, that the green, brown, red and blue colourings should have survived beneath the layer of dust and dirt encrusted over them, particularly when we consider that the hand-made carpet, as a result of serious and protracted leaks in the piping, had so badly suffered that when the restoration work started it had to be placed on a stiff backing for removal from the pavilion, owing to its extreme state of disrepair. However, here again we were fortunate: the patterns were still visible and we were able to take some very good colour photographs of them.

The preliminary examination, in particular, demanded a great deal of time, since, in addition to the roof leads the whole roof structure and all external timber work were in a serious state of decay. The paint had faded on most of the

wooden members and it was thus not easy to detect the original parts, earlier repairs being scarcely distinguishable from original work. The surviving parts have now been cleaned and the gaps between them filled with new material, and we may feel confident that as far as design is concerned the genius of Marot has suffered no injustice. With regard to colour, the problem is much more confused, owing to the numerous coats of paint; we were faced with cream-white and gold, green and gold, and even a red-brownish colour. There must have been a period when even the walls were red-brownish in colour, as is visible here and there if one looks closely and attentively enough.

The outside restoration of the pavilion is now practically completed, and steps have meanwhile been taken to prevent further interior decay.

While the pavilion is of interest architecturally, the Shell Gallery is a truly remarkable curiosity, well worth seeing. It survived in its original state until a few years before the Second World War; every autumn the marble, the coloured stones, the shells and the corals were protected from the weather with the aid of straw and wooden boards. But during the last year of the war it was badly damaged. The worst structural harm was caused by short-distance blast, which seriously injured the wall supporting the whole central part and the portions immediately right and left adjoining the semi-circular niches. The central cascade suffered subsidence to a depth of four inches.

When I accepted the task of preparing plans for the restoration work I was not at all sure how this must be undertaken. After long consultation with the Ancient Monuments and Historic Buildings Department, study of the few available publications and numerous talks with representatives of the scientific disciplines concerned, it was decided to build a retaining wall about one yard behind the existing one to do away with the effect of the earth pressure which was being exerted to a height of twelve feet against the worst damaged part of the original structure and enable the restoration of the back to start. This job has now been completed.

A second very important problem is that of replacing the stone facing and the coping. Even now it may be seen at a first glance that the white dolphins, the vases and the copings had become grey and pock-marked like weathered concrete. After consulting the Government sculptor and making several experiments, we found a means of restoring their original appearance without using chemicals. We have sought to achieve perfection as far as the dolphins, copings and vertical decorative portions are concerned, but in the central basins of the cascade we have tolerated the unsightly discoloration, since otherwise the original decorative reliefs would have been damaged.

We have yet to mention the shells themselves, which I have preferred to

leave to the last. The shell is a product of nature and has nothing to do with art. However, the way the shells have been assembled at Rosendael leads us to suppose that, at any rate for the principal composition, Marot's design was adopted, while, according to the Rev. Craandijk (1384): "A certain Mr. Gebhardt carried out this old-fashioned and indeed beautiful job".

We must accept the assumption that the immense quantity of shells and pieces of coral employed came originally from the collection of Petronella van Hoorn's father, then Governor of the East Indies.

Almost all these shells have lost their mother-of-pearl radiance, for lack of protection against the autumn, winter and spring weather and for want of even the slightest care from 1940 onwards. If we are determined to recapture the original changing glow, most of them will have to be replaced.

Besides the work of measuring what has survived and designing replacements, over 200 general views or views of details have been taken, in black-and-white or colour, in order to record the original designs. Further, each shell used has been photographed and measured and the exact number required has been reckoned.

Identification of the shells required a special study of its own, but we had a great deal of assistance from the National History Institute of the University of Leiden. All the pictures of the shells, duly marked with their names, have been rationally assembled and lists of sizes and numbers have been appended; we have also succeeded, after approaching numerous institutes and private persons, both at home and abroad, in acquiring all the necessary replacements. There has been an extensive survey of the manner in which they should be fixed in position, and - if we can get hold of the necessary subsidies - we are going to be able to start on this very special, precise and time-absorbing manual job.

I should like to mention here that we have had great help from Mr. Jacobs, who was the house-painter working on the garden pavilion, and who measured and calculated the amount of paint required, and that, finally, without the help of my wife the photographing of details, the identification and the classifying would never have been so rapidly finished.

W.A. Heineman  
Architect

## ZEIST

Le château de Zeist fut construit par Guillaume Alexandre, comte de Nassau O-dijk (petit-fils de Maurice, Prince d'Orange). Depuis 1676, il achetait des terrains au voisinage de Zeist et il devint ensuite "Heer van Zeist" (seigneur de Zeist).

Les "Huys van Zeist" dont nous trouvons mention déjà dans des chartes du Moyen-Âge n'existaient plus à cette époque, donc Guillaume Alexandre a dû être libre de choisir le site où construire son château. Comme d'habitude, les communs furent d'abord construits; nous ne savons pas qui en fut l'architecte.

Les plans du bâtiment principal furent dessinés par Jacob Roman et, comme cela est le cas pour Het Loo à Apeldoorn, on voit Daniel Marot travailler à l'aménagement des jardins et des intérieurs. Dans l'état actuel de nos connaissances, nous pensons que les fenêtres à guillotine du bâtiment principal sont les premières posées aux Pays Bas. Dans l'axe du château fut tracée une avenue qui traversait toutes les terres et s'étendait sur trois miles. Cette avenue existe toujours, face au château, bordée par l'ensemble des constructions des Frères Moraves; la grande rue de Zeist est dans son prolongement. Heureusement, le tracé original du parc est connu par quelques excellentes gravures de Stoopendaal.

Deux grands réservoirs furent placés au sommet des ailes basses du bâtiment central, pour alimenter les fontaines du jardin.

L'intérieur du château avait une très riche décoration, et grâce à la restauration qui a été effectuée entre 1960 et 1969 sous la direction du Baron van Asbeck, nous avons le plaisir de l'admirer de nouveau. Les grands appartements comprennent :

- le vestibule, redécoré au début du 19ème siècle; nous y voyons des portraits princes-stadhouders, Guillaume-le-Taciturne, le Prince Maurice, le Prince Guillaume III avec son épouse Marie Stuart, le Prince Guillaume III enfant - ces portraits avaient été peints à l'origine pour un hôtel de La Haye -;
- l'escalier, avec des peintures de Daniel Marot,
- la "salle-jardin", avec des balustrades peintes qui furent remises au jour durant la restauration,
- la "salle bleue", avec des tentures de damas bleu sur les murs, un double

portrait du prince Frédérick Henry et d'Amalia von Solms,  
un petit cabinet, avec son plafon de stuc d'origine, et des tentures de cuir doré,  
la "salle de marbre", peinte en faux marbre,  
la "salle de Guillaume", où le Comte de Nassau Odijk a placé un buste doré en l'honneur de Guillaume III; au plafond se trouve une peinture symbolisant la paix victorieuse de la guerre (la peinture ancienne a disparu, mais une restitution a pu en être faite par Toon Klaver, grâce à des dessins de A. Terwesten (1649-1711), trouvés dans les archives de l'Académie Royale des Arts, à La Haye,  
le grand salon ou "Regencezaal", dont les boiseries proviennent d'un hôtel d'Utrecht et datent de la même époque que le château; les "Witjes" (bas-reliefs en trompe-l'oeil, représentant des putti, ainsi appelés du nom du peintre de trompe-l'oeil hollandais, Jacob de Witt) appartenaient à l'origine à ce château, quoiqu'ils aient été retrouvés à La Haye,  
le "souterrain", petite salle au sous-sol, qui contient des décors de coquillage.

Le château avait été vendu de nombreuses fois avant de devenir propriété de la Ville de Zeist. Si l'on considère les remaniements qu'ils ont apporté au parc et aux terres, H.E. Schellinger et J.E. Huydecoper peuvent être regardés comme les propriétaires les plus importants. Ils achetèrent la propriété l'un en 1745, l'autre en 1830. Le premier, membre de la Congrégation des Frères Moraves, aménagea les places en face du château. Autour de ces places, les membres de la Congrégation avaient la possibilité de construire leurs maisons et il y eut deux maisons communautaires, l'une pour les frères, l'autre pour les soeurs célibataires ou veuves. Ces places sont encore appelées "Place des frères", "Place des soeurs". Le Jonkheer J.E. Huydecoper a changé le tracé du jardin, le transformant en parc paysager à l'anglaise. Comme ce fut le cas pour presque tous les jardins paysagers hollandais, l'architecte était de la famille Zocher.

Le jardin s'étend, à présent, sur près d'un hectare.