

20.05.-18.10.2026
Study Room | DAS Forum

M
I
X

& MATCH

INSIGHTS INTO A
COLLECTION COSMOS

Booklet

DRAIFLESSEN COLLECTION



MIX &

INSIGHTS INTO A COLLECTION COSMOS

In the exhibition MIX & MATCH, the Draiflessen Collection's archives and collections come together in four themed rooms and provide insight into our wide-ranging holdings on the basis of over 300 selected objects. Highlights of printmaking and manuscript illumination are displayed alongside photographs, film clips, and advertising material from the history of C&A and the Brenninkmeijer family of entrepreneurs. Iconic fashion pieces from the Fashion Collection are joined by historical sewing utensils, contemporary art, and documents from the archives. The presentation is organized under the narrative leitmotifs of earth, fire, air, and water—the four basic elements according to Western culture. This doctrine of the four elements has its historical roots in the Greek natural philosophy of the sixth to fourth centuries BC. The pre-Socratics, looking for constants in the continual flux of existence, considered earth, fire, air, and water to be fundamental elements of the cosmos. These thoughts, first summarized by Empedocles, continued to exert their influence via Plato and Aristotle far beyond antiquity and shaped ideas about nature, human character traits, and even the seasons. As a model with which to explain the world, the theory of the four elements faded increasingly into the background with the emergence of modern thinking. Nonetheless, it has never completely lost its appeal and continues to be profitably used today, in particular when dealing with interdisciplinary issues. MIX & MATCH takes up this search for a unifying narrative. Earth, fire, air, and water structure the exhibition galleries and open up unusual perspectives on selected highlights from the Draiflessen Collection's storage facilities—some of them never previously shown in public. MIX & MATCH thus becomes an exciting and surprising journey of discovery through our collection cosmos!

MATCH

EARTH

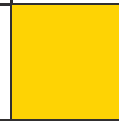
CREATION, FERTILITY, ROOTEDNESS

p. 4

FIRE

DESTRUCTION, TRANSFORMATION, PASSION

p. 14





AIR

MOTION, SPIRITUALITY, CONNECTIVITY

p. 26

WATER

TRAVEL, SCIENCE, FORCE OF NATURE

p. 38

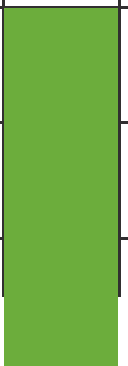
GLOSSARY

WHAT DOES THE DRAIFLESEN COLLECTION ENCOMPASS?

p. 52

COLOPHON

p. 54



CREATION LIFE SOIL FERTILITY **HOME**
FOREST MOTHER FOUNDING **GLOBE** FALL
DEMETER MELANCHOLY HARVEST ROOTS
GLOBALIZATION **VEGETATION** LEAVES
AGRICULTURE MOUNTAINS **ROCKS** SAND
DROUGHT **ROOTEDNESS** TREE PLANTS
PLANET CONSTANCY DOWN-TO-EARTHNESS
FOUNDATION STABILITY TRACES **GREEN**
SOLIDITY

EARTH

CREATION, FERTILITY, ROOTEDNESS

Green stands for the element of earth and embodies creation, fertility, harvest, and a rootedness that is both physical and metaphorical. The objects on display in this section take up stories about origins, as well as myths about the creation of Planet Earth, humankind, and the shape of our planet and its continents. Representations of landscapes with rocks and trees, and of leaves and acorns, testify to an untamed yet simultaneously fertile natural world. Humankind's cultivation and utilization of the soil become clear in genre scenes of rural life. The film *In the Land of Drought* takes as its theme the exploitation and destruction of our habitat. Trees are not alone in putting down roots: as various Christian motifs make clear, rootedness and a connection to the Earth hold an important metaphorical significance, too. This dimension at the same time becomes visible in numerous documents and objects relating to the founding of C&A and the origins of the Brenninkmeijer family in Mettingen. On display in this earth section of *Mix & Match*, for example, are items like the letter confirming the company's founding loan, a foundation stone from the C&A department store in Frankfurt, and the family trees of C&A's founders.

- 1 Johann Gabriel Doppelmayr & Johann Georg Puschner, **Globus Terrestris**, 1736, pocket globe
Liberna Collection, inv. no. U-K40

Globes were inspired by the desire to collate as much data about the world as possible and to present it coherently in a larger context. They not only represented the Earth in the form of a sphere, but often combined it with a map of the heavens. Small combined globes, such as the one seen here, allowed one to “magic the world out of a pocket,” so to speak, and were primarily produced as luxury objects for princely patrons.
- 2 Beatus of Liébana, **Codex Burgo de Osma**, Latin text, 1086, facsimile
Libisma Collection, inv. no. 132572

Originating in the year 1086, this large-format codex presents Beatus of Liébana’s commentary on the Book of Revelation, the most famous Apocalypse commentary of the Middle Ages. The 332-page volume is illustrated with seventy-one luminously colorful miniatures. Particularly outstanding is the double-page *mappa mundi* (world map): ringed by water, the circular Earth shows Asia, Europe, Libya (Africa), and the mystical continent *terra incognita*, populated by monopods (one-legged humanlike beings), while the twelve Apostles are engaged in missionary work throughout the world.
- 3 Southern Germany (Upper Rhine, probably Villingen), **Prayer book for monastic use**, German and Latin text, early 16th century, manuscript
Tuliba Collection, inv. no. Ms. 9

This prayer book contains liturgies for Holy Week, prayers for the sick and dying, and the Office of Saint Barbara. It is the work of an anonymous female scribe from the convent Bickenkloster in Villingen, to whom six other manuscripts can also be attributed today. The appendices and inserted woodcuts testify to many years of use and to personal religious devotion, as witnessed by the present woodblock print glued into the back of the prayer book, showing the Christ Child holding the globe beneath the banderole “ihesus bin ich genant” (I am called Jesus).
- 4 Olaf Wegewitz & Frieder Heinze, **Unaulutu – Steinchen im Sand (Unaulutu – Pebbles in the Sand)**, 1985, artist’s copy XVI/XXV, artist’s book
Contemporary Art Collection, inv. no. 156301

The book documents an exploration of Indigenous culture and nature in the Americas in dialogue with contemporary art in the former German Democratic Republic. Combining works on paper and natural materials with myths, essays, and poetry, it reflects on questions of tradition, modernity, and humankind’s relationship to the Earth. Its contents also include, for example, Chief Seattle’s legendary speech “We are a part of the Earth,” delivered in 1855 before Franklin Pierce, the 14th President of the United States of America, and the essay “The Creation of the World and Its Things” by the Hungarian ethnologist and anthropologist Lajos Boglár.
- 5 Albrecht Dürer, **Melencolia I**, 1514, copper engraving
Liberna Collection, inv. no. P 3

Melencolia I is one of Albrecht Dürer’s three *Meisterstiche* (master engravings) and perhaps one of the most enigmatic works in his oeuvre. Its cultural significance lies in its association of melancholy with creative activity. Prior to this engraving, melancholy was discussed primarily in medical books as an illness and as the least desirable of the four “humors” that influence each individual. Dürer’s interpretation is probably rooted in Florentine Neoplatonic thought, where melancholy was seen as an important component of intellectual creativity.

- 6 Hans Sebald Beham, **Melencolia**, 1539, copper engraving
Tuliba Collection, inv. no. TP 0181
- Hans Sebald Beham was a printmaker, one of the so-called *Kleinmeister* (Little Masters), and his style is characterized by detailed representations in very small formats. These objects must have been popular collector's items even in their own day. To appeal to this clientele, Beham happily used motifs that had already proved commercially successful. This is clearly the case here: Beham's *Melencolia* is a variation upon Dürer's eponymous masterpiece of 1514.
- 7 Hendrick Goltzius, **Portrait of the Mathematician and Astronomer Nicolaus Petri van Deventer**, 1583, copper engraving
Tuliba Collection, inv. no. TP 0064
- Nicolaus Petri van Deventer was a mathematician and astronomer in Amsterdam. Hendrick Goltzius portrays him here with attributes befitting his professions: a globe, a celestial sphere, an astrolabe, and calipers. In the background, a person can be seen measuring the height of an obelisk.
- 8 **C&A stores inset on a map of Europe**, 1924, advertising brochure (reproduction)
Company Archives, sig. 128548
- A fashionably and elegantly dressed couple in the center are surrounded by illustrations of C&A's European branches, showing the extent of the company's expansion by 1924—and including the store in Sneek, the small Frisian town where Clemens (1818–1902) and August (1819–1892) Brenninkmeijer had founded their company in 1841. After Leeuwarden, a branch in Amsterdam came next, followed by other Dutch cities such as Groningen, Rotterdam, Leiden, The Hague, Enschede, and Utrecht. In 1911, C&A entered the German market in Berlin, and later in Hamburg, Cologne, and Essen. Its British operation was launched in 1922 in London, with Liverpool added in April 1924.
- 9 Katja Aufleger, **Sum of its Parts**, 2012, sound on vinyl record with cover
Contemporary Art Collection, inv. no. 123612
- This conceptual vinyl record by the Berlin-based artist Katja Aufleger (b. 1983) translates the relief of the Earth into sound by converting altitude into frequency (1 meter = 1 hertz). The A-side represents the northern hemisphere, the B-side the southern hemisphere. The matte surface shows the outlines of the continents, so this object makes the world map both audible and visible.
- 10 Southern Netherlands (Antwerp? / Circle of Dirk Vellert?), **The Third Day of Creation**, 1525–50, painted glass roundel
Liberna Collection, inv. no. L-G11
- On the third day of the biblical Creation cycle, God created the seas and plants. Wearing a crown and dressed in magnificent robes, God the Father here scatters seeds in a spacious landscape.
- 11 **Needle case in the form of a pea pod**, made of reddish wood, n.d.
Stichting Ariadne's Naaikussen, inv. no. 124314
- The pea grows fast, self-propagates easily, and is one of the oldest cultivated plants known to humankind. Its wealth of seeds made it a symbol of fertility, growth, and abundance. For this reason, objects designed in the form of a pea pod—such as this needle case—became symbolic gifts for young ladies.

- 12** Sebastian Glockendon, **Prayer Book of Dorothea von Mansfeld**, German text, Nuremberg, 1551, illuminated manuscript
Tuliba Collection, inv. no. Ms. 19
- The Reformation and the advent of printing led to a decline in the demand for illuminated prayer books and books of hours. This exquisite prayer book belonging to Countess Dorothea von Mansfeld, who was personally acquainted with Martin Luther, is therefore something of a rarity. Its thirty miniatures illustrate biblical and Reformation-era texts, including the Apostles' Creed, which opens with a representation of God as the creator of Heaven and Earth.
- 13** Albrecht Dürer, **Adam and Eve (The Fall)**, 1504, copper engraving
Liberna Collection, inv. no. P 1
- In this 1504 engraving, Albrecht Dürer places the first man and woman against the backdrop of a dense forest, abounding with animals of all kinds. He shows Adam and Eve's final moment before the Fall.
- 14** "Anniversary Sale," advertising poster, C&A Great Britain, 1928
Company Collection, inv. no. 120509
- 15** "Special Display of Easter Costumes," poster advertising women's fashions, C&A Great Britain, 1928
Company Collection, inv. no. 100382
- 16** **Barberini Exultet Roll**, Latin text, ca. 1058, facsimile
Libisma Collection, inv. no. 132573
- The *Barberini Exultet Roll* was created around 1058 on behalf of Abbot Desiderius, under whose rule the Abbey of Montecassino became a leading center of the arts in Italy. Ten miniatures illustrate the scroll, which contains the *Exultet* sung as part of the Christian liturgy during the celebration of the Easter Vigil. This hymn of praise was proclaimed from the pulpit-like ambo, a particular architectural feature of Italian churches.
- 17** **Collection of press clippings featuring images relating to trees**, 1926–48
Company Archives, sig. 129493
- The set of clippings under the heading "Trees" probably goes back to Ernest Parkes, a commercial artist who worked from 1928 in C&A's graphic design department in London. The clippings are taken from newspapers and magazines such as *Vogue*, *Ladies' Home Journal*, and *World's Press News*. Parkes seems to have been primarily interested in images that could serve as inspiration for advertisements.
- 18** **Green plaid children's coat from the C&A collection Yves Saint Laurent enfance**, 1989
Company Collection, inv. no. 138413
- Almost every young child loves looking at stones, beetles, earthworms, and other of nature's treasures with seemingly endless patience and fascination. This children's coat, designed by Yves Saint Laurent for C&A, symbolizes this capacity for wonder and is also an example of the collaboration in the 1980s between the world-famous fashion designer and C&A.
- 19** "Die Welt der Beatrix Potter" (The World of Beatrix Potter), poster design, ca. 1995
Company Collection, inv. no. 102808
- Beatrix Potter (1866–1943) was a British author, illustrator, and naturalist who is best known for her children's books featuring animal characters such as Peter Rabbit. In 1995, C&A launched a children's collection with Beatrix Potter motifs.

- 20** Allart van Everdingen, **Rocky Landscape with Tumbledown House**, 17th century, drawing
Liberna Collection, inv. no. D 106
- In the late sixteenth century and throughout the seventeenth century, landscapes were a popular motif for drawings and paintings in the Netherlands. Artists not only studied their immediate surroundings, but also drew inspiration from trips made to other countries. They either journeyed abroad themselves or studied works by colleagues who had returned to the Netherlands. The leading destination was Italy. To get there, artists had to cross the Alps. Some ventured in entirely different directions, however. One such artist was Allart van Everdingen, who traveled through Scandinavia to Norway, where he saw and drew impressive rocky landscapes.
- 21** Paul Bril, **A Wooded Crag Overlooking a Bay with Ships**, late 16th to early 17th century, drawing
Liberna Collection, inv. no. D 72
- Paul Bril divides the drawing into two halves that are markedly different. Their composition, layout, and lighting are opposites to a certain extent: rock next to water, height next to depth, proximity juxtaposed with distance, and darkness with light.
- 22** Lambert Harmensz. Doomer, **Mountain Landscape with River and Castle on the Heights**, 1690, drawing
Liberna Collection, inv. no. D 92
- The travels of the Dutch artist Lambert Doomer took him to France and Germany, where he journeyed along the Rhine, Ahr, and Nahe rivers. Many of the places he visited and drew no longer exist today, however, making it difficult to pinpoint the exact motif seen here. This particular sheet, moreover, was only executed at a later date. It was common practice for artists to make sketches while traveling and to use them later as inspiration for other works of art, whereby they might well combine elements from different locations.
- 23** Nicolaes Berchem, **Mountainous Landscape**, 1643, painting
Liberna Collection, inv. no. L-S5
- Under the shelter of a high cliff in the mellow evening light, a party of travelers appears to be settling down for the night after a long day. Or are the travelers perhaps being roused from sleep by the golden light of sunrise?
- 24** Lucas van Leyden, **The Milkmaid**, 1510, copper engraving
Liberna Collection, inv. no. P 200
- The Milkmaid* of 1510 is one of Lucas van Leyden's best-known engravings. It ostensibly shows a scene from everyday rural life, but in truth it is full of irony and erotic innuendo. Although the cow in the center takes up almost the entire width of the sheet, the picture is really about the strapping young peasant holding the animal on a rope, and about the barefoot milkmaid, who carries a bucket and a hat and is chastely lowering her eyes.
- 25** Charles Clair, **Sheep and Chickens in a Barn**, ca. 1885–1930, painting
Liberna Collection, inv. no. U-S7
- The French animal painter Charles Clair primarily made paintings and engravings of idyllic, rural motifs. His best-known works show scenes featuring shepherds and their flocks or variations on his motif of *Sheep and Chickens in a Barn*.
- 26** Elisabeth Busch-Holitschke, **White-and-red spade from her Tischdecken (Tablecloths) series**, 2013, textile artwork
Contemporary Art Collection, inv. no. 122450
- For the exhibition *macht heimat!* held in 2013–14 at the Draiflessen Collection, the textile and object artist Elisabeth Busch-Holitschke (b. 1951) from North Rhine–Westphalia created a series of agricultural implements from old tablecloths. The spade from this series is today part of the permanent collection.

- 27** Master S, **Rosary on the Life of Christ**, Latin text, 1516, manuscript Tuliba Collection, inv. no. Ms. 12
- This hand-colored engraving by Master S, printed in a 1516 parchment manuscript produced in the Southern Netherlands, shows the Holy Family working together on agricultural tasks outdoors.
- 28** Gerhard Richter, **Wald (Forest)**, 2008, edition 58/80, artist's book and overpainted photograph Contemporary Art Collection, inv. no. 156285
- In this artist's book, Gerhard Richter (b. 1932) brings together 285 photographs taken in a deciduous forest near Cologne. The images show typical views such as vertical trunks, scattered branches, and horizontally piled logs. The texts were created with the aid of a random generator out of fragments taken from the German forestry magazine *Waldung*, resulting in a meaningless collage of words. The photograph overpainted by Richter forms part of the collector's edition of *Wald (Forest)*, published in a limited print run of eighty copies.
- 29** **Illustration accompanying the instructions for a craft activity using natural materials such as acorns and pinecones, for the C&A children's magazine *Canterbumm erzählt Euch was (Canterbumm Has a Story for You)***, 1954, drawing and watercolor
Company Archive, sig. 129838
- C&A's *Canterbumm* magazines were aimed at schoolchildren and their families. Alongside stories and factual articles, they contained puzzles and craft activities. To find the materials needed to make the figures in the present drawing, the instructions suggested that Uncle Canterbumm and his "young friends" should go on an outing to the municipal forest.
- 30** Simon Bening, **Flowers Book of Hours**, Latin text, ca. 1520–25, facsimile
Libisma Collection, inv. no. 132001
- Produced between 1520 and 1525 by the famous Flemish book artist Simon Bening, the *Flowers Book of Hours* contains seventy miniatures, richly decorated borders, and an illuminated calendar featuring everyday scenes from rural life. The fall months show the so-called forest mast, since the volume of acorns and beechnuts produced by the trees influenced winter food supplies.
- 31** **Four tape measures in acorn-shaped containers made of various materials** (ivory, wood, plastic, metal, fabric), n.d.
Stichting Ariadne's Naaikussen, inv. nos. 124497, 124506, 124508, 124537
- The acorn symbolizes the cycle of life on Earth—the continuous round of growth and decay. It is both fruit and seed. In the outstanding collection of sewing utensils assembled by Clementine Kuttschrütter under the name Stichting Ariadne's Naaikussen (Ariadne's Sewing Cushion Foundation), the acorn is a constantly recurring visual motif. It was a particularly popular shape for containers housing thimbles and tape measures, but its characteristic form is also encountered in knitting needle guards and pincushions.
- 32** **Eight acorn-shaped containers for thimbles and needles**, made of various materials (wood, horn, gold, ivory), n.d.
Stichting Ariadne's Naaikussen, inv. nos. 124710, 124780, 124905, 124920, 125168, 125641, 124792, 124917
- 33** **Knitting needle guards made of gilded copper with caps in the shape of little acorns**, linked by fine chains, n.d.
Stichting Ariadne's Naaikussen, inv. no. 125056

- 34** **Acorn-shaped pincushion made of beige velvet**, n.d.
Stichting Ariadne's Naaikussen, inv. no. 124784
- 35** Julian Rosefeldt, **In the Land of Drought**, 2015–17, edition 3/6, film
Contemporary Art Collection, inv. no. 123613
In his forty-three-minute film, the distinguished film and video artist Julian Rosefeldt (b. 1965) interprets Joseph Haydn's oratorio *The Creation* (1796–98) as a dystopian vision of the future. Drone footage shows a desolate Earth, abandoned movie sets in the African desert, and industrial wastelands in formerly vibrant mining regions. Figures in white protective suits move through inhospitable landscapes and finally gather in the center of an amphitheater—a ruin that, like a planetary eye, is set against the surveilling view of the drone.
- 36** Herbert James Gunn, **Portrait of Willibrordus Cornelius, Bernardus, and Alphons Brenninkmeijer in the Boardroom at Hereford House, London**, ca. 1935–50, painting
Company Collection, inv. no. 102385
This painting shows the three third-generation members of the Brenninkmeijer family who, in 1922, founded C&A in Great Britain. They are grouped around a table spread with what are probably architectural plans. On the left, Willibrordus Cornelius (1890–1967) explains the documents, which Alphons (1884–1950) seems to be studying closely. Behind them, Bernardus (1893–1976) leans against the mantelpiece in an observant pose. Hanging on the wall is a bronze bas-relief, the original of which is likewise housed in our collection; it illustrates the founding of the company by Clemens (1818–1902) and August (1819–1892) Brenninkmeijer. Herbert James Gunn was a celebrated Scottish portraitist who painted many members not only of the Brenninkmeijer family, but also of the British royal family. In 1963, he was awarded a knighthood.
- 37** **Grant of founding loan to C&A Brenninkmeijer**, January 1, 1841
Company Archives, sig. 109382
The beginnings of C&A go back to 1841, when the Mettingen-born itinerant traders Clemens (1818–1902) and August (1819–1892) Brenninkmeijer opened their first store under the C&A name—a combination of the initials of their first names—in the Dutch town of Sneek. Their father Johann Gerhard (1764–1843) had lent his sons the sum of 10,000 Dutch guilders as start-up capital. The handwritten loan agreement is known in C&A circles as the *Gründungskredit*, or “founding loan.”
- 38** **Laying of the foundation stone for the C&A clothing factory in Mettingen**, May 7, 1949, photograph
Company Archives, sig. 107874
As part of an official ceremony at the start of construction work, managing director Franz Meyer (1896–1983) embedded a metal cylinder in the masonry of the clothing factory being built in Mettingen. Rediscovered in 2007 during demolition works, it was found to contain a document which, under the motto “Mit Gott” (With God), emphasizes the Brenninkmeijer family's long-standing ties to Mettingen, evident in their choice of this location for the new factory. The document also lists the names of those present at the laying of the foundation stone.

- 39** **Shield created for the new C&A department store in Frankfurt am Main, 1988, wood relief**
Company Collection, inv. no. 113551
- The wood relief in the form of a heraldic shield makes reference to the history of Frankfurt am Main and to the two successive department stores built by C&A on the city's Zeil shopping street. It shows the C&A logo flanked by the dates 1930 and 1988, the coats of arms of Mettingen and Frankfurt, the figure of a *Tüötten* (itinerant trader), and other regional symbols. It was created to mark the opening of C&A's new building in 1988 in the Main metropolis.
- 40** **Foundation stone for the new C&A building in Frankfurt am Main, 1930**
Company Collection, inv. no. 113552
- The stone originates from a Franconian quarry operating in the late Middle Ages and once formed part of the vaulted cellar of the Hospitalbrauhaus on the Zeil in Frankfurt. The carved C&A logo and the date 1930 identify it as the foundation stone of C&A's new Frankfurt branch, which opened on March 29 of that year. It was buried in the ground at the start of construction work and was re-discovered when the building was demolished in the late 1980s.
- 41** Laurenz Berges, **Brenninckhof / Wiehe V, 2016, edition 1/5, photograph**
Contemporary Art Collection, inv. no. 123525
- Laurenz Berges (b. 1966), a German photographer associated with the Düsseldorf School, is known for his poetically documentary photographs of deserted spaces and urban fringe zones. In 2016, he created the sixteen-part photo series devoted to the Brenninckhof estate in Wiehe, Mettingen. The estate has been associated with the name Brenninkmeijer since the early seventeenth century.
- 42** Abraham Bloemaert, **Study of a Tree, 1591-92, drawing**
Liberna Collection, inv. no. D 15
- Bloemaert was a master draftsman who not only drew copiously himself, but also taught drawing and created drawing books. His surviving oeuvre includes many sheets with topographical elements that he was later able to use for other artworks. This study of a tree may likewise have served such a purpose.
- 43** **Family tree of the descendants of Clemens Brenninkmeijer and Amalia Schröder, 1899, drawing**
Family Archive, acc. no. 1955
- This magnificent family tree, drawn up by the Royal Court Calligrapher in Amsterdam, shows the descendants of Clemens Brenninkmeijer (1818-1902) and Amalia Schröder (1830-1904). It was dedicated to them by their children on the occasion of the couple's golden wedding anniversary. Clemens Brenninkmeijer and his brother August (1819-1892) had founded the C&A company in 1841 in Sneek, in the Dutch province of Friesland. Unlike the family tree on the cover of the photo album (no. 44) given to Joseph Gerhard Brenninkmeijer (1851-1935) to mark his 80th birthday, the present drawing also shows the female descendants.
- 44** **Photo album with an illustration of the Brenninkmeijer family tree on the cover, 1931**
Company Archives, sig. 139033
- The photo album was produced in 1931 for Joseph Gerhard Brenninkmeijer (1851-1935), a member of the second generation of entrepreneurs, to mark his 80th birthday. The front cover features a representation of a family tree, which shows the initials of the first names of the C&A founders Clemens (1818-1902) and August (1819-1892) Brenninkmeijer on two intertwined tree trunks, followed on the branches by the male descendants up to the third

generation. In addition to a picture of the first store in Sneek, the album contains photographs of other C&A department stores in the Netherlands, Germany, and Great Britain.

- 45** Cornelia van Wulfschkercke, **Book of Hours**, Latin text, Bruges, ca. 1510, illuminated manuscript
Tuliba Collection, inv. no. Ms. 14
- Cornelia van Wulfschkercke was a nun at the Carmelite convent of Onze-Lieve-Vrouw van Sion (Our Lady of Sion) in Bruges. In her illustration to the devotional exercises in honor of the Virgin Mary, she varied the traditional Virgin and Child motif by inserting figures into the Tree of Jesse. Against a gold background, Christ's ancestors are seated on branches of the tree, while God the Father is represented at the top, making the sign of blessing. The tree motif continues in the border on the opposite page.
- 46** **Globe-shaped sewing table, "Vienna type,"** ca. 1810–25
Applied Arts Collection, inv. no. 103810
- On the outside a globe, and on the inside compartments, drawers, reels of thread, and a pincushion—this piece of furniture from Clemens (1818–1902) and August (1819–1892) Brenninkmeijer's childhood stands for the origins of C&A as well as for the internationality of the founding family and their enterprises.
- 47** Olga Grotova, **Sirens**, 2025, photogram
Contemporary Art Collection, inv. no. 146284
- Exploring her own roots through the generations, Olga Grotova (b. 1986) combines personal family history, historical events, and nature. During a trip to a former gulag in Kazakhstan, she collected plants and soil samples, which she incorporates into her works as silent witnesses to the past. Her art combines painting with various materials and techniques, including photograms, as in the three-part series *Sirens*. The resulting images call to mind roots, vessels, or river courses, and illuminate the close connection between body, landscape, and memories.
- 48** **Pair of gray shoes**, ca. 1939
Fashion Collection, inv. no. 107572
- The shoes entered the collection together with a gray-green C&A lounge suit of 1939, thus numbering among our oldest surviving items of clothing. The shoes had been resoled many times over the years by their former owner and here symbolize the qualities of being down-to-earth and grounded.
- 49** Johannes von Zazenhausen, **The Passion of Christ**, German text, 1464, illuminated manuscript
Tuliba Collection, inv. no. Ms. 4
- Executed in pastel colors and burnished gold and silver, the twenty-one miniatures show the key moments in the biblical story of the Passion—here the Resurrection scene. In a pointer to the fact that he has risen in a physical body, Christ has left his footprints on the mountaintop.

BLAZE FIREFIGHTING FIREARMS LIGHTNING
BOMBS APOCALYPSE **DESTRUCTION** WAR
BLOOD HELL SMOKE MARTYRDOM WISDOM
ENERGY SUFFERING ILLUMINATION **LOVE**
FOSSIL FUEL **WARMTH** HEAT COOKING PIPE
FLAME **PASSION** ANGER FIREWORKS LIGHT
FIREPLACE CANDLE **BEGINNINGS** HEARTH
CAMPFIRE SPARK ARDOR RED

DESTRUCTION, TRANSFORMATION, PASSION

FIRE

The element of fire is associated with the color red and stands for war, destruction, and suffering, but also for transformation, energy, passion, and love. The documents and objects presented in this section tell of dramatic events, such as the 1963 blaze that destroyed C&A's Amsterdam headquarters. In the objects themselves, the element materializes in scorched archival materials, chimney-breast plaques, and matchbooks, while in others fire and flames are employed as a motif, and in still others as a metaphor. Sparkling fireworks represent new beginnings, and steam locomotives the transformative power of fire. Love and suffering are both associated with the color red (heart/blood) and appear in Christian art, in particular in the form of heart-shaped devotional objects and representations of martyrs.

- 1 Anonymous (Upper Rhine or Augsburg), **Moses and the Burning Bush**, ca. 1470, woodcut
Tuliba Collection, inv. no. TP 0045

According to the Old Testament account in the Book of Exodus, Moses is confronted by a bush that is on fire but is not consumed by the flames. This is the place where Moses is chosen by God to lead the people of Israel out of Egypt into Canaan.
- 2 Albrecht Dürer, **The Harrowing of Hell - Christ in Limbo** (from **The Engraved Passion**), 1512, copper engraving
Liberna Collection, inv. no. Album 2

After his death and before his resurrection, Christ descends into the flames of hell. At the entrance to the underworld, he breaks down the door—here visible lying on the ground at the lower left—and frees the souls of the righteous since Adam and Eve. In Dürer's engraving, the latter have already been redeemed and are standing together behind Christ.
- 3 Johannes Gerson, **Een seer schoon boecxken ghenoeft van den Vijfthien vreesselijke bitter teekene[n]. ...**, Antwerp: Jan Dinghelsche alias Lettersnijder, 1503, post-incunabulum
Liberna Collection, inv. no. W 728

In this Middle Dutch edition of his *Fifteen Signs Before the Last Judgment*, Johannes Gerson vividly describes the events that will announce the end of the world, such as the fourteenth sign, when Heaven and Earth will burn.
- 4 **Staff of the C&A De Zon store in Amsterdam**, 1906 (?), photograph with singe mark
Company Archives, sig. 129175

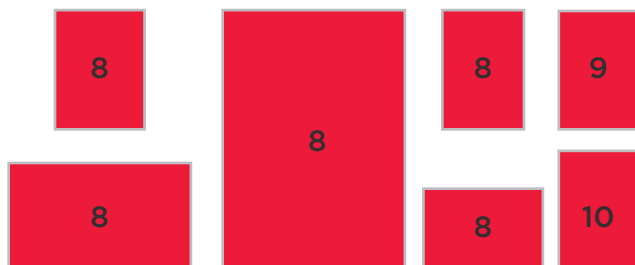
Only a few photographs in the Company Archives show the staff of early C&A department stores. In this group picture taken in the *De Zon* store, which opened in 1906 on Nieuwendijk in Amsterdam, twenty-one employees are gathered before the camera: sales assistants, probably also the members of an affiliated tailor's shop, and the young doorman. The female dress fashion, with its straight-fronted corset, supports the dating of the photo. The man visible at the lower left is very probably Clemens Breninkmeijer (1862–1938). It is clear from the singe mark that the photo almost fell victim to a fire. Since it comes from a collection of historical documents that were latterly housed in Amsterdam, this is likely to have been the blaze that swept through C&A's Dutch head offices in 1963.
- 5 **Badly scorched remains of a file dating from around 1962, from C&A's Dutch headquarters in Amsterdam**
Company Archives, acc. no. NL 232.9

The fire that burned down C&A's Amsterdam headquarters on the night of February 15–16, 1963, resulted in the loss of a great many documents. This file is one of the few remnants that were saved. The first letter it contains is addressed to the accounts department housed in the building and concerns tax matters relating to a branch of C&A's subsidiary chain Voss in Haarlem. C&A had taken over the Voss company in 1934 and continued to run the business under the same name until 1974.
- 6 Jan van der Heyden the Elder & the Younger, **Beschryving der nieuwlijks uitgevonden en geotrojeerde Slang-Brand-Spuiten**, Amsterdam: Jan Rieuwertsz, 1690, book
Liberna Collection, inv. no. W 312

Jan van der Heyden the Elder was the inventor of the fire hose. In his book, he shows several notorious major fires that had struck Amsterdam since the 1650s, in order to demonstrate the use and effectiveness of his engine-mounted fire hose, which revolutionized firefighting. His publication thus represents an illustrated firefighting manual from the seventeenth century.

- 7 **Firefighters tackling the blaze at C&A's Dutch headquarters in Amsterdam, 1963**, television report
Company Archives, sig. 121191

During the night of February 15–16, 1963, passersby discovered a fire at C&A's headquarters on Nieuwendijk in Amsterdam and at 2:49 a.m. alerted the fire department. The building burned down completely, with only the facades left standing. Fortunately, the premises were unoccupied at the time and there were no casualties. The cause was later thought to be an electrical fault (a short circuit). Extremely cold temperatures on the night in question caused the water from the fire hoses to freeze and made the fire brigade's work considerably harder.



- 8 **C&A's Dutch headquarters in Amsterdam during and after the blaze of February 15–16, 1963**, five photographs
Company Archives, sig. 130089, sig. 103939, sig. 129345

- 9 **C&A department store in Schildergasse, Cologne, with war damage, 1943**, photograph
Company Archives, sig. 130060

In the Second World War, large areas of Cologne were destroyed by aerial bombardment. This photograph shows the heavily damaged C&A department store on Schildergasse after an air raid in June 1943. The Cologne branch—C&A's fourth in Germany—had originally opened in 1913 in rented premises on Breite Strasse. The company subsequently acquired a corner site on Schildergasse, where construction work on its own building was completed in 1928.

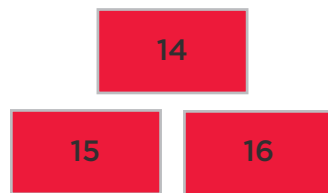
- 10 **C&A department store in Southampton after bombing, 1940**, photograph
Company Archives, sig. 108691

The air raids launched on English cities by the German Luftwaffe in July 1940, and more intensively as of September, also hit several C&A locations. This photograph shows C&A's badly damaged department store in Southampton after an air raid on November 30, 1940. It was taken the following morning for a local newspaper.

- 11 Stefan Strumbel, **Save the Wild Life**, 2013, sculpture
Contemporary Art Collection, inv. no. 122300

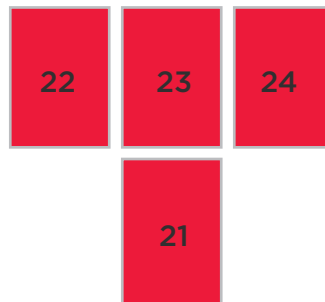
The classic Black Forest cuckoo clock appears here in an alien guise: garish colors, disbanded forms, and motifs such as a skull and crossbones or machine guns represent transience, death, violence, and war, while the smiling cherubs introduce elements of deliberate kitsch. Stefan Strumbel (b. 1979) is a contemporary German artist who made his name first and foremost with his provocative, pop-culturally exaggerated works on the theme of *Heimat* (literally, homeland).

- 12 Knitting needle guard in the shape of a pistol**, n.d., silver
Stichting Ariadne's Naaikussen, inv. no. 125629
- Knitting needle guards always consist of two caps connected to one another by a ribbon, cord, elastic band, or fine chain. The caps are placed over the tips of the knitting needles, protecting them and preventing stitches from slipping off. In most cases, both caps are identical in design. Here, however, the barrel of the miniature firearm forms one cap, and the lock and butt the other.
- 13 Jan Luyken, *The Great Iconoclasm, 1566*** (from *Oorsprongk, begin, en vervolgh der Nederlandsche Oorlogen*), ca. 1679–84, etching
Liberna Collection, inv. no. Album 7
- The wave of iconoclasm that broke out in 1566 was one of the most famous events preceding the Eighty Years' War between the Protestant rebels and Catholic Spain. Between August 10 and the month of October in 1566, Protestants in the Netherlands destroyed vast numbers of images of saints and other objects in Catholic churches.



- 14 Esaias van de Velde, *Soldiers Throwing Dice in a Barn***, 1629, drawing
Liberna Collection, inv. no. D 89
- In the latter years of his life, Esaias van de Velde lived and worked in The Hague, at that time already the political center of the northern Netherlands. Here, among the patricians and nobles at the Stadtholder's court, he probably found a large potential clientele for such detailed military representations of the Eighty Years' War.
- 15 Jacques Callot, *Sheet 12 from Les Grandes Misères de la Guerre***, 1633, etching (facsimile)
Liberna Collection, inv. no. Album 5
- In 1648, the Peace of Westphalia signed in Münster and Osnabrück ended the Thirty Years' War. The great catastrophe of the seventeenth century, during which millions of people lost their lives, is well documented in contemporary accounts. A graphic picture of the horrors of the war is conveyed in particular by the prints published during those years, such as this series by Jacques Callot.
- 16 Josua de Grave, *Soldiers Encamped near Braine-le-Comte on August 22, 1675***, 1675, drawing
Liberna Collection, inv. no. D 98
- Thanks to the artist's inscription, we know exactly where and when this drawing was made. Josua de Grave was assigned to the army of Stadtholder William III of Orange to document the war of 1672 to 1679 between France and the Republic of the Seven United Provinces (and its allies). His resulting works offer a very personal insight into the daily life of an army, in marked contrast to the major battles that were usually represented in paintings.
- 17 *Three postcards with motifs from the popular cartoon series The Flintstones***, produced for C&A as promotional gifts, ca. 1990–96
Company Collection, inv. nos. 111983, 111984, 111985

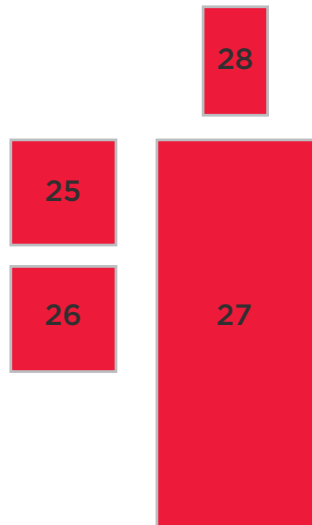
- 18** **Various matchbooks**, produced for C&A as promotional gifts, 1950s to 1970s
Company Collection, inv. nos. 117237, 111864, 115689, 111990
- 19** **Tobacco pipe, probably belonging to Joseph Gockel (1934–1979), husband of Christel Maria Brenninkmeijer (1937–1971)**, n.d.
Family Collection, inv. no. 123631
- 20** **Entries including the costs of two pipe bowls in the private expense book of the C&A founders Clemens and August Brenninkmeijer, 1841–51**, notebook
Company Archives, sig. 109531
- In this seventy-eight-page handwritten notebook, Clemens (1818–1902) and August (1819–1892) Brenninkmeijer wrote down their daily expenses for personal and family needs. Clemens started on the first page and August turned the book upside down to make his first entry on the last page. Alongside recurring costs for pipe accessories and tobacco, they recorded the sums they spent on clothing and shoes, food, and doctor’s visits. The expense book is one of the earliest autograph sets of records by the two brothers still preserved in the archives today.



- 21** Adriaen van Ostade, **Tavern with Five Figures**, 17th century, painting
Liberna Collection, inv. no. L-S18
- Adriaen van Ostade specialized in genre scenes that let viewers into the world of the rural population. He offered intimate glimpses into homes and family life and provided snapshots of status, lifestyle, fashion, and furnishings. The artist also captured typical customs and practices at gatherings outdoors or in taverns, as in the present painting of five figures sitting and standing around a central warmth-giving fireplace: smoking their pipes and drinking, the four men and the woman (possibly the landlady) in their midst pass the time of day.
- 22** Adriaen van Ostade, **The Smoker and the Drinker**, ca. 1671–79, etching
Tuliba Collection, inv. no. TP 0102
- The etching is a typical example of the scenes from everyday life for which Adriaen van Ostade is so well known. In a sparsely furnished interior, two men drink and smoke together around a low table.
- 23** Pieter Jansz. Quast (circle of), **Man Seated beside a Wine Barrel, Drinking and Smoking**, 17th century, drawing
Liberna Collection, inv. no. D 133
- The seventeenth century was already well aware of the effects of alcohol on people’s behavior. The subject was evidently so interesting that it even found its way into Dutch art, whereby drinking was often represented—as here—together with another addictive behavior, namely, smoking. Fundamentally, such pictures were to be understood first and foremost as a moralizing warning: the viewer was not to behave like the man in this drawing.

- 24** Cornelis Dusart, **Standing Peasant with a Pipe**, 1690, drawing
Liberna Collection, inv. no. D 10 A

Cornelis Dusart was the last great master of the Haarlem School, which flourished in the seventeenth century. Like his teacher Adriaen van Ostade, he took his subjects from everyday life. During this period, drawing developed from a technique used in the preparatory stages of an artwork into an independent discipline within the graphic arts. The present sheet, worked in detail and finely colored, is a prime example of this and was created directly for the open market.



- 25** Rembrandt Harmensz. van Rijn, **The Pancake Maker**, 1635, etching
Liberna Collection, inv. no. P 144

Mouths are already watering in this busy scene! Eight children and grown-ups are crowding around a fire, over which an elderly woman is cooking pancakes. All are ardently awaiting the delicious treats, and the next batch will soon be ready.

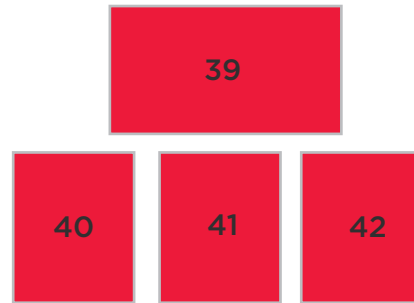
- 26** Jan van de Velde the Younger, **The Pancake Maker**, ca. 1636, etching
Tuliba Collection, inv. no. TP 0318

An elderly woman wearing a somewhat dour expression is making pancakes for a group of children. They are clustered around the fire illuminating the room, either already enjoying their pancake or waiting for the next one. In contrast to the woman, the children are radiant with delight at receiving the tasty treats.

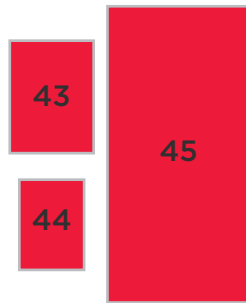
- 27** **Stone plaque with relief from the stone chimney breast in the Brenninckhof farmhouse**, 1804
Family Collection, inv. no. 123692

This carved slab of Ibbenbüren sandstone was probably commissioned together with three other chimney-breast plaques by Johan Berend Brenninkmeijer (1775–1825) and Catharina Elisabeth Grotmann (1780–1805) on the occasion of their marriage. According to an inscription, the plaques date from 1804, the year of the wedding. Originally placed on the right and left sides of the fireplace, they served both as interior decoration and as symbols of the founding of a new branch of the family and the couple's move into the Brenninckhof, the ancestral farmstead of the Brenninkmeijer family.

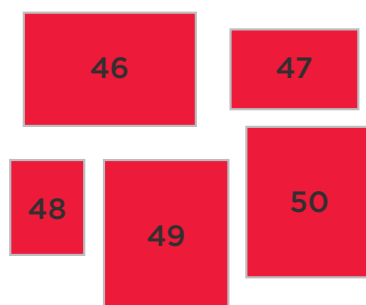
- 28 Two embroidered hand fans made of card, silk, and wood**, n.d.
Stichting Ariadne's Naaikussen, inv. no. 146286
- Fixed-handle fans with a rigid screen are among the oldest types of fans in human history. They were used for fanning air toward the body to reduce excessive heat and for providing shade in strong sunlight, as well as for shielding the face when the fire in the Earth burned too fiercely. Alongside their practical function, such fans were important fashion accessories.
- 29 Casket for storing various relics**, rosaries, medals, and other devotional objects (Sacred Heart), among them probably pilgrimage souvenirs, formerly owned by Aenne Brenninkmeijer (1900–1982), 1830–1982, casket
Family Collection, inv. no. 115468
- 30 Three heart-shaped pinwheel-type pincushions made of various materials** (velvet, silk, tortoiseshell, wood, paper, leather, silver, shell trim), n.d.
Stichting Ariadne's Naaikussen, inv. nos. 124448, 124469, 125613
- The collection called Stichting Ariadne's Naaikussen (Ariadne's Sewing Cushion Foundation) houses numerous pinwheel-type pincushions, but only three in the shape of a heart. Each consists of two decorative panels front and back, with a flat cushion, into which pins could be stuck, "sandwiched" between them. Such pinwheel-type pincushions were available in inexpensive and purely functional styles, as souvenir keepsakes, and also as gifts for loved ones, crafted from costly materials and decorated with symbolic motifs.
- 31 Set of six heart-shaped pincushions made of silk**, n.d.
Stichting Ariadne's Naaikussen, inv. no. 124451
- 32 Silver châtelaine with a pincushion made of red velvet**, still containing three pins, n.d.
Stichting Ariadne's Naaikussen, inv. no. 125618
- 33 Tall, heart-shaped metal box containing a pincushion**, lid gilded on the inside, orange-red enamel exterior with horizontal gold edging, Paris, 1762–68
Stichting Ariadne's Naaikussen, inv. no. 125698
- 34 Awl carved with a heart and two turtledoves**, bone, n.d.
Stichting Ariadne's Naaikussen, inv. no. 125397
- 35 C&A Baby Club brooch in the shape of a safety pin with a heart motif**, plastic, 1974–75
Company Collection, inv. no. 110577
- 36 Button with the C&A logo and a heart motif with the Dutch phrase "Een zaak naar uw hart!" (Just the way you like it!) from the Netherlands**, n.d.
Company Collection, inv. no. 111208
- 37 Sticker with the German phrase "Da lacht das Herz" (Making the heart sing)**, n.d.
Company Collection, inv. no. 111836
- 38 Lanyard and ballpoint pen with the German phrase "Von Herzen seit 100 Jahren" (Sincerely for 100 years)**, 2011, promotional gifts to mark the centenary of C&A Deutschland
Company Collection, inv. nos. 113245, 113246



- 39** Jacob Jordaens, **Amor docet Musicam (Loves Teaches Music)**, ca. 1644, drawing
Liberna Collection, inv. no. D 31
- This allegorical drawing is full of love. In the seventeenth century, the visual motif of a man and a woman making music together carried immediate associations with lovemaking. Here, however, it is complemented by a moralizing level of meaning. The man seated at the table in the background warns of the transient and fleeting nature of earthly pleasures: the glass can break and the carafe can be emptied. The putto holding out a warning torch toward the couple alludes to the physical and financial dangers of extramarital love.
- 40** Master MZ, **The Embrace**, 1503, copper engraving
Tuliba Collection, inv. no. TP 0049
- This at first sight innocent representation of a couple in love conceals a deeper significance. Various elements make it clear that this is an adulterous affair. The antlers above the woman's head are visually synonymous in German with cuckoldry and imply that she is deceiving her husband. The fact that she is nevertheless open to her lover's advances can be deduced from the cupboard door standing ajar behind her. Meanwhile, the large feathers adorning the man's hat betray his licentious intentions. Even the door handle, conspicuous in the foreground, becomes a provocative symbol in this context. Infidelity is to be spurned, and hence this image serves as a warning not to yield to it.
- 41** Lucas van Leyden, **Caritas** (from **The Seven Virtues**), ca. 1530, copper engraving
Tuliba Collection, inv. no. TP 0325
- The allegorical figure of Charity (*Caritas*) sits with a baby on her lap, while another infant embraces her from behind. Love, embodied here under the name of Charity, is often regarded as the highest and most important of the seven virtues.
- 42** Rembrandt Harmensz. van Rijn, **The Lovers and Death**, 1639, etching
Tuliba Collection, inv. no. TP 0018
- Life is fleeting, and Rembrandt could not have illustrated this more clearly: a young, evidently newlywed couple, in elegant dress and holding hands (a reference to their marriage), look directly into the eyes of Death, who lurks before them with his hourglass. He is waiting for them, while time passes, as it does for every human being on Earth.



- 43** Albrecht Dürer, **The Torture of John the Evangelist** (from **The Apocalypse**), ca. 1496–98, woodcut
Liberna Collection, inv. no. P 53 A
- The apostle John was thrown into a cauldron of hot oil in Rome. Miraculously, he survived this martyrdom, whereupon the Roman emperor Domitian banished him to Patmos. Here, John wrote his Revelations, the last book of the New Testament.
- 44** Hans Baldung Grien, **Martyrdom of Saint Lawrence of Rome**, 1505–07, woodcut
Liberna Collection, inv. no. P 105
- Lawrence lived in the third century in Rome and distributed alms to the poorest Christians in the city. High-ranking dignitaries were bent on seizing Lawrence’s wealth, but he remained true to his faith and gave everything he had to the poor. For this, he was punished and tortured over an open fire. His martyrdom made him an important saint for Christians. He can be recognized by the gridiron on which he died in the flames.
- 45** Angelo Puccinelli de Lucca (attributed), **Right wing of a triptych**, ca. 1375–86, painting
Liberna Collection, inv. no. L-S20 (2)
- Alongside an angel at top center, this right-hand wing of a triptych shows Pope Urban V with the heads of the apostles Peter and Paul, which he is said to have found in the Archbasilica of Saint John Lateran. Saint Clare stands beside him, holding the monstrance, while Saints Francis of Assisi and Lawrence can be seen in front. Lawrence is holding the gridiron on which he was martyred. Together with the left-hand wing, which likewise belongs to the Liberna Collection, the present panel once formed an ensemble with the altarpiece showing the *Death and Assumption of the Virgin* in the Church of Santa Maria Forisportam in Lucca.



- 46** Hendrick Goudt (after Adam Elsheimer), **The Flight into Egypt (Night Scene)**, 1613, copper engraving
Tuliba Collection, inv. no. TP 0343
- The Holy Family’s flight into Egypt is one of the most frequently represented night scenes in art. After Joseph was warned by an angel in a dream that King Herod wanted to kill the newborn Jesus, he fled with Mary and the child to Egypt. This story offered artists an excellent opportunity to demonstrate their skill in handling contrasts of light and shadow.

- 47** Rembrandt Harmensz. van Rijn, **Adoration of the Shepherds with the Lamp**, ca. 1654, etching
Liberna Collection, inv. no. P 216
- After an angel announced to the shepherds that the Savior had been born, they went to Bethlehem to see the child with their own eyes. The *Adoration of the Shepherds* is a scene frequently treated in art. The nocturnal setting allowed artists to experiment with the representation of a central light source and the corresponding areas of shadow—a technique in which Rembrandt was particularly proficient.
- 48** Anonymous (after Ugo da Carpi, after Raphael), **Reading Sibyl and a Child with a Torch**, ca. 1518, chiaroscuro woodcut
Tuliba Collection, inv. no. TP 0349
- Printmaking rapidly developed into a suitable medium in which to reproduce the compositions of other artworks, especially paintings and frescoes, and so to make them accessible to a wider audience. In Italy in particular, the works of the great Renaissance masters were already being disseminated on a growing scale in the sixteenth century through prints. The chiaroscuro woodcut technique was particularly well suited to this, since its different colors enabled it to achieve an effect even closer to painting.
- 49** Hendrick Goltzius, **Mars and Venus Surprised by Vulcan**, 1585, copper engraving
Tuliba Collection, inv. no. TP 0228
- Vulcan, the god of fire, catches his wife Venus committing adultery with Mars, the god of war. He surprises the two lying together in bed and ridicules them in front of a large company of other gods, who are watching the scene from overhead. Vulcan can be seen again in the background, here at work in his forge.
- 50** Hendrick Goudt (after Adam Elsheimer), **The Mocking of Ceres (or Ceres Seeking Her Daughter Proserpina)**, 1610, copper engraving
Tuliba Collection, inv. no. TP 0116
- The sheet shows an episode in Ceres's search for her daughter Proserpina (Persephone), who has been abducted by Pluto and taken to the underworld. Exhausted, Ceres stops at a house to get some water. A boy named Stellio pokes fun at her for drinking too greedily, whereupon Ceres becomes angry and flings the rest of her drink at him, turning him into a lizard.
- 51** **Red blouson by C&A**, probably 1970s
Company Collection, inv. no. 105507
- Even though red is always coming back into fashion, it is rarely as fiery red as in this blouson jacket, which is fastened with a white zipper. White is also used as a contrasting color on the knit cuffs at the hem and sleeves, as well as on the drawcords above the hem band and on the hood. This is probably a sample piece made for C&A in the 1970s.
- 52** **Children's T-shirt by C&A Fashion Land with the motif of a fire-eater**, ca. 1993–97
Company Collection, inv. no. 113256
- 53** **Gold sequined dress by C&A Yessica pure**, from the *Metropolis* fall/winter collection, 2011
Company Collection, inv. no. 115979
- 54** Govert Bidloo, **Komste van zyne majesteit Willem III, koning van Groot Britanie, enz. in Holland**, The Hague: Arnoud Leers, 1691, book
Liberna Collection, inv. no. W 528
- The triumphal entry of William III (1650–1702) into The Hague in the spring of 1691 ranks as the most expensive and lavish public event ever held on Dutch soil up to that time. The theatrically staged occasion concluded with a spectacular display of fireworks at the Vijverberg—one of the moments subsequently captured by Romeyn de Hooghe in his engravings.

- 55** **Joseph Gerhard Brenninkmeijer's 82nd birthday celebration, 1933, film**
Family Archive, sig. 130000
- Joseph Gerhard (1851-1935) was the eldest son of the company founder August Brenninkmeijer (1819-1892). In 1933, he celebrated his 82nd birthday with a family party. The film, which has been abridged for the exhibition, culminates in a fireworks display.
- 56** **TV commercial for the C&A *Young Collections* advertising campaign *Power*, with a steam-train ride set to the music track "Believer" by Marla Glen, 1995**
Company Archive, sig. 117218
- In the 1990s, C&A sought to woo a younger clientele. Adverts and collaborations with music television channels such as VIVA and MTV hit the mark with teens and twentysomethings. So, too, did this TV commercial for C&A's *Young Collections* label, with its symbolic steam-train ride into an open and promising future. Sadly, the boost to the company's image was not reflected in the subsequent sales figures, because the interior design and product presentation at C&A's department stores rarely fulfilled the expectations raised. For C&A's traditional customer base of older people and young families, in turn, the advertising campaign held almost no relevance.
- 57** **Poster for the C&A *Young Collections* advertising campaign *Power*, with a steam locomotive, 1995**
Company Collection, inv. no. 112800

FLYING BIRD SOUND **SMELL** FRAGRANCE
OLFACTORY **HOLY SPIRIT** AIRPLANE SPACE
BALLOON ZEPPELIN TRAVEL ROCKET AERIAL
VIEW **SPIRITUALITY** CLOUDS **SKY** BREATH
STORM **INVISIBILITY** FRESHNESS SMOKE
FREEDOM LIGHTNESS EPHEMERALITY VISION
EMPTINESS OXYGEN ANGEL **WIND** YELLOW
HEAVEN OUTER SPACE VISION

MOTION, SPIRITUALITY, CONNECTIVITY

AIR

The element of air symbolizes freedom, movement, spirituality, and interconnectedness, and it is associated with the color yellow. Aerial photographs and city maps seen from a bird's-eye view introduce this section, followed by depictions of birds and flying objects. Hot air balloons and airborne athletes appear alongside images of fantastic flying creatures, while a television commercial and iconic clothing from the 1960s celebrate the ultimate departure from Earth's atmosphere and the journey into outer space. In addition to flight, people have always associated the element of air with communication, for instance through leaflets, audio transmission, and aerial advertising. Our sense of smell is also inextricably linked to the air, so we couldn't leave out our Snuffle Dog—probably C&A's best-known advertising character from the 1970s to the 1990s. Some of the images in the exhibition portray the invisible, the spiritual, the intangible, and the inexplicable, for example depicting the Holy Spirit as a dove, or divine messages delivered by angels. Last but not least, movements of the air itself play a significant role: approaching storms, turbulent weather, and the mythical battle against the four winds have always featured prominently in art.

- 1 Cornelis Anthonisz., **De vermaerde koopstadt van Amstelredam**, 1544, woodcut (printed from twelve blocks)
Liberna Collection, inv. no. TA 20 - 14

The extensive *Topographical Atlas*, a collection of loose and bound topographical maps of the Netherlands, ranks as one of the most important items in the Liberna Collection. A highlight of this compendium is the oldest printed map of Amsterdam, produced by Cornelis Anthonisz. in 1544. Printed from twelve individual blocks, this impressive city map measures more than 1 meter on each side. It presents Amsterdam from a (diagonal) bird's-eye view, with the medieval walls still enclosing the city. Although Amsterdam has expanded dramatically over the following centuries, the map features many landmarks that survive to this day. For example, the Singel (the medieval moat) and the churches Oude and Nieuwe Kerk already existed in the sixteenth century.
- 2 **City map of Sneek, produced on the occasion of the reopening of C&A Sneek in 1977**, reproduction after Joan Blaeu [1648], 1977
Company Collection, inv. no. 138379
- 3 **Aerial view of the C&A clothing factory in Mettingen**, 1954, photograph (reproduction)
Company Archives, sig. 106379

In 1950, C&A resumed production of men's clothing at the site where the Draiflessen Collection's main exhibition space now stands. By 1951, there were 599 people working at the new location on Bachstraße. Beginning in the 1960s, however, competitive pressure intensified from foreign producers with lower labor costs. C&A initially relocated its clothing manufacture to Italy, later to southeastern and eastern Europe, and then to Asia. In 1996, the production of men's blazers in Mettingen came to an end, after which the factory here only made small quantities and samples. Operations finally ceased completely at the end of 2004.
- 4 HGEsch Photography, **Hamburg 11**, 2022, photograph, edition 1/5
Contemporary Art Collection, inv. no. 113045

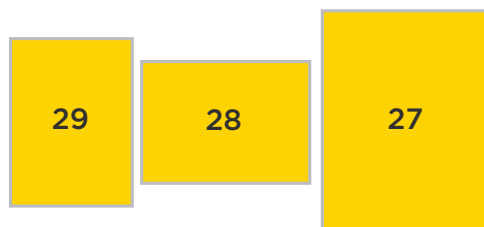
This aerial photograph by the renowned architectural photographer HGEsch shows the Mönckebergstraße in Hamburg. On the left we see the C&A department store, which was demolished shortly afterward. C&A had opened its first store at this location in 1913, and it was renovated several times over the years. The photo shows the building designed in 1965 by the architect Ric Stiens from Essen, who worked for C&A for over three decades.
- 5 **Needle case made of cardboard, leather, and metal for storing various types of needles**, 1851 (?)
Stichting Ariadne's Naaikussen, inv. no. 124427

This needle case contains an accordion-style cardboard compartment for storing needles of various sizes. The picture on the lid depicts the hustle and bustle of the first world expo, which was held in London and is known as the Great Exhibition of 1851, centered around the imposing Crystal Palace. If you look closely, you can see a flock of birds that has taken flight above the building's 33-meter-high central nave.

- 6 Two sewing clamps with birds made of wood, metal, and fabric**, n.d.
Stichting Ariadne's Naaikussen, inv. nos. 125725, 125113
- Made of various materials and designs, such clamps were important sewing tools that could be affixed to a table. They served as the “third hand” often needed when sewing, providing space for additional sewing accessories. Decorated with birds, these clamps were called “sewing birds” in England. In the mid-nineteenth century, thousands of them were sold there and in the United States.
- 7 Scissor clamp in the form of a stork**, silver, n.d.
Stichting Ariadne's Naaikussen, inv. no. 124255
- According to legend, the stork brings babies into the world. The belief that he carried newborns through the air to their parents made him an obvious symbol of birth and motherhood. “Stork scissors” like this pair, which open to reveal a baby in a small cavity in the bird’s body, trace their origins to historical umbilical cord clamps used by midwives, and thus became popular gifts for new mothers in the second half of the eighteenth century.
- 8 Eight thimbles depicting birds, made of various materials** (tin, gold, silver, enamel, porcelain, cloisonné), n.d.
Stichting Ariadne's Naaikussen, inv. nos. 124372, 124376, 124389, 124391, 124392, 124393, 125246, 125247
- Designed as bird heads or painted with bird motifs, these thimbles were more decorative than functional, and probably served primarily as collector’s items.
- 9 Large wooden needle case in the form of an owl with glass eyes**, n.d.
Stichting Ariadne's Naaikussen, inv. no. 124668
- 10 W. Avery & Son, Needle case for papers of needles, in the form of a bird**, brass and glass, n.d.
Stichting Ariadne's Naaikussen, inv. no. 125102
- 11 Claus Iversen, Châtelaine with bird decoration for holding skeins of yarn**, silver alloy, before 1855
Stichting Ariadne's Naaikussen, inv. no. 125694
- This châtelaine combines functionality with a decorative design. An eagle perched on a branch adorns the clasp that attaches to the waistband. The bird looks down at the skein of yarn attached to the hook on the châtelaine.
- 12 Four wind-up tin bird toys, giveaways for the opening of the C&A branch in East Germany**, ca. 1994–97
Company Collection, inv. nos. 104093, 104094, 104095, 104096
- 13 Large paper shopping bag from the Netherlands featuring the C&A logo and images of various birds**, n.d.
Company Collection, inv. no. 103358

- 14 **Advance copy of a historical C&A advertisement from 1960 for publication in the magazine *Stern*, 1998, advertisement**
Company Archives, sig. 106524
- The term *Lockvogelangebot* (literally, “decoy-bird offer”) describes a bait-and-switch advertising tactic in which retailers promote particularly low-priced goods, but do not stock sufficient quantities, or deliberately set prices below cost in order to attract customers. Having lured them in, the company then often tries to interest them in more expensive alternatives. In this advertisement, C&A takes an aggressive stance against such practices to set itself apart from the competition.
- 15 **Ladies' blouse with birds from C&A in Great Britain, 1970s**
Company Collection, inv. no. 131190
- 16 **Illustration from the story *Das Wolkenpferd* (The Cloud Horse) from C&A's children's magazine *Canterbumm erzählt Euch was* (Canterbumm Has a Story for You), 1954, drawing and watercolor**
Company Archives, sig. 129828
- The picture appeared in the children's magazine together with the corresponding story. Written in rhyme, it describes a journey taken across the sky by a cloud formation resembling a horse. The landmarks it passes include the church tower, a grassy slope, and a C&A department store—although the latter appears only in the picture, not in the text.
- 17 **Félix Hilaire Buhot, *Baptême Japonais*, 1887, etching, drypoint, and aquatint**
Tuliba Collection, inv. no. TP 0171
- This unusual print entitled *Baptême Japonais* (Japanese Baptism) depicts the artist's son. On the right, two owls perch on a branch. These mysterious nocturnal birds held special significance for Félix Hilaire Buhot, who signed many of his artworks with an owl as his trademark. The print also features various Japanese elements, in keeping with the spirit of the times, as nascent globalization in the late nineteenth century gave rise to the Japonisme movement. Objects and artworks from Japan became increasingly popular in Europe, attracting and influencing many artists.
- 18 **Anonymous (Southern Germany? / Augsburg?), *Envy Riding a Dragon*, ca. 1470–80, miniature**
Liberna Collection, inv. no. M 5
- The miniature depicts a knight in armor riding a dragon that appears incapable of flight: the bat on the knight's shield has wings, but the dragon itself does not. The knight also carries a banner with a snake and wears a beehive on his helmet. The caption “der Neid” (Envy) identifies him as a personification of one of the Seven Deadly Sins.
- 19 **Master of the Haarlem Bible, *Book of Hours*, Dutch text, ca. 1460–70, illuminated manuscript**
Tuliba Collection, inv. no. Ms. 1
- This illuminated manuscript with seven full-page miniatures, including one depicting the Miracle of Pentecost with the Holy Spirit in the form of a dove, ranks among the finest works by the artist known as the Master of the Haarlem Bible. The richly illuminated borders often correspond to the vibrant miniatures on the facing pages. The artist frequently incorporated angels, musical instruments, small animals, birds, and insects into the decorative borders.

- 20** Two postcards from C&A's *Jinglers* advertising campaign *The Earth, the Wind & the Fire*, promotional gifts depicting two young people holding white doves, photos: Studio Wolfen, 1994
Company Collection, inv. nos. 112840, 112841
- 21** Masters of Raphael de Mercatellis, **Pictorial Life and Passion of Christ**, ca. 1520–30, illuminated manuscript
Tuliba Collection, inv. no. Ms. 10
Black borders surround the fifty-eight full-page miniatures in this unusual illuminated manuscript, which contains no text, allowing the viewer to focus entirely on the images. The style of most of the compositions closely follows Albrecht Dürer's *Small Passion* (1511), which the Mercatellis masters creatively adapted.
- 22** ***Pfingstfreude (Joy of Pentecost)***, May 28, 1925, advertisement
Company Archives, sig. 1404
According to the text of this advertisement, one can only experience *Pfingstfreude*, or the "joy of Pentecost," in connection with new, elegant summer clothing. C&A's famously low prices, of course, make this easily accessible—or, in other words, affordable. Advertising expert Kurt Lisser (1880–1936) designed the ad, as indicated by his monogram in the lower right corner.
- 23** Vinyl record accompanying the advertising campaign *Daydream*, featuring famous hits by the American folk-rock band The Mamas & the Papas, including the title song "Dream a Little Dream of Me," 1992
Company Collection, inv. no. 102253
- 24** Postcard from the C&A *Young Collections* advertising campaign *Power*, promotional gift depicting a windmill, photo: Huma Rosentalski, 1995
Company Collection, inv. no. 112802
- 25** Postcard from the C&A *Young Collections* advertising campaign *True Stories*, promotional gift depicting a bridge (New York) with a spiral cloud formation, photo: Rolf Göllnitz, 1996
Company Collection, inv. no. 112823
- 26** Postcard from the *Jinglers* advertising campaign *Wild at Heart*, promotional gift depicting young people dancing in the fog, photo: Studio Wolfen, 1994
Company Collection, inv. no. 112835



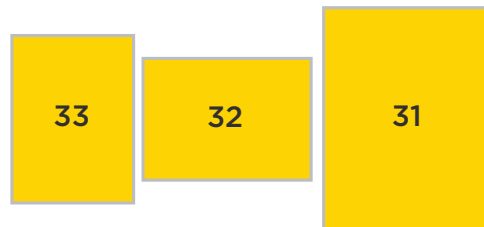
- 27** Poster "**Unsere Preise sind durch den Wind**" (**Our prices will blow you away**), n.d.
Company Collection, inv. no. 102427
- 28** James Gillray (after John Sneyd), **Windy Weather**, 1808, etching
Liberna Collection, inv. no. U-P6 (2)
James Gillray's etching belongs to a seven-part series of satirical images. Here, a skinny man battles strong headwinds, holding his hat on with one hand and casually sticking the other in the pocket of his trousers, even though his jacket is flying up behind him.

- 29 Charles Ephraim Burchfield, **Autumn Wind**, 1952, lithograph
Tuliba Collection, inv. no. TP 0160

Charles Ephraim Burchfield was one of the most original and poetic painters of the modernist movement in Cleveland, Ohio, in the twentieth century. Around 1915, he began experimenting with vivid colors and simple shapes, a practice he was to continue until the end of his life. In his prints, however, he tended to use only one color at a time. *Autumn Wind* beautifully exemplifies how the artist managed to create an atmospheric scene even without a broad color palette.

- 30 Claudius Ptolemy, **Cosmographia**,
Ulm: Lienhart Holl, July 16, 1482,
incunable
Liberna Collection, inv. no. Inc. 85

The first *Cosmographia* in German language by the polymath Claudius Ptolemy, incidentally also the first printed book produced outside Italy featuring woodcut maps, contains thirty-two maps, including a double-page world map by Johannes Schnitzer. It shows the world as it was known at the time, including the curvature of the Earth (!) and the twelve ancient points of the compass.



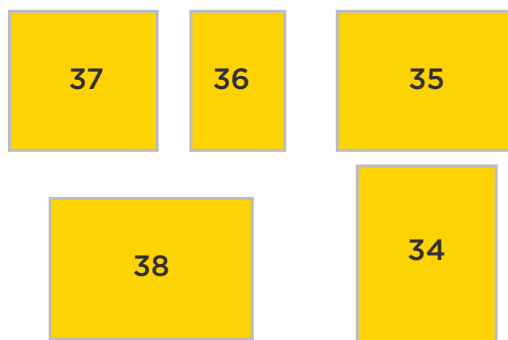
- 31 Albrecht Dürer, **The Four Angels Holding the Winds** (from **The Apocalypse**), 1498, woodcut
Liberna Collection, inv. no. P 34

In the seventh chapter of the Book of Revelation, John describes how four angels hold back the winds of destruction while an angel from the east places a seal on the foreheads of God's 144,000 servants to protect them from the imminent plagues. We see this angel on the right, while the four angels holding back the winds stand in the foreground.

- 32 Rembrandt Harmensz. van Rijn, **The Three Trees**, 1643, etching, copper engraving, and drypoint
Liberna Collection, inv. no. P 126

Scholars regard *The Three Trees* as Rembrandt's largest and most ambitious landscape etching. It looks almost like a painting and has a strong chiaroscuro effect. By contrast to his earlier sketch-like view of Amsterdam, here Rembrandt uses a mixed technique combining etching, engraving, and drypoint to create a much more dramatic image. Sunlight breaks through the clouds from the right, seeming to push the gloomy storm away. In the rising haze of sunshine, an open, typically Netherlandish landscape comes into view, and on closer inspection we discover animals and people animating the scene. The silhouette of Amsterdam is just barely discernible in the background.

- 33** Jacob de Wit, **Juno Asks Aeolus to Release the Winds**, 1723, drawing
Liberna Collection, inv. no. D 43
- This drawing illustrates a myth recorded by Virgil. After the fall of Troy, Aeneas and his fleet roamed the Mediterranean Sea before finally reaching the coast of Italy, where he intended to establish a new empire. The goddess Juno objected to his plans and commanded Aeolus, the god who controls the winds, to release them and sink the fleet. Neptune, the god of the sea, sympathized with Aeneas and calmed the waves, thwarting Juno's plan. The drawing shows Juno in her chariot high up in the sky, giving her command to old Aeolus. Iris, the goddess of the rainbow, accompanies Juno, along with two cherubs, who drive the peacocks that pull her chariot.



- 34** Cornelis Dusart, **Standing Peasant Reading a Pamphlet**, 1690, drawing
Liberna Collection, inv. no. D 10 B
- Cornelis Dusart depicts an everyday figure reading a piece of paper, a pamphlet. Such sheets served to communicate a message or announcement. Since most peasants at that time could neither read nor write, we can interpret the image as a joke. The useless eyeglasses perched on the peasant's nose further enhance the humorous effect.
- 35** Ferdinand Bol, **The Annunciation to the Shepherds**, 17th century, drawing
Liberna Collection, inv. no. D 147
- The Gospel of Luke recounts that a group of shepherds were tending their flocks near Bethlehem when suddenly an angel appeared and announced the good news "which shall be to all people. For unto you is born this day in the city of David a Savior, which is Christ the Lord."
- 36** **Hot air balloon with the C&A logo in Belgium**, ca. 1980, photograph
Company Archives, sig. 127178
- 37** **Tethered balloon with the C&A logo above the roof of the C&A store in Karlsruhe**, March 20, 1956 (?), photograph
Company Archives, sig. 130367
- The tethered balloon on the roof of the C&A department store and the crowds gathered on the sidewalk below suggest that the photograph was probably taken on or around March 20, 1956, the day the store opened.

- 38 Tethered balloons with the C&A logo at the industrial and commercial exhibition in Hagen, 1954, photograph**
Company Archives, sig. 1606
- The pictures of these aerial advertisements come from a collection of documentary photographs compiled by C&A's advertising department. In addition to these photos of tethered balloons, the collection also contains pictures of advertisements posted in railway stations and pedestrian underpasses, and on clock towers, construction fences, buses, trams, stairways, advertising columns, and sports stands.
- 39 Promotional toy in the form of a zeppelin with an image of the Snuffle Dog, n.d., figurine**
Company Collection, inv. no. 101830
- 40 Jimmy Murakami, Template for an animated commercial featuring the Snuffle Dog with a megaphone, ca. 1975, drawing on tracing paper**
Company Collection, inv. no. 113586
- Animals often serve as popular figures in advertising, and C&A took advantage of this in 1975 by introducing the Snuffle Dog, designed by renowned animator Jimmy T. Murakami. With his "keen nose" for good prices and top quality, the Snuffle Dog sniffs out the best deals across the entire range of C&A merchandise. Over the course of his career, he appeared in commercials and as an inflatable mascot. In the late 1990s, the Snuffle Dog disappeared from the scene following a reorientation of the company.
- 41 Megaphone belonging to the character of a barker from a promotional film produced in 2004 for C&A, 2004, prop**
Company Collection, inv. no. 111847
- 42 Papier-mâché model of the promotional figure of a barker with a megaphone, 1990s**
Company Collection, inv. no. 100367
- 43 C&A flag with logo and rainbow stripes from the Netherlands, n.d.**
Company Collection, inv. no. 111135
- 44 Draft of an advertisement with the Snuffle Dog and the C&A logo: "Schnupper-Preise für Damen, Herren and Kinder" (Bargain-Hunters' Prices for Ladies, Gents, and Children), 1973**
Company Collection, inv. no. 102921
- 45 Snuffle Dog, n.d., plush toy**
Company Collection, inv. no. 116888
- 46 Snuffle Dog, n.d., hand puppet**
Company Collection, inv. no. 102520
- 47 Snuffle Dog lapel pin, n.d.**
Company Collection, inv. no. 101687
- 48 Snuffle Dog, n.d., toy**
Company Collection, inv. no. 101828

- 49** Children's perfume *The Care Garden*, giveaway from the opening of a C&A branch in East Germany, ca. 1994–97, perfume
Company Collection, inv. no. 104102
- 50** Men's cologne *Code Blue Pour Homme* for C&A, n.d., perfume
Company Collection, inv. no. 105729
- 51** Plastic shopping bag from the Netherlands "Snuffelweek bij C&A!" (Bargain-hunting week at C&A!) with the Snuffle Dog, n.d.
Company Collection, inv. no. 103352
- 52** Inflatable C&A Snuffle Dog figures, 1986, photograph
Company Archives, sig. 138825
In joyful anticipation, the Snuffle Dogs in this photograph seem to eagerly wait for the store doors to open.
- 53** Inflatable jeans with the C&A logo, 1986, photograph
Company Archives, sig. 138825
On closer inspection, the gigantic jeans turn out to be a model from C&A's own *Jinglers* brand.
- 54** Person dressed as the Snuffle Dog holding C&A balloons, 1994, photograph
Company Archives, sig. 119352
Dressed in a full-body costume as the Snuffle Dog, this employee hands out C&A balloons to potential customers, primarily children.
- 55** Cornelis Saftleven, **Smell** (from **The Five Senses**), 1645, etching
Tuliba Collection, inv. no. TP 0122 V
Since the seventeenth century, the five senses (sight, hearing, smell, taste, touch) have enjoyed great popularity as allegorical motifs, often depicted in series to represent human experiences, transience, or wealth. In this series, Cornelis Saftleven chose to depict his figures as caricatures.
- 56** Photo shoot for C&A *Rodeo* with two airborne athletes in front of a backdrop of ancient ruins, 1994–95, photograph (reproduction)
Company Collection, inv. nos. 120441, 120443
- 57** *Was gibt's Neues bei C&A? (What's New at C&A?)*, 1961
commercial, Company Archives, sig. 126154
- 58** Minidress made of leather and metal, design: Paco Rabanne, 1969
Fashion Collection, inv. no. 144152
Originally an architect, Paco Rabanne experimented with unusual materials in his fashion designs, such as metal, plastic, and paper. In 1969, the year of the moon landing, he created this white dress in the *Space Look* style using delicately tailored squares of leather connected by metal eyelets. Iconic garments like this dress play an important role in our Fashion Collection, which focuses primarily on C&A products by illustrating the historical context of fashion trends in research and exhibitions.

- 59** **Wool coat in beige, reseda green, burgundy, and blue**, design: Erle, 1960s
Fashion Collection, inv. no. 111095

With a three-tiered skirt and a light-colored top, this coat draws inspiration from *Sputnik*, the first satellite launched into space by Russia on October 4, 1957. It consisted of a multistage launch vehicle and the satellite itself. The “Sputnik crisis” kicked off the space race between the superpowers of the time, the USSR and the USA.

- 60** **Lunar Rocket**, 1969, commercial
Company Archives, sig. 126113

Broadcast in the year of the first moon landing, this commercial features Earth Woman and Moon Woman discussing the price of a pantsuit at C&A during a space flight. By airing the commercial during this major event, the company secured the undivided attention of television viewers and humorously alluded to the growth of its retail network by referring to a new, extraterrestrial branch.

RIVER **OCEAN** WATER DAMAGE **RAIN** STORM
WAVE DROPLET FOG SNOW **SPRING** LAKE
BOAT **FLOW** SEA MONSTER REFRESHMENT
CURRENT **BAPTISM** FLOOD FISH VOYAGE
WAVES BOAT HUMID **STREAM** BATHING
POOL SWIMMING **LIFE** BEACH TIDE BLUE
WELL FOUNTAIN **SHIPPING** PURIFICATION
DEEP SEA ICE SKATING

WATER

TRAVEL, SCIENCE, FORCE OF NATURE

The color blue symbolizes the element of water. This exhibition emphasizes its role as a force of nature, while also exploring the ways in which water represents travel, the act of transcending boundaries, and innovation. The exhibits in this section include photographs, travel documents, and suitcases belonging to the Brenninkmeijer family, as well as the precious twelve-volume Blaeu Atlas from the seventeenth century, which likewise bears witness to the spirit of discovery and exploration. Images and objects depicting aquatic animals, mythical and biblical figures, ships, and sailboats directly reference life in, on, and with the element of water. Water not only symbolizes life—it simultaneously harbors danger for people and the environment, as storm tides and floods demonstrate. Other exhibits, such as the umbrella, the monokini, and historical ice skates, reflect attempts to defy or even control this force of nature and make use of water in all its aggregate states.

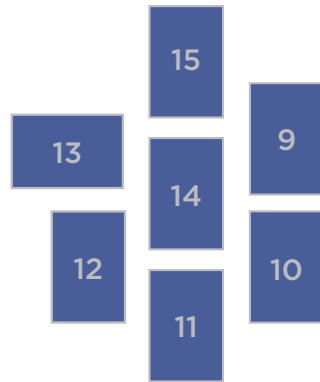
- 1** Joan Blaeu, **Le Grand Atlas ou Cosmographie Blaviane**, Amsterdam: Joan Blaeu, 1667, twelve volume atlas
Liberna Collection, inv. nos. W 875 I-XII

This twelve-volume atlas, first published by Joan Blaeu in 1662, stands out as the crown jewel of the Liberna Collection. This atlas is arguably the most prestigious, expensive, and comprehensive book published in the seventeenth century. The twelve volumes of the 1667 French-language edition, however, contain only the first part of Blaeu's ambitious magnum opus: a description of the land. The proposed sections II (sea charts) and III (celestial maps) were never published. Even here in the section devoted to land, water covers large parts of the hand-colored and partly gilded maps.
- 2** Johannes Maria Schneider, **Illustration Eiserne Kleidung (Suit of Iron) for C&A's children's magazine Canterbumm erzählt Euch was (Canterbumm Has a Story for You)**, 1937, drawing and collage
Company Archive, sig. 129832

These magazines, also known as *C&A's Newsletters for Young Friends and Customers*, featured the promotional character Uncle Canterbumm and regularly covered topics related to clothing. The text accompanying this image in the printed magazine described the "suit of iron," a reference to the historical diving suit, as appropriate for pressure conditions at great ocean depths. It lauded the model shown here as the most advanced in its field. The tracksuit, on the other hand, which allowed the wearer more freedom of movement than a diving suit, fit more neatly into C&A's product range.
- 3** Bernhard von Breydenbach, **Die heyligen reyssen gen Jherusalem zû dem heiligen grab**, Mainz: (Peter Schöffer for) Erhard Reuwich from Utrecht, June 21, 1486, incunable
Liberna Collection, inv. no. Inc 45

In April 1483, Bernhard von Breydenbach, a canon of Mainz Cathedral, set off with companions on a pilgrimage to the Holy Land. His party included the artist Erhard Reuwich, who illustrated the entire journey. Published in 1486, the travelogue particularly captivated readers with its seven opulent fold-out views of cities and harbors, including a view of Venice.
- 4** **Silver sewing kit in the form of a fish**, 1796–1807
Stichting Ariadne's Naaikussen, inv. no. 124002

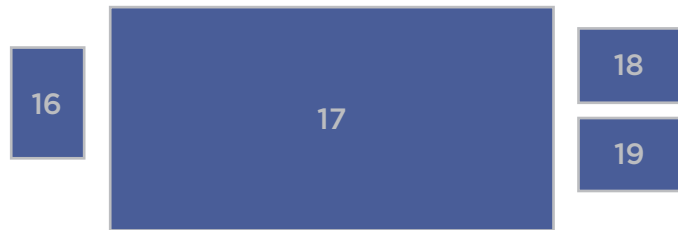
This extraordinary sewing kit takes the form of a flexible fish. Gently pulling off the head with its amethyst eyes and pectoral fins reveals the contents: a spool for two strands of thread, a thimble, and a mechanism for holding needles.
- 5** **Two fish-shaped sewing kits made of silver-plated brass**, n.d.
Stichting Ariadne's Naaikussen, inv. nos. 124929, 124931
- 6** **Three fish-shaped pincushions made of silver and various fabrics**, n.d.
Stichting Ariadne's Naaikussen, inv. nos. 124444, 124459, 125011
- 7** **Bobbin made of lacquered wood in the shape of two fish**, n.d.
Stichting Ariadne's Naaikussen, inv. no. 125146
- 8** **Ten fish-shaped needle cases made of various materials** (silver, ivory, mother-of-pearl, porcelain), n.d.
Stichting Ariadne's Naaikussen, inv. nos. 124320, 128154, 125565, 125575, 125580, 125588, 125591, 125607, 125226, 124584



- 9** Albrecht Dürer, **Saint Christopher**, 1511, woodcut
Liberna Collection, inv. no. P 23
- Albrecht Dürer created this nearly square woodcut depicting Saint Christopher in 1511. Knee-deep in the water, the saint leans on his staff as he carries the Christ Child across a river on his shoulder.
- 10** Lucas Cranach the Elder, **Saint Christopher Carrying the Christ Child**, ca. 1509, chiaroscuro woodcut
Tuliba Collection, inv. no. TP 0042
- Without knowing whom he carried, Reprobus bore Christ, disguised as a small child, across a river. Even as the child grew heavier and heavier, Reprobus continued tenaciously on his way. Upon reaching the other shore, the child revealed his identity and baptized Reprobus in the river, giving him the name Christopher (Christ-Bearer).
- 11** Anonymous (Southern Germany? / Swabia?), **The Christ Child at a Well**, ca. 1470, woodcut
Liberna Collection, inv. no. P 66
- The Christ Child stands beside a roofed well, pouring water from a bucket into a jug. Water plays an important role in the life of Christ: he could walk on it, he transformed it into wine, and even the apocryphal stories of his childhood include several miracles involving water.
- 12** Lambert Doomer, **Travelers at an Inn**, ca. 1644, drawing
Liberna Collection, inv. no. D 76
- As an essential element of all life, water has always played an important role in people's everyday activities, both now and in the seventeenth century. A well often formed a focal point at the center of a village, for example offering a place where both people and animals could rest after a long journey. Lambert Doomer depicts one such quotidian scene here.
- 13** Adriaen van de Velde, **Washerwoman and Shepherd with Animals in a Southern Landscape**, 1671, drawing
Tuliba Collection, inv. no. TD 0057
- Unlike his father and brother, Willem van de Velde the Elder and the Younger, Adriaen did not pursue a career as a marine painter. Instead, he devoted himself primarily to painting landscapes and animals, two subjects that beautifully complement each other here.
- 14** Albrecht Altdorfer, **Holy Family at a Fountain**, ca. 1512–15, woodcut
Liberna Collection, inv. no. P 106
- Albrecht Altdorfer, the leading representative of the Danube School, combines Italian Renaissance influences with old German traditions. In this woodcut, the Holy Family rests by a magnificent fountain, its architecture dominating the image so completely that the figures almost take on a secondary role.

- 15 Upper Rhine (Strasbourg?), **The Baptism of Christ and the Adoration of the Magi**, ca. 1230, miniature
Liberna Collection, inv. no. M 1

This elaborately gilded, polished, and pounced miniature belongs to a group of four known miniatures from a series depicting scenes from the life of Christ that originally belonged to a Psalter, possibly even the *Sigmaringen Psalter* in the Liberna Collection. The artist has divided the image into two registers, the upper one showing John the Baptist blessing Christ, who stands with crossed legs under an arch of water symbolizing the Jordan River. Two angels hold his robe. The lower register presents the Adoration of the Magi.



- 16 Southern Germany (presumably Augsburg), **The Last Supper**, mid-13th century, miniature
Liberna Collection, inv. no. M 7 B

This leaf from the *Augsburg Psalter* (Prague University Library) contains two miniatures from the opening cycle of images: Christ's entry into Jerusalem on the recto and the Last Supper on the verso. Surrounded by his disciples, Christ sits in the center with Saint John, depicted at a smaller scale, seated on his lap. The traitor Judas, on the other hand, sits alone in the left foreground; a black, diabolical bird flies into his open mouth. A blue cloth covers the table, decked with a chalice of wine and two dishes of fish; after all, under Roman persecution the early Christians used the fish as a secret symbol of their faith.

- 17 Haiying Xu, **Light Spring**, 2013, painting
Contemporary Art Collection, inv. no. 122350

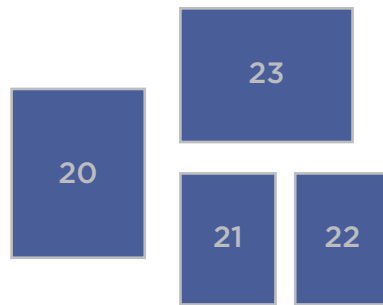
The artist chose this title deliberately, because in Chinese (*Yichun*) it is also the name of her hometown, with which she associates many positive childhood memories. This mood characterizes the painting, in which she has depicted herself three times, accompanied by a large fish. In Chinese culture, the fish symbolizes good fortune, prosperity, abundance, and a positive fresh start—especially during the Chinese New Year. Haiying Xu (b. 1975) is a Chinese painter who has lived and worked in Germany for many years.

- 18 Johannes Maria Schneider, **Illustration for the story *How the Whale Got Its Throat* from C&A's children's magazine *Canterbumm erzählt Euch was (Canterbumm Has a Story for You)***, 1955, drawing and water-color
Company Archive, sig. 129826

In the magazine, a short version of the story, originally written by the British author Joseph Rudyard Kipling (1865–1936), accompanied this illustration. It recounts how the whale tried to devour a shipwrecked sailor, along with his ship's mast, but instead the sailor or effectively muzzled him. The sailor carved up the mast with his pocketknife and tied the pieces together with his suspenders to form a kind of grid, which he left in the whale's throat. At the end, the sailor uttered the rhyme:

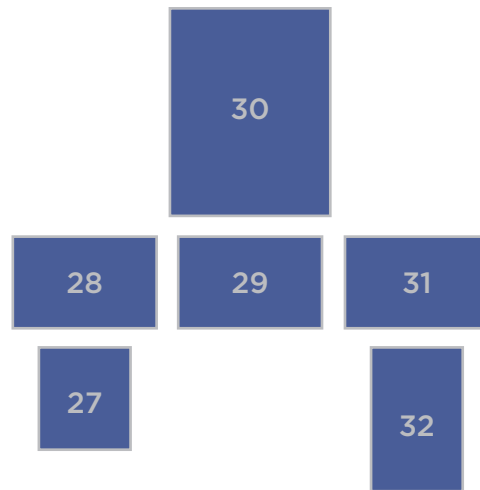
“By means of a grating
I have stopped your ating.”

- 19** Nicolaes Maes, **Tobias and the Fish**, 1650–55, drawing
Liberna Collection, inv. no. D 81
- The Old Testament book of Tobit recounts Tobias’s journey, accompanied by Archangel Raphael, to find a cure for his father Tobit’s blindness. At the end of the first day, Tobias stopped at a river to wash his feet. Suddenly, a fish leaped out of the water and tried to devour his foot. The archangel urged Tobias to catch the fish and explained how he could use the fish’s entrails to guard against demons and as a medicine against blindness.



- 20** Jan Harmensz. Muller (after Cornelis Cornelisz. van Haarlem), **Arion on the Dolphin**, ca. 1590, copper engraving
Tuliba Collection, inv. no. TP 0390
- Arion (seventh century BC) was a Greek known throughout the Mediterranean region as a great singer and zither player. On one journey home from a “tour,” the crew of his ship turned against him, robbed him, and threatened to throw him overboard. As his final wish, Arion sang a song of praise in honor of Apollo, the god of music and poetry. Thereupon a dolphin appeared, presumably sent by Apollo, and rescued Arion when he was thrown overboard.
- 21** Hendrick Goltzius, **The Deities: Oceanus**, ca. 1588–90, chiaroscuro woodcut
Tuliba Collection, inv. no. TP 0073
- As god of the sea, the Greek Titan Oceanus personifies the ocean, which the ancient Greeks and Romans envisioned as a vast river encompassing the entire world. Here Hendrick Goltzius depicts him as a large, muscular, bearded man riding an enormous sea creature.
- 22** Hendrick Goltzius, **The Deities: Tethys**, ca. 1588–90, chiaroscuro woodcut
Tuliba Collection, inv. no. TP 0069
- Tethys was a Greek Titan and goddess of the sea. Here, the artist presents Tethys in her proper environment, the sea, reclining in a chariot made of a giant shell and drawn by two sea creatures.
- 23** Pieter de Jode the Younger (after Peter Paul Rubens), **Venus orta mari**, ca. 1630–45, copper engraving
Tuliba Collection, inv. no. TP 0323
- As the goddess of love, Venus is the Roman equivalent to the Greek Aphrodite. According to myth, Aphrodite, and thus Venus, was born from sea foam. Artists therefore often depicted her in connection with the sea. The Latin inscription “Venus orta mari” translates as “Venus rising from the sea.”
- 24** **Historical pair of Netherlandish ice skates (Friese baanschaats)**, 1875–99
Family Collection, inv. no. 100371
- 25** **Historical pair of Netherlandish ice skates for children (Friese baanschaats)**, 1951–79
Family Collection, inv. no. 103065

- 26 Penguin on ice skates, shop window display from the end-of-winter sale *PREISZEIT* (Price Age), 1986
Company Collection, inv. no. 116017

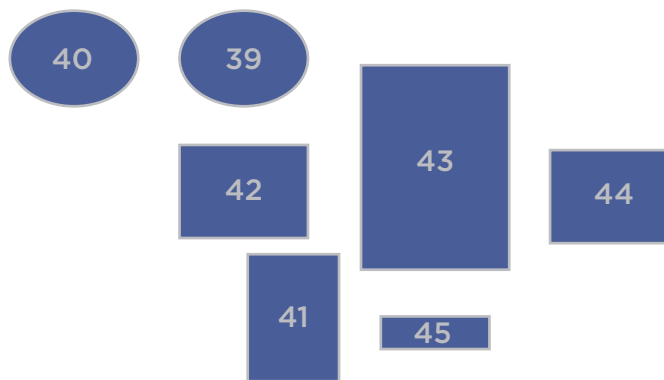


- 27 James Gillray (after John Sneyd), **Fine Bracing Weather**, 1808, etching
Liberna Collection, inv. no. U-P6 (1)
James Gillray's etching belongs to a seven-part satirical series. A portly man skates toward the viewer, gliding blithely along on dangerously cracking ice, in front of a backdrop of snow-capped hills and wild geese in the sky.
- 28 Jan van Call the Elder, **Skaters on the Hofvijver in The Hague**, before 1697, drawing
Liberna Collection, inv. no. D 45
This drawing depicts a typical Netherlandish scene: ice skating on a frozen lake in winter. Once commonplace, such activities have now become quite rare. To this day, it is still possible to visit the Hofvijver, a small lake in the center of The Hague, but the buildings on which the artist must have stood to capture this scene no longer exist.
- 29 Jan van de Velde the Younger, **Winter Landscape with Skaters** (Sheet 4 from **Landscapes V**), 1616, etching
Tuliba Collection, inv. no. TP 0291 IV
Along with drawings and paintings, prints like this one also attest to the popularity of winter landscapes. Their clothing identifies the figures in this etching as a group of affluent townspeople enjoying a winter outing in the countryside.
- 30 **Ice skating barker with megaphone, presumably a template for a slide show promoting winter sales**, n.d., watercolor
Company Collection, inv. no. 102722
- 31 Jan van de Cappelle (circle of?), **Winter Scene Near a Farmhouse**, ca. 1650, drawing
Liberna Collection, inv. no. D 18
In the past, frozen bodies of water constituted a recurring part of daily life that people had to deal with on a regular basis—with all the advantages and disadvantages this entailed. Today, we mostly associate them with leisure activities like ice skating, yet back then they also posed significant challenges. On the other hand, the method of transport depicted here, using a sled on runners, probably at least made the delivery of certain goods somewhat easier.

- 32** Abraham van Strij, **The Skater**, 18th–19th century, drawing
Tuliba Collection, inv. no. TD 0059
- Here we see a young man preparing to skate. Whereas today we think of ice skates primarily as special boots with permanently attached blades, this drawing clearly shows that around the year 1800 ice skates still consisted of separate blades that people strapped onto their regular shoes.
- 33** **Various suitcases and trunks for overseas travel belonging to the Brenninkmeijer family**, ca. 1890s to 1960s
Family Collection, inv. nos. 101654, 103802, 109112, 138061, 138341, 138340, 116780, 103510
- 34** **Passenger manifests of the *Imperator/Berengaria***, May 26 and June 1, 1923, reproduction
Company Collection, inv. no. 122516
- Here we see a copy of the passenger manifests for the *SS Berengaria* (formerly the *Imperator*), along with an illustration of the ship. The list documents a journey from Southampton (May 26) to New York (June 1), with Alphons, Willibrordus Cornelius, Clemens, and Arnold Ludgerus Brenninkmeijer on board.
- 35** Bottom, left to right: **Bernardus, Rudolf, Willibrordus Cornelius, and Otto Brenninkmeijer on board the *Bremen* on their way to New York**, 1930s, photograph
Company Archive, sig. 126128
- In 1923, 1932, and 1935, members of the Brenninkmeijer family crossed the Atlantic on passenger ships to seek out innovative ideas for the production and sale of clothing in the United States. On these business trips, they saw many ways in which the US ready-to-wear clothing industry outstripped that of Europe. An internal company report from the early 1930s, for example, noted that well-fitting and elegantly tailored ready-to-wear clothing had completely replaced home sewing in the American clothing industry.
- 36** Nicolaes de Nicolay d'Arfeville, **De Schipvaert ende Reysen int Landt van Turckyen**, Antwerp: Willem Silvius, 1577, travelogue
Liberna Collection, inv. no. W 576
- In 1551, Nicolaes de Nicolay traveled to the Ottoman Empire on behalf of Henry II of France. The journey took place in the context of France's attempts to establish closer ties with Sultan Suleiman I after 1525. This travelogue, published in Dutch in Antwerp by Willem Silvius in 1577, focuses primarily on documenting the ethnic diversity that Nicolay encountered, as illustrated by the sixty figural woodcuts prominently placed on the recto of each page.
- 37** Masters of the Delft Half-Length Figures & Leiden illuminator, **Book of Hours**, Dutch text, ca. 1480–1500, illuminated manuscript
Tuliba Collection, inv. no. Ms. 15
- Produced in Delft around 1480, this book of hours also includes seven full-page miniatures by a Leiden master inserted at a later date. One of these is the illustration introducing the Penitential Psalms, showing King David standing in the foreground with his loyal companion Uriah, ordering his death. The story in the background explains his reasons for this: across a river upon which swans glide, David caught sight of Bathsheba—the wife of his soldier Uriah—as she was bathing; he then had her brought to him and got her pregnant. To cover up his adultery, David first had Uriah recalled from the battlefield, and finally ordered his execution.

- 38** Beinecke Master, **Book of Hours**, Latin text, Bruges, ca. 1490–1505, illuminated manuscript
Tuliba Collection, inv. no. Ms. 22

This miniature, which accompanies the Penitential Psalms, also depicts the Old Testament story of Bathsheba bathing, observed by King David. The book of hours was produced in the workshop of the Master of the David Scenes in the Grimani Breviary, likely by the artist known as the Beinecke Master, and reflects Italian influences in Flemish manuscript illumination. Characteristic features include the matching borders, the vibrant colors, and the delicate gold accents. These touches made the little book much more than simply a precious devotional object. Their compact size and Italian-style script turned books like this into ideal souvenirs for merchants returning home.



- 39** **Knitted wool monokini**, design: Rudi Gernreich, 1964
Fashion Collection, inv. no. 105830

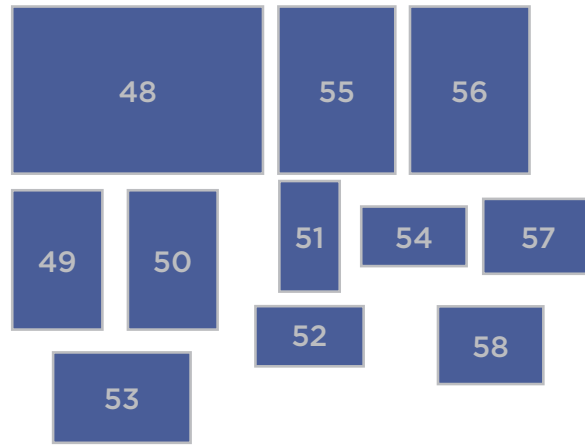
Designed by Rudi Gernreich, this monokini stands out as one of the most provocative garments of its time, making it a milestone in fashion history. Not a common swimsuit, it served primarily as a sociopolitical statement. Iconic garments like this monikini play an important role in our Fashion Collection, which focuses primarily on C&A products, by illustrating the historical context of fashion trends in research and exhibitions.

- 40** **C&A bikini from Great Britain**, 1960s
Company Collection, inv. no. 111745

- 41** George Barbier, **Costume de bain (bathing suit), 1913** (page 101 of **Costumes Parisiens, Journal des Dames et des Modes**), Paris, 1913, hand-colored etching
Family Collection, inv. no. 138358

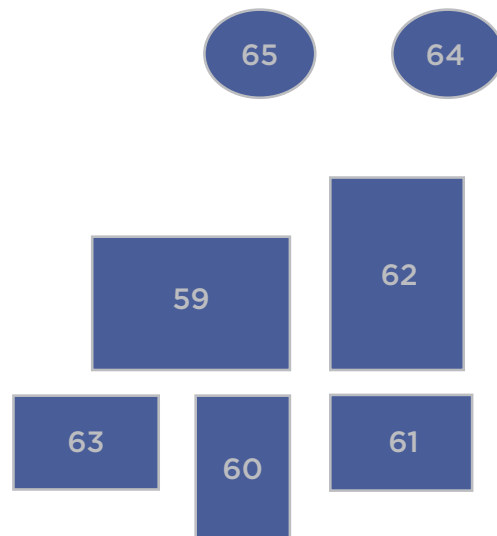
The *Journal des Dames et des Modes* was an exclusive French fashion magazine published in Paris from June 1912 to August 1914, with a very small print run of only 1,279 copies per issue. Intended for connoisseurs, aesthetes, and enthusiasts of rare editions, it appeared three times a month. The magazine published elaborately designed content: hand-colored pochoir fashion plates (*Costumes Parisiens*) on handmade paper, created by prominent artists like George Barbier, Léon Bakst, and Gerda Wegener.

- 42** **Costa Smeralda**, 1969, commercial
Company Archive, sig. 120242
- In the 1960s, color made its appearance. The general mood was one of shaking off the dust of the postwar period and looking forward to a bright future. In fashion, plenty of bare skin and bold patterns symbolized this trend. We see this reflected in this C&A commercial—particularly in the swimwear.
- 43** Bep van der Weijden, **Four designs for bathing suits**, ca. 1960, drawing and pastel
Company Collection, inv. nos. 111249, 111250, 111252, 111254
- Bep van der Weijden worked as an advertising artist and fashion scout for C&A in the Netherlands from the 1960s to the 1980s. She designed advertisements and logos, traveled to research fashion trends, created sketches for designers and buyers, and worked in the Amsterdam studio using live models and photographs. These drawings date from her college years, around 1960.
- 44** **Rodeo Aerobic**, 1991, commercial
Company Archive, sig. 117212
- In 1970, the German Sports Federation launched the *Trimm-Dich* (get fit) movement. C&A capitalized on the ensuing upswing in the popularity of recreational sports in Germany in the late 1970s, and consolidated its previously unbranded sportswear under the label *Rodeo*. This commercial, which aired some twenty years later, appealed to an audience that no longer had much interest in “get fit” trails. Instead, the highly stylized scenes serve as a reminder that—at least in the eyes of the advertisers—sports must now live up to a certain image in addition to promoting a healthy lifestyle.
- 45** **Notice from a C&A store: “Swimwear is non-returnable,”** n.d.
Company Collection, inv. no. 102276
- 46** **Large wooden sewing box with straw intarsia**, n.d.
Stichting Ariadne’s Naaikussen, inv. no. 125785
- Tabea Vietzke, an expert in straw crafts, suggests that this box was probably made in a French prison. The depiction of a port city with sailing ships may evoke the ideal of the sea as a touchstone for those yearning for freedom.
- 47** **Measuring tape in the form of a small plastic sailing ship**, n.d.
Stichting Ariadne’s Naaikussen, inv. no. 124509



- 48** Jan van Goyen, **River Mouth with Sailboat**, 1638, painting
Liberna Collection, inv. no. L-S12
- The genre of landscape painting features numerous variations on the depiction of water, including seascapes, harbors, and, as seen here, rivers. Such motifs already enjoyed considerable widespread popularity at the time of this painting's creation.
- 49** Willem van de Velde the Younger, **Maritime study in perspective**, ca. 1700, drawing
Liberna Collection, inv. no. D 111
- Following in his father's footsteps, Willem van de Velde the Younger became famous for his seascapes. In preparation for his paintings, he produced numerous sketches for later use, many of which included handwritten notes. Here, for example, a comment in the lower left corner states that the horizon, which serves as a reference point, is located at a distance of "18 to 20" feet from the ships.
- 50** Hendrick Cornelisz Vroom, **Warships in Calm Waters**, ca. 1610–40, drawing
Liberna Collection, inv. no. D 107
- Hendrick Vroom was one of the first Netherlandish artists to specialize in maritime scenes, a genre that gained great popularity during the seventeenth century. The low point of view and the arrangement of the ships suggest that Vroom created this drawing later in his life, when he broke with older traditions and developed a style that subsequently appeared quite frequently in Netherlandish art.
- 51** **Sailing yacht Rodeo**, 1980s, post-card
Company Archive, sig. 119674
- In the mid-1980s, C&A sponsored a sailing yacht. The all-female crew broke new ground in the male-dominated world of ocean sailing and caused quite a stir. Launched in 1985, the 12-meter-long, bright blue one-tonner took its name from the C&A sports brand *Rodeo*. The yacht's crew entered the Admiral's Cup, and competed in the 1986 Rodeo One-Ton World Cup off the coast of Majorca, and in the 1987 Rodeo One-Ton Cup off the coast of France.
- 52** **Crew of the yacht Rodeo**, 1980s, photograph
Company Archive, sig. 119317

- 53** Wigerus Vitringa, **Ships and a Rowboat in an Estuary**, 17th–18th century, drawing
Tuliba Collection, inv. no. TD 0039
Thanks to his affluent background, Wigerus Vitringa of Leeuwarden, who held a doctorate in law, had time to pursue painting alongside his career as an attorney. He achieved a certain level of artistic success, and moved to Alkmaar, where he was a member of the Sint-Lucasgilde (Guild of Saint Luke) from 1696 to 1706.
- 54** *Was gibt's Neues bei C&A? (What's New at C&A?)*, 1961, commercial
Company Archive, sig. 126167
- 55** Cornelis Cort (?) (after Pieter Bruegel the Elder), **Two galleys pursue an armed three-master, with Phaeton and Jupiter in the sky**, ca. 1561–65, copper engraving
Tuliba Collection, inv. no. TP 0055
Son of the sun god Helios, Phaeton overestimated his own abilities and tried to drive his father's sun chariot. He failed, and set the Earth on fire. To prevent further disaster, Jupiter (Zeus in Greek mythology) struck him dead with a bolt of lightning.
- 56** Frans Huys (after Pieter Bruegel the Elder), **Three caravels on a stormy sea, with Arion riding a dolphin in the foreground**, ca. 1561–65, copper engraving and etching
Tuliba Collection, inv. no. TP 0060
A famous series of prints based on designs by Pieter Bruegel the Elder depicts sailing ships. These are not pure seascapes, but often also include mythological figures, as in this print, where we see Arion riding a dolphin in the foreground.
- 57** **Cinema poster for the film *Das Meer ruft* (The Sea Calls)**, 1933, photograph
Company Collection, inv. no. 120994
In the mid-1920s, C&A co-owner Bernhard Joseph Brenninkmeijer (1871–1945) sponsored the Catholic priest Heinrich Könemann's experiments in developing a process for producing sound films, for which Könemann filed numerous international patents. Together they founded the film company Eidophon, which sought to produce films that would conform to the moral teachings of the Catholic Church, while also achieving commercial success. In early 1933, the company released two films in theaters, including *Das Meer ruft* starring Heinrich George.
- 58** Anonymous, **17 Sailing Ships**, 1565, etching
Tuliba Collection, inv. no. TP 0054
For many years, scholars attributed the design of this print to Pieter Bruegel the Elder, because the etching, executed by an unknown artist, fits quite well thematically with his images of sailboats. This could speak to the high popularity of prints based on Bruegel's designs, even just shortly after their creation.



- 59** Dirk Vellert, **The Flood**, 1544, copper engraving and etching
Tuliba Collection, inv. no. TP 0227
- The artist has captured a moment in the Old Testament story of the flood. The waters have risen dangerously high, and people everywhere strive to escape this disaster, some by climbing onto the roof of a house. We can just barely see the ark that Noah built based on God’s instructions to prepare for the flood, far off in the background. Here, Dirk Vellert focuses above all on the suffering and misery caused by this catastrophe.
- 60** Lucas Cranach the Elder, **The Infant Christ as Redeemer**, ca. 1515, woodcut
Tuliba Collection, inv. no. TP 0439
- This woodcut not only holds great art-historical value, but it also bears a small handwritten note that gives it historical significance: on the sarcophagus someone has inscribed the words “diluvium 1567” (flood 1567). Historical records confirm that 1567 was a disastrous year, marked by extreme rainfall in July—particularly east of the Alps—which caused significant flooding. We have no further evidence to indicate whether the person who wrote this note on the print was directly affected by the disaster and praying for the victims and the subsequent reconstruction, or had simply heard about it and hoped to be spared themselves. In either case, the inscription, together with the depiction of the young Christ Child, clearly served a votive function.
- 61** *Heute große Dampferfahrt (Grand Steamboat Cruise Today)*, 1935, commercial
Company Archive, sig. 118965
- C&A launched its first in-house label, *formtreu* (true-to-form), in 1932. Its special shape-retaining lining made of horsehair and camel hair, which ensured that coats and blazers retained their shape and fit well, set it apart from other brands. The company advertised in various media channels, including movie theaters: for example, in 1935 with the commercial *Heute große Dampferfahrt*.
- 62** **Advertisement for the men’s jacket *Metropolis* with further accessories like an umbrella**, ca. 1962
Company Archive, sig. 126386
- In this ad, C&A promoted urban fashion for “trendsetting” and “progressive” Dutch twenty-somethings—stylish and prepared for any weather with an elegant umbrella.

- 63** *Jetski*, 1998, commercial
Company Archive, sig. 128117
- 64** Burgundy umbrella from *C&A Fashion Land*, 1995–97
Company Collection, inv. no. 122441
- 65** Orange raincoat from C&A's *Palomino* brand for children, 1974–75
Company Collection, inv. no. 105888
- In 1972, C&A launched the in-house label *Palomino*, with vivid designs geared toward children and their parents. The colorful spots on the little horse mascot each represent one of the brand's core values: red for a spirit of adventure, blue for durable quality and easy care, and green for affordability. As with the Snuffle Dog, animator Jimmy T. Murakami contributed to this mascot's development. We selected the orange raincoat with *Palomino* designs from our collection to represent the brand.
- 66** Lapel pin from *C&A Great Britain in the form of a woman holding an umbrella*, promotional giveaway, n.d.
Company Collection, inv. no. 111861
- 67** Children's rubber boots from *C&A Winter Casuals since 1841*, 2011
Company Collection, inv. no. 131052
- 68** *Regen bringt Segen (Rain Brings Blessings)*, from C&A's children's magazine *Canterbumm erzählt Euch was (Canterbumm Has a Story for You)*, 1937, comic
Company Archive, sig. 100179
- A rainy day gives the C&A character Uncle Canterbumm an insight that could potentially boost business—and he expresses it in rhymed couplets:
“The moral is, to keep it brief
Without a coat, you'll come to grief.
Surprised by a sudden rainy day?
For raincoats: go to C&A!”

COMPANY ARCHIVES

The Draiflessen Collection’s Company Archives house important documents from the history of the C&A company, founded in 1841 in the Dutch town of Sneek. The documents span the period from C&A’s earliest years right up to the recent past. These holdings are to be expanded in future to encompass further areas of business activity pursued by the Brenninkmeijer family. The company’s written records, together with the documents belonging to the Family Archives, occupy some 250 meters of shelf space. Photographs of store openings, production facilities, and department stores also form a core strand of the archival holdings. Another focal point is the Advertising Collection, which contains German newspaper adverts from 1911 to 2002, as well as film and print advertising targeted at international audiences.

FAMILY ARCHIVES

Historical documents from the personal collections of family members complement the holdings of the Company Archives. It is often not possible to draw a clear line between professional and private life. The Family Archives include photographs and home movies, as well as letters and personal printed materials, such as wedding newspapers or written pieces on family history.

COMPANY COLLECTION

The Company Collection covers the three-dimensional objects originating from the context of C&A as a Brenninkmeijer family business. It chiefly comprises C&A clothing and promotional products, such as the Snuffle Dog and several variants of the Palomino mechanical rocking horse. Architectural models, historical shop-floor and back-office hardware, and fashion drawings are also housed in this area of the collection.

FASHION COLLECTION

Our Fashion Collection encompasses more than 4,000 garments and accessories, with an emphasis on sample pieces and C&A collections from the 1950s onward. The collection also includes selected objects from the fields of haute couture, prêt-à-porter, and bespoke tailoring, as well as items made by other ready-to-wear clothing manufacturers. These wide-ranging holdings enable different facets of the history of fashion and its times to be illuminated in detail through research and exhibitions.

FAMILY COLLECTION

Objects such as clothing, personal mementos, and artworks belonging to the Brenninkmeijer family are important pillars of the Family Collection, which is constantly being expanded through donations and permanent loans from private collections.

APPLIED ARTS COLLECTION

The Applied Arts Collection houses large groups of works and single pieces primarily related to the history of textiles and industry.

STICHTING ARIADNE'S NAAIKUSSEN

Comprising more than 2,000 objects, the Stichting Ariadne's Naaikussen (Ariadne's Sewing Cushion Foundation) is an exquisite collection of historical needlework and sewing utensils. It was assembled with great expertise by Clementine Kuttschrütter (née Brenninkmeijer, 1933–2018) over a span of more than forty years and today represents the largest area of holdings within the Applied Arts Collection.

LIBERNA COLLECTION

The distinguished holdings of the Liberna Collection—on permanent loan to the Draiflessen Collection since September 2012—focus on manuscripts, miniatures, incunabula, books after 1500, prints, drawings, stained glass, and paintings produced primarily between the fifteenth and the seventeenth centuries in Northern Europe. Founded by Bernard Brenninkmeijer (1893–1976), the Liberna Collection (*liber* = Latin for “book” + Bernard = the collector's first name) comprises some 4,000 objects.

LIBISMA COLLECTION

The Libisma Collection holds facsimile editions assembled by Aldegonde (b. 1945) and Hubert Brenninkmeijer (1934–2018), initially in close collaboration with the Liberna founder Bernard Brenninkmeijer. It consists of high-quality facsimiles (exact modern-day reproductions) of manuscripts from the seventh to the fifteenth centuries, and of a small number of early printed books. The Libisma Collection comprises some 250 items and has been housed in the Draiflessen Collection since November 2013.

TULIBA COLLECTION

The Tuliba Collection was assembled by Anthony Brenninkmeijer (1929–2021), a son of the Liberna founder Bernard Brenninkmeijer. It consists of some 750 prints and drawings as well as twenty-four medieval and early modern manuscripts and eleven miniatures. This compilation largely mirrors the focus of the Liberna Collection in terms of the time span and regions in which the artworks were produced.

CONTEMPORARY ART COLLECTION

The Draiflessen Collection is also home to a select collection of contemporary art, which is in the process of being expanded. It includes works of visual art from the media of photography, video art, and painting. The objects in question represent acquisitions made specifically to complement the collection, along with donations and also commissioned works arising out of our collaboration with artists.

C
O
L
L
E
C
T
I
O
N

MIX & MATCH: Insights into a Collection Cosmos

20.05.-18.10.2026

Draiflessen Collection gGmbH

represented by CEOs Dr. Corinna Otto (Director) and Clemens Brenninkmeijer (President)

Georgstraße 18

49497 Mettingen

+49(0)5452.9168-3500

www.draiflessen.com

BOOKLET

Editor

Draiflessen Collection

Authors

Jens Brokfeld, Julia Cwojdzinski, Iris Ellers, Guido Scholten, Maria Spitz

Copyediting

Katrin Günther (DE), Renette Niekerk (NL), Dawn Michelle d'Atri (EN)

Translations

Caitlin Bass (DE-EN), Thea Wieteler (DE-NL), Karen Williams (DE-EN)

Graphic Design and Cover

Shorena Baliashvili

© 2026 Draiflessen Collection gGmbH, Mettingen, and the authors

All rights reserved. Printed and produced in Germany.

EXHIBITION

Curators

Jens Brokfeld, Julia Cwojdzinski, Iris Ellers, Ruth Rasche, Guido Scholten

Scenography

Astrid Michaelis (Michaelis Szenografie, Münster)

Exhibition Technology and Media

Edwin Bartnik (zone4 GmbH, Cologne)

Conservation

Maja Bieniecki (Atelier für Papier- und Lederrestaurierung, Essen), Gerit Depping (Buchbinderei Norbert Depping, Münster), Heike Koenitz (Fotorestaurierung Koenitz, Wuppertal), Ulrike Reichert (Cologne), Bärbel Spilker (Vergolderei Bärbel Spilker, Preußisch Oldendorf)

Exhibition Graphics

Shorena Baliashvili

Press and Public Relations

Tanja El Shamsy, Julian Heitkamp

Educational Program

Annette Nagelmann-Knuf, Tanja Frederike Revermann, Jonas Schoster, Stefan Spitzer

Lighting

Christina Bastron, Felix Beier, Laura Haeder, Nicole Kober (Kober Lichtplaner, Dortmund)

Exhibition Installation and Technical Support

Stefan Bohle, Benedikt Meyer, Manuel Papke, Uwe Reth, and Philip Tospann, as well as

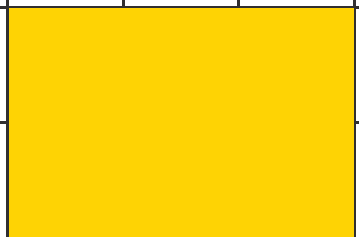
Josef Beermann GmbH & Co. KG, Mettingen

L&S GmbH & Co. KG, Hörstel-Riesenbeck

Malermeister und Raumausstatter Markus Hoffmann, Mettingen

mediafarm reklame GmbH, Borgholzhausen

Tischlerei Markus Dirksmeier GmbH, Rheine-Rodde



www.blauer-engel.de/uz195

Dieses Druckerzeugnis ist mit dem Blauen Engel ausgezeichnet.

Printed on **enviro[®]top**

