

The Nine Collections OF THE SEVENTH MUSEUM

THE LAHAY COLLECTION THE SEVEN SORROWS COLLECTION THE JUNIOR COLLECTION
THE RECOLLECTION COLLECTION THE PORTRAIT COLLECTION THE ALLEGORY OF HAPPINESS COLLECTION
THE VISIT TO A SMALL PLANET COLLECTION THE COSTUME COLLECTION THE STORYTELLERS COLLECTION



This is *The Collection*. The scene commemorates a visit to Den Haag in May 1994. The Collection was assembled at the Lahey residence in the west of the city. The basic origin of The Collection comes from an initial visit and subsequent stay at the Lahey residence. Within *The Collection* we see constant references to the house and garden at Lahey, and indeed *The Lahey Collection*, which we know was vast.

The main collection has been divided into nine subsidiary collections; *The Lahey Collection*, *The Seven Sorrows Collection*, *The Recollection Collection*, *The Allegory of Happiness Collection*, *The Costume Collection*, *The Junior Collection*, *The Storytellers Collection*, *The Portrait Collection* and *The Visit to a Small Planet Collection*.

Lying in a prominent position, in the Floor Panel, is a reproduction of the painting by the Antwerp painter van Haecht, (202) *Apelles painting Campapse*, *The Mauritshuis Collection*. The classical story within the van Haecht painting is situated in an imaginary museum containing art treasures which the artist (van Haecht) saw around him every day,



(202) *Apelles painting Campapse*, The Mauritshuis Collection

along with works which he may never have seen, and were therefore reproduced using memory and imagination. The painting is not only a masterpiece due to its visual richness, but due also to the many stories and hidden meanings the artist built into it.

In *The Collection* the reproduction of this painting is situated on the central seat, where we are led to believe the visitor could have sat.

(199) *The Golden Gown, The Costume Collection* lies across this central seat and could be a reference to the golden gown of Campapse in the *Apelles Painting Campapse* reproduction. Both the look of the costume and the positioning of the seat are comparable.

To understand the whole collection it is necessary to look at each of the individual collections, starting first with the largest - *The Lahey Collection*.



(199) *The Golden Gown*, *The Costume Collection*

THE LAHEY COLLECTION

The Lahey Collection was almost solely constructed by Christine Lahey who has been in residence at Lahey for 20 years. Many scenes from Lahey are depicted within *The Collection*. The various mosaic works, made from plates and tiles collected by Christine Lahey from around Europe are referred to in (2) *The Plated Exterior, The Lahey Collection*, (9) *Stairway and Mosaic Wall, The Lahey Collection*, (86 a,b) *Interior with Plate Collection, The Lahey Collection*, and (81) *Kitchen Interior with Flower tiles, The Lahey Collection*. In the various garden scenes - (1),(91 a,b,c,d,e,f) *The Garden at Lahey, The Lahey Collection*, are some of the many still lives from around Lahey, along with (69) *Spring Clean, The Lahey Collection*, a still life which represents the traces of a basement clean up, (68) *Interior with Button Floor, The Lahey Collection*, which illustrates a room, the floor made entirely from buttons bought at auction by Lahey, and (62) *Still life with Painting, C.Lahey, The Lahey Collection*, which depicts an abstract style painting by Lahey. In (193) *Notes on Storytellers, The Storytellers Collection*, we can read about Christine Lahey, her ideas and working methods ;

“ J'ai dit ‘ Pardon monsieur, c'est possible de voir vos assiettes casses ?’ Il a repondu, ‘ Quoi ? Assiettes casses ?’ Ah, qu'est qu'il a rire.”
Extract from (193) *Notes on Storytellers*.

“We are all influenced by the great artists which we admire, but through them we have to begin to find our own path.”

Extract from (193) *Notes on Storytellers*.

Also in (193) *Notes on Storytellers*, we can find out more about the characters encountered at Lahey from stories recollected during a dinner in the garden at Lahey. The stories were told by Christine Lahey, (18) *Portrait of Christine Lahey, The Portrait Collection*, her daughters, (17a,b,c) *Daughters, The Lahey Collection*, and Willem, a close friend of Christine Lahey.

“ It was terrible. After Christine's birthday party I was going around blowing out the candles, and well, Christine likes to have these big pots with candles in. Well, when the candle burns all the wax melts and sits inside the pot. When I went to die it out you can imagine what happened. It took me a few blows as it was hard to blow them out. The final one was really hard so that all the wax from inside the pot flew out. I was covered, on my face, in my hair, everywhere. But the worst was my shirt. You see I only have three shirts, I keep them for best, and I was wearing one, and it was covered in blue wax. You see I don't have many shirts, I normally wear casual clothes or work clothes, I keep my shirts for special things. I have these three shirts and I sometimes wear them when I start a new job to give a good impression, then afterwards I go back to my normal clothes. It was one of my three shirts and it was covered in wax, and I only have these shirts, but I only had one with me. Christine wasn't very happy, it was a lot of work to get it out, a lot of work, you can imagine. I only had one of my best shirts so it had to be done. It took a long time to get it out.”

Extract from (193) *Notes on Storytellers, Willem's Story*.

“.....after a while someone went to help, but it was too late, he was dead, dead right there in the bar - no one did anything , they just carried on ordering their beer over the top of him - I suppose they just thought he was drunk or something, or they didn't want to get involved.”

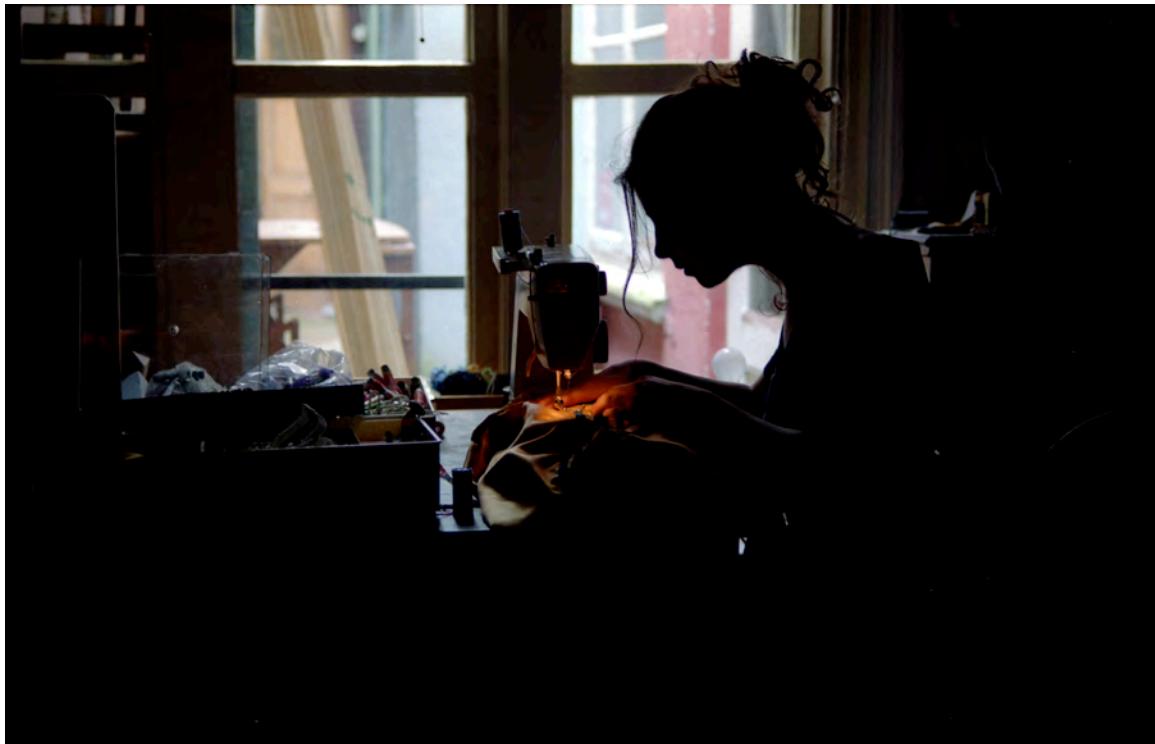
Extract from (193) *Notes on Storytellers, Daughter's Story*.

“she borrowed the ice cream cart from the ice cream man, and got her friend to dress up as Santa Claus and read out her favourite poem in the street outside, it looked strange in the middle of April.....”

Extract from (193) *Notes on Storytellers, Daughter's Story*.

The many depictions of scenes at Lahey could be interpreted as literal translations of the surroundings there, especially in such formal works as (4) *The Narrow Corridor, The Lahey Collection*, (5) *The Guest Room, The Lahey Collection*, and (82) *Corridor Interior with Light, The Lahey Collection*. Alternatively some works could be seen as a reflection of admiration for the creations of Christine Lahey. *The Collection* often references the energetic spirit of Christine Lahey, and her unpredictable approach to working, which the visitor was clearly influenced and intrigued by. This admiration is consolidated if we look at specific works which suggest that they were created from materials given by Christine Lahey from her own collection. There are many references to the use of these materials and their significance within the composition. (21) *Choosing the Cloth ,The Costume*

Collection, (23) *Material Landscape*, *The Costume Collection*, (61) *Interior*, *The Lahey Collection*, (70,71) *Interior with Treasure Chest*, *The Lahey Collection* and the more significant examples (19,20,22) *The Making of the Golden Gown*, *The Costume Collection*, which illustrate the visitor actually at work using these materials. (These costumes will be discussed further when we come to look at *The Costume Collection*.)



(22) *The Making of the Golden Gown*, *The Costume Collection*

In (6) *The Secret Closet*, *The Lahey Collection* we find an open door revealing materials in abundance, the title suggests as with (178 - 185) *Mysteries Uncovered*, *The Lahey Collection*, and (76) *Interior with Hidden Shelves*, *The Lahey Collection*, that the sight of these materials was intriguing, and perhaps the visitor was initially slightly tentative when looking into them.

Other references allude to the fact that there may have been a similarity between how *The Collection* was constructed and the working methods of Christine Lahey.

It is in (76) *Interior with Hidden Shelves*, *The Lahey Collection* and (69) *Spring Clean*, *The Lahey Collection*, that we can begin to make a clear comparison between the style of the two. The visitor has attempted to emphasise this connection by placing alongside these works, pieces like (72,77) *Scattered Pictures*, *The Recollection Collection*, (74) *Interior with Picture Collection*, *Galerij Willem V Collection*, (93) *The Farewell Collection*, *The Recollection Collection*, (75) *Street Collection*, *The Seven Sorrows Collection*, (78) *Christmas Collection*, *The Recollection Collection*, (79) *Bubble Gum Collection*, *The Recollection Collection*, (73) *Skip*, *The Recollection Collection*, and (108) *Luggage for Den Haag*, *The Seven Sorrows Collection*, all situated around the Middle Panel, and all seeming to emphasise this similarity in style.



(108) Luggage for Den Haag, *The Seven Sorrows Collection*

By taking a more detailed look within the composition we realise that many works refer directly to pieces in The Lahey Collection. For instance, (28) *Faceless in Florence, The Allegory of Happiness Collection*, is an obvious reference to (85) *Three Faceless Graces, The Lahey Collection*. (147) *Cupid's Feast, The Allegory of Happiness Collection*, shares similarities in colour and composition with (149) *Beautiful Breakfast for One, The Lahey Collection*. (7) *The Birth of Sculpture, The Recollection Collection*, which represents the first sculpture ever made by the visitor, deals with a similar subject to (88) *The First Painting, The Lahey Collection*, which represents the first work collected by Christine Lahey. (7) *The Birth of Sculpture* can also be compared with the black and white abstract sculpture within (67) *Interior with Sculptures, The Lahey Collection*.

As well as representing the applied art of The Lahey Collection there is a huge reference to everyday scenes at Lahey. These are illustrated in the many depictions of breakfast scenes. In (63,64,65,66,89,149,137,148) *Breakfast for One, The Lahey Collection*, each scene is, in itself a beautifully rich still life with its own individual style. These scenes not only highlight the idiosyncratic nature of Christine Lahey, who made them, but on the other hand hold a new and almost hidden reference. This more silent reference is reinforced by the many Dining Alone scenes (139,140,141, 164,165,170) *Dining Alone, The Seven Sorrows Collection, Loneliness, Anger, Depression, Nervousness*, and is the implied loneliness of the visitor. This new reference leads us directly to another important section of *The Collection - The Seven Sorrows Collection*.



(137) Breakfast for One, The Lahey Collection

THE SEVEN SORROWS COLLECTION

Lying in a prominent position in the Middle Panel (Second Lower Section) of The Collection is (102) *The Helmet of Invisibility*, which is borrowed from *The Visit to a Small Planet Collection*. This helmet is an important key to understanding *The Seven Sorrows Collection*. The helmet was probably placed there to signify the craving to acquire powers of invisibility, which is a reference to the mood of the visitor during the stay in Den Haag. (See also (140) *Dining Alone Invisible, The Visit to a Small Planet Collection*)

The Seven Sorrows Collection is divided into seven parts; Depression, Loneliness, Anger, Nervousness, Pain, Indecision and New Shoes. Many details within this collection seem to reveal an underlying depression or melancholia, which (53) *Plan for The Seven Sorrows Collection, The Seven Sorrows Collection* consolidates.

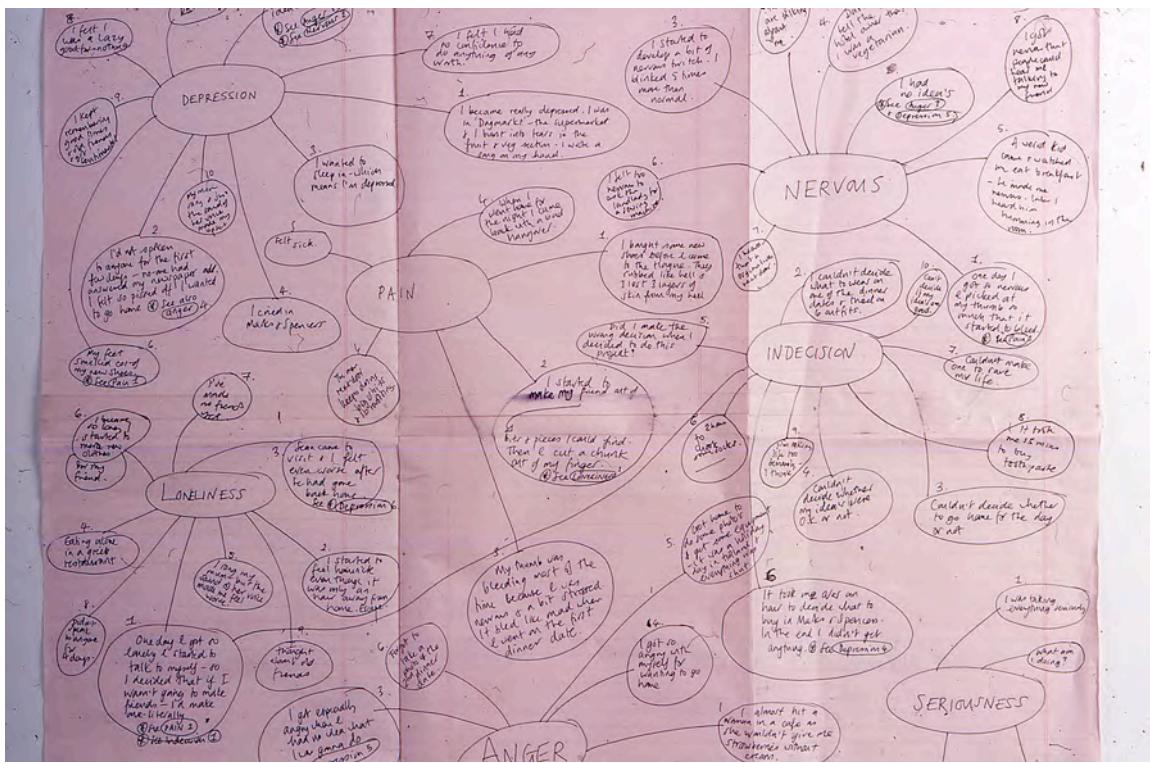
Within the plan we find such works as (54,92) *New Shoes, The Seven Sorrows Collection, New Shoes* which refers to excessive walking and constant wandering around the city;

“I bought some New Shoes, they rubbed like hell and I lost three layers of skin”

(53) *The Plan for The Seven Sorrows , New Shoes (1)* and *Pain (1)*, (56) *Scraped Thumb, The Seven Sorrows Collection, Nervousness* which is an obvious reference to nervousness;

“One day I got so nervous that I picked my thumb so much it started to bleed.”

(53) *The Plan for The Seven Sorrows , Nervousness (1)*.



(53) Plan for The Seven Sorrows Collection, The Seven Sorrows Collection



(56) Scraped Thumb, The Seven Sorrows Collection, Nervousness

And the more poignant (122) *Den Haag Dagmarkt, The Seven Sorrows Collection, Depression* which illustrates a song written on the hand while shopping in the Dagmarkt,

“I became totally depressed. I was in the Den Haag Dagmarkt - I burst into tears in the fruit and veg section. Lionel Ritchie was playing - which made matters worse. I wrote a song on my hand.”

(53) The Plan for The Seven Sorrows , Depression (1)

It always seems to happen

- in the supermarket

A turn for the trolley

- was a turn for the worst

It's all gone misty

It's all misty and blurred

It's bloody absurd

Lionel don't say a word

It's a den, and it's breaking my heart

It's a den, my life's falling apart

In the den, in the Den Haag Dagmarkt

It was there that it burst

- in the supermarket

I was asking for it, and what Li says is true;

I was feeling lonely and I didn't have a clue

The whole place just turned blue

What's the point

It's a miserable joint

It's a den, and it's hurting my heart

It's a den, am I falling apart ?

In the den, in the Den Haag Dagmarkt

I was losing my head

In the supermarket

How many tears must I shed - on the fruit and veg

Will they take me

Will they take me away ?

Do I still have to pay ?

Hey, hey

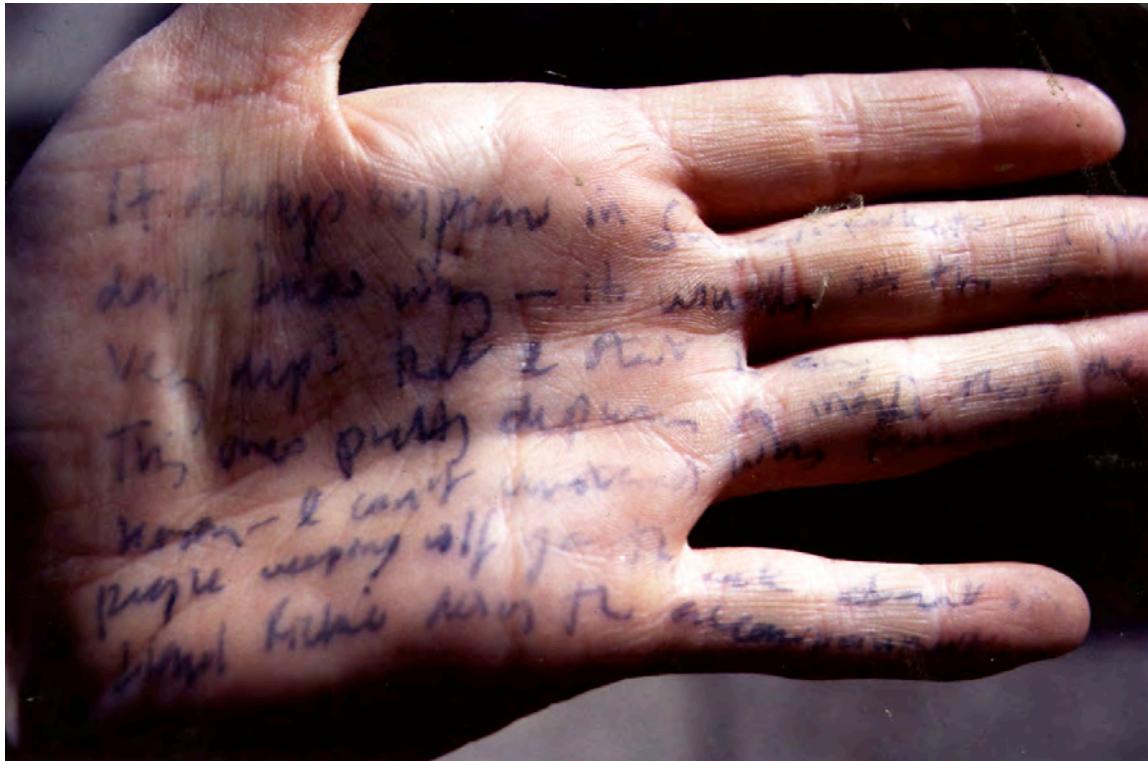
Shall I stay ?

In the den, as my eyes start to smart

In the den, my life's falling apart

In the den, in the Den Haag Dagmarkt

(This song ; *Crying in the Den Haag Dagmarkt* will be referred to at a later stage in The Storyteller Collection, and can be heard along with other songs compiled on (195) *Songs*)



(122) *Den Haag Dagmarkt, The Seven Sorrows Collection, Depression*

A second reference or double meaning can be found within (122) *Den Haag Dagmarkt*, where supermarket shopping could be seen as being a reaction to the depression felt in dining out alone. The Dining Alone series (139,140,141,164,165,170) *Dining Alone, The Seven Sorrows Collection, Loneliness* reveal the visitor in various dining situations in and around Den Haag ;

“Eating alone in a Greek restaurant. Why are they playing Bright Eyes ?”

(53) *The Plan for The Seven Sorrows , Loneliness* (4)



Dining Alone, *The Seven Sorrows Collection, Loneliness*

If we take a close look at the (53) *Plan for The Seven Sorrows Collection*, we will slowly discover that many other pieces in The Collection hold hidden references to sorrow or sentimentality. (58) *The Letter, The Seven Sorrows Collection* positioned next to (59) *Portrait of a Mother, The Recollection Collection*;

“My mum wrote to me in Den Haag, and it made me feel worse. I rang her and asked her to sing ‘Hello’ down the phone. She said she would.”

(53) *The Plan for The Seven Sorrows, Loneliness* (6)

Pieces like (26) *Voyage around a Den Haag Kebab Shop*, (172) *The Green Gun*, (103) *The Departure*, (104) *Balloons*, (123) *Anonymous Luggage*, and the more direct (12) *Escape by Plane*, all from *The Seven Sorrows Collection*, are all pieces collected from around Den Haag, and all seem to be placed there as reminders of the constant need to escape.

It is within *The Seven Sorrows Collection* that the foundations for almost all the other collections are based. In *The Seven Sorrows, Loneliness* we get the first mention of Junior, ((176) *Junior in her Golden Gown, The Junior Collection*), who is the central figure of *The Junior Collection*;

“One day I got so lonely I started to talk to myself. It was then that I decided that if I wasn’t going to make any friends - I’d make a friend - literally.”

(53) *The Plan for The Seven Sorrows, Loneliness* (8)

THE JUNIOR COLLECTION



(Detail of *The Nine Collections*) Junior sits within *The Collection*

Although the first visual reference to Junior can be found in (39) *Study for the Face of Junior, The Junior Collection*, it is in (177) *The Making of Junior, The Junior Collection*, that we first get a unique insight into how Junior was constructed, as well as an introduction to her character, costumes and early conversations.

V - Visitor - So what do you want to do today ?

J - Junior - Go to the beach.

V - The beach. Well it is quite sunny but I think we should go shopping first.

J - Suppose so.....Den Haag's a bit boring.

V - Well we've only been here a few days, we should give it a chance.

J - I don't wanna go around any more museums, they're boring.

V - Well what do you want to do ?

J - I wanna go home.

Extract from First Conversation, (177) *The Making of Junior*.

Within the video we see live footage of, (109) *The Trick, The Junior Collection*, (110), (111), (112), (113), (114), (115) *Entertaining Junior, The Junior Collection*, where we see the first use of (40) *Ping Pong Balls for Entertaining* and (41) *Playing Cards for Entertaining, The Junior Collections*, and we hear the conversations which refer to (42) *On the Beach at Scheveningen*, (43) *Conversation at Scheveningen*, and (44a,b,c,d,e) *Relaxing at Scheveningen, The Junior Collection*.



(109) *The Trick, The Junior Collection*

A second reference to the beach scenes with Junior can be found in two other works in the collection (29) *A Charmed Life, The Lahey Collection*, and (30) *On the Beach at Yarmouth, The Allegory of Happiness Collection, Holidays*, both depict similar beach scenes. (The Costumes of Junior will be discussed later in *The Costume Collection*)

Although *The Junior Collection* does refer again to the implied loneliness of the visitor, another aspect of it is worth analysing.



(42) *On the Beach at Scheveningen, The Junior Collection*

This secondary reference reveals itself not only in *The Junior Collection*, but throughout *The Collection*, and is the idea of self entertainment and amateur dramatics. Such works as (52) *A Guide to Ventriloquism, The Junior Collection*, (101) *Portrait with Florenetta, The Junior Collection*, (125) *Performance, Notes for The Junior Collection*, (126) *Portrait of Haak van Overloop, Notes for The Junior Collection*, and (127) *Portrait of Charlie Remark, Notes for The Junior Collection*, most of which are positioned in the Middle Panel, (Second Lower Section) all seem to highlight this connection. This particular subject is developed further should we compare two major pieces in the *The Junior Collection* - (109) *The Trick, The Junior Collection* and (98) *The Trick with Duo Hermans Janssens, Notes for The Junior Collection*, whose similarities are numerous. To really discover and develop this new reference to entertainment it is necessary to take a look at two new collections.

The Art of Ventriloquism

by George Tollerton

of New Zealand

A Supreme Magic Publication

(52) A Guide to Ventriloquism, The Junior Collection



(98) *The Trick with Duo Hermans Janssens, Notes for The Junior Collection*

THE RECOLLECTION COLLECTION & THE ALLEGORY OF HAPPINESS COLLECTION

Many works within the main collection refer to this idea of home/self entertainment. The most obvious references which come to mind are found in such works as (119) *In Disguise*, (which also relates to the song ‘One night a man came home from work’, performed by the person in disguise. See (195) Songs.) (121) *Gregory de Bergerac*, (150) *Frenchy*, (32) *Blackpool Entertainment*, (36) *Van Gogh by the Sea at Christmas*, (166,167,168,169) *Parties*, (120) *Shell Face*, (107) *Wearing X-Ray Specs*, and (151) *Allegory of Celebration*, which all belong to the *The Allegory of Happiness Collection*, and all depict a kind of primitive or extremely simplistic style of entertaining. This collection seems to function as a sort of counterbalance to *The Seven Sorrows Collection*. Together with some works from *The Recollection Collection*, notably; (72,77) *Scattered Pictures*, (80) *Magic*, (97) *Easter Parade*, (173) *Peter Pan Kids*, (161) *Rabbit Dress* and, (192) *Flexible*, we witness the formation of a kind of ‘imaginary supporting cast’, maybe formed as a relief from the loneliness and boredom which we encountered in *The Seven Sorrows Collection*. (See Cast List)



(161) Rabbit Dress. *The Recollection Collection*



(151) Allegory of Celebration, *The Allegory of Happiness Collection*

As a relief to the Dining Alone series we find such works as, (147) *Cupid's Feast*, (153) *Three Graces*, (154) *La Seine*, (155) *Meal of Beans*, (156) *Feast of the Gods*, (157) *Moments like This*, (158) *The Boathouse Banquet*, (159) *The Last Supper* and (160) *Bar-b-que*, all from *The Allegory of Happiness Collection, Dining Together*, and all reveal in some way or other situations opposed to dining alone.

Some of the characters which appear in this ‘imaginary cast’ are described in (197) Character Dossiers, *The Recollection Collection*. These dossiers reveal the various stories, memories and character traits of some of the many characters depicted within The Collection.



(157) *Moments like This*, *The Allegory of Happiness Collection*

Along side this ‘imaginary cast’ we can also find, a sort of ‘hidden hit parade’, illustrating a collection of songs, which again seems to confront this idea of amateur entertainment.

The four most clearly visible song works in the composition are firstly (37) *Long Haired Lover from Liverpool*, *The Allegory of Happiness Collection*, which is mentioned in (195)

Notes on Songs, The Recollection Collection, under a section, ‘Performing Through the Years’;

“Christmas 1973 - Performed Long Haired Lover from Liverpool whilst wearing a long brown wig.”

Extract from (195) *Songs, The Recollection Collection*.

(A second rendition of this song is performed by the visitor and Junior, in (177) *The Making of Junior, The Junior Collection*.)

The second visible song, (27) *You’re the One that I Want, The Allegory of Happiness, Songs*, is directly connected with another work within *The Collection*, (150) *Frenchy, The Allegory of Happiness*, since both refer to the musical ‘Grease’. (Both are mentioned in (195) *Songs, ‘Performing Through the Years’*). The third song is one which has already been mentioned, (122) *Den Haag Dagmarkt, The Seven Sorrows Collection*, the song written in the Dagmarkt supermarket, and the fourth is (35) *Mary had a Little Lamb, The Allegory of Happiness Collection, Songs*. To understand the origin of this particular song we must refer to (198) *The Visit to a Small Planet Script, The Visit to a Small Planet Collection*, which mentions the importance of the children’s nursery rhyme version of the song within the script.

Apart from the more visible signs of songs within the composition, with a close inspection others reveal themselves.

In *The Seven Sorrows Collection* we see references to a Lionel Ritchie song, ‘Hello’, and to the ballad ‘One Night a Man came Home from Work’.

“.....Lionel Ritchie was playing, which made matters worse.”

Extract from (53) *The Plan for The Seven Sorrows, Depression* (1)

“I just caught myself humming the most depressing song I know which my dad used to sing, -‘One night a man came home from work’, I can even remember the words .”

*One night a man came home from work
And found his house without a light
He went upstairs to go to bed
When a certain thought came to his head*

*He went into his daughter’s room
And found her hanging from the beam
He got his knife to cut her down
And on her breast these words he found;*

*“My love was for a sailor boy
Who sailed the ocean far and wide
Oh father, father dig my grave
Dig it deep and dig it wide
And on the top put a lily white dove
To show that I have died of love ”*

In *The Allegory of Happiness Collection* another song emerges, (49) *The Motorbike Song*, which is also mentioned in (195) *Songs, Performing Through the Years* ;

“I remember when Jackie got her guitar for Christmas, we went to Parker’s house and wrote a song .”

*Would you like to take a ride on my Motorbike ?
If you would I'll take you into town if you like,
Oh yeah, come on and take a ride with me.*

*Would you like to take a ride on my motorbike ?
I know it's kind of fast, but you'll be safe and alright,
Oh yeah, why don't you take a ride with me ?*

Extract from (195) Songs.

Versions of all these songs can be heard on (195) Songs.

It is once again within *The Seven Sorrows Collection*, that we find the foundations being laid for another collection.

THE STORYTELLER COLLECTION

Throughout *The Collection* we can find numerous references to the ‘storytellers’, all of which suggest that there was initially some type of request made by the visitor for storytelling dining partners. Although there is no tangible evidence of this request in *The Collection*, there are enough pieces of information, and references throughout the composition to illustrate the idea.

Although (134,138,144,162) *Letters from Storytellers*, *The Storyteller Collection* all refer to this request, it is in (129, 131, and 193) *Notes on Storytellers*, *The Storyteller Collection*, that we are given real information, and even drawings which are directly linked to these dining partners.

As with the ‘imaginary cast’ of *The Recollection* and *The Allegory of Happiness Collections*, we are now introduced to a new set of characters who will play specific roles. In contrast however to the ‘imaginary cast’ which the visitor was able to conjure up by placing specific works in *The Collection*, these new players form a more tangible alternative.

given some interesting
company, I consider myself
quite capable of telling an
interesting mix of fictional
and non-fictional tales.
I don't live in the Hague,
but close enough.

name : Jehanne

phone : 078 - 136214

To fully understand the way these new character portraits are made and how their stories are revealed, it is important to note a work in the Middle Panel (Second Lower Section), (130) *Genealogy with St. Humberline, The Storyteller Collection*. In this descriptive piece the life history of St. Humberline is illustrated through drawings of various events. These illustrations combine to tell the story of St. Humberline. Using a similar technique the visitor has illustrated various details from conversations with the storytellers, and in the same way these stories appear as separate ‘bubbles’ above the heads of the storytellers. Due to the simplicity and ambiguity of the drawings, these stories, which construct a type of history of the storytellers, are left open to interpretation.

Although the origin of *The Storyteller Collection* is rooted again in the loneliness of The Seven Sorrows Collection, there is another important connection which is worth discussing. This connection is revealed within another section of *The Collection*.



(130) *Genealogy with St. Humberline, The Storyteller Collection*

THE VISIT TO A SMALL PLANET COLLECTION

Within (198) *The Visit to a Small Planet Script*, *The Visit to a Small Planet Collection*, the story is told of an alien's visit to the planet Earth. The alien's main objective (aside from displaying his special powers) is to meet people and study their attitudes, character traits, and personal philosophies on life. By taking this subject into account, a comparison can be drawn between the concerns of the alien in *The Visit to a Small Planet Script*, and those of the visitor whilst in Den Haag.

ELLEN - Why are you here on Earth ?

JERRY - To study the way you earthlings communicate, and to read thought.

ELLEN - What ! You mean you can read human thoughts ?

JERRY - Yes, it's fascinating for me. You earthlings have the most amazing thoughts, they are constantly moving and changing, you have the most interesting stories and strange philosophies - you've become like a hobby to me.

Extract from (198) *The Visit to a Small Planet Script*.

" I consider myself quite capable of telling an interesting mix of fictional and non-fictional tales...."

Extract from, (138) *Letter from the Second Storyteller*.

By studying these two extracts we can see the similarity in concerns of the visitor and the alien, and so then the reason for the inclusion of *The Visit to a Small Planet Script* within *The Collection*.

We have mentioned before that the (102) *Helmet of Invisibility*, *The Visit to a Small Planet Collection*, could be seen as a reflection of the visitor's mood whilst in Den Haag. However, by reviewing it a second time it could also be seen as a reference to the longing for the special powers, which the alien in *The Visit to a Small Planet Script* seems to have attained. The alien's powers mentioned in the script are; mind reading, communication with animals, photographic memory, x-ray vision, and invisibility, all of which he displays in a variety of bizarre ways.

These powers are all referred to in *The Collection*, in some shape or form. A reference to the idea of mind-reading, can be found in the way in which the storytellers thoughts are illustrated as pictures above their heads in (129) *Notes on the Second Storyteller*, *The Storytellers Collection*. Here we see the visitor playing upon the idea of thoughts being completely visible, and therefore more accessible. Another reference to this is revealed if we take a more critical look at Junior, from *The Junior Collection*. Initially we read Junior as being introduced as a relief to the loneliness of *The Seven Sorrows Collection*. In this new context the Junior character could also be seen as a vehicle, to communicate

thoughts which would normally remain as such, and would not be spoken out. In *The Visit to a Small Planet, Script* we see a reference to this ;

“.....Suddenly all Jerry’s thoughts are amplified in the room, he has no control over them and what he is usually able to keep from the earthlings - his true thoughts about Ellen, are becoming accessible to everyone in the room.....”

Extract from (198) *The Visit to a Small Planet Script*.

If we try to analyse the various conversations between the visitor and Junior, it could indeed be implied that the visitor’s thoughts are actually amplified via Junior’s words. In (136) *Cat Conversation*, we find the obvious reference to animal communication, and in (106) *X-Ray Specs*, and (107) *Wearing X-Ray Specs*, *The Visit to a Small Planet Collection*, the reference to X-ray vision.



(136) *Cat Conversation, The Visit to a Small Planet Collection*

Another somewhat unresolved reference to *The Visit to a Small Planet Collection* can be found within details in one of the drawings in (129) *Notes on the Second Storyteller, The Storyteller Collection*. This drawing implies that the second storyteller is involved within the singing profession in some way. This specific drawing depicts the visitor making a request for singing lessons. In (198) *The Visit to a Small Planet Script* we also see references to similar requests made by the alien;

Jerry (alien) - Well how do you earthlings impress each other?

Dino - Well, often we express our emotions through a song, we call this serenading.....

Jerry - But that's O.K for you Dino, you can sing. On my planet we never learned these rituals. If you like someone they just know it, if you are genuine they immediately know by reading your mind.

Dino - Hey, I can teach you some love songs if you like.

Jerry - Really ! Wow Dino that would be great.

Extract from (198) *The Visit to a Small Planet Script*.

Within *The Collection* the outcome of the visitor's requests can be heard in various sections of (195) *Songs, The Recollection Collection*.



DETAIL: *The Hemet of Invisibility* and (106) *X-Ray Spex* within *The Collection*

THE COSTUME COLLECTION & THE PORTRAIT COLLECTION

Also revealed within *The Storyteller Collection* are signs of the visitor's appetite to learn. This initially becomes apparent within such works as - (18) *Portrait of Christine Lahey*, *The Lahey Collection*, which illustrates Lahey demonstrating the use of the (203) Sewing Machine, The Lahey Collection, and is further referred to in (19,20,22) *The Making of the Golden Gown*, and (14,15,24,25,132,144) *Costumes for Dining with Storytellers*, *The Costume Collection*, which, as the titles suggest were garments made by the visitor, especially for dining out with these new characters. As well as costumes made for the visitor, identical costumes were also made for Junior ; (15,25,144) *Costumes for Junior*, *The Costume Collection*. This suggests that although alternative types of entertainment had been found, Junior still had an integral part to play within *The Collection*.

Another reference to the ideas within *The Costume Collection* can be found in specific works again in *The Portrait Collection*. These references are connected to the idea of 'dressing up', and the wearing of these special outfits could be seen as a sign of vanity, or type of self importance.

Many works in *The Portrait Collection* seem to deal with this issue. (38) *The Ventriloquist Dummy Boy*, *The Portrait Collection*, (46) *Yorkshire Couple*, *The Portrait Collection*, (116) *Side Portrait* , *The Mauritshuis Collection*, (142) *The Adorned Couple*, *The Portrait Collection*, (117) *Side Portrait of Mr. Whirly*, *The Portrait Collection*, a self portrait, (118) *Side Portrait of a Short Haired Boy*, *The Portrait Collection*, self portrait, (96) *Portrait of a Young Man*, *The Portrait Collection*, self portrait, (95) *Portrait of Joris de Caulerij* , *The 'Oakes' Collection*, and *The Portrait Collection*, commissioned portrait, (94) *Portrait of Joanna Hargreaves*, *The Recollection Collection*, (60) *Note on Vanity*, *The Portrait Collection*, which is a short story describing a decision to wear contact lenses, and (191) *Portrait of Koen*, *The Portrait Collection*, also a self portrait. All these in some way are references to the egocentric side of self-portraiture, or the decision to have a portrait made. One will note that (94) *Portrait of Joanna Hargreaves*, is not part of *The Portrait Collection*, nor it is either self made or self -commissioned. However, by taking a very close look at this work it is possible to see scratch marks around the face of one of the characters portrayed, which could be Hargreaves, and this could reflect the attitude of the visitor to that particular person. There maybe lies the reason for connecting this work to *The Portrait Collection*.



(46) Yorkshire Couple, *The Portrait Collection*

SUMMARY

Throughout this study of *The Collection* we have attempted, as far as possible, to keep most references within the composition, so as not to confuse the development of the discussion. However, to conclude our summary it is necessary to look a little outside *The Collection*, and at certain works within it which seem to refer to outside sources.

At the time of this specific visit to Den Haag, the Mauritshuis, was holding an exhibition titled *Intimacies and Intrigues*. It is almost certain that the visitor had seen this exhibition since many pieces within *The Collection* resemble or refer to works in the exhibition.

The most obvious references can be found in such works as, (33) *Sleeping Nymph at the Boathouse*, *The Recollection Collection*, which bears a close resemblance both in subject matter and in composition to, *A Sleeping Nymph of the Hunt* - a painting in the Mauritshuis, by the 17th Century painter Dirck van der Lisse. Both these works depict a sleeping girl who is being watched by onlookers.



A Sleeping Nymph of the Hunt by Dirck van der Lisse



(33) *Sleeping Nymph at the Boathouse*, *The Recollection Collection*

The subject of voyeurism, or a paranoia of voyeurism is referred to many times within *The Collection*. This is revealed not only in *The Seven Sorrows Collection* and the *Dining Alone* scenes, but is also hinted at through the various plays upon invisibility.

There are a special set of references within The Collection, as we have mentioned briefly before, to the van Haecht painting, *Apelles Painting Campapse*. We have already noted the positioning of (202) *Detail of Apelles Painting Campapse, Mauritshuis Collection*, which is placed on the central seat, and we have noted its important reference to the gown of Campapse in (199) *The Golden Gown*. If we take a closer, more detailed look into this rich painting we may uncover many other interesting connections.

(34) *Venetian Couple, The Recollection Collection*, which shows a fair and dark haired couple in Venice, is an obvious reference to the painting of the same title, *A Venetian Couple* by Palma Vecchio, which is within the van Haecht painting. (155) *Meal of Beans, The Allegory of Happiness Collection*, could be a reference to *Meal of Beans* by Vincenzo Campi also within the van Haecht painting. (31) *Allegory of Peace, The Recollection Collection*, although very different in composition, is still in some way connected to an anonymous painting in the Mauritshuis, also titled *Allegory of Peace*. Although the composition is quite different, the expression on the faces of the subjects in each is comparable.

In many works in *The Collection* we find an overwhelming number of references to a painting which, as well as being in the Mauritshuis exhibition, can actually be found in reproduction within The Collection. The painting - *Joseph Explaining the Dreams of The Baker and The Cupbearer*, is an unidentified painting, and appears within *The Collection* in (50) *Joseph Explaining Dreams* (before), and (51) *Joseph Explaining Dreams* (after). This before and after idea, could be a reference to the importance of this particular painting as it suggests that the visitor was constantly handling the work, and was finally forced to replace the original with a second copy. References to this painting can also be found in both (131) Notes on the First Storyteller, and (129) Notes on Second Storyteller, *The Storyteller Collection*.

a subject which has been dealt with both within these works and within a specific detail in one of them. If we look very closely at *Joseph Explaining Dreams to The Baker and The Cupbearer*, we can actually see the images of the dreams which Joseph is describing, revealed above the heads of the prisoners. In details within (129) *Notes on Second Storyteller*, we find that inside some of the small 'bubbles' which are found in the work, other smaller illustrations can be seen above the heads of the figures. With the help of the



(50) Joseph Explaining Dreams (before), *The Storyteller Collection*

text nearby, which reads - ‘vision’, we discover that the person in the illustration is having a series of premonitions, made visible by conjuring up images above the heads of the people they concentrate upon.

This subject has been hinted at throughout *The Collection*, in works like (136) *Cat Conversation*, (130) *Genealogy of St. Humberline*, (43) *Conversation with Junior*, and (107) *Wearing X-Ray Specs*, all of which seem to suggest alternative ways of communication.

Another work in *The Collection*, which can be compared, especially in stylistic terms, to a work related to the exhibition at the Mauritshuis, is (101) *Portrait with Florenetta, The Junior Collection*. This portrait is highly comparable to the paintings of *The Virgin and Child*, by Jan Gossaert, some of which can be found in the Mauritshuis. If we look into the history of Gossaert’s painting, we discover that due to various changes in circumstances in his life, Gossaert began to mass-produce his work. He set up a shop, and began to make copies of his own work. (Here it is important to note (99) *Virgin Mary, The Recollection Collection*, which is the type of reproduction the visitor may have bought on a religious stall usually found close to churches in Den Haag). There are countless versions of Gossaert’s work throughout Europe, and often it is impossible to say which is the original, and which a copy from the original. As a further reference to this, we can look to other works which are within *The Junior Collection*, in (177) *The Making of Junior*. These works are both stylistically comparable to Gossaert’s *The Virgin and Child*, and also refer, in concept, to the copies Gossaert painted. The works in *The Junior Collection* are portraits of the visitor and Junior in a series of poses, which seem to reference, or copy the composition of other portrait works within the composition. (See (98) *The Trick with Duo Hermans Janssen*, (127) *Portait of Charlie Remark*, and (101) *Portrait with Florenetta*)



(101) *Portrait with Florenetta, The Junior Collection*



The Virgin and Child by Jan Gossaert

As a sort of ‘grand finale’, within (177) *The Making of Junior*, we can see a performance. This brings together many of the subjects and points of reference which have been discovered during our tour of *The Collection*. This final work, is a performance given by the visitor and Junior, both wearing identical costumes from *The Costume Collection*, and performed at the Lahey residence. This work, in some way manages to bring together elements from all the collections. In it we find, the loneliness of *The Seven Sorrows Collection*, the amateur dramatics of *The Recollection* and *Allegory of Happiness Collections*, the fantasy and escapism of *The Visit to a Small Planet Collection*, the energetic spirit of *The Lahey Collection*, the vanity of *The Costume and Portrait Collections*, and the unpredictability of *The Storyteller Collection*. The visitor and Junior perform, in the guest room at Lahey, their unique version of (37) *Long Haired Lover from Liverpool*.



(177) *The Making of Junior, The Junior Collection* (video)

It will almost never be possible to obtain a complete explanation of *The Collection*, as it seems that the deeper we go and the more doors which we open, the more questions we find are thereby implicated.

We finally leave *The Nine Collections of The Seventh Museum* with a quote from the alien in *The Visit to a Small Planet Script*;

"Wow it's a-m-a-z-i-n-g, all this mind reading is making me dizzy. You earthlings have the most incredible thought patterns. You seldom say exactly what you are thinking. There is so much to discover, so many layers of thought which you keep hidden. I'm sure I'll never truly understand, it seems the deeper I go, the more confused I get, and the more I find there is to uncover. But I find myself strangely addicted. Dino.....I've found a hobby."

Full List of Works:

Side Panel (First section)

- 1 The Garden at Lahey (Lahey Collection, Den Haag)
- 2 Plated Exterior (Lahey Collection, Den Haag)
- 3 Wooden Sculpture (C.Lahey, Lahey Collection, Den Haag)
- 4 The Narrow Corridor (Lahey Collection, Den Haag)
- 5 The Guest Room (Lahey Collection, Den Haag)
- 6 The Secret Closet (Lahey Collection, Den Haag)
- 7 The Birth of Sculpture (Recollection Collection)
- 8 Stairway at Lahey (Lahey Collection, Den Haag)
- 9 Stairway and Mosaic wall (Lahey Collection, D.H)
- 10 Statue (location unknown)
- 11 Aquarius the Water Carrier (Recollection Collection, Den Haag)
- 12 Escape by Plane (The Seven Sorrows Collection, Depression)
- 13 Portrait of a Horse (Recollection Collection,Den Haag)
- 14 Costume for Dining with the Third Storyteller (Costume Collection,Den Haag)
- 15 Costume for Junior No 3 (Costume Collection, Den Haag)

Side Panel (Second Section)

- 16 Market Scene in Den Haag (Costume Collection, Den Haag)
- 17 a First daughter (Lahey Collection, Den Haag)
 - b Second daughter (Lahey Collection, Den Haag)
 - c Third daughter (Lahey Collection, Den Haag)
- 18 Portrait of Christine Lahey (Portrait Collection, Den Haag)
- 19 The Making of the Golden Gown Part 1 (Costume Collection, Den Haag)
- 20 The Making of the Golden Gown Part 2 (Costume Collection, Den Haag)
- 21 Choosing the cloth (Costume Collection, Den Haag)
- 22 The Making of the Golden Gown Part 3 (Costume Collection, Den Haag)
- 23 The Material Landscape (Lahey Collection, Den Haag)
- 24 Costume for Dining with the Second Storyteller (Costume Collection,Den Haag)
- 25 Costume for Junior. No. 2 (Costume Collection, Den Haag)

Middle Panel (First Upper Section)

- 26 Voyage around a Den Haag Kebab Shop (Seven Sorrows Collection, Depression)
- 27 You're the one that I want (The Allegory of Happiness, Songs)
- 28 The Faceless Florentine Couple (The Allegory of Happiness, Holidays)
- 29 A Charmed Life (Lahey Collection, Den Haag)
- 30 On the Beach at Yarmouth (The Allegory of Happiness, Holidays)
- 31 Allegory of Peace (Recollection Collection)
- 32 Blackpool Entertainment (The Allegory of Happiness, Holidays)
- 33 A Sleeping Nymph at the Boathouse (The Allegory of Happiness, Holidays)
- 34 A Venetian Couple (Recollection Collection)
- 35 Mary had a Little Lamb (Allegory Of Happiness, Songs and Visit to a Small Planet Collection)
- 36 Van Gogh by the Sea at Christmas (Allegory of Happiness, Holidays)
- 37 Long Haired Lover from Liverpool (Allegory of Happiness, Songs and Junior Collection)
- 38 The Ventriloquist's Dummy Boy (Portrait Collection)
- 39 Study for the Face of Junior (Junior Collection, Den Haag)
- 40 Ping Pong Balls for Entertaining (Junior Collection, Den Haag)
- 41 Playing Cards for Entertaining (Junior Collection, Den Haag)

Middle Panel (Second Upper Section)

- 42 On the Beach at Scheveningen (Junior Collection, Den Haag)
- 43 Conversation at Scheveningen (Junior Collection, Den Haag)
- 44 a,b,c,d,e Relaxing at Scheveningen (Junior Collection, Den Haag)
- 45 WhistlingWorkers (Seven Sorrows Collection, Den Haag)
- 46 A Yorkshire Couple (Portrait Collection)
- 47 Rose from The Clairvoyant (Recollection Collection)
- 48 Yellow Cup (The Seven Sorrows Collection, Anger)

Middle Panel (First Lower Section)

- 49 The Motorbike Song (Allegory of Happiness, Songs)
- 50 Joseph Explaining Dreams (Before) (Mauritshuis Collection)
- 51 Joseph Explaining Dreams (After) (Mauritshuis Collection)
- 52 A Guide to Ventriloquism (Junior Collection)
- 53 The Seven Sorrows (Notes on The Seven Sorrows Collection)
- 54 New Shoes (The Seven Sorrows Collection, New Shoes)
- 55 Sliced finger (The Seven Sorrows Collection, Pain)
- 56 Scraped Thumb (The Seven Sorrows Collection, Nervousness)
- 57 Scissors (The Seven Sorrows Collection, Pain)
- 58 The Letter (Seven Sorrows Collection, Depression)
- 59 Portrait of a Mother (Recollection Collection)
- 60 Note on Vanity (Portrait Collection)

Middle Panel (Third Upper Section)

- 61 Interior (Lahey Collection, Den Haag)
62 Still life and Painting (C.Lahey, Lahey Collection, Den Haag)
63,64,65 Breakfast for One (Still life) (Lahey Collection, Den Haag)
66 Breakfast for One (Still life) (Lahey Collection, D.H)
67 Interior with Sculptures (Lahey Collection, Den Haag)
68 Interior with Button Floor (Lahey Collection, Den Haag)
69 Spring Clean (Lahey Collection, Den Haag)
70,71 Interior with Treasure Chest (Lahey Collection, Den Haag)
72 Scattered Pictures (Recollection Collection)
73 Skip (Recollection Collection, London)
74 Interior with Picture Collection (Galerij Willem V)
75 Street collection (The Seven Sorrows Collection, Depression)
76 Interior with Hidden Shelves (Lahey Collection, Den Haag)
77 Scattered Pictures (2) (Recollection Collection)
78 Christmas Collection (Recollection Collection)
79 Bubble gum Collection (Recollection Collection)
80 Magic (Recollection Collection)
81 Kitchen Interior with Flower Tiles (Lahey Collection, Den Haag)
82 Corridor Interior with Light (Lahey Collection, Den Haag)
83 Portrait with Round Spectacles (Lahey Collection, Den Haag)
84 Portrait with Crossed Back (Lahey Collection, Den Haag)
85 The Three Faceless Graces (Lahey Collection, Den Haag)
86 a,86 b Interior with Plate Collection (Lahey Collection, Den Haag)
87 Interior Painting Corridor (Lahey Collection, Den Haag)
88 The First Painting (Lahey Collection, Den Haag)
89 Plated Exterior (Lahey Collection, Den Haag)
90 Breakfast for One (Lahey Collection, Den Haag)
91 a,b,c,d,e,f The Garden at Lahey (Lahey Collection)
92 New Shoes (The Seven Sorrows Collection,New Shoes)

Middle Panel (Fourth Upper Section)

- 93 Farewell Collection (Recollection Collection)
94 Portrait of Joanna Hargreaves (Recollection Collection)
95 Portrait of Joris de Cauwerij (Roscoe and Margaret Oakes Collection and Portrait Collection)
96 Portrait of a Young Man (Portrait Collection)
97 Easter Parade (Recollection Collection)

Middle Panel (Second Lower Section)

- 98 The Trick with duo Hermans-Janssen (Notes for Junior Collection)
99 Virgin Mary (Recollection Collection)
100 Card for Lahey (Lahey Collection)
101 Portrait with Florenetta (Notes for Junior Collection)
102 Helmet of Invisibility (Borrowed from Visit to a Small Planet Collection)

- 103 Gloriously Gifted Skirt (Costume Collection)
104 Balloons (The Seven Sorrows Collection, Depression)
105 The Departure (The Seven Sorrows Collection, Depression)
106 X-Ray Specs (Visit to a Small Planet Collection)
107 Wearing X-Ray Specs (Visit to a Small Planet Collection)
108 Luggage for Den Haag (Seven Sorrows Collection, Depression)
109 The Trick (From Hermans -Janssen) (Junior Collection)
110,111,112,113,114,115 Entertaining Junior (Junior Collection)
116 Side Portrait (Mauritshuis Collection)
117 Side Portrait of Mr.Whirly (Portrait Collection)
118 Side Portrait of Short Haired Boy (Portrait Collection)
119 In Disguise (Allegory of Happiness Collection, Joker)
120 Shell Face (Allegory of Happiness Collection, Joker)
121 Gregory de Bergerac (Allegory of Happiness Collection, Joker)
122 Den Haag Dagmarkt (The Seven Sorrows Collection, Depression)
123 Anonymous Luggage (Seven Sorrows Collection, Depression)
124 Message from Lahey (Lahey Collection)
125 Performance (Notes for Junior Collection)
126 Portrait of Haak van Overloop (Notes for Junior Collection)
127 Portrait of Charlie Remark (Notes for Junior Collection)
128 Landscape with Shepherds (Recollection Collection)
129 Notes on Second Storyteller (Storyteller Collection)
130 Genealogy with Sainte Humberline (Storyteller Collection)
131 Notes on First Storyteller (Storyteller Collection)

Back Panel (Mirror Section)

- 132 Costume for Dining with First Storyteller (Costume Collection)
133 Discovery of Arrows (The Seven Sorrows Collection, Anger)

Back Panel (Second Section)

- 134 Letter from First Storyteller (Storyteller Collection)
135 Still Life for a Woman (Lahey Collection)
136 Cat Conversation (Visit to a Small Planet Collection)
137 Breakfast for One (Lahey Collection)
138 Letter from Second Storyteller (Storyteller Collection)
139 Dining Alone (1) (The Seven Sorrows Collection)
140 Dining Alone Invisible (2) (Visit to a Small Planet Collection)
141 Dining Alone (3) (The Seven Sorrows Collection)
142,143 The Adorned Couple and Matching Litter (Portrait Collection)
144 First Costume for Junior (Junior Collection)
144 Letter from Unknown Storyteller (Storyteller Collection)

Back Panel (Third Section)

- 146 Craft Tubes (Lahey Collection, Den Haag)
 - 147 Cupids Feast (Allegory of Happiness Collection,Dining Together)
 - 148 Breakfast for One (Lahey Collection, Den Haag)
 - 149 Beautiful Breakfast for One (Lahey Collection)
 - 150 Frenchy (Allegory of Happiness Collection,Song)
 - 151 Allegory of Celebration (Allegory of Happiness Collection, Holidays)
 - 152 Still Life for a Man (Lahey Collection, Den Haag)
 - 153 Three Graces (Allegory of Happiness Collection, Dining Together)
 - 154 La Seine (Allegory of Happiness, Dining Together)
 - 155 Meal of Beans (Allegory of Happiness Collection, Dining Together)
 - 156 Feast of the Gods (Allegory of Happiness Collection, Dining Together)
 - 157 Moments Like This (Allegory of Happiness Collection, Joker)
 - 158 The Boathouse Banquet (Allegory of Happiness, Dining Together)
 - 159 The Last Supper (Allegory of Happiness, Dining Together)
 - 160 Bar-b-que (Allegory of Happiness, Dining Together)
 - 161 Rabbit Dress (Recollection Collection)
 - 162 Letter from the Third Storyteller (Storyteller Collection)
 - 163 Scent of the Storyteller (Storyteller Collection)
 - 164 Dining Alone (4) (The Seven Sorrows Collection, Loneliness)
 - 165 Dining Alone 5 (The Seven Sorrows Collection, Loneliness)
 - 166 ,167,168,169 Parties (Allegory of Happiness Collection, Dining Together)
 - 170 Dining Alone (6) (The Seven Sorrows Collection, Loneliness)
 - 171 A Corner Look (Recollection Collection)
 - 172 The Green Gun (The Seven Sorrows Collection, Anger)
 - 173 Peter Pan Kids (Recollection Collection)
 - 174 Notes on Apelles Painting Campapse (Mauritshuis Collection)
 - 175 Bandage for a Sliced Finger (The Seven Sorrows, Pain)
 - 176 Junior in her Golden Gown (The Junior Collection)
 - 177 The Making of Junior (The Junior Collection)
- Side Panel (Right Section)

- 178-185 Mysteries Uncovered (Lahey Collection, Den Haag)
- 186 Two Sisters (Recollection Collection)
- 187 Interior with Dim Lighting (The Seven Sorrows,Pain)
- 188,189 Dining Room in the First Chamber and Peeping Ceiling in the First Chamber (Recollection Collection)
- 190 Portrait of Koen (Portrait Collection)
- 191 Union Jack Underpants (Costume Collection)
- 192 Flexible (Recollection Collection)

Floor Panel

- 193 Notes on Storytellers (Storyteller Collection)

- 194 Conversations (Recollection Collection)
- 195 Songs (Recollection Collections)
- 196 Drawings (Recollection Collections)
- 197 Character Dossiers (Recollection Collection)
- 198 Visit to a Small Planet (Script) (Recollection Collection)
- 199 The Golden Gown (Costume Collection, Den Haag)
- 200 Blue Cap (Costume Collection, Den Haag)
- 201 New Shoes (The Seven Sorrows Collection, New Shoes)
- 202 Detail of Apelles Painting Campapse by van Haecht (Mauritshuis Collection)

Front Panel

- 203 Sewing Machine (Lahey Collection, Den Haag)

