

Guus Röell & Deon Viljoen
Uit verre streken

Luxury goods from trading posts in the former Dutch
East and West Indies, China and Japan
17th – 19th Centuries



Cape Town & Maastricht
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China & Japan



1

Two-door cabinet

Dutch, second half 17th century

Walnut, gilt-brass handles, the interior of the doors and drawer fronts with black and gold lacquered panels, probably Japanese, Edo period.

Height: 58cm, width: 63cm, depth: 33cm

By the mid-seventeenth century the two-door cabinet – often placed on a stand as a display piece -- had replaced the earlier portable fall-front cabinet. From Augsburg to Antwerp, from Gujarat to Nagasaki this form was embellished with decorative panels based on local cultural imagery: in Europe religious, mythological and classical images were predominant (see the cabinet, no. 36 in this catalogue), in India Mughal iconography prevailed.

The Japanese floral 'Namban' style lacquer-work was highly sought after, of which the panels on the present cabinet are typical examples. In their authoritative study on Namban lacquer Impey and Jörg illustrate panels similarly decorated with flowers and birds (Oliver Impey & Christiaan Jörg, *Japanese export lacquer 1580-1850*, Amsterdam, 2005).

The vogue for the distinctive Japanese lacquer-work was so widespread that it has been suggested these panels might have originated elsewhere in Southeast Asia, including Thailand, where the Japanese had trading interests, resulting in hybrid lacquer styles.

2

Sasaya writing box

Japan, Edo period, 1800-1820

The rectangular writing box gold lacquered on a black ground with mother-of-pearl inlays of English late Georgian form. The top decorated with an oval cartouche showing Dutch ships at anchor in the Batavia roadstead and inscribed "DE REEDE VAN BATAVIA" [Roadstead of Batavia] with the coat of arms of Batavia below; the sides are inlaid with foliate sprigs in mother-of-pearl, the interior fitted with compartments for writing implements, one containing a glass inkwell beneath a hinged cover inscribed "LAKWERKER SASAYA".

Height: 47cm, width: 27cm, depth: 21cm

Only four other pieces with Sasaya's mark have been recorded; two secrétaires in Amsterdam and Rotterdam respectively and two large lacquered copper plaques (see Oliver Impey & Christiaan Jörg, *Japanese export lacquer 1580-1850*, Amsterdam, 2005, p. 267). The two secrétaires both bear the same script "LAKWERKER SASAYA" in an oval outline, similar to the emblem on the present writing box. The secrétaires are dated 1800-1820.

According to Impey & Jörg the figure of Sasaya remains elusive. It is unclear from the existing records if Sasaya was an individual lacquer worker, a representative of a workshop, a wholesaler or a merchant. The name Sasaya appears in the Dagregisters as early as 1776 (Impey & Jörg, 2005, 267).

The lid of this writing box is decorated with a scene of the roadstead of Batavia and the coat of arms of the city of Batavia, a dagger with laurel wreath. The scene, with Dutch ships at anchor and the coat of arms below, is based on a Dutch engraving after Hendrik Kobell by Matthias de Sallie, published in 1782. The other known Sasaya pieces are also decorated with scenes taken from late eighteenth-century Dutch prints.



3

Willem Dooyewaard (Dutch, 1892-1980)

Geisha with fan

Gouache on paper, signed "W. Dooyewaard" and inscribed and dated "Japan 1931" bottom right.

64 by 36 cm



Willem Dooyewaard's interest in exotic cultures led him at a young age to Indonesia where Balinese dancers formed the subjects of his early work. His style developed under the influence of Rudolf Bonnet, the well-known Dutch painter in Bali, who had settled there in 1928.

Dooyewaard also visited China, Tibet, India and North Africa. In Japan, women in traditional dress and Geisha culture, became favourite subjects rendered in his characteristic impressionistic style.

He returned from Japan in 1935 and settled with his wife in Blaricum, the Netherlands where he continued to paint, concentrating in his later career on ballet dancers.

4

Pedestal table

China, Canton (Huangzhou), 1780-1790

Asian hardwood

Height: 89.5cm, diameter: 87cm

The height and corresponding scale of this pedestal table is unusual. It is based on an eighteenth-century British prototype with typical birdcage support, plain baluster-turned pedestal and tripod feet, but is considerably higher than the standard table. It would be unsuitable as a typical Western side- or tea table where the height is normally around 70cm. It would seem more suitable as a table at which one could stand while working, which raises interesting questions regarding usage and distribution of Western style furniture made in Asia. The unusual height of this table might indicate that it was made for Asian rather than European use. It is not uncommon for traditional Chinese desks, painting and study tables to be as high as 89cm.

A similar birdcage-table was sold by us in 2003, see *Uit verre streken*, February 2003, no. 9.



5

Tobacco boxes

Japan, Edo period, late seventeenth century and later

A group of seven Sawasa tobacco boxes, oval and octagonal

The largest: 11.6cm long, the smallest: 5.8cm long

Sawasa refers to a range of precious artefacts made of an alloy of copper with black and gold surface treatment, a combination of black lacquer and fire gilding. The material was used for sword hilts, snuff and tobacco boxes, cutlery, jewelry and buttons.

Sawasa wares were not only made in workshops in Japan but also produced in Tonkin (now Vietnam), and in the eighteenth century in Batavia, capital of the Dutch commercial empire in Southeast Asia.

Boxes with similar Chinese and other landscape settings are illustrated in *Sawasa, Japanese export art in black and gold 1650-1800*, Rijksmuseum Amsterdam, 1998, pp. 55-77.



6

Large dish

Japanese, Edo period (1600-1868), Arita, second half 17th century

A dish with foot ring, painted in underglaze blue, the centre with VOC monogram surrounded by two *ho-ho* birds, pomegranates and camellias, the border with alternating panels of pomegranates and bamboo.

Diameter: 36cm

The distinctive blue and white plates and dishes with the VOC monogram were produced, in the popular Chinese Wanli ('Kraak') styles, at the peak of the Japanese ceramic exports between 1660 and 1680. Shards of monogrammed wares, the so-called 'Company plates', have been found at some of the major Arita kilns in Japan. The monogram was generally restricted to plates and chargers.

A key player in the development of the Japanese porcelain market was the Dutchman Zacharias Wagenaer, who arrived as chief merchant in Japan in 1656 and provided designs suitable for the European market, which contrasted with the coarser wares favoured by the Japanese. It was during this time that the most complex transfusions of styles, forms and designs took place between Japan, the West and their trading partners. Wagenaer succeeded Jan van Riebeeck as commander at the Cape of Good Hope in 1662.

These wares would have been used in combination with pewter plates, mugs and a variety of other porcelain because extensive matching dinner services, with serving dishes, tureens, sauceboats and other shapes, only became fashionable in Europe in the second half of the eighteenth century. Similar dishes are in the William Fehr collection, The Castle, Cape Town.

The porcelain production at Arita was never very profitable for the Dutch because of high production and transportation costs. However, William and Mary of England decorated Hampton Court with Japanese porcelain at the end of the seventeenth century and, between 1715 and 1737, Augustus the Strong, Elector of Saxony and King of Poland, put together his vast collection of Japanese porcelain to form the Japanese Palace Collection.





7

Plate

China, Qing dynasty, Qianlong reign, circa 1755

Porcelain, painted in puce enamel *en camaieu*, with floral gilded border in the rim; the central scene after a European engraving and inscribed "BATAVIA".

23cm diameter

This plate illustrates Batavia (holding a VOC flag and with the eponymous Indonesian city in the background) receiving Eastern merchants proffering gifts with royal regalia, watched by the Dutch lion and Mercury, God of Commerce.

The European engraving, on which the central scene is based, epitomizes the pride of the Dutch in their seaborne empire. A number of prints illustrating Holland receiving tribute from the four continents circulated in the seventeenth and eighteenth centuries. The earliest set was published in 1663 (see David S. Howard, *The choice of the private trader*, Zwemmer, 1994)

Another example is illustrated on p. 98 in the above.



8
Anonymous Chinese artist
The production of tea

China, Canton, circa 1800
Gouache on paper, a set of twelve paintings illustrating the growing, transportation and selling of tea
Each 34cm by 45cm
Four of the set of twelve reproduced here.

Series of pictures, such as these, depicting various Chinese trades and industries, were popular with European visitors to Canton in the eighteenth and nineteenth centuries.

The tea culture series represents all the processes from the growing of the tea bush to its final shipment and sale. Since tea was the major commodity of the trade, these watercolours found a ready market with Europeans (Carl Crossman, *The decorative arts of the China Trade*, Woodbridge 1999, p. 179).

This set was bought by captain Johannes Adolphus van de Putte (Zutphen 1764 - Cape Town 1819) in Hong Kong in 1809 and has been with the Van de Putte family since then.

“The tea was cultivated and picked several hundred miles to the north of Canton, the only city from which at this date teas were exported to the West. It was not until the middle years of the nineteenth century that the teas were exported through Shanghai and Fuzhou, both of them closer than Canton to the tea-growing districts”. (Martyr Gregory, *From the Pearl River*, exhibition catalogue, 2006-7, p. 72 where a similar set is illustrated).



9
Anonymous Japanese artist
Portrait medallion, “Maurice de Saxe”, 1780-1800

Japan, Edo period
Copper, covered in black lacquer and decorated in gold *hiramakie* with a portrait of Maurice, Elector of Saxony (1521-1553) in low relief, the name written in Latin capitals around the rim, the reverse with further script.
Height: 12cm, width: 9cm



A vogue for collecting portrait medallions of famous historical figures developed in the late eighteenth century. In England in the 1770s Josiah Wedgwood exploited this fashion with the production of ceramic medallions in both blue jasper and ‘black basalt’. (Oliver Impey & Christiaan Jörg, *Japanese export lacquer 1580-1850*, Amsterdam, 2005)

Possibly in response to this fashion, portrait medallions in black and gold lacquer on copper were produced in Japan from around 1780. These portraits were copied from engravings of famous people from the early Middle Ages to the middle of the eighteenth century, published as engravings in *L’Europe Illustré*, a six-volume work compiled by Dreux du Radier and published in Paris between 1755 and 1765 (Impey & Jörg, 2005)

The Rijksmuseum Amsterdam has a collection of nineteen medallions.

Another lacquer medallion of Maurice of Saxony is illustrated in Impey & Jörg, 2005, p. 216, fig. 524a, 524b.

10
Anonymous Japanese artist
Portrait medallion, “Charles XII Roi de Suede”, 1780-1800

Japan, Edo period
Copper, covered in black lacquer and decorated in gold *hiramakie* with a portrait of Charles XII, King of Sweden (1697 -1718) in low relief.
Height: 12cm, width: 9cm



Besides the name of the famous person written in Roman capitals around the rim of the plaque, further script loosely based on the caption on the original European engraving is rendered on the reverse, the transcription by Asian artisans usually resulting in illegible French.

11

Anonymous Chinese artist

Hong Kong harbour and the city of Victoria, second half 19th century

Oil on canvas laid down on panel

43cm by 78cm

A panoramic view of Hong Kong island and the city of Victoria from Kowloon. In the harbour are paddle steamers, three-masters and sea-going junks flying various flags.

Visible on the summit of the Peak is the Signalling Station and further to the west the Clock Tower, both erected in 1861.

Paintings of the 'hongs' at Canton and views of Macau and Hong Kong were popular subjects with Western visitors to these ports in the eighteenth and nineteenth centuries.

These paintings were produced by Chinese artists who combined Chinese "traditions of meticulous precision with Western notions of perspective and composition" and by the 1780s some 'export artists' were making skillful use of the Western medium of oil paint (Patrick Conner, *The Hongs of Canton*, London, 2009).

Similar paintings are in the Peabody Essex Museum, U.S.A.





India and Ceylon

12

Small cabinet

Ceylon (Sri Lanka), 17th century

Ivory and tortoiseshell on wood, silver mounts

Height: 20cm, width: 22cm, depth: 14cm

Richly carved and decorated small chests, mounted with gold or silver and lined with tortoiseshell and other precious materials, were sought after luxury items for the seventeenth-century merchant elite in Europe.

Small chests, such as this, and the next example, had been collected and treasured as status symbols since the sixteenth century when Katharina von Habsburg (1507-1578) built up the largest and most impressive collection in Europe of exotic and luxury works of art for her *Kunstammer*. Her collection of small Ceylonese ivory chests was unrivaled in Europe.

Pieces from this renowned collection were recently exhibited in the Museum Rietberg Zürich, see: Annemarie Jordan Gschwend & Johannes Beltz, *Elfenbeine aus Ceylon*, exhibition catalogue, Zürich, 2010.

Other examples are illustrated in Amin Jaffer, *Luxury goods from India*, London, 2002.

The present example, as well as no. 13 below, are from the Piet & Margot Zanstra Collection, Amsterdam.

Detail: Interior view of the cabinet above right



13

Small casket

Ceylon (Sri Lanka), early 17th century

Ivory, silver mounts

Height: 16.5cm, width: 20cm, depth: 10.3cm

This example, based on an early seventeenth-century form, is carved overall with scrolling foliage and the characteristic floral motifs seen on furniture, boxes and caskets made for the Dutch on the Coromandel Coast (India), Ceylon and Java.



14

Elephant tusk, "A Voyage in the Sunbeam", circa 1877

Ivory, extensively engraved and decorated with portraits, harbour scenes, place names and a portrait of the yacht, *Sunbeam*

Length: 65cm

The voyage on the *Sunbeam*, to which one of the central cartouches refer was undertaken by Lord and Lady Brassey, an English couple who sailed around the world in eleven months in 1876 and 1877.

A full account of their journey via South America, Hawaii, Japan, China and Ceylon was first published in 1878 as *Around the world in the yacht 'Sunbeam', our home in the ocean for eleven months*, by Mrs [Anne] Brassey.

The illustrations in the book are after drawings by the Honourable A.Y. Gingham, who might have been the author of the engraved scenes on the tusk.

It is tempting to suggest that this tusk is one of the pair presented to the Brasseys by the Maharajah of Jahore, who "gave me some splendid Malay silk sarongs, grown, made, and woven in his kingdom, a pair of tusks of an elephant shot within a mile of the house..." (A. Brassey, *Around the world ...* 1891 edition, p. 386).

Provenance:

Laurent Pierre Le Pont Collection, Paris.



15

Console

India, Madras, 1850-1860

Ebony, black stone top painted to simulate marble
Height: 88cm, width: 114cm, depth: 70cm

Madras had developed a reputation for high quality ebony furniture by the mid-nineteenth century and pieces, such as this console, were often produced *en suite* with dining tables, chairs, sofas, tea caddies, footstools, and other objects. See Amin Jaffer, *Furniture from British India and Ceylon*, London, 2001, p. 145, where another example of this type is illustrated.

According to Jaffer these pieces testify to the popularity of Rococo Revival furniture with the British in India in the 1850s (Jaffer, 2001, p. 145).

Provenance:

Piet & Margot Zanstra Collection, Amsterdam



16

Workbox

Ceylon, Galle District, circa 1840

Calamander (*Diospyros quaesita*), inlaid with ivory, engraved and highlighted with black lac, and inlaid with different woods.

Height: 16cm, width: 43cm, depth: 29.5cm

Boxes of this form, elaborately decorated in ivory and other woods, seem to have been stock products of Galle workshops, according to Amin Jaffer in *Furniture from British India and Ceylon*, London, 2001, p. 374, where similar boxes in the collection of the Victoria & Albert Museum, London, are illustrated.

The inner face of the lid is usually decorated with an elaborate, large ivory inlaid roundel surrounded by scrolling foliage and borders of ebony and ivory. In this box the centre is aptly decorated with an elephant in ivory. The interior is fitted with compartments with lids or fronts inlaid with ivory and similarly decorated and engraved to the lid.

It has been suggested that the design of the exterior of these boxes is in the tradition of scallop-edged calamander bible boxes made under Dutch patronage during the eighteenth century (Jaffer, 2001, p. 374).

17

Four chair-back settee

Ceylon, late 17th century

Nedun, cane

Height: 111cm, length: 151cm, depth: 75cm

Chairs and settees of this type were based on the cane-back chairs popular during the reign of William and Mary (1689-1702). Adaptations of this style are found in seat furniture made for Europeans on Ceylon, Java, as well as at the Cape of Good Hope.

An example consisting of five chair-backs and with similar carving is illustrated in R.L. Brohier, *Furniture of the Dutch period in Ceylon*, Colombo, 1969, pl. XVII, Fig. 1.

An unusual example in satinwood and with ebony star-inlays were sold by us in 2003, see *Uit verre streken*, November 2003, no. 20.



18

Settee

Ceylon, Galle district, 1830-1840

Ebony, cane

Height: 85.5cm, seat height: 40cm, length: 216cm, depth: 65.5cm

Richly carved and caned seat furniture in ebony, in a variety of Regency and other styles, were particularly popular with British high officials, planters and high-status Singhalese during the British period. Ebony easy chairs, settees and tables were ordered from local craftsmen and used not only in the large drawing rooms of the colonial houses, but probably also on verandahs. Rattan as seat material, with added loose cushions, was extensively used – as opposed to upholstery in the home country. This provided an airy solution to the tropical Asian climate.

For examples of easy chairs in similar style, see our catalogue *Uit verre streken*, November 2006, nos. 28, 29.





Indonesia

19

Temple cloth

Bali (Kamasan), Indonesia, circa 1900

Linen, painted in tempera

177cm by 79cm

This cloth, painted in the traditional *Wayang* style, depicts scenes from the *Ramayana*, the popular Hindu epic. It is attributed to the School of Kamasan, a village near Klungkung, capital of the Gelgel dynasty, where a Dutch military attack on the Palace of the Raja of Klungkung in 1908 led to ceremonial suicides by several hundred Balinese rather than face the humiliation of surrender. In this attack the Raja of Klungdung was killed and the royal palace burnt to the ground by Dutch forces.

In the *Ramayana* the good king Rama is pitched against the evil multi-headed demon-king Ravana, who has abducted Rama's queen Sita. In his quest to save Sita, Rama enlists the monkey army of Hanuman, which leads to many dramatic and violent battles. One such battle is depicted here with the forces of good and evil set against each other.

Other examples of *Wayang* style painting are in the Puri Lukisan Museum, Ubud, Bali. Wayang style paintings resemble the two-dimensional puppets used in traditional Javanese theatre, *wayang kulit*.

We are grateful to Kees de Ruiter for his assistance with this catalogue entry.





20

Ernst Agerbeek (Dutch/Indonesian, 1903-1946)

Young Dayak woman performing hornbill dance, circa 1927

Pastel on paper, signed "E Agerbeek" bottom right

57cm by 43cm

Ernst Agerbeek was born in Indonesia and studied in Brussels and in The Netherlands. He was active in Indonesia in the 1920s and 1930s as an art teacher at secondary schools. He was a member of the Vereeniging van Beeldende Kunstenaars (Society of Visual Artists) in Batavia.

Other paintings by Agerbeek were illustrated in our catalogue *Uit verre streken*, June 2008, nos. 29, 30.

The Dayak people are renowned for their singing and dancing, and the most famous is the hornbill dance. In their animist religion the hornbill is associated with the spirit world.

The Dayak are the non-Muslim indigenous peoples of southern and western Borneo (modern Kalimantan). Most of them live along the banks of the larger rivers as opposed to the largely Malay population of the coastal areas.



21

Small bureau cabinet

Indonesia, Java, Batavia, 1780-1790

Kayu pelet and ebony, silver mounts

Height: 122cm, width: 58cm, depth: 31cm

This bureau cabinet belongs to a small group of eighteenth-century cabinets made by Chinese artisans in the most expensive type of wood available on Java: *kayu pelet*, a yellow wood with figuring resembling clouds.

In an authoritative article on Batavian furniture Jan Veenendaal wrote: "The felling of the tree was surrounded by mystique because it was believed that the woodcutters' dreams during the preceding night determined the patterns in the wood..."

Four examples of this kind of furniture are known to exist in the Netherlands: two in the Rijksmuseum [Amsterdam] and two in private ownership." (Titus Eliëns (ed.), *Domestic interiors at the Cape and in Batavia 1602-1795*, Zwolle, 2001, p. 37).

Although the interior of these cabinets have compartments fitted to resemble a miniature Chinese temple, Veenendaal is of the opinion that the cabinets in the Netherlands were not used as small home altars, but as luxury items of display. The use of silver for the keyplates is therefore fitting.



22

Pedestal table

Indonesia, Java, first half 19th century

Amboyna and rosewood with two tops each made of a single plank of amboyna.
Diameter: 120cm and 170cm respectively

This exceptionally large pedestal table, with interchangeable tops, is the largest such example offered by us to date, see *Uit verre streken*, November 2006 and June 2007.

The size of such tops, each made of a single plank of hardwood, was only possible due to the exceptional sizes attained by the amboyna tree (*Pterocarpus Indicus*), indigenous to Indonesia, Malaysia, Cambodia and Thailand. These trees are known to grow up to 48m high with trunks up to 2m in diameter.

Provenance:
Jan Veenendaal



23

Settee

Indonesia, Java, Batavia, 1780-1790

Javanese rosewood (*Sono keling*)
Height: 109.5cm, length: 221cm, depth: 73cm

Chairs and settees with a solid, shaped splats and cabriole legs were popular in the Dutch East Indies from as early as the 1720s. Interestingly, this five-chairback settee combines both early eighteenth-century decorative carving (the symmetrical motif on the knees) and later rococo motifs (the top of the back splats).

High-back chairs of this type are shown in a watercolour by C.F. Reimer depicting the reception by the Dutch Governor in Ceylon of an embassy from Kandy in 1772.

Another five-chairback settee of this type, attributed to Chinese artisans, is in the Museum Sejarah in Jakarta, Java (See Jan Veenendaal, *Furniture from Indonesia, Sri Lanka and India during the Dutch period*, Delft, 1985, pl. 114).



24

Round back armchair

Indonesia, Java, Batavia, 18th century

Teak and tamarind, cane

Height: 87cm, width: 63cm, depth: 63cm

Armchairs in Rococo taste were popular with the Dutch in Batavia in the second half of the eighteenth century. These characteristic open armchairs with caned shield backs and cabriole legs, often lacquered in red and gold, filled the large colonial houses where twenty or thirty chairs were not uncommon. Such chairs are sometimes depicted in long rows on the open verandahs of the European elite.

This closed armchair is a variation on the theme, but displaying the characteristic exaggerated arm terminals found in the open armchairs. This chair might have been lacquered originally as teak was not valued as timber for its attractiveness.



25

Small tambour desk

Indonesia, Java, late 18th century

Amboyna and rosewood, sandalwood stringing and parquetry, later silver keyplates and handles

Height: 67cm, width: 71cm, depth: 40cm

The tambour desk or *bureau à cylindre* would have come into fashion in the eighteenth century when the taste for French forms prevailed. Earlier in the century Indies and Cape of Good Hope desks were based on English Georgian models with plain sloping fall fronts.

A larger example of a tambour desk is in the Rijksmuseum, Amsterdam and is illustrated in Titus Eliëns (ed.), *Domestic interiors at the Cape and in Batavia 1602 – 1795*, Zwolle, 2002, pp. 106-107.

Provenance:
Jan Veenendaal



26

Commode

Indonesia, Java, 18th century

Amboyna and rosewood, brass mounts, the serpentine-shaped top above three long drawers and a floral-carved apron, on cabriole legs ending in splayed feet.

Height: 81cm, width: 85cm, depth: 52cm

The chest of drawers or commode developed in France in the eighteenth century and soon spread to neighbouring countries. The commodes made for the Dutch in Indonesia follow this form but are embellished with characteristically 'Javanese' floral carving as seen in the apron.



27

Commode

Indonesia, Java, 18th century

Amboyna, burr amboyna and rosewood, brass mounts, the serpentine-shaped top above two short and two long drawers, raised on cabriole legs ending in paw feet

Height: 92cm, width: 92cm, depth: 57cm

The cabriole legs and restrained moulded apron of this commode relate closely to a type of armchair made for the Dutch in Indonesia from the mid-eighteenth century. The use of burr amboyna for the drawer fronts and the side panels creates a lively decorative effect not often seen in commodes of this date.



28

Pedestal table

Indonesia, Batavia, early 19th century

Teak and amboyna

Height: 75.5cm, length: 188cm, width: 134cm

Regency designs were popular in India and Java during Sir Thomas Stamford Raffles' period of administration of Java, 1811-1816. In order to support the unusually large top, local craftsmen had devised the uncharacteristic support system at the top of the pedestal.

Provenance:

Piet & Margot Zanstra Collection, Amsterdam





29

Commemorative salver (*Schenkpiëring*)

Indonesia, Java, Batavia, circa 1734

Silver, marked "BI" with two full stops above the initials, attributed to Barent Jacobz, according to Voskuil-Groenewegen, *et al*, 1998, and with the mark for Batavia, struck with a later Dutch duty mark

Diameter: 34.5 cm, 666 gr.

Of octafoil shape, the rim chased with reeded border between a wavy band and a band of stylised leaves, the front with a circular inscription "Ter Gedagtenisse Van Den Wel Edelen Heer Adriaan Oostwalt Eerste Raad en Directeur Van Nederlands India Overln Den 29 Decembr Ao 1734 Oud 60 Jaar 11 Maandn En 16 Dagn" (In remembrance of Sir Adriaan Oostwalt First Council and Director of the Dutch East Indies died 29 December 1734 Age 60 years 11 months and 16 days), enclosing an inscription in Javanese, the reverse inscribed with two lines in Javanese. The English translation reads: "Property of Mrs de Jonge of the North, 25, wife of Mr. temenggung Kartadiredja" and "Property of the reignesses Siti Patima Kanoman received through the purchase of Ratu Kantjana"

Barent Jacobz is mentioned as master silversmith in Batavia in 1710. A commemorative salver, A. Oostwalt 1734, is mentioned in the list of known pieces with the mark BI, exhibited in Batavia, in 1935 as catalogue no. 385 (Voskuil-Groenewegen, *Zilver uit de tijd van de Verenigde Oostindische Compagnie*, Zwolle, 1998, p. 190).

The Gemeentemuseum Den Haag has a commemorative salver attributed to Jacobz, illustrated in Voskuil-Groenewegen, 1998, catalogue no. 7.

30

Sirih box

Indonesia, Java, Batavia, 18th century

Silver and silver gilt

Height: 8.5cm, width: 21cm, depth: 14cm

This silver and gilt *sirih* box is a rare example of the luxury items associated with the Indonesian betel nut practice in Indonesia.

Only three eighteenth-century examples in silver are illustrated in the standard work on VOC silver by S.M. Voskuil-Groenewegen, J.H.J. Leeuwrik and T.M. Eliëns, *Zilver uit de tijd van de Verenigde Oostindische Compagnie*, Zwolle/Den Haag, 1998. Boxes in ebony, ivory or tortoiseshell with silver mounts are seen more often. Examples are illustrated in *La route des Indes*, exhibition catalogue, Musée des arts décoratifs & Musée d'aquitaine, Bordeaux, 1998, pp. 116, 117.

The richly worked keyplate, corner mounts and central medallion on the lid seem to have been based on Indian-inspired bird, flower and fish iconography used on Coromandel Coast ebony furniture produced for the Dutch in the late seventeenth century. Might the central figure on the lobed medallion, for instance, be a representation of a Hindu snake goddess (*nagini*)? Was this box perhaps made for an Asian, not a Dutch, customer or does the imagery point to Indian craftsmen active in Batavia in the eighteenth century?



31

Fredericus Jacobus van Rossum du Chattel (Dutch, 1856-1917)

Kampung houses

Watercolor and gouache on paper signed bottom left "Fred. J. du Chattel"
55cm by 36cm

Du Chattel had studied art at the academies in The Hague and Leiden before visiting Indonesia in 1908. He exhibited regularly between 1908 and 1914 in Surabaya, Semarang, Jakarta and Yogyakarta. He exhibited his *Indische Aquarellen* in 1911 in The Hague. Twelve of his watercolours are reproduced and published in a portfolio *Mooi Indië* (Amsterdam, circa 1930).

On his travels through Indonesia and Malaysia, Du Chattel must have been intrigued by the traditional houses on stilts in the rural villages (*kampongs*). These timber-framed houses, with walls of planks or woven split bamboo, were built to be easily dismantled. In this scene Du Chattel captured traditional life with women going about their daily activities, preparing food and minding children.





Dutch West Indies

**PRAEFECTURA
 PARANAMBUCA
 PARS
 BOREALIS,
 SIVE COM
 PRAEFECTURA
 de
 ITAMARACA**

*Altitudo maxima est 1000 pedum
 Altitudo minima est 500 pedum
 Altitudo media est 750 pedum*



NOTULARUM EXPLICATIO

| | | | |
|------------------|------------------|-----------------------|------------------|
| A. Villa in Cabo | Urbs ad Curiam | B. Curia | D. Pons |
| E. Praesepium | Agrius vel vicus | F. Engar das pousadas | Diocesis de Itua |
| G. Praesidium | Prætorium | G. Curia | Archidiaconatus |
| H. Villa de Itua | Praesepium Itua | H. Curia | Archidiaconatus |
| I. Villa de Itua | Prætorium Itua | I. Curia | Archidiaconatus |
| K. Agrius | Prætorium Itua | K. Curia | Archidiaconatus |
| L. Agrius | Prætorium Itua | L. Curia | Archidiaconatus |
| M. Agrius | Prætorium Itua | M. Curia | Archidiaconatus |
| N. Agrius | Prætorium Itua | N. Curia | Archidiaconatus |
| O. Agrius | Prætorium Itua | O. Curia | Archidiaconatus |
| P. Agrius | Prætorium Itua | P. Curia | Archidiaconatus |
| Q. Agrius | Prætorium Itua | Q. Curia | Archidiaconatus |
| R. Agrius | Prætorium Itua | R. Curia | Archidiaconatus |
| S. Agrius | Prætorium Itua | S. Curia | Archidiaconatus |
| T. Agrius | Prætorium Itua | T. Curia | Archidiaconatus |
| U. Agrius | Prætorium Itua | U. Curia | Archidiaconatus |
| V. Agrius | Prætorium Itua | V. Curia | Archidiaconatus |
| X. Agrius | Prætorium Itua | X. Curia | Archidiaconatus |
| Y. Agrius | Prætorium Itua | Y. Curia | Archidiaconatus |
| Z. Agrius | Prætorium Itua | Z. Curia | Archidiaconatus |

I. **ACAPITANIA DE ITAMARACA**
 II. **PARANAMBUCA**
 III. **ITAMARACA**
 IV. **TERRA NOVA**
 V. **ACAPITANIA DE ITAMARACA**
 VI. **PARANAMBUCA**
 VII. **ITAMARACA**
 VIII. **TERRA NOVA**
 IX. **ACAPITANIA DE ITAMARACA**
 X. **PARANAMBUCA**
 XI. **ITAMARACA**
 XII. **TERRA NOVA**
 XIII. **ACAPITANIA DE ITAMARACA**
 XIV. **PARANAMBUCA**
 XV. **ITAMARACA**
 XVI. **TERRA NOVA**
 XVII. **ACAPITANIA DE ITAMARACA**
 XVIII. **PARANAMBUCA**
 XIX. **ITAMARACA**
 XX. **TERRA NOVA**
 XXI. **ACAPITANIA DE ITAMARACA**
 XXII. **PARANAMBUCA**
 XXIII. **ITAMARACA**
 XXIV. **TERRA NOVA**
 XXV. **ACAPITANIA DE ITAMARACA**
 XXVI. **PARANAMBUCA**
 XXVII. **ITAMARACA**
 XXVIII. **TERRA NOVA**
 XXIX. **ACAPITANIA DE ITAMARACA**
 XXX. **PARANAMBUCA**
 XXXI. **ITAMARACA**
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 XXXVI. **TERRA NOVA**
 XXXVII. **ACAPITANIA DE ITAMARACA**
 XXXVIII. **PARANAMBUCA**
 XXXIX. **ITAMARACA**
 XL. **TERRA NOVA**
 XLI. **ACAPITANIA DE ITAMARACA**
 XLII. **PARANAMBUCA**
 XLIII. **ITAMARACA**
 XLIV. **TERRA NOVA**
 XLV. **ACAPITANIA DE ITAMARACA**
 XLVI. **PARANAMBUCA**
 XLVII. **ITAMARACA**
 XLVIII. **TERRA NOVA**
 XLIX. **ACAPITANIA DE ITAMARACA**
 L. **PARANAMBUCA**
 LI. **ITAMARACA**
 LII. **TERRA NOVA**
 LIII. **ACAPITANIA DE ITAMARACA**
 LIV. **PARANAMBUCA**
 LV. **ITAMARACA**
 LVI. **TERRA NOVA**
 LVII. **ACAPITANIA DE ITAMARACA**
 LVIII. **PARANAMBUCA**
 LIX. **ITAMARACA**
 LX. **TERRA NOVA**
 LXI. **ACAPITANIA DE ITAMARACA**
 LXII. **PARANAMBUCA**
 LXIII. **ITAMARACA**
 LXIV. **TERRA NOVA**
 LXV. **ACAPITANIA DE ITAMARACA**
 LXVI. **PARANAMBUCA**
 LXVII. **ITAMARACA**
 LXVIII. **TERRA NOVA**
 LXIX. **ACAPITANIA DE ITAMARACA**
 LXX. **PARANAMBUCA**
 LXXI. **ITAMARACA**
 LXXII. **TERRA NOVA**
 LXXIII. **ACAPITANIA DE ITAMARACA**
 LXXIV. **PARANAMBUCA**
 LXXV. **ITAMARACA**
 LXXVI. **TERRA NOVA**
 LXXVII. **ACAPITANIA DE ITAMARACA**
 LXXVIII. **PARANAMBUCA**
 LXXIX. **ITAMARACA**
 LXXX. **TERRA NOVA**
 LXXXI. **ACAPITANIA DE ITAMARACA**
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 LXXXIII. **ITAMARACA**
 LXXXIV. **TERRA NOVA**
 LXXXV. **ACAPITANIA DE ITAMARACA**
 LXXXVI. **PARANAMBUCA**
 LXXXVII. **ITAMARACA**
 LXXXVIII. **TERRA NOVA**
 LXXXIX. **ACAPITANIA DE ITAMARACA**
 LXXXX. **PARANAMBUCA**
 LXXXXI. **ITAMARACA**
 LXXXXII. **TERRA NOVA**
 LXXXXIII. **ACAPITANIA DE ITAMARACA**
 LXXXXIV. **PARANAMBUCA**
 LXXXXV. **ITAMARACA**
 LXXXXVI. **TERRA NOVA**
 LXXXXVII. **ACAPITANIA DE ITAMARACA**
 LXXXXVIII. **PARANAMBUCA**
 LXXXXIX. **ITAMARACA**
 LXXXXX. **TERRA NOVA**

32

Praefecturae Paranambucae (Pernambuca)

Dutch, 1647

Copperplate engraving, one of the nine sheets making up the complete map *Brasilia qua parte paret Belgis*, inserted in Barlaeus' book, 1647.
102cm by 153cm

The complete map, comprising nine sheets of the four divisions of Dutch Brazil, has been described as one of the most noteworthy cartographic achievements of the seventeenth century, a field in which Holland, in particular, distinguished itself.

Three different issues of the nine map sheets – all extremely rare – are known today, and presently there are only 10 complete maps recorded in public and private collections. See Pedro & Bia Corrêa do Lago, *Frans Post (1612-1680), catalogue raisonné*, Brazil, 2007, where the map is extensively analysed, pp. 408, 409 and 411.

According to the authors of the *catalogue raisonné* Frans Post is almost certainly the author of the original drawings that served as the basis for the engraved vignettes that illustrate the map drawn by George Marcgraf and engraved by Jan Brosterhuizen.

"It is significant that the map reproduces the coats-of-arms designed by Nassau incorporating the four Dutch administrative divisions of Brazil (Pernambuco, Itamaracá, Paraíba and Rio Grande), hence confirming the importance attached to these emblems in the symbolic representation of the regions under Dutch rule. Both cartographer and etcher also included – probably on Nassau's instruction – the four sea battles fought by the prince off the Brazilian northeastern coast, also adopted from Post drawings." (Pedro & Bia Corrêa do Lago, 2007, p. 411). On this sheet one of the sea battles is depicted in the lower right hand side of the map.

33

Dish

Dutch, Middelburg, circa 1791

Silver, maker's mark Lodewijk Potmans (active 1774-1797), as well as the mark for Middelburg, engraved "Deze schotel behoort aan de Hervormde Kerk in Rio-Demerarij 1792" [This dish belongs to the Reformed Church, Rio-Demerara 1792]
Diameter: 28.5cm

Demerarij, or Demerara, was one of three Dutch colonies, which made up historic Guyana, between Surinam to the east and Brazil to the south and southeast. Demerara, first colonised by the Dutch in 1611, became well-known for the quality of its sugar.

In 1791 – the date of this dish – the Dutch West India Company, who controlled Essequibo, Demerara and Berbice, went bankrupt and lost all its possessions to the Dutch state. In 1814 Guyana became a British colony after the Peace Treaty of Paris.



34

Cabinet

Curaçao, late 18th century

Cuban or Spanish mahogany, silver escutcheons probably by Lourens Raven, Curaçao

Height: 232cm, width: 208cm, depth: 75cm

Large storage furniture with a Dutch provenance from Curacao rarely comes on the market. This rare and important cabinet, with its original marked silver escutcheons, was bought from the prominent Curacao family Statius Muller in 1939. The furniture historian Jan Veenendaal has done extensive research on this cabinet and published his findings in "Meubelen en zilver van Curaçao", in *Antiek*, November 1994, no. 4, pp. 24-31.



35

Dutch School (19th century)

View of the harbour of Paramaribo, circa 1835

Watercolour on paper

53cm by 76cm

It is possible to date this view fairly accurately to circa 1835. The church that was destroyed in the fire of 1821 was rebuilt in 1833 and can be seen on the right between the masts of the two ships. To the left is the bridge over the Knuffelsgracht, the 'English bridge'.

Before the fire there were buildings to the left of the canal. (See Clazien Medendorp, *Kijkkasten uit Suriname, diorama's van Gerrit Schouten*, Amsterdam, 2008).

Provenance:

Stichting Edwina van Heek, named after Edwina van Heek-Burr Ewing (1872-1945), born in St. Louis, U.S.A. and married to the Dutch textile manufacturer Jan Bernard van Heek.





Europe



36

Two-door cabinet

Flanders, Antwerp, 17th century

Ebony, engraved ivory veneers

Height: 45cm, width: 64.5cm, depth: 34.5cm

By the mid seventeenth century, Antwerp had replaced Augsburg as the international centre for the creation of cabinets to be used as collectors' cabinets or fantastic display pieces assembled in *cabinets de curiosités* or *Kunstkammer* created by royalty and the merchant elite of Europe.

Antwerp cabinets were veneered with tortoiseshell or with pictorial ivory panels, such as in the present example, sometimes decorated with small oil paintings influenced by the baroque style of Rubens.

The decorative panels on the exterior and interior of the cabinet reflect Renaissance taste in the depiction of Roman warriors and classical figures with musical instruments, as well as scroll work in French Renaissance style. Scenes in the manner of David Teniers the Elder and Teniers the Younger are likely indications of the cabinet's Flemish origins.

See also the 'Namban' style cabinet, no. 1, in this catalogue.



Charles Henry Joseph Cordier (French, 1827-1905)

“African Venus”, 1851(?) and “Saïd Abdallah of the Mayac Tribe, Kingdom of Darfur”, 1848

bronze

Venus: 12.2cm high; Abdallah: 12cm high

Charles Cordier’s career as sculptor took off in 1848 after completing a portrait bust of Saïd Enkess, a freed black slave who had become a professional model in Paris. Cordier exhibited the bust at the Salon under the title Saïd Abdallah of the Mayac Tribe, Kingdom of Darfur. This marked the beginning of his ethnographic work.

In 1851 Cordier exhibited at the London Crystal Palace Great Exhibition where Queen Victoria acquired a bust of Saïd, as well as the female head African Venus, as gifts for Prince Albert.

In the same year Cordier received a commission from the French state to make bronze busts of Saïd Abdallah and African Venus for the anthropology room at the Jardin des Plantes, Paris.

In 1856 a grant enabled Cordier to leave on a mission to Algeria to “study the various types of indigenous peoples from the standpoint of art”. This body of work is presented as his Ethnographical and Anthropological Gallery, comprising 50 sculptures at the Palais de l’Industrie, Paris in 1860. In the same year Cordier is made a Chevalier of the Legion of Honour by Napoléon III (the above biographical information from the Dahesh Museum website: <http://www.daheshmuseum.org>)

The present heads were included in the traveling exhibition *Facing the Other: Charles Cordier (1827-1905), Ethnographic Sculptor*, Musée d’Orsay, Paris, 2004, Musée national des beaux-arts du Québec and Dahesh Museum of Art, New York and illustrated in the accompanying exhibition catalogue by Laure de Margerie, Maria Vigli, Edouard Papet & Christine Barthe, catalogue nos. 92 & 93, p. 75

Provenance :

William and Marijke Bevan Collection, Uckfield, England.