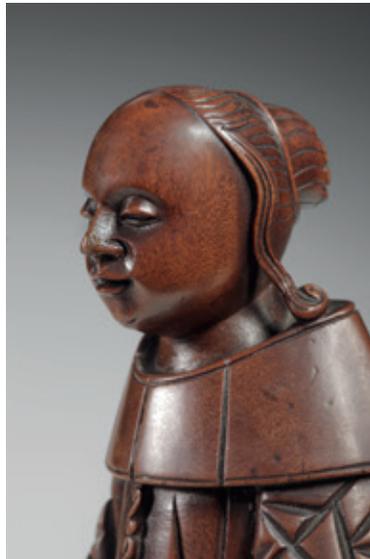


Guus Röell

## Uit verre streken

*from distant shores*

Luxury goods from Dutch trading posts in the  
West Indies, East Indies, China, Japan and Africa  
17<sup>th</sup> – 19<sup>th</sup> Centuries



Maastricht March 2015



The Netherlands and the Atlantic

1

**A Chinese porcelain saucer dish with Dutch decoration**

Early 18<sup>th</sup> century

*Diam. 21 cm*

Originally left in white this Chinese dish was later enamelled in Holland with a Dutch yacht at sail on choppy turquoise waters, flying the Dutch flag with the arms of Amsterdam.

Provenance: the Helen Espir Collection of European Decorated Oriental Porcelain.

This scene is only seen on saucer dishes, with some variations to the decoration of the rim and the arms of the central ship. In Helen Espir's book "European Decoration on Oriental Porcelain" one is illustrated (pl.33). See also D.F.Lunsingh Scheurleer "Chinese Export Porcelain – Chine de Commande" (fig. 355 and p. 230) for similar dishes in the collection of the Rijksmuseum.



2

**Silver VOC ingot**

Middelburg, circa 1750

*Height: 3.2 cm, width: 15.7 cm, depth: 3.6 cm*

*1942 gram*

Marked with the stamp of the VOC, Dutch East India Company, MZ for Middelburg, Zeeland chamber of the VOC and with the mark of Francois Engelsen Jr (1694 – 1754) who was admitted as a member of the Middelburg silversmith guild in 1730. This ingot was recovered from the wreck of the Bredenhof, a Dutch East Indiaman that was wrecked on a reef of the coast of Mozambique on the 6<sup>th</sup> of June 1753 (for a similar ingot see Uit Verre Streken, June 2014, no. 3).

3

Nieuwe Paskaart van Brasil Streckende van Soraname tot Rio de la Plata neevens enige van de Voornaamste Havens in't Groot. Tot Amsterdam by Ioannes Loots Boek-verkoper en Graad-Boogmmaker in Nieuwen Brug-steeg in de Jonge Lootsman



Copperplate-engraving hand coloured, circa 1707 Johannes Loots (1665 – 1726) (See C.Koeman Atlantis Neerlandici vo. IV 1970 pp 409-421)

61 cm by 53 cm

Johannes Loots started his career as maker of nautical instruments in a shop called "In de Jonge Lootsman". In 1690 he started to publish sea-charts together with the engraver Antonie Winter and the mathematician Claes de Vries.

4

Friburgum, Vrijburg palace

Copperplate engraving from Caspar Barlaeus' "Rerum per octennium in Brasilia at alibi nuper gestarum sub praefectura illustrissimi comitis I.Mauriti Nassoviae", Amsterdam 1647. Engraved by Jan Brosterhuizen after drawing by Frans Post.

43.1 cm by 56 cm



Prince Johan Maurits van Nassau, nephew of Maurits and Frederik Hendrik both stadtholders of the Netherlands, became governor of Dutch Brazil from 1637 to 1644 for the West Indies Company (WIC). He commissioned the scholar Caspar Barlaeus to write the account of his exploits during his time in Brazil and the artists Frans Post and Albert Eckhout to paint Brazil.

Vrijburg palace, completed in 1642 was the most impressive of the residences Johan Nassau built in Brazil, surrounded by gardens, plant nurseries and even a zoo. It was striking for its high towers, one of which held an observatory. Johan Maurits is well known for his building activities. Before he built Vrijburg and Bona Vista in Brazil he had built the Mauritshuis in The Hague with Pieter Post, Frans Post's brother and after his return from Brazil he built the Sonnenburg in Münster and the Prinzenhof in Kleve. Johan Maurits certainly viewed his building activities as conforming to a princely tradition.

5

**Portrait of Count Johan Maurits van Nassau  
Qua Patet Orbis**

Copperplate engraving by  
Willem Jacobz Delff  
(1580 – 1638) after a painting  
by Michiel van Mierevelt  
(1567 – 1647), 1637

34.6 cm by 19.6 cm

Presumably Mierevelt painted the Count's portrait in 1636 after he was appointed Governor General for Dutch Brazil in 1636, at intercession of his uncle Frederik Hendrik, the stadtholder of Holland. This was also the first time Johan Maurits used his motto "Qua Patet Orbis" (as wide as the world) probably in relation to his departure for Brazil. Unfortunately the original painting by van Mierevelt no longer exists but there are several copies for instance in the town hall of Breda, in the Westfries Museum in Hoorn and in the Provincial Council of Groningen.



6

**H. Wellis, Paramaribo Suriname Indiens Caraïbes (Kalinja)**

Signed and inscribed "H. Wellis, Paramaribo Suriname", early 20<sup>th</sup> century

Colour on paper laid down on board  
142 cm by 60 cm

Wellis is a well-known name in Surinam but who this H. Wellis is, is not known, possibly H. Wellis (? - 1956). Kalinja or Callinagos, as the males call themselves and Calliponam as is the name of the females, are Indians from the North of Venezuela many of whom migrated to the Caribbean Islands from the late 9<sup>th</sup> century onwards. At the time of the Spanish arrival in the New World Kalinja were one of the dominant groups in the Caribbean. Early



Europeans claimed that they practised cannibalism. The word "cannibal" is derived from the Caribbean word "Cariba" meaning person. Their presumed cannibalism was enough reason to enslave, convert or kill them and the Eurasian infectious diseases did the rest. Today small populations of Kalinjas survive on several of the Caribbean Islands and in the South American mainland such as Venezuela, Colombia, Guyana and Surinam.



7  
**Théodore Bray (1818 – 1887)**

Two drawings of scenes in Surinam, one inscribed "Souvenir d'amitié de Th. Bray, 4 mai 1852"

Pencil on paper  
 18.5 cm by 24.5 cm

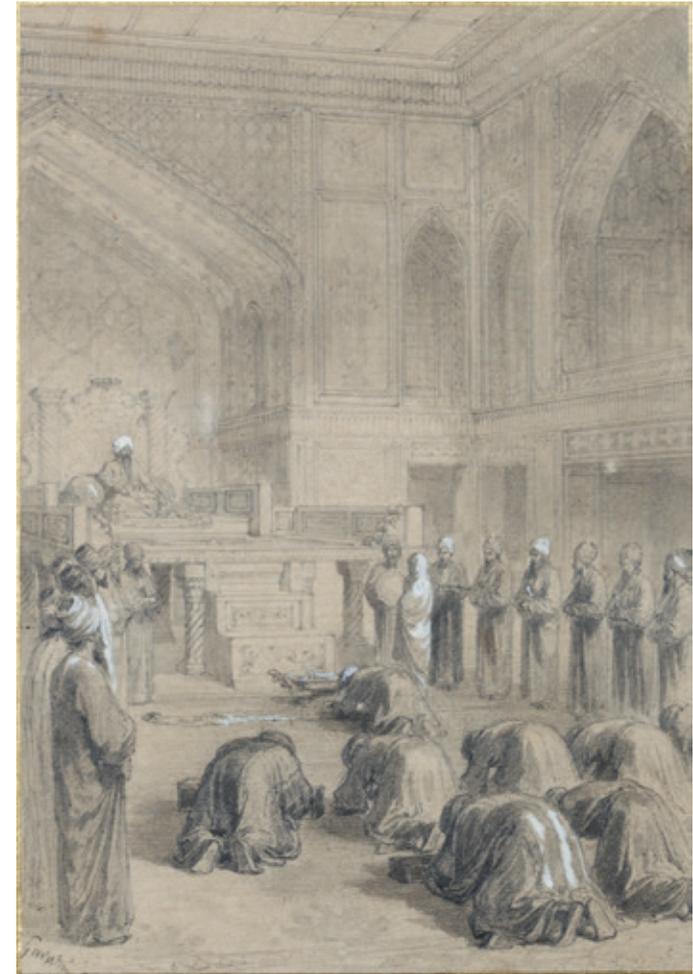
Bray, the son of a tobacco merchant, came to Surinam in 1841. Initially he presumably was a "blankofficier" (overseer). After his marriage in 1848 to Johanna Catherina Frouin, the daughter of Jean Frouin, an important planter, he became co-owner of the coffee plantation "Spieringshoek". In

1868 he returned to Holland a rich man.

Theodore Bray was certainly one of the most important chroniclers of plantation life in Surinam in the 19<sup>th</sup> century. Many of his drawings have been lithographed and published in "Surinaamsche schetsen en typen" in 1850.

These two drawings come from the Album Amicorum of mademoiselle E.J.C de Quartel, dated 1844 Medemblik.

Most of Bray's drawings and lithographs of life on the Surinam plantations are in the collection of the Tropenmuseum Amsterdam.



8  
**Paul Gavarni, pseudonym for Guillaume Sulpice Chevalier (Paris 1804 – Paris 1866) "Mariage à la Turque"**

Pencil, white wash on coloured paper. Signed, "Gavarni"  
 15.5 cm by 11 cm

Gavarni, a contemporary of Daumier, is well known as an illustrator of the books by Honoré de Balzac and Eugénie Sue's "The wandering Jew" but chiefly as a caricaturist in Le Charivari and many other magazines. A visit to London in 1849 deeply impressed him with the scenes of misery and degradation he saw among the lower classes of that city. In Paris he had been struck mainly by the ridiculous aspects of vulgarity and vice and had laughed at them. But in London the debasement of human nature appear to have affected him so forcibly that from that time on the cheerful caricaturist never laughed or made others laugh again. Gavarni never visited Turkey.



**9**  
**Four-poster bed**  
Portuguese Brazil,  
late 18<sup>th</sup> century

Jacaranda wood  
*Height: 243 cm,*  
*length: 210 cm,*  
*width: 150 cm*

This type of bed is rather typical for the Rio de la Plata area during the viceroy period, i.e. since 1763. Probably a bed for a noble person with the five feathers on the head-end. A similar bed, without a canopy, is illustrated in "El Mueble Colonial Sudamericano", A.Taullard, Buenos Aires 1944, no. 319.



10

**Diamantenwaescherey Curralhinho**

Lithograph by Joseph Anton Selb (1784 Stocach/Austria – 1832 München) after a drawing by E. Meier (?)

47.2 cm by 61.6 cm

From "Reise in Brasilien auf Befehl Sr. Majestät Maximilian Joseph I, König von Baiern in den Jahren 1817 – 1820 gemacht". Johann Baptist von Spix and Carl Friederich Philipp von Martius. Volume I, 1823, by Spix and Martius, Volume II, 1828, written by Spix and Martius but edited by Martius after death of Spix and Volume III, 1831, edited by Martius. Printed by M. Landauer in Munich with 40 loose lithographs and 11 maps.

Spix, the biologist, and Martius, the botanist, were commissioned by King Joseph I of Bavaria to research and report on Brazil. They accompanied Maria Leopoldine, daughter of the Emperor of Austria who was to be married to Dom Pedro, the Crown Prince of Portugal and later Emperor of Brazil who was living in Brazil thanks to the Napoleonic invasion of Portugal in 1807.



Spix and Martius travelled all through Brazil, starting in Rio de Janeiro going all the way up to the border with Peru in the West and back to the coast at Bahia. passing on their way through the diamond district in Minas Gerais. The diamond washing is performed by slaves under the control of inspectors, feitores. The feitores again were under control of surveyors, administratores, who deliver the diamonds to the Junta Diamantina, the council that overlooked the diamond winning in the name of the King.

Spix and Martius returned to Germany with 90 mammals, 350 birds, 130 amphibians, 120 fish, 2700 insects and 6500 plants, forming the basis of today's National Zoological Collection in Munich and enough material for a vast number of studies. This was one of the most important scientific expeditions of the 19<sup>th</sup> century but in its descriptions of the American Indians and the Africans it also perpetuated the prevalent 19<sup>th</sup> century ingrained notion of European superiority.

11

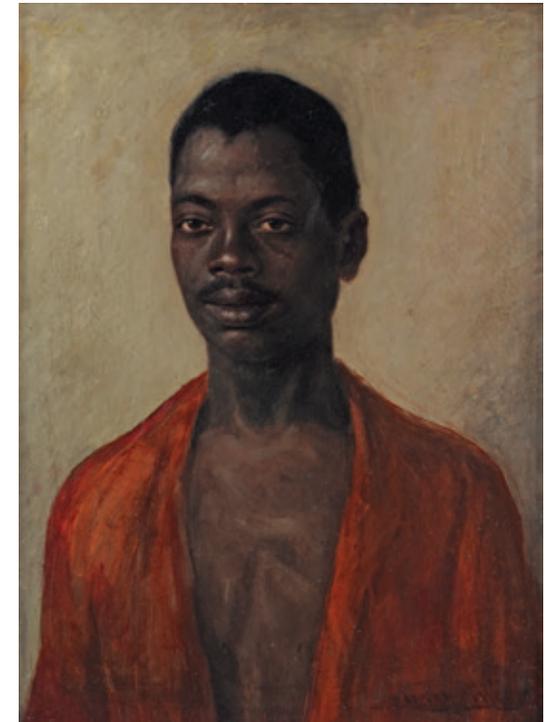
**Ernest de Nagy (Budapest 1881 – New Jersey 1952)**

Portrait of an African (-American?), signed "Nagy Ernest"

Oil on panel

42 cm by 31 cm

Ernest de Nagy, born in Budapest, moved to the United States in 1931 with his wife and two children. He first settled in New York and in 1940 moved to New Jersey where he opened an art gallery and art studio. Ernest de Nagy was a noted portrait, landscape, still life and genre painter. He painted many famous portraits including General "Blackjack" Pershing, whose portrait hangs in the Army Base in Arlington, Virginia.



**Pascaert van de Goudcüst in Guinea, van C. Tres Puntas tot Acara daer mede in verthoont word, all binnens lands Proventien, wat aldaer voor Coopmanschappen verhandelt wort, als mede de zeden en manieren der Inwoonders. Alles by de Swarten vant land naeukeurigh ondersogt, te Amsterdam, By Joannes van Keulen Boeckverkooper en Graedboogh maecker by de Nieuwe brugh in de gekroonde Lootsman. Met priviligie voor 15 Jaer**

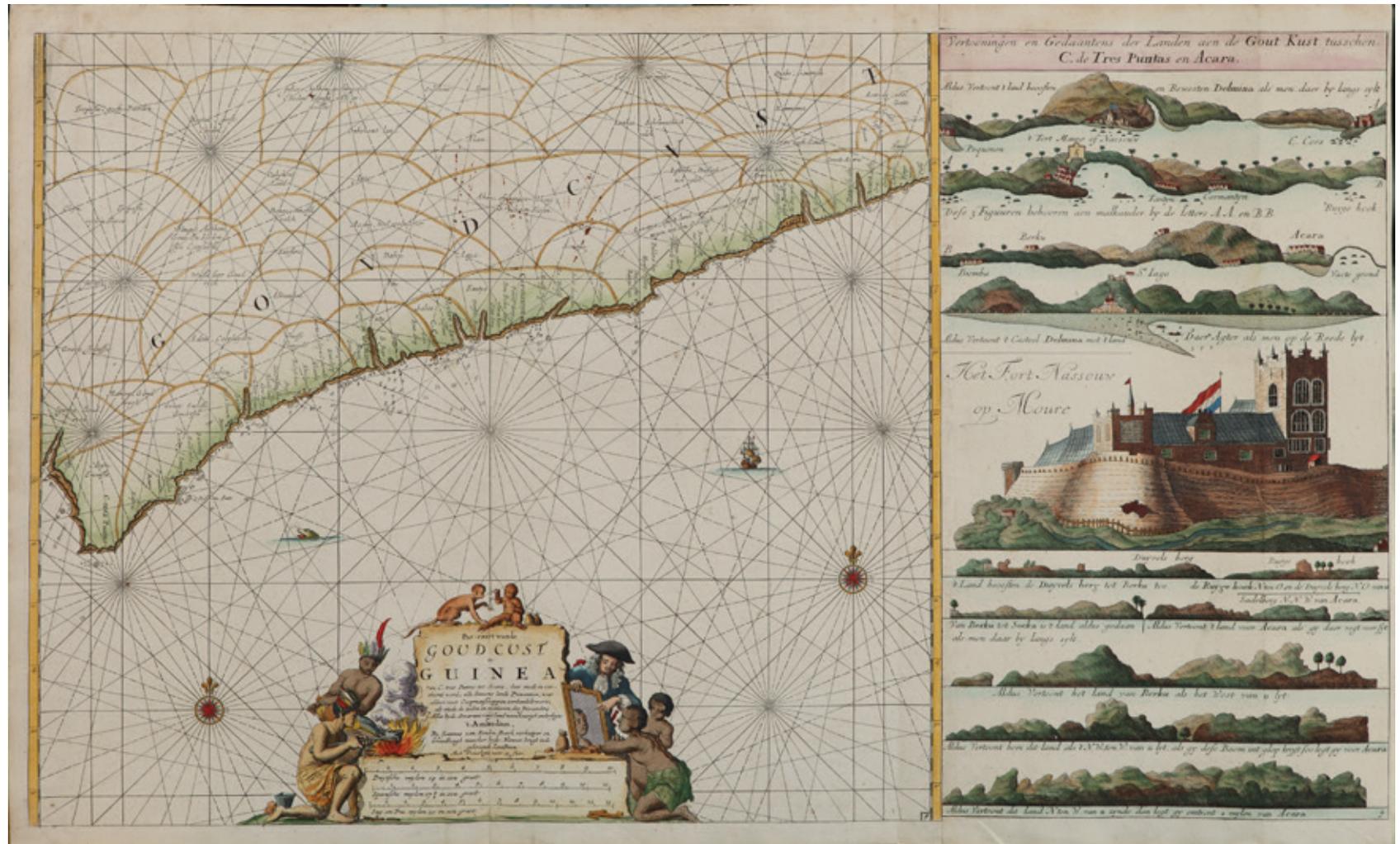
Copperplate engraving, hand coloured. Edited in the 1680's  
54.7 cm by 88.2 cm

Joannes van Keulen (1654 Deventer – 1715 Amsterdam) established himself as cartographer in Amsterdam in 1678. In 1680 he obtained a patent from the States of Holland allowing him to publish maritime atlases and shipping guides. The present map is based on an earlier map of 1629 by Hans Propheet in which the many small inland states are shown schematically, because neither the Dutch nor the Portuguese

ever went far inland. The map indicates how these states could be important to Dutch trade, for instance: 'rich in gold', 'produces horses', 'rich in slaves', 'traders', 'produces good textiles' or 'warlike'.

In the present map views of the coast line between Cabo Tres Puntas and Acara have been added.

The first Dutch settlement in West Africa was in Mouri in the late 16<sup>th</sup> century. In 1609 the Dutch obtained permission from the local king to build a fort there, fort Mouri, which was the centre of the Dutch presence in West Africa until 1637 Prince Maurits of Nassau, the Governor General of the Dutch West Indies Company (WIC) in Dutch



Brazil, conquered Elmina Castle, the oldest and most important Portuguese fort on the coast of Guinea. Fort Mouri was renamed fort Nassau but Elmina Castle then became the centre of the Dutch presence in Guinea. Initially the WIC had a near monopoly on the rich trade of gold, ivory, gum and hides. Later slaves became the main trade goods from West Africa but by then the Dutch had lost their monopoly on trade from West Africa and finally in 1872 the Dutch, after about 275 years, left West Africa when they handed over Elmina Castle to the English in exchange for English possessions on the island of Sumatra.

13

**Willem Troost (1812 – 1893)**

Elmina Castle on the Gold Coast

Oil on canvas  
45 cm by 60 cm

After his return to Holland in 1871, Cornelis Johannes Marius Nagtglas (1814 – 1897), the last Dutch Governor of the Dutch forts on the coast of Guinea, commissioned Willem Troost to paint Elmina Castle. Since Troost never left Holland he must have done this on the basis of an illustration or photograph of the fort, seen from the land side. Nagtglas' granddaughter gave the painting to the historian Silvia de Groot who was an authority on the history of the Marrons, escaped slaves living in small villages in the jungle of Surinam. Her best-known study is the travel story of a visit by four Granmans, Marron chiefs, to Ghana, Togo, Dahomey and Nigeria: "Granmans from Surinam in Africa, four Marron chiefs visit the lands of their predecessors". When she died in 2009 she left the painting to her friend and pupil, Ellen Ombre, the Surinam born writer who gave the painting on loan to the exhibition "Slavernij Verbeeld" (slavery represented) at the University of Amsterdam in 2013.

Nagtglas, 37 years old, was sent to Elmina in 1851 as assistant. Six years later he was appointed Governor of Dutch Guinea. In 1862 he returned to Holland but in 1869 he was sent to Elmina again as Governor. By then the Dutch had all but lost the competition with the English in Guinea. Half a year before the actual handing over of Elmina to the English on April 6<sup>th</sup>

1872, Nagtglas had returned to Holland, a disillusioned man. The painting he had made must have been a memory of past times and a period in his life when under his authority 275 years of Dutch presence on the Gold Coast of Africa came to an end. In 1637 Prince Maurits of Nassau, the Governor General for the West India Company of Dutch Brazil, had taken Elmina from the Portuguese. For 155 years Elmina had



been the most important fort for the Portuguese on the coast of Guinea and it became so for the Dutch for 275 years. It had been a valuable possession where gold, ivory, hides, Aframomum melegueta (a kind of ginger) and wood for the European markets and slaves for the American markets had been profitable trade goods.

14

**Charles Cordier (1827 – 1905)**

Chinois, 1853

Bronze

13 cm (without base)

In September 1852 the "Gallery of the principal human types" was created in the Museum of Natural History at the Jardin des Plantes in Paris. Constant Duméril, director of the Jardin des Plantes, and Étienne Serres, director of the anatomy laboratory, commissioned Cordier for bronzes of his Chinois (Chinese Man and Woman), modelled after a Chinese family passing through Paris, for the Gallery. (For other work by Charles Cordier see catalogue Uit Verre Streken, June 2011, number 37.)



15

**Paulus Franciscus Kromjong (Maastricht 1903 – The Hague 1979)**

Flowers in front of Arearea Aka (joyousness) by Gauguin (1892)

Oil on canvas, signed "Kromjong" 66 cm by 50 cm

Kromjong, was born in Maastricht where he also studied. Later he worked for some years in Amsterdam but most of his life he worked and taught at the Academy of Art in The Hague. He painted in an impressionistic, expressionistic and realistic style, was a sculptor, stained-glass- and wall-painter and graphic- and monumental-designer as well. His parents came from Indonesia but Kromjong himself never left the Netherlands. However, incorporating the exotic and natives painted by Gauguin in Tahiti possibly was Kromjong's way to escape the conventional life in the Netherlands.

**Thomas Rowlandson (1756 – 1827)  
after James Gillray (1757 – 1815)  
“A Sale of English Beauties in the  
East Indies”**

Hand coloured etching published by  
Thomas Tegg 1810  
24 cm by 34 cm

A Sale of English Beauties by Gillray, printed in 1786, was a very popular image. To the home public India was then a fabulous country, identified in their minds with the descriptions found in the *Arabian Nights' Entertainments* which indulgences were attributed to the dwellers in East India. In 1810 Gillray, the original designer of this print, was hospitalized and stopped drawing. Since the print was so popular, publisher Thomas Tegg commissioned Thomas Rowlandson to copy the plate for a new edition, smaller in size and less complex in design. The scene reverses the roles of slave and slave owner, with English women being marketed to East Indian men. A vessel has just arrived and it's miscellaneous cargo is being unloaded. To the right is a warehouse “for Unsaleable Goods from Europe, to be returned by the next ship”. A number of unwanted women are unwillingly consigned to this warehouse. To the left the auctioneer, supposed to be Christie, at his feet a box of books with sexual content marked “for the amusement of Military gentlemen”. Barrels of “Leakes Pills”, a contemporary remedy for venereal disease, line the bottom of the print. The paper peeping out of the stout deputy-surveyor's pocket, who is measuring the lady's height, purport to be “instructions from the Governor-General”. The



business-like manner of the whole procedure is shown by the weighing of a Rubens style beauty on one scale while there is “lack of rupees” on the other scale to restore equilibrium.



Indian Ocean



17

**Eduard Frankfort (Dutch, 1864 – 1920) "On safari, South Africa"**

Oil on board, signed and dated "Ed. Frankfort/06"

33 cm by 76.5 cm

In 1905 and 1906 Frankfort travelled through South Africa for almost a year, where he visited his sister. Frankfort is best known for his paintings of Jewish religious life and pictures of Dutch peasant life and portraits, but the paintings he made during his trip to South Africa are by far his most interesting works.

17

**Quirijn Maurits Rudolph Verhuell (Dutch 1787 – 1860)**

Two gentlemen in a Mauritian landscape, Port Louis in the background

Watercolour and gouache on paper.

26.5 cm by 35.1 cm

In 1819 Verhuell visited Mauritius on the way back to Holland from the East Indies where he had been sent in 1815 to help restore the Dutch government after the British rule of the Dutch East Indies during the French occupation of Holland. The present watercolour and a very similar one in the Maritiem Museum Rotterdam (inv.nr. P2161-96), were probably painted in Holland after sketches Verhuell drew on Mauritius. *Paul et Virginie* by J.H. Bernardin de Saint-Pierre, set on the island of Mauritius, was one of Verhuell's favourite novels and he wanted to visit and make drawings of places where this novel took place. In his memoir *Herinnering aan een reis naar Oost-Indië* (1835) he describes the view that can be seen in the painting and how it reminded him of the unhappy love story of Paul and Virginie.



18

**Set of six chairs**

Ceylon second half 18<sup>th</sup> century

Coromandel wood and later upholstery

Height: 101 cm, width: 52.5 cm, depth: 46.5 cm

These chairs are practically identical to one illustrated in *Furniture of the Dutch Period in Ceylon*, by R.L. Brohier, plate XVI, fig. 4. The illustrated chair in Brohier's book, one of a larger suite some of which still remain in the Wolvendaal Church in Colombo, was also made of coromandel wood and already in 1969 had an upholstered seat.

19

**Settee**

Ceylon second half 18<sup>th</sup> century

Coromandel wood and cane

Height: 98.5 cm, width: 150 cm, depth: 61.5 cm

The settee is illustrated in Furniture of the Dutch Period in Ceylon by R.L.Brohier, plate XV, fig. 1, where it is described as "This restrained model in settee of beautiful fragile lines blending beauty with utility, is as near as one gets in colonial Dutch furniture to old English Chippendale and Heppelwhite conventions".



20

**Torchère**

Ceylon, late 18<sup>th</sup> or early 19<sup>th</sup> century

Ebony and coromandel wood

Height: 77 cm, oval top 46 cm by 33 cm

This is an exceptionally beautiful example of a torchère from Dutch-Ceylon. Usually these were made in pairs to carry candles or spittoons.

21

**Tripod table**

Ceylon, late 18<sup>th</sup> century

Coromandel wood and rosewood

Height: 74 cm, diam.: 74 cm



Although made for the Dutch on Ceylon, this tripod table clearly shows the influence of 18<sup>th</sup> century English designs for tea tables with a scalloped top and carved edges, made to tilt.



22

**Round-back chair**

Ceylon, third quarter 18<sup>th</sup> century

Satin wood and cane

Height: 88.5 cm, width: 76.5 cm, depth: 68 cm

These so-called "Burgomaster" chairs were very popular in the Dutch colonies in Indonesia, Ceylon and the Cape in the 18<sup>th</sup> century. This chair formerly in the collection of Jan Veenendaal is illustrated in *Asian Art and Dutch Taste* by Jan Veenendaal (ill. 88).

**23**  
**Chair**  
Ceylon, Galle, second  
quarter 18<sup>th</sup> century

Satinwood and cane  
*Height: 102 cm,*  
*width: 54.3 cm,*  
*depth: 52.3 cm*



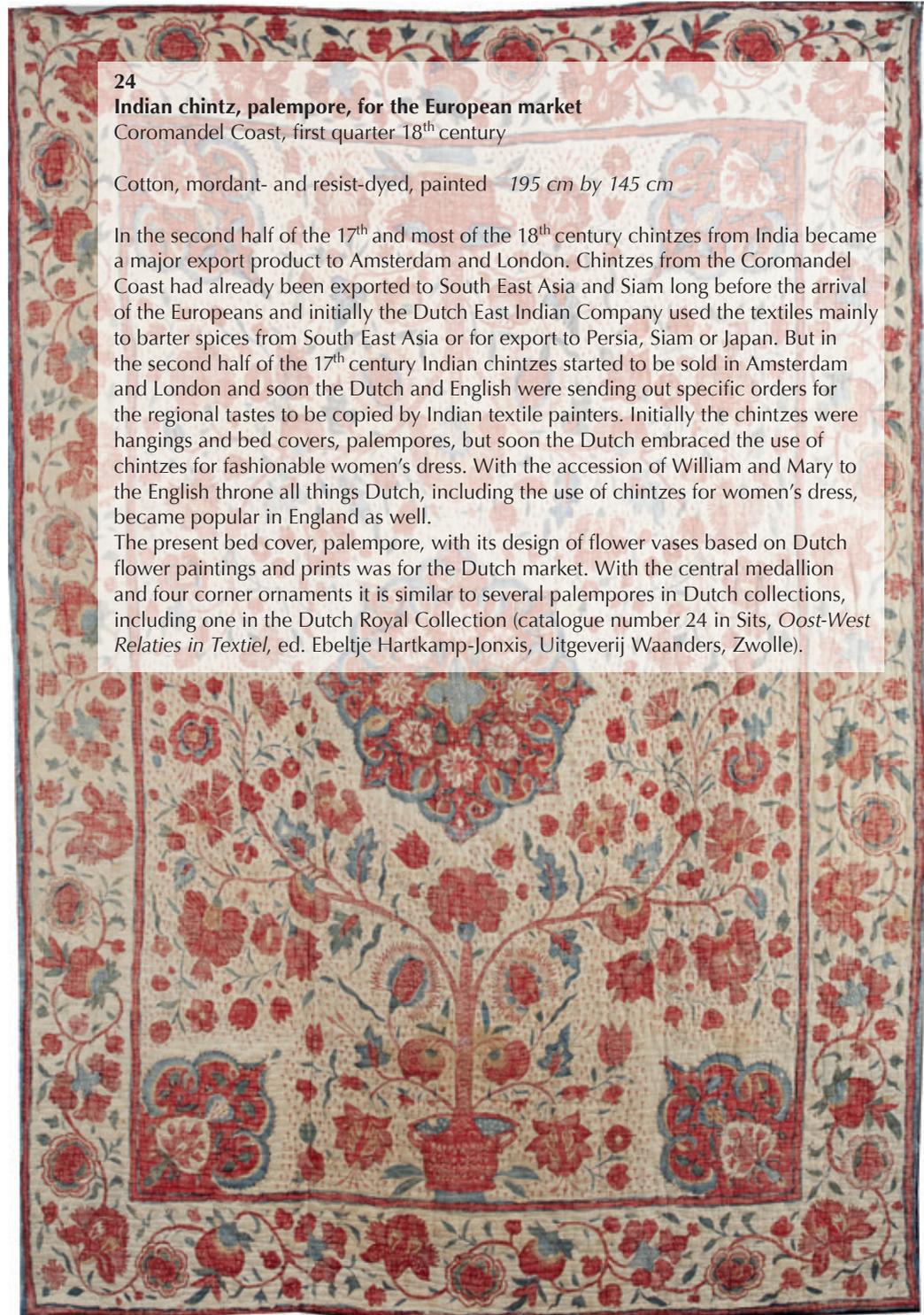
Decorated with two "Sarapenda" a fabulous, Sri Lankan composite animal, of a Hamsa bird with a lion's (Sinha) head (Jan Veenendaal, *Asian Art and Dutch Taste*, p. 220 note 2 to Chapter 6).  
Provenance: Collection of Jan Veenendaal and illustrated in his book *Asian Art and Dutch Taste* (ill. 92).

**24**  
**Indian chintz, palempore, for the European market**  
Coromandel Coast, first quarter 18<sup>th</sup> century

Cotton, mordant- and resist-dyed, painted 195 cm by 145 cm

In the second half of the 17<sup>th</sup> and most of the 18<sup>th</sup> century chintzes from India became a major export product to Amsterdam and London. Chintzes from the Coromandel Coast had already been exported to South East Asia and Siam long before the arrival of the Europeans and initially the Dutch East India Company used the textiles mainly to barter spices from South East Asia or for export to Persia, Siam or Japan. But in the second half of the 17<sup>th</sup> century Indian chintzes started to be sold in Amsterdam and London and soon the Dutch and English were sending out specific orders for the regional tastes to be copied by Indian textile painters. Initially the chintzes were hangings and bed covers, palempores, but soon the Dutch embraced the use of chintzes for fashionable women's dress. With the accession of William and Mary to the English throne all things Dutch, including the use of chintzes for women's dress, became popular in England as well.

The present bed cover, palempore, with its design of flower vases based on Dutch flower paintings and prints was for the Dutch market. With the central medallion and four corner ornaments it is similar to several palempores in Dutch collections, including one in the Dutch Royal Collection (catalogue number 24 in Sits, *Oost-West Relaties in Textiel*, ed. Ebelkje Hartkamp-Jonxis, Uitgeverij Waanders, Zwolle).



25

**Bezoar stone holder**

India/Goa, late 17<sup>th</sup> century

Silver unmarked

*Diam.: 3.7 cm*

In the 16<sup>th</sup> and 17<sup>th</sup> centuries bezoar stones were famed for their powers as an antidote to poison and melancholy and commonly used by the Iberian nobility and Habsburg monarchs. The word bezoar is derived from the Persian word for antidote, *pâd-zahr*. Hormuz in Persia was the main place where the Portuguese bought these stones. Until the beginning of the 18<sup>th</sup> century, when medical science began to debunk the belief in their medical properties, the trade in bezoar stones was roaring and they could sell for up to ten times their weight in gold. The scarcity of bezoar stones by the 17<sup>th</sup> century led a group of Jesuits working in Goa to come up with a man-made version, "Goa Stones", made of a mixture of bezoar and other precious objects believed to have the same curative powers.

Bezoar is gallstone and hair found in the gastro-intestinal system of certain ruminants such as sheep, deer, antelope, goat and camel.



26

**Writing box**

India, Vizagapatam, first half 18<sup>th</sup> century

Teak, engraved ivory and silver

*Height: 0.5 cm, length: 43.8 cm, width: 34.4 cm*

Many of these writing boxes were made for VOC officials based in the many faraway trading posts of the Company. They were obliged to make notes about trade, local political developments and anything else that could be of interest to the High Government in Batavia. The rococo-designed silver handles and lock plates are possibly European.

27

**Hubert Vos (Maastricht 1855 – Newport 1935)**

Portrait of a Punjabi in British India, circa 1898,  
signed, Hubert Vos

Oil on canvas  
74 cm by 59 cm

Hubert Vos was a true cosmopolitan, born in Maastricht he studied in Brussels, Rome and Paris, where he won a gold medal at the Paris Salon in 1886 and 1890. In 1887 he moved to London where he founded the society of British Portrait Painters and the Society of Pastellists together with his friend, the American-born and British-based painter, James McNeill Whistler.

In 1892 the Dutch Government appointed him as its commissioner at the World Exhibition in Chicago. There he became interested as an artist in the various racial types he met. He painted portraits of American Indians and people from Hawaii. Around the turn of the century he moved on to the Far East where he painted such high-placed persons as Prince Ching, Premier of China and uncle of the young Emperor, Yuan Shi Kai, the Javanese Sultan of Djokjakarta, the Emperor and the Crown Prince of Korea. But the most remarkable event of his life was the invitation he received in 1905 from the Dowager Empress of China, Tzu Hsi, to paint her portrait in her summer palace in Peking. Never before had a man been admitted there. The Empress, seventy two years old, told him she wanted a perfect likeness but that she must appear no more than forty years of age. The result, a life-sized picture of the majestic, energetic woman, adorned with all the necessary imperial attributes was to her satisfaction and Vos was made commander of the Double Dragon and a mandarin. Tzu Hsi died in 1908 and with her over thousands of years of imperial rule over China.

What Charles Cordier was for sculpture Vos was for painting; an ethnographic artist.

Vos made copies of all his portraits for his own collection. The present portrait was a copy of a portrait exhibited in "Rulers of the East" in Holland House, 10 Rockefeller Plaza, New York, November 30, 1944.

Provenance: the artist's collection and by descent to his grandson Hubert D. Vos



28

**Set of twelve knives**

Ivory handles Burma, early 20<sup>th</sup> century

Ivory, metal and a textile case

Length: 23 cm

The handles of ivory each carved with two figures and the metal blades marked "J.A.Henckels, Solingen". The textile case with a label reading: "Shreve & Co, gold & silversmiths, San Francisco".

In 1731 Peter Henckels registered the "Zwilling" logo with the cutlers' guild of Solingen. His son Johann Abraham (1771 – 1850) renamed the company after himself and opened the first trading outlet in Berlin in 1818. Today there are shops in many countries and Henckel probably is one of the biggest manufacturers of knives in the world.

In 1852 George and his nephew Samuel Shreve moved to San Francisco from New York, in the wake of the gold-rush, and established the Shreve Jewelry Company. It is the oldest commercial establishment in San Francisco and among the finest silversmiths in the United States. In 1894 George's son inherited the business and with a new partner the company was re-named Shreve and Company. Just a month before the 1906 earthquake, Shreve & Co opened a new eleven-story building in San Francisco. It was built according to the latest prescriptions to withstand earthquakes and was one of the very few buildings that survived the earthquake. While it still needed some restorations the company temporarily moved to Oakland where it stayed for two years. Their first flatware products and illustrated catalogues were created at this time.



29

**Candle stand**

Indonesia, 18<sup>th</sup> century

Djati wood, red lacquered and gilded

Height: 111 cm

According to Jan Veenendaal this type of candle stand could be attributed to Chinese craftsmen working in Batavia. For similar examples see Jan Veenendaal *Furniture from Indonesia, Sri Lanka and India*, Delft 1985, pl. 144 and our catalogue *Uit Verre Streken*, June 2004, no. 8 and June 2012, no 28.





Indonesian Archipelago

30

**Auguste van Pers (1815 Doornik, Belgium – 1871 Indonesia)**

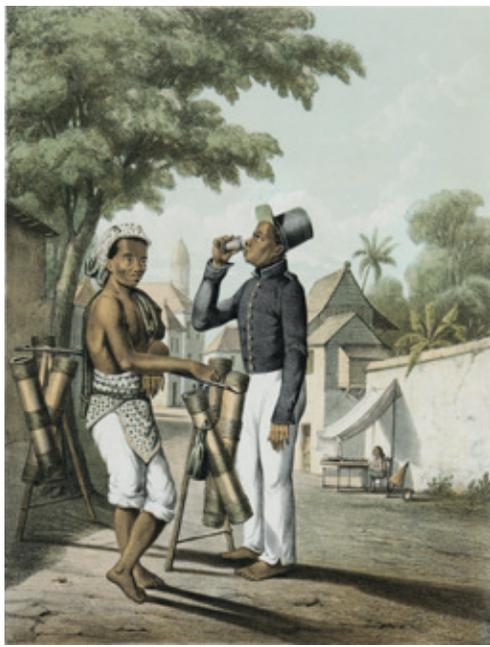
“Nederlandsch Oost-Indische typen”

Four coloured lithographs published by C.W. Mieling, 1853 – 1862 (two illustrated)  
27.5 cm by 21.5 cm

Auguste van Pers arrived in the Dutch East Indies as a soldier but was soon appointed draughtsman in the geographical department in Buitenzorg (Bogor), Java, in 1839. In 1846 he joined Dr. C.A.L.M. Schwaner on his geological exploration of Borneo. His Borneo drawings were lithographed and used in Schwaner's book on Borneo. Thereafter he travelled widely through Java drawing and portraying various ethnic groups, their professions and customs. Carl Wilhelm Mieling, one of the foremost Dutch lithographers, began publication of his “Nederlandsch Oost-Indische typen” in 1853. The work was issued in parts till 1862 and ultimately 56 plates were published, all captioned in Dutch, French and Javanese. Van Pers is a well-known artist and one of the most prolific of 19<sup>th</sup> century Dutch artists in Indonesia.



“De Afrikaanse soldaat”  
(The African soldier)



“De Palmwijnverkoop”  
(The palm wine seller)



31

**Marriage procession (Pangarak) of an important person**

Indonesia/Java, Ceribon, second half 19<sup>th</sup> century

made of caoutchouc

Height of figures around 9 cm

The procession consists of 73 figures including the bride in a palanquin carried by two men, the groom on horseback, family, soldiers, musicians and attendants carrying marriage gifts. This marriage procession was exhibited in the “Internationale Koloniale en Uitvoerhandel Tentoonstelling, van 1 mei tot ult<sup>o</sup> oktober 1883 te Amsterdam” (in the catalogue of the exhibition: Groep II, number 21c).





**32**  
**Fine Kris "Nagakresna"**  
**in a later box**  
 Surakarta, dated 1848

Kris: iron, nickel-pamor (nickel-iron lamination), gold, diamonds, rubies and carved rosewood handle.

Scabbard: gold with engraving of crest of Surakarta dated 1848, and sandal wood.

Box: amboyna burr and ivory medallion carved with the initials of Paku Buwono X (1866-1939) the Susuhunan (Sultan) of Surakarta.

*Kris, 50 cm*

*Box, length: 57.5 cm, width: 22.3 cm, height: 7.8 cm*

Near the hilt of the kris is a depiction of an elephant's head (gajah). A very similar kris was given to King Willem III by sultan Paku Buwono VII Yogyakarta in 1851. The kris is not a very effective weapon but it is endowed with magical powers, protecting and bringing prosperity to its owner. According to mythology the kris was introduced on Java by the semi-divine hero Panji, the leading character in many a wayang. The undulating shape symbolizes the movement of the mythical snake Naga.

In the past, especially in Java, the kris was part of a man's dress and a status symbol. Strict rules and regulations existed on how it had to be carried. Today it still plays an important part in traditional marriage ceremonies.

Provenance: Paku Buwono X and supposedly in the collection of Sukarno. Paku Buwono X, as a grand gesture, gave krises to sovereigns such as the King of Sweden and a similar Surakarta kris as the present one to the ruler of Gianyar.

**33**

**Collection of four Indonesian swords with a VOC monogram on European blades**

The blade is European and the shape of the podang is an imitation of Indian or Portuguese swords.

The name podang is derived from the Portuguese "espadao" (pronounced "espondang").

*From left to right:*

Sword

Central Timor 18<sup>th</sup> century

With monogram of VOC Hoorn 1779

Metal, wooden hilt in the form of a stylised cock's head, the scabbard of two parts of wood held together by brass strips

*55.5 cm*

Small European sword

With monogram of VOC Amsterdam

1728

Metal, hilt of brass and wood

*58.2 cm*

Pedang

Sumatra, Palembang, 18<sup>th</sup> century

With monogram of VOC Hoorn 1792

Metal, hilt of buffalo horn carved in relief and silver

*73.4 cm*



Podang

Sumatra, Batak

With monogram of VOC

Amsterdam 1773

Metal, brass hilt and wooden scabbard with rattan to hold the two parts of wood together

*69.5 cm*



34

**Unidentified maker, K with dot above**  
**(active in Batavia 1700 – 1728)**

Commemorative salver

Silver with maker's mark, town mark of Batavia  
and letter W (before 1730)  
37.1 cm diam., 640 g

The inscription reads: "Ter Gedachtenisse van de Jonge  
Juffrouw Mariamagdalena Westpalm Dochter Van  
De Heer Michiel Westpalm Raad Extra ordinar van  
Nederlands India Gebooren Binnen Batavia den 17de Julij  
Ao 1717 Aldaar Overleden Den 17de October 1728".

Michiel Westpalm (1684 – Batavia 1734) became first  
councillor and director-general of India under Governor-  
General Dirk van Cloon (1732 – 1735). In 1720 he married  
Geertruida Margaretha Goossens (Batavia 1696 – Batavia  
1758) in Batavia. Together they had at least nine children,  
four sons and five daughters, of which five died young,  
including Mariamagdalena who died eleven years old.  
Another daughter, Sophia Francisca, in 1754 married  
Reynier de Klerk, Governor-General from 1777 till his  
death in 1780.



35

**Bowl**

Riau, Sumatra, late 19<sup>th</sup> or early 20<sup>th</sup> century

Gold and silver alloy with later Dutch mark for not assayed old or inland silver or gold, 1906 – 1953

*Diam. 27.3 cm, height: 10.5 cm, 301 g*

Riau on the island of Sumatra on the Strait of Malacca, opposite Malacca and Singapore. The relations between Riau and Malacca have always been tied. The Malay Peninsula was historically noted for its gold which had been panned in large quantities since the early centuries of the first millennium. On both sides of the Strait of Malacca the working of gold and silver has long been practised. Since the 18<sup>th</sup> century a large Chinese population, originating from the Fujian province in the South East of China, settled in Malacca and Riau. In the course of the 19<sup>th</sup> century Chinese gold and silver smiths replaced most of the local craftsmen. The Peranakan, Strait Chinese, with their entrepreneurial spirit and widespread contacts took advantage of the economic opportunities. Their increased prosperity found an outlet in opulent display of finely crafted gold and silver and these were supplied by local Chinese craftsmen. However, in the early 20<sup>th</sup> century due to changing economic and social conditions the original high quality skills in working gold and silver all but disappeared.





**36**  
**Casket**  
 Indonesia, Batavia, 18<sup>th</sup> century

Amboyna-burr and red lacquered teak with silver fittings  
*Height: 15.8 cm, width: 35.5 cm, depth: 20.5 cm*

Decoration on silver lock plate of the Chinese “red bird” (Zhuque), one of the four spiritual creatures (Si Shòu), guardians of the four Compass Directions. The red bird guards the South.  
 Provenance, Collection Jan Veenendaal, illustrated in his book *Asian Art and Dutch Taste* (ill. 100).



**37**  
**Sirih box with contents**  
 Indonesia, Java, 18<sup>th</sup> century

Silver and silver gilt, unmarked  
*Height: 7 cm, width: 21.5 cm, depth: 13.6 cm*

The box still contains three small lidded containers, a leaf-holder and a pinang nut cracker, all necessary implements for the sirih chewing ceremony. The sirih ceremony was an important social custom in the Indies to which the Dutch had to adjust. Declining a sirih squid offered at a court or social visit was viewed as an insult and the Dutch soon adapted to the custom of carrying expensive sirih boxes to important visits. For a detailed description of how sirih squids are made and chewed see Veenendaal, *Furniture from Indonesia, Sri Lanka and India during the Dutch period*, 1985.



38

**Large VOC chest**

Indonesia, 18<sup>th</sup> century

Teak and brass

*Height: 87 cm, length: 164 cm, width: 71 cm*

This is the largest size chest the VOC allowed aboard their ships, 5 by 2 by 2 Rhineland feet. The Governor General was allowed to take eighteen of these back home to Holland, a member of the Justice Council seven, the captain three and the chief mate one.



39

**Maurits Ernest Hugo Rudolph van den Kerkhoff (Belgian, 1830 – 1908)**

Signed "M.v.d.Kerkhoff" and inscribed on the back "Dessa in de omstreken van de hoofdplaats Malang" Village in the neighbourhood of Malang

Oil on canvas

*53.5 cm by 48.5 cm*



Van den Kerkhoff lived and worked, as a tobacco planter, in East Java, Malang, most of his life. His paintings, which he viewed as a hobby, consisted almost entirely of Javanese landscapes around Malang. In 1889 the director of the Koloniaal Museum in Haarlem asked Van den Kerkhoff to consider a bequest of paintings by him to the museum (now the Tropenmuseum in Amsterdam). Van den Kerkhoff obliged and in 1891 sent four paintings to the museum in the Netherlands and in 1898 another eight. In the Netherlands the very strong greens and bright light in Van den Kerkhoff's paintings were often criticised as unrealistic and romanticised. In several letters to the museum Van de Kerkhoff defended his renditions and explained how difficult he found it to portray the intensity of colour and light in the tropics.

40

**Glass with a golden base and cover**

Amsterdam, circa 1862

Hallmarked: A.Bonebakker & Zoon and mark for small gold work with annex, 1814-1864.

With inscription on the rim of the cover "De Rijksbestierder van Djocjokarta aan zijn vriend F.N.Nieuwenhuijzen"

Height with cover: 21 cm

The rijksbestierder or regent, was Danoe Redja 5<sup>th</sup> serving under the Sultan of Djocjakarta from 1846 till 1879. Frederik Nicolaas Nieuwenhuijzen arrived in the Dutch East Indies in 1834, fifteen years of age and started his career as unpaid clerk. Soon he made a career, becoming resident of Riouw, Soerakarta later the acting resident of Djocjakarta (13-2-1863 till 29-6-1863). Nieuwenhuijzen must have received this present in 1863.

After a short stay in Holland he was appointed Vice President of the Council of Dutch East Indies in 1865 and sent as trouble-shooter anywhere over Indonesia. In 1873 he was sent to Atjeh (Aceh) by the Governor General Loudon to solve problems with the sultan of Atjeh. His mission was not successful and resulted in the long lasting Atjeh war. Loudon wanted to dismiss Nieuwenhuijzen without honours but thanks to powerful friends in Holland he was granted an honourable discharge. He returned to Holland where he died in 1892.

Adrianus Bonebakker (1767 – 1824) in 1801 started a shop in Amsterdam with two business partners. He himself was more of a businessman than a creative silversmith. Together they were hugely successful. In 1811 they made the silver keys to the city of Amsterdam which were presented to Napoleon on the 9<sup>th</sup> of October 1811. In 1818 they made a set of 419 pieces of table silver for the later King Willem II on the occasion of his marriage to Anna Paulowna. After the partners had split up in 1821 his son who continued the business made the coronation crown for Willem II in 1840. In 2010 A.Bonebakker & Zoon closed.



41

**Box**

Indonesia, mid 19<sup>th</sup> century

Javanese rosewood and silver, unmarked, with engraving "L.Neijs, geb. Van Ophuijsen, 19 April 1869

Height: 14.8 cm, width: 30.3 cm, depth: 20.5 cm

Louise van Ophuijsen (19<sup>th</sup> of April 1843 Mokko Mokko – 1893 Salatiga) married Johannes Alexander Neijs (1836 Ternate – 1926 Semarang) in 1861, just 18 years old. She died childless, 50 years of age. This box was presumably a present for her 26<sup>th</sup> birthday.



42

**Presentation trowel for the laying of the cornerstone**

Silver unmarked, Indonesia 1922

Length: 22.5 cm

The trowel with inscription; "Eerste Steenlegging Villa Mevrouw Jeanty door Henriette Sophie Jeanty en Jozeph Henri Jeanty, Semarang 30 Juli 1922". Henriette was 15 and Jozeph 14, both born in Klaten/Soerakarta, when they laid the cornerstone for the villa of their mother Wilhelmina Alphonsine Jeanty, born Dezentjé.



43

**Presentation trowel for the laying of the cornerstone**

Silver unmarked, Batavia 1860

Length: 33.5 cm

The silver trowel with inscription: "Gymnasium Willem III, Chs F. Pahud 27,11,1860", is mentioned in the accompanying official report. The Gymnasium was built in Batavia and the cornerstone was laid by the Governor General of Dutch East Indies, Charles Ferdinand Pahud.



44

**Very fine carved coconut**

Indonesia, Bali, early 20<sup>th</sup> century

Signed: Idoemia

Diam. 16 cm

On top is carved the entrance to a Balinese Hindu temple with two embracing or struggling figures in front. All around the nut are cut-out trees, leaves and flowers with scenes of various animals attacking humans and animals in front of a standing female and a crouching male with a book under his arm, both of them tied to a tree. Possibly these are scenes from the Balinese myth of Barong and Rangda. Barong, the good spirit, can assume various animal forms such as lion, boar, tiger, monkey and serpent. Rangda is the demon queen and incarnation of Calon Arang, the legendary witch that wreaked havoc by damaging crops and bringing disease. She had a book that contained magic incantations. The book was found by Empu Bharada who was sent by King Airlangga to appease Rangda but when she found out that Empu Bharada had her book she became angry and decided to fight Empu Bharada who, with the help of Barong, defeated her and thus saved the country from black magic. There are several elements in the carving that do not seem to fit the myth closely but maybe the carver allowed himself some artistic liberties.

(More images available on the website)

45

**Temple cloth**

Bali, School of Kamasan, Indonesia, circa 1930

Cotton, painted in tempera

87.5 cm by 197 cm

The cloth painted in the traditional "Wayang" style, depicts scenes from the "Ramayana", the popular Hindu epic. 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 the quest to save Sita, Rama enlists the monkey army of Hanuman, which leads to many dramatic and violent battles as the one depicted here. Wayang style paintings resemble the two-dimensional puppets used in the traditional Javanese theatre, "wayang kulit".





Far East

46

**Figure of a Dutch lady**

Unknown Chinese artist, working in China or Batavia, late 17<sup>th</sup> century

Sandal wood

Height: 17.5 cm

A very unusual and delicately carved figure of a Dutch lady. The large collar is late 17<sup>th</sup> century Dutch fashion and the way her hair is done as well. She is holding a Chinese fan.



47

**Laszlo Tatz (Máriapócs, Hungary 1888 – Philippines 1951)**

Portrait of a Chinese woman

Oil on canvas. Signed and inscribed "L. Tatz, Shanghai 1937"

49.5 cm by 45 cm

Tatz studied in Budapest and Paris. Since 1931 he was working in Shanghai, together with his brother, the sculptor. In the early 20<sup>th</sup> century Shanghai, a treaty port, was booming, had a huge international settlement, foreign enterprises and Western architecture. Westerners came there to make quick money. In 1937 with the outbreak of the Sino-Japanese war and the occupation of Shanghai by the Japanese Tatz moved to the Philippines where he died in 1951.

**Basket with cover**

China, late 18th/early 19<sup>th</sup> century

Silver filigree, the rim of the cover with an inscription reading: "To Miss Nisbet Hamilton on the occasion of her Marriage, with the respectful good wishes of her Residenters on her Winton Estate, September 1888"

*Height: 15 cm, length: 26 cm*

The origins of Winton House in East Lohan, Scotland, date back to 1480 when George 4<sup>th</sup> Lord Seton commenced the building of Winton Castle. In 1544 during the War of the Rough Wooing it was destroyed. In 1600 the Seton family were granted Earldom and the first Earl set about restoring the castle. Restoration was completed in 1620 more as a palatial than a defensive house. After the Jacobite Rebellions the Seton

family who backed the House of Stuart lost their title and Winton castle.

In 1779 Mrs. Hamilton Nisbet bought Winton House and Estate, restored it and passed it down through females till in 1885 it was inherited by Constance Nisbet Hamilton (1843 – 1920). Through her grandmother Mary, who married Thomas 7<sup>th</sup> Earl of Elgin of the Elgin Marbles, Constance was related to the Elgin family.

In 1888 Constance married Henry Ogilvy. This certainly was the Scottish wedding of the year, attended by hundreds of nobility and the tenant farmers on her estate.

Constance was an extremely wealthy woman owning several estates, castles, houses, villages and at least 40 farms in Scotland and England.

This casket was one of the numerous gifts she received as a measure not only of thanks for interest shown and favours conveyed but certainly also as a measure of real affection.

Winton House is still owned by the Ogilvy family and is considered a masterpiece of Scottish Renaissance architecture with a large collection of fine furniture and many important paintings.



49

**Bottle, porcelain painted blue in underglaze.**

Qing dynasty, late 17<sup>th</sup> – early 18<sup>th</sup> century,  
Kangxi period.

With the initials of Joan van Hoorn



*Height: 28.7 cm*

Joan van Hoorn (1653 – 1711) arrived in Batavia in 1663 together with his parents, a bankrupt family but very well connected with the Amsterdam upper-class. Joan joined the VOC at the age of 12. Marriage into the right families was very important in the Dutch 18<sup>th</sup> century and that is what Joan did. His first marriage, to Anna Struis, brought him a fortune and the position of Director General and member of the Council of Dutch East India. After Anna's death he married Susanna, the daughter of the Governor General Willem van Outhoorn, whom he succeeded in 1701. When Susanna also died Joan decided to marry Johanna Maria van Riebeeck, the daughter of his most important opponent in the Council. He paid the clergyman who was to celebrate his marriage a thousand rix-dollars for a sermon to his taste. Van Hoorn started to experiment with new products for the European market such as tea, coffee, textiles and ceramics. In 1709 he returned to Holland a wealthy man but he enjoyed his wealth for only just over a year. Jenever bottles, like this one, Joan van Hoorn had made in China to give away as presents.

50

**Fall-front desk**

Chinese export, Canton last quarter 18<sup>th</sup> century

Huang Hua Li wood (*Pterocarpus indicus*) and brass fittings

*Height: 102.5 cm, width: 98.5 cm, depth: 53.5 cm*

These Chinese export fall-front desks were made mainly for the English market, after Chippendale's Design Book. Behind the interior with a stepped arrangement of drawers and compartments in the style of its English prototype, are two small secret drawers.



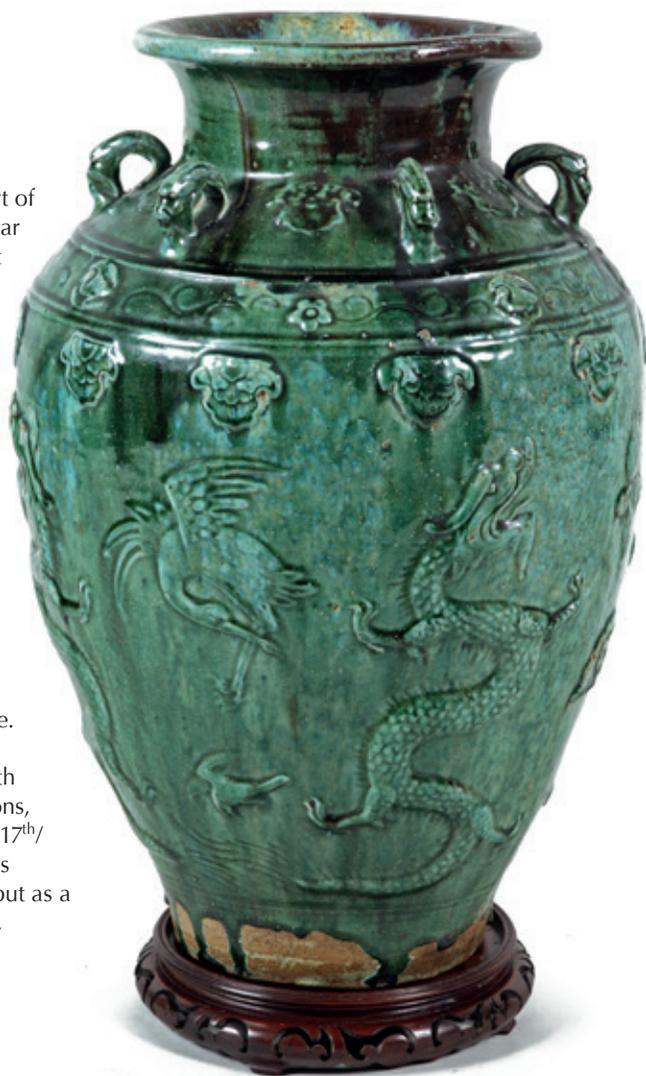
51

**Green glazed stoneware storage jar,  
"martavaan"**

China or South East Asia, late 17<sup>th</sup> century

*Height: 57 cm*

Although these jars are generally known as "martaban or martavaan jars", named after the port of Martaban in Burma, similar storage jars were made at least from the 7<sup>th</sup> century onwards in China and in several places in South East Asia as well. Merchants in the ports along the South Chinese Sea from Korea/Japan along the Fujian coast to the Indonesian Archipelago around the South East Asian Peninsula and up along the east side of the Bay of Bengal probably had their storage jars made where ever possible. This fine green glazed martavaan, decorated with dragons, cranes and falcons, probably is Chinese, late 17<sup>th</sup>/early 18<sup>th</sup> century and was used not just for storage but as a decorative object as well.



52

**Willem Dooijewaard  
(1892 – 1980)**

Portrait of a Geisha

Pastel on paper,  
signed and inscribed  
"W.Dooijewaard,  
Japan '31"

*88 cm by 43 cm*

On the back a label reading "Tayu figuur". Tayu means Courtesan of the highest rank. Willem Dooijewaard was truly a traveller-artist. He visited Indonesia for the first time in 1913, working for six years as an employee on a plantation in Sumatra and finding enough time to produce many drawings in a realistic style. His next trip brought him to Bali where he met Roland Strasser, an Austrian traveller-artist. His style changed under the influence of Strasser, becoming much more vigorous. Often together with Strasser Dooijewaard made many travels, such as to Mongolia, Japan and North Africa. When inspired by totally different cultures Dooijewaard produced his best work.



### A collection of six portrait medallions

Japan, Edo period, late 18<sup>th</sup> century

Copper covered in black lacquer and decorated in gold "Hiramaki-é" in low relief.  
Height: 12.2 cm, width: 9.2 cm.

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 with the production of ceramic medallions in both blue jasper and black basalt. Possibly in response to this fashion portrait medallions in black and gold lacquer on copper were produced in Japan from around 1780. Many of these portraits were copied from engravings of famous people of the early Middle Ages to the middle of the 18<sup>th</sup> century published in *L'Europe Illustré*, a six volume work compiled by Dreux du Radier and published in Paris between 1755 and 1765. Besides the name of the famous person written in Roman capitals around the rim of the plaque, the caption to the original engraving is transcribed by the Japanese artisan on the reverse, sometimes resulting in illegible French.



Romulus Augustulus, inscribed at the back: AUGUSTULUS, Orestis Patricis filius Imperavit mens. IV. di. XXIV. Sedente Simplicio, expulsus, an. Chr. CDLXXVI. (Augustulus, son of Orestis, ruled four months and twenty four days, was disposed by Pope Simplicius in the year 476). Romulus Augustulus (circa 461- after 476) was the last emperor of the West Roman Empire.



Anne-Marie Louise d'Orleans, inscribed on the back: Duchesse de Montpensier, Néé 29 mai, 1627. Morte à Paris le 5, avril 1693. Anne Marie Louise d'Orleans (1627 - 1693) was known as "La Grande Mademoiselle".



Leonora Galigai, inscribed at the back: Femme du Maréchal d'Ancre, Néé à Florence, Décapitée à Paris le 4 Juillet 1617. Leonora Galigai (Florence 1571 - 1617) was charged with witchcraft and beheaded in Paris in 1617.



Conrad III, inscribed at the back: Commence à regner le 1er Avril 1139. Mort le 15. Fevrier 1152. Conrad III (1093 - 1152) was the first king of Germany of the Hohenstaufen dynasty, styled himself as "King of the Romans" and joined the Second Crusade in 1146.



Frederic II, inscribed at the back: Roi de Prusse et Electeur de Brandenburg. Frederic II is better known as Frederic the Great because of his achievements during his reign over Prussia, including many military victories and his patronage of the Arts and Enlightenment in Prussia.



Henri de Lorraine. Inscribed at the back: Duc de Guise, dit le Balafre. Né le 31 decemb. 1550, Tué à Blois le 3 octobre 1588 Henri de Lorraine became the acknowledged chief of the catholic party during the French Wars of Religion and favourite of Maria de Medici. When he became to popular with the population of Paris, King Henri III had him murdered.

54

**Norimono, model of a palanquin**

Japan, late 17<sup>th</sup> century



Black lacquer ground decorated in gold  
 “hiramaki-e”, metal and tissue  
 Height: 23 cm, length: 25.8 cm (yoke 68 cm),  
 depth: 18.6 cm

A rare model of a Japanese palanquin, norimono. Another one is in the Ethnographic Collection of the National Museum of Denmark and one in the Musée des Beaux Arts de Brest. Between 1641 and 1858 the Dutch were the only Westerners allowed in Japan. Like the local Japanese rulers the Dutch had to make a yearly voyage from their settlement in the bay of Nagasaki to the court of the Shogun in Edo (Tokyo) to pay their respect and bring presents from the West. This was the only time in the year the Dutch were allowed off their small island Deshima. They travelled in norimono's like this model one carried by four men. Sometimes a hole was made in the foot-end of the palanquin allowing the Dutchmen to stretch their legs. The Japanese thought the Dutch could not bend their knees and therefore sat on chairs. These models were presented during the “hina matsuri”, the dolls festival, as the vehicle of a lord's spouse.



55

**A lacquer plaque by “Sasaya” (active circa 1780 – 1820)**

Japan, Nagasaki, for the Dutch market, circa 1792

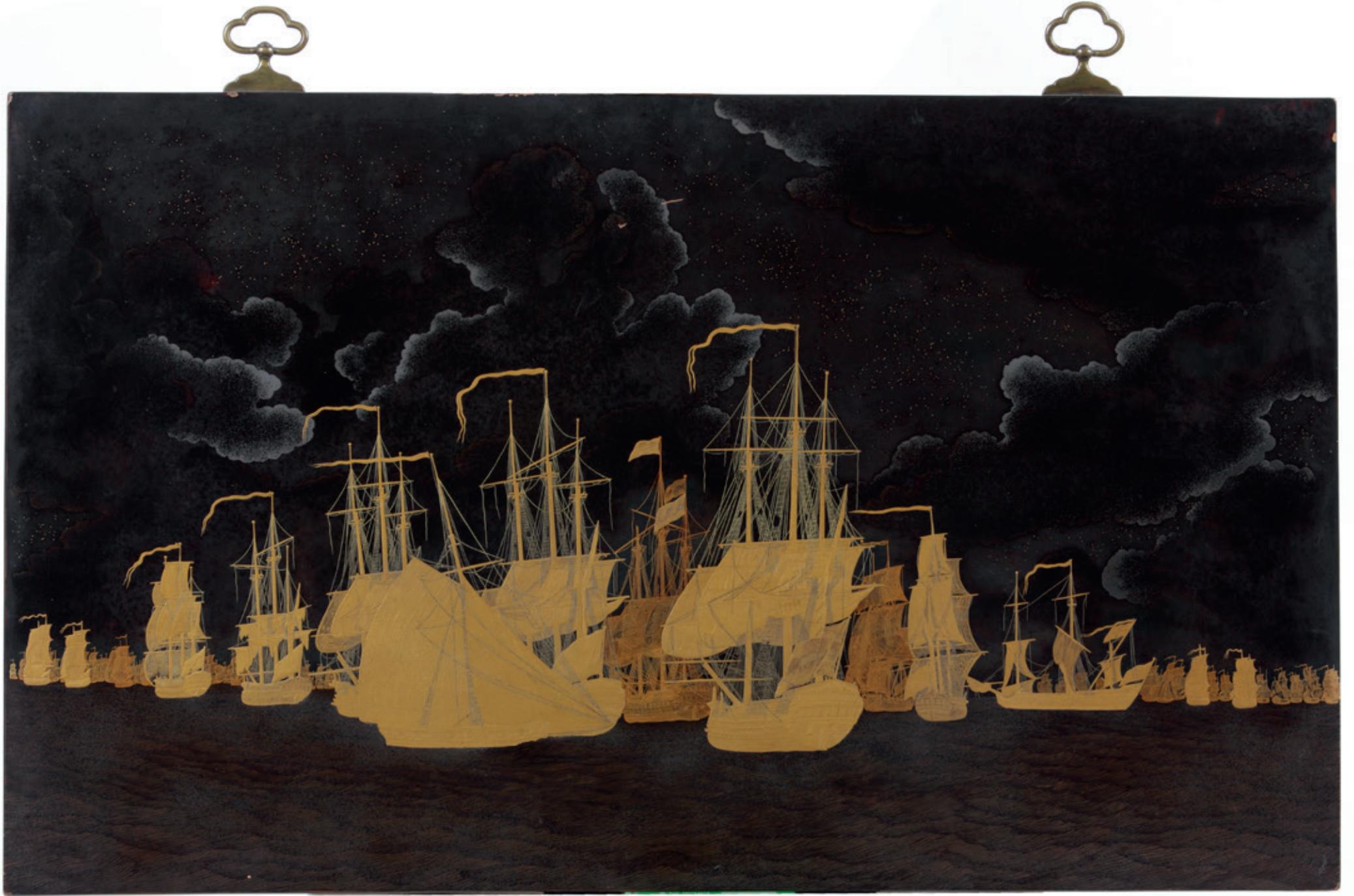
After a print by Mathias de Sallieith, 1782

Black lacquered copper panel, decorated in gold and silver depicting a scene at the end of the Battle of Dogger Bank. The reverse with the inscription in Dutch reads: “The view of the country's ship the Batavier in a wrecked state, positioned windward of the country's fleet after the battle of Dogger Bank, showing the ensign of distress whereupon the frigates Amphitride and Waakzaamheid came to her assistance, one can also see an English warship, three frigates and a cutter approaching, when the Amphitride and Waakzaamheid approached for the wind captain Bosch lowered the ensign of distress and raised the princely flag again which made the English think it was a plot of the Dutch. They luffed up thinking the Dutch fleet had prepared for battle again”.

Height: 33 cm, width: 55.7 cm

This is one of a series of lacquered copper plaques made by Sasaya for export to Holland. Another panel depicting the Battle of Dogger Bank is illustrated in *Uit Verre Streken*, December 2013, no. 39. In the collection of the Rijksmuseum Amsterdam there are four panels showing various scenes of the Battle of Dogger Bank, one inscribed “Verlakt by Sasaya in Japan AO 1792”. The scenes are derived from a series of engravings of the battle by Frederik Murat and Matthias Sallieith published in 1782. Isaac Titsingh, commander of the Dutch factory of Deshima in 1779 and 1782 to 1784 and Johan Frederik Baron van Reede tot de Parkeler in 1785 and 1787 till 1789, gave the impetus to the production of Japanese lacquer ware decorated with representations from European prints of city scenes and the Battle of Dogger Bank. (These plaques are discussed at some length by Oliver Impey and Christiaan Jörg in *Japanese Export Lacquer 1580-1850*, Hotei Publishing, Amsterdam, 2005). The battle of Dogger Bank occurred on August 5th 1781 when the English naval and merchant fleets under Admiral Hyde-Parker encountered the Dutch naval and merchant fleets under Admiral Zoutman.







**56**  
**A lacquer box with Masonic Regalia**  
 Japan, Edo Period, early 19<sup>th</sup> century

The box decorated in various lacquer techniques including gold, silver and red, hiramaki-e (low relief lacquer) against black lacquer.

*Height: 13 cm, width: 41 cm, depth: 31 cm*



In the late 18<sup>th</sup> and early 19<sup>th</sup> century many Dutch higher officials of the VOC were members of a Masonic lodge and therefore boxes of various shapes and sizes decorated with Masonic symbols would have been ordered by VOC officials in Deshima to be used by themselves, in the Grand Lodge in Bengal or in the two lodges in Batavia or to be given or sold to European members of Masonic lodges elsewhere. Isaac Titsingh, Opperhoofd in Deshima in 1779 and 1782-84 and the first true European Japanologist, unrivalled in his study of the Japanese language, history, geography and social habits, was the first to order Japanese curiosities, including lacquer. For many years after he left Deshima he continued to order Japanese objects as for instance a lacquered board for the main Masonic Lodge in Batavia in 1789.



**57**  
**Inro**  
 Japan, first half 19<sup>th</sup> century

Bamboo, lacquer and ivory  
*Height: 7.8 cm, length: 6 cm, depth: 2.2 cm*

An unusual inro, decorated with a male and female mandarin duck and five small drawers to contain medicines.

58

**Glass telescope with lacquered leather case**

Japan, Edo period late 18<sup>th</sup>-early 19<sup>th</sup> century



The telescope is decorated in various colours and gilt with flowers, foliage and geometric designs over and beneath the glass that is finely wheel-engraved. The glass sections separated by silver work and copper rims.

The cylindrical case of lacquered leather and paper is impressed with European style ornaments and applied with gold and lacquer.

*Length of telescope: 56.7 cm, length of case: 68.3 cm*

It is believed that the telescope was first imported to Japan as a gift from King James I (1566-1625) in 1613 to the Shogun Tokugawa Ieyasu (1543-1616) who made well use of his telescope during his battles. Since then many of the country rulers asked the representatives of the Dutch East India Company on Dechima for telescopes as tributes. Sometime after the seclusion policy was executed in 1641, making of telescopes started in Japan, mainly in Nagasaki where the Dutch had their factory on the island of Deshima. The best known opticians during the Edo Period were Mori Nizaemon (1673-1754) of Nagasaki and Iwahashi Zenbei (1756-1811) of Osaka.

Exhibited in the Suntory Museum of Art *Japanese glass: Stylish vessels, playful shapes*, 27 March-23 May 2010, exhibition catalogue (Tokyo, 2010, no. 18).

59

**Glass telescope and lacquered stand**

Japan, Edo Period, late 18<sup>th</sup>-early 19<sup>th</sup> century

The telescope decorated in various colours with birds and sprays of flowers over glass that is finely wheel-engraved. The glass sections and copper rims separated by lacquered wood.

The stand lacquered wood and the original wood box with inscription "Otoomegane" (telescope) and the name of the previous owner Mr. Nakata.

*Length of telescope: 15.3 cm, length of stand: 16.2 cm*

A similar, larger, telescope, previously in the collection of Ikenaga Hajime, is now housed in the Kobe Museum.



60

**Coffee urn with cover and silver patinated metal tap**

Japan, Arita, Edo Period, late 17<sup>th</sup> century

*Height: 28.5 cm*

Dutch copper coffee pots of the same conical shape are known in the late 17th century. This Arita porcelain copy will have been made after such a copper model. A similar one in the Groninger Museum (Christiaan J.A. Jörg, *Fine & Curious, Japanese Export Porcelain in Dutch Collections*, Amsterdam 2003, p. 204) has almost the same decoration in underglaze blue with ho-o birds perched on rocks and in flight among chrysanthemums and peonies, and "karakusa" scrolls on the handle and feet.



61

**A collection of eleven watercolours by Charles Wirgman (1832 – 1891)**

Pencil and watercolour on paper

Charles Wirgman was sent to Hong Kong as illustrator for the "Illustrated London News" in 1857. In 1861 he went on to Japan where he settled in Yokohama, married a Japanese wife and witnessed the opening of Japan to Westerners at the end of the Shogunate and the beginning of the Meiji era. He taught Japanese students to draw and paint in the Western manner and founded the humorous monthly "Japan Punch" in 1862. Wirgman is still considered the patron saint of Japanese cartoonists who every year hold a ceremony at his grave in Yokohama where he died in 1891. For an oil painting of mount Fuji by Wirgman see our catalogue *Uit Verre Streken*, June 2010, number 38.



Inscribed  
"Daimio (feudal lord) on  
horseback with groom running"  
Signed "C Wirgman"  
14.4 cm by 22.3 cm

Japanese woman in winter dress  
Signed "C Wirgman"  
24.8 cm by 16.8 cm





The artist's wife  
Signed "C Wirgman"  
23.6 cm by 15.6 cm

Two Japanese women in the street  
Signed "C Wirgman"  
24.8 cm by 16.8 cm



Inscribed  
"Common straw coat and hat worn in wet weather"  
24 cm by 15.7 cm

Inscribed  
"Very high official not allowed to uncover his face in public"  
Signed "C. Wirgman"  
21.5 cm by 15 cm



Inscribed  
"Blind Shainpoo(?) man, all blind men in Japan are forced to use a whistle when out alone"  
Signed "C. Wirgman"  
20.8 cm by 14 cm



Inscribed  
"Japanese tattooing taken from life"  
23.7 cm by 16.4 cm



Inscribed  
"Straw drefs(?) worn in wet or snow"  
Signed "C. Wirgman"  
21 cm by 13.5 cm



Inscribed  
"Daimio's retainer with umbrella in hand"  
Signed "C. Wirgman"  
23.4 cm by 16.2 cm



Inscribed  
"Showing the way the big sword is used"  
Signed "C. Wirgman"  
21.6 cm by 15 cm



62

**VOC dish**

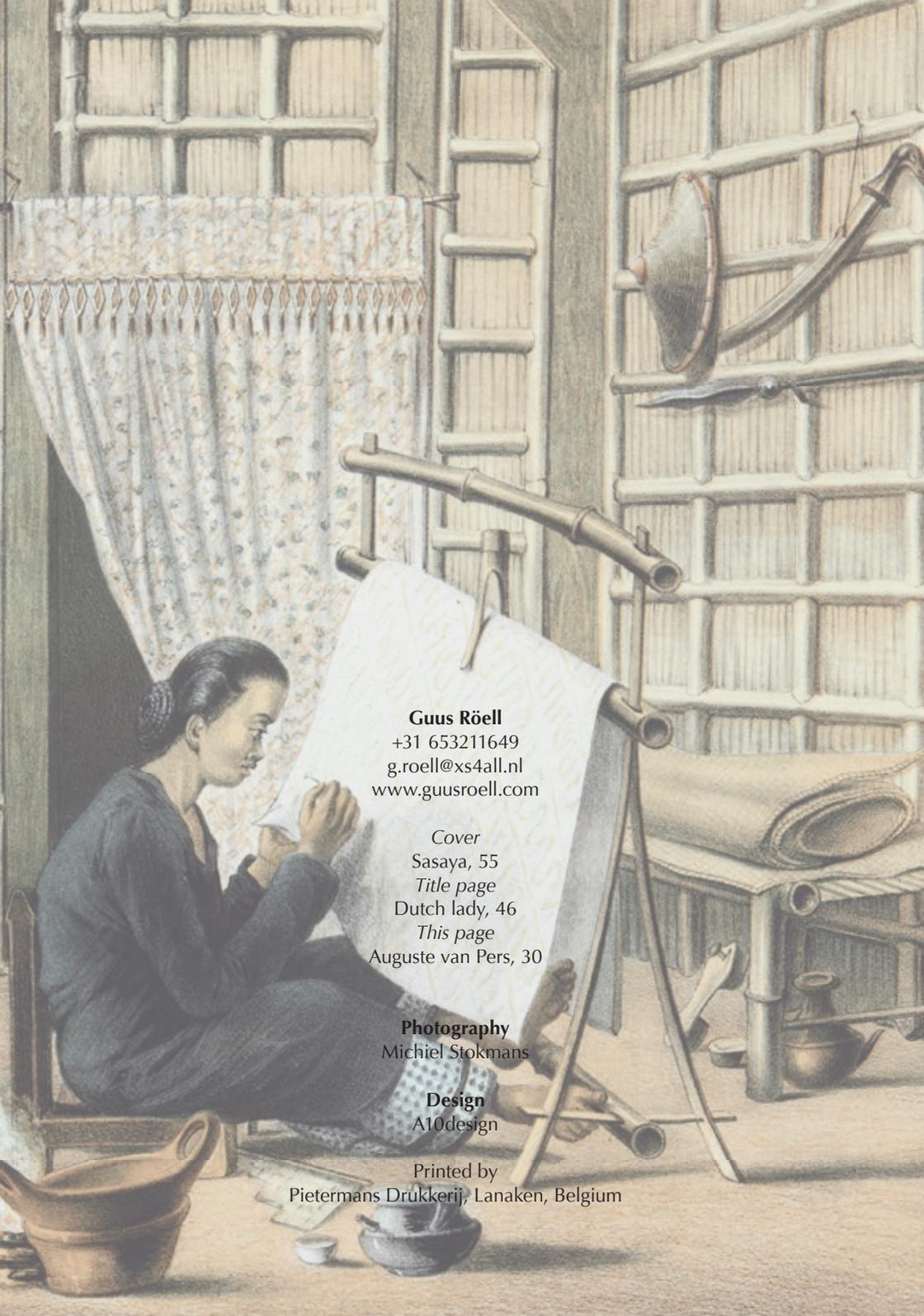
Japan, Arita, late 17<sup>th</sup> century

*Diam.: 37 cm*

With firing crack

The porcelain ordered by the Dutch from Deshima during the second half of the 17<sup>th</sup> century were copied after the popular Chinese Wanli “Kraak” porcelain. With the collapse of the Ming Dynasty in China in 1644 the source of supply of Wanli “Kraak” porcelain suddenly came to an end and the Dutch turned to Japan for porcelain in the “Kraak” style, characterised by a central floral or animal motif surrounded by a radiating segmented border with alternating panels of pomegranates and bamboo.

Dishes with the VOC monogram are exemplary of the East-West relations in ceramics and the role the Company played in them. These dishes were ordered for use by the company staff in the factories of Deshima, Batavia and elsewhere in Asia (Christiaan J.A. Jörg, *Fine & Curious, Japanese Export Porcelain in Dutch Collections*, Amsterdam 2003).



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