



# Uit verre streken

Guus Röell

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*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 November 2015



*The Netherlands and the Atlantic*

1

### Half moon shaped Beggar's Medal, "Geuzenpenning"

Silver, unmarked, Dutch, dated 1580

inscribed "Liever Turcks als Paus (rather Turkish than Papist), 1580" and "GHI Staten vest die Prins getrou" (United Provinces firmly loyal to the Prince)

Length: 4.7 cm, weight: 8 gram

In Dutch language a "geus"- plural "geuzen"- is a familiar word for people who revolted in the 16<sup>th</sup> century against the Spanish king. "Geus" is derived from the French word for beggar. After the Dutch nobility had been called "just beggars" at the Spanish court in Brussels in 1566, "Geus" was chosen a sign of honour and the revolting Dutch nobility adopted a costume that incorporated mendicant symbols such as beggar bowls and flagons. In the 16<sup>th</sup> century beggars needed a permission from the local municipality or lord and as a sign permission was granted they sometimes had to visibly wear a small tin or copper token. The silver "geuzenpenning" is presumably derived from this. During the early days of the Dutch Revolt, the Eighty Years War (1568-1648), "watergeuzen", sea beggars, wore these medals fixed to their hats. "Watergeuzen" was the name given to the rather irregular maritime force of rebels fighting and living in the estuaries of the big rivers. Their first success was the capture of the town of Den Briel in 1572. The first half moon shaped medals were called the "half moon of Boissot" after Boissot who commanded the "watergeuzen" at the relief of Leiden in 1574.

Very few of these early "geuzenpenningen" survived.



2

### Silver coin, Amsterdam 1742

M.Holtzhey f(ecit), Martin Holtzhey (Ulm 1697-Middelburg 1764)

Diam: 7.5 cm, weight: 143 gram

The obverse with a portrait of Gustaaf Willem Baron van Imhoff (1705-1750) in relief and inscribed "GUSTAVUS GUILIELMUS S.R.I.LIB.BAR.AB IMHOFF GUB.GENER. IND.ORIENT.FOED.BELG" and AETAT.XXXVII (Gustaaf Willem Baron of the Holy Roman Empire van Imhoff Governor General of the Dutch East Indies, aged 37). The reverse field with a depiction of the Dutch East India Company as a woman with the VOC emblem on her breast, seated on a throne, in her left hand a sword surrounded by laurel (the emblem of the city of Batavia), under her right foot crushing a harpy, its head on a broken money bag, symbolizing her intent to suppress revolt, mutiny and stinginess in her vast empire. To achieve this she gives her staff to van Imhoff, dressed as a Roman warrior. In the background Justice, holding scales, the Dutch lion with the seven arrows symbolizing the seven Provinces and on the roadstead of Batavia the VOC ship Hersteller (Restorer) on which van Imhoff arrived in Batavia. With inscription "FIDEM BATAVUM PRISCAM VENERETUR UT INDUS" (that the Indian may show loyalty to the Dutch) and "GUBERN.GEN.CREATUS AN. MDCCXL, EX IMPROVISO IN PATRIAM DELATUS, MDCCXLI, DENUO PROFICISCENS IN INDIAM, MDCCCLII" (made Governor General in 1740, arrived unforeseen home in 1741 and departed again for India in 1742).

Van Imhoff joined the VOC at the age of 18 and thanks to influential relatives started his career high in the hierarchy. In 1740 van Imhoff was a member of the Council of India and came into conflict with the Governor General Adriaan Valckenier over the disastrous revolt of the Chinese. Valckenier blamed van Imhoff, had him arrested and send to Holland to be charged for the uprising of the Chinese. However back in Holland van Imhoff was able to convince the Directors of the VOC that it was Valckenier who was to blame. The Directors send him back to Batavia in 1742 as Governor General on the ship the "Hersteller" (the Restorer) and had Valckenier arrested and jailed.

3

### Two silver VOC ingots

Amsterdam circa 1739

Assayer's mark a goat, probably from the assayers family called Grill.

*Length: 15,6 and 15,4 cm, height:  
4 cm each and width: 3,1 cm each  
1965 gram and 1958 gram*



These two ingots were recovered from the wreck of the Dutch East Indiaman "Rooswijk", built in 1737 and wrecked on its second voyage to the Dutch East Indies on the 9<sup>th</sup> January 1739 on the Goodwin Sands off the English coast. The wreck was discovered by an amateur diver and its treasure was recovered in 2004.

From 1602 till 1799 a complicated trade network developed as the VOC expanded its presence in Asia. Ships filled with Asian products such as spices and textiles returned to Amsterdam to be sold on the Dutch market. However Dutch products were not in demand in Asia but what was in demand was silver and gold. So VOC ships sailed to Asia with silver bars and gold coins to pay for the Asian products that were in demand in Europe. The bars were cast in private factories, run by an assayer, from melted down coins, mainly Spanish American "reales de a ocho". In Asia the bars were melted down again to make silver articles or to produce local currency. Therefore their survival is extremely rare and they are only found in salvaged VOC ships wrecked on their way out to the East. The only three wrecks from which silver bars have been recovered are of the "Slot ter Hoge" (VOC Middelburg) wrecked in 1724 at Poto Santo, the "Bredenhof" (VOC Middelburg) wrecked in 1753 off the coast of Mozambique and the "Rooswijk" (VOC Amsterdam) wrecked off the English coast.



4

### Dutch School

Portrait of admiral Loncq  
circa 1635

Oil on panel  
17.2 cm by 12.3 cm

Inscribed "Hendrik Loncq, admiraal van Holland", with presumably his coat of arms. The admiral holding a staff is pointing at a gold medal hanging on his breast (successful commanders after safely returning with their ships and crew were usually awarded a gold medallion by the Chamber that had despatched them), in the background a Dutch warship.



Hendrik Loncq (1568-1634) was one of the Dutch 17<sup>th</sup> century sea heroes. With his ship the "Witte Leeuw", a 320 ton merchant ship armed for war, he was the first Dutch sea captain to reach North America in 1606 where he boarded two French ships in the Gulf of St. Lawrence, pillaging them for cannons, furs, mounts and ammunition.

In 1628 he was made admiral for the Dutch West India Company (WIC). Privateering was the most successful branch of the WIC in the early 17<sup>th</sup> century and that is what admiral Loncq did. In 1628 Hendrik Loncq joined Admiral Piet Hein in the battle in the Bay of Matanzas where they conquered the Spanish treasure fleet.

After several failed attempts by the Dutch West India Company to conquer Portuguese Brazil, in February 1630 admiral Loncq with a fleet of 67 ships and over 7000 men, finally conquered Recife and Olinda. For a short period Dutch Brazil was a successful colony of the WIC, producing mainly sugar. In 1653 however the WIC lost its Brazilian colony again to the Portuguese.

5

**Chinese porcelain saucer dish with Dutch decoration**

Early 18<sup>th</sup> century

*Diam. 21 cm*

Originally left in white this Chinese dish was enamelled in Holland with a Dutch East Indiaman on choppy turquoise waters. For a similar Dutch decorated Chinese dish see our catalogue "Uit Verre Streken" March 2015 no. 1.



6

**Jan Goeree (1670 – 1731)**

Two watercolours on paper, one with watermark of Amsterdam circa 1670–80, the other with arms of Arburg circa 1640–41

*12.9 cm by 17.5 cm each*

These are original drawings for prints in "Naukeurige versameling der gedenkwaardigste reysen na Oost en West-Indiën, mitsgaders andere gewesten gedaan; sedert de jaaren 1246 tot desen tijd", edited by Pieter van der AA, Leiden 1706-1728. This is a collection of 130 travel reports by Spaniards, Portuguese French and English.

Jan Goeree was an established painter, an excellent engraver and a very well known poet working in Amsterdam in the early 18<sup>th</sup> century.



7

**Almanac in green parchment cover with gold inscription "GWC" (Geocroieerde West Indiese Company) inside wreath and dated 1771**

13 cm by 8 cm by 5.5 cm

The almanac contains a list of the burgomasters of Amsterdam, of the rulers of the Admiralty, of members of the board of the VOC and GWC, of the professors, medical doctors, clergymen as well as of the members of the military and guards of Amsterdam since the early 17<sup>th</sup> century. It also contains the names of the members of the High Government of the East Indies in Batavia, of the Governors and rulers of Curaçao, Surinam and Berbice and the genealogy of the most important rulers in Europe in 1771. Finally it also contains the dates of the markets, times of track boats, postal coaches, moon rising and setting etc, etc.



8

**Gerrit Carl Francois Schouten (Paramaribo 1779 – 1839)**

Diorama of a slave dance performance, a du

A signature panel lower left inscribed "Geboetzeerd van Papier, Door G Schouten Fecit 1811".

Wood, papier maché, fabric and watercolour on paper. In a glazed case with giltwood frame.

Height: 39.5 cm, width: 60.5 cm. depth: 11.5 cm

This is an early diorama by Gerrit Schouten of a "du" a slave dance on a plantation in the Dutch colony of Surinam. Gerrit Schouten, a self-taught artist born in Paramaribo of a Dutch father and a Creole mother, is best known for his dioramas of slave dance performances, scenes of Indian villages, river scenes with tent-boats, plantation houses and views of Paramaribo.

In the present diorama a "du", a role-playing with music and dance, is performed in an open tent. The lead role was played by the narrator, the women in the centre. She and the other women are wearing their most beautiful cloths and jewellery. The man in the European outfit plays "kownu", the king. In this role he is allowed to wear shoes – a privilege otherwise not granted to slaves. Slaves were allowed one or two dance parties a year in which they could criticize, in a concealed way, the system of slavery or certain persons.

Unlike most other dioramas of a "du" by Gerrit Schouten this one also shows slaves living in the village. At the left a slave walking towards his hut and at the far right two slaves near a hut. They all wear a simple "kamisa" or loincloth and go barefooted. Gerrit Schouten lived in Surinam from 1779 till 1839. His father Hendrik Schouten was a Dutchman who came to Surinam in 1767 in government service and is known as a poet and satirist. In 1772 Hendrik married Suzanna Johanna Hanssen, the daughter of a very rich German planter and a free born slave woman. Together they had five children. Gerrit was the third and eldest son. Gerrit and his siblings were considered coloureds, which determined their status in 18<sup>th</sup> and 19<sup>th</sup> century Surinam. Since no art academy existed in Surinam Gerrit is entirely self-taught.

Dioramas were a speciality of Gerrit Schouten, made between 1810 and 1839 mainly as souvenirs for travellers and Europeans settlers returning home. In 1826 he received a commission for two dioramas from King William I for his cabinet of rarities (Koninklijk Kabinet van Zeldzaamheden) and was awarded a gold medal by the King for his oeuvre. Apart from dioramas Gerrit Schouten specialized in botanical and zoological drawings of Surinam. After his death his work was forgotten until in 2000 his work was exhibited in the Teylers Museum in Haarlem, in association with the Surinaams Museum in Paramaribo, together with a good catalogue by Clazien Medendorp, "Gerrit Schouten (1779-1839), Botanische tekeningen en diorama's uit Suriname", Koninklijk Instituut voor de Tropen, 1999.

The Rijksmuseum in Amsterdam has added a number of dioramas to its collection in recent years. For other Schouten dioramas see our catalogue "Uit Verre Streken", June 2007 (no. 17) and June 2008 (no. 7).



9

**Gerrit Carl Francois Schouten (Suriname 1779 – 1839)**

Diorama of a "tentboot"

Papier maché, wood and paint on paper, signed and dated bottom left behind frame  
"G.Schouten fecit 1811" and on a label at the back "Geboetseerd van Papier door  
G. Schouten, Suriname 1811"

*Measurements including frame: height: 29 cm, width: 50 cm, depth: 12.5 cm*

This early diorama showing a boat in which plantation owners travelled on the rivers of Suriname, bears the initials GS in a medallion on the stern of the boat and flies the Dutch flag although in 1811 the English ruled Suriname. In the flag there are indistinct initials, possibly of the name of the sugar plantation or its owner. In the background a sugar plantation can be seen; left a large shed with its front to the river, to the right of it a house and further to the right the high white building is the planter's house. In front of the planter's house is the sugar mill and the boathouse. This diorama is described by Clazien Medendorp in "Tijdschrift voor Surinaamse Taalkunde, Letterkunde, Cultuur en Geschiedenis, nummer 2, November 2001"

About 35 diorama's by Gerrit Schouten are known, most of them in museum collections.





10

**Pair of candle sticks**

Argentina/Buenos Aires, early 19<sup>th</sup> century

Silver, hammered and cast, unmarked

Height: 19.8 cm. and 19.5 cm, diam: 13.5 cm and 13.7 cm,  
weight: 491 gram and 495 gram

The conquest of South America by the Spaniard was to a large extent driven by the finding of the Indian treasures in precious metals and subsequently by the discovery of rich silver mines. Potosi in the Andes where the richest silver mines were discovered in the 17<sup>th</sup> century with about 160.000 inhabitants became the largest town in America, larger even than Paris or Madrid. Buenos Aires long remained a small town until in 1776 the Spanish King made it capital of La Plata/Argentina. Nevertheless already in the early 17<sup>th</sup> century there were eight silversmiths working there. Although the Viceroy ordered silver and gold to be marked under penalty of twelve Pesos, Argentina silver hardly ever is marked, probably to avoid taxes.

For similar candle sticks see: Platería Sudamericana de los siglos XVII-XX, page 199-200.



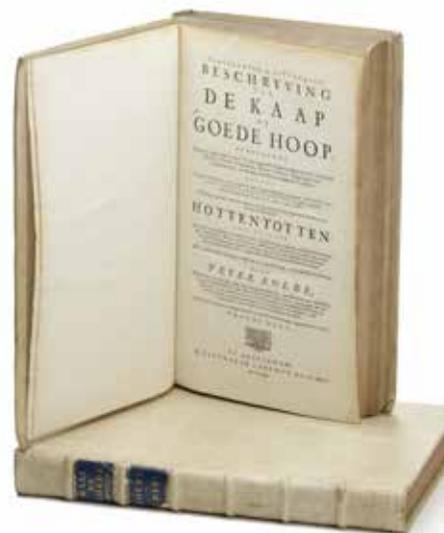
11

**Peter Kolbe (1675 – 1726)**

*Naauwkeurige Beschryving van de Kaap de Goede Hoop.* Te Amsterdam by Balthazar Lakeman, 1727

Two volumes in Dutch  
*folio*

Peter Kolbe was sent to the Cape of Good Hope with letters of introduction from Nicolaas Witsen, mayor of Amsterdam. In 1705 Kolbe was appointed the first official astronomer in South Africa. Till 1713 he worked at the Cape, providing a detailed account of day-to-day life, describing the geography, climate, flora and fauna, followed by an accurate study of the Hottentots, covering their language, religion, lifestyle and costumes.



12

**Glass with engraving of a Dutch-Cape house with cornucopia and an Indianman with text "de goede negotie aan de caap" (good trade at the Cape).**

English lead glass with Dutch wheel-engraving, 18<sup>th</sup> century  
*Height: 19.9 cm, diam: 9 cm*

The Dutch artistic endeavour in glass was more in the field of decoration than of manufacture. During the 18<sup>th</sup> century Dutch diamond- or wheel-engraving on drinking glasses was supreme. Most of the time imported English lead glass was used by the Dutch engravers. The decorations are mainly commemorative in style: births, weddings, trade (some with the monogram of the VOC) and political events form the mainstay of Dutch glass engraving.



13

**Prestige chair**

Kingdom of Benin, late 19<sup>th</sup> early 20<sup>th</sup> century

Carved from one piece of wood  
*Height: 71 cm, width: 55.5 cm, depth: 51 cm*

The leopards as armrests are classical royal Benin style. Benin kings are often referred to as "leopards of the house". The supports in the form of powerful birds with snakes in their beaks derive from symbols of kingship. In an engraving of the royal palace in Benin City published in 1668 in Olfert Dapper's book "Naukeurige Beschrijvinge der Afrikaansche Gewesten", enormous metal birds with outstretched wings poised on the main turrets of the palace and giant brass serpents zigzagging down the turrets, are shown.

PROVENANCE: Jonathan Hope, bought the chair in the 1980s from John Hewett in the Grosvenor House Antique Fair. John Hewett was an influential dealer in primitive art and antiques from the late 1940s to the time of his death in the late 1980s. He had two galleries in London and sold many antiquities to the Burrell Collection in Glasgow, to Sir Robert Sainsbury and many other distinguished collectors such as George Ortiz. There is a chapter about John Hewett in Hermione Waterfield's book "Provenance".





Indian Ocean

14

**Collection of Ndebele beadwork**

South Africa, circa 1920 till 1980

The Ndebele is a small Zulu speaking clan living in a few small settlements east of Pretoria, famous for its beadwork and mural paintings. In the 19th century the Ndebele kingdom was a powerful people living in their stronghold at the Mapoch's Caves beating off several attacks by the Boer Republic. In 1883 they were finally beaten by the Boers, driven from their land and severely punished for their long resistance.

Although Francois Levaillant (1753-1824), a French explorer and ornithologist who travelled widely in South Africa in the early seventeen eighties, illustrated khoikhoi women with beadwork skirts in his books, the characteristic Ndebele patterns in beadwork and mural painting appear to be rather recent. Very little is known from before 1900 and most is after 1940. During the first part of the 20th century the patterns on the garments the females made were geometric on a white background. In the fifties the females started to use many different colours and more figurative designs, often based on the form of their houses. The beadwork garments are mainly worn by the women during ceremonies indicating their age, marital status, whether they had children, etc.

PROVENANCE: Hans van Drumpt Collection. Hans van Drumpt (1939-2015), a painter and a collector of African art yearly visited KwaNdebele from the mid eighties and from then on started collecting Ndebele beadwork. He got to know the Ndebele princess Franzina Ndimande and her daughter Angelina, both well known mural painters, and invited them in 1991 to decorate the new wing of the main building of the University of Maastricht with Ndebele mural paintings. In 1994 the princess and her daughter were invited by the Kruithuis Museum in s'Hertogenbosch to decorate specially made large ceramic objects and 250 square meters of museum walls with mural paintings for an exhibition called "AmaNdebele – kleursignalen uit Zuid Afrika" (July 17-November 6) In this exhibition part of Hans van Drumpt's collection of Ndebele beadwork was exhibited.



*"Love letters", made by a girl for the young man she loves.*



*"Lighabi", small skirt with tassels worn by young children*



*"Isiphethu", stiff skirt for marriageable girls after their initiation.*



*"Linga Koba", long tears, worn by the mother after the initiation of her son.*



*"Ijogolo", bead skirt with five flaps worn by married women and supposed to represent the mother and her children.*



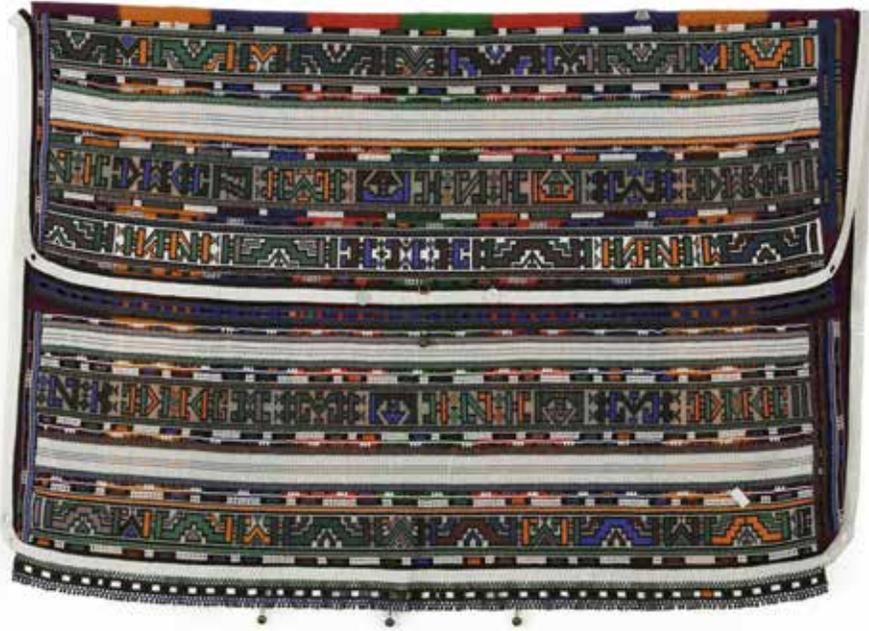
*"Isithimba", half round skirt of goats hide trimmed with beads, worn at the back by a marriageable girl to accentuate the movement of her buttocks.*



*"Lighabi", various necklaces, a dans staff and "Isapaji", beaded leather purse.*



*"Icanci", a collar mainly favoured by older women.*



*“Nguba”, marriage blanket worn by married women after their marriage has been confirmed by the birth of a child.*

**15  
Chair**

Coromandel Coast, mid 17<sup>th</sup> century

Ebony and cane

Height: 107.5 cm, width: 47.3 cm, depth: 43.5 cm



This type of chair belongs to the earliest chairs found in Batavia. Its design is based on Italian Renaissance chairs that were very popular in Holland in the early 17<sup>th</sup> century. This colonial example hardly differs from the originals found in Holland. The main difference being that the seat is caned instead of upholstered with leather or velvet. Indeed the furniture makers on the Coromandel Coast were able to follow the Dutch example very closely. For similar examples see: T.Eliëns (ed.), *Domestic interiors at the Cape and in Batavia 1602-1795*, Zwolle 2002, page 46-47 and V.L.van de Wall, *Het Hollandsche Koloniale Barokmeubel*, Antwerpen 1939, page 91.



**16**  
**Cornelis Frederik Stavenisse de Brauw (Dutch 1801 – 1864), attributed**  
**Dutch ship on roadstead of Madras, circa 1836**

Watercolour on paper  
39.5 cm by 57.5 cm

The coast line is that of Madras (Chennai) with the Banqueting House and the Old Government House to the left of the ship.  
Stavenisse de Brauw was a naval officer and draughtsman. He made at least five voyages to Indonesia. One in 1818, another in 1820 -21, one as captain of the "Bellona" from 1836 till 1838 and a final one as captain of the frigate "Dolfijn" from 1845 till 1849 and he ended his career as rear admiral in 1857 in Indonesia. Most of his drawings from these trips are in the collection of the Naval Museum in Den Helder, Het Scheepvaartmuseum (Maritime Museum) in Amsterdam and in the collection of "Het Koninklijk Huisarchief" (Royal Household) in the Hague.

**17**  
**Footstool for a throne**  
India, Baudh, Orissa, circa 1900

Rosewood carved and covered with sheet silver partly gilt, and fabric.  
*Height: 24 cm, length: 48.5 cm, width: 37.5 cm.*

A similar footstool, in the collection of the V & A (IM 289-1927), has an engraving at the underside in Gujarati which translates as: "Misty Raghunath Tribhuvan's children Chhaganlal and Vrajlal made this. Residents in Visnagar, North Gujarat, Baroda". Raghunath Tribhuvan was a specialist craftsman who produced silver and brass-covered furniture, made by gently hammering thin sheets of the metal over a carved wooden frame. Tribhuvan's own manufactures do not appear to be signed, but footstools made by his sons Chhaganlal and Vrajlal are commonly signed in English or Gujarati (Furniture From British India And Ceylon, Amin Jaffer, pg. 312).



18

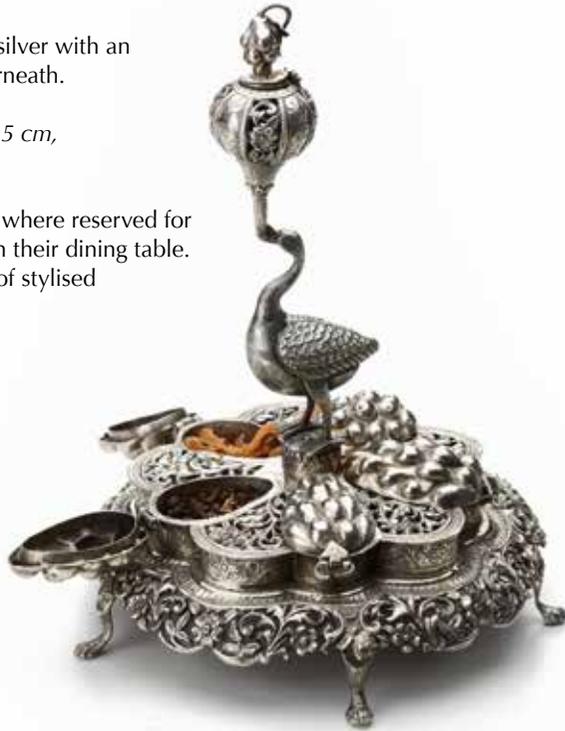
**Spice container and perfume dispenser**

North India, possibly Lucknow, third quarter  
19<sup>th</sup> century

Repoussed and pierced silver with an  
unknown marking underneath.

*Height: 38cm, diam: 28.5 cm,  
weight: 2060 gram*

Such extravagant stands were reserved for  
the wealthy to display on their dining table.  
The lids are in the form of stylised  
custard apples.



19

**Easy Chair**

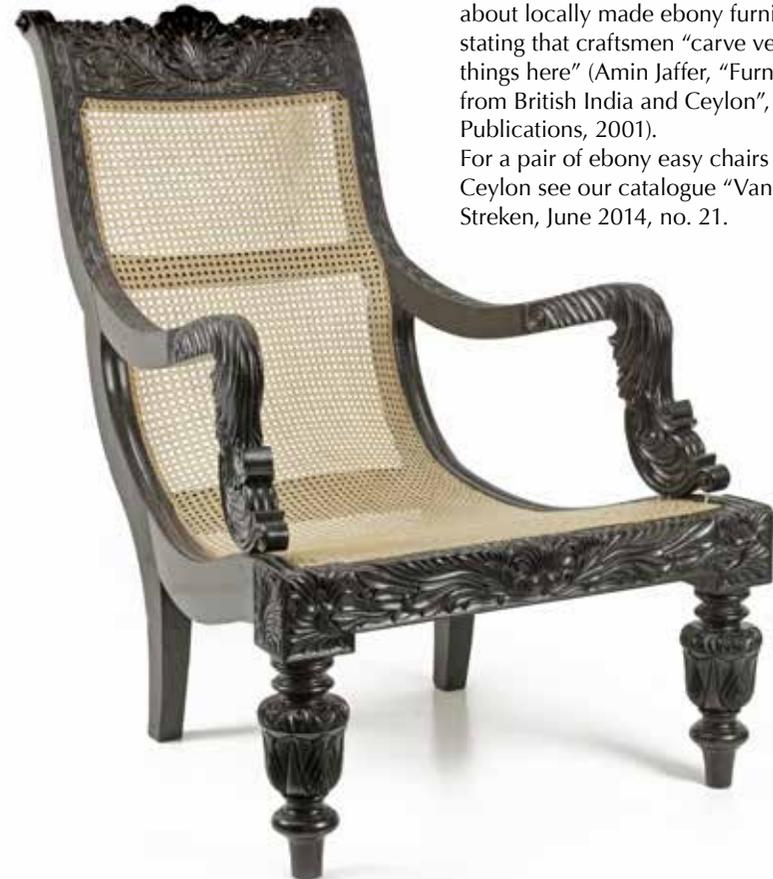
Ceylon, Galle District, mid 19<sup>th</sup> century

Ebony and cane

*Height: 97 cm, width: 69 cm, depth: 87 cm*

Ebony furniture produced in the Galle District of Ceylon in the first half of the 19<sup>th</sup> century was very popular with the English. In his account of Ceylon, published in 1850, H.C. Sirr noted how in Colombo there was available "the most exquisitely carved ebony furniture conceivable" and in a letter of 1852 Lady Dallhousie expressed her delight about locally made ebony furniture, stating that craftsmen "carve very pretty things here" (Amin Jaffer, "Furniture from British India and Ceylon", V&A Publications, 2001).

For a pair of ebony easy chairs from Ceylon see our catalogue "Van Verre Streken, June 2014, no. 21.





Indonesian Archipelago

20

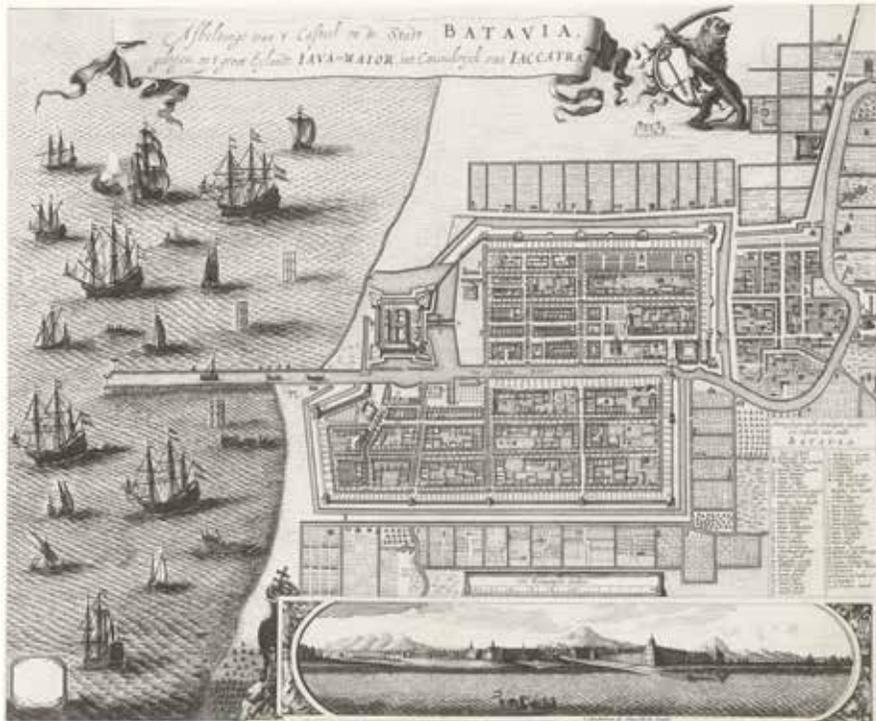
**Clemendt de Jonghe (1624 or 1625 – 1677)**

Afbeldinge van 't Casteel ende Stadt Batavia gelegen op 't groot Eylandt Java-Maior int Coninckrijck van Iaccatra. 't Amsterdam by Clemendt de Jonghe.

Copper plate engraving, anonymous 1660s  
40.5 cm by 49.5 cm

Between the late 1650s and 1677 Clemendt de Jonghe was one of the most important sellers and editors of art prints and maps in his shop "De Gekroonde Konst en Kaart Winckel" in Amsterdam.

Among the many copper plates he owned were at least 74 different plates engraved by Rembrandt from which he printed and sold many Rembrandt prints.



21

**Albertus Hendricus Huysman  
(Dutch, 1831 – 1903)**

Watercolour on paper, inscribed, dated and signed with initials at the back "naar de nature getekend, November 1843 A.H.H."

37.5 cm by 50.5 cm

Huysman was a sea captain and draughtsman who visited Indonesia in the early 1840s. The present watercolour depicts a path in a wooded landscape in Java with a dressed creature which on closer examination turns out to be a dressed up monkey.



detail

**Dutch School, indistinctly signed in bottom right hand corner, dated 1752.**

Inscribed at the top left hand "Eeren Tempel en Konst Vuurwerk gepresenteerd ter Occasie der Voorstelling van syn Hoogedelheid den Hoogedelen Grootachtbaeren Wijdgebiedenden Heere Jacob Mossel tot Gouverneur Generaal van Neederlands India te Batavia MDCCLII d: XXIV Iuly" (Temple and fireworks presented for the inauguration of the highly esteemed etc. Jacob Mossel as Governor General of the Dutch East Indies in Batavia 1752 24<sup>th</sup> July).

Inscribed at top right hand "Door Johannes Andreas Paravicini, Commissaris van Zee en Commerce Zaaken, item van de Bank en Bank van Leening in deese Oost Indise Hoofd Stad geïnventeert en geëxecuteert worden" (invented and executed by Johannes Andreas Paravicini, Commissioner of Sea and Trade and of the Bank in the Capital of East India).

Oil on vellum

16 cm by 29.4 cm



Jacob Mossel (Enkhuizen 1704-Batavia 1761) arrived in Batavia as a sailor in 1720. The next year he was sent to the Coromandel Coast where he stayed for 21 years, learning much from the successful British private trade and becoming Governor of the Coromandel Coast in 1738. In 1741 he was called back to Batavia where he was appointed Director General. Upon the death of Governor General van Imhoff in 1750 Jacob Mossel was elected his successor by the Council in Batavia. After approval by "de Heren XVII" in Amsterdam he was officially inaugurated with fireworks, pomp and splendour in 1752. In 1753 however Jacob Mossel esteemed it necessary to curb ostentatious display of wealth. In his "Regulation against pomp and splendour" of 1753 it was decreed in detail who was allowed a carriage, the number of horses, what jewellery women were allowed to wear in public and who could bring a bible in a golden box to church.

Johannes Andreas Paravicini (Barcelona 1710-Stenay, France 1771) came to Amsterdam only 14 or 16 years old where he joined the VOC as "ziekentrooster", a position of mix of religious and medical support to the Company's staff. When he arrived in the East is not certain. The first mention of his presence was in 1740 in Ceylon and in 1746 he was in Batavia. In the collection of the "Koninklijk Instituut voor de Tropen"(inv. Nrs. 3728-540a en 541a) there are two unsigned watercolours by an artist in the retinue of Paravicini when he was sent by Governor General Jacob Mossel on a mission in 1756 to end a conflict between Portuguese and Dutch on the isle of Timor. One of the watercolours shows the pomp and splendour surrounding the signing of the treaty and the other the dazzling banquet to celebrate the treaty. Paravicini clearly liked to have his exploits immortalized and the unknown artist of the present painting could very well be the same as the one who did the two watercolours. Mossel and Paravicini became close partners in the shady business of (illegal) profitable private dealings by VOC officials.

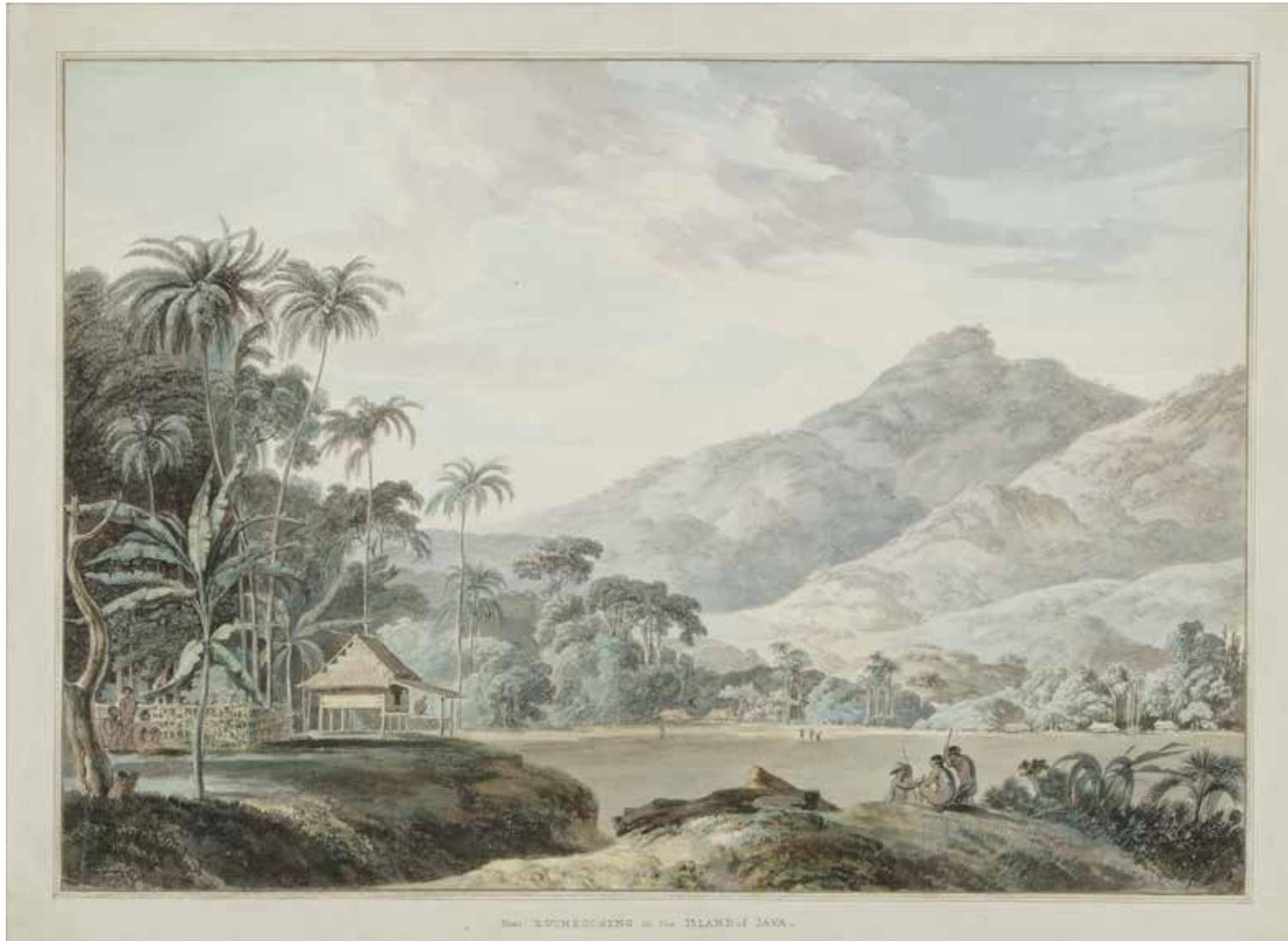
23

**Thomas Daniell (1749 – 1840)**

Near Eucheconing on the island of Java

Crayon, watercolour and bodycolour on watermarked paper

43.8 cm by 60.2 cm



In July 1785 on their way to China and again on April 14<sup>th</sup>, 1794, on their way back to England Thomas Daniell together with his nephew William Daniell (1769 – 1837) visited Anjer Point (Anjer kidoel) in the Strait of Sunda, the western most point of the island of Java. On both occasions they went ashore and Thomas made several sketches and watercolours. In 1810 their 1785 voyage to India resulted in the publication of "A picturesque voyage to India by way of China" in which ten aquatints depicting Western Java were included. Thomas was the painter and William became the greatest English aquatint engraver of his time.

The present drawing is directly linked to the drawing "Near Eucheconing on the island of Java" in the Yale Centre of British Art, Paul Mellon Collection. Just like the Yale drawing the present drawing has a James Whatman Strassbourg lily watermark, exactly the same dimensions and is also numbered in pencil on verso. The Yale drawing is numbered No. 2 and the present drawing No 4.

Eucheconing is the corrupted word for Tjikoning, close to Anjer where the "Grote Postweg" starts in the west, running more than a 1000 km. along the north coast of Java to Panarukan in the east. It was constructed under the order of King Lodewijk Napoleon, who ruled the Kingdom of Holland during the French occupation of Holland. Governor General of the Dutch East Indies Herman Willem Daendels had it constructed in just one year in 1808 as a military road intended to ease the transfer of soldiers to defend the island against the British. Thousands of Indonesian workers died as a result of working on the road. In 1811 The English occupied the Dutch East Indies and Daendels was replaced by Thomas Stamford Raffles as Governor General from 1811 till 1816. Most of the plates in Raffles' famous book "History of Java" are by William Daniell.

24

**Gerard Pieter Adolfs (1898 – 1968)**

Signed and dated: '33 Ger.P. Adolfs

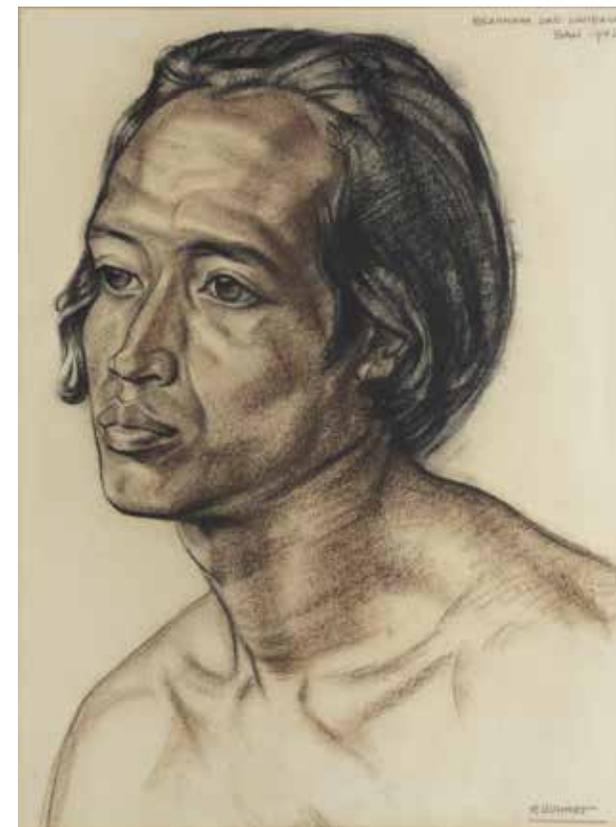
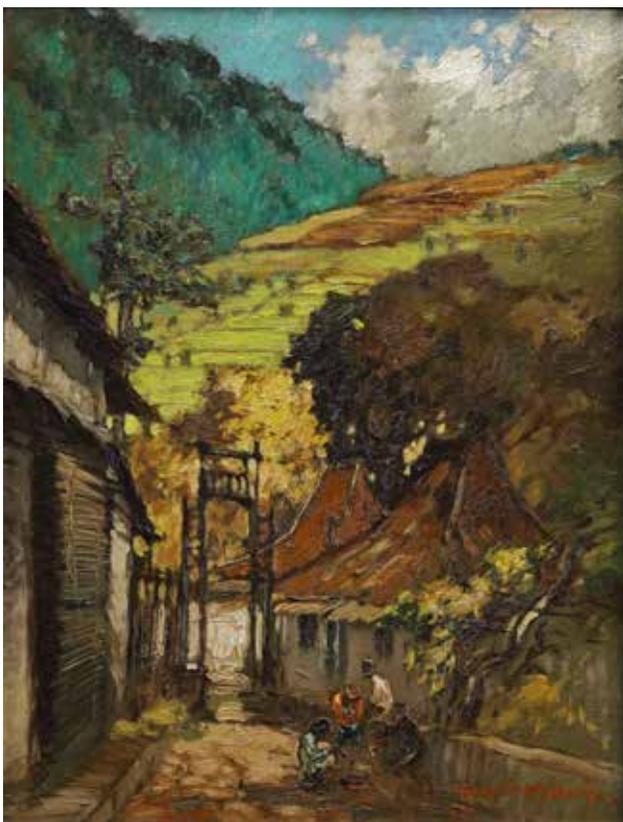
Titled, dated, numbered and signed on the verso: "Dessastraatje" (Dessa Alley) 1933, nr. 160, "Ger"

With the artist's label on the stretcher

Oil on canvas, in the original frame made in the Dutch East Indies  
45 cm by 35 cm

Adolfs was born in Semarang, Java, in 1898. Between 1912 and 1919 he attended secondary school and studied architecture in Amsterdam. Back in Indonesia he married the ravishingly beautiful Eveline Smit and in 1921 a daughter Eveline or Noesje was born. Adolfs worked for various architecture firms but soon found out that painting was really what he wanted to do. In the 1930 ties Adolfs as a self taught painter became

a successful and established artist, able to live of the sale of his paintings and to travel widely through Europe, Japan, China, India, the Middle East and America. Hoping to emigrate to America he was trapped in Amsterdam during the Second World War. His wife died in a Japanese prisoner camp in Java. Adolfs never returned to Indonesia but maybe in order to escape the cold Dutch climate he kept on painting, from memory, the sunniest scene's from his beloved native country.



25

**Johan Rudolf Bonnet (1895 – 1978)**

"Brahmana dari Sambahan, Bali 1942"  
Signed "R. Bonnet"

Black chalk and pastel on paper, in the original frame  
and passepartout made by the artist  
52.2 cm by 39 cm

EXHIBITED: Makassar, Masonic Lodge, January 11-16, 1946, as no.12 titled "Brahmana" and priced at 100 Dutch guilders. Bought at the exhibition in the Masonic Lodge by Mr. Matthijs Harmelink (1905-1993), member of the Lodge, businessman, high official at the Javaansche Bank and Minister of Finance of the short lived State of East Indonesia (Negara Indonesia Timur) from 1946 till 1950. In 1946 Mr. Hamelink had been released from a Japanese prison where he was locked up and sentenced to death after trying to escape to Australia during the Japanese occupation of Indonesia. After his death the painting was passed on to his daughter who sold it in November 2014.

26

**Johan Rudolf Bonnet (1895 – 1978)**

"Mepèèd Bali" dated 2603 (=1943)

Signed with monogram "R.B."

Pastel and gouache on pigmented paper

57 cm by 34 cm

After his mother convinced his father that Rudolf only wanted to become an artist he was allowed to attend Art School in Amsterdam. Afterwards he lived in Italy/Anticoli from 1920 till 1928 when he departed for Indonesia and Bali where he lived till 1958. When the Japanese occupied Indonesia in 1942 he and his fellow artist Willem Gerard Hofker were initially imprisoned but the Japanese commander on Bali decided that artists shouldn't be in prison. They were both released and till the end of 1943 were free men. During this period Bonnet made drawings that were sold in a gallery in Ubud, mainly to Japanese officers who particularly fancied drawings of Balinese beauties with bare breasts. This drawing was made in that period and probably ordered by a Japanese officer, because of the Japanese dating of the drawing. Between 1944 and 1946 Bonnet and Hofker were both imprisoned again in a camp on Sulawesi. After the war Hofker went back to Holland and Bonnet returned to Bali where he stayed off and on till 1958 when he had a conflict with president Sukarno over a painting Sukarno wanted to buy but Bonnet did not want to sell. Sukarno loved Bonnet's work and had several in his collection. In the end Bonnet did sell the painting to Sukarno but was nevertheless forced to leave Indonesia. After 1958 he regularly returned to Bali for short visits and to help in establishing a museum of Balinese art in Bali.

A drawing by Bonnet of only the girl on the left in the present drawing, was sold by Larasati in Singapore on October 8<sup>th</sup> 2005.



27

**Johan Rudolf Bonnet (1895 – 1978)**

Study of three seated Balinese men  
Not signed, late 1930s

*34 cm by 61 cm*

PROVENANCE: From the collection of professor Jacob Vredembregt (1926), antropologist, writer and a noted collector of South East Asian art who has been living on and off in Indonesia since 1946 and settled there permanently in 1968. Bought in 1971 by Mr. Dirk Brand the director of Philips in Indonesia from 1970 till 1980 and the farther of the previous owner.



28

**G.S. Fernhout**

“Balische toneelspeelster” (Balinese actress) and “Vrouw van kaste op weg naar een feest” (woman of high caste on her way to a festivity)

Two gouaches on paper, signed with monogram

*15 cm by 24.3 cm and*

*24.3 cm by 15 cm*

These and 74 other gouaches Fernhout made as illustrations for the book by J.C. Lamster, “Landschap, bevolking, godsdienst, gebruiken en gewoontes, architectuur en kunst van het eiland Bali”, edited by Droste’s cacao- en chocoladefabrieken, Haarlem, Holland, in 1933.



29

**Pair of square trays**

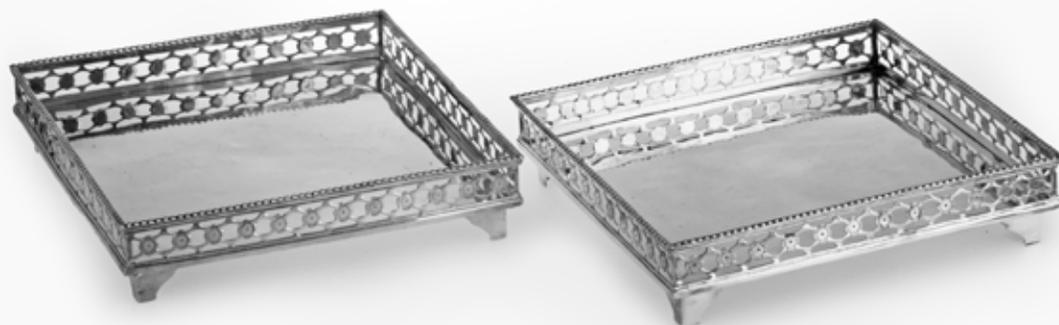
Silver, Dutch East Indies/Batavia, early 19<sup>th</sup> century

Unmarked, the reverse with engraving "P B IV Soerakarta" over two swags and under a crown

*Height: 4.6 cm, length and width: 20.3 cm, 455 gram*

Paku Buwono IV (1768-1820) was the fourth Susuhunan, ruler of Surakarta from 1788 till 1820.

The Sultanate of Mataram was the largest and most dominant power of Java in the 16<sup>th</sup> and 17<sup>th</sup> century. After two wars of succession, in which the VOC played an important role, Mataram by the Treaty of Giyanti in 1755 was divided in the Sultanate of Surakarta and the newly created Sultanate of Yokyakarta. However both then lost most of their political autonomy to the VOC.



30

**Pair of rectangular trays**

Silver, Dutch East Indies/ Batavia(?), early 19<sup>th</sup> century

Unmarked, the reverse with engraving "PB IV Soerakarta" over two swags and under a crown

*Height: 4.6 cm, length: 25.6 cm, width: 17.7 cm, 539 gram*

Identical trays but without the engraving, are in the collection of the Gemeentemuseum in The Hague, Titus Eliëns, Silver from Batavia, Gemeentemuseum Den Haag, November 2012, page 21.



31

**Models of houses and buffalo and cart**

Sumatra, Kota Gadang, early 20<sup>th</sup> century

Silver filigree

Height: 11 cm (tallest item), weight (combined) 264 gr

The models represent from left to right, a house on poles, a mosque (missigit), an adat house (rumah besar), two rice barns (rangkiang) and a buffalo and cart.

Each piece reflects traditional Minangkabau architecture,, with roofs that sport multiple spires and in the form of buffalo horns. A silver and gold filigree version, after drawings by J.Cleton, a draughtsman working for the railways, who choose the most beautiful examples of traditional Minangkabau's architecture was presented to Queen Wilhelmina and Prins Hendrik on the occasion of their wedding by the people of West Sumatra. This set is illustrated in "Royal Gifts from Indonesia" by Rita Wassing on page 147.

The Minangkabau are a Muslim people who inhabit West Sumatra. Unusually, they are matrilineal – inheritance is through the oldest daughter and they are matrilocal – sons-in-law reside with their wife in the wife's parents home.

PROVENANCE: from the collection of Gladys Palmer Brooke, former Dayang Muda of Sarawak and the consort of Raja Bertram Brooke, a former heir apparent to the line of "White" Rajas of Sarawak. The Brooke family of Sarawak were a curiosity among British empire. Originally from England, they ruled Sarawak as a private fiefdom from 1841 to 1946.



32

**Pedal**

Palembang early 20<sup>th</sup> century

lacquered wood

Length: 118 cm

These lacquered pedals are used in the marriage ceremony in Palembang when the groom symbolically rows his bride into her new life.



33

**Two paintings by an unknown painter**

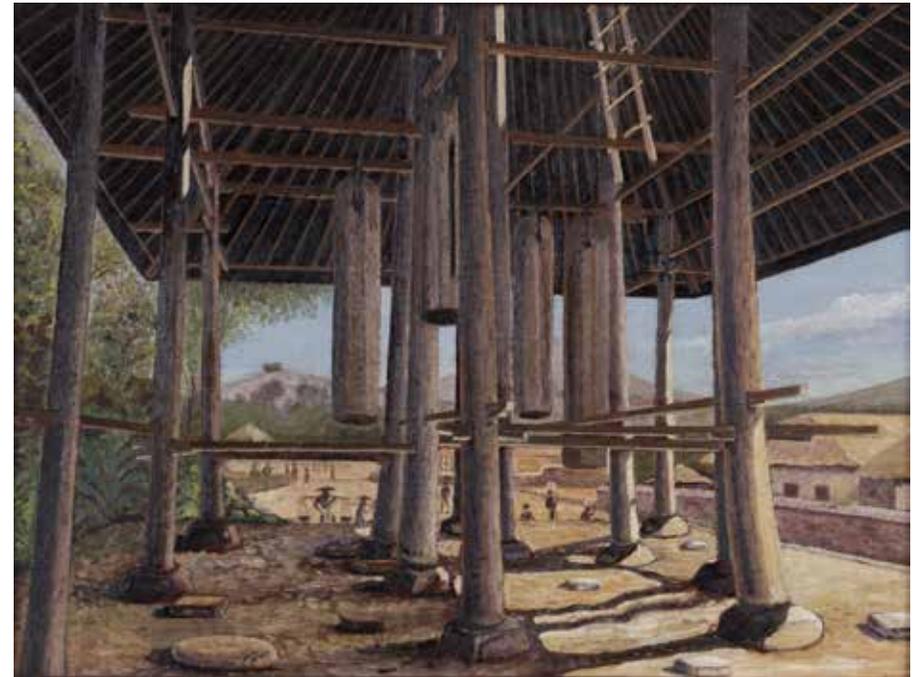
Oil on board, unsigned  
44 cm by 60 cm

One a copy after a painting by W.O.J. Nieuwenkamp (1874-1950), "rice barn of a wealthy Balinese Gusti".

This magnificent Balinese "jineng" or rice barn belonged to an important Balinese sculptor of the Gusti caste and one of Nieuwenkamp's best friends on the island. At the base of the columns of the upper porch are two proud "singa", the winged lions of Balinese mythology. Two beautiful carved doors are flanked by woven bamboo in a chequered pattern. On a platform below, a woman weaves in the shadow.

Nieuwenkamp was the first European artist to paint and draw Bali. His first visit to Bali was in 1904 and his second was in 1906 when he joined the Dutch invasion of Bali that destroyed the kingdom of Badung and its capital Denpasar with the royal palace of the Raja.

The other painting is of a Balinese bell tower, a kulkul which may be found in every Balinese village. The long drums, kulkul are used to sound the alarm and to call the villagers to ceremonies and meetings.



34

**Two polychrome wooden statues**

North Bali, Singaraja, Buleleng Regency,  
late 19<sup>th</sup> century

Nangka (jackfruit) wood and pigments  
and gold

Height: 78 cm and 70 cm



These two winged statues represent the red monkey twins Sugriwa and Subali as they are called in Bali. However, in spite of being identical twins they have different fathers; Sugriwa's father is Surya, the sun god and Subali's Indra, the king of gods. Subali, the king of the vahana, the monkeys and bears, believes that his brother Sugriwa is plotting to steal his throne so he drives him away. Sugriwa is introduced by his friend Hanoman, the king of the white monkeys, to Rama who agrees to battle Subali on Sugriwa's behalf in exchange

for the promise that Sugriwa will help him invade Lanka to battle Rawana who has kidnapped his wife, Sita. Rama defeats and kills Subali who at the time of his death realizes that Sugriwa had no ill intentions against him and forgives him for his death. The pair represent both sibling rivalry and the ultimate revelation of the truth. These two statues belong to a class of statues made in the vicinity of Singaraja from about 1890 till 1920, when they were very popular among a growing number of colonials in north Bali. There are early 20<sup>th</sup> century photos of this type of statues being sold in Surabaya and colonial fairs. A large number of Bali statues in Dutch museums belong to this class.

*I am grateful to Bruce Carpenter for his assistance with this catalogue entry.*



35

### Statue of a Balinese Brahman of the highest cast

Polychrome wood, fabric and hair (restorations)

Height: 168 cm

A Balinese Brahman of the highest caste was a writer in the Royal court. Originally the statue had two leaves of the lontar-palm with some lines written in Balinese script in his left hand and a small knife with which the lines are carved in the leaves in his right hand. He is wearing an over-garment, kampoel or sapoet, of violet and red silk interwoven with gold and silver thread and as under-garment a Balinese cotton ikat. The present statue, one of a pair of male and female, was offered by the Balinese regent of Karangasem, Goesti Gdé Djilantik, to Queen Wilhelmina on the occasion of her marriage to Prins Hendrik in 1901. Queen Wilhelmina regularly lend the two statues for exhibitions such as in the Kaiser Wilhelm Museum in Krefeld, Germany, in 1906 where they were insured for 3.000 Dutch



The two statues in the exhibition in Het Stedelijk Museum in 1915

Guilders (the equivalent of about 50.000 present day Euros) and in 1915 for the exhibition "Oud Javaansch en Hedendaags Balisch Hindoeïsme" in the Stedelijk Museum in Amsterdam. They were given on permanent loan to the Tropenmuseum in Amsterdam. In 1995 when the book "Koninklijke Geschenken uit Indonesië" (Royal gifts from Indonesia) by Rita Wassing-Visser was published, the whereabouts of the two statues was no longer known. Only the beautiful ceremonial keris of the male and the gold ring of the female are still in the Royal collections (see page 149-151 in Rita Wassing's book, published by Waanders Uitgevers, Zwolle, 1995). During a renovation of the Tropenmuseum in the late eighties the statues apparently were so much damaged that they were thrown away. The male was saved from the rubbish container. It lacked two fingers, had a broken arm, lacked its moustache, some of its



paint and all of its clothes. Fortunately there is a photo of the two statues taken during the 1915 exhibition in the Stedelijk Museum and Rita Wassing still has a very detailed description of the clothing and attributes of both the male and the female. So to a large extent it was possible to restore the Brahman to his original state. The whereabouts of the female are still unknown.





Far East

37

**Lamqua (active 1820 – 1860) or studio**

A view of the British and Dutch factories at Canton, 1835-1849

Oil on canvas (relined) in original Chinese frame  
28 cm by 45 cm

In May 1841 the British and Dutch factories were destroyed by fire and rebuilt in a different style. Thus this painting can be dated to 1835-1840, prior to the fire. The tall second storey to the building immediately to the right of the British portico was added in the late 1830s. Above the portico is a viewing platform which the Chinese authorities were to remove during the “opium crisis” of 1839. The present painting is a fairly close imitation of a Chinnery original of the same scene. George Chinnery arrived in China in 1825 and his “romantic” style was quickly adopted by the Cantonese artist Lamqua who developed a successful “export” practice specialising in oil portraiture in the manner of Chinnery. One of the things Lamqua added to the original Chinnery painting was the “flower boat” to the right.



38

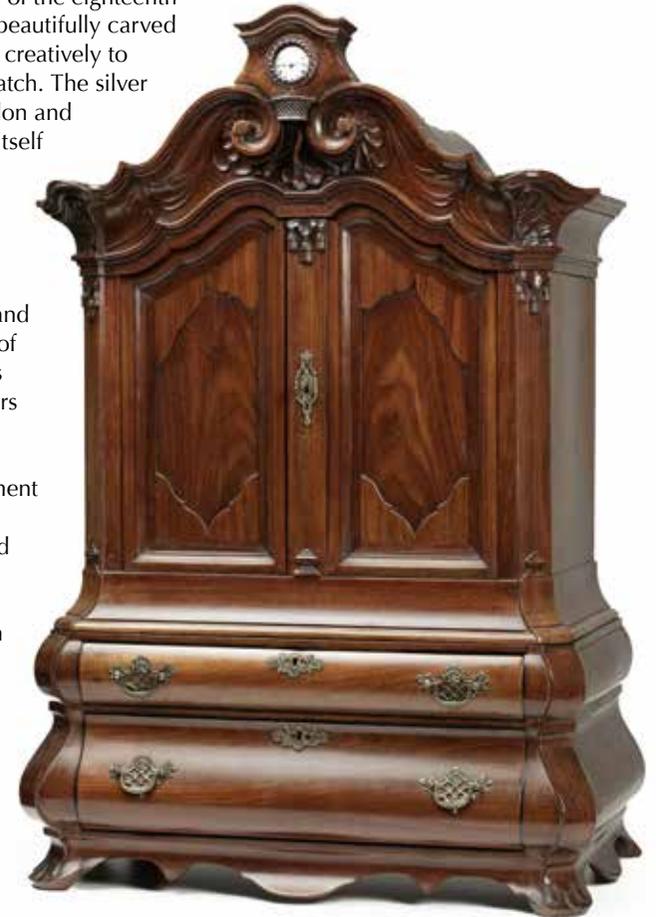
**Miniature cabinet/watch stand**

Chinese export for the Dutch market, last quarter 18<sup>th</sup> century

Huang-Hua-Li wood, ebony and oak, silver pocket watch and brass fittings  
Height: 92 cm, width: 62 cm, depth: 36 cm

The form and proportions of this miniature cabinet are based on a Dutch rococo model popular around the third quarter of the eighteenth century. The top of the beautifully carved gable has been adapted creatively to house a silver pocket watch. The silver case is hallmarked London and dated 1773. The watch itself is engraved “JnWood, Grantham 550”, and the outer case has an attached label reading “G.Morton, Watch & Clock maker, Dunbar” and is engraved at the back of the case with the initials “J R”, possibly the owners initials.

The top drawer of the cabinet has an arrangement to hold an inkpot and writing materials. Behind the doors there is a “secret” compartment. Together with the watch stand this suggest the miniature cabinet was intended to be used on a gentleman’s writing table.



39

**Bedcover**

China, Macao, circa 1730-1740

White satin with coloured silk and gold embroidery

300 cm by 240 cm

The bed cover is decorated with flowers, birds and Chinese lions and in the centre a double headed eagle, the emblem of the Augustinian Order in the Far East. The double headed eagle represents Saint Augustin who was known as "The Hipona Eagle". While the main emblem of the Augustinian Order is a heart pierced by two arrows, King Philip II of Spain (1527-1598), after whom the Philippine islands were named, granted the Spanish Augustinian Order in the Philippines the Holy Roman Empire emblem of the double-headed eagle as their emblem but without the political insignia of the sword, sceptre and imperial orb. For another Chinese embroidered textile with the double headed eagle emblem see our catalogue "Uit Verre Streken, June 2008".



40

**Pair of nodding-head figures**

China/Canton, first half 19<sup>th</sup> century

Unfired, painted clay

Height: 27 cm



“Noddors”, Chinese clay figures with movable heads, were made in Canton for export to the West where they were very popular as images of Chinese dresses and customs. They seem to have been made in two sizes; either about 30 cm or 60cm. The present male, in a formal court dress, and his female are of the smaller size. A considerable number of larger “noddors” were bought for the Prince Regent for his fantasy palace on Asian themes, Brighton Pavilion. But perhaps the largest collection of over eighty “noddors” is in the Peabody Essex Museum in Salem, Massachusetts.



41

**Three dinner and three soup plates**

China, Canton, circa 1750

Porcelain with underglaze blue and heightened with gold. In the centre of the plates have been painted in grisaille and gold, inside an oval shield a gold fleur-de-lis under a coronet with above two gold stags' horns

*Diam: 23.5 cm*

The fleur-de-lis arms belongs to the Swellengrebel family. The Swellengrebel family originated from Nordhausen in Germany where they were first recorded in the 14<sup>th</sup> century. In 1643 Heinrich Swellengrebel became a Dutch merchant in Moscow. Several of his descendants joined the VOC, in particular in the Cape colony, but also in other Dutch-Asiatic trading posts including Canton. These plates are part of a large dinner service ordered by Hendrik Swellengrebel (Cape of Good Hope 1700-Utrecht 1760). Hendrik, son of Johannes Swellengrebel (Moscow 1671-Cape 1744) and Johanna Cruse (1682-1715) became Governor General of the Dutch Cape in 1739 till 1750 when he left for Holland. The dinner service he had ordered arrived at the Cape shortly after he had left and was sent after him to Holland. Hendriks mother Johanna Cruse was the sister of Wilhelm Maurits Cruse (Cape of Good Hope 1671-Batavia 1734) whose commemorative salver is illustrated and described in our catalogue “Uit Verre Streken”, March 2013.

PROVENANCE: H.A.M. Swellengrebel (born 1942) the governor's great-great-great-great-grandson.

42

**Two small table screens**

China, mid 18<sup>th</sup> century

Polychrome paintings on marble

16.3cm by 10.2cm

On one of the screens a European man is depicted, holding a fan and being offered a pot with plants by a Chinese (?) boy. On the reverse a line from a poem by the famous Chinese poet Li Bai (701-762) reading "the cup is never empty of wine" with the seal

of Li Bai. On the other a European man is holding a bow or performing some kind of a trick with a plate or a top while a boy is looking on with interest. On the reverse again a line from a poem by Li Bai reading "Li Bai sings after three cups" and the same seal of Li Bai.

Li Bai was the most prominent poet in the Golden Age of China during the Tang Dynasty. His poems celebrate the pleasures of friendship, the depth of nature, solitude and in particular the joys of drinking wine. Perhaps his most famous poem is "Waking from Drunkenness on a Spring Day".

These screens were not made for export but to gratify the curiosity of the Chinese for these red-haired barbarians with their big noses and strange clothing.

Two similar screens in the collection of the Rijksmuseum were exhibited in Volkenkundig Museum Nusantara in Delft in 1986 "Met andere ogen", depictions of Europeans by distant peoples.



43

**“Carte des Isles du Japon, esuelles est remarqué, la Route tant par Mer que par Terre que tiennent les Hollandios pour se transporter de la Ville de Nangasaqui a Iedo demeure du Roy de ses marmes isles”,**

Paris 1679, by Jean-Baptiste Tavernier (1605-1689), from “Recüeil des plusieurs Relations et Traitez singuliers et curieux de J.B.Tavernier”

Copperplate engraving on paper  
51.5 cm by 76.5 cm

Although he himself only came as far as China on his travels, Jean-Baptiste Tavernier, a merchant of precious stones, included a description of Japan in his travel book, which appeared in several editions in French, English and German. Apparently he could count on a special interest in Japan on the part of the public. For sources, he had at his disposal the information he had collected in the Dutch East Indies, especially Batavia.

A nice addition to his map is the route the Dutch had to take on their yearly trip to Edo to pay their respect to the Shogun. On their way the Dutch came past Ocasaki (Okazaki) where according to Tavernier “c’est ou sont les plus belles femmes du país” (this is where the prettiest girls of the country live).



44

**Ewer**

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

Blue-and-white porcelain

Height: 10.8 cm

Oviform ewer with wide neck and pinched sprout. The curved handle placed at an angle to the sprout. Decorated in underglaze blue with flowering plants, two flying birds and a roundel with the initial “L”, probably standing for limoen (lemon). Other small Arita ewers used at the dinner table of VOC officials are decorated with an “A” for azijn (vinegar), “O”.for olie (oil) or “S” for soja (soy).



44

**Apothecary bottle**

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

Blue-and-white porcelain

Height: 25.4 cm

A porcelain apothecary bottle with a bulbous body and tapering neck decorated in underglaze blue with branches of flowering peony and foliage with two perched and two flying birds. On the base the initials "I.C." inside a wreath.

The shape of these bottles is derived from a Dutch glass bottle. The Dutch East Indian Company must have brought many of these bottles used on board of ships, in kitchens and by pharmacists to Deshima. The initials "I.C." could stand for Johannes Camphuys. Before becoming Governor General of the Dutch East Indies in Batavia from 1684 to 1691, Johannes Camphuys was "Opperhoofd" in Deshima intermittently between 1670 and 1677. He retained a lasting love for Japan and its people from this period. However Christiaan Jörg, *Fine & Curious, Japanese Export Porcelain in Dutch Collections*, thinks it more likely that Johannes Camphuys would have had his initials in a more obvious place and suggests "I.C." may stand for *ius citronensis*, or lemon juice. However, why the content of the bottle should be indicated underneath is even less likely.



45

**Apothecary bottle**

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

Porcelain, undecorated.

*Height: 30 cm, diameter of footring: 10.4 cm*

Few of these blank bottles that were used in multiple ways in pharmacy shops, on board ships, in kitchens, and so forth have been preserved, partly because in the Netherlands, mainly in Delft, many of them have been overdecorated with European or Chinoiserie scenes. Orders by the VOC for apothecary bottles in Japan ceased in about 1710.

46

**Apothecary bottle**

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

Porcelain decorated in underglaze blue with the initials "I:C" inside a circle, possibly for Johannes Camphuys.

*Height: 20.5 cm, diameter of footring: 10.5 cm*



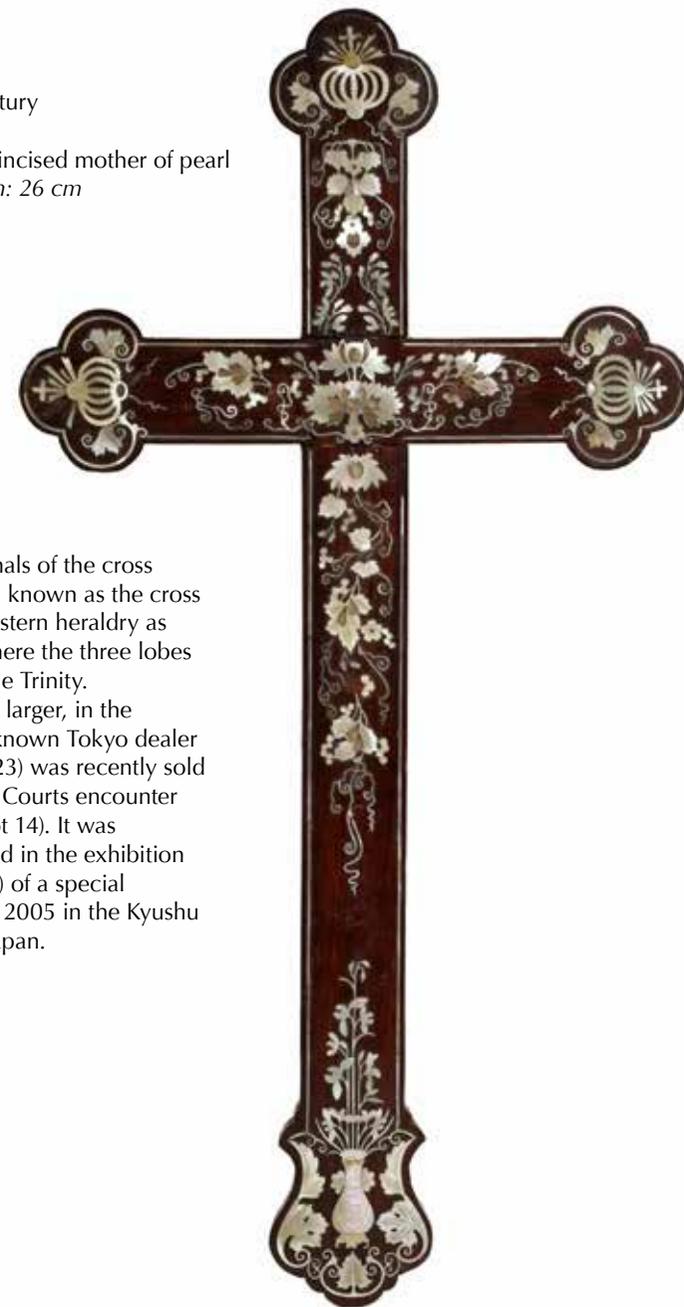
47

**Cross**

China/Macao, 18<sup>th</sup> century

Rosewood inlaid with incised mother of pearl

*Height: 50.8 cm, width: 26 cm*



The three upper terminals of the cross correspond to a design known as the cross "botonée", used in Western heraldry as well as religious art where the three lobes are said to represent the Trinity. A similar cross, slightly larger, in the collection of the well known Tokyo dealer Sakamoto Goro (b. 1923) was recently sold in Christie's (European Courts encounter Japan, 11 May 2015, lot 14). It was exhibited and published in the exhibition catalogue (cat. no. 116) of a special inaugural exhibition in 2005 in the Kyushu National Museum in Japan.

48

**Girin, Jô (active 1779 – 1859), attributed.**

Dutch couple with baby, circa 1817  
With seal: ....& Shi Kunro

Watercolour on paper mounted on marbled paper scroll with red lacquered knobs

*Painting: 78.5 cm by 27.5 cm, scroll: 144 cm by 39 cm*

Depicted are “Opperhoofd” (chief) Jan Cock Blomhoff with the wet-nurse Petronella who is feeding Johannes, the son of Cock Blomhoff.

The Japanese did not allow Dutch women to stay on Deshima Island.

Only yujo, prostitutes from the licenced quarters Maruyama in Nagasaki were permitted to stay on the island. In July 1817 the Japanese saw Dutch women for the first time, when Jan Cock Blomhoff, the new Opperhoofd arrived at Deshima in the company of his wife Titia, their sick little son Johannes and the nurserymaid Petronella Munts, to the great consternation of the Japanese authorities. The women were allowed to stay, by way of rare exception, only until Johannes would recover. The women and the child remained on Deshima for five months and then had to return with the same ship that brought them, back to Holland. Cock Blomhoff and his wife Titia would never see each other again. In these five months Nagasaki painters and print makers had enough time to throw themselves into the task of illustrating the red-haired barbarian female.



49

**Kakemono, vertical scroll painting**

Japan, Nagasaki school, early 19<sup>th</sup> century, unsigned  
Two Dutchmen with their Javanese servant

Watercolour on paper, with printed paper surround

*Painting: 80 cm by 26.3 cm, scroll: 148 cm by 29.5 cm*

The man on the right is supposed to be “Opperhoofd” Jan Cock Blomhoff. During his first stay on Deshima from 1811 till 1813, Jan Cock Blomhoff was kept company by yujo ( a fille de joie) Itohagi who begot him a daughter in 1812. In 1817 Blomhoff returned to Deshima but now together with his wife Titia and his little son Johannes. However the Japanese authorities did not allow European women to stay on Deshima and after Titia and Johannes had been forced to leave Blomhoff again sought consolation with Itohagi. When Blomhoff left Deshima for the last time in 1824 he left his yujo well provided. He gave her two dromedaries that initially had been intended as a gift to the Shogun but had been turned down. These unknown animals in Japan provided Itohagi with a nice income when she displayed them to the public for money.

EXHIBITED: Kômô-Jin, Roodharige Vreemdelingen Op Deshima, Nagasaki prenten en schilderijen uit de 18e en 19e eeuw, 1 t/m 31 Maart 1983 in Expororium Vrije Universiteit Amsterdam. Illustrated in the exhibition catalogue, no. 37. From a private collection.





50

**Kakemono, vertical scroll painting**

Japan, Nagasaki school,  
early 19<sup>th</sup> century

A woman pouring a Dutchman a glass  
of Dutch gin

Watercolour on paper, with printed  
paper surround

*Painting: 80 cm by 25.6 cm, scroll:  
115 cm by 32.5 cm*

Exhibited in the same exhibition in 1983  
as the previous number and illustrated  
in the exhibition catalogue, no. 38.  
From the same private collection as the  
previous number.



51

**Large silver punch bowl**

Decorated with iris and marked "Pure silver Y. Konoike Yokohama Japan"

Circa 1900

*Diam 36.7 cm, height: 19.5 cm, 4.032 gram*



By the time this bowl was made, around 1900, Japanese crafts had undergone three decades of dramatic change. In 1868 the feudal rule came to an end and a period of modernization along western lines started. Old systems of patronage disappeared and traditional objects became obsolete. Craftsmen turned their skills to the making of decorative objects for the expanding export market. The silversmith Konoike was one such craftsman, based in the trading port of Yokohama, making silver objects fostering the late 19<sup>th</sup> century craze for all things Japanese, particularly in England and France. A late 19<sup>th</sup> century silver teapot by Konoike, commissioned by Liberty and Company, is in the collection of the Victoria & Albert Museum.



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Cover  
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Ndebele beadwork, 14

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