

# Uit verre streken

Guus Röell

長崎町内 總寺子五瓦百餘丈  
町外町内 總寺十九宮八重堂寺  
内 町外町内 總寺五瓦百餘丈  
寺社數五十三所  
廿二年 町内  
廿一年 町外  
五十四 神社  
七十四 山伏

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## 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 June 2019



Europe and the Atlantic



**1**  
**Hadrianus Relanus (Adriaan Reland 1676-1718), The island Java with an insert of the harbour, fort and town of Batavia; Insulae Iavae pars occidentalis edente Hadriano Relando. T' Amsterdam by Gerard van Keulen aan de Nieuwe brug met privilegie.**

Copperplate engraving on paper, in two parts, hand-coloured. From: Gerard van Keulen, *De Nieuwe Groote Ligtende Zee-fakkell*, part five, Amsterdam 1734

51 cm by 114 cm

Cartographic material drawn by captains, upon their return was coordinated by the VOC's map makers in Amsterdam where the manuscript maps of Java were drawn, among others by Adriaan Reland, later to be printed by Gerard

van Keulen (1678-1726). The VOC kept strict control over their manuscript maps and the captains of the fleets had to return the maps with corrections and additions to the map makers. The maps, particularly of the East Indies, were classified material and only with part six of *De nieuwe Groote Ligtende Zee-fakkell* in 1753, edited by Gerard's son Johannes II van Keulen (1704-1755), the embargo on map material of the East Indies was officially lifted by the VOC and maps of the East Indies allowed to be printed and distributed. Adriaan Reland was a famous orientalist scholar, cartographer and philologist. At the age of eleven he studied Latin in Amsterdam and enrolled at the University of Utrecht at the age of 17 to study theology and philosophy. Initially he studied Hebrew and Syriac and later Arabic as well. In 1699 Reland was appointed Professor of Physics and Metaphysics in Harderwijk. By this time he had achieved fluency in Arabic, Hebrew and other Semitic

languages and at the age of 25 he was appointed Professor of oriental languages at the University of Utrecht. Reland gained renown for his research in Islamic studies and linguistics, his work being an early example of comparative linguistics. Additionally he studied Persian and was interested in the relationship between Eastern myths and the Old Testament. Through compiling Arabic texts Reland completed *De religione mohammedica libri duo* in 1705. This work, extended in 1717, was considered the first objective survey of Islamic beliefs and practices. It quickly became a reference work throughout Europe and was translated in Dutch, English, German, French and Spanish. Reland also was a cartographer, particularly making maps of Palestine and the Middle East but also of South and South East Asia. Because these last maps were classified material they were only published long after Reland's untimely death in 1718 at the age of 41 due to smallpox.

2

**Glass wine bottle with painted decoration.**

Dutch, early 18<sup>th</sup> century

*Height: 30 cm, content: 5.5 liter*

The decoration on one side consists of a portrait and a text reading "Maarten Harpertsz Tromp, Luit. Admiraal van Holland" within a wreath of laurel and three Dutch 17<sup>th</sup> century warships on both sides of the portrait. On the other side of the bottle a shield with a lion salient surrounded by scrolling leafs and flowers.

Maarten Harpertsz Tromp (1598 -1653) was the most important sea hero's of Holland in the first half of the 17<sup>th</sup> century; the final years of the Eighty Year War against Spain and the first of the several Anglo-Dutch sea wars. Tromp went to sea at the age of nine and in the end became the best Dutch naval captain of his days. He didn't have an easy live, experiencing many setbacks in his career due to professional envies and political unwillingness to spent money on the fleet, and also misfortunes in his personal life. Three times he left the navy frustrated but each time, after pleading by the Admiralty. he returned to take command over the fleet again In his personal life he twice lost his wife, married three times and in the end had twelve children.

His mayor success and greatest tactical victory was the Battle of The Downs in 1639 when he destroyed a Spanish fleet of 67 ships with just 17 ships of his own. In 1646 he gained the final victory over the pirates of Duinkerken and in 1653, during the first Anglo-Dutch war he was victorious in the Battle of Dungeness. However in the next two battles, the Three Day Battle and the Battle at Nieuwpoort, the English had the upper hand and subsequently blockaded the Dutch coast. In the Battle of Ter Heijde the blockade was broken but Tromp was killed by an English sharpshooter. He had a hero's funeral and in the Oude Kerk in Delft there still is an impressive monument to commemorate Tromp.



MALABAR  
EN  
CHOROMANDEL

PH. BALDAEUS

1672

3

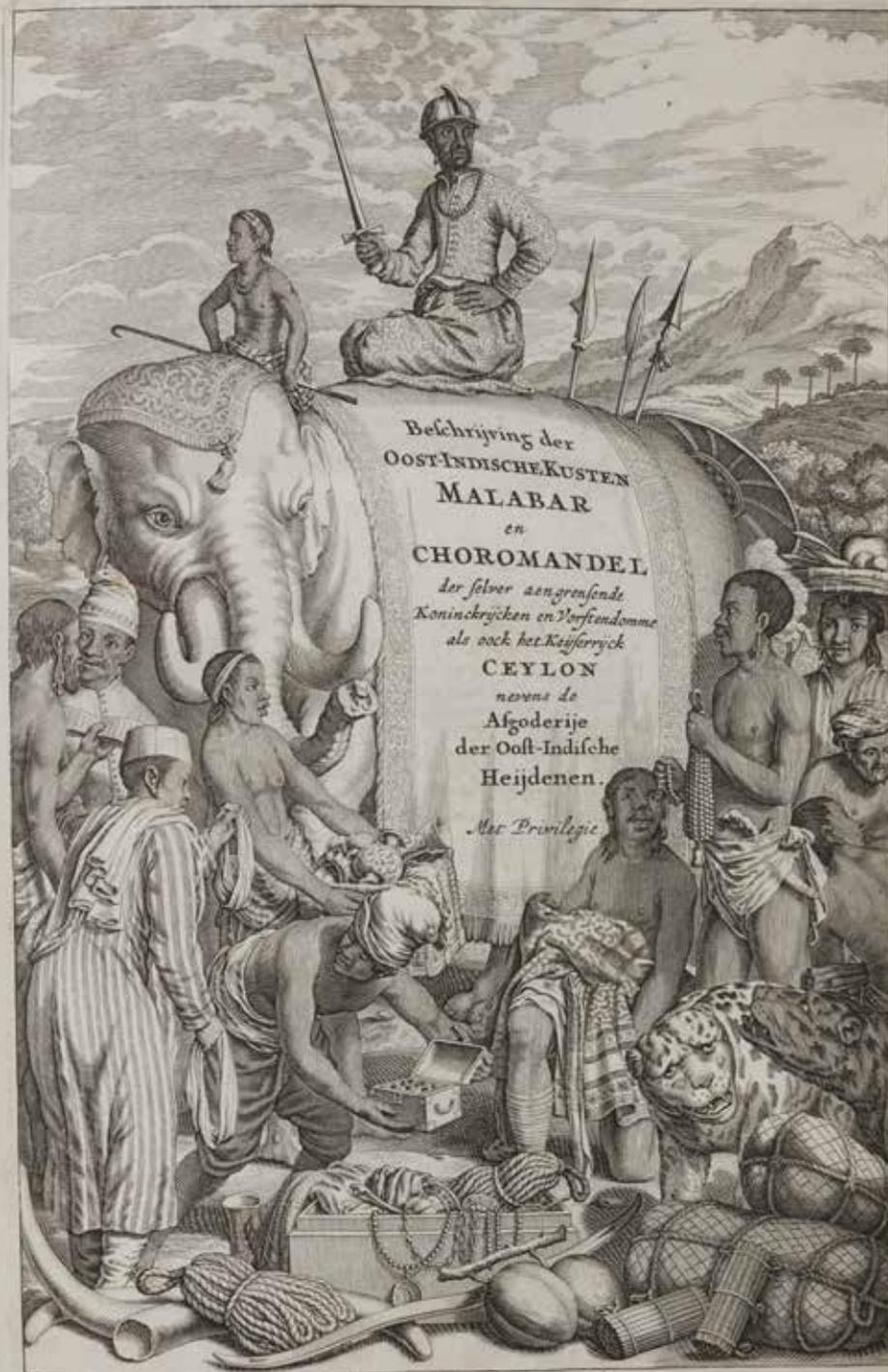
**Philippus Baldaeus (1632 – 1671)**

*Naauwkeurige Beschryvinge van Malabar en Coromandel, Der zelve aangrenzende Ryken, En het machtige Eyland Ceylon, Nevens een omstandige en grondigh doorzochte ontdekking en wederlegginge van de Afgoderye der Oost-Indische Heydenen Waar inne der zelve grootste geheymenissen, zoo uyt eygene Geschriften, als t'Zamenspraak, en Bywooninge der voornaamste Bramines, en andere Indiaansche Wet-Geleerden, getrouwelyk werden aan 't licht gebracht. Zijnd hier by gevoeght een Malabaarsche spraak-konst Zeer dienstigh voor alle die het lust met dien Landaard om te gaan. Met kaarten, en afbeeldingen van Landen, Steden, Drachten, Boomen, Vruchten, na het leven in Indiën afgetekent, en kurieus in koper gesneden, Door **Philippus Baldaeus**, Dienaar des Godlijken Woords, eertijds op Ceylon, en nu tot Geervliet.*

Amsterdam, Johannes Janssonius van Waasberge & Johannes van Someren, Anno 1672.

Dedicated to; den Eed. Gestrenghe wel-wijze Heere Cornelis de Wit, Gecommitteerde Raad van haar Ed. Groot-Mogende, de Heeren Staten van Holland en Westvriesland, Ruwart, Bailu, en Opper-Dijkgraaf der Landen van Putten, en Schout van de Stadt Geervliet, etc., etc.

First edition, folio. With engraved title page and engraved portraits of the author and of Gerard Hulft, the conqueror for the VOC of Colombo, the last stronghold of the Portuguese in Ceylon. With twenty five folded engravings of maps and city plans, three folded pages with Tamil script

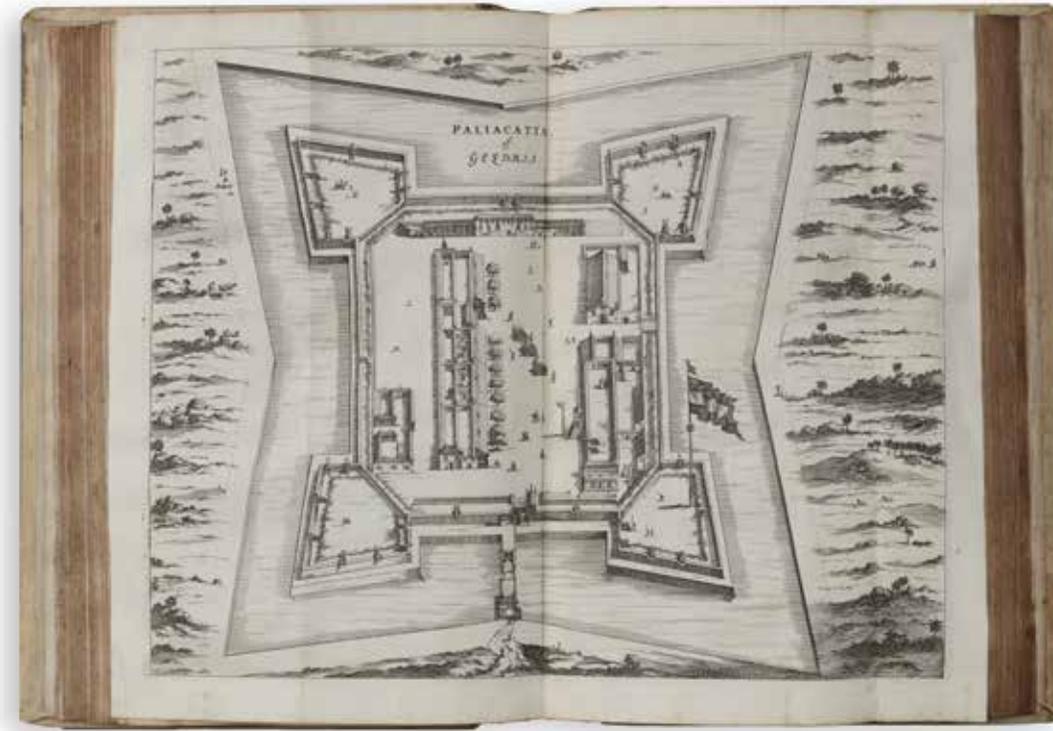


t AMSTERDAM,  
By JOHANNES { JANSSENIUS van WAASBERGE,  
                  En  
                  van SOMEREN. Anno 1672.

and numerous beautiful engravings of land-, city-scapes, inhabitants, animals, war- and execution-scenes and of local gods. In a leather binding with decorative impressions.

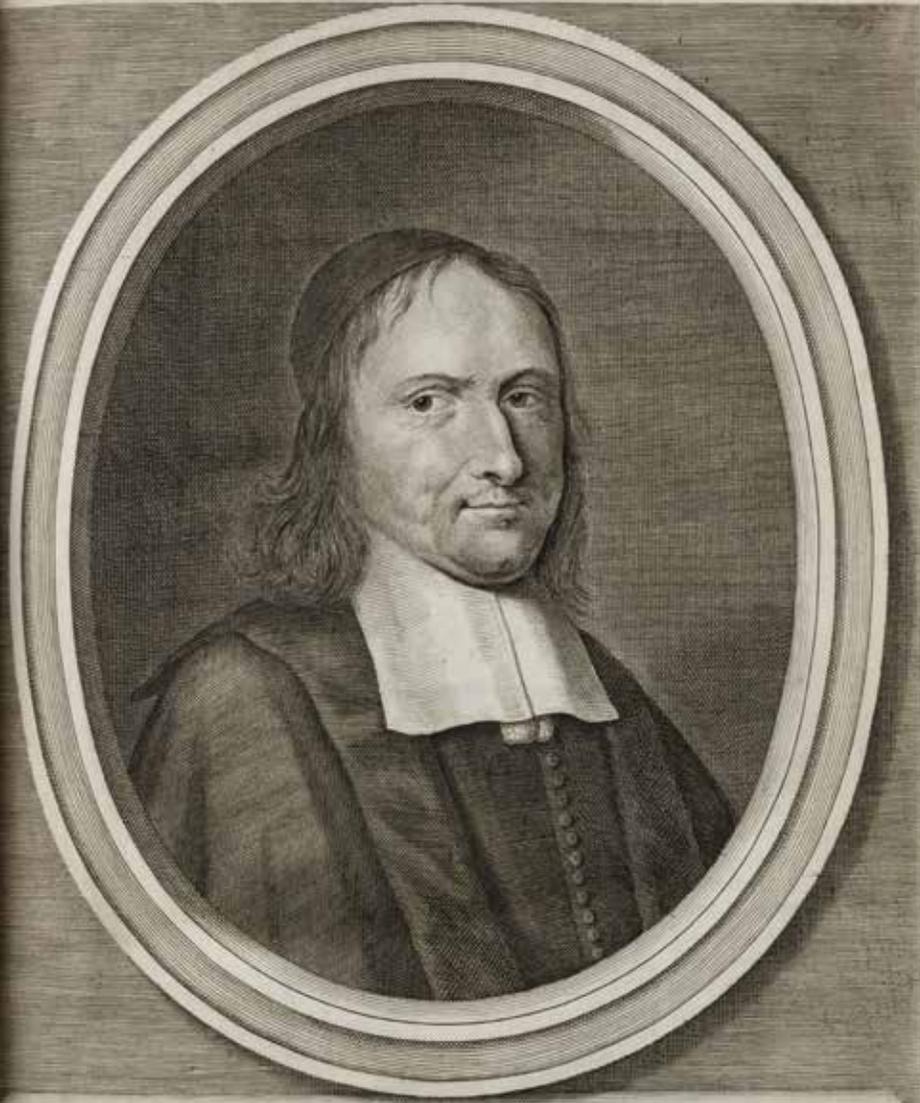
The author, a nephew of Robert Junius, the Dutch missionary in Formosa (see item 39 in this catalogue), was a Dutch minister for the VOC in the Malabar and Coromandel districts and in Ceylon. His narrative gives considerable information on the Dutch settlements in Southern India and Ceylon, on the Indian Hindu mythologies and on the Tamil language.

Philip Baldaeus, born in 1632 in Delft, became an orphan at the age of four. He was raised by his grandfather, Michiel Baldaeus in Delft. In 1649 Philip studied philosophy, logic and oriental languages in Groningen and from 1650 till 1654 theology in Leiden. After discussions with the theologian Arnoldus Montanus in Leiden, Philip entered into the service of the Dutch East India Company and together with his newly married wife, Maria van Castel, his cousin, he sailed for Batavia in 1654. Shortly after their arrival in Batavia in 1655 Maria died. Subsequently Philip was sent to Makassar and Malacca and



on board a ship taking him to Ceylon in 1657 he married Elisabeth Tribolet. By that time Philip was serving as minister under Rijcklof van Goens, the conqueror of Tutucorijn, Manaar and Jaffnapatnam on the coast of Ceylon, Negapatnam on the Coromandel Coast, and Cranganoor, Cochin and Cannanoor on the Malabar Coast (see for a portrait of Rijcklof van Goens, *Uit Verre Streken*, March 2018, item 4). Baldaeus extensively describes these campaigns and wars against the Portuguese in the present book.

In 1662 Philip Badaeus returned to Ceylon, settled in the north of the island where the Tamil people lived, learned their language and documented their life and culture. In 1666 Baldaeus returned to the Dutch Republic and preached in the small town of Geervliet till his death in 1671 at the age of 39. Here he also completed this book which was published in 1672, shortly after his death.



PHILIPPUS BALDEUS DELPHENSIS V. D. M.  
 PRIMO ANNUM IN PUNTE GALE, POSTEA  
 IN REGNO IAFFNAPATNAM IN INSULA CEY:  
 LON 3 Annos, iam in Geervliet 2. Etatis 38. A. 1671.

*Dit is Baldeus zelf, die t' Blinde Nieuwlandem  
 Door Leven en door Leer bracht tot het Christendom.*

ve. Sydergh. J. v. B.

J. Blouin. Sculp.

4

**Nicolas de Fer (Paris 1647-1720)**

Large wall map of Asia, Paris 1696

*L'Asie divisée selon l'étendu de ses principales parties, et dont les points principaux sont placez sur les observations des Messieurs de l'Academie Royale des Sciences. Dressée par N. de Fer, Geographe de monsieur de Dauphin. A Paris chez l'auteur dans l'Isle du Palais, sur le Quay de l'Horloge, à la Sphere Royal. Avec le Privilege du Roy, 1696*

*Description de l'Asie par N. de Fer (in relief printing)*

Engraved by Hendrik van Loon after design by Nicolas de Fer and published by Guillaume Danet, Paris 1724. Printed on four copperplates and surrounded by texts in relief printing. Later hand colouring.

109.5 cm by 163 cm

The map is surrounded by richly decorated borders, depicting the peoples of Asia, the Chinese, Japanese, Turks, Indians, Tartars (Russians), Philippinos, inhabitants of the Molucca and Sunda islands, Ceylonese, Arabs, peoples from Goa and Mongolia, Armenians, Georgians, people from Gogonda, Malaysia, Siam, Cochin and Tonkin. Some detail maps show Arctic areas, with Spitsbergen, Nova Zembla and the North East of China based on the writings of the Jesuits Martino Martini and Ferdinand Verbiest. In the surrounding texts information is given on the geography of Asia, its rivers, towns, capes, lakes, straits and of the main countries such as Turkey, Arabia, China, Persia, India, Rusland and Arabic islands in the Indian Ocean.

Nicolas de Fer started his apprenticeship at the age of twelve with his father, Antoine de Fer (active from 1644 till 1672). After his father's death his mother continued the business and after her retirement, Nicolas took over in 1687. Nicolas turned it into a flourishing business and thanks to his contacts with the *Académie Royale des Sciences* in Paris he was able to use the latest discoveries in geography and subscribe his maps with "dressée sur les nouvelles observations de Messieurs de l'Académie Royale des Sciences". In 1690 he became the official cartographer of the Dauphin and later of the Kings of France and Spain. He published more than six hundred maps and many atlases, documenting fortified towns, strongholds and also the explorations and discoveries of new territories. In the decorative style of the French cartography and under the patronage of the Dauphin de Fer made a total of 26 large wall-maps for the French aristocracy.





DESCRIPTION  
DE L'AFRIQUE

L'AFRIQUE DIVISEE SELON L'ETENDUE DE SES PRINCIPALES PARTIES,  
ET DONT LES POINTS PRINCIPAUX SONT PLACÉZ SUR LES OBSERVATIONS DE MESSIEURS DE L'ACADEMIE ROYALE DES SCIENCES.  
Dessiné par M. DE LA HIRE, Geographe de son Excellence le ROI.



CHRONOLOGIE DES SAISON DE L'AFRIQUE

A PARIS, Chez M. DE LA HIRE, Geographe de son Excellence le ROI, et chez M. DE LA CROIX, Libraire, au Palais National, dans la Salle de la Librairie, le 1750.



**5**  
**Nicolas de Fer (Paris 1647-1720)**

Large wall map of Africa, Paris 1698  
*L'Afrique divisée selon l'entendu de ses principales parties, et dont les points principaux sont placez sur les observations des Messieurs de l'Academie Royale des Sciences.*  
*Dressée par N. De Fer, Geographe de monsieur de Dauphin. A Paris chez l'auteur dans l'Isle du Palais, sur le Quay de l'Horloge, à la Sphere Royal. Avec le Privilege du Roy, 1698 Description de l'Afrique par N. de Fer (in relief printing).*  
Engraved by Hendrik van Loon after design by Nicolaas de Fer. Printed on four copperplates and surrounded by texts in relief printing. Later hand colouring.

109.5 cm by 163 cm

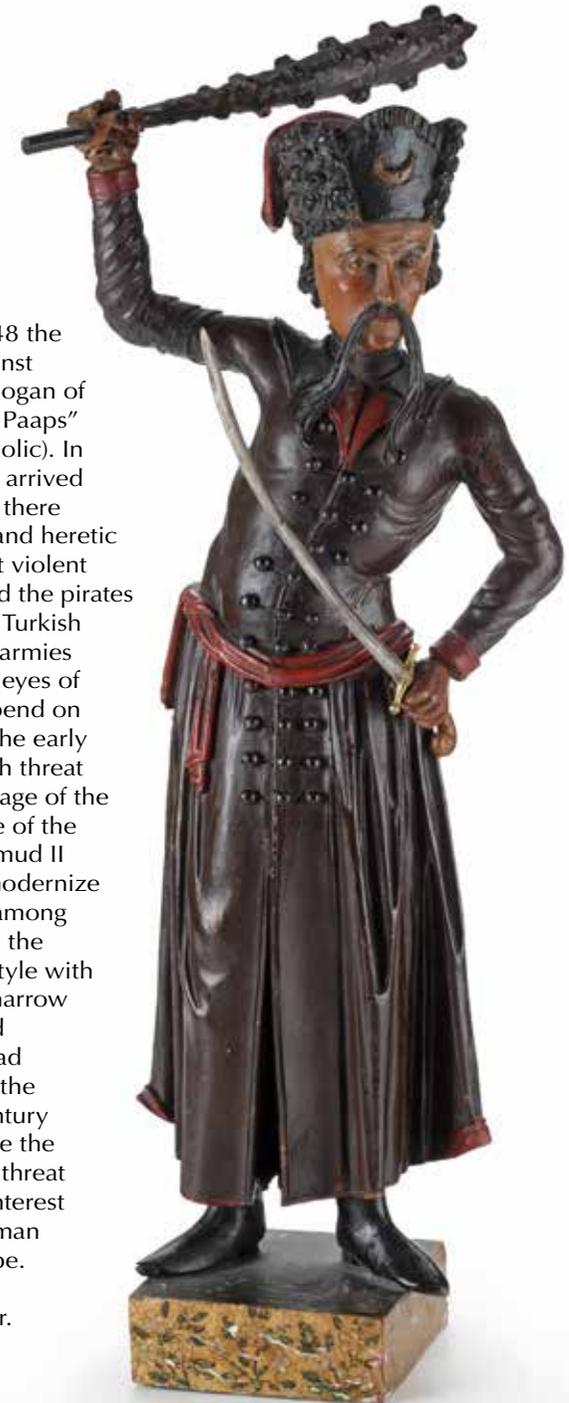
The map is surrounded by richly decorated borders, depicting the peoples of Africa, the Maroccans, inhabitants of Fez, Algerians and inhabitants of Tripoli, Egyptians, Abessinians, Bildulguriens(?), Nubians, inhabitants of Sénégal, lower Ethiopia (South Africa), Madagascar, Congo, Luango, Benin, Guinée, Canary and Cape Verde islands. A small insert map shows the Dutch fort at Cape of Good Hope. In the surrounding text information, known in the late 17<sup>th</sup> century, is given on the geography of Africa, its rivers, lakes, islands, capes, mountains, towns, kingdoms, peoples, the Sahara dessert and the source of the river Nile.

**6**  
**Turkish Ottoman soldier.**

French or Dutch "Turkomania",  
early 19<sup>th</sup> century

Carved and polychrome painted wood  
Height: 58 cm

During the Dutch War of Independence from 1568 till 1648 the Dutch and Turks were allies against Roman Catholic Spain and the slogan of the Dutch was "liever Turks dan Paaps" (rather Muslim than Roman Catholic). In 1612 the first Dutch ambassador arrived in Istanbul. However in Holland there was also the image of the cruel and heretic Turk stemming from the frequent violent clashes between Dutch ships and the pirates from Algiers, usually called the "Turkish pirates" and when the Ottoman armies advanced against Vienna, in the eyes of many Europeans the Islam was bent on destroying Christianity. Later in the early 19<sup>th</sup> century, although the Turkish threat to Europe was long gone, the image of the Turks deteriorated again because of the Greek uprising. The Sultan Mahmud II understood that Turkey had to modernize along West European lines and among other things in 1808 he replaced the "picturesque" oriental clothing style with Western style clothing of black narrow legged trowsers, a high buttoned coat (*stamboulis*) and a fez instead of a turban; the clothing style of the present sculpture. In the 19<sup>th</sup> century the Ottoman Empire had become the "sick man of Europe", posing no threat any longer, and "Turkomania", interest in the exotic culture of the Ottoman Empire, became a trend in Europe. For instance toys in the form of (speaking) Turks became popular.



7

**Decorative pendant, *Top Aski***

Ottoman North Africa, 19<sup>th</sup> century

Ostrich egg with painted pictures inside three cartouches, of a mountainous sea shore with a town and two sailing ships, a castle over a town with a minaret, and a tower next to a dome. On the top and underside the egg are tassels of wool and gold thread.

*Length of egg: 15.5 cm*



The *Top Aski* originally is a symbol of the power of the Sultan and hung in prominent places, in domes, over thrones and over thombs. *Top Aski*'s are spherical ornaments hanging on a chain and made of various materials such as gold, silver, emerald, cristal, porcelain, cocnuts and quite often of oistrich eggs (see: *Istanbul, de Stad en de Sultan*, Ernst W. Veen ed.,pg. 54-56, Topkapi Palace Museum, inv. no. 8/314 and 8/588). The depictions on the present *Top Aski* probably are of a North African coastal- and townscapes.

8

**A stuffed ostrich, *Struthio camelus***

By repute from German West Africa, Namibia, early 1900's, in a German natural history museum and subsequebly in a German private collection.

*Height: 183 cm*



Today two subspecies are known, the common ostrich (*Struthio camelus*) and the Somali ostrich (*Struthio molybdophanes*), living in open arid and semi-arid habitats of savannas and Sahel both north and south of the equatorial forest zone of Africa. Escaped ostriches in Australia have established feral populations there.

9

**Sculpture of a dancing black African**

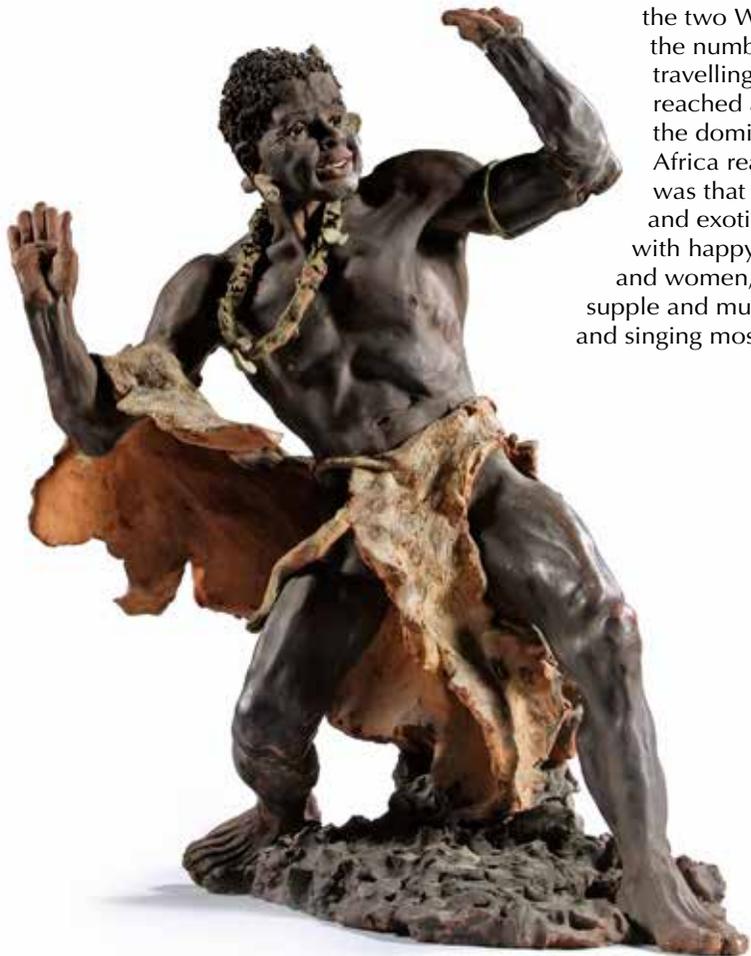
French school, first half 20<sup>th</sup> century

Cold painted metal

*Height: 55 cm, width: 42.5 cm*

Till the end of the 19<sup>th</sup> century Black Africa was a no-go-area for whites; far too dangerous. Only after the “discovery” of and the subsequent scramble for and colonisation of Africa around the turn of the 20<sup>th</sup> century by the English, French, Belgians and Germans, it was safe enough for individual travelling artists to enter the “Black Continent”. In 1908 the “Société Colonial des Artistes Français” was created by Louis Dumoulin, offering grants to travel and work in Black Africa, Madagascar and Indo-China. Between

the two World Wars the number of western travelling artist in Africa reached a high point and the dominant image of Africa reaching the West was that of a sumptuous and exotique continent with happy laughing men and women, young, naked, supple and muscled, dancing and singing most of the time.



10

**Anonymous Ivory Coast wood carver**

A male and female dressmaker both working a sewing machine, Ivory Coast, Baule people, second half 20<sup>th</sup> century

Carved and polychromed wood

*Height: 33 cm, width: 18 cm*

Although these two sculptures were made for the tourist market, the carving is of very good quality, made with care and the portrayal of the two dressmakers is charming.

11

**Albert C. Dequene (French 1896-1973)** Still life with African masks, a wooden figure and textiles, circa 1932

Oil on canvas  
98 cm by 80 cm

Dequene studied art in Lille and Paris. A study grant enabled him to spend five months in French Sudan, Upper-Volta, French Guinea and Senegal in 1932. He exhibited his African oils and pastels at the Salon de Société Coloniale des Artistes Français in 1933. He also visited Morocco in 1946 and Madagascar in 1953. From 1936 to 1962 he was professor of painting and drawing at the Technicon in Roubaix. Retrospective exhibitions of his work were held in France in the 1990s.

Dequene's still life composition comprises masks, textiles and basketry he would have encountered or collected on his travels through Central and West Africa. At the top right is a typical example of a Pende mask from the Democratic Republic of Congo; the blue and white mask with raffia in the centre of the painting is from the Yaka tribe of Southwest Congo and Angola; the mask at the bottom of the painting and the spirit figure both belong to the Baule people of the Ivory Coast and Ghana; the cloth at the back of the painting is probably from Burkino Faso, West Africa.



12

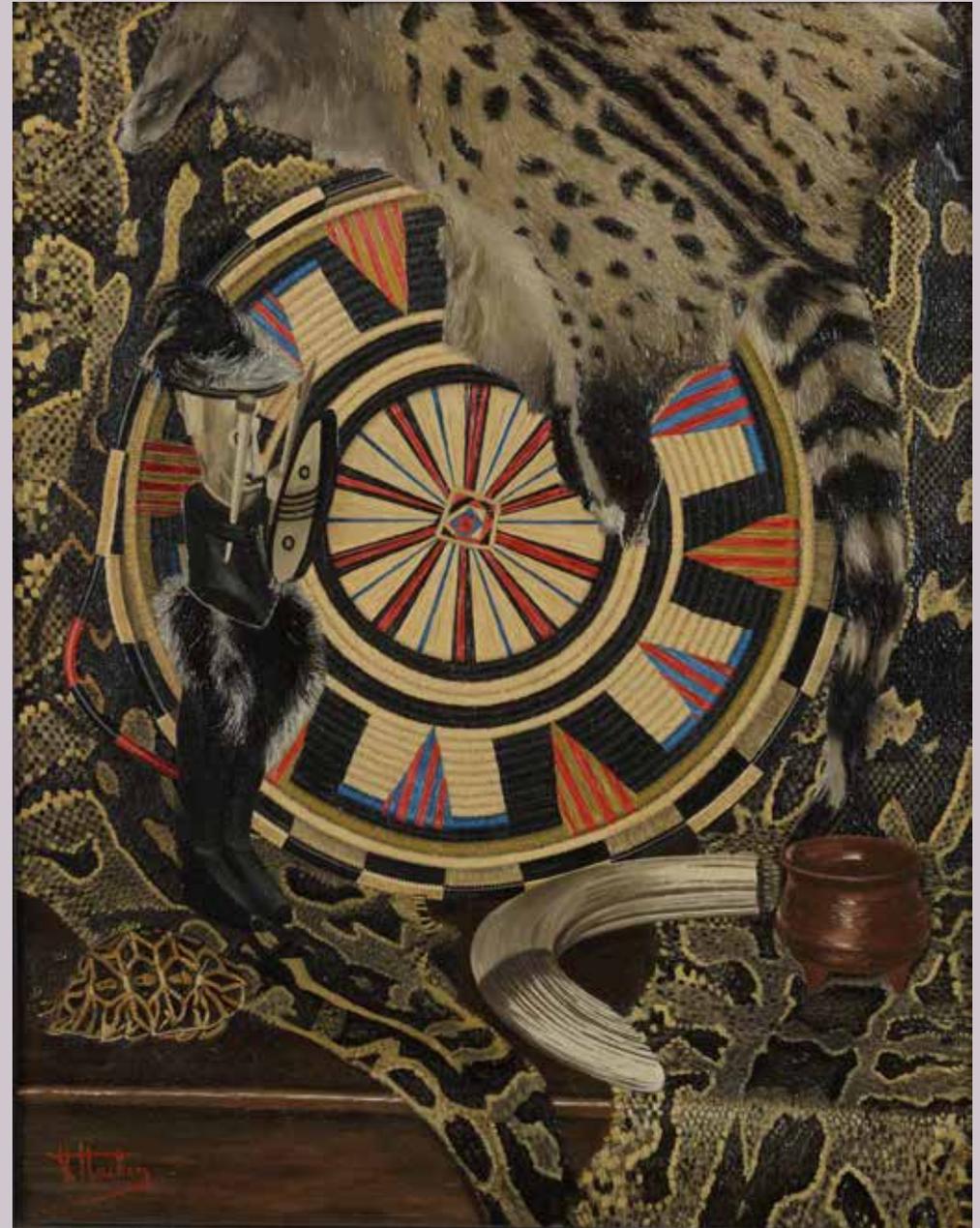
**Winand Antoine Leonard Naiken (Verviers 1897 – 1962), Belgian school.**  
“Ngoski na Niska”

Oil on canvas, signed bottom left W. Naiken  
65 cm by 51 cm

In *La Revue Coloniale Belge* no. 31, 15 Jan. 1947, Albert François in his article “Leopoldville Centre d’Art” describes Winand Naiken as “Peintre de talent, d’une grande modestie, le Verviétois Naiken, conduit l’amateur d’art en dehors des sentiers très fréquentés du paysage africain. Consciencieusement, il met en page des <Têtes noires> soignées, sans empâtement, d’excellente qualité. Usant d’une bonne palette où les ors, les bruns et les verts se marient souvent comme par enchantement, ses tonalités et son dessin sont non seulement justes mais bien étudiés. Ses <types mangbétus> notamment, ne concèdent rien à la facilité. Ils sont Fouillés et d’une technique sûre, robuste et personnelle. D’emblée ils classent W. Naiken parmi les meilleurs figuristes congolais”.

Naiken, based in Léopoldville, the centre of art and cultural life in Belgian Congo, was one of the Belgian “Africaniste”, European travelling painters and sculptors depicting Africans, African landscapes and African still lifes’. He is best known for his portraits of members of the Mangbetu tribe in the Congo. Naiken’s still life painting shows several objects he would have encountered during his travels through the Republic of Congo; at the top the hide of a common Genet cat (*Genetta genetta*), along the sides the skin of a python, at the bottom right a tooth of a hippopotamus and the shell of an African tortoise, the shield and figure in the middle of the painting are both probably from the Nsheng tribe in central Congo.

The present painting, together with nine other paintings by Naiken, was exhibited in Naples 1934-1935, in the Belgian colonial exhibition *II Mostra Internazionale d’Arte Coloniale, Esposizione d’Arte Coloniale Belga*, described and named “Ngoski na Niska” on p. 226 of the exhibition catalogue and on stickers at the reverse of the frame and canvas stretcher.



13

**R.F. van Raders ad viv. del. 1825 and W.H. Hoogkamer sculp**

Two hand coloured engravings depicting the harbour of Curaçao, one looking towards the sea and the other towards the land, with subscriptions reading: "De Haven van Curaçao, naar buiten te zien (the other engraving: naar binnen te zien). Opgedragen aan Zijne Excellentie den Schout bij Nacht P.R. Cantzlaar, Ridder der Orde van de Nederlandsche Leeuw, Gouverneur van Curaçao, Bonaire en Aruba, enz., enz., enz. Door Zijner Excellenties zeer gehoorzamen Dienaar R.F. van Raders (The port of Curaçao seen towards the land (and towards the sea), dedicated to his Excellency the Rear Admiral P.R.Cantzlaar, governor of Curaçao etc, etc, by his obedient servant R.F.Raders).

41 cm by 55 cm each

Reinier Frederik baron van Raders (1794 – 1868) was a sea captain, sent to The Dutch West Indies in 1824 after news had arrived in Holland that gold had been found on the island of Aruba. In 1824 and 1825 van Raders



paid three visits to Aruba and added new information concerning the gold mining to the manuscript map he had with him. In 1825 his updated map was printed.

Baron van Raders is better known as a sea captain, as harbour master of Curaçao and as politician than as an artist, eventhough he clearly was a very able draftsman as can be seen from these two engravings. From 1845 till 1852 he was Governor of Surinam. He was also a member of the "Maatschappij ter bevordering van de afschaffing van de slavernij" (Society for the abolishment of slavery) and during his governorship he laboured for a better treatment of slaves. After his dismissal as governor he became member of the state commission which had to advise the Dutch government on the emancipation of the slaves.

Willem Hendrik Hoogkamer (1790 – 1864) was a well known painter of miniatures, city- and landscapes and a competent engraver.

P.R. Cantzlaar since 1820 was Governor of the Dutch West Indies Islands and from 1828 till 1831, when all the Dutch West Indies possessions were joined together, Governor General of Surinam and the Dutch Caraïben Islands.



Le Negre à l'ancre. Dans le port de la Havane.

14

**François Mathurin Adalbert, Baron de Courcy (1805-1839)**

*Le Negrito à l'ancre. Dans le port de la havanne.* Titled on the mount.

Pencil and watercolour, heightened with white on paper. Indistinctly signed lower left hand corner.

24.8 cm by 34.6 cm

Baron de Courcy was in the Caribbean in late 1832 and early 1833, following his tour of Mexico in 1832, on the last leg of his "Grand Voyage Américain" which had begun with the eastern seaboard and waterways of Canada and the United States in 1831. He had sketched the great natural wonders of the New World en route, from Niagara Falls to the Mexican sierra, but the present watercolour of the slave ship *Negrito* is undoubtedly the most arresting of all of his American paintings.

De Courcy paints the deck of the ship, where some of the slaves, probably mainly the women, were sheltered beneath spare furling sails when the ship was anchored. When sailing the slaves were stowed in the lower decks and only when these were completely full some had to stay on loose boards above the water running across the deck.

This watercolour places de Courcy in Havana in December 1832, as the *Negrito* is recorded as arriving in the port with its "cargo" on 11 December 1832. The details of the slaver's voyage are recorded in detail on the "Voyages" list in "The Trans-Atlantic Slave Trade Database". The *Negrito*, captained by Francisco Antonio Sarria, flying the Spanish and Uruguayan flags, sailed from Havana for the west coast of Africa on 17 June 1832. She made landfall at Whydah (Ouidah) in the Bay of Benin and departed from Africa on 20 October with 590 slaves, bound for Havana. The passage took fifty-two days, with forty-six slaves perishing on the voyage. The *Negrito* arrived with her 534 surviving slaves at Havana on 11 December 1832.

By the early 1800s, Cuba had become the second largest destination for slaves transported from West Africa, and in the early 1830s, after the slave trade had been made illegal, the numbers landing in Havana peaked, with twenty-two slave ships disembarking their slaves in the port. By then Havana had become the largest slave port in the world, both as receiver of slaves and as planner of slave-voyages.

The present watercolour will be illustrated in Prof. Manuel Garcia's projected book on disease and the slave trade provisionally titled "Fighting the Yellow Demon of Fever: The Struggle against Disease in the Illegal Slave Trade". It will also be illustrated in Prof. Micael Zeuske's forthcoming global history of slave trade.

Exhibited: Mexico City 1998, Palacio Virreinal, *El Barón de Courcy, ilustraciones de un viaje, 1831-1833*, no. 108



15

**Piers Secunda (b. 1976)**

Painting of a Chinese Puzzle Ball, 2011-2015

Industrial floor paint, edition of ten and two artist's proofs

diameter: 8 cm

Chinese Puzzle Balls perhaps date back as far as the 5th millennium BC and were originally made to exercise one's carving skills; later they were carved in commercial quantities as trade objects. Concentric spheres within spheres carved out of ivory, started to appear in Europe in the 18th century. By the 19th century Puzzle Balls had evolved into trade objects of wonderment and the skills of the carvers reached a peak in the mid 19th century.

Piers Secunda has been making objects out of commercial floor paint for 25 years, rejecting the limitations of "painting" imposed by the canvas. In the

tradition of his studio practice the present Puzzle Ball is made of commercial floor paint; hence the title "Painting of a Chinese Puzzle Ball".

After studying Puzzle Balls in Shanghai in 2009 and enthusiastic to raise his skill level, Piers started work on an edition of ten with two artist's proofs. It took him two years to produce the first ball with success. The Puzzle ball offered here is the second artist's proof, the edition of ten being sold out a few years ago. The present example is formed of fourteen free moving sheres within spheres and is adorned with whirling dragons.

Exhibited:

Art Basel Hong Kong, 2012, Dominique Lavy Gallery

"Piers Secunda: A Retroperspective", UpDown Gallery, Ramsgate 2013

"Context Art New York", Thomas Jaeckel Gallery, 2016

"In Residence", Griffin Gallery, London, 2017

"IncarnationI", W.Ming Gallery, New York, 2018

## 16

### **Dirk Antoon Josephus Franciscus Teupken (1828-1859)**

*Maria Susanna Hendrika off the coast of Texel, 1844.*

Ink and watercolour on paper and gold behind glass text. Signed and dated lower left, "D.A.Teupken Jr. Te Amsterdam 1846".

56.5 cm by 74 cm

In original frame and glass with behind glass text in gold reading: *Maria Susanna Hendrika Kapt S Nielsen naar Batavia den 6 December 1844 Texel uitzeilende aan boord-hebbend Zyne Doorluchtige Hoogwh J.Groof Bisschop van Canea Vic. Apost. van Batavia Oud Prefect der Surinaamse Missie* (Maria Susanna Hendrika, under captain S. Nielsen sailing from Texel 6 December 1844 for Batavia, on board J. Groof, bishop of Canea, apostolic vicar of Batavia, former prefect of the Catholic mission in Surinam).

Jacobus Grooff, the correct spelling of his name is with two ff's, (Amsterdam 20 Sept. 1800 – Paramaribo 29 April 1852), was a Dutch missionary and bishop of the Roman Catholic Church. He studied theology at the seminary in Warmond. He was ordained in 1825 and departed as a missionary to Surinam in 1827 where he was appointed apostolic prefect of Surinam,

successor of Martinus van der Weijden and occupied himself particularly with combatting leprosy.

In 1842 Grooff was appointed apostolic vicar of Batavia and titular bishop of Canea. He left Surinam, was ordained bishop in Leiden in 1844 and arrived in Batavia in 1845. There he soon came into conflict with the Dutch colonial government over the appointments of priests in Semarang and Surabaya. When he refused to bow to the demands of the government, he was suspended and expelled from the Dutch East Indies. In 1847 Grooff was sent to Surinam again with retention of his bishop's title. He died in Paramaribo in 1859.

Teupken or Töpke had a shop in writing and drawing necessities and picture frames. He is best known for his watercolours and drawings of ships as was his father who was a school teacher and also an aquarellist of ships.





Indian Ocean, South Asia

**17**  
**A small oval ivory openwork carved box**  
Sri Lanka, late 17<sup>th</sup> century

*Length: 10.1 cm, height: 4.4 cm*

In the openwork carving of the lid there are four squirrels among vines and in the middle a kinnaris, half woman half bird. The *kinnaris* are one of the creatures that inhabit the mythical *Himavanta*. They are renowned for their dance, song and poetry and are the traditional symbol of feminine beauty, grace and accomplishment. On the under side of the box a *Hamsa* bird is depicted in the middle among vines. *Hamsa* is the sacred goose/swan of Hinduism, where it stands for discrimination, being able to drink milk only from a vessel of milk mixed with water. It is regarded as beautiful and auspicious. The resemblance between a swan and a beautiful girl is a common motif in Indo-Aryan folk-lore. With these motives this box may have been a (wedding) present for a woman.



**18**  
**"Burgomaster" chair**  
Sri Lanka, third quarter 18<sup>th</sup> century

Satin wood and later leather seat  
*Height: 82.5 cm, seat height: 46 cm, width: 80 cm*

The origins of these round, six-legged chairs is unknown. In the Dutch East Indies it was usually known as the "koningsstoel" (king's chair). The now common name of burgomaster (burgemeester) chair may be of English origin. Perhaps in the opinion of the English, Dutch VOC officials/burgomasters were so corpulent that they needed a chair with six legs. Anyway, the burgomaster chair was immensely popular among the Dutch as well as the English in Asia. In contrast to the early 17<sup>th</sup> century plain model, the 18<sup>th</sup> century burgomaster chairs have carvings inside the oval medallions and on the knees of the cabriole legs. Occasionally, as in the present example, the seat and back can rotate on the base and the finials are in the form of small human, judge's or burgomaster's, heads.

19

**Two high-back chairs**

Sri Lanka/Galle, mid 18<sup>th</sup> century

Satin wood and cane

*Height: 102 cm, width: 54.5 cm, depth: 48.5 cm, seat height: 45.5 cm*

*Height: 100 cm, width: 53 cm, depth: 48 cm, seat height: 45 cm*

Apart from minor differences in size the main difference between the chairs is that one chair has the carving of a shell motif in the cross-stretcher between the legs and the other the carving of two half lion-half bird creatures (*Serapendiya*).

A watercolour by Carl Frederik Reimer (circa 1740-1796) of the reception of the envoys of the king of Kandy by Governor Imam Willem Falck in the Great Reception Hall of the Governors Palace in Colombo in 1772 (Rijksmuseum Amsterdam, RP-T-1904-18), shows a long row of this type of chair. Similar chairs can also still be found in the Wolvendaal Church in Colombo today.



20

**“Burgomaster” chair**

Sri Lanka, third quarter 18<sup>th</sup> century

Satin wood and cane

*Height: 83 cm, width: 75 cm*

The seat and back of this “Burgomaster” chair as in the previous one, can rotate on its base.

**21**  
**Document box with inlaid decoration of stylized vines, leaves, flowers and stars.** On the inside of the lid inlays with initials and date: C.E.T. and I.P.C.T. ANNO 1740.

Dutch colonial, Coromandel Coast or Sri Lanka

Teak, ebony, sandalwood, rosewood and oak  
*Height: 18.7 cm, width: 29 cm, depth: 21 cm*

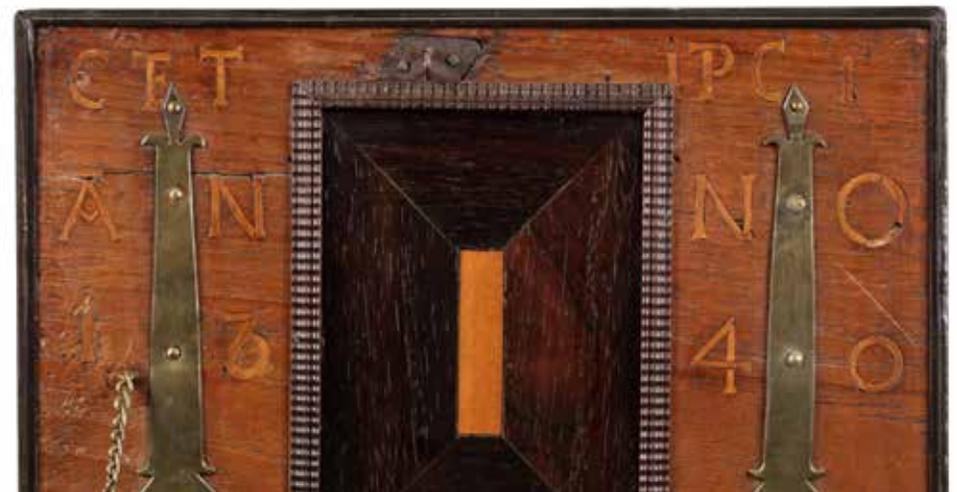
As in most Dutch colonial document boxes the interior of the present box has a tray for pens over two small hidden drawers. The initials on the inside of the lid probably stand for the names of a couple married in 1740 in one of the Dutch trade-posts on the Coromandel Coast or Sri Lanka. Unfortunately so far I have not been able to find out who's initials they are.



**22**  
**Bible box**  
Sri Lanka, 18<sup>th</sup> century

Tortoiseshell and silver  
*Height: 5 cm, width: 22 cm, depth: 12 cm*

The function of bible boxes in the Dutch East Indies was more of a status symbol, to show off one's wealth on the way to the church, than it was to hold a small bible or hymn book. To contain extravagance, in 1754 Governor General Jacob Mossel decreed that only the wives and widows of a Governor General, Director General, Councillor of India or President of the Justice Council were allowed to carry, or rather have a slave carry, golden bible-boxes adorned with precious stones to church. Lower ranking women were allowed silver, ivory, tortoiseshell or wooden bible-boxes.



23

**Two “easy” chairs**

Sri Lanka, Galle, mid 19<sup>th</sup> century

Ebony and cane

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

Height: 104 cm, width: 60 cm, depth: 82 cm



In the 19<sup>th</sup> century, after the English had taken over Sri Lanka from the Dutch, ebony furniture from the Galle District became very popular with the British officials, planters and high-status Singalese. In his account of Sri Lanka, 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 Dallhouse 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). This form of deep caned armchair was possibly inspired by designs of Thomas King’s *Modern Style of Cabinet Work Exemplified*, of 1829.



24

**Document box**

Coromandel Coast, Masulipatnam, circa 1740

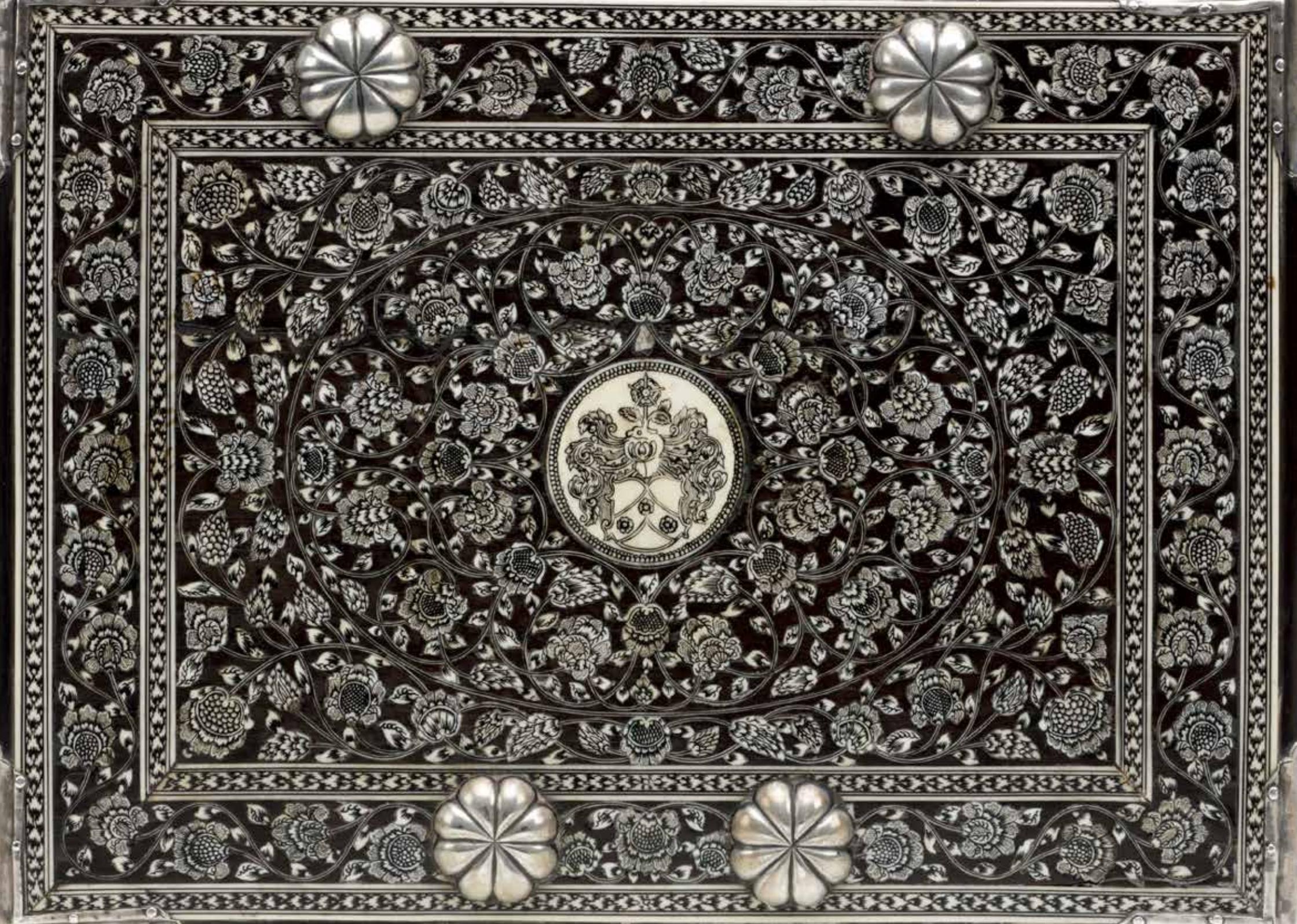
Ebony inlaid with ivory and with silver mounts, handles, hinges and lock (not marked)

*Height: 10 cm, width: 30.5 cm, depth: 22.5 cm*

In the middle of the lid of the box is the family crest of Galenus Mersen (Middelburg 1705 – Batavia 1750). His coat of arms consists of a chevron with three roses under a helmet of a flower/rose on a stem with leaves. Galenus was the son of an alderman of Middelburg. He joined the VOC as assistant merchant and set sail to the Dutch East Indies in 1727. In 1737 he was merchant and secunde in Masulipatnam and at the end of 1737 he was appointed Director of the Northern Coromandel Coast in Masulipatnam. In 1743 he became extraordinaris Council of India and till 1747 he was Governor and Director of the Coromandel Coast. On February 20 1737 he married Clasina Jacoba Maire in Masulipatnam, daughter of Gosewijn Maire, Director of the VOC in Paliacatta on the Coromandel Coast.

Jan Veenendaal (in: *Aziatische Kunst*, 49ste jaargang, Nr. 1, pg. 52-60) has convincingly argued that ebony boxes with fine ivory inlay of small flowers connected by scrolling vines, were made in Masulipatnam instead of Vizagapatnam, as was long assumed. Masulipatnam was a much more important trade post for the Dutch than Vizagapatnam ever was. Several document boxes with Dutch heraldic coats of arms decorated in the same way as the present box are known and according to Jan Veenendaal all of them are from Masulipatnam as is the present one with the coat of arms of a Director for the VOC in Masulipatnam.





25

**An Indian punch-dagger, Katar, and scabbard.**

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

The hilt decorated with gold inlays, the steel blade inlaid in gold with what appears to be a poem in Urdu. The wooden scabbard overlaid with green velvet and having open work silver mounts depicting longtailed birds among leaves.

*Length of dagger: 48.4 cm, length of scabbard: 25.7 cm*

The *Katar* is a dagger only found in India. It consists of two parallel arms extending backwards from the blade, connected by two or more cross pieces which form the grip. The triangular shaped blade is double-edged, usually thickens at the point and is decorated in the middle on both sides. This one is decorated with gold inlaid Urdu (?) poem.

The *Katar* is held by the cross grip so the blade is in line with the forearm and is thrust forward, having not only the force of the forearm, as in usual daggers, but the whole weight of the body behind it. This makes it a redoubtable weapon and with its thickened point it can even split open the rings of a chain mail. In many Indian miniature paintings from the late 16<sup>th</sup> century onwards the *Katar* is shown worn at the waist, emphasising its decorative value as a status symbol as well as its role in weaponry.



26

**Pair of ivory scent or rosewater sprinklers**

Moghul India, 19<sup>th</sup> century

*Height: 15.5 cm and 15.7 cm*



The form of these sprinklers is that of the well-known rosewater sprinklers, usually in silver or brass. For rosewater sprinkling these two sprinklers are quite small. Possibly they were intended to dispense some other scent or perfume.

27

**A pair of small console tables**

French India, Pondicherry, late 19<sup>th</sup> century

Teak wood

*Height: 38.5 cm, width: 30/3 cm, depth: 15.5 cm*

The trays are supported by winged angles blowing trumpets against a backplate carved with rocailles, leaves and flowers.





Indonesian Archipelago

28

**Carved box with drawer**

Probably Batavia, late 17<sup>th</sup> century

Ebony and brass

*Height: 23 cm : width: 37.5 cm, depth: 26.2 cm*

The beautiful high-relief type III carving in this box (see Jan Veenendaal in *Wonen op de Kaap en in Batavia*, editor Titus M. Eliëns, pg.31) relates closely to the carving in an ebony box with silver mounts with the town mark of Batavia, in the collection of het Gemeentemuseum Den Haag (S.M. Voskuil-Groenewegen e.a. *Zilver uit de tijd van de Verenigde Oostindische Compagnie*, pg. 165). Therefore this box probably also is from Batavia but done by Indian Tamil slaves working in Batavia. The high-relief carving in this box is not only characteristic of the decoration found in ebony cabinets, beds, chairs and settees produced for the Dutch in Batavia at the end of the 17<sup>th</sup> century, but also colonial silver made during the same period in Batavia was decorated with similar floral motifs.

Provenance: Jan Habbema (Ambon 1885 – after October 1940), started his studies in law in Leiden in 1904, became Resident of Rembang, of Blora, Djocja and Bodjonegoro in Indonesia between 1930 and 1936, moved to the Hague in 1937 where he still lived in 1940 at the outbreak of the war. The box remained in Jan Habbema's family until the present day. Jan Habbema had a large and very important collection of antique Dutch colonial furniture (see a photograph of the interior of his house in 1935 in Jan Veenendaal, *Wonen op de Kaap en in Batavia*, pg. 44).



29

**Casket**

Batavia, Indonesia circa 1706

Amboyna burl, ebony, teak and silver marked with town mark of Batavia, letter W (1705-1710) and maker's mark DV, probably Dirck Vooght.

*Height: 15.2 cm, width: 25 cm depth: 15.4 cm*





About Vooght little is known. He was married to Elisabeth Mennes, their daughter, Katharina Helena, was baptized in 1704. Three years later Vooght presented another child for baptism; this time an illegitimate daughter he had fathered on (his slave?) Remia van Macassar. In 1707 Vooght became the standard-bearer for the *Westzijdse Burgercompagnie*. Just over a year later he is mentioned as "Burgher Sergeant and boss silversmith". His widow Elisabeth Mennes, described as "bitterly Catholic" was later married to silversmith Jan van Cloon. She died in 1715. The exhibition of colonial silver held in Batavia in 1935 included two commemorative salvers bearing the maker's mark DV, both dating from between 1705 and 1710.

**30**  
**Commemorative salver, "Gedachtenis piring"**  
 Indonesia/Batavia, circa 1738

Silver, marked with town mark of Batavia and maker's mark HS or SH, unknown maker active between 1704 and 1742.

*Diameter: 35.7 cm, gram: 1026*



This salver is to commemorate Susanna Stroeck, born in Batavia 15 November 1710 – died 9 March 1738. The central engraving inside an oval shield of C-scrolls and foliage centred by a winged head with elaborate hairstyle, reading: *Ter Gedagtenisse van Mejuff(rouw) Susanna Stroeck, Huijsvrouw van D' E(dele) Jan Patijn Baasmetselaar in dienst der E(dele) Compagnie Gebooren tot Batavia, Den 15(de) November A(nno) 1710 Overleden den 9(de) Maart A(nno) 1738 Oudt zijnde 27 Jaaren 3 Maanden En 22 Dagen.* (To commemorate Susanna Stroeck, wife of Jan Patijn, chief bricklayer in the service of the VOC, born in Batavia 1710, died 1738 at the age of 27) Just a year after Susanna's death Jan Patijn was living in Maassluis, his birth town, where he married Trijntje Denik on December 20 1739. In 1748 Trijntje lived as a widow in Maassluis and Jan apparently had died. In 1739 Jan had arrived in Maassluis together with Maria Stroeck, born in Batavia and his deceased wife, Susanna Stroeck's sister. Maria married Leendert Denik, widower living in Maassluis and Trijntjes brother.



31

**A four chair-back settee**

Dutch East Indies, Java, probably Batavia, late 17<sup>th</sup> century

Javanese rosewood (Sono keeling) and cane

*Height: 108 cm, width: 216 cm, seat depth: 71 cm*

Batavian chairs and settees of this type were based on the medallion cane-back chairs popular in the Netherlands (and England) during the reign of William and Mary in the last decade of the 17<sup>th</sup> century. A chair closely related to this settee is illustrated in, J. Terwen-de Loos *Het Nederlandse koloniale meubel*, Franeker 1985, fig. 27.



32

**A large and important display cupboard**

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

Red sandalwood (*Pterocarpus santalinus*)  
*Height: 247 cm, width: 177 cm, depth: 70 cm*

This very large display cupboard is illustrated in Dr. V. I. Van de Wall, *Het Hollandsche Koloniale Barokmeubel* (Antwerpen, 1939), fig. 79 and belonged to J. C. van West in Batavia in 1934. It was presumably designed to store a large collection of Chinese ceramics.

Johannes Cornelis van West, born on August 16 1886 in Stadskanaal, studied law in Leiden between 1906 and 1909, apparently he did not finish his law studies. In 1915 van West was in Batavia working in the Departement Binnenlands Bestuur of the Dutch East Indies. In 1936 van West returned to the Netherlands and settled in The Hague where he died October 30 1968. Van West remained unmarried. He left the cupboard to his nephew.

33

**Small Table**

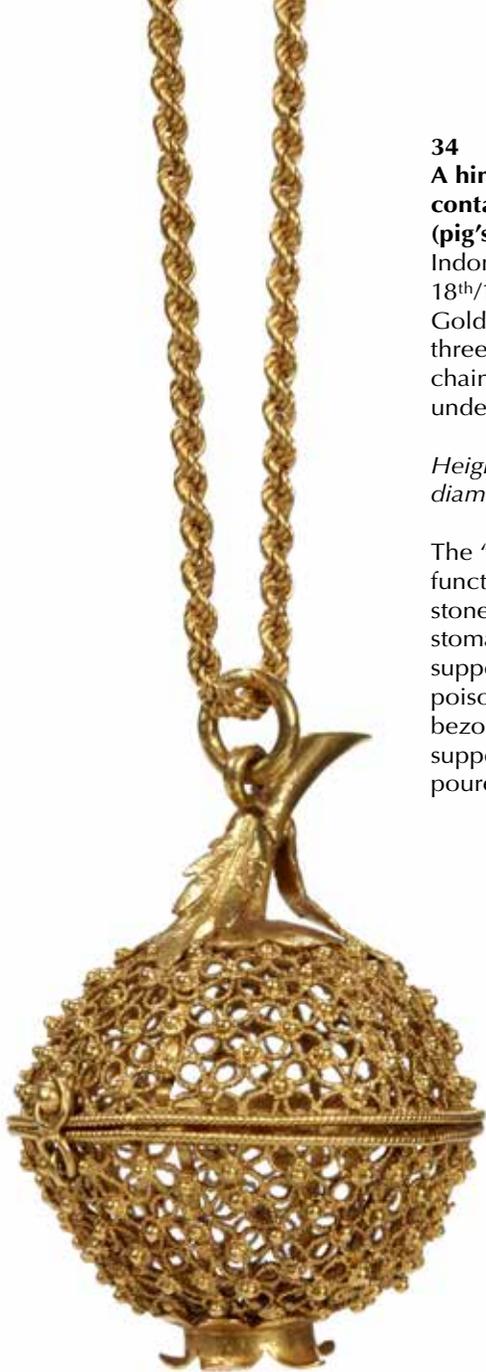
Dutch East Indies, Batavia, late 17<sup>th</sup>/early 18<sup>th</sup> century



Nedun wood and  
amboyna  
*Height: 67 cm,  
width: 84 cm,  
depth: 49 cm*

Barly twist legs and stretchers, as in this table, are very common in the stands of cabinets, settees and chairs made in Batavia in the late 17<sup>th</sup>/early 18<sup>th</sup> century.





**34**  
**A hinged spherical gold filigree container for a "Pedro de Porco" (pig's stomach stone).**

Indonesia, Sumatra, Palembang,  
18<sup>th</sup>/19<sup>th</sup> century  
Gold filigree bowl with a twig and  
three leaves on top attached to a gold  
chain and a stylized flower on the  
underside.

*Height of the container: 4.3 cm,  
diameter: 3.3 cm*

The "Pedro de Porco" has the same function as the better known bezoar stone, the goat's, horse or camel's stomach stone, which traditionally is supposed to be an antidote against all poison. A drinking glass containing a bezoar stone or "Pedro de Porco" was supposed to neutralize any poison poured into it.

**35**  
**Large portable writing desk.**

Dutch East Indies, 18<sup>th</sup> century

Amboyna and ebony

*Height: 24 cm, width: 73 cm, depth: 56 cm*

Senior VOC officials at the many stations faraway from Batavia were obliged to send regular written communications about trade and local political developments to the High Government in Batavia. In such reports everything was touched upon, such as customs of the indigenous people, their housing, food, clothing, religion, their temperament (cruel, friendly, faithful or false) and their agriculture, animal husbandry, mining and industries could not be omitted. Above all, everything had to be copied three or four times, which clearly made portable writing desks and document boxes indispensable items of furniture for VOC officials in faraway trade posts (Jan Veenendaal, *Furniture from Indonesia, Sri Lanka and India during the Dutch period*, p. 85, Delft 1985).



**Wijnand Otto Jan Nieuwenkamp (1874-1950)**

Collection of fourteen drawings

Nieuwenkamp was born on July 27<sup>th</sup> 1874 in Amsterdam. His father owned sailing ships sailing to Indonesia and hearing the stories of the returning captains evoked in the young Nieuwenkamp an obsession for distant lands and adventure. After a failed attempt by his father to have his son make a career in his business, Nieuwenkamp attended the Academy for Decorative Art in Amsterdam. However he left within one year to go his own way. He was an autodidact and a great experimenter with new techniques, particularly in the art of etching. Nieuwenkamp was a very focused man with the discipline of a scientist tempered by the sensitivity of an artist, a lust for adventure, a natural appreciation for ethnic arts and an enormous ambition to tread new paths. In 1898 he visited Indonesia for the first time and on his second visit in 1903-1904 he went on to Bali and became the first foreign artist to love Bali and the Balinese with a passion. Having secured agreements with several museums in the Netherlands to obtain Balinese art and objects for their collections, Nieuwenkamp immediately started to purchase and order a wide range of ethnographic art and objects from local artists and craftsmen. Through his drawings and books he gave an excellent impression of Balinese art and culture at that time.

Since 1854 Northern Bali was under Dutch rule but Southern Bali in 1904, when Nieuwenkamp visited it, was still independent. Nieuwenkamp would be one of the last Westerners to experience a glorious medieval society in its final days.

During his second visit to Bali in 1906 the Dutch decided to end the independence of South Bali and Nieuwenkamp was invited by the Governor General van Heutz to accompany the Dutch invasion force. By contemporary European standards the Balinese were barbarious and primitive, particularly with widows throwing themselves in the flames of the funeral pyre of their deceased husbands. But Nieuwenkamp was a singular man who saw in their society the beauty and soul that had been lost in his own.

On September 20 1906 Denpasar, the capital of South Bali, fell to the Dutch military forces. Official military briefings praised the victory which was reported with nationalistic pride on the front pages of all Dutch newspapers. As Nieuwenkamp had witnessed, the truth was far from glorious. As if in trance the Balinese, men women and children, dressed in their finest silks and jewellery and armed with ancient bejewelled kris, the Raja himself mounted atop a golden palanquin, rushed forward, the men killing their wives and children and the Dutch machinegun fire doing the rest. The once powerful and magnificent court of Denpasar was left in ashes and as many as two thousand Balinese dead. The Dutch suffered four deads.

Nieuwenkamp made drawings and saved as many beautiful architectural elements and artifacts from the rubbles as he could, most of it now in the collection of the Ethnological Museum in Leiden.

In 1914 Nieuwenkamp journeyed to Ceylon and British India and in 1917-1918, 1925 and 1937 to Bali again, always investigating hints and stories from every source imaginable and making sketches he later worked into finished drawings and prints in his studio.

Provenance: all the following drawings are from the estate of the artist.

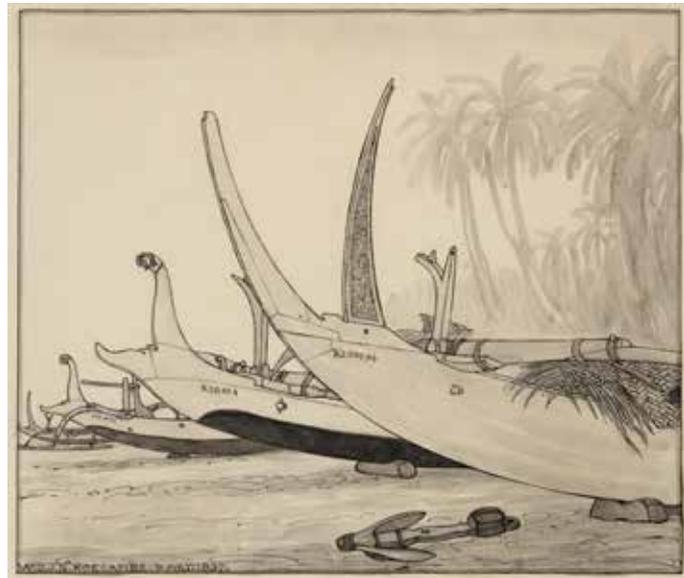


**Entrance to the temple at Klungkung, Bali, 1925.** With studio seal at the reverse, dated and described, bottom left.

Black chalk on paper. 53 by 46.5 cm



**Wobly bridge, Tabanan, Tabanan, Bali, 1937.** Signed with initials bottom right and dated, bottom left. Pencil and ink on paper. 22 by 26.3 cm



**Four outrigger proa's on the beach of Kusambe, Bali, 1937.** Signed with initials, dated and described with location. bottom left. Pencil and ink on paper. 29.7 by 35 cm



**Statue of Vishnu Garuda, Bali, 1904.** Signed with initials. Pencil and ink on paper. 21.4 by 21.3 cm Litt.: Bruce W. Carpenter, *W.O.J. Nieuwenkamp. First European Artist in Bali*, Abcoude 1997, p. 157



**Four Balinese, 1910.** Signed and dated bottom left. Pencil and ink on paper. 15.6 by 23 cm Litt.: *W.O.J. Nieuwenkamp, Zwerftochten op Bali*, Amsterdam, 1910, p. 36



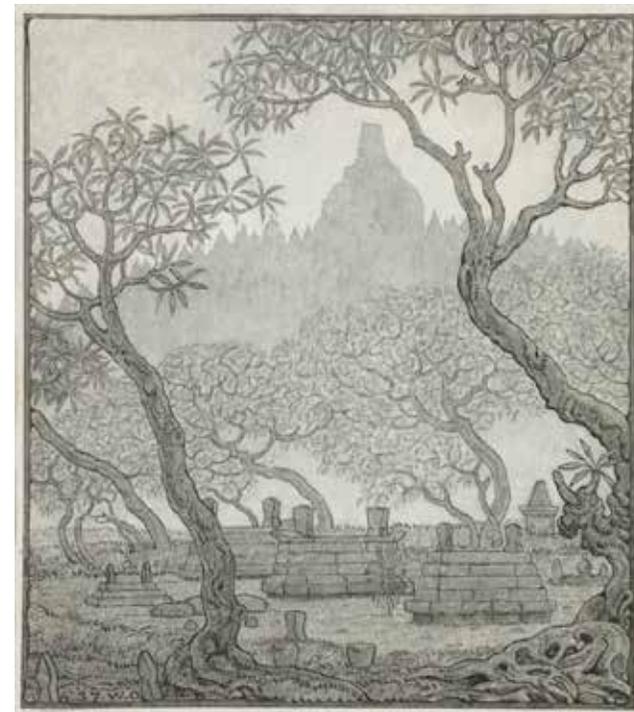
**Stone statue in the temple at Madura, India, 1914.** Signed with initials top right. Pencil on paper. 21.2 by 16.7 cm Litt.: Ernst Braches en J.F. Heijbroek, *W.O.J. Nieuwenkamp, Bouwstoffen, toegepaste grafiek en illustraties*, Amsterdam 2016, p. 194



**Part of the ring-wall of the Taj Mahal, Agra, India, 1914.** Signed with initials and dated, bottom right. Black chalk on paper. 45.5 by 53 cm Litt.: Ernst Braches en J.F. Heijbroek, *W.O.J. Nieuwenkamp, Bouwstoffen, toegepaste grafiek en illustraties*, Amsterdam 2016, p. 201



**Stone statue in the temple at Madura, India, 1914.** Signed with initials and dated, bottom left. Pencil on paper. 25.4 by 16.7 cm Litt.: Ernst Braches en J.F. Heijbroek, *W.O.J. Nieuwenkamp, Bouwstoffen, toegepaste grafiek en illustraties*, Amsterdam 2016, p. 214



**Graveyard with in the background the Borobudur, 1937.** Signed with initials and dated, bottom left. Pencil and ink on paper. 33 by 29 cm Litt.: Bruce W. Carpenter, *W.O.J. Nieuwenkamp. First European Artist in Bali*, Abcoude 1997, p. 135



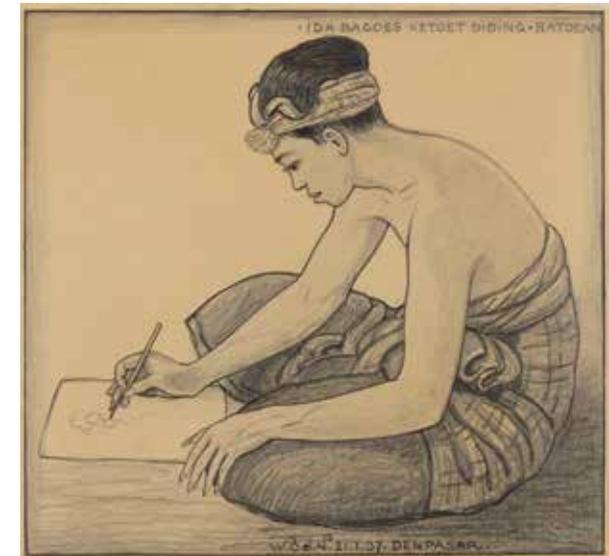
**Premises in North Bali, 1906.** Signed with initials and titled bottom left and fully signed, bottom right. Pencil and ink on paper. 10.5 by 18 cm  
 Litt.: W.O.J. Nieuwenkamp, *Zwerftochten op Bali*, Amsterdam 1910, p.38.  
 Bruce W. Carpenter, *W.O.J. Nieuwenkamp, First European Artist in Bali*, Abcoude 1997, p. 173



**Incoming rain, Den Pasar, Bali 1937.** Signed with initials, dated and titled, bottom right. Black chalk and ink on paper. 42 by 46 cm  
 Litt.: Ernst Braches en J.F. Heijbroek, *W.O.J. Nieuwenkamp, Bouwstoffen, toegepaste grafiek en illustraties*, Amsterdam 2016, p. 383



**Entrance to a house in Denpasar, Bali, 1937.** Signed, dated and titled bottom left. Pencil and ink on paper. 19 by 26 cm  
 Litt.: Ernst Braches en J.F. Heijbroek, *W.O.J. Nieuwenkamp, Bouwstoffen, toegepaste grafiek en illustraties*, Amsterdam 2016, p. 38



**Ida Bagoes Ketoet Diding, artist on Bali, 1937.** Signed with initials and dated, middle bottom. Black chalk on paper. 29 cm by 31 cm  
 Litt.: Bruce W. Carpenter, *W.O.J. Nieuwenkamp. First European Artist in Bali*, Abcoude 1997, p. 160



**Market under the Banyan tree, 1937.**

Signed with initials and dated, bottom right. Pencil and ink on paper. 28 cm by 34.5 cm  
Litt.: Bruce W. Carpenter, *W.O.J. Nieuwenkamp. First European Artist in Bali*, p. 138



**Jung boy at Loemboeng, 1918.**

Signed with initials and dated, bottom right. Black chalk on paper. 25.7 cm by 10 cm  
Litt.: *W.O.J. Nieuwenkamp, Zwerftochten door Timor en Onderhoorigheden*, Amsterdam 1925, p. 138. Ernst Braches and J.F. Heijbroek, *W.O.J. Nieuwenkamp. Bouwstoffen, toegepaste grafiek en illustraties*, Amsterdam 2016, p. 183 and 365

37

**Wijnand Otto Jan Nieuwenkamp (1874-1950)**

Double-sided drawing *Vlucht voor de bui* (Fleeing the rain) and *Weltevreden, Kebon Sirih*, executed between February 20 and March 2, 1918

Graphite pencil on paper, unsigned

*Images: ca. 33 by 56 cm and 46 by 58 cm*

*Paper: ca 49 by 60 cm*



These are the original drawings, based on which the lithographs “*Vlucht voor de bui*” and “*Weltevreden, Kebon Sirih*” were made by Nieuwenkamp in March 1918. The lithographs were part of a series depicting Java, all of them made in 1918. Seven of these lithographs were exhibited in Batavia, March 28 – April 7 1918, at the Nederlands-Indische Kunstkring in Batavia (the lithographs of the present two drawings under the numbers 7 and 2). In, Braches, E., and Heijbroek, J.F. *W.O.J. Nieuwenkamp, Bouwstoffen, Toegepaste grafiek en illustraties*, De Buitenkant 2016, one of the drawings is illustrated in colour on pg. 503 (plate 2602) and both lithographs are illustrated on pg. 503 (plate 2601) and on pg. 504 (plate 2605). Also in, Hallema, A., *W.O.J. Nieuwenkamp en zijn nieuwe prenten van Java*, in *Nederlands-Indië Oud en Nieuw*, May 1920, pg. 17-32, both lithographs are illustrated.



Provenance:

Private collection of the artist, 1918-1950; By descent to his daughter, 1950-1989

By descent to her son, since 1989; Acquired from Nieuwenkamp's grandson at the studio of Nieuwenkamp, Villa Nieuwenkamp, San Domenico di Fiesole, Italy.

38

**Jacob Eduard van Heemskerck van Beest (1828-1894).**

“Avondgebed; Maleidische tripang visschers onder de hoge kust van Celebes”  
(Evening prayers by Malay fishermen under the high coast of Celebes)

Oil on canvas, signed lower right: E.v.Heemskerck v.Beest,1863  
67 cm by 107 cm

J.E. van Heemskerck van Beest was of aristocratic descent and chose for a career in the navy.

Starting as naval cadet in 1842 he rose to be sublieutenant and in 1849 took part in an expedition against Bali in the East Indies. In 1853 he was serving as first officer in the Dutch West Indies but in that same year he decided to become an artist and settled in the Netherlands. He married Geertruida Beredina de Feijfer (1829-1901) and together they had six children. Besides painting he also ran a farm between 1876 and 1885. While he was a naval officer he had made many sketches he later worked into finished paintings. Only after he was back in Holland he followed painting lessons from the animal-painter Dirk van Lohorst (1818-1893) in Utrecht. Van Heemskerck van Beest had several exhibitions of his work, all with East- or West-Indian subjects but he complained that little of his work was ever sold. In the collection of the “Scheepvaart Museum” in Amsterdam there are several beautiful watercolours and drawings by his hand, made while he was in Indonesia, but most of his work presumably still remains in his family.





Far East



### 39

#### **Adriaen Souter (1628-1670) and an unknown Chinese artist**

With inscription in the centre: *Vertooninge. Vande. habijten. Gestalte. ende. vergaderinge. /der. Nieuwe Christenen op. Formosa. Int. Dorp. Soulang. / soo. als. Gods. woort. In Hare Taale Is Gepredict/ vanden. E.D. Roberto. Junio. Anno 1643. Door een/ chinees. Aldaer geschildert.* (Depiction of the clothing, figures and assembly of the new Christians in Formosa in the village of Soulang, while the Word of God is preached in their language by the minister Robert Junius, anno 1643. Painted there by a Chinese artist).

Oil on canvas

95.2 cm by 128.2 cm

In the collection of the Rijksmuseum Amsterdam is an engraving dated 1644 by Pieter Jode II, titled in the oval border: ROBERTUS JUNIUS: VERBI DIVINI MINISTER INTER GENTES INSULAE FORMOSAE IN INDIA ORIENTALI. Anno CD.DC.XLIV. Aetatis XXXVIII. (Rijksmuseum: RP-P-OB-7897). In this engraving Adriaen Souter is mentioned as the artist of the portrait after which the engraving was made by Pieter Jode II.

Robert Junius, born in Rotterdam in 1606, was a prominent missionary of the Dutch Reformed Church in Formosa (present day Taiwan) between 1629 and 1644, converting over 6000 Formosan aboriginals to Dutch Reformed Christianity. The Dutch Reformed Church was the dominant Church in the Netherlands from the onset of the Protestant Reformation in the early 16<sup>th</sup> century until the middle of the 20<sup>th</sup> century, and Formosa, from 1624-1662 was under the colonial rule of the Dutch East Indies Company. Junius, who had previously been a minister in Delft, was one of the longest serving missionaries on the island during this era.

Junius's principal endeavour was to introduce and promote Dutch Reformed Christianity to the inhabitants of Formosa, an enterprise which was significantly advanced by Junius mastering their language, settling among them in the village of Sinkan and even himself supporting Sinkandans in expeditions against neighbouring villages. Junius was a "modern" missionary who, apart from spreading the (true) Gospel, believed in bringing about socioeconomic change to the non-western society by introducing western technology and agricultural methods.

In 1629 a group of Chinese smugglers had settled in the small village of Mattau just north of the Dutch fort Zeelandia. The governor Pieter Nuyts decided to send a company of 60 Dutch soldiers to the village to set things right. However the villagers plied the soldiers with liquor and subsequently killed all of them and then raided Sinkan, the village where missionary Candidius, Junius' predecessor, had settled and baptized the first fifty Sinkandans. If the VOC could not protect them, what was the sense of converting and relying on the Dutch and their God? As long as the massacre of Sinkan had not been revenged the Dutch (and their God) had no authority in the eyes of the Formosan peoples.

In 1629 Nuyst was replaced by Hans Putmans who was joined by the 23 years old Junius. In the conquest of southwest Formosa between 1633 and 1636 the church and the VOC worked closely together. On horseback Junius, under the banner of the "Ever-Victorious" Christian God, commanded allied Formosan troops in a series of successful military and diplomatic actions against Mattau and other villages on the Southwest plain of Formosa., resulting in a *Pax Hollandica*. Over his years there, Junius established churches in at least twenty-nine villages, baptised about six thousand adults as well as numerous children and translated many prayers and psalms into the Formosan language. He also instituted the first schools in Formosa, selected and trained about fifty natives to become teachers and taught many of them to read. However, the two main protagonists in pacifying the Formosans, Governor Putmans and Dominee Junius, in the end became themselves appalled by the dreadful effects of the reprisals that they had to mete out against some of the Formosan villages on orders of Batavia.

This painting is dated 1643, the year Junius returned to the Netherlands, so presumably Junius himself commissioned the painting in order to commemorate his missionary successes in Formosa.

This magnificent and unusual picture depicts Junius preaching to, and baptising dozens of natives in seventeenth-century Formosa. It is a very rare and early image illustrating the activities of the West in Asia. Junius, in clerical dress and looking directly at the viewer, appears twice: in the throes of Christian teaching from a pulpit, emanating a spiritual golden glow, in the upper centre, and at the midst of a baptism ceremony in the lower centre. In the baptism scene, a kneeling mother proffers her swaddled infant while Junius signals the Christian blessing. A small container of holy water sits atop the nearby chair and another woman holding her child patiently waits her turn. To the left and right Formosan men in the upper part, and women in the lower part, are seated in separate areas in the church. The women are wearing identical beaded headdresses and necklaces.

To speculate on the creation of this painting; as stated in the Dutch text, it was painted in Formosa by a Chinese artist; then taken to Holland in 1643 by Junius who may not have been completely satisfied with his portrait or more likely had the portrait of himself left blank in the original painting. After his return in Holland he then had his portrait (re)done and the Dutch text added by Adriaen Souter in 1644, the year in which also the engraving by Pieter Jode II was published in which Souter was mentioned as the painter of Junius' portrait.



**40**  
**Carved ivory box with silver mounts**

North Vietnam, Tonkin, mid 17<sup>th</sup> century

*Height: 8.6 cm, width: 16.6 cm, depth: 8.7 cm*

This rare rectangular carved ivory box with a domed lid and raised on a slightly protruding socle, is decorated on the front back and side panels with birds and hares among Chinese plum trees with flowers and leaves. The domed lid is decorated with two fire-spitting dragons. There are traces of red-lacquer all over the box.

The present box belongs to a small group of similarly decorated carved ivory objects, including a three-tier stacking box (*Uit Verre Streken*, March 2018, item 61), a mortar with pestle (*Uit Verre Streken*, November 2018, item 41), another mortar and pestle in the collection of the Nationalmuseet in Copenhagen (Ebc42a and b, inventoried in 1674), one more mortar and pestle in the collection of VOC Antiquidades in Porto/Portugal and a box in the Victoria & Albert Museum (inv. 2564-1856), as well as one in the collection of AR/PAB (*The Art of Collecting*, 2019 p. 294). All these objects are quite distinct from other typical 17<sup>th</sup> century Chinese carved ivory objects suggesting that North Vietnam/Tonkin, once the southernmost province of China, might be the place of origin (see: Jan Veenendaal, *Asian Art and the Dutch taste*, page 96-97)



41

**A “Herring” dish**

China, Qing Dynasty, Qianlung period, third quarter 18<sup>th</sup> century

Blue and white porcelain

*Lenght: 23 cm, width: 17 cm, height: 3 cm*

The “Herring” dish is a typical example of *Chine de commande* for the Dutch market, probably based on a Dutch delftware original. Raw herring since long has been a favorite national food in Holland. Dishes with only one herring are more common than ones with two, as the present dish and another one illustrated in *Uit Verre Streken*, November 2018, no. 42.



42

**An “ Amsterdam waterfront” plate**

Chinese export porcelain, Qing Dynasty, Qianlong period, circa 1765

*Diameter: 30.1 cm*

The view, painted on the plate, is of “De Nieuwe Stadsherberg van Amsterdam” (the new city inn).The Nieuwe Stadsherberg was build in 1662, to replace the Oude Stadsherberg, at the end of a long jetty in the river IJ, outside the city gate of Amsterdam. Travellers arriving late by ship over the Zuiderzee found lodgings there when the city gates were already closed for the night. For another view of the Nieuwe Stadsherberg depicted in mother of pearl on a Japanese lacquered box see *Uit Verre streken*, November 2018, no. 55.

43

**Unknown Chinese artist, third quarter 18<sup>th</sup> century**

Four Westerners with descriptions in Chinese

Gouache on silk  
32 cm by 25.4 cm

These Chinese illustrations are from 18<sup>th</sup> century volumes, formerly in the Mottahedeh collection, depicting Westerners and other foreigners. The paintings were executed c. 1760 and the captions (here translated more or less literally) were added later. Several volumes were made and no doubt these were intended to provide instruction in the ways and appearances of unfamiliar foreigners in China (see: David Howard & John Ayers, *China for the West, Chinese Porcelain and other Decorative Arts for Export, illustrated from the Mottahedeh Collection*. Sotheby Park Bernet, London and New York 1978).

1. "A woman with Portuguese hairdo, with gold, silver and gemstone necklace, a skirt under a vest, a koi on her back, called a cloak, a woman customarily inherited the family business, the male humble, to the threshold (Qianlong year, about 1735)."

2. "He is a Westerner who had a white skin. He does not have a heavy beard but plaits his hair. He wears a triangular black hat, short jacket, leather shoes and long stockings. After about seven months he will leave Guangdong by water. At the present he is living in the ditrict Aomen (Macau)." (It seems probable that this Westerner was a Portuguese).

3. "This man is a Hollander. He wears a black felt hat. When he sees a friend he takes it off. This shows his politeness. He wears a short jacket and leather shoes and holds a stick along with a sword. After about seven months he will leave Guangdong province by water. He usually comes to trade in autumn and returns to his country in winter."

4. "This woman from Holland wears a blue scarf over her hair. Around her neck she wears a necklace made of precious stones, nothing to cover her chest. A long skirt is attached to her dress and a long shawl is thrown over her shoulder. She wears leather shoes."

Provenance, according to a sticker at the reverse: Mr. & Mrs. Rafi Mottahedeh bought by Martyn Gregory sold to a private New York collection.



1



2



3



4

5. "This man comes from the country of Luzon (the Philippine Islands), he is Spanish. He wears a triangular felt hat, a cape over his shoulders, a short jacket with narrow sleeves. A pair of cuff-links is buttoned to his shirt sleeves. He also wears tight stockings, red shoes and holds a stick in his hands, showing he is strong and gallant. After about six months he will leave Guangdong by water. He comes to trade in Guangdong in summer and autumn and returns home in winter."

Gouache on paper, probably a copy after one painted on silk  
30 cm by 23 cm



5

**44**  
**Ivory basket with lid in its original pine wood box**  
China/Canton, circa 1820

*Measurements of box: height: 24 cm, width: 32 cm, depth: 21.2 cm*  
*Measurements of basket: height: 17 cm, width: 27.5 cm, depth: 18 cm*

The box with a sticker reading: Box for Chinese ivory basket  
The ivory basket standing on six short legs has both the lid and the basket divided into six panels with open work depictions of Chinese figures in landscapes, the hinge in faux bamboo and a carved fruit with twigs and leaves on top of the lid. In one of the panels of the lid an oval with initials: H H. Together with a written note reading: *Ivory Basket "H H" given to me by my Mother Dec(ember) 1866. Brought from China by her sister Lady Urmstow & given to my Mother before her marriage in 1823 (Sept. 4th).* The initials "HH" stand for Harriet Hanson, daughter of John Hanson of Great Bromley Hall, Essex.  
The basket was a present given to Harriet on the occasion of her marriage to John William Bridges on September 4 1823, by her sister Elisabeth Hanson who was married to Sir James Brabazon Urmston of Chigwell House, Essex. Lord Urmston was President of the "Honourable East India Company's Affairs in China".



Harriet Hanson, born at Great Bromley, Cochester, Essex 13<sup>th</sup> April 1802, is the daughter of John Hanson Esq. of Osmondthorpe and Killingbeck, and later also of Great Bromley and Russellsquare (London), and of Mary Isabella Oliver. She married John William Bridges, Esq. Of Lawford Hall, Essex, born 27<sup>th</sup> July 1795 in London. He was a wine merchant, till 1828 working in the firm "Corny, Son and Bridges". John died 1866 and Harriet in 1867, both were buried in the St. Peter Parich Church Cemetery in Birch, Sussex. Out of their marriage twelve children were born. Harriet's sister Elisabeth, married Sir James Brabazon Urmston, of Chigwell House, Essex on December 22 1808.

Sir James was born in 1785. From 1819 till 1826 he was "Chief of All Affairs of the British Nation in China". He was knighted by King George IV on April 28 1824. The Urmston Road, a waterway between the island Lantau and Tuen Mun in Hong Kong in 1823 is named after Sir James Urmston.

A family portrait of John William Bridges as a young boy with his parents and his seven siblings, painted by John Constable in 1804, in 1863 was owned by John William and now is in the Tate Gallery, London.

Similarly formed baskets from China are not only known in ivory (see next item) but also in silver filigree (see our catalogue *Uit Verre Streken*, December

2013, nr. 34) and in a silver filigree basket with enamel decoration by Master Cutshing (active 1820-1840) in the Hermitage Collection (M. Menshikova e.a. *Silver Wonders from the East, Filigree of the Tsars*).



*I am grateful to Olivier Mertens for his assistance in this catalogue entry.*

45

**Ivory basket with lid**

China/Canton circa 1810

*Height: 16 cm, width: 19 cm, depth: 11.5 cm*



Similar to the previous item; resting on six feet and again both the lid and the basket with six panels of open work depictions of Chinese figures in landscapes. On top of the lid a carved quail.

Inside on the bottom of the basket the initials W:C:W:S:v.B.:. These are the initials of Wouter Carel Willem Senn van Basel (The Hague 1781-Velp 1856), son of Willem Adriaan Senn van Basel (Batavia 1755-Batavia 1817) and Anna Maria Hooreman (Negapatnam 1751-Batavia 1788). Willem married Anna Maria Hooreman in 1772, after her death in 1788, he married Ida Adriane Helena Wiese (1759-1791) in 1779 and after her death he married in 1796 Theodora Jacoba van Riemsdijk (1775-1815). His son Wouter was born in The Hague and never left The Netherlands. In 1814 he married Anna Margaretha Matthes (1785-1837) in Utrecht. His Father Adriaan studied law in The Netherlands and joined the VOC in 1786, arriving in Batavia in 1787 where he had a brilliant career in the service of the VOC. Starting as second administrator of the textile warehouses and ending his career as member of the Council of the Dutch East Indies. Although there are no indications Willem ever was in China himself he presumably did order the ivory basket with the initials of his son as a present on the occasion of his son's marriage in 1814 to Anna Margaretha Matthes in Utrecht.

46

**Two martaban jars**

Southern China, 17<sup>th</sup>/18<sup>th</sup> century

Stoneware, one with a brown the other with a blue glaze

*Height: 56 cm and 58 cm*

These large stoneware jars became to be known as martabans (or martavaans in Dutch) because Arab, Indian, Chinese and later European traders purchased them often in the port of Martaban, on the west coast of Burma. Although these jars were primarily made to hold water, wine, edible oils and pickles on long sea-voyages, in Indonesia, particularly on Borneo, some were treated as ancestral sacred vessels in which resided spirits and household gods or they were used to store the bones of the deceased. Martabans were not only made in Southern China but probably also in Thailand, Vietnam and Cambodia and the earliest recordings are from the 14<sup>th</sup> century.



47

**A martaban jar.**

Southern China, 17<sup>th</sup> century

Stoneware with a brown glaze and engraved decoration

*Height: 58 cm*

Instead of the usual loops on the shoulder of the jar, to run a rope through to fasten a lid, this jar has five decorative lion masks with holes for the same purpose. The body of this jar has an engraved decoration showing two dragons pursuing flaming pearls among trailing clouds over waves. Dragons pursuing pearls are very common and ancient images in Chinese (Buddhist) decorative art.

48

**A large blue-glazed storage jar and cover**

China, Canton, early 19<sup>th</sup> century

Earthenware with brass mounts

Height: 65.5 cm



Large jars or tibores apparently were often fitted in Mexico with locking mounts and used as chocolateros in Spanish America and Spain, where tea drinking never caught on the way it did in England and Holland but chocolate drinking was common since the 17<sup>th</sup> century. The present plain large blue Canton storage jar is quite unusual. Most of the Canton jars with brass or metal mounts are decorated, often in *Famille Rose*. In Holland and England these jars were probably used as tea containers with locks to protect their precious contents (for one decorated in polychrome enamels see: *Uit Verre Streken*, June 2010, no.23).

49

**A faceted storage jar**

Korea, Yi period 16<sup>th</sup>/17<sup>th</sup> century

Earthenware, with a cream-whitish glaze

Height: 45 cm

This storage jar with the rings around its lower part, was probably not made on a potters wheel but by coiling. This way the jar is made in a stationary position by building up and shaping walls from the bottom up around a base disc and gaining height by adding coils and kneading them together by tapping gently with a “paddle”, a concave mallet. In the present jar the mallet apparently was not concave but flat. Faceted jars are not uncommon in Korean porcelain (see: G.St.G.M. Gompertz *Korean pottery & porcelain of the Yi period*, Faber & Faber London 1968)





**50**  
**Unknown Chinese artist,**  
**Canton**  
Sail, paddle steam ship  
"Gedeh", circa 1855

Oil on canvas  
45.5 cm by 59.3 cm

At the reverse is a label reading: "Stoomschip de Gedeh waarmee ik in het jaar 1855 de reis heb gedaan van Batavia naar Japan. Ten geschenke ontvangen van den kapitein ter zee G. Fabius welke bovengenoemd schip commandeerde tijdens mijn verblijf aan boord. C.J.G van Hardenbroek" (Steamship Gedeh on which I made a trip from Batavia to Japan in 1855. Received as present from G. Fabius who was the captain of this ship when I was aboard. C.J.G. van Hardenbroek)

Baron C.J.G. van Hardenbroek van Bergambacht en 'sHeeraartsberg was orderly to H.M. William III of the Netherlands. In 1855 van Hardenbroek was sent, together with Johan Maurits Count van Lynden, Aide-de-Champs to King William III, to Japan to present the Emperor of Japan with a more than life-size portrait of King William III by the painter N. Pienemans. Besides the King's portrait, during the same trip, the paddle-steamer *Soembing* was to be presented to the Shogun. The trip from Batavia to Nagasaki was made aboard the steam warship *Gedeh* under captain lieutenant-colonel Gerhardus Fabius (1806-1888). This was the second mission by Fabius to Japan. His first (secret) mission in 1854, Fabius made as captain of the *Soembing*. On this first mission Fabius had to present the Japanese with an electro-magnetic telegraph and to teach them, on board of the *Soembing*, modern technologies such as steam-engines, shipbuilding, artillery, etc. Not through display of power and threats as the Americans, English and Russians, but through books and science Fabius wanted to influence the Japanese to open up to the West, and in that way Fabius was instrumental in the founding of the Japanese navy. The *Soembing* was the first modern steam-warship for the Japanese navy but to be honest not a very good warship. On its way to Nagasaki on the second trip it was so slow and used so much coal that Fabius decided to have it towed by the *Gedeh*. However, that was not a success either because the ship's hawsers regularly snapped. Also during his second visit Fabius gave daily marine teachings, exercises with artillery, ship manoeuvring, etc. to over 200 Japanese pupils on board the *Soembing* and the *Gedeh*. The *daimyo* of Fizen, the area around Nagasaki, was so enthusiastic about modern Western technologies that he proposed to Fabius to buy the *Gedeh*, which Fabius of course could not comply with, but he had to order a "schroef-corvet" for the *daimyo* and help him to establish a factory for steam engines which was realized three years later, opposite Deshima, and grew to become the multinational Mitsubishi.



51

**Unknown Chinese artist**

A junk in the China sea, second half 19<sup>th</sup> century

Watercolour on board

42.7 cm by 54 cm

The Chinese artist follows the standard convention for this type of paintings, executed in Canton, or possibly Hong Kong or Macau, showing a full masted local junk with its array of banners and crew. The foreground is rendered darker to convey a sense of depth to the scene. Chinese painters, in workshops under the supervision of a master painter, executed watercolour or oil paintings, showing local ships, foreign trade ships, trade ports or local scenes in large numbers during the 19<sup>th</sup> century. These "China Trade" pictures were acquired by foreigners who lived in, or visited the South China Sea ports, to take back home as exotic mementos of their Chinese experience.



(one in the form of a stair-case), columns, latticework panels and painted scrolls with a poem in Kaishu script reading: "If one is only concerned with a great reputation and a gilded house, alas, who will paint Qilin?". Qilin is a scenic place and town in the province Yunnan, South China, described by Li Bai. Li Bai (701-762), also known as Li Bo or Li Tabai, was one of the great poets during the Tang Dynasty, the golden age of Chinese poetry.

Provenance: from the Historic Property of the Hill-Trevor family, the Lords Dungannon and Trevor. Most probably purchased by The Hon. Charlotte Fitzroy, Viscountess Dungannon (1767-1828), for Brynkinalt Hall, Denbighshire, during the extensive remodeling of the house, she undertook in 1808. Removed from Brynkinalt Hall and sold in Sotheby's sale "of Royal and Noble Descent", January 19 2017.

52  
**A Chinese export black and gilt lacquered cabinet**  
 China, Canton, late 18<sup>th</sup>/early 19<sup>th</sup> century

*Height: 57.5 cm, width: 57.5 cm, depth: 32.5 cm*



**Chinese export game-box with chess-set**

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

Ivory chess pieces in white and red, and a black lacquered box with gilt, red and white decoration

*Box: length: 56.4 cm, width: 56 cm, height: 10 cm*  
*Chess pieces height: tallest: 15.5 cm,*  
*smallest: 7.8 cm*

The outside of the box has a chess board and the inside a field for backgammon.

Each of the black chess fields is decorated with different figures.

Half of the ivory chess pieces are stained red and half left white. The figures, all standing on Chinese puzzle balls, of balls within balls, are carved in extremely fine detail. The white king in his right hand is holding a ruyi sceptre, symbolizing power and good fortune, the red king a staff and a sword, the queens are each holding flowers, flower baskets and the red queen also a fan. The white bishops are holding documents and the red bishops flags. The knights are on horseback with bow and arrows and the castles take the form of elephants with small castles on their backs. The pawns are warriors with swords on horseback.

These elaborately carved ivory chess pieces in a lacquer box with chess and backgammon boards, are typical of the hundreds of sets exported from China to the Western markets during the 19<sup>th</sup> century. Such sets were a popular, if very expensive, souvenirs from the "China Trade" throughout the 19<sup>th</sup> century. Given the amount of carving required and the rarity of the materials, ivory chess sets like the present one at that time were a great luxury.





54

**A lacquered chest in the Transition style**

Japan, Edo period, early 17<sup>th</sup> century

The rectangular chest with flat hinged lid decorated in gold, silver, and red lacquer, hiramaki-e, takamaki-e, kirikane and nashiji, with gilt metal mounts, lockplate and hinges.

*Height: 47 cm, width: 89.5 cm, depth: 48.5 cm*

The rectangular hinged top is decorated in the Transition style in gold, silver and red lacquer with two cockerels within an ovoid cartouche, the front with butterflies in a rocky landscape with pumpkin plants within a cartouche and the sides with plants. All within painted narrow chequered borders.

This chest belongs to a group of lacquer known as the "Transitional" style, which is believed to have started in the 1630's and lasted for about fifteen years. The term describes the period of change from the Namban style of lacquer of the 16<sup>th</sup> and early 17<sup>th</sup> century, to the fully-developed Pictorial style which lasted into the 18<sup>th</sup> century. Namban, Transition and Pictorial style lacquers were produced for export to the West, first for the Portuguese and later for the Dutch markets.

For a similar chest in the Ethnographic Collection of the National Museum in Copenhagen see: Martha Boyer, Japanese Export Lacquer from the seventeenth century in the National Museum of Denmark, plate VII.

55

**A lacquered two-door cabinet in the Pictorial style**

Japan, Kyoto, Edo period, 1670-1690

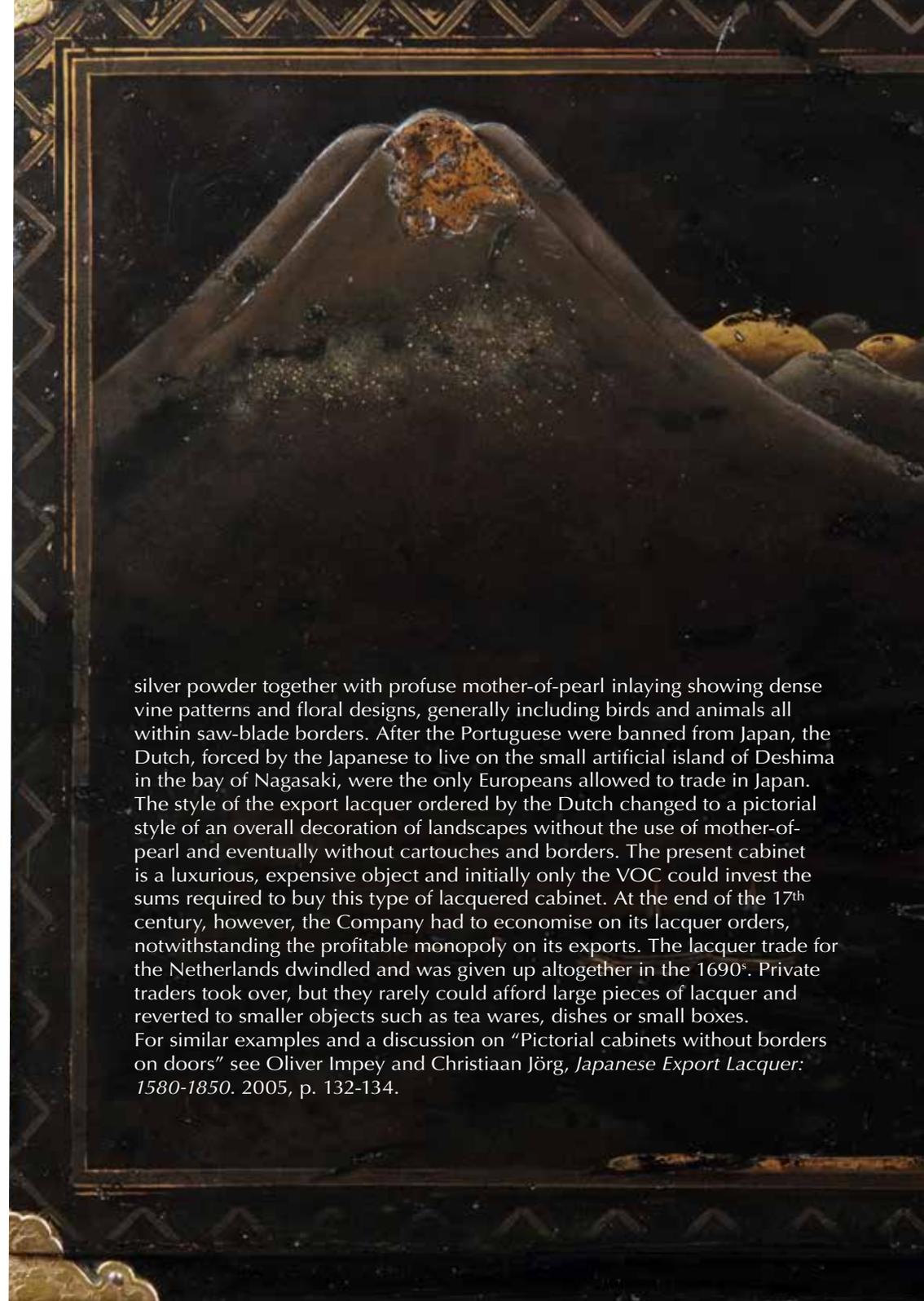
Japanese relief lacquer work, black lacquer ground decorated in *hiramaki-e*, *takamaki-e*, *kirigane* and *nashiji* in gold, silver and red. With gilt copper mounts

*Height: 60.5 cm, width: 61 cm, depth: 46.5 cm*



The present cabinet has two hinged doors decorated on the left door with a sitting man and a lying tiger besides him and on the right door a full moon behind a flowering branch. The sides are decorated with bamboos and a bird, the top with a landscape with a pagoda and mount Fuji in the distance. On the inside of the doors long-tailed birds are depicted and opened the doors reveal ten drawers of different sizes, decorated with a flowering branch within a cartouche and with small gilt-copper mounts in the form of chrysanthemum with a ring attached. The lower drawers to the extreme left and right have engraved metal mounts with keyholes and locks.

Lacquer work originated in China but after it had come to Japan, in the 6th century or earlier, it became part and parcel of Japanese culture and the Japanese eventually surpassed the lacquer work of their Chinese teachers. The first export lacquer, made specifically to the taste of foreigners, was made during the Momoyama period in the late 16<sup>th</sup> – early 17<sup>th</sup> century for the Portuguese Jesuits living in Japan and for export to Portugal. This Namban (southern barbarian) style existed when the propagation of the Christian Faith was still permitted in Japan and lingered on till the final expulsion of the Portuguese in 1639. The Namban style is characterized by the use of gold and



silver powder together with profuse mother-of-pearl inlaying showing dense vine patterns and floral designs, generally including birds and animals all within saw-blade borders. After the Portuguese were banned from Japan, the Dutch, forced by the Japanese to live on the small artificial island of Deshima in the bay of Nagasaki, were the only Europeans allowed to trade in Japan. The style of the export lacquer ordered by the Dutch changed to a pictorial style of an overall decoration of landscapes without the use of mother-of-pearl and eventually without cartouches and borders. The present cabinet is a luxurious, expensive object and initially only the VOC could invest the sums required to buy this type of lacquered cabinet. At the end of the 17<sup>th</sup> century, however, the Company had to economise on its lacquer orders, notwithstanding the profitable monopoly on its exports. The lacquer trade for the Netherlands dwindled and was given up altogether in the 1690<sup>s</sup>. Private traders took over, but they rarely could afford large pieces of lacquer and reverted to smaller objects such as tea wares, dishes or small boxes. For similar examples and a discussion on “Pictorial cabinets without borders on doors” see Oliver Impey and Christiaan Jörg, *Japanese Export Lacquer: 1580-1850*. 2005, p. 132-134.

56

**Lacquered circular covered bowl**

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

*Height: 9.5 cm, diam.: 15.2 cm*

Bowl and cover with identical decoration of raised gold hiramaki-e and nashiji of two rings of stylised flower-heads over nine panels enclosing leaves and flower-buds on a black lacquer ground. The interior with nashiji decoration and gold rings.

This type of covered bowl, ordered by the Dutch in Deshima, is very rare. One similar shaped covered bowl is in the collection of the Peabody Essex Museum (inv. AE 89577)

Provenance: The Soame Jenyn's Collection of Japanese and Chinese Art. Roger Soame Jenyns (1904-1976) was a legendary figure in the field of Chinese and Japanese art. He was an esteemed British art historian, collector and connoisseur. After his education at Eton and Cambridge he joined the HongKong Civil Service in 1926, where he became a valuable contributor to the newly established journal *The HongKong Naturalist*. In 1931 Jenyns returned to England to take up a job at the British Museum as Assistant Keeper of Oriental Antiquities. In 1935 he published a well-received book on Chinese painting and subsequently he authorised several books on Chinese jades, ceramics and export art. In the 1960s he left London for Japan with the aim of writing a book on Japanese lacquer which he unfortunately never completed. His collection was built throughout his lifetime and remained within the family until recently.



57

**Japanese artist, Nagasaki, early 19<sup>th</sup> century**

A Chinese junk flying the Dutch flag

Pen and ink, and watercolour on paper

*36.8 by 48.9 cm*

The present painting, perhaps once part of a larger scroll, depicts a Chinese junk hired by the VOC, presumably at Nagasaki, where only Dutch and Chinese vessels were allowed to trade. The Dutch often commissioned Chinese junks to transport cargoes between Nagasaki and Batavia, showing the international character of the VOC trade in the East. In 1859 the Dutch lost their exclusive rights in Japan after Commander Perry had forced the Japanese to open their ports to American, English, French and Russian ships as well.



58

**Unknown Japanese artist**

Large manuscript plan of the town and bay of Nagasaki with the Dutch trade post on Deshima island and Tojin, the Chinese trade post in the harbour of Nagasaki.

Ink and watercolour on ten joined sheets of rice paper, circa 1800.

66 cm by 126.5 cm

Folded in a modern Japanese box: *Length: 23.8 cm, width: 17.8 cm, height: 2.4 cm*

*Unfolded: 65.5 cm by 127 cm*

This extraordinary detailed map of the bay of Nagasaki, oriented to the North-West, showing the coast with the profiles of the surrounding mountains and with indications of distances across the bay was probably intended to be used for navigation purposes by the Japanese. Two Dutch ships and three Chinese junks are shown anchored close to the fan-shaped artificial island Deshima, where the Dutch were the only westerners allowed to stay after the expulsion from Japan of all other European traders after 1639. One more Dutch ship and a Chinese junk are shown entering the bay from the West. The detailed plan of the town of Nagasaki shows its streets, with the street names and individual houses named, and south west of Deshima, the Tojin district where the Chinese lived. The plan also clearly marks the Shorikisha, the largest Shinto shrine and the nearby police station and Yahusho (the administration building supervising foreigners and overseas trade), as well as numerous Buddhist temples and several rice warehouses. A colour scale at the lower margins shows seven colours; grey for the lands of the feudal lord, yellow Shimabara land, violet Omura family land, blue for water, red for roads, dark yellow for rice fields and white for the city centre.

In 1829 Franz von Siebold, the German scholar who almost single-handedly put Japanese studies on the European academic map, was banished for life from Japan after being accused of espionage for the Russians. It was officially forbidden to pass on maps of Japan to foreigners. During his court journey in 1826 von Siebold had met many prominent scholars in the shōgun's court, but he was most indebted to the court astronomer Takahashi Sakuzaemon, who became a friend. They exchanged maps and through Takahashi von Siebold gained access to the library of the shōgun where he was shown numerous maps, many of which were copied for him. After von Siebold's return to Deshima, Takahashi was arrested in Edo for illegally giving maps to von Siebold. Warned by a friend von Siebold was able to copy some of the most important maps and hide other maps, notes and books, before his premises were searched and some important items and duplicates were confiscated. The law concerning the possession of maps had not been particularly well adhered to most of the time although officially, still in the middle of the 19<sup>th</sup> century, it was forbidden to give maps of Japan to foreigners. Nevertheless, at least one other almost identical copy of this manuscript map of Nagasaki exists and was sold in Christie's London November 15 2006 (lot 145).



- 城
- 山
- 水
- 路
- 田
- 林
- 湖
- 海

此圖係由  
某國使臣  
所繪  
其地名  
均用西文  
標註  
以便  
閱者  
之便

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**Wine bottle.**

Japan, Arita, late 17th century

Blue and white porcelain, decorated with two birds, one flying one perching, among peony sprays. On the shoulder a band of gadroons and two lines. On the neck four flowers and leaves.

*Height: 24.5 cm, content: 2.1 liter*

Bottles of this shape, with the flange below the neck to facilitate the tying-on of a (cloth) cover, and a bulbous body, exist in different sizes, some undecorated, some “Dutch-over-decorated”, but most Japanese decorated in an imitation of early Ming style with birds, peonies and pomegranates and some with initials of known individuals, for instance: I:V:H. for Joan van Hoorn, Governor-General in Batavia 1705-09, and also sometimes initials of his friends and colleagues, possibly presents given by Joan van Hoorn (personal communication, Jan Veenendaal who is preparing a study of the initials on Japanese bottles). The form of these Japanese bottles is based on Dutch glass wine bottles and probably intended for wine or other (alcoholic) drinks (see item 2 in this catalogue).



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**Small sawasa “peach-from” crucible cup**

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

An alloy of copper, gold, silver and arsenic covered with black and gold lacquer

*Height: 4,7 cm, width: 7.5 cm*

The black lacquered cup with a gilt foot-ring and gilt inside has a handle on one side of the cup in the form of a leafy branch with prunus flowers extending along the sides of the cup and ending in two leaves at the opposite end of the cup where there is a small rose in the rim. On both sides there are two lobed cartouches with gilt floral sprays in high relief and a round cartouche with a flower decoration in high relief at the opposite side of the cup, all on gilt granulated backgrounds.

For a sawasa cup with saucer see *Uit Verre Streken* November 2018, item 51. For further reading see the exhibition catalogue, *Japanese export art in black and gold, 1650-1800*, Rijksmuseum Amsterdam, 1999.

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### A collection of netsuke's depicting Dutchmen, *Kōmō-jin*

Netsuke depicting Dutchmen constitute a clearly recognizable group of netsuke; Dutchmen are long, goggle-eyed, bow-legged, with a large nose and bad teeth. They wear a wide-brimmed hat with a feather or tassel, a bowler-hat or a seamans cap, a long coat decorated with Chinese motives of dragons, clouds or waves, over knickerbrockers and long buttoned socks in low shoes. The portrayal of the Dutch by Japanese artist was popular from the late 18<sup>th</sup> and during most of the 19<sup>th</sup> century and presents us with a fascinating insight into the Japanese perception of things foreign. In many Japanese communities, mainly in the south, based on old myths and popular wisdom, foreigners were considered bringers of good fortune, possessing magical powers and coming from unknown southern lands. Netsuke of Dutchmen therefore were not only depictions of the exotic appearances of Westerners, but probably had talismanic functions as well, such as warding off evil and bringing wealth (for more netsukes of Dutchmen see *Uit Verre Streken*, November 2018). After Japan had been forced, in the 1850s, to open the country to Western powers, Japan quickly modernized and the Japanese also started to adopt western clothing. This made an end to the use of and to a large extent to the making of, netsuke's and inro's.

#### Netsuke of a Dutchman holding a crane

Japan, Edo period, early 19<sup>th</sup> century  
Ivory, unsigned  
Height: 9 cm

The Dutchman, with a friendly smile, clutches a crane which seems to be at ease in his arms. He wears a brimmed hat over curly hair which ends in a long tail on his back. His three-quarter length frock coat, over knee-length trousers, is decorated at the bottom hem with stylised wave motif and a single flower. This is an exceptionally fine carved netsuke with great detail.



#### Netsuke of a Dutchman holding a trumpet and a *karako* (Chinese child) clinging to his hat

Japan, Edo period, late 18<sup>th</sup> century  
Ivory, the eyes and buttons inlaid with horn, unsigned  
Height: 10.3 cm

This image of a Dutchman with a wild beard and large nose, carrying a child on top of his hat may be derived from early European renditions of Saint Christopher and is a rather common image in netsukes. Numerous Christian prints, paintings and sculptures were known to have existed in Japan and that image is likely to have filtered through to netsuke workshops. Since the only Dutch child known to have lived on Deshima, for only two months in 1817, was Johannes the son of Cock Blomhoff, it may not be surprising that the children carved by the netsuke carvers have a Chinese and not an European appearance.

Provenance: Collection of the Musée de Saint-Cyprien.

#### Netsuke of a Dutchman holding a dog in his arms

Japan, Edo period, late 18<sup>th</sup> century  
Ivory, not signed  
Height: 6.6 cm

The Dutch interest in their dogs as pets and their affection towards them, fascinated the Japanese and explains the inclusion of small pet dogs in the netsuke's of Dutchmen by the netsuke-carvers.

Provenance: Collection of the Musée de Saint-Cyprien



**Netsuke of a Dutchman with a dog on a lead**

Japan, Meiji period, 20<sup>th</sup> century  
Ivory, signed: *Masatoshi* (several netsuke carvers by the name of Masatoshi are known in the early 20<sup>th</sup> century).

Restorations to the hat

*Height: 5.6 cm*



**Netsuke of a Dutchman with a *karako* and a trompet**

Japan, Edo period, late 18<sup>th</sup> century  
wood, not signed

*Height: 8.8 cm*

The bent and laughing Dutchman with long curly hair is holding a trompet “schalmei” in his right hand and with his left arm supporting a *Karako* (Chinese child) on his shoulder. With the blowing of the “schalmei” the arrival of a Dutch ship is supposed to be announced.



**Netsuke of a Dutchman with two dogs**

Japan, Edo period, 18<sup>th</sup> century  
Ivory, unsigned

*Height: 3,8 cm*

An early netsuke of a seated Dutchman with two dogs in front of him with a nice patina showing considerable wear. The Dutchman has the usual parodied features such as a very big nose, long hair, he is wearing a seaman's cap and holding a Chinese fan, amusingly suggesting the Dutchman, like Sennin and gods, is of otherworldly origin.



**Netsuke of a Dutchman and child**

Japan, Edo period, 19<sup>th</sup> century  
Ivory and black horn inlaid eyes and buttons on the drum, unsigned

*Height: 5.2 cm*

The standing Dutchman with a grotesque face is beating a drum he is holding in his raised left hand. His facial expression suggests he is deep into the groove. His head is covered by a seaman's cap over long hair, and he is wearing a long densely patterned coat. A boy is sitting at his feet, blowing a trumpet with all his might. It could be called a “Dutch concert”.



**A large netsuke or an okimono of a ship full of Dutchmen**

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

Ivory, unsigned

*Height: 6 cm, length: 10 cm*

A total of eight Dutchmen populate this large netsuke of a two-tiered ship with an impressive dragon prow. The front and back show two lookouts, one with a telescope, and the ship is powered by two oarsmen one on each side. The other Dutchmen are relaxing, enjoying themselves while smoking a pipe, except for one who is crawling out of the structure by the bow, with an amusing facial expression. The underside of the ship is decorated with waves and has one central himotoshi. However because of the size it may be an okimono rather than a netsuke.

The telescope is restored.



**A tall netsuke of a laughing Dutchman with a lantern**

Japan, Edo period, 18<sup>th</sup> century  
Ivory and black horn buttons, unsigned  
*Height: 10 cm*

A pointedly humorous netsuke showing a forcefully laughing, bearded Dutchman. The very expressive face makes this netsuke stand out; the eyes are closed, the mouth wide open with visible teeth lets out a contagious laugh. His hairstyle is convoluted in a parodying manner as is his beard, the seam of his coat and his shoes. On his back the Dutchman is carrying a lantern attached to ropes he is holding. To the lantern are attached two squiggled decorative elements.

Restorations to one of the decorative elements, to one lock of his hair, to two volutes at the seam of the coat and to a thin section of his back including one of the himotoshi.



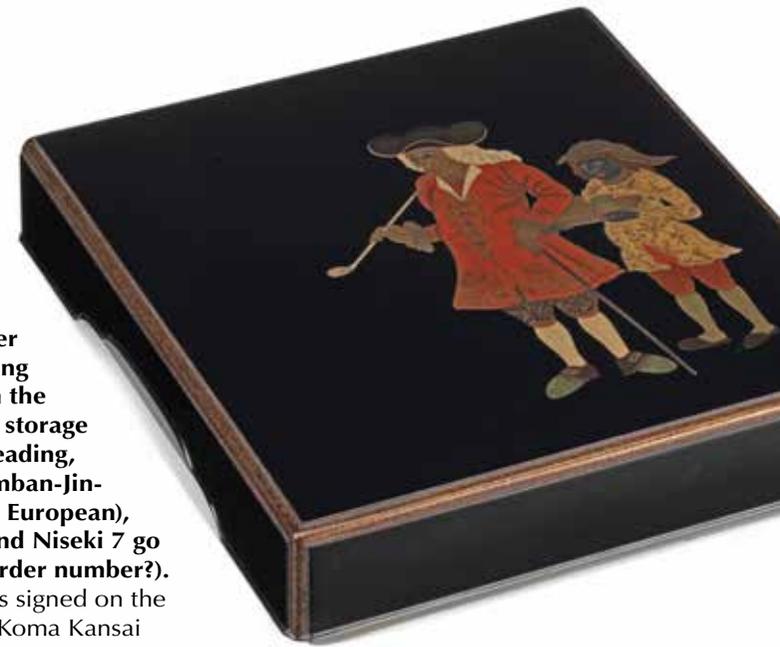
**An unusual netsuke of a Dutchman by Masakazu**

Japan, Osaka, Edo period, early 19<sup>th</sup> century  
Ivory, signed at the back in a rounded reserve: Masakazu  
*Height: 7.2 cm*

A fine netsuke of a Dutchman with the very expressive facial features is typical of the Osaka artist Masakazu. The Dutchman has an over-exaggerated wide smile with visible teeth, large bulbous nose and almost closed eyes. He is wearing a cap over curly hair, has a stubby beard and is holding a large fruit with a circular opening on one side with a tiny moveable bead inside. Special attention has been given to the ornate coat, which is incised with many decorative patterns and scrolling vines.



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A Japanese wood and lacquer Suzuribako writing box and cover in the original wooden storage box with label reading, right to left: Namban-Jin-Makie (made for European), Ink-stone case and Niseki 7 go (a shipment or order number?). The Suzuribako is signed on the inside of the lid: Koma Kansai 19<sup>th</sup> century



*Height: 4.2 cm, length: 24.2 cm, width: 21,3 cm*

*Elm wood storage box: height: 7 cm, length: 26.6 cm, width: 24 cm*

Koma Kansai II (1767-1835) is a famous lacquer worker, maki-e artist, in the late Edo period. His main work is inro's and there are still many around bearing his signature. However, his signature was also often used by other lacquer workers, as is likely to be the case in this box. Koma Kansai is not known to have worked with colours in his lacquer work. The decoration of the Dutchman and his servant on the lid therefore are presumably done by another late Edo or more likely an early Meiji lacquer worker, perhaps using an older box with Koma Kansai's signature.

This *Suzuribako* of standard rectangular form with bevelled edges and *kabusebuta* (overhanging lid), is entirely covered in black lacquer and decorated in gold, silver, various colours and mother of pearl, *takamaki-e* (high relief lacquer) and *hiramaki-e* (low relief lacquer). The lid decorated with a *kōmō-honkoku* (red haired foreigner) and a *tenjikin kurombō* (servant from Indonesia), is based on two Nagasaki colour wood block prints of a Dutchman and his attendant in an illustrated book, portraying forty-two types of foreigners by Ishizaki Gensho, published in 1765.

The interior of the box with a *nashiji* (sprinkled gold lacquer) ground, has a removable tray for *fude* (brushes) and *kogatana* (paper-cutting knife) and is fitted with an oval partially gold-lacquered *suzuri* (ink-grinding stone) and a round silver *suiteki* (water-dropper).

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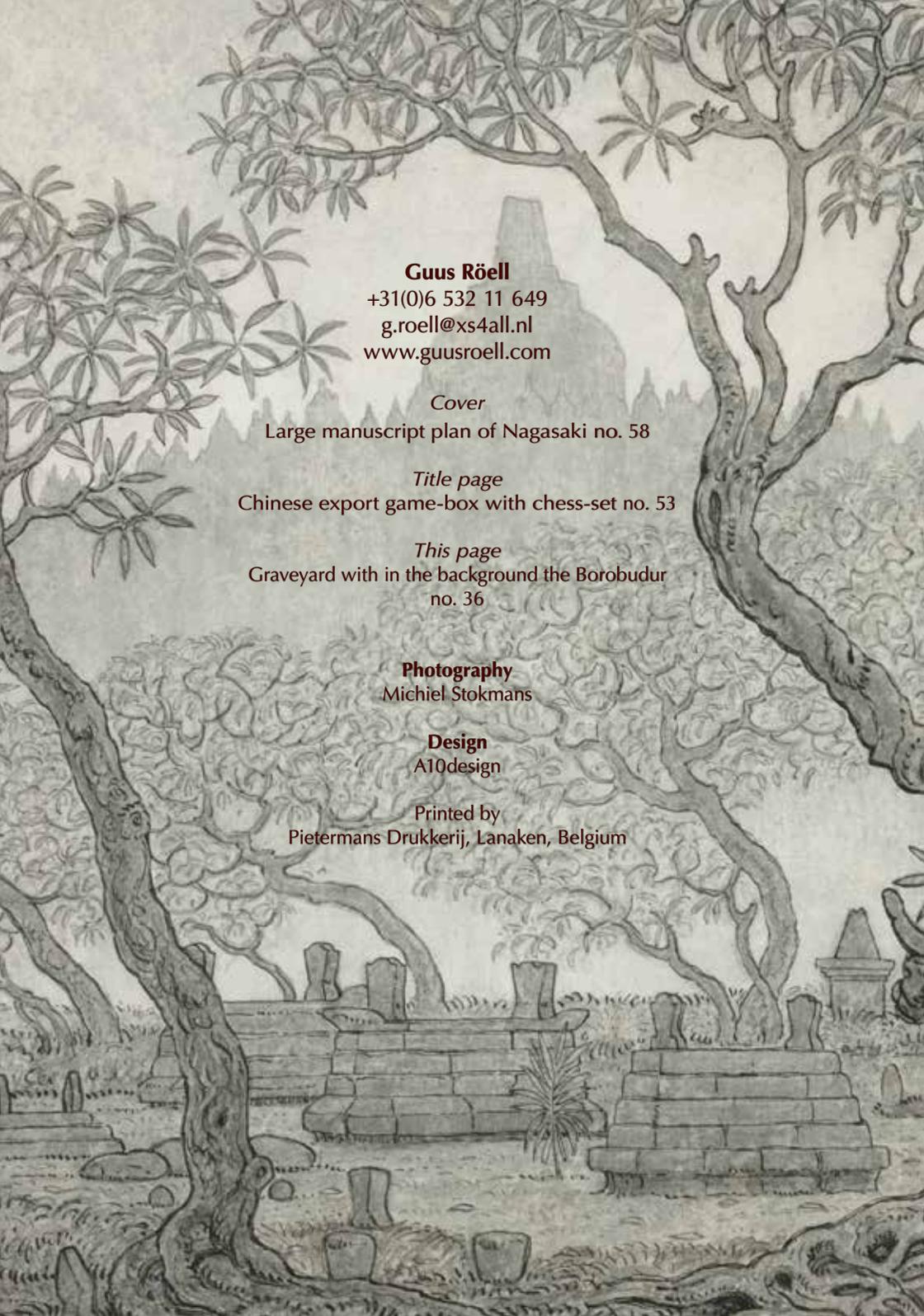
**A circular Japanese lacquered shield for the Dutch market**

An Indian buffalo leather shield, decorated in black, gold and silver, *hiramaki-e* and *takamaki-e*. Japan, Edo period circa 1690.

Diameter: 53.5 cm



The shield is decorated with a coat of arms in the middle surrounded by birds flying among flower sprays including wisteria, plum blossom and *fuyo*. The coat of arms in the middle belongs to the Dutch family of Sweers. The shield was probably ordered by Balthasar Sweers (Amersfoort 1653-Amersfoort 1703), son of Guiliam Sweers and Aeltgen van Hasselt. Balthasar Sweers joined the VOC, as assistant, in 1679. June 15 1685 he was sent to Japan as merchant and secunde for the first time. In 1686 he was back in Batavia where he married Constantia Heussen and in June 17 1687 he was sent again to Japan as secunde. June 16 1789 he became "Opperhoofd" in Japan. In June 1691 he was recalled to Batavia to appear before the "Raad van Justitie" and in November he was dismissed but allowed to return to the Netherlands "buyten qualiteyt en gagie" (without position and payment). He died in his home town Amersfoort in 1703. In the collection of the Ashmolean Museum in Oxford is another leather shield from India, Bengal, lacquered in Japan, with the coat of arms of Constantijn Ranst (1635-1714), predecessor of Balthasar Sweers as Opperhoofd for the VOC in Japan in 1667-1668, 1683-1684 and in 1686-1687. Maybe Balthasar Sweers was inspired to have his shield made by the example set by Constantijn Ranst. For an interesting Amsterdam tortoiseshell and silver box from 1691 with the coat of arms of Constantijn Ranst see *Uit Verre Streken*, March 2018, item 8. In the collection of the Princessehof Museum in Leeuwarden there is an Arita wine bottle with initials B:S in a circle and an exceptional Dutch overdecoration in chinoiserie style. The initials on the bottle are supposed to stand for Balthasar Sweers (Christiaan J.A. Jörg, *Fine & Curious, Jpanese Export porcelain in Dutch Collections*, 2003, pg.223). Two more bottles in the British Museum show the same initials, B:S.. In the collection of the Rijksmuseum Amsterdam there is a palempore from the Indian Coromandel Coast, probably Negapatnam, dated first quarter of the 18<sup>th</sup> century, with a slightly different coat of arms but also belonging to another branche of the Sweers family (Inv. BK-KOG-1238). The palempore is part of a gift to the Rijksmuseum consisting of memorabilia of Admiral Isaäc Sweers (1622-1673), who was killed in the battle of Kijkduin in 1673. However, the style of the palempore is early 18<sup>th</sup> century, so it is unlikely to have been in his possession. It was probably ordered by his son, whose name was also Isaäc Sweers (1671-1732). He was one of the commanders of the squadron which escorted the VOC fleet from the Sound to the Netherlands in 1696. While on this mission Sweers jr. Was wounded in a skirmish with the French. Stadtholder William III rewarded his valour by promoting him to the rank of captain extraordinary (Ebeltje Hartkamp-Jonxis, *Indian Chintzes, Rijksmuseum Amsterdam*, 1994, p. 50-51). Both Balthasar and Isaäc are descendants of Diederik Sweers (1445-1487), wool merchant and alderman in Helmond en Margaretha van Eijck (1445-1484), the first bearers of the Sweers coat of arms used by later generations with small variations.



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*Cover*  
Large manuscript plan of Nagasaki no. 58

*Title page*  
Chinese export game-box with chess-set no. 53

*This page*  
Graveyard with in the background the Borobudur  
no. 36

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增



- 此色道筋
- 此色海川
- 此色天草林
- 此色大打領
- 此色植賀領

張