

Uit verre streken

Guus Röell

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from distant shores

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



Maastricht March 2018



The Netherlands and the Atlantic

1

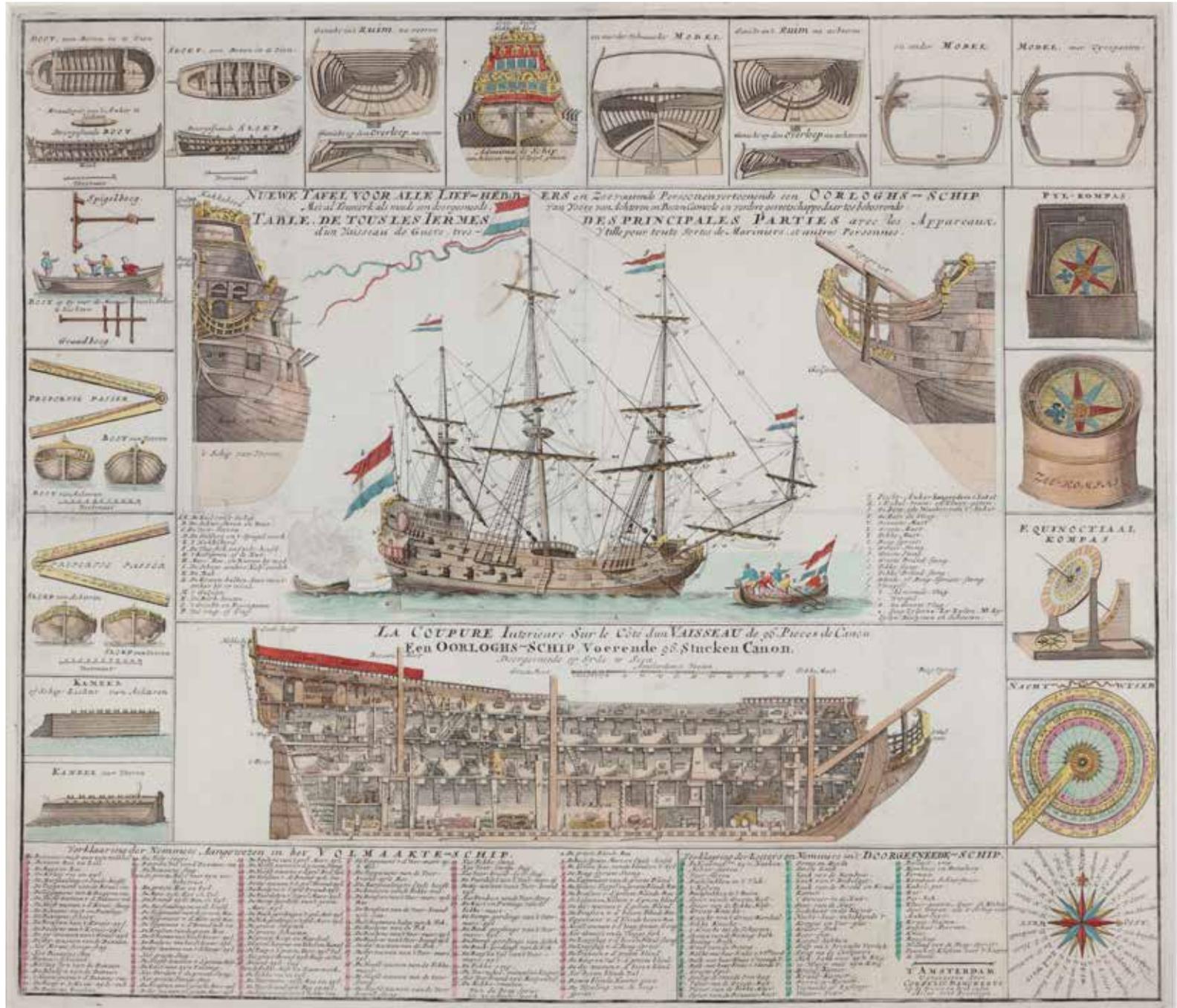
Cornelis Danckerts

't Amsterdam uytgegeven door Cornelis Dankerts op de Nieuwendyck in den Atlas met Privilegie Nuewe Tafel voor alle Lief-Hebbers en Zeevaarende Persoonen vertonende een Oorloghs-Schip

Copperplate engraving, hand-coloured, ca.1680-1700. 51.5 cm by 60 cm.

Cornelis Danckerts "The Elder" (Amsterdam ca. 1603-1656), engraver and publisher, was a member of a large family of achitects, sculptors, painters, engravers and publishers in Amsterdam. He established a shop, called den Atlas on the Nieuwendyck in Amsterdam where he was joined by his son Cornelis Danckerts II, active as engraver and publisher between 1637 and 1684. But the firm achieved real prominence under his grandson Justus(1635-1701) and great-grandsons, Theodorus (1663-1727) and Cornelis III (1664-1717). The Danckerts firm produced the most splendid maps of the world and continents, as well as splendid atlases. Their stock of plates was later acquired by Reinier(1698-1750) and Joshua Ottens (1704-1765) who used them for re-issues, replacing the Danckerts' names with their own.

The present very rare print, with old hand-coloring, shows a Dutch 96-cannon-warship of the late 17th century with descriptions in Dutch and French of all its different parts. This original print by Cornelis Dankerts has later been re-issued by several other publishers. It was common practise among publishers in the 17th and 18th century to copy (steal) the work of each other.





2

“Sea-sculpture”

Three Dutch VOC silver ingots salvaged from the wreck of the “Bredenhof”, grown together by coral.

Length: 15 cm, width: 7 cm, weight: 4272 gram.

On June 6th 1753 the Dutch East Indiaman “Bredenhof”, equipped by the VOC Chamber of Middelburg, was wrecked on a reef 13 miles out of the coast of Mozambique. In order to prevent looting of the wreck the boxes containing the silver ingots were dropped overboard, on the assumption that they soon would be salvaged. The gold was taken ashore. However, attempts to recover the lost silver in 1754 and again in 1755 failed. Only in 1986 the precious cargo of the Bredenhof was finally salvaged.

On the reef the silver bars in the course of time through the movements of the sea lost weight and shape and grew together through coral growth, resulting in such “sea-sculptures”.

3

Reinier Nooms, called Zeeman (Amsterdam c.1623-1667), according to a sticker on the stretcher reading: *Nooms Reinier, gezegd Zeeman, geb. Amsterdam 1623, gest. 1667.*

Four VOC three-masters at anchor in front of a fortress

(According to an inscription at the reverse of the frame the view should be of Cochin in India).



Oil on canvas, signed R.Zeeman, lower right.
51 cm by 56 cm.

Little is known about the short life of Reinier Nooms, called Zeeman (sailor). He was a maritime painter, particularly known for his highly detailed etchings of ships. Presumably he started painting and drawing in his later years after a life as a sailor. How he acquired his skills as an artist is not known, but his knowledge of ships is evident from his work. He travelled widely, visiting Paris, Venice, Berlin and the North African coast but is not known ever to have been in the Far East. He painted several scenes of Dutch-English sea battles, Mediterranean ports and coastal views of North Africa, probably from sketches he himself made in situ. Which coast is depicted here is not known. If it is Cochin than Zeeman did it after a print or sketch by somebody else because he did not see Cochin himself and if it is a Dutch colonial fortress one might expect it to fly the Dutch flag. It therefore seems more likely to be a coastal view somewhere in the Mediterranean.

4

**Jürgen Ovens (1623-1678), attributed to or follower
Portrait of Rijcklof van Goens (1619-1682) in 1656 , 37 years of age.**

Oil on panel, parqueted, not signed.

115 cm by 80 cm.

Rijcklof was born in 1619 in Rees, near Cleves in present day North Rhine-Westphalia. In 1628 his father Volckert Boyckes van Goens with his wife and son sailed on the VOC ship "Bueren" to Batavia to become the new commander of the VOC troops in Batavia. Rijcklof was just 10 years when he left Amsterdam with his parents. Within a month after arriving in Batavia in 1629 his father died and soon his mother followed, leaving Rijcklof an orphan in Batavia without money. Thanks to the intercession of his uncle Boycke who was an employee of the VOC, Rijcklof was taken into the employment of the VOC and was sent to the Coromandel Coast where his career in the VOC started. In 1734 he returned to Batavia where within fifteen years he became a member of the "Raad van Indië". Rijcklof played a leading rôle in the conquest of important bases on the coasts of India and Ceylon in 1653 and 1654. It was his intention to make Ceylon the centre of the VOC power in Asia but "de Heeren XVII" in Amsterdam decided that Batavia should remain the VOC headquarter. Between 1655 and 1657 Rijcklof was back in Holland and as a very successful VOC employee it was only natural that he then had his portrait(s) painted. In 1657 he was back in Asia where he became admiral of the fleet and conquered Tutucorijn, Manaar, Jaffnapatam and Negapatnam on Ceylon and later Cranganoor, Cochin and Cannanoor on the Malabar coast from the Portuguese. From 1665 till 1675 Rijcklof was Governor General of Ceylon where he was succeeded by his son of the same name. From 1676 till 1680 he succeeded Joan Maetsuyker as Governor General in Batavia. During this period his portrait as Governor General was painted in Batavia possibly by Marten Palin who also painted the portrait of van Goens successor Cornelis Speelman. That portrait of van Goens now is one of the VOC Governor General portraits in the collection of the Rijksmuseum Amsterdam. In 1682 van Goens returned to Holland where he died within three months after his return, in Amsterdam the 14th of November 1682. He was buried in the Kloosterkerk in The Hague where his tomb is still present today with a poem proclaiming his heroic deeds as an epitaph. Rijcklof van Goens was one of the truly great leaders in the history of the VOC. Jürgen or Jurriaen Ovens as he was known in the Netherlands, was born in Tönning (Holstein) and arrived for the first time in Amsterdam in 1640, 17 years old. He apparently became a pupil of Rembrandt but the paintings by Anthony van Dyck seem to have had a greater influence on his works, mainly portraits. He became a close friend and collaborator of Govaert Flinck and when Flinck died he was asked to finish a painting by Flinck to be placed in the town hall when Rembrandt's "The Conspiracy of Claudius Civilis" was rejected. In 1650 he became the court painter for the Dukes of



Holstein-Gottorp where he spent most of his time but he was in Stockholm in 1654 and in Amsterdam in 1656. In his days his fame as a portrait painter even exceeded that of Rembrandt. He painted portraits of Charles II of England, Queen Christina of Sweden, Queen Sophie Amalia of Denmark, admiral Maarten Tromp, Godert de Ginkell 1st Earl of Athlone, Colonel John Hutchinson and many others.

Another version of the present portrait of Rijcklof van Goens dated 1656 and also attributed to Jürgen Ovens is in a private collection in Stockholm. In 1656, before returning to Indonesia van Goens wrote a summary of his expenses: "for carving of one large picture frame fl.200, 6 smaller ones fl. 150, the wood and preparations fl.48, gilding fl.117, for 4 portraits of myself, my wife, my father and uncle to Flinck fl.800, for 2 portraits of my children to Lutkenhuysen fl.200, 4 more potraits fl.200 and 2 paintings by Lutkenhuysen fl.200, 3 paintings by van de Velde de Oude fl.1770, 3 paintings by van de Velde de Jonge fl.480, 5 portraits by van der Helst fl.1400 and 2 more portraits by Flinck fl.400" (*Berigten van het Historisch Genootschap, deel V, page 46-48*). All these paintings van Goens left behind with family and caretackers in Amsterdam when he returned to Indonesia again on September 26, 1656. The present portrait is not in the style of Govaert Flinck and much more in the style of Ovens. Unfortunately all four portraits by Flinck appear to be lost.

So two very similar copies of a portrait of van Goens, painted in 1656, still exist, both unsigned, one in Stockholm and the present, until recently unknown, copy. These two portraits could be contemporary copies after a lost(?) original portrait of Rijcklof van Goens, possibly by Jürgen Ovens. There are some striking similarities in the depiction of material, the stance of the sitter and style in the portrait of Jan Barend Schaep (ca. 1659) in the Amsterdam Museum, and of Friedrich von Günteroth (1671) in the Sleeswijk Museum, both unsigned and both attributed to Jürgen Ovens. However whether the present portrait was painted by Ovens himself or by a pupil or follower remains difficult to establish. The background of both the present portrait and the one in Stockholm is a Dutch river landscape, possibly the Rhine near Rees where Rijcklof was born. In 1656 when this portrait was painted van Goens still was without territorial authority so was not yet allowed to carry a baton and instead he is holding just a walking stick. According to a sticker on the reverse of the present portrait it was owned by Jhr. Evert Rein van der Wyck (1876-1934) and his wife Frederica Sophia Carolina Speelman (1883-1975) who had it restored in 1925. There appears to be no direct family connection between them and van Goens but interesting enough Cornelis Speelman (1628-1684) who succeeded Rijcklof van Goens as Governor General of the Dutch East Indies in 1681, is the great-great-great-great-great-grandfather of Frederica Speelman and also Gustaaf Willem baron van Imhoff (1705-1750) who was Governor General in Batavia from 1743 till 1750, is the great-great-great-great-grandfather of Frederica.



5
"American Indian smoker"
Dutch, early 19th century

Carved and polychrome
painted wood
Height: 67 cm.

Popular in Holland, England
and the United States
from mid 18th till late 19th
centuries, sculptures of
smoking Africans, American
Indians or Europeans could
be found in tobacco shops.

6

Romeyn de Hooghe (1645-1708)
Victoriën der Nederl. Geoct. O. Comp op het Koninkrijk van Macasser
door den Ed. Heer C. Speelman

Etching on paper
40 cm by 55 cm and 8 cm by 53 cm (text)

The engraving shows the battles fought in 1666, 67, 68 and 1669 in the land of Macassar, on Celebes, between an army of the VOC, led by Cornelis Speelman and an army of Macassar led by Radja Palacca, king of the Bougies, with their portraits left and right in the top of the plate and in the middle a laurel wreath with the initials of the *Geoctrooieerde Oost Indische Compagnie*. At the bottom a short description in four columns of the war, a poem by Joost van Vondel and a dedication to the administrators of the VOC by Romeyn de Hooghe.

Romeyn de Hooghe was a impotent and prolific Dutch Baroque painter, sculptor, engraver and caricaturist, best known for his political caricatures of Louis XIV. During his long career he produced over 3500 prints.

Cornelis Speelman (1628-1684) joined the VOC when 16 years of age and sailed for Indonesia in 1644 never to return to Holland again. He became one of the great men of the VOC, particularly as an army and navy leader. In 1681 he succeeded Rijcklof van Goens as Governor General in Batavia. One of Speelman's great employs was the conquest of Macassar. The VOC tried to establish a monopoly on the spice trade from the Moluccans but by way of the port of Macassar this was evaded by the English and since the Dutch were in war with England in 1665 it was also feared that the English might form an alliance with Macassar. So, on a flimsy pretext, Speelman was sent with 21 ships but only a force of about 600 soldiers, many of them unfit to fight, to conquer Macassar. Nevertheless, with the alliance of Aru Palacca, king of Boni on Celebes, Speelman was able to subdue Macassar, to build fort "Rotterdam" in the harbor and to establish a monopoly for the VOC on all European trade in Macassar.



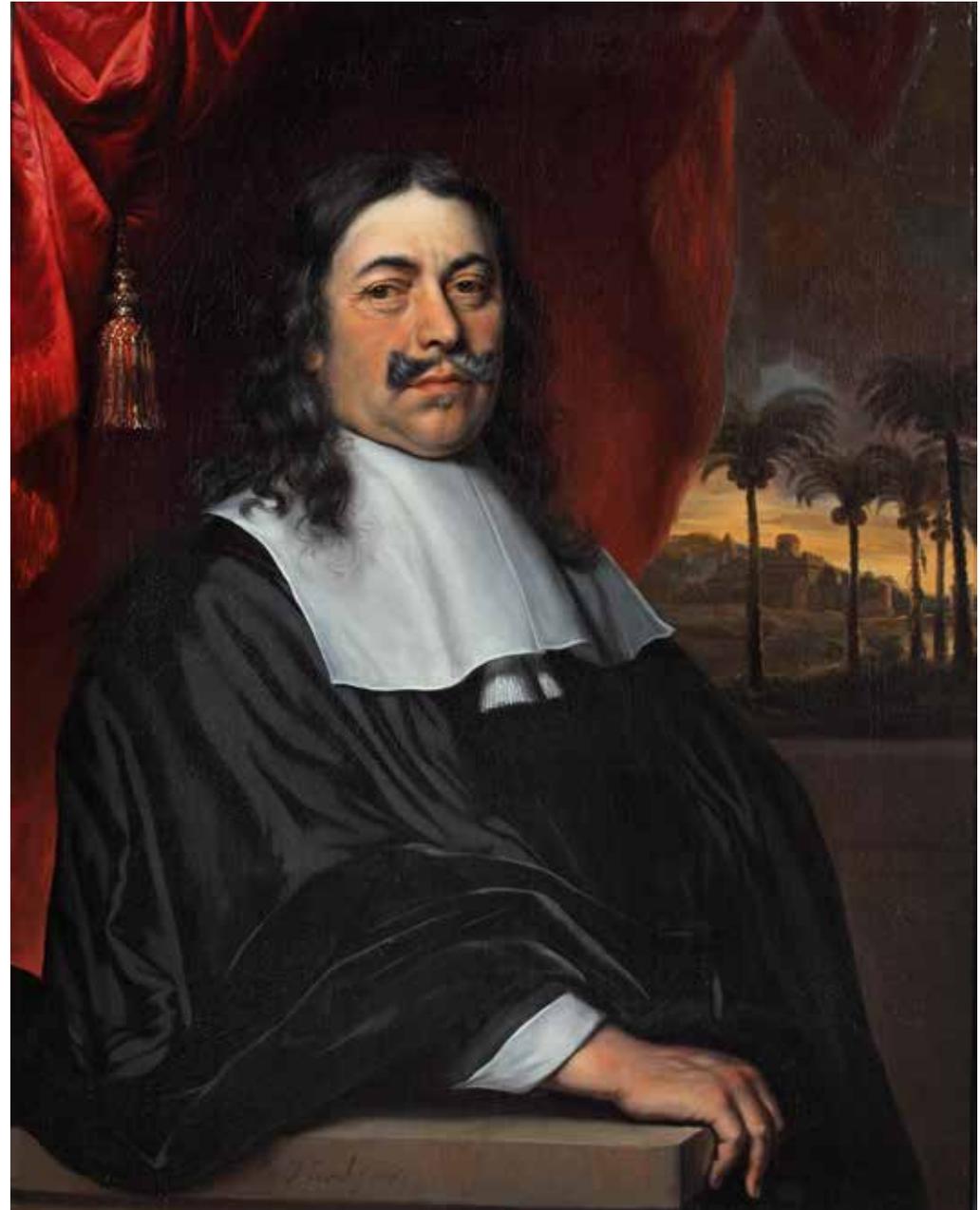
7

**Jacob Leveck (Dordrecht 1634-1675).
Portrait of Jan Jansse van Nes (Rotterdam 1631-1680)**

Oil on canvas, signed and dated: J. Leveck f. 1665
103 cm by 89 cm.

Jacob Leveck was one of the most sought-after portrait painters in the South of Holland during his times. Between 1653 and 1655 he was a pupil of Rembrandt and in his early years as a portrait painter his style was so similar to Rembrandt's that some of his portraits were attributed to Rembrandt. Later his style became less Rembrandt-like and more in the manner of Jan de Baen or Jan Weenix. He spent some years in Paris and Sedan where he painted many portraits before returning to Dordrecht in 1660 where he lived till his death in 1675.

By comparing this portrait with a known portrait of Jan Jansse van Nes by the Rotterdam portrait painter Ludolf Leendertsz de Jongh, it is highly likely that the identity of the sitter in Leveck's portrait also is Jan Jansse van Nes, Vice-Admiral of Holland and West-Friesland (1631-1680). In 1664 Jan van Nes together with his brother Aert Jansse van Nes (1626-1693) sailed with Michiel de Ruyter in a squadron of twelve warships to West Africa to reconquer some forts the English under captain Robert Holmes had taken from the Dutch. After the English had been driven from the Dutch forts, the booty taken from seven English merchant ships was delivered by the squadron of de Ruyter at the Dutch fortress of Elmina in present day Ghana, where Jan Valckenburgh then was Director. The reconquest of the forts on the West African Coast in which Jan van Nes participated as captain of the ship *Harderwijck* and his visit to fort Elmina probably were the reason he commissioned Jacob Leveck, after his return to Rotterdam in September 1665, to paint his portrait with fortress Elmina on the West African Coast in the background. Leveck never saw Elmina and probably only had a sketch or verbal description of the fort; certainly not enough to paint an exact resemblance of the fortress. Nevertheless there is little doubt Elmina is being depicted here.





Jacob Leveck

Ludolf Leendertsz de Jongh

Jan and Aert van Nes became close friends with Michiel de Ruyter and sailed with him in many sea battles against the English, French, Swedes and pirates in the Mediterranean. In 1666, during the Second Dutch-English war (1665-1667) Jan van Nes was appointed rear-admiral by the admiralty of Rotterdam and participated, again with his brother Aert, in the raid on the Medway. For this occasion he had another portrait painted in 1666 by Ludolf Leendertsz de Jongh (Overshie 1616-Hillegersberg 1697) with warships in the background. Although the style of this portrait is softer, more idealized and less rich in contrast than Leveck's, there can be little doubt that the same person is being depicted. De Jongh's portrait of Jan van Nes together with the portrait of Jan's wife Aletta van Ravensberg, painted in 1668 also by de Jongh are now in the collection of the Rijksmuseum Amsterdam and in permanent loan to the Dortsch Museum. His brother Aert, as Lieutenant-Admiral, in 1668 had his portrait and that of his wife Geertuida Dubbeld painted by Bartholomeus van der Helst (Haarlem 1613-Amsterdam 1670).

Both brothers had capital houses in Rotterdam. Dordrecht where Leveck lived and Rotterdam are neighbouring towns and in both towns The West Indian Company for which Jan worked had a West Indian Company Chamber.

After Jan's death in 1680 his inventory mentions three large portraits and thirty seven other pictures. All pictures were sold except for the three large portraits, presumably the two by de Jongh and possibly the present one by Jacobus Leveck.

In the catalogue *Uit Verre Streken*, June 2014, item 5, it was suggested that the sitter in Leveck's painting could possibly be Jan Valckenburgh, the Director General of the West Indien Company in castle Elmina. In 1664 he received de Ruyter and the two brothers van Nes in fort Elmina after their reconquest of smaller Dutch forts on the African coast. However there is little resemblance with a portrait of Jan Valckenburgh painted in 1660 by Daniel Vertangen, now in the Rijksmuseum Amsterdam. Besides Jan Valckenburgh in 1665 was not in Holland. In 1662 Jan Valckenburgh returned to Elmina where he died in 1667 not to see Holland again.

I am grateful to Menno Jonker for his assistance in this catalogue entry

8

Tortoiseshell box with two engraved silver plaques

Silver marked with town mark for Amsterdam, 1691 and maker's mark of Steven des Rousseaux (1654-1733)

Height: 5 cm, diameter: 12.5 cm



Silver marks of Steven des Rousseaux (star with two dots), town mark of Amsterdam and year mark E (1691)

Steven des Rousseaux (Paris circa 1654-Amsterdam 1733) in 1672 worked for the silversmith and assayer Roelof Hensbergen in Amsterdam. In 1681 he was registered as citizen of Amsterdam and silversmith. Des Rousseaux must have been prominent in the silver guild because in 1695 he was chosen headman of the silver guild and in 1710 he became member of the "Goede Mannen" who mediate in disputes between silver smiths and their clients. His maker's mark is only on the silver plaque on the underside of the box, with the coat of arms of Costantijn Ranst (1635-1714), suggesting that Ranst ordered the silver from des Rousseaux and had it made as a present to a



Coat of arms of the Bijsterus family



Coat of arms of
Constantijn Ranst

member of the family whose coat of arms is engraved in the silver of the lid. The engraved coat of arms on the silver lid was initially thought to belong to the van Etten family from the small town of Etten-Leur in Brabant (see *Uit Verre Streken*, October 2016). However in 1691 that family was already long extinct in the male line. After additional research the coat of arms with the three castles can now be safely attributed to the Bijsterus family.

Henricus Bijsterus, a Remonstrant clergyman, in 1670 became citizen of Amsterdam. His wife Hester Gravia (1635-1685) was the widow of Johan Hop, the brother of the powerful Grand Pensionary of Amsterdam Cornelis Hop (1620-1704). In 1670 or 1671 Henricus and Hester had a son, Wilhelmus Bijsterus who later would have very close relations with Cornelis Hop. Cornelis would even become godfather to Wilhelmus' son. Hester's sister Catharina (1655-1735) was married to Isaac Ruts (1635-1712), member of a very rich and influential Amsterdam merchant family. After Hester's death Henricus remarried Elsje Colijn (1634-1706), again a member of an important Amsterdam patrician family. Henricus died in 1688 so a few years before the box was made.

His son Wilhelmus studied at the Remonstrant Seminary in Amsterdam. In 1694 he became burgher of Amsterdam and in 1701 Remonstrant clergyman, subsequently in Warmond, Delft and Amersfoort. He died in Leiden in 1749. In 1691, when the box was made, Wilhelmus was barely 20 years of age. Eventhough Constantijn Ranst was one of the richest men of Amsterdam why should he give a young man such a precious present? In 1691 Wilhelmus became a member of the Remonstrant Brotherhood of which Ranst already was a member and as such a good acquaintance of his father, the former Remonstrant clergyman in Amsterdam. Constantijn and Wilhelmus moved in the same Amsterdam circles and were almost neighbours, Ranst living on the Herengracht and Wilhelmus with his stepmother on the Keizersgracht. Another possible candidate is Lucas Bijsterus, born in 1651 or 1652 in Alkmaar. In 1674 Lucas married Lijsbeth van Velsen, daughter of the bookprinter Jacob Samuelsz van Velsen in Amsterdam and till at least 1682 worked as a bookprinter and editor in Amsterdam. In 1692 Lucas, as a widower, turned up in Rotterdam where he married Neeltje Jacobsdr van Raemburgh. They had a son Simon who was baptized in the Remonstrant church in 1693. If Lucas left Amsterdam in 1691, could Ranst have given the box as a farewell present? We don't know but personally I think Wilhelmus is the more likely candidate to have received the box from Ranst. However, family relationships can be traced but friendship relationships are much more difficult to trace.

Constantijn Ranst, born in Amsterdam in 1635, signed up with the VOC and sailed to Batavia in 1659, making a stop at the Cape of Good Hope where he met Jan van Riebeeck who founded the Dutch settlement at the Cape. In 1662 Ranst was sent to Deshima where he became Secunde for a year. From 1665 till 1667 he was "Opperhoofd" in Tonkin and in 1668 he was back in Deshima as "Opperhoofd". From 1669 till 1673 he was Director of Bengal in Hugli. After his return to Batavia he was elected in the "Raad van Indië". In 1677 he sailed back to Holland as Admiral of the return-fleet. He settled in Amsterdam where he bought Herengracht 527 and neighbouring 529, two very important canal houses, and he also bought seven warehouses on the Prinsengracht. In 1664 in Batavia he had married Hester Hartsinck, daughter of Carel Hartsinck, Director of Indië. A daughter born in 1671, called Hester like her mother, back in Holland married Jacob Hinlopen, one of the directors of the West Indiën Company. In 1717 Herengracht 257 was rented out to Tsar Peter the Great during his second visit to Holland, who apparently left it in a mess. Jacob Hinlopen inherited the house and until recently it housed the Geelvinck Hinlopen Museum. During the Dutch Golden Age Constantijn Ranst was one of the 250 richest men of the country and he owned a painting by Rembrandt "*the adoration of the three Magi*".

I am grateful to Olivier Mertens/Artmorial for his assistance with this catalogue entry.

9

Sirih box with contents.

Vienna, Austria, circa 1870

Marked: CONRAETZ & REUTER



Silver-plated and gilt

Height: 13 cm, width: 19 cm, depth: 13 cm



The box contains two small lidded containers, a bowl, a hexagonal leaf-holder and a lidded chalk tin; all necessary implements for the sirih chewing ceremony. Sirih chewing was not practised in Vienna so this set was made purely for export to South-East Asia, mainly Indonesia, where the sirih ceremony was an important social custom to which the Dutch and particularly the Indo-Dutch women, readily adjusted. A sirih box made in Europe for export to South East Asia is quite unique. For a detailed description of how sirih squids are made and chewed see Jan Veenendaal, *Furniture from Indonesia, Sri Lanka and India during the Dutch period*, 1985, p.88-91.

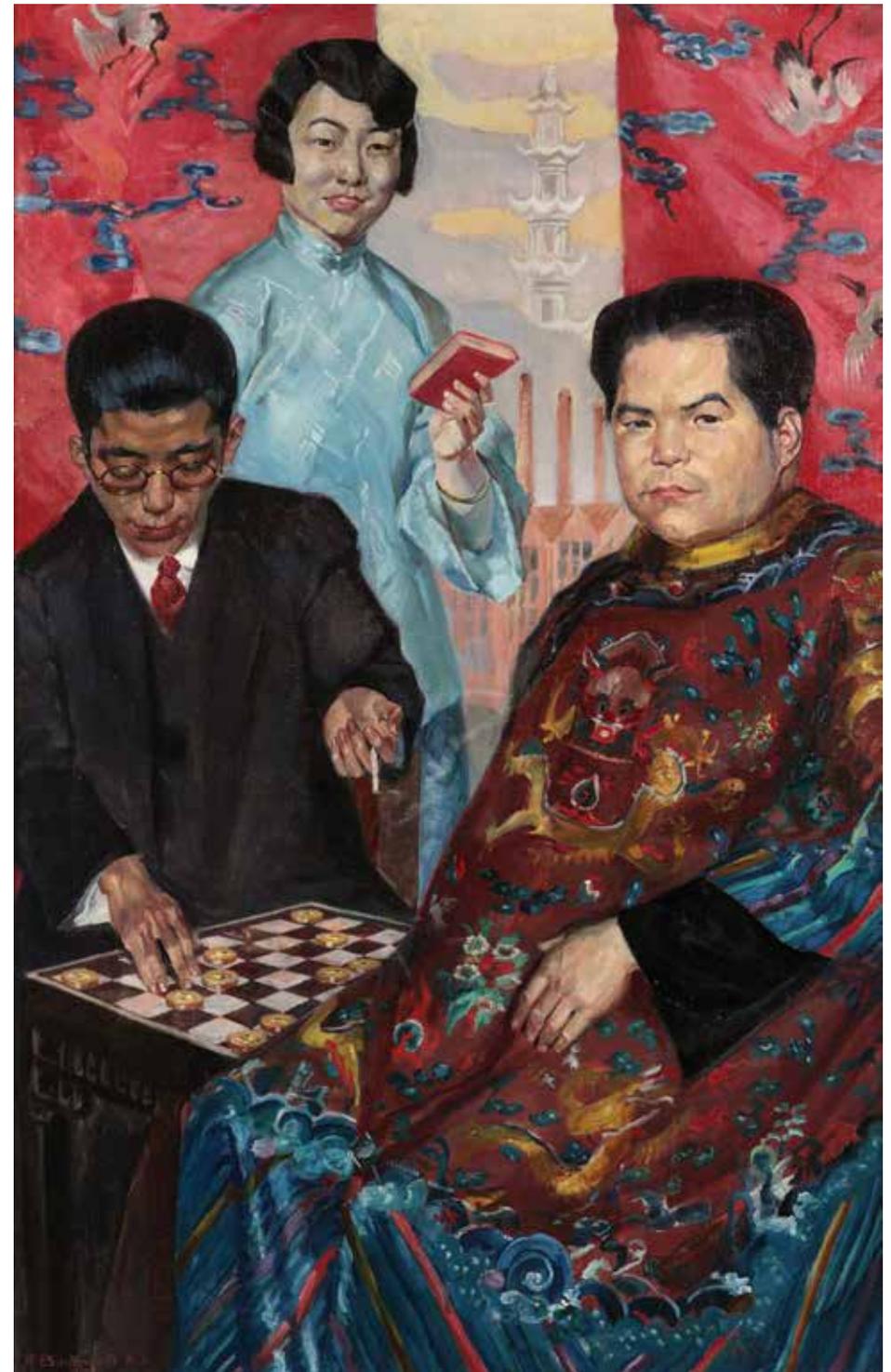
The silver factory of Conraetz & Reuter was well known in Vienna during the third quarter of the 19th century. It participated in the Christmas exhibition of 1874/75 in the "Osterreichischen Museums für Kunst und Industrie", where it attracted much attention with its works in Eastern styles.

10

Erwin Bindewald (1897-1950) Two men playing draughts and a girl standing behind them

Oil on canvas, signed and dated "E.Bindewald d.j., 27
140.5 cm. By 90.5 cm

Bindewald was born in Charlottenburg. He moved to Berlin in 1914 where he studied till 1924 at the Berliner Kunst Akademie. Bindewald travelled in Europe, but mainly stayed in Germany and certainly never was in China. This painting was made in Europe, presumably in the China Town of Berlin. Bindewald received several commissions in Germany from factory owners who wanted their factories painted inside, usually with workers, as well as outside. In the present painting the sitter on the right seems to be a man with a Manchurian background, wearing the brown coat reserved for the highest aristocracy in China. In China the black sleeve-ends completely cover the hands, indicating that the high aristocracy does not have to do any manual labour. This man clearly is not a factory worker but he possibly is the (co)-owner of the factory in the background and as such might need his hands to do at least some writing. The man on the left in the modern Western suit and the sigaret in his hand looks rather Japanese and the girl behind with the red book (not yet Mao's) looks like a Han Chinese. This is too diverse a company to be found within China in the nineteen twenties.





11
Gezigt van de Forteresse Nieuw Amsterdam, In de Colonie van Surinamen

Watercolour on paper, signed: J.H.Hillinger, fecit. Late 18th century
 30.4 cm. By 40.6 cm

During the War of the Spanish Succession (1701-1713) between France and Spain on the one side and England and the Netherlands on the other side, the French buccaneer Jacques Cassard in 1712 captured Paramaribo and fort Zeelandia. He imposed such a heavy tribute on the plantation owners that many of them could not pay it and fled to the interior of the colony together with their slaves. With the Peace Treaty of Utrecht the colony was returned to the Dutch and plantation owners returned to their plantations. Many of their slaves however did not return with them but joined the "Bosneger/Marron" communities of earlier escaped slaves in the interior of Surinam. They became a real menace to the plantations and the owners begged the West Indian Company not only for more slaves to replace the runaways but also for more military protection against the "Bosnegers". To protect Paramaribo against future raids such as the one by Cassard, on the confluence of the rivers Commewijne and Suriname, Fort Nieuw Amsterdam was build in the seventeen twenties.

12
Diorama
Anonymous, follower of Gerrit Schouten, Surinam, second half 19th century

Carved wood, papier maché, paint on paper and natural twigs and dried leaves
 Height: 27.3 cm, length: 43.5 cm, depth: 13 cm

Depicted is a camp of Caraïben Indians on a river bank in Surinam. Through the influence of Gerrit Schouten (1779-1839) diorama's became a popular commodity to showcase the indigenous life in Surinam in the 19th century. Two diorama's of Indian camps are illustrated in earlier catalogues *Uit Verre Streken*. In the June 2007 catalogue, item 17, shows a diorama of an Indian camp on the river bank by Gerrit Schouten, dated 1829 and in the October 2016 catalogue, item 13, shows the only known diorama by Gerrit's younger brother Hendrik Schouten, dated 1809, which is the earliest date of any known diorama made in Surinam. The present one certainly is not up to the quality of the dioramas by Gerrit and Hendrik Schouten and is almost comical in its primitiveness. The person in the hammock appears to be falling out of his hammock. For the rest it has all the usual subjects also shown in the diorama's of Indian camps by Gerrit and Hendrik Schouten; a canoe with peddal (assegaai) in the foreground, a dog and a parrot, women cooking over a fire and a man returning from the hunt with a bird he caught.



13

**Govert van Emmerik (1808-1882)
View on the Governor's Palace in
Paramaribo, Surinam**

Oil on canvas, signed and dated:
G. Van Emmerik, 1856.

A sticker on the stretcher reading:
Gouvernementshuis te Willemstad,
Curaçao.
70 by 90 cm

In the centre of the painting is the Governor's Palace of Paramaribo, the capital of Surinam, a late 18th century wooden classisist building. To the right the late 17th century Fort Zeelandia. On the river a three-master, a pondo with two rowers, used to transport products from the plantations to Paramaribo, a tent-boat in which plantation owners let themselves be rowed over the river and at the left two moored two-masters. Govert van Emmerik, born in Dordrecht in 1808, was a pupil of P. Hofman and the marine painter P.J.Schotel. In 1852 he moved to Hamburg where he remained till his death in 1892. He regularly visited Holland but is not known to have ever been in Surinam, so this painting must have been made after a print or drawing of the Governor's Palace in Paramaribo. Between 1852 and 1855 Johan George Otto Stuart von Schmidt auf Altenstadt was Governor in Paramaribo and possibly he commissioned this painting after his return to Holland in 1856.



14

Christ-child, seated on a chair holding a skull in his right hand as a *memento mori*. Spanish South America (possibly School of Quito, Ecuador), 18th century

Carved and polychrome wood, textile (silk, gold thread and beads) and ivory
Height: 26.5 cm

For the spread of Christianity among the peoples of South America religious sculptures and paintings were essential. The Spanish authorities designated Quito as the place, the Florence of South America, where the religious sculptures and paintings were to be made. Sculptors and painters from Spain, Flanders and Italy were sent there to teach European style art to the Indians and Mestizo's. Particularly in the 18th century the School of Quito produced the most beautiful and dramatic Barok religious art of South America.

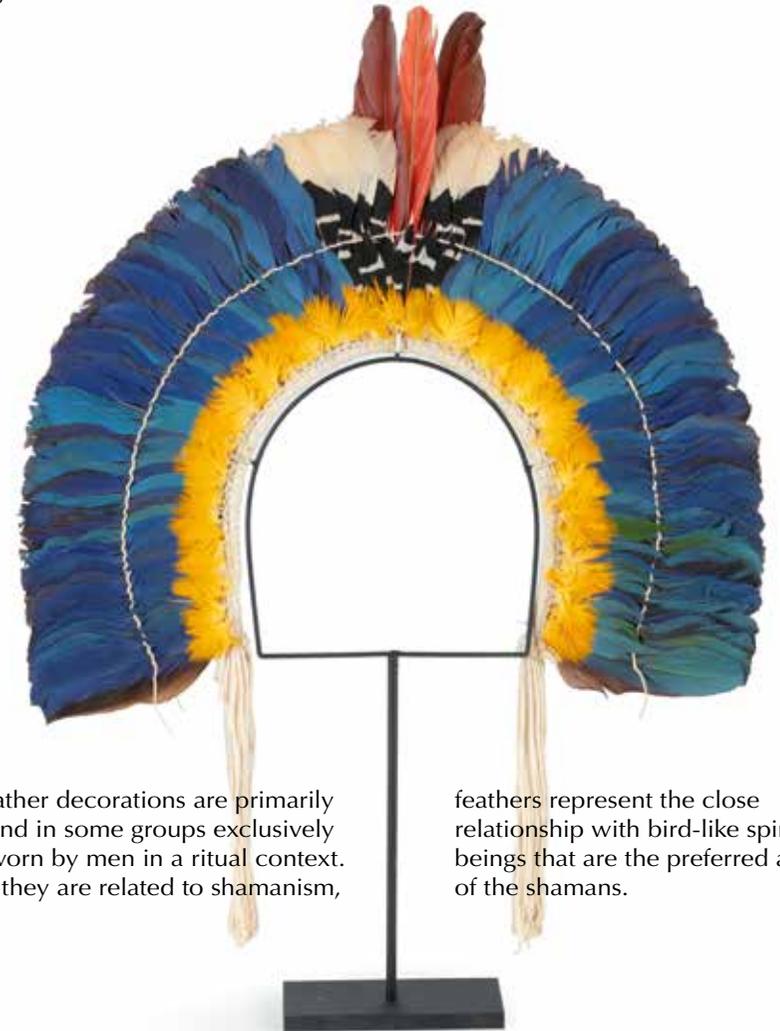


15

Men's head dress.

Attributed to the Yanomami tribe, border area Brazil-Venezuela, south of the Orinoco river, mid 20th century

Feathers and rope
Length: circa 68cm



Feather decorations are primarily – and in some groups exclusively – worn by men in a ritual context. As they are related to shamanism,

feathers represent the close relationship with bird-like spiritual beings that are the preferred allies of the shamans.

16

Madeleine Lefebvre (Liège, 1900-1976)

Portrait of Congolese/Mutshioko girl, 1946

Oil on canvas, with sticker on stretcher reading: *Jeune fille Bakura m'fruja,*

Madeleine Lefebvre, 1946

40.5 cm by 50.5 cm

Djinga is a town situated in Kasai Oriental/Central Congo. The portrait surely is done by a professional painter but strangely enough nothing is known about the artist Madeleine Lefebvre, except that she certainly wasn't the only female artist working in the Congo. Some others were: Edith Dasnoy, Renée Bruyère-Blondiau, Marie de Paepe, Germaine Ide, Marie-Louise Stradiot-Bougné, Suzanne van Damme, Isa Janssens, Erna Vamos, Madeleine-Christine Forani, Francine Somers and Marthe Guillain.



17

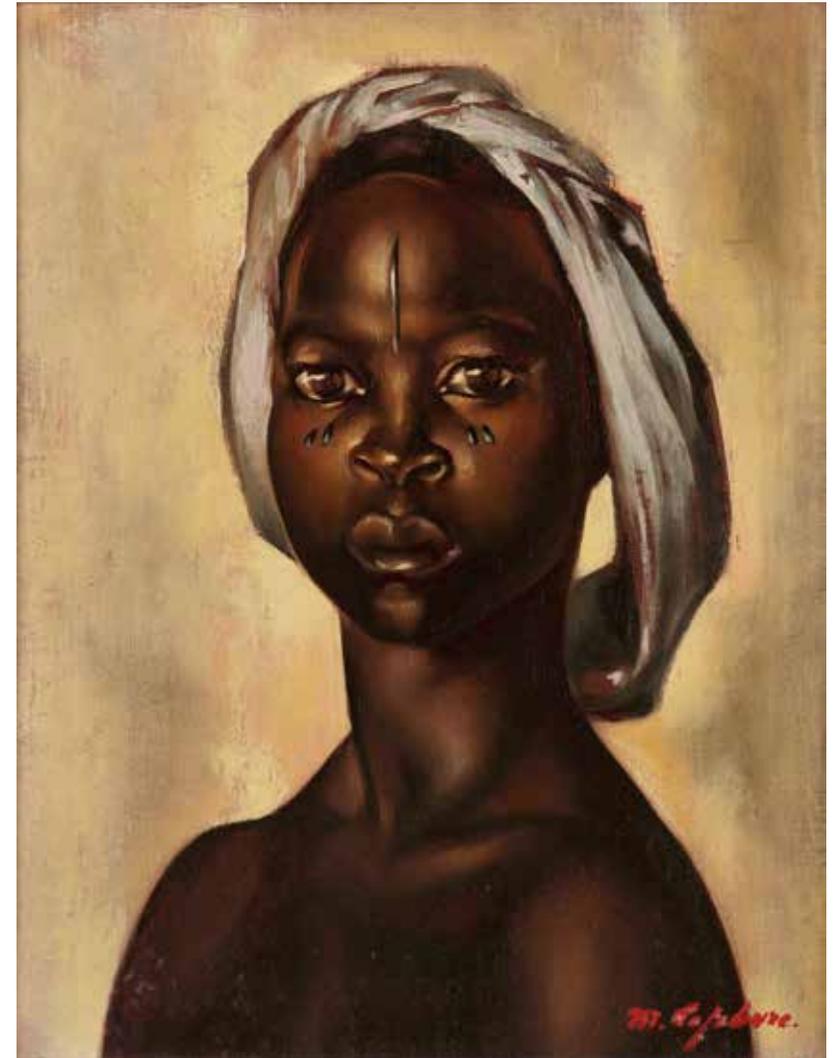
Madeleine Lefebvre (Liège, 1900-1976)

Portrait of a young girl, Congo, 1946

Oil on canvas, with sticker on the stretcher reading: *Djinga, Madeleine*

Lefebvre, 1946

50 cm by 40 cm



18
Madeleine Lefebvre (Liège 1900-1976)
Danseuse Mutshioko, 1945

Oil on canvas, signed M.Lefebvre, with sticker on the stretcher reading:
Danseuse Mutshioko 1945
60.5 cm by 50.3 cm



19
Portrait of a Belgian colonial military

Oil on canvas, inscribed and dated: *Etude à l'Ami Lieutenant L. Bergé, 1901*
92 cm by 73 cm

This portrait of a self-confident Belgian lieutenant with a sigaret in his hand was clearly done by an amateur painter but it nevertheless nicely conveys the self-assurance of many Europeans in Sub-Sahara Africa in the late 19th-early 20th century.





Real amber (fossil resin, age unknown) and imitation amber (phenolic resin, early 20th century made in France).

20 A collection of African trade beads

Provenance: Collection of J.Veen & H.J.Dallmeijer, collected in the nineteen eighties and nineties in West and Central Africa.

Trade or slave beads formed an essential element in trade networks between Europe, not only with Africa, but also with Asia, the Pacific and America, from as early as the 15th up till the 20th century. Made mainly of glass in Venice, Holland and Bohemia the beads were shipped in huge quantities to Africa (and the rest of the world) to be traded for slaves, gold, ivory, palm-oil and other goods desired in Europe. The success of this form of currency can be attributed to the fact that glass-making was not or little known in Sub-Saharan Africa (or in America and the Pacific) and on the high value African people put upon decorative jewellery. The quantity, quality and style of the beads were a measure of wealth and showed ones status in society. Tasts varied widely between countries and even between neighbouring vilages so the variety and quantity of beads produced by the European glassmakers was

enormous. Between the 15th and 20th century European explorers, traders and missionaries carried the beads to peoples around the world and the profits were enormous.

The making of, and trading in glass beads of course is much older than the 15th century. Phoenician and Roman glass beads, over 2000 year old, and early Islamic beads, mostly made in Egypt and Mesopotamia over a 1000 years old, have been unearthed in the Sahara and Sub-Sahara Africa, from Sudan in the East to Mauretania in the West.



Dark and white glass beads, Western Europe, mainly Dutch, circa 1600 till 1800



Various Venetian glass beads, chevrons, king beads, Venetian fancy and millefiori beads, circa 1600 till late 19th century



Chevron beads, circa 1700, found in Java



(9) Ancient beads from the Islamic period (circa 1200-1600)



Indian Ocean



21
**“Lamu” chair (Kita Chaenzi –
 Chair of Power)**
 Lamu/Zanzibar/Mombasa,
 Indo-Afro-Portuguese art,
 17th/18th century

African ebony, bone and cord
*Height: 129 cm, width: 77 cm,
 depth: 52.5 cm*

Chairs with such angular elements and raised footrests were adapted in as early as the 17th century, possibly from European/Iberian models, to suit courtly uses and tastes in East Africa and India. Jan Veenendaal discusses the origins of this type of chair as being made in Egypt, East Africa and as far as India from as early as the 17th century and derived from an Iberian model, introduced by the Portuguese (Furniture from Indonesia, Sri Lanka and India during the Dutch period, p. 31). On the other hand Amin Jaffer in his discussion of the origin of this chair, suggests that the “Lamu” chair with the raised footrest, evolved from an Indian model. A late 17th century watercolour of Shah Jahan with his sons shows them seated on a similar chair (see: Furniture from British India and Ceylon, by Amin Jaffer, fig. 41). The chair is named after the small island of Lamu, near Zanzibar off the East African coast, where many presumably were made.



22
**The Madonna seated
 on a throne giving
 reading lessons
 to the Jesus child
 standing beside
 her.**
 Indo-Portuguese,
 Goa, second half 18th
 century

Carved wood gilt and
 polychrome painted,
 and ivory

*Height: 35 cm,
 width: 22.5 cm,
 depth: 14.5 cm*

The 18th century corresponds to the establishment by the Jesuits of a real industry of religious imagery mainly in ivory, not only in Goa but also in the Moghal Indian Empire. Images of the Virgin are by far the most produced, reflecting the Marian worship so well developed in Portugal. Goan Virgins stand out due to their oval-shaped inexpressive faces, looking rather absent. Not so in the present sculpture where the Virgin is lovingly attentive while learning Jesus how to read. Unlike most ivory ones from Goa which usually have long hair falling over their backs, the present carved wooden one has her hair covered like in most European examples. The dramatic movement of the clothing of Mother and Child is common in the late 18th century Goan wooden sculptures and the Jesus child often looks more like a girl than a boy. Wood sculptures from Goa usually have their faces and hands made of ivory.

23
Box
India, Malabar Coast, 18th century

Rosewood, ebony and brass
Length: 26.4 cm, width: 19.5 cm, height: 12.3 cm

This type of box is usually described as a cash box but probably could be anything from a writing box to a jewellery box. It was not made primarily for the European market but rather for the Arabian and Persian markets.



24
Side chair
South India/Coromandel Coast, 1680-1700

Ebony and later upholsterd seat
*Height: 99 cm,
width: 57.5 cm,
depth: 48 cm, seat
height: 49.5 cm*





25
Armchair
Coromandel Coast, 1680-1720

Ebony, carved with flowers on all sides in half-relief and caned seat
Height: 81 cm, width: 61 cm, depth: 56 cm, seat height: 30.5 cm

Carving on the front as well as on the back is rather unusual and indicates that the chair was not intended to be placed against a wall. Ebony furniture with bold half-relief carving of flowers was made in Batavia, Sri Lanka and in India. However, a number of stylistic features (see: *Jan Veenendaal, Furniture from Indonesia, Sri Lanka and India during the Dutch period, 1985, page 21-26*), a carved letter on the inside of the seat rail which apparently originates from an Indian script and the fact that this armchair turned up in England all make it likely that this chair is a "Custstoel", a chair from the Coromandel Coast.



This carved ebony chair contains elements that are usually attributed to different areas of origin. The way the flowers and scrolling vines are carved is usually thought to be from Ceylon or Batavia under Dutch influence. But the form of the spiral of the legs and particularly the oval wreath with the bird in the back rail are much more typical of Indian carvings from the Coromandel Coast (see: *Jan Veenendaal, Furniture from Indonesia, Sri Lanka and India during the Dutch period, Pl. 20*).

Another wreathed bird is present in the elaborately carved head-board of an ebony four-poster bed in the collection of Countess Reventlow, Brahe-Trolleborg Castle, near Copenhagen, illustrated in *Het Hollandsche Koloniale Barokmeubel, Dr. V. I. Van de Wall, fig. 106 and 113*.

Since carvings of animals in ebony chairs are not known in chairs made in (Muslim) Batavia and most of the ebony chairs that do have carvings of animals, turn up in England, it is likely this chair was made in (Hindu) India, possibly under Dutch influence.

26

Pair of low chairs

Coromandel Coast (Madras?), 1680-1700

Ebony and cane, with a label reading: Art Tresures Exhibition Wrexham 1876.
Height: 85 cm, width: 50.5 cm, depth: 45 cm. Height of seat: 41.5 cm

An identical chair is illustrated in *Het Hollandsche Koloniale Barokmeubel*, Dr. V. I. van de Wall, .1939, fig. 26. The Provenance of that chair is given as the Duke of Westminster, Eaton Hall, Chester. Before restauration the present pair had identical upholstered seats and the same casters as the chair of the Duke of Westminster. Therefore it seems safe to assume that the provenance of the present pair also is the Duke of Westminster, Eaton Hall in Chester. In the seat rails of the present chairs both are numbered II and III respectively, so they probably once belonged to a larger set in Eaton Hall. This type of chair usually turns up in England and seldom in Holland although they were also ordered by the Dutch on the Coromandel Coast of India. Possibly the Hindu motives of animals and humans in the carvings of these "Kust stoelen",



were eventually not greatly appreciated in Muslim/Calvenist Java/Batavia. These high points in ebony furniture making were made by Hindu craftsmen in South India converted to Roman Catholicism by the Portuguese in the 16th and 17th centuries. These furniture makers, with their origins in the Hindu world, combined Hindu and Christian motives in a manner which was not seen again in furniture from India after the 17th century. The form of the chairs is based on 16th century European prototypes and is densely carved overall with an array of mermaids, birds, fish, mythological figures and floral motifs. The back-rails are centred by a parrot (an attribute of Kama, the Hindu god of love) below a scallop shell (an attribute of Aphrodite/Venus) with a fleur-de-lis (a symbol of the Virgin Mary). The shell is supported by two small human figures and a pair of mermaids, another Western element but also a representation of the Hindu snake goddess *Nagini*. The crouching figures as finials are reminiscent of ancient diety figures. As in other known examples, the carving is in the round. The carvings on these two chairs bear close resemblance to the carving of the head- and foot-boards of the ebony rocking cradle in the Rijksmuseum Amsterdam (BK-1966-48, illustrated in: *Asia in Amsterdam*, 2015, cat. 26, p.108).

27

Centre table

Coromandel Coast or Batavia, 1650-1680

Ebony and grey marble top

Height: 75 cm, width: 117 cm, depth: 74 cm

The table has shallow carvings on all sides and therefore probably was a centre table and not for instance the base for a cabinet. Furniture with the shallow carving of flowers and vines and the double spiralled legs, as in this table, belongs to the earliest types of furniture in Batavia. The grey marble top is similar to the grey marble top on a Indo-Portugese ebony table illustrated in *Het Nederlands Koloniale Meubel*, J Terwen-de Loos, ill. 15. The Dutch did mine marble on the Coromandel Coast in the 17th and 18th centuries but it is nevertheless not very likely that this marble is from the East. Marble is abundant in Europe and it probably was too expensive to ship marble from Indonesia to Holland before the beginning of the 20th century.



28

Casket

Sri Lanka, 1680-1700

Ivory and later English silver corner mounts

Height: 16.5 cm, length: 21 cm., width: 10.5 cm

Boxes with round lids were common in the Iberian peninsula and this form was introduced by the Portuguese in Asia in the 16th century. In Japan lacquered boxes with round lids and in Sri Lanka ivory or ebony ones were made for the Portuguese. After mid 17th century, under the Dutch influence, this tradition was continued for a short while before the rounded lids were mostly replaced by flat lids, both in Japan and in Sri Lanka. A very similar ivory "juwelenkistje" from Sri Lanka is in the collection of the Rijksmuseum (inv.nr. NG-1994-20).

Among the decoration of flowers and scrolling foliage the common palm-squirrel of Sri Lanka and South India can be seen. In the Tamil version of the Ramayana epos the squirrel helped Lord Rama and his monkey army to build a bridge between India and Sri Lanka in order to save Rama's wife Sita out of the hands of the demon ruler Ravana who had abducted her. The squirrel rolled in the sand of the beach and shook off the sand where the bridge was being build. Lord Rama was so much touched by the help of the squirrel that he stroked his back, leaving the two characteristic white stripes on the back of the palm-squirrel.

Provenance: Piet Zanstra collection, Jan Veenendaal collection



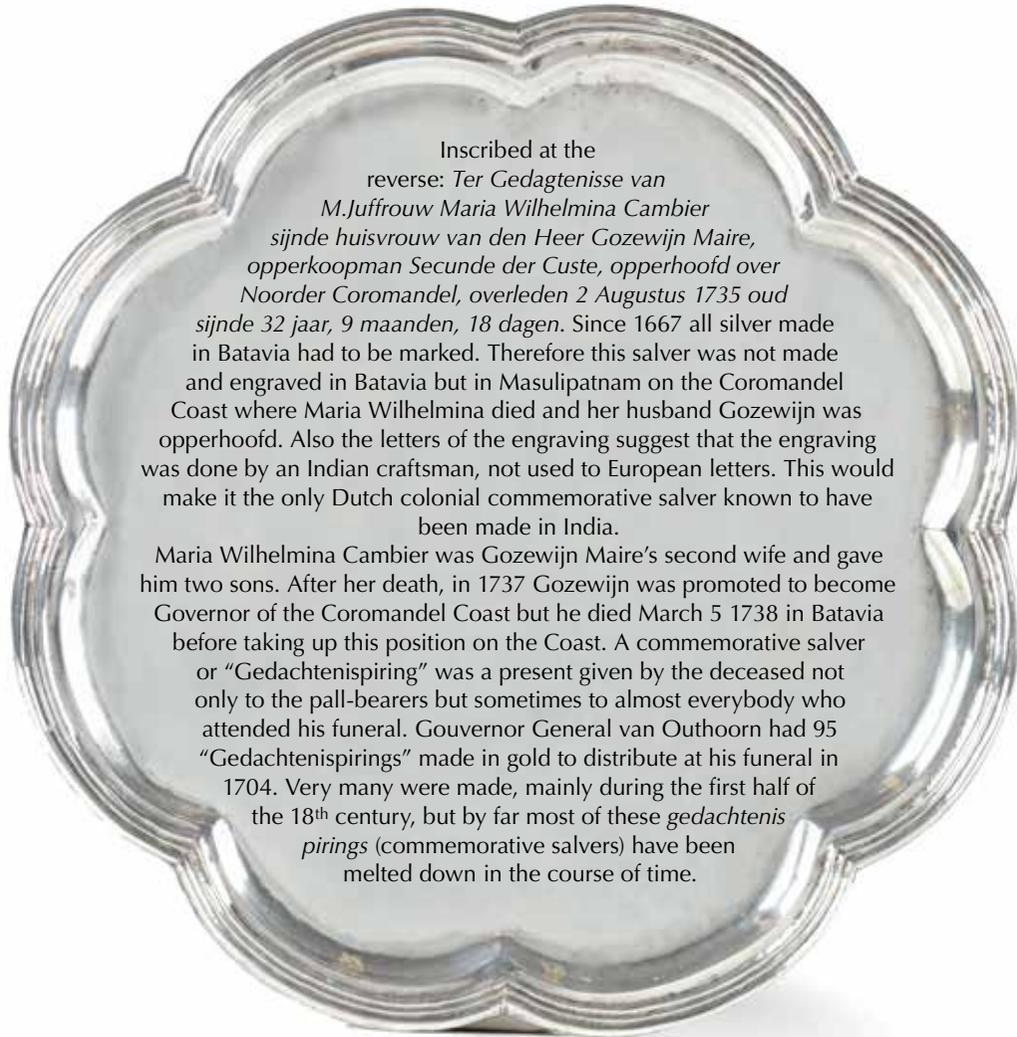
29

Commemorative salver

Coromandel Coast, Masulipatnam, circa 1735

Silver, unmarked

Diameter: 26.3 cm, weight: 388 gram



30

**Ivory casket with carving after European prints
East India, Berhampur, circa 1870**

Solid ivory with silvered brass hinges and lock.

Height: 10 cm, width: 18 cm, depth: 11.2 cm

The ivory is carved on all sides with foliate designs and the centre of the lid with classical figures and a temple after two (or more) European prints. To the left is the figure of Goddess Athena after a print by Jost Amman in 1579. In the centre and to the right the carvings of the flying angel holding a ribbon with the text *sic itur ad astra* (thus one journeys to the stars), a citation from Virgil's Aeneid (Book XI, line 641), are after a print by Giovanni Giacomo de Rossi, published in 1660. In the centre of the composition is the Roman Goddess Victoria inside the *templum virtutis* (temple of virtue) and to the right of it one figure is pointing the other the way to virtue.

31

Tobacco box with engraving “Door gewelt gevelt, door’t regt herstelt”, 1729 Colombo and at the back the initials A.S., B.P. and P.V. Sri Lanka, 1729

brass

Length: 8 cm, width: 5.5 cm, height: 2.8 cm

The initials P.V. stand for Petrus Vuyst who was Governor General for the VOC in Colombo from 1726 till 1729. Petrus Vuyst was born in Batavia in 1691. After his education in Holland and his marriage with Barbara Wilhelmina Gerlings (1692-1746) a young lady of fortune from Haarlem, he arrived back in Batavia in 1717 where he rose rapidly in the company’s service, chiefly through the influence of his wife’s relations. He was scarcely 30 years old when he was appointed Governor of Ceylon. The accounts of him on Ceylon present him as not less of a silly and fanatical character than as a wicked and infamous person. When he landed at Galle he had one of his eyes covered. When one of the welcoming officials concernedly asked what was wrong with his eye he said “ to govern such a small island I don’t need two eyes” and he told the people who greeted him he meant to rule “with the wisdom of Salomon and the boldness of a Vuyst (fist)”.



He soon sought opportunities to quarrel with his subordinates, falsely charging the military of treason and compelling them to give evidence under the most painful torture. He dismissed his regular councillors, passed the judiciary and appointed himself prosecutor, judge and executioner all in one. Nineteen innocent men, mainly military, were killed in the most cruel ways. Among them A.S. (Andries Swartz) en B.P. (Benjamin Pegalotty), both military men. Petrus Vuyst had their houses demolished and a memorial erected in its place. The monument, a pillar with skulls, had a text in Dutch, Singhalese and Malabar reading: “In the year 1729 this memorial was raised in the accursed memory of the executed traitor Andries Swartz on the site of his demolished house, to be to the righteous a token of incessant thankfulness to God for his Providence, and to the wicked a perpetual warning against evil plans”. When all this was reported to the Government of the VOC in Batavia, Petrus Vuyst was called to stand trial in Batavia where he was found guilty and executed in a horrible way in 1732. His successor in Ceylon, Stephanus Versluys, had the house of Andries Swartz rebuilt with money of the confiscated estate of Petruys Vuyst and a memorial stone placed with the text: “Door gewelt gevelt, door’t regt herstelt” (slain by force, restored by law). That memorial stone is still present in the wall of a house in Colombo today. Presumably this small tobacco box with the initials PV, is also from the estate of Petruys Vuyst and was engraved after all these horrible events occurred in Ceylon.





32
Bureau cabinet
Sri Lanka, Galle district, circa 1750

Coromandel and nedun wood
Height: 230 cm, width: 125 cm. Depth closed: 65 cm, open: 90 cm

Coromandel or calamander wood is called the king of timbers. It is a heavy, beautifully figured type of wood. Light brown with black stripes of varying widths. The wood is usually brown with black stripes and less frequently black with brown stripes. The tree that provides the wood is the *Diospyros quaesita*, closely related to ebony, *Diospyros ebenum*. The Dutch discovered the attractive wood in the early 18th century. Initially it was used for local use only but later in the 18th century it was exported as well. In the early 19th century there was such an increase in demand, particularly in England and France that mature tree became rare and trees were felled too young. Therefore large pieces of wood soon were not available anymore and pieces like this bureau cabinet could not be made any longer. True coromandel wood furniture was principally made in and around Galle where the wood was abundant till early 19th century. By then all mature trees had been felled. Originally this bureau cabinet probably would have had silver mounts in accordance with the precious wood.

33
Miniature cupboard

Sri Lanka, early 19th century

Coromandel wood,
teak and ivory
*Height: 39 cm, width: 38.5 cm,
depth: 18.7 cm*



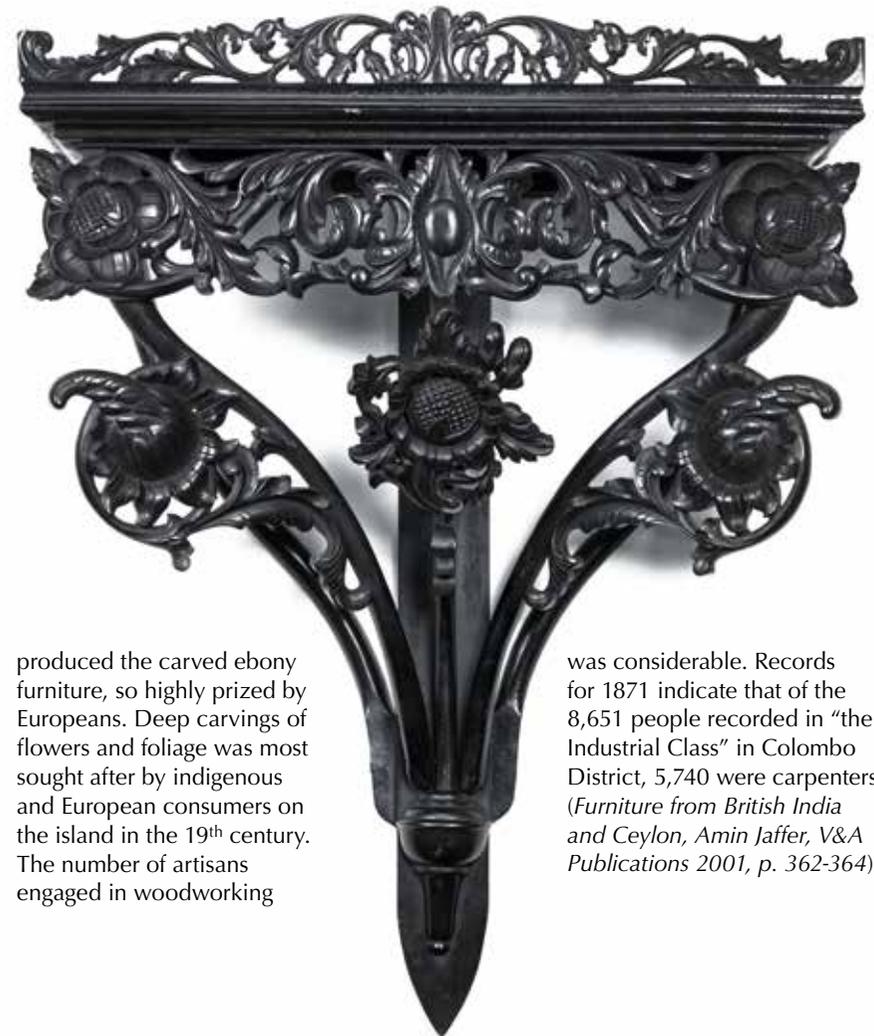
The cupboard has two doors over a drawer, and behind the doors four more drawers. The style of this cupboard is English. In 1802 at the Peace Treaty of Amiens Sri Lanka, after 150 years of Dutch presence, went over to English hands. Many Dutch left Sri Lanka and moved to Batavia but also many stayed in Sri Lanka to become known as the "Burghers". The Dutch styled furniture was largely lost, probably due to the impecuniosity of many "Burghers" in the early decades of the English rule and also due to the different taste of the English. Dutch style furniture was replaced by less massive English style furniture. In the 18th century the Dutch ladies in Batavia and Sri Lanka loved pieces of miniature furniture to play with. This tradition was not generally continued by the English, so the present English styled piece of miniature furniture is rather exceptional.



34
Wall bracket
Anglo-Ceylonese, first half 19th century

Carved ebony stamped on shelf Don Andris, Cabinet Makers, Colombo
Height: 50.5 cm, width: 43 cm, depth: 15.5 cm

According to J.W. Bennett in 1843 (in: *Furniture from British India and Ceylon*, by Amin Jaffer, 2001) "the master cabinet makers are generally Portuguese, but the workmen Sinhalese". It is difficult to know exactly what is meant by Portuguese; it may refer to half-caste Portuguese but is more likely to refer to Catholic Sinhalese who had taken on Portuguese names. Sinhalese woodworkers involved in the production of furniture belonged to the Krava caste. Cabinet makers of this caste



produced the carved ebony furniture, so highly prized by Europeans. Deep carvings of flowers and foliage was most sought after by indigenous and European consumers on the island in the 19th century. The number of artisans engaged in woodworking

was considerable. Records for 1871 indicate that of the 8,651 people recorded in "the Industrial Class" in Colombo District, 5,740 were carpenters (*Furniture from British India and Ceylon*, Amin Jaffer, V&A Publications 2001, p. 362-364).

35

Hugo Vildfred, von Pedersen (Danish, 1870 - 1959)

Portrait of the Singalese chief-waiter at the yearly party for the Sultan of Deli in Medan

Oil on canvas, laid down on board. Signed: Hugo V.P
23.5 cm by 18 cm

Von Pedersen studied at the Academy of Arts in Copenhagen before travelling first to Germany and then to London where he met an older brother who worked on a tobacco plantation in Sumatra. There he decided in 1898 to go to the Indonesian archipelago, first to Sumatra, then to Penang, Singapore, Java and finally Siam. In Java, with the help of the Dutch Governor General von Pedersen obtained admission to the kraton (palace) of the Susuhunan (ruler) of Surakarta where he painted his portrait. The Susuhunan offered this portrait as a token of his loyalty to Her Majesty the Queen of the Netherlands. Von Pedersen spent about twenty years in South-East Asia before returning to

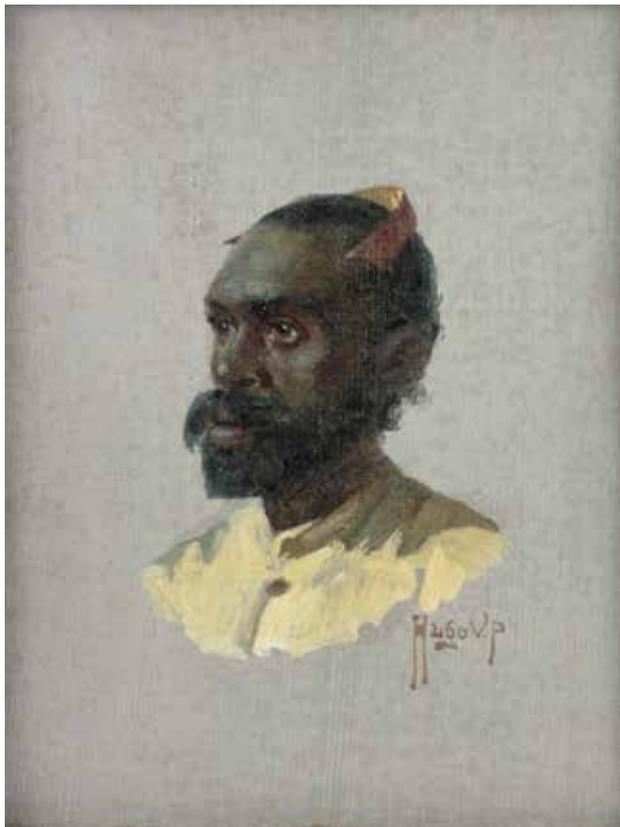
Denmark. In 1902 he published *Door den Oost-Indische archipel*, which is illustrated with reproductions of his oil paintings, watercolours and drawings. The present portrait of the Singalese chief-waiter is illustrated and described on page 122. A portrait of a prince of Djokjakarta and of a body-guard of the kraton of Surakarta by von Pedersen are illustrated in *Uit Verre Streken, June 2007* (item 3 and 4). Eight of his paintings were published in 1926 in J.F.Scheltema's *Peeps at many lands, Java*. Von Pedersen executed not only portraits of Indians, Malay, Arabs, Indonesians and Chinese, but also painted many land and cityscapes of the various places he visited in South-East Asia.

36

Hugo Vildfred von Pedersen (1870-1959)

A batik painter in Java

Oil on canvas, signed: Hugo VP
98 cm by 140 cm



37

**Portable writing desk
Vizagapatam, circa 1875**

Sandalwood, veneered with ivory, engraved with silver lock, hinges and mounts
Height: 24.2 cm, width: 44 cm, depth: 25.4 cm.

The rectangular desk has a large drawer under a sloping lid. The lid opens out into a writing surface revealing five small drawers and an arched interior. The drawer encloses several compartments and four lidded boxes. The desk is completely covered with ivory, engraved with foliate borders related to early 18th century Coromandel Coast chintzes for the Dutch Market. The form of the desk is copied after English table bureaux of the early 18th century. In the late 18th century the artisans of Vizagapatam copied many other English forms such as, toilet glasses, knife cases, tea caddies, workboxes, folding games boards, glove boxes, etc., in engraved ivory veneered pieces.



38
Temple fragment
with two apsara's or
heavenly beauties.
Central India/
Madhya Pradesh-
Khajurāho, 11th or
12th century

Pink sandstone
Height: 51 cm

Female beauty in Indian art is characterized by, large, firm breasts, a narrow waist and broad hips. Faces are often expressionless with large almond-shaped eyes, a pointed nose and fleshy lips set in a half-smile. The hair-style is a high pile, embellished with jewellery and the body also is very rich in jewellery, consisting of chains, chokers with pendants, belts with jewellery attached, long necklaces, armbands, bracelets and anklets and large ear-ornaments. Though originally thought to be water-nymphs, apsara's became heavenly singers and dancers, infatuating the gods and men. They are the "nymphs" of



Indra's paradise and partners of the Gandharvas (half-man and half-birds) in many of their love affairs. They are called the daughters of pleasure but despite their beauty neither gods nor asuras (demons, the enemies of the gods) wanted them as wives. Therefore it was decided they should become the partners of all. Ancient Hindu society had no problems with sex and prostitution.

These sensuous sculptures of heavenly beauties are present in numberless examples on the famous Hindu temples of Khajurāho, the ancient capital of the Candellas, to the point of becoming its symbols. However, similar sculptures can be found in other ancient Hindu temples in Central India as well.

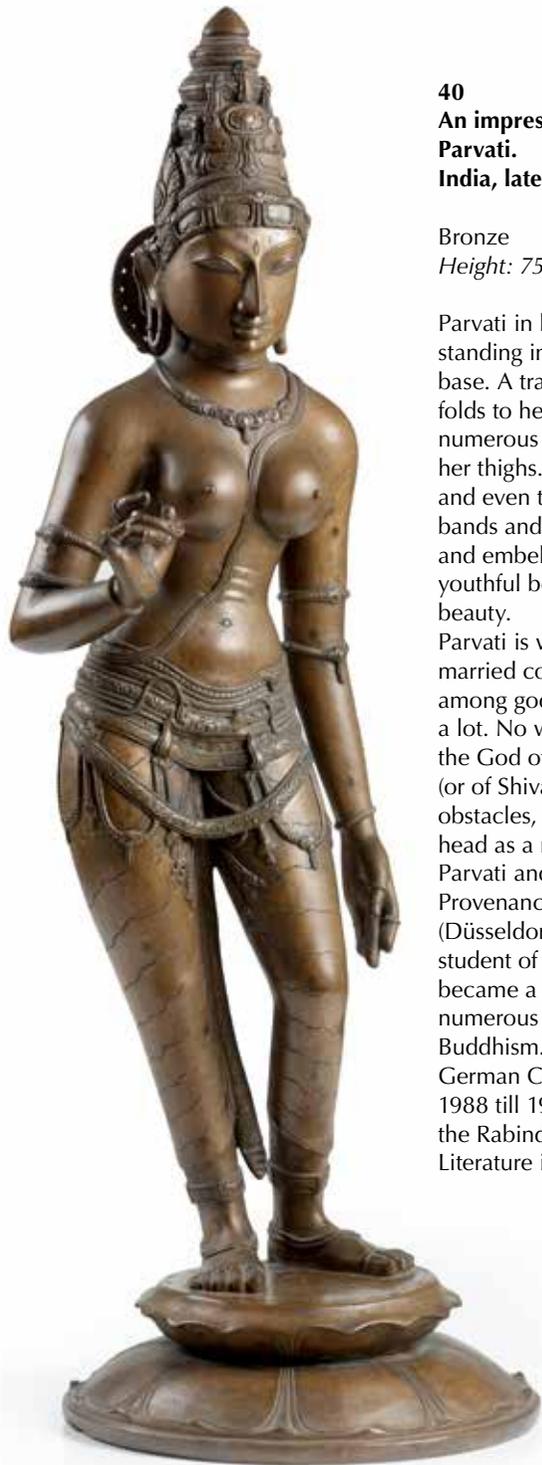
39
Rosewater sprinkler

India, probably Bombay 18th century, with indistinct French (?) import silver mark
Silver

Height: 26 cm, weight: 315 gram

Rosewater sprinkling originally was an Iranian custom observed during the festival of Ab Pasthan to invoke the memory of a rainfall that put an end to famine. In Mughal India the festival was celebrated annually when courtiers sprinkled rosewater over each other from elongated vases called gulab pash. As Mughal tradition spread to South India, South East Asia and was adopted by the Portuguese, Dutch and English, it became more generalized. It was used to sprinkle the wedding couple, the deceased and generally to welcome guests. Today it is not unusual to be sprinkled gently when leaving a restaurant. The form of the sprinklers is essentially the same from the Middle East to South East Asia but the decoration varies.





40
An impressive, large figure of the Goddess Parvati.
India, late 18th or early 19th century.

Bronze
Height: 75 cm, weight: 19.76 kilo

Parvati in her beautiful womanly form is standing in an elegant *tribhanga* on a lotus base. A transparent dhoti clings in wavy folds to her legs. Her hips are adorned with numerous belts and pearl strings hanging on her thighs. Her arms, wrists, fingers, ankles and even toes are decorated with numerous bands and rings. Her hair is pinned up high and embellished with jewels and pearls. Her youthful body is shown in all its sensuous beauty.

Parvati is wife of the dancing Shiva. As many married couples, among men as well as among gods, they quarrelled, they quarrelled a lot. No wonder their child was Karttikeya, the God of war. The other son of Parvati (or of Shiva) was Ganesa, the remover of obstacles, who ended up with an elephants head as a result of another quarrel between Parvati and Shiva.

Provenance: Dr. Hans Wolfgang Schumann (Düsseldorf 1928), indologist, ethnologist and student of comparative religion. Schumann became a Buddhist and was the author of numerous reference books on India and on Buddhism. He lived in India since 1960, was German Consul General in Bombay from 1988 till 1993. In 2000 he was awarded the Rabindranath Thakur Culture Price for Literature in India.

41
Three different pumpkin shaped boxes
Cambodia, late 19th-early 20th century

Silver, one unmarked, one with marks:
under a crown *AUN 900* and one with mark *MOL*
Two with diameter: 13.5 cm and height: 11 cm.,
one with diameter: 12.4 cm and height: 10cm.
(298 gram, 268 gram and 197 gram)

The silver is hand pounded with floral patterns in the traditional style of Cambodian silversmiths. Cambodian silversmiths are considered experts at chasing, repoussé, niello, enamelling and gilding. Boxes such as these were important accessory for the storage of betel nuts, opium, balms, traditional medicines and small jewels.



A collection of walking sticks

Sumatra, Atceh, late 19th century
Buffalo horn, gold, sawasa and wood
The removable handle hides a dagger.
Length: 93 cm

India, Bidar/Deccan, late 19th century
Bidri metal inlaid with silver against a
blackened metal background
The handle with the tiger's head can be
screwed off to reveal a dagger.
Length: 94 cm.

West Africa, Ghana, early
19th century
Wood partly covered by
rope
The handle of the cane
is carved with an African
figure of a (slave) trader.
Length: 91 cm

South America/Argentina
or Chili, possibly
seamen's art, 18th century
Wood
The cane is carved with
a snake curling around
it and an anchor. The
handle consists of a
female figure with a fruit
or artichoke on top of her
head.
Length: 93 cm

East Africa, Tanzania/
early 20th century
Wood
On top of the cane is
carved an African soldier
in the British Imperial
Army.
Length: 91 cm





Indonesian Archipelago



43
Large chest with VOC monogram and A for Amsterdam
Dutch East Indies, 18th century

Teak wood
Height: 85.5 cm, length: 154 cm, depth: 65 cm

After 1714 officially no unbranded chests were allowed on board the VOC ships. Chests had to have fixed uniform measurements and so was the number of chests each VOC employe was allowed to bring aboard on his



home voyage. In 1716 a regulation was issued obliging people to buy their chests from the Company "in the sugar warehouse on the carriage warf, where the branding of chests takes place" and chests of private individuals could not be considered. However all this seems to have had very little influence on the doings of the Company's employees. The great majority of the chests do not bear any brand but on the other hand the sizes of almost all VOC chests do in fact follow more or less the proscribed measurements.

44
Centre table
The Moluccas/Ambon, third quarter 17th century

Red ebony (Pterocarpus santalinus) and European red marble top
Height: 74 cm, width: 83 cm, depth: 61 cm

Ebony furniture with low-relief carving belongs to the earliest type of furniture mentioned in inventories in Batavia. Because of the sparse carving this table is probably not from the Coromandel Coast but could be from Ambon. Similar to other pieces of furniture with low-relief carving from Indonesia as well as India, the background is not smooth but consists of small circles that have been hammered in with a small hollow pipe. The chair the Sultan of Solor presented to the ruler of Tebukan in about 1650 (now in the Museum of World Cultures in Leiden) has the same hammered background. Also the twist-turned legs with the double spiral of uneven thickness is typical for early low-relief furniture made for the Dutch in the Moluccas and the Coromandel Coast.



Lobbed silver dish, Dutch East Indies, Batavia or Coromandel Coast, unmarked, third quarter 17th century

The replaced middle section, consisting of indistinctly marked German silver from the early 19th century, bears the coat of arms of the von Pfeffel family.

Diameter: 30.5 cm., weight: 461 grams

Lobbed silver dishes with exuberant floral decorations were characteristic of the decorative arts in the Netherlands in the first half of the 17th century. This style of floral decoration was adopted by silversmiths as well as by furniture makers working on the Coromandel Coast and in Batavia, often by workers who had fled the Coromandel Coast because of war and famine. In Batavia this style was known as “Custwerck” (work from the Bengal coast).

These lobbed dishes are seldom marked. Only after 1667 the use of the town mark became obligatory in Batavia but only for silver made in Batavia not for silver imported in Batavia from other VOC settlements.

The engraved coat of arms in the centre is a replacement of the original centre. The coat of arms can be identified as those of Christian Hubert von Pfeffel (1765-1834). As a diplomat, statesman, ambassador of Bavaria in London and Saxony and councillor to the King of Bavaria, he was made “Freiherr” in 1828 and since then used this coat of arms. His son Karl Maximilian Friederich Hubert Freiherr von Pfeffel (1811-1890) in 1836 married Karoline Adelheid Pauline von Rottenburg (1805-1872), the natural daughter of Prins Paul von Württemberg (1785-1852) and his mistress Margrethe Porth. Paul was the younger brother of the King Wilhelm I of Württemberg (1781-1864).

The heraldic motto of the von Pfeffels *Vur Schande habe den Huot* means as much as “Beware of Shame”. Christian Hubert Theodoor Marie Karl von Pfeffel Karl Maximilian’s grandson was the last male in the von Pfeffel line. His daughter, Marie Louise (Paris in 1882 - Cornwall 1944), born and grown-up in France, changed her name in *de Pfeffel*. She was the great grandmother of Boris Alexander de Pfeffel Johnson, the present British Secretary of State.

None of the members of the von Pfeffel family had any direct links with the Dutch East Indies but indirectly by way of the Royal House of Württemberg they did. Sophia Frederika Mathilda von Württemberg (1818-1877), daughter of Wilhelm I King of Württemberg, in 1839 married Willem III of the Netherlands and was Queen from 1849 till her death in 1877. The marriage was a disaster; Willem, known in Holland as “King Gorilla”, had many affairs and Sophie, being intellectually far his superior with much interest in art and culture, was a bit of a hysteric. Sophie was a niece of Prins Paul von Württemberg and therefore a full cousin of Karoline von Pfeffel, the natural daughter of Paul von Württemberg. Karoline and Sophie were good friends.

In the collection of the Gemeente Museum Den Haag is a beautiful lobbed dish with a border of irrefutable late 17th century oriental origin but with an inserted European silver plaque in the centre showing Queen Sheba’s visit to King Solomon. The maker of this plaque must be sought in the circles around the Augsburg



silversmith Johann Andreas Thelot (1655-1734). Although the dish and plaque date from around the same time they have been put together only in the late 19th century. In the late 19th century it was certainly not uncommon to make counterfeits of this kind to “improve” on things from the past, as these two examples show (*Silver from Batavia, Titus Eliëns, Gemeentemuseum Den Haag, ill. 4*).

46

**Covered bowl
Batavia, early 18th century**

Silver unmarked
Height: 18.5 cm, width: 21 cm,
weight: 587 gram



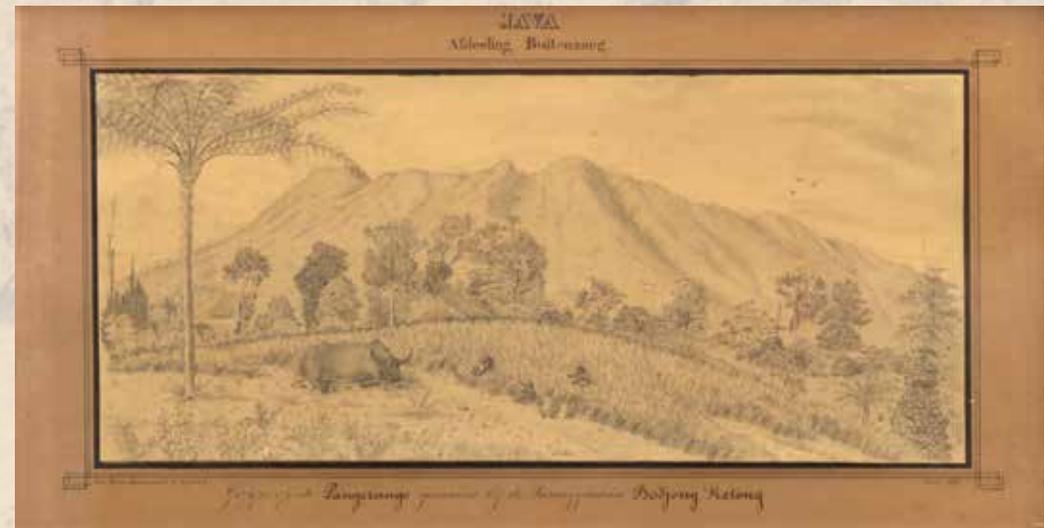
This eight lobbed bowl with cover is unmarked as most of these bowls apparently are. However comparison with marked pieces, such as the bowl made by master BI in Batavia in the early 18th century, now in the collection of the Gemeentemuseum Den Haag, puts it beyond doubt that the present bowl was made in Batavia. Bowls, with or without a lid, presumably standing on a lobbed dish were among the numerous items of silverware that filled the dining tables of many a house in Batavia. In inventories they are described as “Een silvere watercom met sijn piering”, a silver water bowl with its dish. Very few complete sets of bowls and dishes have survived. One such set, marked M, G and town mark of Batavia is in the collection of the Rijksmuseum Amsterdam (see: *Asia in Amsterdam, cat. 24, p. 104*). From probate inventories it is clear that dining tables in Batavia featured a wealth of porcelain, glass and above all silver, including candlesticks, plates, dishes, cups, soup tureens, coolers, cloches and bowls like the present one. Most of this silver tableware has vanished over time, melted down to meet the financial needs of its owners in years of money shortage.

47

**Auguste van Pers (Belgian, 1815-1871)
*Gezigt op de Pangerango genomen bij de Pasanggrahan Bodjong Ketong.***

Pencil on paper laid down on album sheet with title *Java Afdeeling Buitenzorg*
Signed and dated, van Pers delineavit ex natura, Anno 1839
13.5 by 30.5 cm

Auguste van Pers, an amateur artist, arrived in the Dutch East Indies as a soldier in 1839 but was soon appointed draughtsman in the Geographical Department in Buitenzorg (Bogor). In 1846 he joined Dr. C.A.L.M. Schwaner on a geological exploration of Borneo. His Borneo drawings were lithographed and published in Schwaner's book on Borneo. During his fourteen years in Indonesia, he participated in numerous artistic enterprises, including the painting of theatrical stage sets but he is best known for his drawing and portraying of the various ethnic groups of Java, their professions and customs. Carl Wilhelm Meiling, one of the foremost Dutch lithographers, began publication of his *Nederlandsch Oost-Indische typen* after the drawings by van Pers in 1853. The work was issued in parts till 1862 and ultimately 56 plates were published, all captioned in Dutch, French and Javanese. Two of these coloured lithographs, *the African soldier* and *the palm wine seller*, are illustrated in *Uit Verre Streken*, March 2015, 31. The present drawing, possibly his earliest work in Java, was executed in the year of his arrival, 1839. It shows the mountain of Pangerango in West Java, as seen from the resthouse Bodjong Kelong.

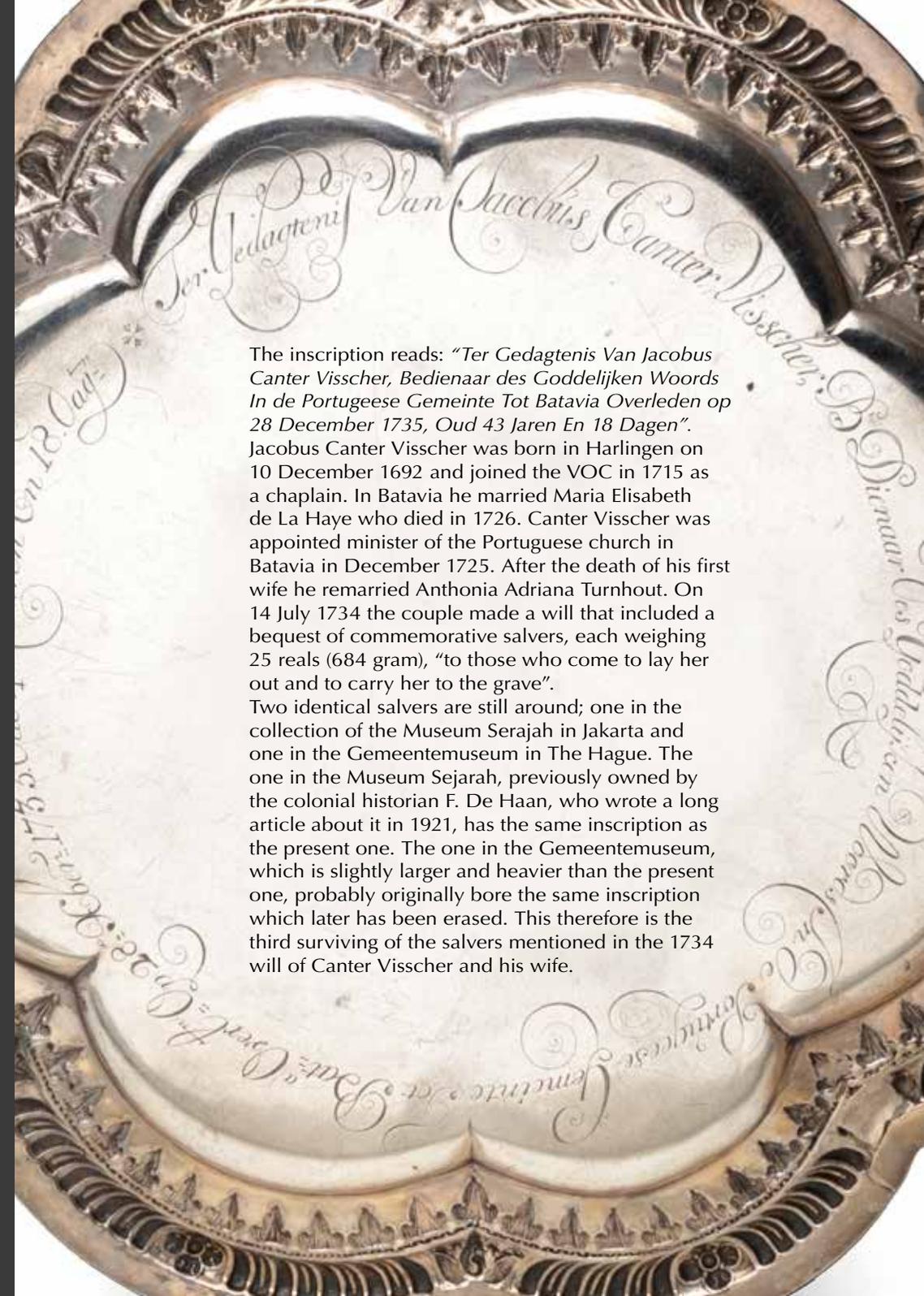


48

Commemorative salver, "schenk-piring" with inscription Town mark of Batavia and makers Mark PS, unknown maker active between 1730 and 1735

silver

Diameter: 34 cm, 657 gram



The inscription reads: *"Ter Gedagtenis Van Jacobus Canter Visscher, Bedienaar des Goddelijken Woords In de Portugeese Gemeente Tot Batavia Overleden op 28 December 1735, Oud 43 Jaren En 18 Dagen"*. Jacobus Canter Visscher was born in Harlingen on 10 December 1692 and joined the VOC in 1715 as a chaplain. In Batavia he married Maria Elisabeth de La Haye who died in 1726. Canter Visscher was appointed minister of the Portuguese church in Batavia in December 1725. After the death of his first wife he remarried Anthonia Adriana Turnhout. On 14 July 1734 the couple made a will that included a bequest of commemorative salvers, each weighing 25 reals (684 gram), "to those who come to lay her out and to carry her to the grave". Two identical salvers are still around; one in the collection of the Museum Serajah in Jakarta and one in the Gemeentemuseum in The Hague. The one in the Museum Sejarah, previously owned by the colonial historian F. De Haan, who wrote a long article about it in 1921, has the same inscription as the present one. The one in the Gemeentemuseum, which is slightly larger and heavier than the present one, probably originally bore the same inscription which later has been erased. This therefore is the third surviving of the salvers mentioned in the 1734 will of Canter Visscher and his wife.

Johann Wolfgang Heijdt (born in Kronstadt, Germany, dates unknown)
 Ein Prospect des Stadt Batavia wie sich dieselbe von der Reede oder
 dem Hafen präsentiert



Pen and tassel with brown ink on paper, signed and dated: J.W.Heijdt ad viv. Del. 1737. On top numbered 1 and page 1
 25 cm by 29 cm

This drawing was the original for one of the 115 engravings, 47 of Batavia and surroundings, printed in *Allerneuster Geographisch- und Topographischer Schau-Platz von Africa und Ost Indien*, written and illustrated by Heijdt himself and published in 1744 in Nürnberg.

In the legend in the top left hand corner everything in the drawing is described, such as; European ships in the foreground, Chinese junks to the right and "moorish" ships to the left, as well as the Dutch church, the warehouses, the castle and the Governor General's house in Batavia, etc.

Heijdt, a trained architect and surveyor, signed on as a soldier in the VOC in 1733 and arrived in Colombo in 1734. In 1736 he joined, as steward, the mission to the king of Ceylon in Kandy. In 1737 he finally arrived in Batavia where he was introduced to the new Governor General Adriaen Valckenier who immediately appointed him architect and draughtsman in the service of the VOC. Valckenier commissioned him to make topographical drawings of Batavia and its surroundings. He kept the originals and Heijdt made copies for himself. None of the Valckenier originals survived and so far apparently only four of the Heijdt copies have, including the present one.

Because of bad health Heijdt resigned and left Batavia in 1740. His ship stayed at the Capa for almost two months allowing Heijdt to explore and make several drawings of Cape Town and its surroundings. Back in Europe Heijdt was employed by the Duke of Hohenlohe-Schillingsfürst as "Bau-Director and Geometer" but that left him with enough time to write an edit his book *Allerneuster Geographisch- und Topographischer Schau-Platz von Africa und Ost Indien*.

This still today remains a very informative document on Batavia in the early 18th century.

50

Miniature cabinet on stand
Dutch East Indies, Sri Lanka, mid 18th century

Various woods, including, coromandel, satin wood, rosewood, amboyna, amboyna burr, teak, palm wood, sandal, jackwood and nedun wood

Height: 96 cm, width: 62.8 cm, depth: 30.7 cm

Some wealthy ladies in Amsterdam in the Dutch Golden Age had extensive doll's houses to play with (like the famous late 17th century doll's house of Petronella Oortman, now in the Rijksmuseum). Miniature furniture was also popular among the ladies in Holland. Likewise in Batavia and Colombo wealthy ladies often had fine pieces of miniature furniture for the show and to store small precious objects in. The present one is a particularly rich example with extensive inlays of a large number of different tropical woods from Sri Lanka. Furniture from Batavia with inlays is practically unknown and from Sri Lanka only a few pieces with inlays, mainly ivory and ebony star-inlays, are known. The present extensively inlaid miniature cabinet made in the VOC settlement of Ceylon is unique and most likely made by a Dutch cabinetmaker working in Colombo or Galle. Possibly the only completely veneered piece of furniture from one of the VOC settlements is the famous "Swellengrebel" bureau-cabinet, probably made by a German cabinetmaker working at the Cape of Good Hope in the mid 18th century (illustrated in: *Uit Verre Streken*, June 2005, no. 1 and in: *Goede Hoop, Zuid Afrika en Nederland vanaf 1600*, Rijksmuseum, pg. 98-99)

Provenance: Jonkheer Diederik Gregorius van Teylingen (1902 Arnhem-1993 Raalte) who was the last scion of the noble van Teylingen family. He was the son of Arnout Adriaan van Teylingen (1870-1917) and Henrietta Catherina Elisabeth Volkiera Bentinck van Schoonheten (1871-1947).





51
Round back chair
Indonesia/ Batavia, late 18th century

Teak and cane
Height: 87 cm, width: 61 cm, seat height: 42.5 cm

Round back chairs, starting with the burgomaster chairs in the late 17th century and later chairs called krossie bakoe (tub chairs) in Java, were possibly originally based on Chinese models. The present round back chair however is clearly of French late 18th century Rococo taste. This model was very popular with the Dutch in Batavia at the end of the 18th century, perhaps because it allowed European men and women to air their armpits in the hot tropical climate as the older round-back chairs also did. There are some depictions of long rows of the present type chairs on the open verandahs of large colonial houses in Indonesia.

52
Round back chair
Indonesia/Batavia, late 18th century

Indonesian rosewood/paduk and cane.
Height: 86 cm, width: 62 cm, seat height: 42.5 cm



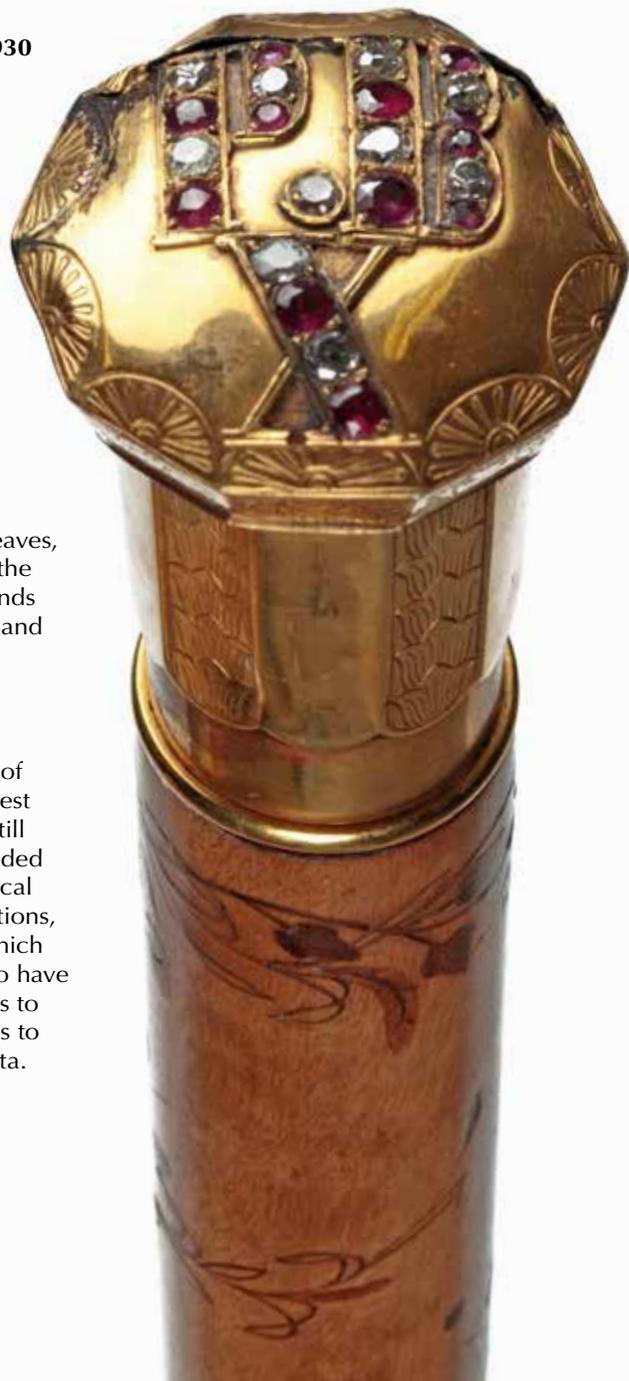
53

Walking stick
Indonesia/Surakarta, circ 1930

Wood with inlays of various woods depicting vines and leaves, an engraved gold knob with the initials PBX inlaid with diamonds and rubies and a gold sleeve and metal ball at the lower end.

Length: 98 cm

PBX stands for Paku Buwono X, the 10th Susuhunan (ruler) of Surakarta. He was the longest ruling Susuhunan from 1893 till 1939 and his reign corresponded with the growth of various local Indonesian political organisations, striving for independence, which he supported. He is known to have given presents with his initials to many of the important visitors to his kraton (palace) in Surakarta.



54

Abraham Johannes Romswinkel (1810-1856)
Selfportrait in an Indonesian landscape

Oil on canvas, inscribed on stretcher "Abr. Joh. Romswinkel, geb. Batavia 17 Oct. 1810, overl. Kampen 15 Nov 1856, zoon van Jacob Carel R. 1772-1846"
69.5 cm by 58.3 cm

Romswinkel was born in Batavia/Jakarta and became a landowner in Java. He presumably drew and painted as an amateur artist. He left Indonesia for the Netherlands, settled in Kampen where he died in 1856.

55

**Frans Lebet (1820-1909), attributed
Water buffalo**

Oil on canvas, relined, unsigned
30 cm by 35.5 cm

Frans Lebet was trained as a painter in Dordrecht. He painted Dutch landscapes mainly with sheep. He essentially was a painter of animals in Dutch landscapes. Thanks to financial help from his brother Gerrit who had a sugar estate in Java, and his job as a drawing teacher, Frans was able to survive his first years as a painter. Later he became quite successful and was able to live of the sale of his landscape paintings with animals. In 1863, together with his brother Jan Hendrik, he travelled to Indonesia to visit his brother Gerrit at his sugar estate near Pasuruan in Java. The two brothers stayed in Indonesia for five months. Frans and Jan Hendrik took notes of their voyage to and in Java and Frans made over a hundred drawings depicting people and landscapes many of them with water buffalo. Back in Dordrecht Frans made an illustrated account of their trip. It was published only very recently: *Op reis met pen en penseel, Frans en Jan Hendrik Lebet als toerist naar java, 1863*. Anne Leussink en Wyke Sybesma, Zutphen 2017. In his times his Indonesian drawing and paintings were appreciated, but 70 years later when his son offered over a hundred drawings and sketches made during his trip to Java, to the Dordrechts Museum the museum was hardly interested. Only because of the persistence of his son, Lebet's paintings and drawings were eventually accepted by the museum. Only 6 of his sketches from Indonesia are known to have been worked out into oil paintings by Frans Lebet. The present painting might be number seven.



56

**Two circumcision chairs for an anak mas (favourite child)
East Java, Japar, 19th century**

Djati wood, carved, red lacquer and gilt. Caned seats

height: 67.5 cm, width: 73 cm, depth: 46.5 cm, seat height: 28 cm



These small chairs were used as a seat for a just circumcised boy. After circumcision the boy is symbolically sexual mature and ready for marriage. The circumcision chair indeed shares some of the decoration with the kutwadhe seat on which the bridal couple sits during a Javanese wedding ceremony. A Javanese bridegroom is said to be a King for a day and a circumcised boy, dressed as a bridegroom is called penganten sunat, a circumcision groom. The boy is also sometimes said to be married to the rice spirit.

Both chairs are decorated all over with flowers, leaves and creepers, symbols of fertility and reminiscing of the ruler's forest throne located between the upper- and underworld. The idea of cosmic centrality is reinforced by the tree-of-life in the backrest of one of the chairs.

height: 63.5 cm, width: 59 cm, depth: 40 cm, seat height: 23 cm



57

Charles Legrain (unknown)

Pair of paintings of Javanese landscapes

Oil on canvas, both signed and one dated, Legrain Ch.1857
95 cm by 114 cm





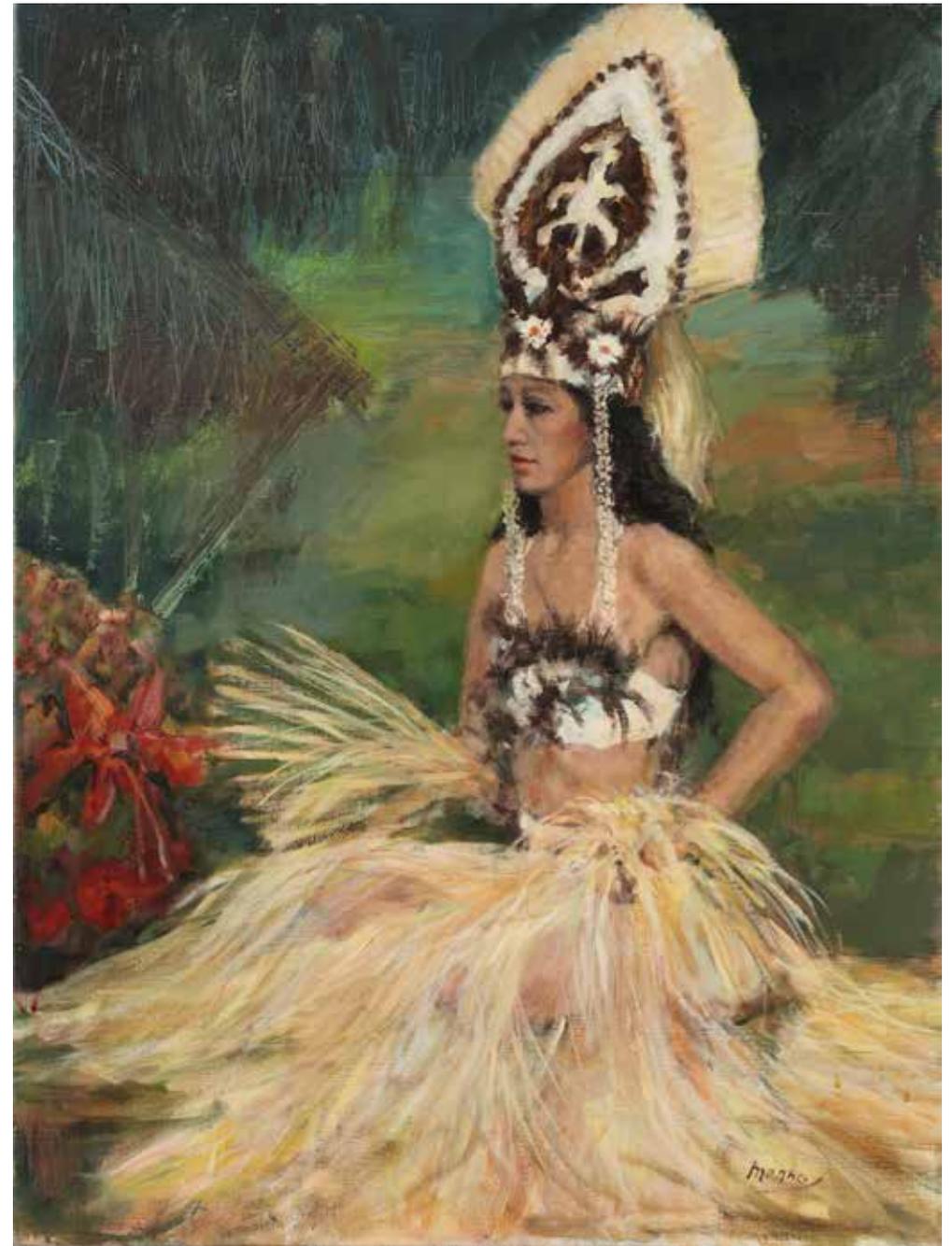
58
Menno Simon Jacobus van Meeteren Brouwer (1882-1974), Seated Javanese couple

Oil on canvas, signed and dated: Menno, '20 (maart 2013, 37)
58,5 cm by 74 cm

59
**Menno Simon Jacobus van Meeteren Brouwer (1882-1974)
Tahitian Dancer**

Oil on canvas, signed "Menno"
80 cm by 60 cm

Menno was a pupil of the "Rijksacademie" in Amsterdam. In 1910 he came to Indonesia where he settled in Medan, Sumatra. During the twelve years he was in the East, he made several trips throughout the Indonesian archipelago and presumably a trip to Tahiti. In 1922 he returned to the Netherlands and settled in Rijswijk. He made the illustrations for an impressive amount of books on Indonesia and published and illustrated some books himself, such as *Indische Penkrabbels* (Jakarta 1912) and *Nederlandsch Indië zoals het was, Menno's Indische penkrabbels* (Rijswijk 1956).



60

Theo Meier (1908-1982)

View of the village of Iseh painted from the house of Theo

Oil on canvas, signed and dated, 48 Theo Meier
68.5 cm by 50 cm

Theo Meier arrived in Bali in 1936 with the intention of going on to Tahiti where he had been before. However Bali turned out to be the paradise he had been searching for in his dreams and he had no desire any more to move elsewhere. Bali at that time was still a very traditional place where society lived according to an ancient religious system and in a lush tropical setting the modern world was ignored. Here he met Walter Spies, a German artist who had been living in Bali since 1927 and who guided Theo to a deeper understanding of Balinese culture. Walter had a small mountain retreat in the village of Iseh where he invited Theo who was fascinated by the rustic village with its magnificent view of Mount Agung. In 1938 he married a young girl from the village, Ni Madé Mulugan, and in June 1939 his first daughter was born. In 1941 he divorced Ni Madé and in 1942 he married his favourite model Madé Pegi.

In 1942 the war came to Bali when it was occupied by the Japanese army. Theo's house on Sanur beach was requisitioned by the Japanese and since paintings of the female nude were prohibited almost six years of his work was confiscated and destroyed. The Dutch artist in Bali were arrested and interned in Japanese camps, but Theo being a citizen of neutral Switzerland was free to stay anywhere on the island. To avoid the coastal areas which were completely occupied by Japanese troops, Theo moved to the isolated village of Iseh. In 1945 after the bombing of Hiroshima and Nagasaki the Japanese army capitulated but at the request of the ALLIED forces the Japanese stayed in Bali till the arrival of Dutch forces in March 1946. Now the Indonesian war of independence thrust the archipelago once more into turbulence and Theo decided to stay put in Iseh, where at least not much was happening. He painted the present view of the village in 1948. In 1947 he had already painted the same view and that painting now is in the collection of the Museum UPH in Karawaci (*Theo Meier, A Swiss artist under the tropics, ill. page 91*). Before the war Walter Spies also had painted a beautiful picture of the village "Iseh in morning light".

In 1948 Theo's second daughter was born. In 1950 for the first time in 15 years Theo went back to Basel to find some money to support his family in Bali. When he returned in 1952 he found Madé Pegi in love with a Balinese dancer and they divorced.

In 1957 Sukarno decreed that all foreign residents had to leave Indonesia. On the invitation of his friend Price Sanidh Rangsit Theo moved to Thailand. In 1966 he returned to Bali for the first time and he purchased land in Iseh to build a house.





Far East

61

Three-tier stacking box (rantang)

Ivory, North Vietnam/Tonkin, second half 17th century

Height: 10 cm, diameter: 10 cm



The box consists of three compartments that screw onto each other, decorated on top with fire-spitting dragons and on the sides with birds and hares among flowers and vines. The present box together with an ivory pestle and mortar, dated 1650-1675 in the Nationalmuseum in Copenhagen (Ebc42a and b, inventoried in 1674) and a box in the Victoria & Albert Museum (2564-1856) from the second half of the 17th century, belong to a very small group of carved ivory objects quite different from other 17th century Chinese ivory objects.

Screw-on compartments and lids are not common in Chinese objects and probably are an early European influence. Nevertheless the dragons carved on the lids and around the mortar place these different objects well within the Chinese repertoire but possibly made in Vietnam/Tonkin for export markets.

62

**Japanese Namban export lacquer coffer for the Portuguese market.
Japan, Kyoto, Momoyama period, late 16th/early 17th century**

Cedar wood, black lacquered (urishi), decorated with gold, silver, colour (maqui-é) and mother of pearl (raden). Decorated with typical Japanese plants, birds and butterfly in four panels divided by a zig-zag pattern. Gilt copper fittings, the lock plate with heads of horses

Height: 29 cm, width: 41 cm, depth: 24 cm

In 1541 a Portuguese trading ship was cast ashore in Japan, on the island of Kyushu, and this was the first direct contact between Japan and Europe. In 1549 the Jesuit Francis Xavier landed in Kogashima with the purpose of introducing Christianity and European culture in Japan. From this time on Christianity and Portuguese and Spanish culture and art spread very rapidly in Japan. Soon the Jesuits established a school for Japanese artists to create paintings and objects in the European style. This development worried the rulers of Japan and in 1613 the Christian faith was banned in Japan. In 1639 Shogun Tokugawa Iemitsu expelled all Portuguese and Spanish missionary and traders, suppressed Christianity and closed the country to foreigners. Only the Dutch and Chinese were allowed to remain on two small artificial islands in the harbour of Nagasaki. All Christian art in the European manner was destroyed. Out of the thousands of "Namban" objects made in Japan in the late 16th and early 17th century, only the ones that had been exported to Europe survived. In recent years Japan started to buy back its "Namban" art.



63

**Scroll painting, Kakemono.
Opperhoofd Hendrik Doeff with Javanese servant
Japan, Nagasaki school, early 19th century**

Watercolour on paper, mounted on silk and textile covered paper scroll, not signed
Painting: 100.5 cm by 49.5 cm., scroll: 189 cm by 63.5 cm

This is one of probably several copies after a portrait by Shiba Kōkan (1747-1818) of "Opperhoofd" Hendrik Doeff (1764-1837). Hendrik Doeff remained on Deshima for a very long time, from 1799 till 1817 and as Opperhoofd from 1803 till 1817, when he was succeeded by Jan Cock Blomhoff. Due to the situation in Europe during the Napoleonic wars, the occupation of Holland by the French and of Java by the English, contact between Deshima and the outside world was almost impossible. Doeff was stuck on Deshima and had more than enough time to learn Japanese. He became the Dutchman with the best knowledge of the Japanese language and wrote a Dutch-Japanese dictionary. He was also the first Westerner to write a few Japanese haiku (short poems). A portrait of Hendrik Doeff, signed by Shiba Kōkan is in the collection of the Rijksmuseum voor Volkenkunde in Leiden (inv. 2821-1).



64

Lacquered box with “Mon” emblems

Japan, late Momoyama period, reign of Toyotomi Hideyoshi, late 16th century

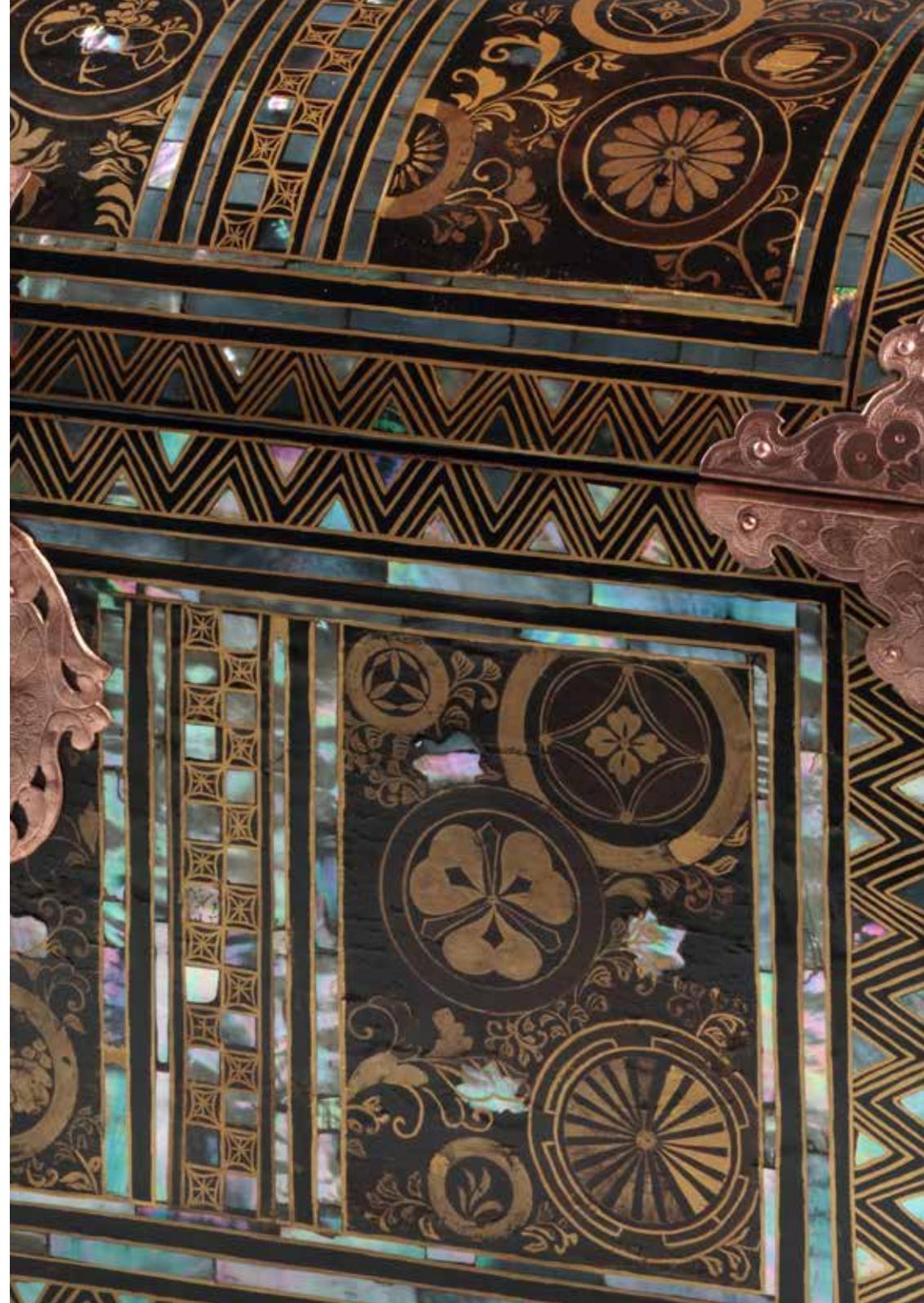
Height: 29.2 cm, width: 45 cm, depth: 38.5 cm

Black lacquer (urushi) on cedarwood, decorated with gold dust and silver (maki-e and nashiji), mother of pearl (raden) and red copper mounts in the Kōdaiji-style.

Although the form of the box is European/Iberian, the decoration with several “Mon’s” emblems that each identify a Japanese family, clan or individual, more or less like coats of arms do in Western society, indicate that this box was probably intended for the Japanese market and not for the export market. The Mon’s possibly originated over a thousand years ago from banners warriors used on the battle field in order to distinguish each other. There are 241 different kinds of mons known, but today with all their variations about 20.000 exist. In the Edo period samurai used them to identify themselves but some particular mons have always been reserved for the Imperial Court.

The mons on the present chest include; *Katabami* (oxalis), *Goshichi-no-kiri* (paulownia), *Sakura* (cherry blossom), *Yuroku-kiku* (16 petals of chrysanthemum) and *Shyppo* (the 7 treasures). So most mons consist of stylised flowers.

Hideyoshi (1537-1598), during who’s reign this box probably was made, was of peasant ancestry but nevertheless became a very powerful general, bringing the “Warring States period” to an end and unifying Japan. He is also known for crucifying the “Twenty six Martyrs of Japan” in 1597 to set an example to Japanese who wanted to convert to Christianity.



Le Mausolee d'Auguste

65

A Lacquer plaque inscribed on the reverse "*Le Mausolee d'Auguste*"
Japan, Nagasaki, for the Dutch market, 1780-1800

Lacquer on copper, decorated in gold and silver
16.8 cm by 17.8 cm

The illustration on this plaque possibly is after an Italian 18th century print (after an original print from Du Pérac, Etienne, 1600 ?). Another lacquer plaque probably from the same series of views of Rome, bearing the text at the reverse *La Maison fameuse tour de Mécène d'ou on pouvait voir toute la ville de Rome, is illustrated in Japanese Lacquer. The Collection of Mike & Hiroko Dean, London, p.190.*

Isaak Titsingh, commander of the Dutch factory of Deshima in 1779 and 1782-1784 and Johan Frederik Baron van Reede tot de Parkeler in 1785 and 1787-1789, gave the impetus to the production of Japanese lacquer ware decorated with representations from European or Dutch prints of city scapes, sea- and land-battles and of famous people (see Olivier Impey and Christiaan Jörg, *Japanese Export Lacquer 1580-1850*, Amsterdam 2005).



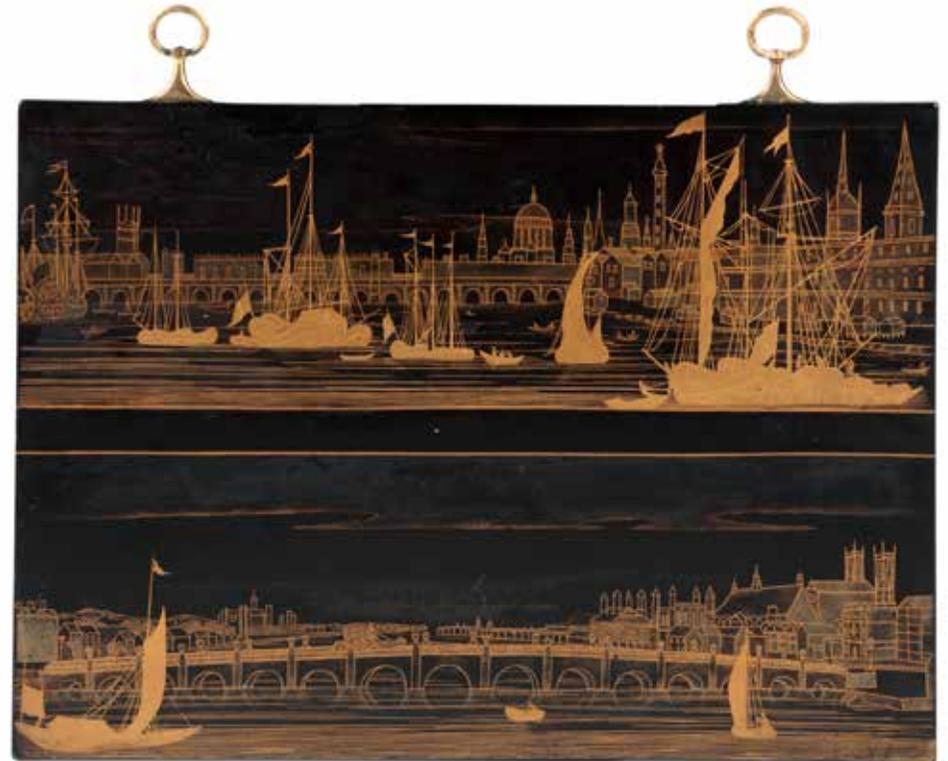
Gezigt langs de Rivier de Theems op de BRUG van LONDEN.

66

A lacquer plaque inscribed on the reverse "*Gezigt langs de rivier de Theems op de brug van London*" and "*Gezigt langs de theems op de brug van Westmunster*"
Japan, Nagasaki, for the Dutch market, 1780-1800

Lacquer on copper, decorated with gold and silver
15.5 cm by 21.7 cm

The decoration on this plaque is after a copperplate engraving in 1754 by Caspar Jacobz Philips junior (Dutch 1732-1789), published in Amsterdam by Isaäk Tirion. Tirion (1705-1765) was the last of the famous Dutch editors of maps and atlases. This appears to be the only Japanese lacquered plaque depicting a scene from London. Strangely enough scenes from Amsterdam seem to be completely absent even though it were the Dutch in Deshima who ordered these plaques.



Gezigt langs de Theems op de BRUG van WESTMUNSTER.

67
Pair of lacquered boxes
Japan, Edo period, 18th century

Height: 37 cm, width: 59 cm, depth: 38.5 cm



This pair of boxes, *Maki-e*, was used during the wedding ceremony, *Hasamibako*, containing marriage gifts. They bear the mon of the *Aoi – Omodaka, ken-katabami*. They have braces for carrying axles, and presumably were used by the groom and his family to carry marriage gifts for the bride.



Bijdrage tot de kennis van het Japanse Rijk, Amsterdam, J Müller & Comp, (printed by C.A. Spin), 1833. With 15 lithographed plates in Japanese style, hand coloured and highlighted with gold and gum arabic. In original publisher's deluxe gold and blind-tooled calf in a panel design bound by J.H.Peters, with gilt edges, and with the original pictorial wrappers, lithographed on green paper.

With a hand written dedication: *Aan den Weledelhooggeleerde Heer Prof. Dr. G.A. van Kampen, van Je d(ienst)w(illige) d(ienaar) van Overmeer Fisscher. Amsterdam den 15 september 1833.*

Royal quarto, 27.5 cm by 23 cm

Van Overmeer Fisscher sailed to the East Indies in 1819 and arrived in Deshima in 1820. In 1822 he joined Opperhoofd Jan Cock Blomhoff, as his secretary, on the court journey to the Shogun in Edo. During the court journey van Overmeer Fisscher started an impressive collection of objects of Japanese culture. He collected with the explicit purpose of elucidating the Dutch public what Japanese culture entailed. Together with von Siebold he left Deshima in 1829. Both von Siebold and van Overmeer Fisscher went back with large and important collections of Japanese items. Back in Holland he sold most of his collection to King William I for the Royal Cabinet of Rarities (1831-1883). In 1883 the collection was acquired by the Rijksmuseum voor Volkenkunde, now the National Museum of World Cultures in Leiden. He also donated several paintings by Kawahara Keiga, lacquer works and Japanese arms and armour out of his collection to the Tsar in St Petersburg, probably hoping to become a member of the Russian Academy of Science. These items now are in the Hermitage Museum in Petersburg.



BIJDRAGE
TOT
DE KENNIS VAN
HET
JAPANSCH-RIJK,

DOOR
J. F. VAN OVERMEER FISSCHER,

Ambtenaar van Nederlandsch-Indië,

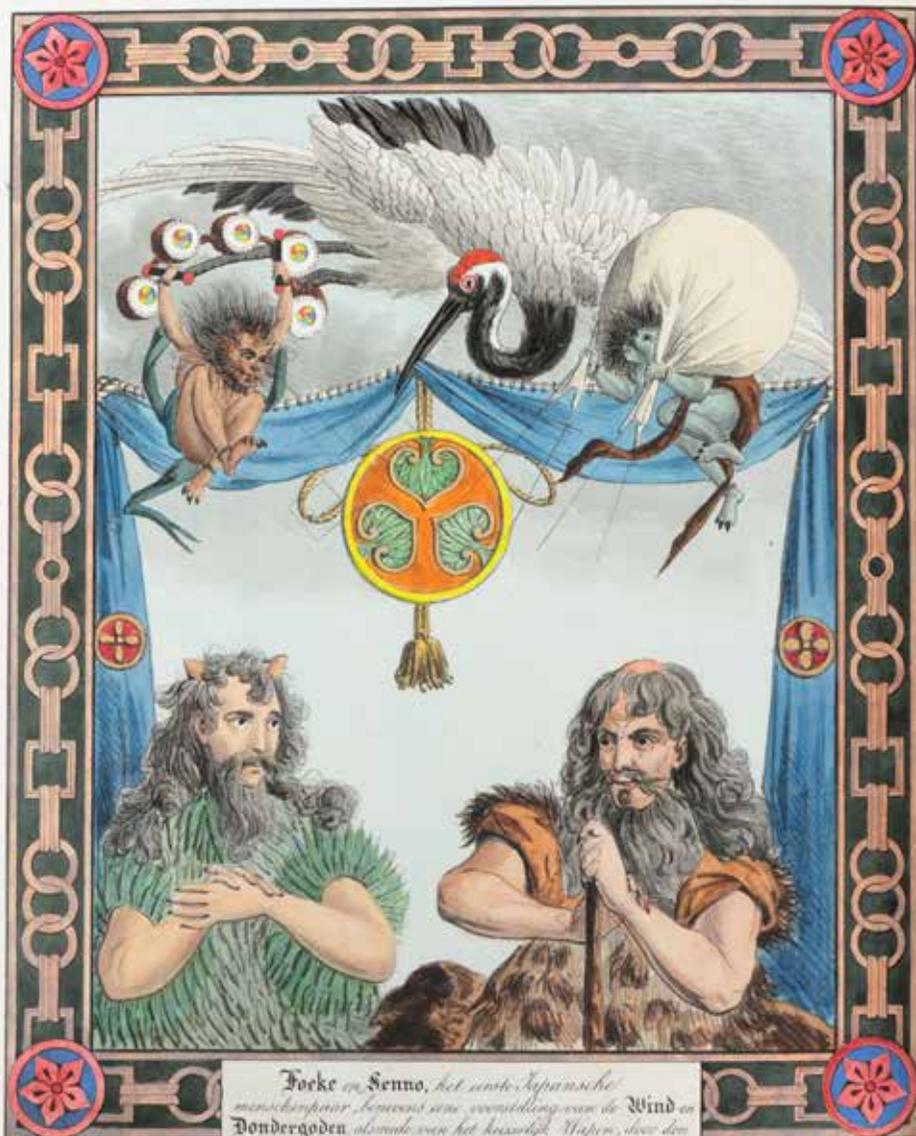
LAATST TE JAPAN.

MET PLATEN.

TE AMSTERDAM,
BIJ J. MÜLLER & COMP.

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GEDRUKT BIJ C. A. SPIN.



Foeko en Senno, het eerste Japanische
menschenpaar, bevoent sine overvloedig over de Wind en
Dondergoden afkomst van het keizerlijk wapen, door den
Vaanvogel, of het zinnbeeld des gelucks, bekeerd.



Eene Japansche vrouw in hare gewone kleding

69

Anonymous Japanese painter, Meiji period, late 19th century
Portrait of Takeaki Enomoto (1836-1908)

Ink, colour and *gofun* on silk.

Painting: 79.5 cm by 50 cm.

with frame: 103.5 by 64.5 cm

Takeaki Enomoto, a Meiji government official, is painted in very fine detail standing next to a Chinese style table upon which a globe, painted in white *gofun* and a book bearing a coat of arms. He is wearing a western frock coat and holding a cane.

Takeaki Enomoto was a key player in the events which led to the establishment of the Meiji government. He also made a significant contribution to Japan's relations with the West in the late 19th century. He was born as a lower-ranking samurai, but rose up to hold various important posts in the Edo period government.

Enomoto studied Dutch naval science in Nagasaki, which during the Edo period was the only city in which the Dutch on the small artificial island Deshima, were permitted to stay and trade. He then continued his studies in Holland from 1862, and became fluent in Dutch and English. In 1867 he returned to Japan and was appointed to a senior naval post in the Tokugawa *bakufu* (government).

However, in 1868, the Tokugawa bakufu was overthrown by the warlords of Satsuma and Choshu, and the Meiji Emperor was reinstated as the figurehead of a new government. Enomoto resisted the takeover of the Meiji government by fleeing with eight warships to Ezo (Hokkaido) and establishing a Tokugawa "republic" as the last military stronghold opposing the new regime. In spring 1869 Enomoto surrendered and peace was officially restored to the whole of Japan. When he surrendered Enomoto sent the notes he had made on navigation in Holland to the commander of the army, stating that they would be useful for the country. This conduct impressed the Meiji government and therefore he was imprisoned rather than executed. In 1872 he was pardoned and immediately appointed to office in the government. He was sent to St. Petersburg as a diplomat to negotiate over the ownership of Sakhalin and Kuril islands. He was successful in concluding a treaty giving Sakhalin to Russia but keeping the Kurils for Japan. His achievement was celebrated as the first in which Japan and a Western power were treated as equals. Enomoto rose to cabinet rank within the Meiji government and his positions included that of the Minister of Agriculture and Commerce.

The globe and book here are clear references to Enomoto's international experience. The book bears a coat-of-arms with notable similarities to that of Napoleon III (1808-1870). During Enomoto's time in the Tokugawa government negotiations between France and the Shogunate began. The first French military mission to Japan, sent by Napoleon III, arrived in 1867. With the mission came Captain Jules Brunet (1838-1911) a military officer who joined the last stand of the Shogunate "republic" in 1868 by fleeing north with Enomoto to Ezo.



70

Pair of elaborately carved round boxes
China, Canton, 1825

Tortoiseshell and mother of pearl

Diameter: 9.5 cm, height: 2.6 cm

Top and bottom of both boxes are extremely fine carved with people in Chinese landscapes. Around the side of one box the following text is carved: *Marinus Aalbertus van den Abeelen, Canton 1825* and around the other *Hermanus van den Abeelen, Broederlijk aandenken van MAVDA Canton 1825*.

Marinus (1799-1870) and Hermanus (1801-1837) van den Abeelen together ran a business in linen in Rotterdam. Apparently not very successful because Marinus already left the shop probably before 1825 and Hermanus in 1836 became a clerk in the poor-relief. Marinus married Dorothea Elizabeth de Vlieg from Rotterdam in 1822 and together they had twelve children. Hermanus in 1831 married Josephine Charlotte Depasse from Brussels. Their only child died just over half a year of age, thirteen days later his wife died and within two years, in 1837, Hermanus himself died. In 1824 the Nederlandsche Handel-Maatschappij (NHM), the successor of the VOC

(the Dutch East Indies Company), established by King William I in that same year, decided to send its very first expedition of four ships, two from Amsterdam, one from Rotterdam and one from Middelburg, straight to Canton to buy tea. Marinus was appointed "supercarga", responsible for the whole cargo, and J.P.Loots was his assistant as tea-taster. Marinus really knew how to sell himself because he negotiated for himself the same salary as the director of the NHM. Marinus also had to restore the Dutch Factory in Canton of which little was left after the years Holland had been occupied by the French and after the death of "Opperhoofd" Rabinel in 1816 and his successor Zeeman in 1821.

On the 19th of April 1825 Marinus sailed in the "Vijf Gezusters" from Rotterdam to Canton. There he bought these two tortoiseshell boxes, for himself and for his brother Hermanus. In May 1826 Marinus returned to Rotterdam on board the "Vijf Gezusters". The whole expedition was a disaster for the NHM. Marinus had to account himself for illegal private trade (very common in the old VOC days) and was dismissed. The tea was auctioned with a loss of fl. 900,000.

In 1841, after the birth of his twelfth child, Marinus and his wife disappeared from Rotterdam, presumably due to debts because in that year his creditors were asked to leave their claims with notary Valeton en van Rijkevorsel in Rotterdam. In 1870 Marinus died in the village of Saint-Josse in the north of France.





71
Set of five bowls with covers Japan,
Arita, early 19th century

Blue and white porcelain
Diameter: 11.5 cm, height with lid: 8.5 cm

Bowls with the ever recurring decorations of Dutchmen and Dutch VOC (treasure) ships were intended mainly for the Japanese market, but in view of the numbers found in Holland, the Dutch apparently also fancied them. In the 18th century the images still more or less resembled contemporary Dutchmen but in the 19th century the images retained much earlier 17th or 18th century clothing and therefore became more and more exotic if not clownish. Making fun of strangers surely is an ingrained trait in many cultures. But the "Dutch" were certainly not only depicted because of their strangeness. It would be good to remember the Japanese believe in raihōshin, gods from an unknown land beyond the sea who bring happiness. Well into the 19th century annual festivals in seaside areas were held, most notably the namahage festival, referring to big, red-haired, blue-eyed foreigners who were imagined to be gods from eternal lands beyond the sea bringing happiness and prosperity at "the arrival of their treasure ship" (Ōminato takara no nyōsen).

72
Another set of four and bowls with covers and a
similar larger one with decorations of Dutchmen and
VOC ships.
Japan, Arita, 19th century

Polychrome porcelain
Diameter: 11/13 cm, height: 7.7/8.8 cm



73

A Buddhist travelling shrine, Zushi
Japan, Meiji period, 19th century

Black lacquered wood, inside gilded, containing a carved and red lacquered figur.
Height: 29 cm, width: 24 cm, depth: 19 cm



Inside seated on a Chinese style yoke-back armchair, his shoes under the chair, holding in his right hand a Vajra, the flash of lightning, is the figure of Vajrayasksha, in Japan known as Kongoyasha Myo-O, God of the North and of the lightning, incarnation of Amoghasiddhi, one of the five Buddhist Kings of Wisdom. The Vajra symbolizes the male and female principal, fertility but also the devastating and illuminating force of Buddhism.

74

Pair of ewers
Japan, Arita, early 18th century

Imari ware with underglaze blue, red and green enamels with gold
Height: 15.8 cm

The ewers have round bodies, tapering necks, curved sprouts and handles. On the main bodies formalised flowering, mostly in underglaze blue, on both sides within a gold and red circle, the letter "A" for *Azijn* and "O" for *Olie*. Doubtless formerly part of a cruet set including a ewer with an "S" for *Soya* and an "L" for *Limoen*. Complete sets are extremely rare.



75
Netsuke
A bearded Dutchman with a monkey
on his shoulder
Japan, Edo period, late 18th century

Ivory
Height: 11 cm

The Dutchman with prominent bulbous eyes, wears a three-quarter length coat with Chinese decoration over knee-length trousers and gaiters. In his right hand he holds the monkey on a rope and in his left hand a stick, presumably to train the monkey. In Japan travelling monkey trainers were common. They performed in small theatres and at stables where the samurai kept their horses; it was believed that monkeys could cure sick horses. The travelling monkey was often depicted by netsuke carvers. It of course is one of the animals of the Zodiac and his daredevil antics made him an excellent subject. However it is doubtful the Dutch on their small island of Deshima trained monkeys.

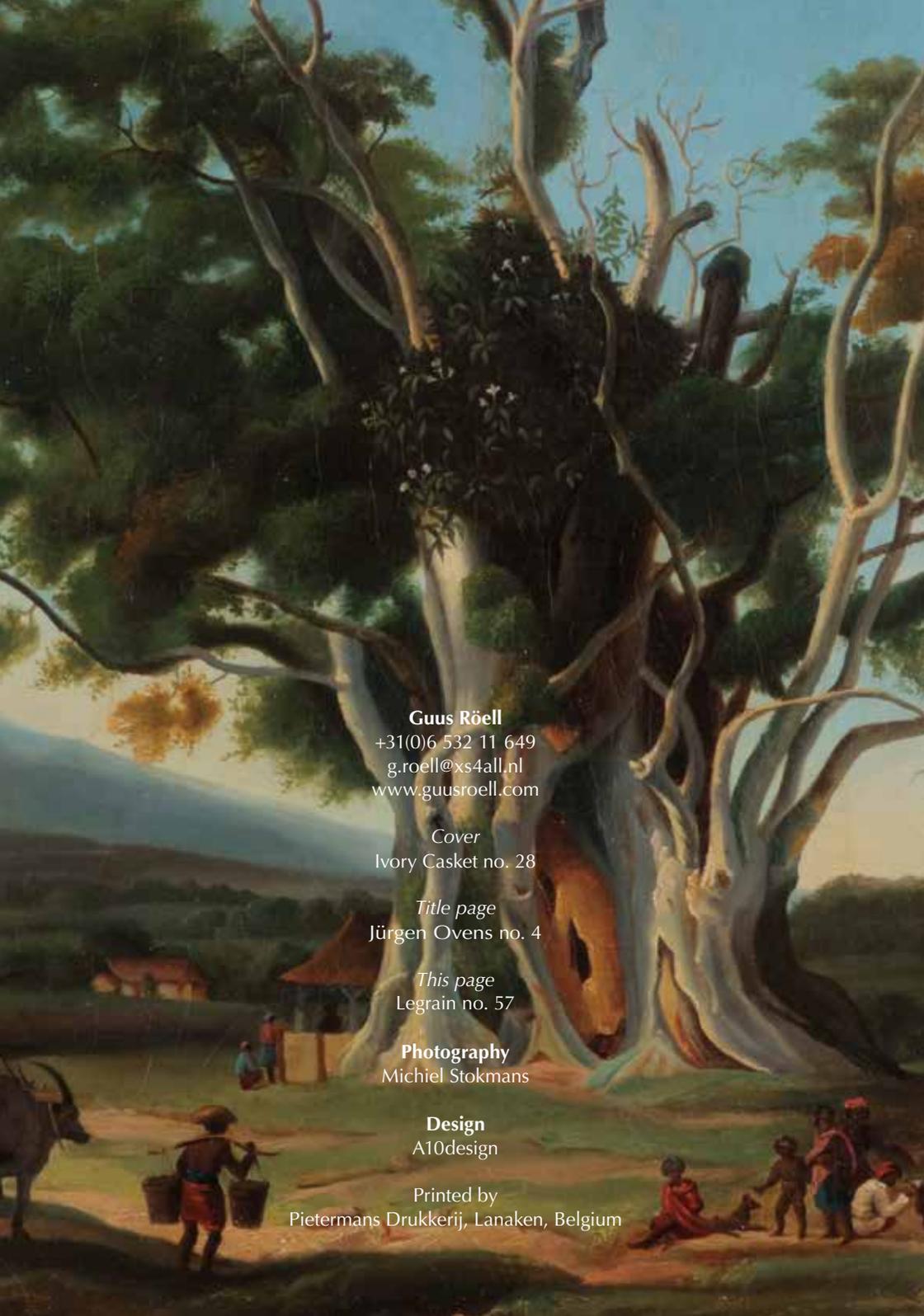


76
VOC dish
Japan, Arita, late 17th century

Blue and white porcelain
Diam: 36.5 cm

The porcelain the Dutch ordered in Japan during the second half of the 17th century was copied after the popular Chinese Wanli “Kraak” porcelain. With the collapse of the Ming Dynasty in China in 1644 the source of supply of Wanli porcelain came to an end and the Dutch turned to Japan, where they had a trade post on the small artificial island Deshima in the bay of Nagasaki, for porcelain in the typical “Kraak” style. This style is characterised by a central floral or animal motif surrounded by a segmented border decorated with pomegranates and bamboo. In Japan the VOC monogram was added in the centre. These dishes were ordered for use by the company staff in the various factories of the VOC in the East and some were exported to the Netherlands as well.





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