

Guus Röell & Deon Viljoen  
Uit verre streken

Luxury goods: Africa, Asia and the Americas  
17th – 19th Centuries



Maastricht & Stellenbosch  
June 2012

# 1

## **Cabinet on stand (contador)**

Goa, India, late 17th century

Cedar inlaid with ebony and ivory

Height 131cm, width 124cm, depth 48cm

Cabinets of this form, with characteristic sculptural supports and the surfaces decorated in repeating patterns of circles and stars, were produced under Portuguese patronage in and around Goa in the seventeenth century. Following a convention of treating furniture as an architectural form, Asian craftsmen incorporated Hindu divinities (typically seen in temple architecture) as supports into European-style cabinets. See Amin Jaffer, *Luxury goods from India*, London, 2002, pp. 58-59. This tradition continued into the nineteenth century, with mythical beasts and other deities used as sculptural supports on pieces such as buffet sideboards.

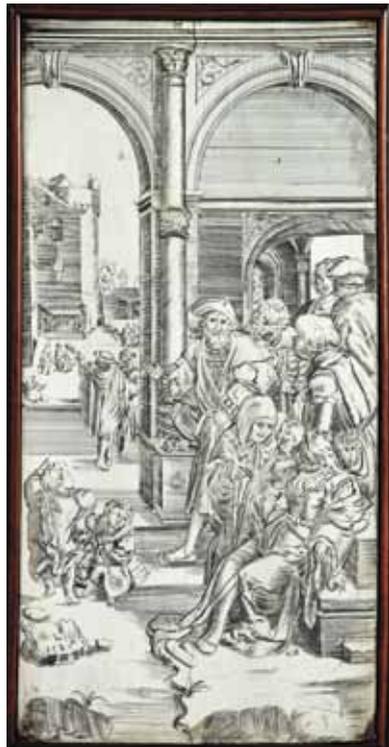
Unusual about this cabinet is the incorporation of a Western fairy tale (the depiction of Virgilius the sorcerer in the ivory panel) as part of the adornment.

The illustration on the ivory plaque is after a print by Lucas van Leyden (1489/1494-1533) depicting Virgilius in love (1525). The plate illustrates the magician's moment of humiliation when the princess with whom he fell in love left him dangling from a basket for the entire village to mock after she had promised to hoist him up to her tower room.

A cabinet with closely related supports is illustrated in Jan Veenendaal, *Furniture from Indonesia, Sri Lanka and India*, Delft, 1985, pl. 12, p. 30. Veenendaal describes the figures as river gods.

Provenance:

Hofleverancier Fa A.C. Beeling Antiquairs, Leeuwarden; Collection Piet and Margot Zanstra, Amsterdam







## 2

### **Hendrik Huygens (Dutch, 1810-1867)**

An important collection 17 topographical views in and around Paramaribo, Surinam, some depicting plantations and tropical trees, c. 1849

Pencil and grey wash on paper in a cloth portfolio with embossed text "WEST – INDIË/ H.Huygens/ 1847, two signed "Huygens", all mounted on grey blue paper mounts with inscriptions identifying the subjects in a 19th century hand in pen and brown ink, in horizontal and vertical format  
225cm by 176cm

This large group of drawings (two illustrated here) of inhabitants, locations and vegetation in Surinam is of great cultural and historical interest. The drawings show areas of and near Paramaribo, ie fortress *Zeelandia*, the river *Suriname* and the plantations *Vreedenburg*, *Worsteling Jakob* and *Jagtlust*. The interest in the different kinds of wood is well illustrated by no less than twelve drawings depicting different kinds of trees.

Huygens, an amateur draughtsman, was a Dutch marine officer stationed in Paramaribo as commander of the steamship H.M.S *Curaçao* from 1849 to 1851. The drawings were probably done in this period despite the possibly erroneous date 1847 on the portfolio.

Provenance:

Presumably by descent to the artist's daughter Jeanne Adrienne Huygens (born 1857) married to Willem Albert van der Mandere (1848-1907), and presumably thence by descent until circa 1982, when photographed by the Bureau Maritieme Historie van de Marinestaf, The Hague, now in the Van der Mandere family archives (Zeeuws Archief, Middelburg); A Dutch private collection, since circa 1982.

*Notes supplied by Art Consult B.V., Amsterdam*

For the other views not illustrated here see [www.deonviljoen.com](http://www.deonviljoen.com)



### 3

#### **Jesus the Good Shepherd**

Luso-Thaiandese, Ayutthaya period, 17th century

Ivory

Length 11.2cm, height 3.2cm, width 4cm

A similar ivory figure is illustrated in Pedro Dias, *Thailand and Portugal, 500 years of a common Past from the Távora Sequeira Pinto Collection*. This figure, with Jesus embracing a lamb on the Bible, is discussed in relation to the reclining postures of the Ayutthaya Buddhas, see pp. 24-26 in the above.

The Luso-Thaiandese was a community of mixed Portuguese and Thaiandese and formed the Catholic class of traders, soldiers, craftsmen and employees of the Thai state and the king's personal guard in the 16th and 17th centuries.

### 4

#### **Tortoiseshell box**

Probably Jamaica, late 18th / early 19th century

Unusual oval tortoise shell box with engravings of flowers and vines, inlaid with mother of pearl and silver moldings

Height 11cm, length 21cm, width 17cm

5

**Miniature cabinet on stand**

Indonesia, Java, late 18th century

Teak and padouk

Height 117.5cm, width 73.5 cm, depth 37.5cm

6

**Miniature cylinder bureau-cabinet**

Indonesia, Java, last quarter 18th century

Teak, amboyna, padouk, ramin and brass mounts

Height 129.5cm, width 70cm, depth 39cm

A small bureau in similar taste is illustrated in our catalogue *Uit verre streken*, June 2011, see [www.deonviljoen.com](http://www.deonviljoen.com)





7

**Miniature bureau chest-of-drawers**

Ceylon, 19th century

Calamander, ebony and teak

Height 49.5cm, width 55.5cm, depth 30.5cm



8

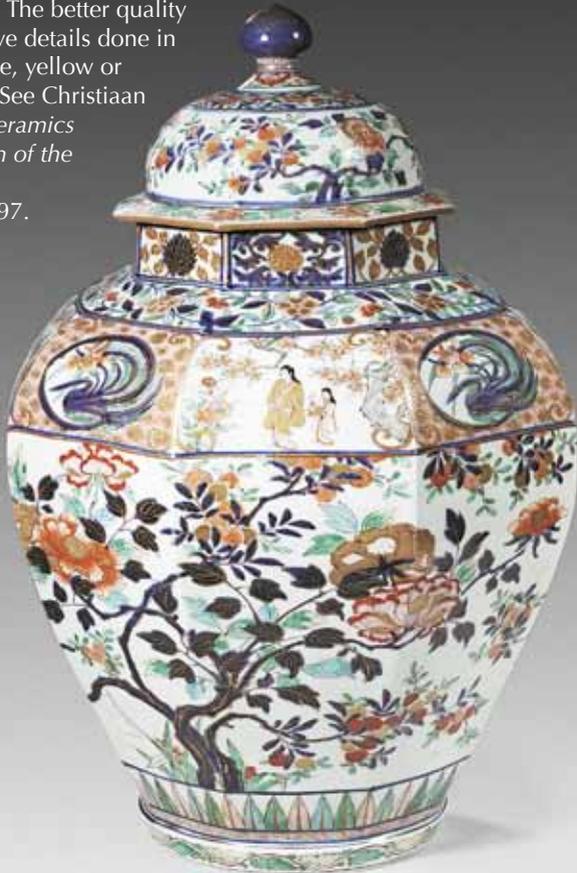
**Large Imari jar and cover,**

Japan early 18th century

Height 70 cm

In the last quarter of the 17th century the Japanese porcelain factories at Arita added new polychrome wares to the existing blue and white wares produced for the European market: Imari and Kakiemon.

Imari, which is called after its distribution centre near the Arita factories, is characterised by its full, rather bold and asymmetrical decorations painted in underglaze blue, overglaze iron red and lavish gold. The better quality pieces often have details done in green, aubergine, yellow or black enamels. See Christiaan Jörg, *Chinese Ceramics in the Collection of the Rijksmuseum*, Amsterdam, 1997.



10

**Unidentified European artist, 19th century**

“War dance of the Dyaks”

watercolor on paper, inscribed with the title bottom centre  
22.5cm by 17.5 cm

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

See our catalogue *Uit verre streken*, June 2011, no. 20, view online at [www.deonviljoen.com](http://www.deonviljoen.com)



## 11

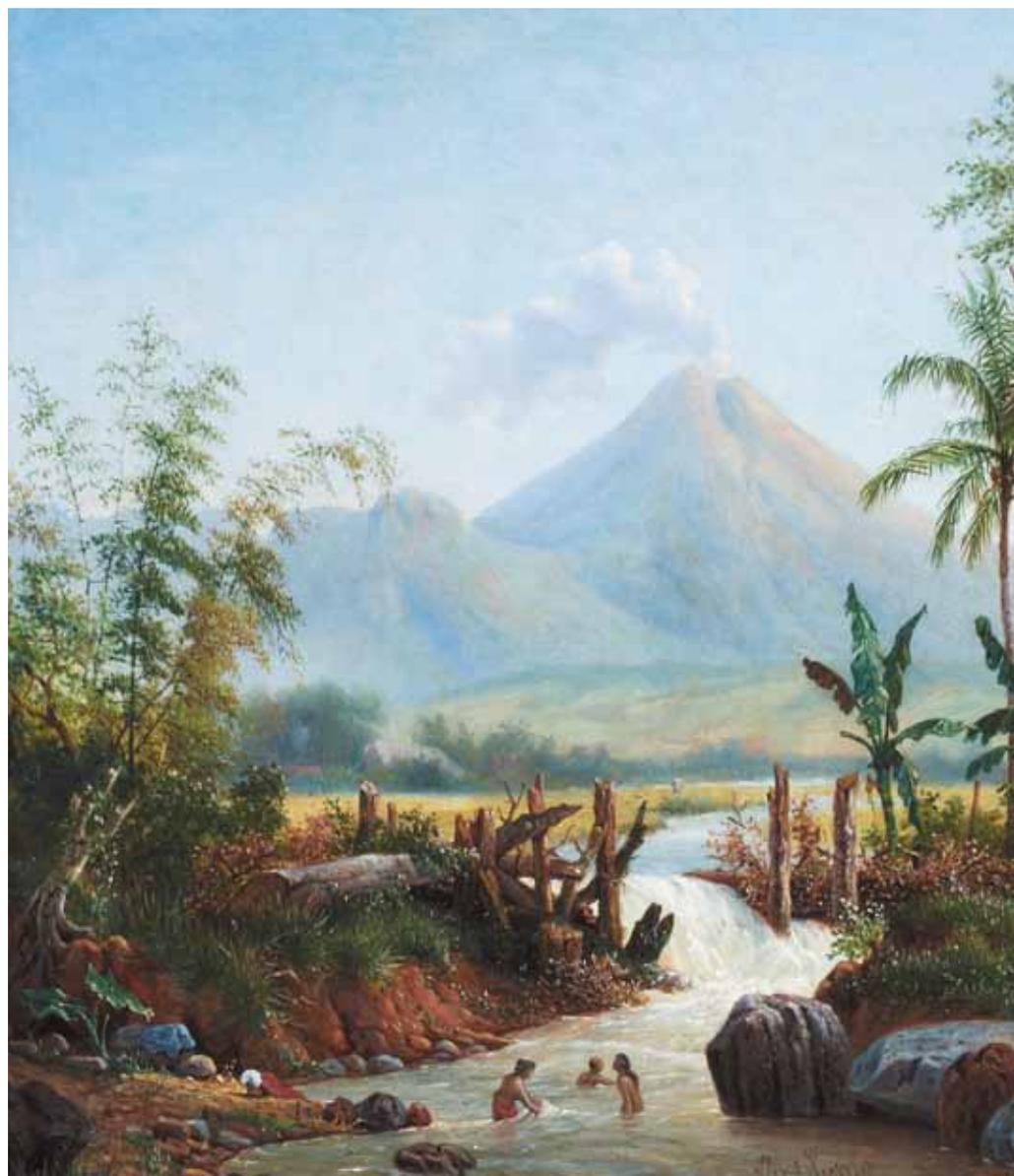
### Quirijn Maurits Rudolph Verhuell (Dutch, 1787-1860)

watercolor on paper, inscribed verso "Fort Victoria, Amboina"  
39cm by 55cm

Maurits Verhuell departed for Indonesia in 1815 as commander of the ship "Admiraal Evertsen". This ship was part of the fleet that sailed to Indonesia to take over the British government of Indonesia under Sir Thomas Stamford Raffles. Verhuell traveled extensively around Java and the Celebes and took part in the military missions to Macassar, Banda, Ternate and Tidore. In 1819, homeward bound from Indonesia, his ship went down in bad weather and most of his watercolours, as well as his collection of naturalia from Indonesia, were lost.

He saved a sketchbook and worked up the drawings back in Holland. In 1835 he published his "Herinneringen van eene Reize naar Oost-Indiën" in which he reported on the problems re-establishing Dutch power over Indonesia.







13

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

Bathers in the Brantas river, near Malang, East Java,  
mount Semeru in the background

oil on panel, signed "M. v.d. Kerkhoff"  
45.5cm by 37.5cm

Van den Kerkhoff lived and worked in East Java (Malang) most of his life. His painting, which he viewed as a hobby, consisted almost entirely of the Javanese landscape around Malang. In 1889 the director of the Koloniaal Museum in Haarlem asked Van den Kerkhoff to consider a bequest of a number of paintings to the museum (now the Tropenmuseum, Amsterdam). Van den Kerkhoff obliged and in 1891 sent two more paintings to the museum in the Netherlands.

A very similar view of the Brantas river with a smoking Semeru (an active volcano and the highest peak at 3676m in Java) in the background is in the collection of the Tropenmuseum. European viewers often criticised the very strong greens and the bright light depicted in these paintings as unrealistic and romanticised.

However, Van den Kerkhoff defended his renditions and explained in letters to the museum how difficult in fact it was to portray this intensity of colour and light. For a detailed discussion on the artist and his approach to the Javanese landscape see Koos van Brakel, Marie-Odette Scalliet, David van Duren & Jeannette ten Kate, *Indië Omlijst, vier eeuwen schilderkunst in Nederlands-Indië*, Koninklijk Instituut voor de Tropen/Tropenmuseum, 1998, pp. 80-84.

14

**Wilhelmus Jean Frederic Imandt (1882-1967)**

View of the Java coast

oil on canvas, signed "Imandt" bottom left  
60.5cm by 130.5cm

Although Imandt had lived and worked as a teacher in Indonesia since 1908, he depicted most of his views of Java after 1916 when he retired from the civil service. In 1923 the Duke of Mecklenburg, brother-in-law of Queen Wilhelmina, visited his studio, after which Imandt found a steady market for his work in The Hague.



After the Second World War – and internment by the Japanese – he settled in The Hague where he was honoured with a retrospective exhibition.

It is difficult not to notice the poetic qualities of the Tropics in the way Imandt brought to life on canvas the characteristic atmosphere, the particular light that has such a pronounced effect on all colours, the many shades of green, the intense blue skies and the lively aquamarine of the ocean.



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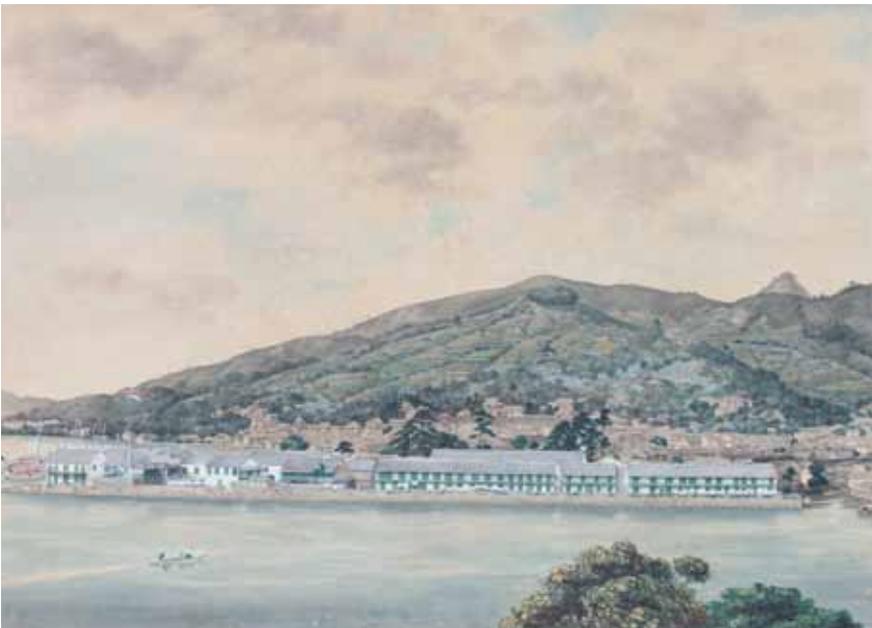
**Nagasaki School, circa 1859**

View of the Dutch Military compound on Deshima Island, Nagasaki Bay  
seen from the sea

watercolour on paper  
38cm by 52.5cm

Another view of the island is illustrated in our catalogue *Uit verre streken*,  
June 2009, no. 1, see [www.deonviljoen.com](http://www.deonviljoen.com)

For more detailed descriptions of Deshima, life on the island and the Dutch  
contribution to scientific knowledge and cultural exchange during the period of  
national seclusion see Leonard Blussé, Willem Rimmelink and Ivo Smits (eds.),  
*Bewogen Betrekkingen, 400 jaar Nederland-Japan*, Amsterdam, 2000.



16

**Nagasaki school, first half 19th century**

Two Dutch officers with the Dutch flag

Gouache on paper, with printed  
paper surround  
35cm by 153cm

Approximate translation of the  
text reads:

*“After sea fight, Dutch soldiers  
take a rest on their boat on a  
fine day of spring.*

*Driving off their enemy boat,  
they hear peaceful song  
of fishermen.”*





*HET ZINKEN VAN HET AMERIKAANSCH SCHIP JANSON VOOR DE HELDER. KOMENDE V*



17

**Jan Mooij (Dutch, 1776-1847)**

The American ship Janson sinking at  
Den Helder, 1820

Watercolour, signed "Door J. Mooij" and  
inscribed in ink in the margin: "Het zinken  
van het Amerikaanse schip Janson voor de  
Helder. Komende van Batavia op den 4de  
februarij 1920".

41.5cm by 54.5cm

Mooij, a Dutch marine artist, witnessed  
the sinking of the Janson off the coast of  
Den Helder on 24 February 1820. The  
Janson, of Providence, Rhode Island, had  
arrived at Texel Road off New Dieppe from  
Batavia with a valuable cargo of coffee  
and rice. The watercolour shows three  
stages of the calamity: on the far right the  
ship is depicted anchored in drift ice; in  
the middle view the crew is abandoning  
ship and on the far left the ship is sinking -  
the ship's pet monkey seen running up the  
rigging of the main mast.

An account of the shipwreck was  
published in the *Providence Patriot*,  
15 March 1820 and in the *Providence  
Gazette* 13 March 1820.

## 18

### Astrological calendar (palelintangan)

Bali, Kamasan village, circa 1900

cotton, painted  
135cm by 135cm

Together with the fortune telling books (*waringa*) this calendar serves to determine days with good or bad omens. The top-most row of seven panels shows, from Sunday to Saturday, the deities that influence the five-day week. The star signs for the 35-day month, based on the *pawukon* calendar, are reproduced in the next five rows. The bottom row represents gods who influence the lives of those people born in the month concerned.

A similar calendar is in the Rijksmuseum voor Volkenkunde, Leiden, inv. no. 4491-83. See also *Court Arts of Indonesia*, fig. 26, no. 103



19

**Palampore**

Ceylon (Sri Lanka), 19th century

cotton chintz

88.5cm by 88.5cm

The cotton textiles produced in Sri Lanka in the seventeenth, eighteenth and nineteenth centuries, as well as the textile trade with India have, until relatively recently, received little attention from textile historians, according to Steven Cohen (in Rosemary Crill (ed.), *Textiles from India – the global trade*, Oxford 2006). He highlights door coverings, 'flags', palampores and somana tuppoti (waist cloths), some of which were made locally by Sri Lankan Tamils in the Jaffna region or possibly by Tamil workers from Kandy. This cloth displays the characteristic elephants, horses and hamsa birds printed in a restricted palette of reds and blacks on a white ground also found on the so-called Sri Lankan 'flags' (see an example reproduced in the above publication, p. 65).





20

**Fante Asafo flag**

Ghana, early 20th century

Mill-woven cotton and applique

104cm by 104cm

“Avocado Pickers” Asafo festival flag of one of the Fante ‘companies’, which developed as military organisations of young men in the Fante villages, adopting flags and other European-inspired regalia which they gradually modified for local use.

As well as defending the village against local enemies and incursions by the Asante, the two or more companies in each community developed intense local rivalries, which were acted out during festivals and other ceremonial occasions.

The active fighting role of the Asafo companies ended with British colonial rule in the nineteenth century, the flags remain key associations in the ritual life of Fante villages. See John Gillow, *African textiles, colour and creativity across a continent*, London, 2003

21

**'Lamu' armchair (Kita Chaenzi - Chair of Power)**

Lamu/ Mombasa, Kenya, 17th century

Ebony, bone and cord

Height 124cm, width 73cm, depth 65cm

Chairs with similar angular elements and raised footrests were adapted in the seventeenth century from European models to suit Asian courtly uses and tastes. In his discussion of this adaptation Amin Jaffer postulates that the 'Lamu' chair may well have evolved from an Indian model. See, for example, the watercolour of Shah Jahan and his sons illustrated in Amin Jaffer, *Furniture from British India and Ceylon*, London, 2001, pp. 114).

Jan Veenendaal also discusses the origin and function of these chairs in *Furniture from Indonesia, Sri Lanka and India*, Delft, 1985



22

**Teapot by Daniel Heinrich Schmidt (German 1741-1811)**

Cape of Good Hope, 1780s

Silver, 13cm high, 458g.

“Among the individual silversmiths of the late eighteenth century, as distinct from members of the well-known silversmithing families of that period, was Daniel Heinrich Schmidt, whose fame as a superior craftsman is indeed well merited and whose works are cherished for their exquisite beauty”, wrote David Heller in 1949 in his pioneering study *A history of Cape silver 1700-1870*, p. 77.

Schmidt’s silverware – tea- and coffee pots, sugar basins and furniture mounts – are highly sought after by collectors today. An elegant teapot, circa 1780, by Schmidt is described as one of the finest examples of Cape silver in the collection at Groote Schuur, Cape Town. See Phillida Brooke Simons, *Groote Schuur, great granary to stately home*, Cape Town, 1996, illustrated p. 100. The high standard of Schmidt’s craftsmanship is clearly evident in the fine detailing of the decorative moulding in the present teapot. A Cape stinkwood and amboyna cabinet with silver mounts by Schmidt was featured in our catalogue *Uit verre streken*, June 2004, no. 13.



23

**Tea caddy by Unidentified maker HNS (fl. late 18th Century/early 19th Century)**

Cape of Good Hope, circa 1800

Silver, 13cm high, 390g.

A very similar caddy to the present item is in the Groote Schuur collection in Cape Town, described as a “very rare Cape silver tea caddy” (Phillida Brooke Simons, *Groote Schuur, great granary to stately home*, Cape Town, 1996, illustrated p. 99). The maker, who marked his work with the initials HNS, has not been identified but is probably related to the silversmith Daniel Heinrich Schmidt.

There are close similarities in the decorative motifs used by both Schmidt and HNS, see Heller and Brooke Simons. Despite the fact that the silversmith is unidentified two of his pieces, a coffee pot and a bonbonnière, were recently sold for record prices in South Africa, at around €48 000 each.

Heller illustrates a tea-service by HNS, from the collection of Mrs Paul Sauer, in which the tea caddy is virtually identical to the present item. See David Heller, *A history of Cape silver 1700-1870*, Cape Town 1949, p. 36, pl. 7.



24

**Spittoons**

Batavia, Java, 19th century and Yogyakarta, Indonesia, 20th century

Silver

the larger: 14.5cm high, mouth 15.5cm diam.

the smaller: 8.2 cm high, mouth 7.5cm diam.

The smaller spittoon is identical to a pair given by Paku Alam VII of Yogyakarta to queen Wilhelmina and prince Hendrik for their silver marriage in 1926 (see *Koninklijke Geschenken uit Indonesië*, p. 212)



25

**Rosewater sprinklers**

Sumatra, Aceh province, Indonesia, 19th century

Silver

Height 20.5cm





**Elias Albertus Meiszner (fl. circa 1745-1764)**

Commemorative platter (*schenkpiering*), 1751

Indonesia, Java, Batavia

Silver octagonal salver, the centre engraved with a crowned coat of arms surrounded by palm leaves, the reverse engraved: "Ter Gedagtenisse Van Mejuffw Maria Giliana, Gerlag, Huijsw: Van Reinier, Harmensz, Coopman Tweede Adminstrateur En Boekhouder Van de Medicinale Winkel Deeses Casteels Overln: tot Batavia den 6': Novembr: A<sup>o</sup>: 1751. Oud 24: Jar: 6': Maand<sup>n</sup> en 14: dag::", maker's mark EM and mark of Batavia  
32cm by 32cm, 840g

See also our catalogues *Uit verre streken*, June 2009 no. 4 and June 2011 no. 29, [www.deonviljoen.com](http://www.deonviljoen.com)

Provenance:

With Prensela & Hamburg, Amsterdam; Vereniging Handelaren Oude Kunst, auction 20 April 1972, no. 105; Property of a Dutch family.

Literature:

A.A. Beeling, *Nederlands Zilver 1600-1813*, III, Heerenveen, 1986, p. 296 (illustrated).

S.M. Voskuil-Groenewegen, J.H.J. Leeuwrik and T.M. Eliëns, *Zilver uit de tijd van de Verenigde Oostindische Compagnie*, Zwolle/Den Haag, 1998, p. 207.

Exhibited:

The Hague, Haags Gemeentemuseum, *Zilver uit de tijd van de Verenigde Oostindische Compagnie*, 20 December 1966 - 12 February 1967, no. 50 (illustrated).

*Notes supplied by Art Consult B.V., Amsterdam*

27

**Round chair**

Ceylon (Sri Lanka), 18th century

Satinwood, upholstered seat probably later  
Height 82.5cm, seat height 46cm, width 80cm

For other examples and background to round chairs, popularly known as 'burgomaster' chairs, see our catalogues *Furniture from European trading posts*, 2003, *Uit verre streken*, June 2006 and June 2010.

For a discussion of the origins of round chairs and their uses in India, Sri Lanka and Indonesia see *Uit verre streken*, June 2010 no. 11, [www.deonviljoen.com](http://www.deonviljoen.com)



28

**Torchère or candle stand**

Indonesia, Java, Batavia, 18th century

Padouk, lacquered and gilded

Height 105.5cm, diameter of cup 21cm

According to Veenendaal this type of candle stand could be attributed to Chinese craftsmen working in Batavia.

For similar examples see Jan Veenendaal, *Furniture from Indonesia, Sri Lanka and India*, Delft, 1985, pl. 144 and our catalogue *Uit verre streken*, June 2004, no. 8





29

### Three chairs

Indonesia, Java, Batavia, early 18th century

Teak (djati) and cane (illustrated here)

Height 100cm, width 56.5cm, depth 51 cm

The three chairs in this group (illustrated here) relate to a number of extant chairs with European Baroque motifs and carving, executed in Asian hardwoods. Chairs with oval caned backs were fashionable during the reign of William and Mary (1689-1702) and also found expression in simplified versions at the Cape of Good Hope.

Variations on the theme are illustrated in Jan Veenendaal, *Furniture from Indonesia, Sri Lanka and India*, Delft, 1985 and J. Terwen-de Loos, *Het Nederlands Koloniale meubel*, Den Haag, 1985.

View images of all three chairs online at [www.deonviljoen.com](http://www.deonviljoen.com)

30

**Low chair**

Indonesia, Java, Batavia, late 17th/early 18th century

Ebony and cane

Height 71.5cm, seat height 35cm, width 52cm, depth 45cm

Examples of this type of chair – with low-relief carving – are in the collection of the Gemeentemuseum Den Haag, see Titus Eliëns (ed.), *Domestic interiors at the Cape and in Batavia 1602-1795*, Zwolle 2002, pp. 48-55.



31

**Large three-chair back settee**

Indonesia, Java, Batavia, 18th century

Rosewood/amboyna

Height 117.5cm, seat height 52cm, length 220.5cm, depth 76cm





32

**H.W. Brauer (fl. 1880s)**

“Gezichten van Batavia en omstreken”

42 photos of Batavia and surroundings, published by F. Vogelzang, “Gezicht op Batavia” illustrated here.

28.5cm by 44.2 cm.

An album with photographs by Brauer is in the Tropenmuseum, Amsterdam.



33

**Willem Gerard Hofker (1902-1981)**

Group of four etchings, 1947-1949 (one illustrated here)

“Goesti Madé Tewi aan de huispoort Bali”, signed “W.G Hofker”  
and inscribed with the title and date 1947

52cm by 27.5cm

View images of all the etchings online at [www.deonviljoen.com](http://www.deonviljoen.com)



34

**Theo Meier (1908-1982)**

Thahitian with hibiscus, ca. 1933

Oil on canvas, unsigned

54 by 45 cm

Literature: D.Hamel, *Theo Meier: A Swiss artist under the tropics*, Jakarta, 2007, catalogue no. 57, p.34 (illustrated)



35

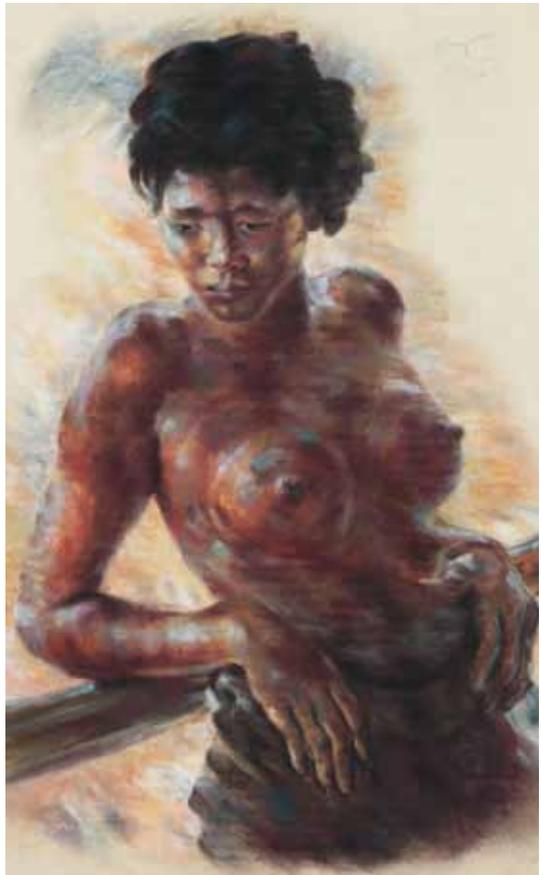
**Willem Dooyewaard (1892-1980)**

Balinese beauty

Pastel on paper, signed and inscribed top right "W.Dooyewaard 1922 Bali"  
56cm by 36cm

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

The oil version of this composition was illustrated in the magazine *De Zweep*, second volume, no 5, Weltevreden, 3 February 1923.



**36**

**Work box**

India, Hoshiarpur, Punjab, circa 1885

Shisham wood and inlay of ivory

Height 14.7cm, width 33.8cm, depth 25.7cm

(illustrated below)

**37**

**Table cabinet/fall-front cabinet**

India, Gujarat, 17th/18th century

Indian Rosewood and parquetry ivory inlay in Islamic taste.

Height 22cm, width 34cm, depth 24.5cm

(illustrated on opposite page)

For another example see Manuel Castilho, *Missionacão*, exhibition catalogue, November 2000, no. 8.

Provenance of both boxes:

The Doorn-Koller Collection, formed in the late 19th, early 20th centuries by Jacob Koller and his father Johan Doorn, while living in Cairo. Both collectors were knowledgeable about Egyptian art and hieroglyphs, being close friends with the Egyptologist Dr. Ferdinand Debono.





38

**Small fall-front cabinet/document box**

Indonesia, Java, Batavia, 18th century

Amboyna and burr amboyna, engraved silver mounts  
Height 17.5cm, width 38.5cm, depth 27cm



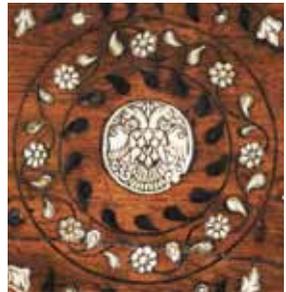
37

**Document box,**

India, Vizagapatam, Coromandel Coast,  
18th century

teak, ebony, engraved ivory and engraved brass  
Height 12.5cm, width 48.5cm, depth 35.5cm

The centre medallion on the lid contains a  
double-headed 'parrot' in the manner of the  
Hapsburg crest of a double-headed eagle



36

**Procession with palanquin**

North India, Luckow, late 19th Century

Ivory

Height: 8cm, width: 8cm, length: 19cm

Palanquins were the most popular form of conveyance in British India before the adoption of horse-drawn carriages and the introduction of the railway... Towards the late eighteenth century the *dhooli* was superseded by the box palanquin (*meehana* or *meena*), which resembled a large rectangular chest carried on a pair of wooden or bamboo poles, one protruding at each end." (Amin Jaffer, *Furniture from British India and Ceylon*, London, 2001, p. 216. This small ivory group depicts a *meehana* palanquin and its bearers. The figures on the sides probably carried umbrellas to provide shade for the sitter. The Flemish-born artist Francois Balthazard Solvyns (1760-1824) depicted the various types of palanquins in his important collection of etchings published in Paris in 1808-1812, titled *Les Hindous ou la Description de Leurs Moeurs, Coutumes et Cérémonies, etc, etc ... Dessines d'apres nature dans l'Hindostan*.

For examples of his depictions see our website [www.deonviljoen.com](http://www.deonviljoen.com), also illustrated in our catalogue *Uit verre streken*, November 2003, no. 8.



37

**Commemorative ostrich egg on stand**

Argentina, c. 1848

Ostrich egg on a gilded and bronze stand with a figure holding a lute

The carving on the egg commemorates the battle of Obligado, Argentina, 20 November 1845. The inscription in relief reads: "En mémoire de la bataille de Loblizado, gagnée le 20 Novembre 1845 par cinq batiments Francais sous les ordres du Capitaine de Vesseau Trehouart, et cinq batiments Anglais sous le commedement du Capitaine de Vesseau Otham, sur 3000 hommes de troupes Argentines, defendans quatre batteries redoutables dans la position la plus avantageuse de la riviere Parana. Après un combat meurtrier l'ennemi abandonna les batteries ayans perdu environ 1000 hommes dans l'action. Montevideo le premier Janvier 1848 Amerique de Sud".

Provenance:

Collection of Jacob Olie Jbzn, Amsterdam ca. 1880

A rare pair of commemorative carved ostrich eggs on stands of clove were featured in our catalogue *Uit verre streken*, June 2004, no. 3.





Items in this catalogue will be included in a joint exhibition  
with Harris Lindsay Ltd, 66 Jermyn Street, London SW1Y 6NY,  
10 June - 7 July 2012

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*Cover*

Detail: Sri Lanka palampore no. 19

*Title page*

Detail: Fante flag no. 20

*Acknowledgements*

Detail: Vizagapatam document box no. 37

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Michiel Stokmans

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