

Guus Röell & Deon Viljoen

Uit verre streken

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



Maastricht & Stellenbosch
March 2013



1
Salomon Wiers (Active circa 1732-1741)
 Commemorative salver (*gedachtenisbord*)

Silver, with maker's mark SW and town mark of Batavia, circa 1734
 36cm square, 1030g

Commemorative salver for Wilhelm Maurits Cruse (born Cape of Good Hope 2 July 1671 - died Batavia February 1734), The centre engraving enclosed in an oval shield of C-scrolls and foliage centred by a winged head with elaborate hairstyle. The engraving reads: "Ter Gedachtenisse Van Willem Maurits Cruse aan Cabo de Goede Hoop Geboren Den 2 Julij Anno 1671, tot Batavia Als Oud Bailluw Overledn, Den Laatste Februarij Anno 1734"; with a further inscription verso.

This salver, although of Batavian origin, is relevant to a number of closely related elite families at the Cape of Good Hope in the eighteenth century: Cruse, Blesius,

Corssenaar, Swellengrebel and Tulbagh.

Wilhelm Maurits Cruse was one of seven children of Hieronimus Cruse van Bielefeld (also written Croes, Kruse or Kroes) (died 1687 Cape of Good Hope) and Aaltje Elberts van Niewenhuys. Wilhelm Maurits was baptised on 5 July 1676 in the Dutch Reformed Church (Cape of Good Hope); the baptism was witnessed by the Governor Joan Bax and his wife Aletta van Hinloopen. His father, Hieronimus had by then established himself as part of the European elite; he had risen through the ranks from ordinary soldier to member of the Council of Policy in 1675 and a few years later was captain of the Cape garrison.

Nothing more is known about Wilhelm's life at the Cape but he seemingly followed a Company career path in which privilege and family connections played pivotal roles. As bailiff in Batavia, VOC headquarters in the East, he was certainly a member of the social elite.

His brothers and sisters married well: his elder brother Jacobus was married to a daughter of the fiscal Joan Blesius, a family with a number of high officials in their ranks; his sister Catarina married Willem Corssenaar, the garrison bookkeeper and member of the Council of Policy since 1694; and the youngest sister, Johanna, married Johannes Swellengrebel, also member of the Council of Policy. Their son Hendrik became the first and only Cape-born governor of the Cape of Good Hope.

Information on the silversmith Salomon Wiers can be found in Titus Eliëns, *Zilver uit Batavia*, Zwolle, 2012, p. 161 and p. 162 where other examples of his work are illustrated.

"Most of the surviving objects made by Salomon Wiers are commemorative salvers.

Of the total of nine [in the Gemeentemuseum Den Haag], the two earliest date from around 1732, while the last two date from around 1736. Wiers is also known to have occupied the post of assay master from 1733 until his death in 1741." (Eliëns, *ibid*, p. 161).

Interestingly, the engraved winged head in the central engraving in the Cruse salver seems related to the head with elaborate hair in the example in the Gemeentemuseum, see ill. 94 in Eliëns.





2
Tymon Suyk (Dutch, Harderwijk 1699 - Amsterdam 1754)
 Commemorative salver

Silver, with maker's mark TS, the Dutch and Amsterdam marks and date letter Z (1734)
 20.4cm square, 400 g

The inscription on the reverse reads: "Ter Gedagtenisse van Anna Petronella Willijns enigste nagelate dogter van d'Heer Adriaan Willijns in zijn leeven Eerste Opper Coopman des Casteels, gebore tot Batavia den 30 April 1733 Overleeden tot Cheribon den 28 Meij 1749 Oud 15 jaar 28 daagen." The crest recto is presumably the Willijns coat of arms.



Adriaan Willijns was baptised in Amsterdam on 23 September 1705. He arrived in Batavia in 1722 but returned to Holland the next year. In 1726 he re-joined the VOC as junior merchant (*onderkoopman*) and left for Batavia on board the *Doornik*. Under David van Gogh he was appointed second chief merchant. He died in Batavia on 23 September 1739, leaving one daughter.





3

Unidentified maker IT (active in Batavia 1667-1700)

Commemorative spoon (*gedachtenislepel*)

Silver, with maker's mark IT, town mark of Batavia and a third mark consisting of the letter T

Length 18.8cm, 67g

The inscription on the back of the spoon reads: "Ter gedagttensse van Juff' Margareta van Hoorn weduwe van d.h.=Francois Tack op Bat: overleden d 30 Maij Aõ 1694 out 38 laren 10 maend 22 dagen"

Francois Tack was born in The Hague in 1649. He arrived in Batavia in 1672 and took part in several VOC military operations in the East Indies. He married Margareta van Hoorn, daughter of Pieter van Hoorn, member of the Council of the Indies (the central East Indies governing body of the VOC), in Batavia. After further successful military operations he was appointed Governor of Malacca in 1685. However, before taking up his new post he was sent on a mission to negotiate debt repayments by the Susuhunan of Mataram. Tack was killed by the notorious slave rebel and freedom fighter Surapati during this mission. He was given a state funeral in Batavia.

A painting of the murder of Captain Tack is in the collection of the Tropenmuseum, Amsterdam.

Another example of this spoon commemorating the death of Miss van Hoorn is in the Gemeentemuseum Den Haag, see S.M. Voskuil-Groenewegen, *et al*, *Zilver uit de tijd van de Verenigde Oostindische Compagnie*, Zwolle/Den Haag, 1998, p. 197.

A salver by the silversmith IT is illustrated in T.M. Eliëns, *Silver from Batavia*, Zwolle/Den Haag, 2012, p. 121.





4
Unidentified maker HS or SH (Batavia, active circa 1714- circa 1743)
 Commemorative salver

Silver, with maker's mark HS or SH, and town mark of Batavia
 31.5cm square, 640g

The inscription on the reverse reads: "Ter Gedagtenis van juff. Bartha Helena van Suchtelen geboren tot Batavia den 13de April Ao 1710 en Aldaar Overleden 19 Januari Ao 1743 oud 32 Jaaren 9 Maanden en 6 Dagen".

Bartha was the daughter of Hermanus van Suchtelen, (baptised 1 February 1677, Deventer). He arrived in Batavia in 1697 as junior merchant (*onderkoopman*) and became a highly successful VOC official: he was Director-General of the Indies and President of the Orphan Chamber. Bartha was a daughter from his second marriage



and at age eighteen engaged to the very successful Jacob van den Bosch, former chairman of the Council of Justice in Batavia, later Commander of Bantam, Extraordinary member of the Council of the Indies and Admiral of the return fleet in 1749. However, in 1736 he was involved in a family scandal when his father-in-law sued Jacob for defamation. This might have led to the breakup of Bartha and Jacob's marriage because at the time of her death in 1743 she was no longer married to him.





5

Unidentified maker AB (Dutch, active 1770-1780)

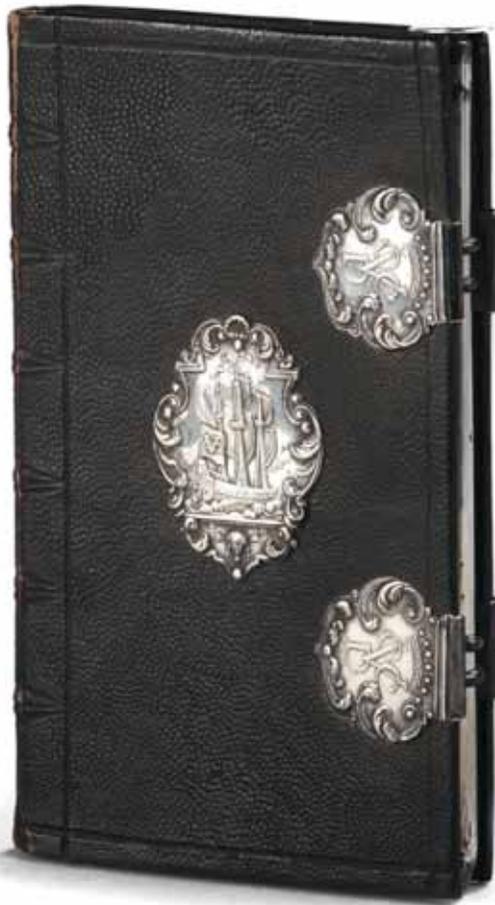
Commemorative salver

Silver, with the maker's mark AB, the Dutch and Amsterdam marks, and letter L (1770).

32.5cm square, 727g

The inscription on the reverse reads: "Ter Gedagtenis van Johan George Steuver, in leven oud wagtmeester van de burger cavallerij, geboren te Albertshofen den 31 Majj Ao 1724 overleeden tot Batavia den 12 April 1780 oud 55 jaar= 10 maan= en 12 daagen".





6

VOC notebook and pen

Netherlands, for the Delft chamber of the VOC, late 18th century

Ray skin, silver mounts and silver pen, silver unmarked, the silver book clasps contain the VOC emblem and the letter D (for the Delft chamber) within a rococo scroll cartouche, the cover is adorned with a rococo cartouche enclosing a VOC ship

13.4cm by 8.2cm

VOC officials received (or bought) these small notebooks to use on their travels to Asia.

Delft was one of the smaller Chambers and therefore not all notebooks of the Chamber of Delft were issued before the VOC went bankrupt in 1795 and more of the Delft books are still around than of any other VOC Chamber.



7

Two VOC silver ingots

Dutch, circa 1750s

Oblong, struck with the VOC emblem and MZ for the Middelburg, Zeeland chamber, and the mark of Francois Engelsen (1694-1754), silversmith and assay master in Middelburg.

weight: 1700g and 1580g respectively

The ingots were made from foreign coins and melted into upright oblong casting-moulds, resulting in one flat end and a pit or hole at the other end caused by the cooling and setting process.

In the seventeenth and eighteenth centuries silver ingots were shipped to the East where local coins were struck and used for trading.

These ingots were recovered from the wreck of the Bredenhof, a Dutch East Indiaman heading to India with 14 barrels of copper "duits" (penny-like coins), 29 chests of silver bars, and one chest of gold ducats. On 6 June 1753, about 13 miles

from the eastern coast of Africa and 120 miles south of the Portuguese settlement of Mozambique, the Bredenhof found herself in difficult currents and struck a reef.

Among the first items jettisoned to try to raise the ship off the reef were some of the chests of silver bars.

The gold was taken by the ship's officers, some of whom



survived the trip to Mozambique, but the silver bars and copper coins were lost until modern times, despite salvage attempts in the 1750s.

In 1986 the remaining cargo was salvaged from the wreck and yielded hundreds of silver ingots and thousands of copper coins, all sold at auction by Christie's Amsterdam that same year.



8

Heart-shaped box

Indonesia, Java, Batavia, circa 1700

Silver filigree, apparently unmarked
Length: 15.5cm. width: 11.5cm, 334g



9

Small casket

Indonesia, Java, Batavia, circa 1700

Silver filigree, with Dutch import marks. The feet, in the shape of demon masks, suggest a Chinese or Indian silversmith, with lock and carrying handles
Height: 8cm, length: 13cm, width: 7.7cm, 554g

More information on silver filigree work and examples of filigree caskets can be found in our catalogues *Uit verre streken*, June 2006, no. 5; June 2008, no. 18; June 2009, no. 6 and June 2010, no.4. Online catalogues can be viewed at deonviljoen.com/index.php?page_id=5.



10

Small casket

Indonesia, Java, Batavia, early 18th century

Silver filigree, apparently unmarked

Height: 11 cm, length: 16.7 cm, width: 12.2 cm, 779g



11

Octagonal casket

Ceylon (Sri Lanka), circa 1800

Silver and silver gilt, lock and carrying handles

Height: 12cm, length: 23cm, width: 17cm, 1494g



12
Octagonal sirih box
 Ceylon (Sri Lanka), early 19th century

Silver and silver-gilt, lock and carrying handle, with four containers which originally held ingredients to prepare a *sirih* quid
Height: 9.5cm, length: 22.5cm, width: 18cm, 1807g

Sirih boxes were essential travelling accessories in the eighteenth century, when *sirih* chewing was recognised by the Dutch as an important ceremony in their contact with Indonesian, Indian and other princes. *Sirih* boxes were usually of *amboyna* burr, ivory or tortoiseshell, and with silver mounts. A number of boxes in silver and gold, adorned with precious stones, also exist. Veenendaal suggests that the tortoiseshell boxes edged in silver are possibly of Singalese origin (see no. 13-16).

In these boxes, usually approximately 20cm in length, were carried the ingredients for the preparation of a sirih quid: lime, *areca* nut, a piece of *gambir* (the dried sap of *Jasminum multiflorum*) and the *sirih* (leaves of the climbing plant *Piper betle*). It also contained a small knife, spatula and scissors. For a description of the *sirih* preparation see Jan Veenendaal, *Furniture from Indonesia, Sri Lanka and India during the Dutch period*, Delft, 1985, p. 87. For more examples see our previous catalogues at deonviljoen.com/index.php?page_id=5



13
Sirih box
 Ceylon (Sri Lanka), 18th/19th century

Tortoiseshell and silver
Height: 8cm, length: 19.6cm, width: 14cm



14
Sirih box
 Ceylon (Sri Lanka), 18th/19th century

Tortoiseshell and silver
Height: 6.9cm, length: 17cm, width: 12.2cm



15
Sirih box
Ceylon (Sri Lanka), 18th/19th century
Tortoiseshell and silver
Height: 6.9cm, length: 17cm, width: 12.3cm



16
Sirih box
Ceylon (Sri Lanka), 18th/19th century
Tortoiseshell and silver
Height: 6.9cm, length: 17cm, width: 12.2cm



17
Tobacco box
Indonesia, probably Java, Batavia, late 18th / early 19th century
Coconut with silver and silver filigree mounts, raised on four silver pad feet, apparently unmarked
Height: 14cm, length: 14 cm
Another coconut tobacco box was illustrated in our catalogue *Uit verre streken*, June 2009, no. 21 (deonviljoen.com/index.php?page_id=5)



18
Small coffer
Japan, Momoyama period, circa 1600

Black lacquer on cedar wood, decorated with gold, silver and mother-of-pearl in Namban style, brass lock plate and carrying handle
Height: 15.5cm, length: 20.5cm, width: 13.5cm

Small coffers, decorated in lacquer, gold and mother-of-pearl were produced by the Japanese specifically for export to the West. The name *namban* was given by the Japanese to Europeans and other "Southern barbarians".

These export products developed in response to the Portuguese contact with Japan in the second half of the sixteenth century and were produced until the end of their presence in Japan in 1639 (Oliver Impey & Christiaan Jörg, *Japanese export lacquer 1580-1850*, Amsterdam, 2005, p. 78). The earliest *namban* wares are decorated with floral and other motifs in gold, slivers of thin metal and mother-of-pearl inlay set in a mosaic pattern against a black lacquer ground. The designs and techniques that were executed by Kyoto artisans represent a fusion of Chinese, Korean, Japanese and European taste.



19
Small coffer
Japan, Edo period, mid-18th century

Wood, lacquered with gold decoration, possibly Genoa, Italy
Height: 20cm, length: 30.5cm, width: 17cm



Top of cabinet

20

Fall-front cabinet (*Comptoir/vargueno*)

Japan, Momoyama period, 1600-1630

Wood, black lacquered and decorated with gold and inlays of mother-of-pearl, brass mounts and carrying handles, the fall front lacking.

Height: 43cm, length: 64.5cm, width: 36cm

A pictorial-style Namban cabinet, the top decorated in an unusual scene of a tiger attacking deer near a house and garden. Some of the earliest Namban wares produced for the Portuguese were fall-front cabinets or desks, and according to Impey and Jörg although poorly documented, "the Portuguese trade in these objects was clearly extensive", (Impey & Jörg, *ibid.*, p. 124)



21

Writing box

India, Coromandel Coast, Vizagapatam, mid-18th century

Rosewood and engraved ivory inlay, silver hinges and lock; the interior with compartments

Height: 10.2cm, length: 43.5cm, width: 32.5cm

Another example with a sloping lid was illustrated in our catalogue *Uit verre streken*, November 2006, no. 8. (deonviljoen.com/index.php?page_id=5)



22

A collection of five portrait medallions

Japan, Edo period, 1780-1800

Copper, covered in black lacquer and decorated in gold *hiramakie* in low relief. The portraits are of Oliver Cromwell, Tsarina Anna Iwanowna, King Charles XII of Sweden, Georges Cardinal D'Amboise, Baron de Montesquieu and Charles-Louis de Secondat.

Height: 12cm, width: 9cm

A vogue for collecting portrait medallions of famous historical figures developed in the late eighteenth century. In England in the 1770s Josiah Wedgwood exploited this with the production of ceramic medallions in both blue jasper and 'black' basalt. (Oliver Impey & Christiaan Jörg, *Japanese export lacquer 1580-1850*, Amsterdam, 2005)

Possibly in response to this fashion portrait medallions in black and gold lacquer on copper were produced in Japan from around 1780. These portraits were copied from engravings of famous people from the early Middle Ages to the middle of the eighteenth century published as engravings in *L'Europe Illustré* a six-volume work compiled by Dreux du Radier and published in Paris between 1755 and 1765. Besides the name of the famous person written in Roman capitals around the rim of the plaque, the caption to the original engraving is transcribed by the Asian artisans on the reverse, usually resulting in illegible French.

The Rijksmuseum Amsterdam has a collection of nineteen medallions.

Images of the other three portraits from this group can be found on our website deonviljoen.com.



23
A* R*** Dias**
 (? Portuguese, 19th Century)
 Hand-supports for a
 carrying chair/ bed

Portuguese colonial, Angola,
 Luanda, 19th century

Ivory, the finials each carved
 with a couple holding two
 young children; the male
 apparently de-fleeing a child,
 the female breastfeeding.

*Height: 27.5cm and 28cm
 respectively*

These handles provided
 support for the sitter when
 getting in or out of the chair.

A similar type handle,
 possibly from the Congo,
 is in the collection of the
 Wereldmuseum, Rotterdam.



24
Infant Jesus on a gilded throne
 Portugal, late 18th century

Painted and gilded wood, silk with silver thread, lace, silver shoes
 and mirrors.

Height: 55cm, width: 34cm, depth: 27cm



25

Unidentified artist (Chinese, 18th century)

A pair of portraits of ladies in landscapes, circa 1780

Miniature reverse-glass paintings in maple wood frames

4.5 by 6.5cm (paintings)

11.5 by 13.5cm and 11.8 by 13cm (including frames).

In the second half of the eighteenth century there was a great demand for reverse glass paintings in England. Initially the paintings were of Chinese landscape scenes and figures in landscapes. By the 1780s the copying of English and European engravings came into vogue.



26

Plate

China, Qing dynasty, Qianlong reign, circa 1780.

Glazed and enamelled ceramic, the rim painted with a band of trellis-work, the centre painted in *famille rose* and *en grisaille* of an elephant and mahout between four small sprays of flowers.

Diameter 23.3cm.

This design was possibly intended for the Indian market but some plates were shipped to Europe as well through Indian merchants in Madras and Bombay. See David Howard & John Ayers, *China for the West, Chinese Porcelain and other Decorative Arts for Export*, volume II p. 468, illustrated from the Mottahedeh Collection.



27

Large dish

Japanese, Edo period (1603-1868), Arita, second half 17th century

A dish on foot ring, painted in underglaze blue, the centre with VOC monogram surrounded by pomegranates and camellias, the border with alternating panels of pomegranates and bamboo.

Diameter: 41cm

The distinctive blue and white plates and dishes with the VOC monogram were produced, in the popular Chinese Wanli ('Kraak') styles, at the peak of the Japanese ceramic exports between 1660 and 1680. Shards of monogrammed wares, the so-called 'Company plates', have been found at some of the major Arita kilns in Japan. The monogram was generally restricted to plates and chargers.

A similar dish is illustrated in *Uit verre streken*, June 2011, no. 6 deonviljoen.com/index.php?page_id=5

28

Pair of wine chalices

Ceylon (Sri Lanka), late 18th century.

Brass, for use in a Roman Catholic church.

Height: 18cm, diameter: 10 cm.

Ceylonese colonial brass pieces from the 17th and 18th centuries are rare.





Front



Back

29

Kris board

Indonesia, Central Java,
early 20th century,

Djati wood (teak), one side carved with two Wayang figures from the Mahabbarata story (to the right Bhirma, the youngest of the five Pandava brothers and to the left Arjuna the third brother), a tiger and two European figures seated on 'Raffles' chairs. On the reverse three further Wayang figures and three soldiers are depicted
Height: 66cm, width: 46.5cm

30

Model of a kayak

Indonesia, Palembang, late 19th century/early 20th century

Red and black lacquered wood decorated with phoenix
Length: 122.5cm long, width: 20.2cm, height at bow: 16cm





31

Unidentified artist (Japanese, active late 18th century)

Dutch ship

Scroll painting, watercolor on paper.

Image size: 48.5cm by 53cm, Scroll: 139cm by 59cm

The characteristic VOC ships, which lay at anchor in Nagasaki bay, were popular 'souvenir' images with eighteenth-century Japanese visitors to the port city. Paintings, and the much cheaper *Nagasaki-e* (see nos. 32, 33 and 34), were disseminated throughout Japan by travellers bearing gifts to friends and family elsewhere.

32

After Hayashi Shihei (1738-1793)

Dutch ship

Coloured woodblock print (*Nagasaki-e*) with the inscription "Oranda sen-zu" (Dutch ship), circa 1800

31cm by 21.7cm

Hayashi Shihei, a *Rangakusha*, or 'scholar of Western learning', created at least two variations (in 1782 and in 1790) of this view of a Dutch three-master and which were copied repeatedly by other artists. In the original prints Shihei added inscriptions about geography, details of the ships and their crews, imports and a little history (Martha Chaiklin, "*Nagasaki-e*", *The Hotei encyclopedia of Japanese woodblock prints*, Amsterdam, 2005, p. 225-228. Another version of the ship is illustrated on p. 228.





33
Issen Yoshikazu (Japanese, active 1860-1870)
 Cigar smoking Dutchmen, one on horseback

Coloured woodblock print (*Yokohama-e*) with text "Oranda" (Dutchmen), circa 1870
 36cm by 24.5 cm

After Japan's cultural seclusion ended in 1858 Yokohama became the busiest port open to foreigners. A growing public interest in the customs and habits of the Western strangers spawned the creation of *Yokohama-e*; images depicting not only Dutchmen but also American, English, French and Russian visitors.

By the early 1870s the popularity of *Yokohama-e* was eclipsed by prints illustrating the new fashions of the Meiji era (Helen Merritt and Oikawa Shigeru, "Yokohama-e", *The Hotei encyclopedia of Japanese woodblock prints*, Amsterdam 2005, p. 266).



34
Unidentified artist (Japanese, 19th century)
 Jan Cock Blomhoff (1779-1853) with Petronella Munts holding his son Johannes

Coloured woodblock print (*Nagasaki-e*) with the inscription "Oranda-jin danjo zu" (Dutch man and woman), circa 1817
 30.5 by 22.5cm

Jan Cock Blomhoff arrived on Deshima island in August 1817 to take up his factory post. Against strict orders from the Japanese he brought his wife Titia, son Johannes and the child's nursemaid Petronella Munts with him. The women and child were repatriated to Batavia four months later. Several variations of the print is in existence. According to Martha Chaiklin a painting on a small screen (*tsuitate*), probably done from life by Kawahara Keiga (1786?-1862?) and today in the collection of the Kobe City Museum, may have been the inspiration for this subject which exist in several versions (Amy Reigle Newland (gen. ed.), *The Hotei encyclopedia of Japanese woodblock prints*, Amsterdam, 2005, p. 226).

35

Attributed to Kawahara Keiga (Japanese, 1786? - 1862?)

View of Deshima island in the bay of Nagasaki, after 1849

Watercolour on silk

18cm by 38cm

Deshima, initially build for the Portuguese, became the trade post for the Dutch in Japan in 1641 and remained the only entrance to Japan until 1853 when the American commodore Matthew Perry forced the Japanese to open their harbours to American ships.

Keiga was one of the few Japanese who were allowed by the Japanese authorities

to visit Deshima and work for the Dutch, in particular for Philipp Franz von Siebold (1796-1866), who was sent by the Dutch in Batavia to Deshima in 1823 to study the Japanese flora, fauna and minerals. Over a period of more than thirty years Keiga painted several views of the Dutch settlement in meticulous detail.

Changes to the garden layouts and changes and/or additions to the buildings can therefore be tracked with the help of his watercolours. In this view a small outbuilding in die garden in the foreground is lacking, which, according to the company daily journal (*dagh-register*) was demolished in 1849.

Another view attributed to Kawahara Keiga was featured in our catalogue *Uit verre streken*, June 2009, no. 1.
(deonviljoen.com/index.php?page_id=5)





36

Gijsbert Nonus op ten Noort (Dutch, 1821-1870)

A wooded landscape with a man on horseback

oil on panel, signed and dated "op ten Noort 1865"

30cm by 41 cm

Gijsbert op ten Noort arrived in Java in 1858 where he lived and worked in Salatiga and Solo until 1866. In Solo he was granted permission to work in the palace of the Susuhunan of Solo.

37

Menno van Meeteren Brouwer (Dutch 1882-1974)

Seated Javanese couple

oil on canvas, signed and dated "Menno '20".

58.5cm by 74cm



38

After Abraham Salm (Dutch, 1801-1876)

“Java naar schilderijen en tekeningen van A.Salm”

24 chromolithographs, finished by hand, mounted on (later acid-free) cards with original small printed title labels, the original front cover with gilt lettering in a modern box.

36cm by 26.4cm (landscape and portrait formats)

The paintings and drawings by Abraham Salm are regarded the finest depictions of

the Indonesian/Javanese topography and culture. Twenty four of his paintings were used for a set of chromolithographs published by J.C.Grieve Jr. and edited by Frans Buffa & Zonen between 1865 and 1872.

The varied views show the beauty of the landscape of Java (i.e. the Smeroe volcano and the Bromo volcano) as well as some of the customs of the native people (i.e. a wedding ceremony in the Valley of the Salakh and a village feast near the Ardjoero), and the activities of the Dutch colonists (a sugar factory at Pangka and ships off the north coast of Java at Anjer). The other twenty views are online at deonviljoen.com.



39

Albrecht Helmut Hiemcke (German, 1760-1839)

"Colonie Surinaam" (Colony of Surinam), 1830

A large hand-drawn and coloured map of the colony of Surinam titled "Deze Generale kaart der vermelde colonie is getekend door den beedigde landmeter A.H.Hiemcke Az. Gedaan in den jaare 1830" (This general map of the mentioned colony is drawn by the sworn surveyor A.H.Hiemcke in the year 1830). With a plan of the town of Paramaribo, and surrounding sugar and coffee plantations.

88.5cm by 246.5cm

Albrecht Helmut Hiemcke, born in 1760 in Germany, came to Surinam in 1790, one of the many Germans who tried their luck in military service in Dutch overseas possessions in the eighteenth century. In 1796 he was appointed assistant-engineer with the Inspection of Fortifications and was awarded the important commission to survey the new suburbs of Zeelandia. Hiemcke retained his position during both British occupations of Surinam; in 1799 and in 1804. He spent the years from 1808 to 1810 in the Netherlands where he wrote further surveying examinations. He then returned to Surinam where he resumed his old profession, initially under the British and from 1816 once more under the Dutch, becoming the most prominent surveyor of the colony. The large map shown here is arguably the highlight of his surviving works. Hiemcke died in Paramaribo in 1839.

40

Cup and saucer

Brussels 19th century

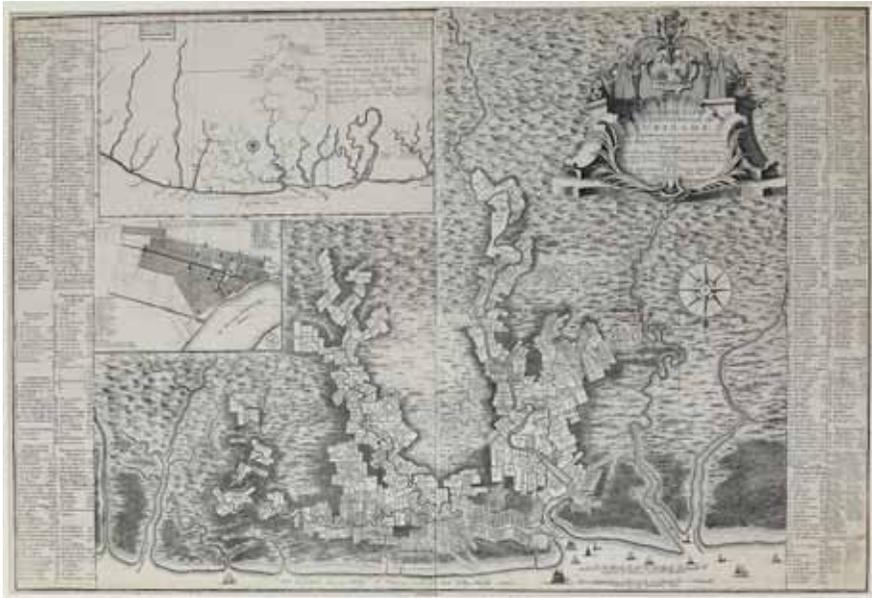
Glazed and gilded porcelain with an illustration of the sugar plantation "Berthoudslust" in Surinam along the Tapoeripakreek. The owners were the Bukh brothers. It was a small plantation with only 5 slaves.

Saucer: 15cm diameter

Cup: 10cm diameter

Total height: 9cm





41

Alexander de Lavaux (German, 1704 - ?)

"Algemene kaart van de Colonie of Provintie van Suriname" (General map of the Colony or Province of Surinam), circa 1765

A large copperplate engraving on paper of Surinam engraved by Hendrik de Leth and edited by Covens & Mortier, Amsterdam circa 1765. The inset shows a plan of the town Paramaribo. The map also contains information regarding the military expeditions against the Marrons, as well as listing 436 plantations, their sizes and owners. The elaborate cartouche contains the Dutch and Amsterdam crests.

64cm by 93cm

Alexander de Lavaux arrived in Surinam in 1729 as cartographer and served as soldier in various expeditions against the Marrons, slaves of African origin that escaped into the jungle where they established small villages. Thanks to his observations during the expeditions De Lavaux could situate these villages, and has drawn some going up in flames.

The Amsterdam publishing firm of Covens and Mortier (1721-circa 1866) was established by the Frenchman Pierre Mortier (1661-1711) in the late 17th century. After his death in 1711 his son Cornelius took over and together with his brother-in-law Johannes Covens (1697-1774) created what became the largest map publishing concern in the world.



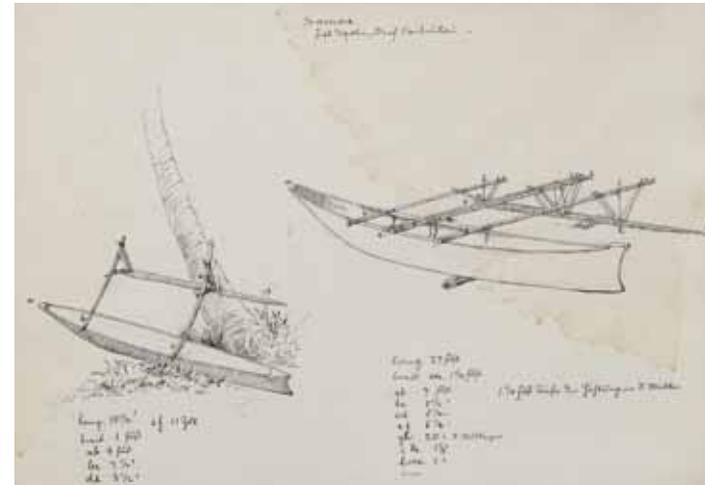
42

Marius Bauer (1867-1932)

"De grote bazaar van Istanbul, 1896"

Pencil, chalk and watercolour on paper, signed "M. Bauer" lower left, 66.5 by 62cm

In 1896 Bauer visited Istanbul for the third time (earlier in 1889 and 1892). This drawing was done two years after a part of the bazaar collapsed caused by the devastating earthquake in 1894.



43

Dr. F. Otto Sierich (German, 19th century)

A portfolio of seven Samoan views and studies, circa 1891.

Three watercolours and four pen, ink and pencil drawings. Some sheets signed, dated and inscribed. The inside of the cover of the portfolio also signed and dated "Sydney, 2. Sept. 91" and marked with the artist's stamp.

Portfolio size 20cm by 26 cm

Dr. F. Otto Sierich was a writer well-known for his interesting folk tales relating to the Samoan Islands. Whilst traveling around Samoa Sierich made sketches of anything and everything he found fascinating.

All seven works can be viewed online at deonviljoen.com.



44
Unidentified artist (Papua New Guinea, early 20th century)
Painted panel (panggal) of an ancestral figure

Pigment on sago spathe, depicting a figure with a saw fish, two masks and several floral motives, East Sepik Province, Keram River, circa 1930.
139cm by 111cm.

Provenance:

The collection of the Divine World Missionaries, founded at Steyl near Venlo in the Netherlands in 1875, collected by missionary Georg Hölker in 1934-38.

45
Games table
Indonesia, Java, Batavia, first half of the 18th century

Sono keling, amboyna, ebony and kayu pelet, the removable top enclosing a backgammon board divided by a well with sliding lid, for the games pieces.
Height: 70cm, width: 116cm, depth: 59cm

See Jan Veenendaal, *Furniture from Indonesia, Sri Lanka and India during the Dutch period*, Delft, 1985, p. 115, pl. 141, where another example is illustrated.





46
Two-door table cabinet
Japan, Edo period, circa 1700

Elmwood and pine, with brass mounts, hinges, lock plates and carrying handles, the interior with eleven drawers in sizes.

Height: 55cm, width: 69cm, depth: 47cm

This type of cabinet was based on seventeenth-century European table cabinets. See our catalogue *Uit verre streken*, June 2011, no. 36.

The origin of the present cabinet as Japan is based on the use of elmwood and pine in the construction. Other cabinets, with almost identical brass work and made variously of red sandalwood (*kaliatur*) or satinwood in combination with ebony and *kayu pelet* have been attributed to workshops in Indonesia, probably in Batavia. See examples in the Gemeentemuseum Den Haag, illustrated in Titus M. Eliëns (ed.), *Domestic Interiors at the Cape of Good Hope and in Batavia 1602-1795*, Zwolle, 2002, pp.80-81, and in Groote Schuur, Cape Town, illustrated in Phillida Brooke Simons, *Groote Schuur, Great granary to stately home*, Cape town, 1996, p. 69.

47
Two-door cabinet on stand
Indonesia, Java, Batavia, circa 1700

Sono keling (*Dalbergia latifolia*, Javanese rosewood)
wide 149, deep 70.5, high 180 cm.





48
Large two-door cabinet on stand
Indonesia, Java, Batavia, second half of the 18th century

Amboyna (*Pterocarpus Indicus*)
Height: 233cm, width: 161.5cm, depth: 64.5cm

Two-door cabinets on stands, based on 17th-century Dutch models, were popular pieces of furniture in Batavia judging from surviving examples. According to Veenendaal the cabinet on stand -- often with a cross-stretcher -- remained a standard form in Indonesia well into the eighteenth century. Cabinets with drawers in the base, which became fashionable in Europe during the eighteenth century, were rare in Indonesia (Jan Veenendaal, *Furniture from Indonesia, India and Sri Lanka during the Dutch Period*, Delft, 1985, p. 116)



49
Miniature slope-front bureau
China, Canton, late 18th century

Huang-Yang Mu (boxwood), gilt-bronze handles, escutcheons and lock plates, engraved with scrolling foliage, the interior with pigeon holes and drawers, the bombé base with three long shaped drawers, on short cabriole legs ending in ball-and-claw feet, the shaped apron and legs finely carved with scrolling foliage and dragons (indistinct).
Height: 40cm, width: 40cm, depth: 23cm

Furniture of exceptional craftsmanship was produced in Canton for the European trading nations stationed there: by the end of the eighteenth century, Dutch, French, Danish, Swedish, Austrian and Spanish delegations and warehouses had been established on the Pearl River at Canton. The furniture produced here reflected the tastes of these nations -- the present bureau was probably destined for the Danish market, only the wood used and distinct carving reflecting its exotic origin. Another miniature bureau, in English taste, is in the collection of the Peabody Essex museum, Salem, Massachusetts (see Carl L. Crossman, *The decorative arts of the China Trade*, Woodbridge, Suffolk, 1991, pl. 123).



50
Small corner chair
Sri Lanka (Ceylon), third quarter of the 18th century.
Ebony and cane
Height: 72cm (seat 38cm), width 63 cm
This small chair after an English model was presumably a child's chair.



51
Armchair
Indonesia, Java, Batavia, third quarter of the 18th century
Satinwood and cane.
Height: 96.5cm (seat 44.5cm), width 59cm, depth 57cm

Chairs in the French fashion were popular in Indonesia during the last quarter of the eighteenth century. Satinwood examples seem to be rare. These chairs are usually of teak and were originally red lacquered with gold accents. See Max de Bruijn & Remco Raben (eds.), *The world of Jan Brandes, 1743-1808*, Zwolle, 2004.



52
Armchair
Teak and cane

Indonesia, Java, circa 1900
Height: 107cm (seat 41cm), width 64.5cm, depth 81cm

The unusual carving in the back possibly represent star-anise (*Illicium verum*), a spice widely used in Indian, Malay and Indonesian food and also known for its potent medicinal qualities.

A photo from circa 1903 shows three Indo-European ladies and a Dutch gentleman seated on similar chairs on the verandah of the sugar plantation Kandang Djati, established in 1835 on East Java (see René Wassing & Rita Wassing-Visser, *Adoe Indië! Het beste van Hein Buitenweg*, Alphen aan den Rijn 1992, p. 22).



53
A near pair of easy chairs
Ceylon (Sri Lanka), Galle District, mid-19th century

Ebony and cane
Chair left: height: 100cm, width: 58.5cm, depth: 87cm
Chair right: height: 101.5cm, width: 60cm, depth: 83cm

Variations on the theme were illustrated in our catalogues *Uit verre streken*, November 2006 (deonviljoen.com/index.php?page_id=5) and June 2009 (deonviljoen.com/index.php?page_id=5).



Guus Röell

+31 653211649
g.roell@planet.nl
www.guusroell.com

Deon Viljoen

+27 833249097
+27 21 8829996
ddv@deonviljoen.com
www.deonviljoen.com

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