

# 出嶋阿蘭陀屋鋪景



Uit verre streken

Guus Röell

出嶋之景 元禄十三年丙子年  
長崎御奉行 神原兼平中様  
御申付之節 南蠻人物所居屋敷  
御停止出嶋 町八千六百三十五  
御役職作事 仕南蠻大船大御  
子丑寅三年出嶋 町八百廿  
卯年日本浪海 御停止卯辰  
兩年出嶋空地

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## Uit verre streken

*from distant shores*

Luxury goods from trading posts in the former Dutch  
East Indies, China, Japan and Africa  
17<sup>th</sup> - 19<sup>th</sup> Centuries



Maastricht June 2014



The Netherlands and the Atlantic

1

**Jacob de Gheyn II**  
(Antwerp 1565-The Hague 1629)  
"Maniement d'Armes" folio, 1608

Beautiful copy of the rare 1608 edition in French of Jacob de Gheyn's famous pictorial army manual for the use of officers to teach the young recruits how to handle their weapons. The manual gives an excellent picture of the victorious army of the Dutch Republic at the end of the 16<sup>th</sup> century, so successfully reformed by Prince Maurits of Nassau, introducing new forms of armament, exercise and drill. Maurits proved himself among the best strategists of his age and organised the Dutch uprising against Spain into a successful revolt. He was an admirer of the work of Jacob de Gheyn and commissioned numerous works by him apart from this army manual.

**Provenance:** Societatis Jesu ex Bib. Maj. Mechelen (in Belgium)



2

**VOC almanac and notebook with two pens**

13.4 cm by 8.2 cm

Netherlands for the Delft chamber of the VOC, late 18<sup>th</sup> century  
Ray skin, silver mounts and silver pens. The silver unmarked. The silver mounts contain the VOC emblem and the letter D (for the Delft chamber) within a roccoco scroll cartouche. Inside an almanac, dated 1793, with the times of sunrise and sunset as well as the lunar cycle and many other useful data.

VOC officials received these notebooks from the six different Chambers of the VOC, in Amsterdam, Middelburg, Rotterdam, Delft, Hoorn and Enkhuizen, to use on their travels to Asia. Delft was one of the smaller VOC Chambers and therefore not all almanacs of the Chamber of Delft were issued before the VOC went bankrupt in 1795. Nowadays more of the Delft notebooks are still around than of most of the other VOC Chambers.



3

**Silver VOC ingot**

Netherlands circa 1750

*Height, 3.2 cm; width, 15.7 cm; depth, 3.6 cm  
1892 gram*

Marked with the stamp of the VOC, Dutch East Indian Company, MZ for the Middelburg, Zeeland chamber of the VOC, and with the mark of Francois Engelsen Jr. (1694-1754) who was admitted as a member of the Middelburg silversmith guild in 1730.

This ingot was recovered from the wreck of the Bredenhof, a Dutch East Indiaman heading for 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 the Bredenhof was wrecked on a reef 13 miles from the east coast of Africa south of Mozambique. After two failed attempts in 1754 and 1755, finally in 1986 the precious cargo of the Bredenhof was salvaged.



4

**Filigree casket**

Netherlands (Friesland?) or Germany, 18th century  
Silver, with a Dutch re-assay mark of 1807

*Height, 8 cm; width, 11 cm; depth, 7.5 cm  
298 grams*

Much of the "Indo-Portuguese" filigree work from Goa, in fact may be from West Sumatra, Karimnagar, Canton or even be Dutch or German as is suggested by Jan Veenendaal, "Asian Art and Dutch Taste". The lock in the form of a flower is known from one other filigree casket marked HD (Hendrik Dauw) 1768 Friesland and has the same re-assay mark from 1807 (Fries Zilver, Catalogus Fries Museum Leeuwarden, pg. 138, Gysbers & van Loon 1985). From about the middle of the 18th century one of the requirements for admission to one of the Frisian silversmiths' guilds was that the applicant should submit a piece of filigree work.



5

**Jacob Leveck** (Dordrecht 1634-1675)

Portrait of a gentleman with an exotic landscape beyond  
Signed and dated: J. Leveck. f. 1665

Oil on canvas

*103 cm by 89 cm*

Jacob Leveck, a portrait painter, was a pupil of Rembrandt in Amsterdam from 1653 to 1655. He followed Rembrandt's style to such an extent that some of his portraits were attributed to Rembrandt himself. He spent some years in Paris and Sedan where he painted many portraits before returning to Dordrecht in 1660.

The identity of the sitter possibly is Jan Valckenburgh (Amsterdam 1623-Elmina 1667). Jan Valckenburgh was a civil servant of the Dutch West Indies Company. He started his career at the lowest level in Luanda to become Director General of the Dutch Gold Coast in castle Elmina. In 1649 he married Dina Lems, daughter of the former Governor of Dutch Brazil and Luanda, Adriaen Lems, and was able to buy a house on the Keizersgracht in Amsterdam. In 1662 he returned to Elmina to become Director General again, leaving his wife, two sons and a daughter in Amsterdam. He would not return but died in 1667 on the Gold Coast.

In the Rijksmuseum in Amsterdam there are two portraits by Daniel Vertangen, circa 1660, of Jan Valckenburgh, as Director General with a view of Elmina castle in the background, and his wife Dina with a fancy African background. However Jan Valckenburgh was not in Holland in 1665 when this portrait was painted by Jacob Leveck.

Alternatively the sitter could be Heerman Abrahamsz who was in Elmina together with Jan Valckenburgh. Back in Amsterdam they established a firm "Guineese Negotiën", in which they both invested large sums, knowing first hand what type of business was good in West Africa. In 1660 he married Constantia van Wickevort in Amsterdam and together they had two children, a daughter in 1662 and a son in 1663. From 1675 to 1679 Abrahamsz was back in Elmina where he became Director General of the West Indies Company. In 1680 he died in Amsterdam. Unfortunately no other images of Abrahamsz are available so it is not known what he looked like.

6

**Water scoop**

Curaçao, late 18<sup>th</sup> century

Silver, unmarked.

*Length, 38 cm*

The form of the water scoop is derived from a half coconut on a wooden handle. Silver water scoops are quite common in South America but strangely enough unknown in the East Indies.

In the nineteen forties Mr. van de Walle collected antique furniture and silver on Curaçao while working there as a journalist. When he returned to Holland, he took his collection with him. This was and still is the only collection of applied arts from the Dutch Antilles in the Netherlands. The present water scoop is from his collection.



7

**“Gaucho” water scoop**

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

Silver unmarked

*Length including the chain, 18cm*

Silver is supposed to disinfect water but it undoubtedly shows the prosperity of the owner.



8

**Johannes Petrus van Horstok** (Dutch 1745 – 1825)

“Portrait of a naval officer” Signed and dated “J.P. van Horstok f. 1814”

Oil on panel

*20.8 cm by 15.4 cm*

Horstok worked in Alkmaar and Haarlem, not far from the Dutch naval base at Den Helder.

The portrayed possibly is Engelbertus Batavus van den Bosch (Brussels 1789 – Batavia 1851). Van den Bosch became lieutenant in 1814, which is the same rank the sitter has in this painting. In 1825 he became captain and was sent to the West Indies. After his return he was promoted to admiral and adjutant of prince Frederik. In 1844 he was the commander of a fleet in a punitive expedition against the rulers of Bali. After his return he served for a short while as minister of colonies, but soon returned to the Dutch East Indies as commander of the navy. He died in Surabaya in 1851, received a state burial and was buried in Buitenzorg (Bogor). E.B. van den Bosch never married.



9

**Small casket**

Spanish colonial, Mexico, 17<sup>th</sup> century

Cedar wood, veneered with tortoiseshell, bone, mother of pearl and rosewood, with silver fittings

*Height, 14.5 cm; width, 20.2 cm; depth, 11 cm*

Small caskets like this one often, but certainly not always, were used in a religious context since they were frequently found in church treasuries and in collections of religious art, described as Reliquary or Eucharistic caskets. However, they could also have been jewellery boxes.



10

**Jacob Hendrik Pierneef** (South African, 1886-1957), inscribed at the back "Gereformeerde Kerk, Zuid Africa. J.H. Pierneef" and on a sticker at the back "Gereformeerde Kerk te Pretoria, waar president Krüger ter kerke ging en waarin hij zelf ook in de dienst is voorgegaan". (Reformed Church in Pretoria, where president Krüger went to church and where he also performed the religious service himself).

Oil on board

*36.5 cm by 45.5 cm*

During the Boer War in 1901 the Pierneef family moved to The Netherlands. Here Jacob studied at the Rotterdamse Kunstacademie and came into contact with the works of the Old Masters, which left a lasting impression on him. In 1904, 18 years old, Jacob Hendrik Pierneef returned to South Africa where he met with and was encouraged by already established South African artists such as his godfather Anton van Wouw, Hugo Naudé and Frans Oerder.

Pierneef was a landscape artist and is generally considered one of the great of the old South African masters. Most of his paintings were of the South African "bosveld", which he ordered and structured to almost geometric designs with pure colouring. This resulted in a "perfect", formalized and often monumental view of the South African landscape, uninhabited and with dramatic light. This painting of the reformed church in Pretoria is an early work by Pierneef, probably done just after his return to South Africa and before he had developed his characteristic style of painting based on a love for order and tranquility that he found in his treasured bosveld.



11

**Original purchase deed of a house in Cape Town, 15<sup>th</sup> July 1719**

Signed with blind tooled stamp with VOC Cape Town logo and a wax stamp depicting a VOC ship

32,2 cm by 20,9 cm

The free citizen Rudolf Frederik Steenboek admits to owe to the representatives of the orphanage, Sergius Swellengrebel and Frederik Hufsoig (?), able to inherit from Hans Caspar Geringer, the sum of one thousand six hundred sixty six Guilders for the purchase of a house and garden, known to those involved. Sergius Swellengrebel was the cousin of the Governor of the Cape from 1739 to 1751, Hendrik Swellengrebel, and was himself Secunde of the Cape from 1750 to 1760.



12

**G.R. Peteriet (South African, late 19<sup>th</sup> early 20<sup>th</sup> century)**

“Groote Schuur”, oil on canvas, signed and dated lower right, “G.R. Peteriet, 1910”

42 cm by 69.8 cm

A portrait of J.J. Wasserfall by Peteriet, signed and dated 1885, is known as is a painting depicting Guy Fawkes in Cape Town Malay Quarter and one depicting British troops on Rondebosch Common. About the artist himself nothing appears to be known.

Already in 1657 De Schuur was build by Jan van Riebeeck, the first Governor of the Cape. After the bankruptcy of the VOC De Schuur passed through many hands and had many changes before it was bought by Ceci Rhodes in 1893. Cecil Rhodes replaced the name The Grange by Groote Schuur and restored it to it's earlier Cape Dutch character with “Dutch” gables and furnished it with Cape Dutch furniture. After his death Cecil Rhodes bequeathed Groote Schuur, as residence of the prime minister, to the Union of South Africa. Up till president de Klerk it functioned as such. However in 1910, when this painting was made, there was no Union of South Africa yet and the estate, according to the will, was open to the public as it is once more today as a museum.



Indian Ocean



13

**Charles Michel Maria Verlat** (Antwerp 1824-1890)

"Portrait of a vervet monkey (*Chlorocebus pygerythrus*)", oil on paper laid down on canvas, signed Charles Verlat and with monograph C.V

47.5 cm by 38.6 cm

Charles Verlat painted historical and religious compositions, portraits, animals and still lives. He studied at the Antwerp Academy. In 1849 he went to Paris where he worked under Ary Scheffer and was much impressed by the realism of Courbet. In 1855 he won gold medal at the Exposition Universelle at Paris with his "Tiger attacking a herd of buffaloes". In 1866 he was invited by the Duke of Saxe-Weimar to become director of the Academy at Weimar. Here he painted some fine portraits, notably those of the Duchess of Saxony and of Franz Liszt. Next he visited Palestine for two years where he painted many biblical scenes, including "Vox Populi" (now in the Royal Museum of Fine Art in Antwerp). He preferred to paint large hunting scenes in the Flemish tradition but to pay for his living he painted humoristic paintings of monkeys which he called his "monkey money". The vervet is a common monkey in South and East Africa.

14

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

Calamander wood and silver mounts

Height, 4.7 cm; width, 15.5 cm; depth, 9.7 cm

Small Bible boxes like this one could hardly be said to be very suitable to hold even a small Bible. Instead their function was primarily a status symbol, to show off one's wealth on the way to the church. Bible boxes existed in gold, silver, ivory, sometimes inlaid with precious stones. This one made of coromandel wood and silver may be beautiful but is rather modest.



15

**Folding chair**

Northern India/Hoshiapur, late 19<sup>th</sup> century

Shisham wood inlaid with brass

*Height, 95 cm; width, 73.5 cm; depth, 50 cm*

The original design of this chair could be very old. X-folding chairs were already known in ancient Egypt, Greece and Rome. In Renaissance Italy, in the 16<sup>th</sup> century, this model became popular again, known as a "Savonarola" chair. In the 19<sup>th</sup> century this design was widely copied in the Middle East and India.

**Provenance:** G.E.A. Wolf (1874-1949), a Dutch resident in Madras in the nineteen thirties and forties and hence by descent.



16

**Ivory box**

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

*Height, 6.4 cm; width, 17.3 cm; depth, 11.9 cm*

There is an Indian Myth of the foolish four brothers who tried to be clever, and the lion who killed them. The four brothers tried to prove to each other how clever they were by bringing to life a lion; not a very wise thing to do. It is one of the twenty five riddles told by the wily spirit Betal to the wise king Vikram while sitting on the king's shoulder. The decoration on top of the box may represent this two thousand five hundred year old Indian myth.



17

**Altarpiece (retablo) with Christ on the cross,**  
Indo-Portuguese, Goa (?) 17<sup>th</sup>/18<sup>th</sup> century

Carved and gilded wood, Christ's figure carved and polychrome ivory  
*Height, 96 cm; width, 58 cm; depth, 17 cm*  
*Height of ivory, 41 cm*

Decorated with many angel-heads on the baroque style columns. In the 17<sup>th</sup> century images of the columns made by Bernini for the canopy of the Saint Peter were available in Goa and were an inspiration for carvers there. The ivory Christ with the veins clearly visible and the thin split beard is like other examples from Goa. Behind the cross a town is visible and at the foot of the cross, among rocks of the Calvary mountain is a skull and a crawling snake.

The Portuguese really tried to convert the population on the whole of the Indian subcontinent. At one point they even thought they could convert the Great Mughal emperor Akbar. However Akbar attempted to reconcile opposites in the religious realm as he did in the political field, by promoting a new religion encompassing Islam, Hinduism and Christianity. In Goa on the other hand, the centre of their presence in India, the Portuguese did build many churches and destroyed the Hindu temples to show the superiority of their new religion. Therefore woodcarving and the production of religious images in wood and ivory became important trades in Goa.





**18**  
**Filigree casket**  
India, early 17<sup>th</sup> century

*Height, 7 cm; width, 11 cm; depth, 6.5 cm*  
*358 gram*

Silver filigree from the East became very popular in Europe in the early 17<sup>th</sup> century. Initially most of it was imported into Europe through Lisbon coming from Goa. Later in the 17<sup>th</sup> and the early 18<sup>th</sup> century most silver filigree from the East arrived in Amsterdam or London, coming from the Dutch East Indies/Sumatra, India/Karimnagar and China/Canton. Particularly the VOC, Dutch East India Company, brought back many artefacts made in silver filigree in the Far East for royal collectors in the West. Louis XIV of France, Elector Frederick William of Brandenburg, Amalia van Solms in the Netherlands and the Russian Tsars, Peter and Catherine the Great, all began their own collection of silver filigree. Since the VOC could not and did not obtain these objects in Goa, they had to find them elsewhere and they did, mainly in West Sumatra where silver filigree is still made today. In the course of the 18<sup>th</sup> century the craze for filigree died out and very little of it was still ordered in the East.

**19**  
**Tripod table**  
Sri Lanka, 18<sup>th</sup> century

Satin wood  
*Height, 75 cm; diameter, 68 cm*

Sri Lanka has long been celebrated for the ubiquity and the quality of its timbers, many of which were very suitable for the manufacture of furniture. The best known include satinwood, ebony, calamander, jackwood, coconut and tamarinde but there are many more as is shown by the so-called specimen-wood top tables. These tables, made during the second half of the 19<sup>th</sup> century on Sri Lanka, can have up to ninety different examples of costly Sri Lankan woods inlaid on the top of the table.







**20**  
**Comb**, Ceylon, Kotte, late 16<sup>th</sup> century

Ivory  
10.8 cm by 9 cm

In the middle of the comb is carved in relief Vishnu as Ksheera Sagara (the ocean of milk), one of his abode's in the material world, reclining and resting on Shesha (Anantasayana, the king of serpent deities, the immortal and infinite snake, commonly shown with a thousand heads), and below three avatars, manifestations of Vishnu. In Ceylon high ranking women wore these combs as ornament. After their first night men presented their wife with a comb as a token of esteem and love. For a similar comb see: Elfenbein aus Ceylon, Luxusgüter für Katharina von Habsburg (1507-1578), Museum Rietberg, pg. 89.

**21**  
**Pair of "easy/planters" chairs**  
Sri Lanka, Galle, mid 19<sup>th</sup> century

Ebony and cane  
Height, 108.5 cm; width, 73 cm; depth, 85 cm

Ebony furniture produced in Galle District in the first half of the 19<sup>th</sup> century was much admired by the English. This pair is more elaborately carved than usual, with cabriole legs terminating in claw feet. It is not known when chairs such as these were first made on the island but they were possibly inspired by designs for chairs from Thomas King's pattern book "Modern Style of Cabinet Work Exemplified", 1829.



22

**Chest**

Sri Lanka, late 17<sup>th</sup> century

Jackwood and ebony.

*Height, 75 cm; width, 113 cm; depth, 55 cm*

The unusual feature of this chest is the carved ebony lock plate with two mermaid figures similar to the carvings found in Coromandel Coast ebony furniture of the 17<sup>th</sup> century. In a mixture of Christian and Hindu motifs a scallop shell, symbol of the Virgin Mary but also of the goddess Venus, is carved with two mermaids, another western element, on both sides, resting on two mythic sea beast (makaras). Indo-Portuguese, Goan cabinets/contadors may also have this mixture of Christian and Hindu motifs, in the form of mermaids-supports sometimes resting on small devilish/monkey like figures.



23

**Pair of tea caddies**

India/Vizagapatam, second half 19<sup>th</sup> century

Sandalwood, veneered with engraved ivory, the interior lined with white metal

*Height, 12 cm; width, 16 cm; depth, 8.7 cm, each*

Vizagapatam became a centre of furniture making with engraved ivory inlay and veneer for the Western market from the 17<sup>th</sup> till the 20<sup>th</sup> century. Examples of European marquetry on boxes and weapons may have provided the inspiration for the initial production of ivory inlaid furniture in Vizagapatam after the Dutch founded a trading post there in 1628 and the English in 1668. After Vizagapatam and the surrounding area were ceded to the English East India Company in 1768 ivory, which had hitherto been restricted to inlay and borders, came increasingly to be used as sheets of veneer covering the entire surface of the piece of furniture. Possibly because African ivory became more easily available, veneering required less time and skill than inlaying and also because of the growing tastes for the neoclassical.



24

**Large armchair**

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

Sūriya-mārā or Ceylonese rosewood (*Albizia odorotissima*) and cane  
*Height, 127.5 cm; width, 79.5 cm; depth, 73.7 cm*

This is more of a throne than a chair. King size furniture, particularly cabinets, had already been popular on Sri Lanka under the Dutch and remained so under the English in the 19<sup>th</sup> century. Wood was abundantly available on the island.



25

**Document box**

India, Vizagapatam, early 18<sup>th</sup> century

Teak, ebony and engraved ivory

*Height, 11.6 cm; width, 48.1 cm; depth, 32.6 cm*

Many of these document boxes were made for VOC officials based in the many faraway trading posts of the Company. They were obliged to regularly write communications about trade and local political developments and send these to the High Government in Batavia. The design of inlaid scrolling vines and flowers is found in the boxes made in the earlier 18<sup>th</sup> century, mainly for the Dutch. Boxes commissioned by the English, later in the 18<sup>th</sup> century, came increasingly to be veneered by sheets of engraved ivory covering the entire surface of the box.



26

**Cornelis Frederik Stavenisse de Brauw** (Dutch 1801-1864), attributed  
"View of Calcutta and Hugli river", circa 1836

two watercolours on paper  
42 cm by 70 cm each



Stavenisse de Brauw was a naval officer and draughtsman. He made at least four voyages to Indonesia. One in 1818, another in 1820-'21, one on board the frigate "Bellona" from 1836 till 1838 and one from 1845 to 1849 on the frigate "Dolfijn". He ended his career as rear admiral in 1857 in Indonesia. Most of his drawings from these trips are in the collection of the "Koninklijk Huisarchief" (Royal Household) in The Hague and in the collection of the Naval Museum in Den Helder.



Indonesian Archipelago



27

**Pieter van Oort (1804-1834)**

"The Governor-General's palace at Buitenzorg (Bogor), Java"

Pen and ink and watercolour

19.5 cm by 32 cm

Pieter van Oort arrived in Indonesia in 1826 after being appointed the official draughtsman to the Natural Science Commission. With the Commission he travelled in West Java, Irian Jaya, Timor and finally Sumatra where he died young in 1834. He made numerous drawings of Indonesia, many of which are kept in Dutch public collections. On October the 10<sup>th</sup> 1834, shortly after van Oort had made this painting, the Palace at Buitenzorg was severely damaged by an earthquake.

28

**"Madura" Settee**

Java/Madura, second half 19<sup>th</sup> century

Amboyna wood (*Pterocarpus indicus*)

Height, 85 cm; width, 220 cm; depth, 60 cm

The "Madura" settee is derived from the early 19<sup>th</sup> century English "Grecian sofa", designed by Thomas Sheraton (1751-1806) and introduced in the Dutch East Indies by Thomas Stamford Raffles when he was Governor General in Batavia from 1811 to 1815. This design remained popular in Indonesia throughout most of the 19<sup>th</sup> century.







29

**Two large hand drawn maps**

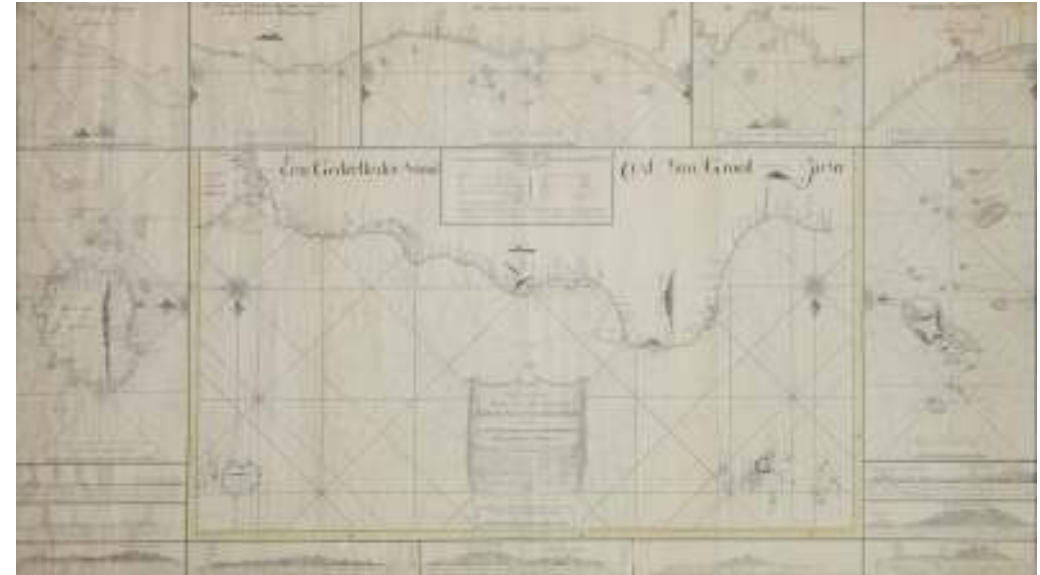
by Jan Theunis Busscher and Hendrik Muijderman

“Een gedeelte der Noord Cust van Groot Java” (part of the north coast of Java between Semarang and Sourabaya with the islands Baviaan and Crimon-Java), 1806

89.5 cm by 157.5 cm

“Een gedeelte der Noord Cust van ‘t Eyland Java” (part of the north coast of Java between Semarang and Batavia with the island Boompies and the small islands in front of Batavia), 1807

93 cm by 162 cm



Both with title saying that these maps were ordered by Nicolas Engelhard, governor of Java, and executed by the lieutenants Jan Theunis Busscher and Hendrik Muijderman, both teachers at the naval school with the help of their pupils, in 1806 and 1807.

Nicolas Engelhard (Arnhem 1761- Buitenzorg 1831) arrived in the Dutch East Indies in 1778 where he had a brilliant career, becoming one of the most powerful men in the Dutch East Indies during the transition from the VOC to the Dutch colonial administration. This was to be expected since his aunt was Maria Alting, wife of Willem Arnold Alting the last Governor General of the VOC till it's bankruptcy in 1799. Nicolas soon became a rich man and married Maria Wilhelmina Senn van Basel (1770-1824), the stepdaughter of Governor General Alting and niece of Willem Adriaan Senn van Basel (see item 34 in *Uit Verre Streken*, December 2013). Nicolas Engelhard was very much interested in the nature and antiquities of Java and asked artist and topographers to make drawings for him. Much of our knowledge of the statues and temple ruins of Java we owe to him. Thomas Stamford Raffles, the English Governor General in Batavia between 1811 and 1815, used some of the drawings Engelhard had made in his book “The History of Java”. Engelhard’s extensive archives and registrations of Java are now kept in the Nationaal Archief in The Hague and in the Arsip Nasional Republik Indonesia in Jakarta. In 1801 Nicolas became governor of Java’s north east coast and ordered teachers of the naval school at Semarang to make a hydrographic and topographic cartography of the Java’s coast of which these two hand-drawn maps are examples.



30

**Jacob Spin** (Amsterdam 1806-1875)

“Barkschip. Petronella. Amsterdam .2.95 Last. Gebouwd 1854.  
Van den Heer F.R.P. Victor. Batavia. Rhee”

Watercolour on paper. Signed and dated, J. Spin 1873.

41 cm by 60 cm

Jacob Spin only painted very meticulous portraits of ships. He never left Amsterdam but rowed out to the incoming ships asking the captain whether he wanted a portrait of his ship. The captain only had to say how he wanted his ship portrayed; sailing close to the wind, before the wind, in choppy or calm sea, or as in this painting anchored at the roadstead of Batavia, Dutch East Indies.

31

**Sirih box**

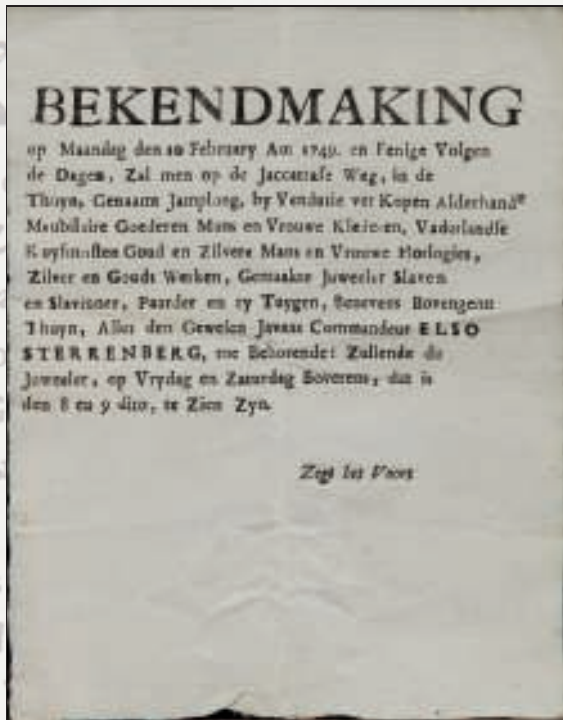
Indonesia, Java, 18<sup>th</sup> century

Silver unmarked

Height, 6 cm; width, 14.5 cm; depth, 10 cm

The box is adorned with a combination of charmingly naïve engraved motifs in the Louis XV, Louis XVI and Indonesian styles. It still retains the original interior with three small silver containers for the ingredients for the betel-chewing and the small silver spoon which are usually lost.





32

**“Announcement**, on Monday 10<sup>th</sup> of February 1749 and the following days, at the Jakarta road, in the Jamplong garden, there will be a sale of furniture, male and female clothing, gold and silver watches, and jewellery, slaves, horses and carriages, and the garden, all the estate of the commander of Java Elso Sterrenberg. Viewing on Friday 8<sup>th</sup> and Saturday 9<sup>th</sup>. Spread the word.”

The auction of Sterrenberg’s possessions took place after he was banned from Batavia to the castle Revenge on the island of Poelo-ay by Governor General Gustaaf Willem Baron van Imhoff. Imhoff was sent to Batavia in 1743 on the ship “De Hersteller” (The Restorer) to restore order after the disastrous mass slaughter of the Chinese in Batavia (see item 3 in “Uit Verre Streken”, December 2013). Initially Sterrenberg, governor of the north east coast of Java, was Imhoff’s favourite and friend but later they disagreed on the question of admitting more Chinese, which Imhoff opposed and Sterrenberg was in favour of. Imhoff tried to make life for Sterrenberg in castle Revenge as miserable as possible by appointing over him Reynier de Klerk. De Klerk had once served under Sterrenberg and had received much unpleasantness. However in castle Revenge Sterrenberg and de Klerk became the best of friends.

33

**A letter by Prince Bupati of Pamekasan to N.A.T. Arriëns**, the governor over Yogyakarta, 1865

Ink, colour and gold on paper. 42,5 cm by 34.5 cm

‘May this letter be handed over to your Honourable Sir N.A.T. Arriëns, in all esteem and respect, governor of Yogyakarta.

In this way your servant hands over this letter, be it not as it should be, in stead of paying respect together with his wife and children and wishing you luck, because your Honourable already left the past year and entered the New Year. So your servant and his wife and children can only have infinite hope and confidence. May our Lord bestow the favour of a long life in all perfection and may He enlarge the esteem and happiness of our Honourable, Madame and Children, in order that friendship be durable and lasting. Furthermore your servant has learned that your Honourable has been appointed Governor of the Moluccas. What also is a reason for your servant to heartily congratulate and respect you with much esteem. May God soon provide your Honourable an even higher position so that all servants come under your protection. Nothing remains at the end of this letter except that your servant, his wife and children hand over many greetings and respect to your Honourable, Madam and Children.

Remaining in prosperity  
your truly servant, Bupati in  
Pamekasan, Prince Pamekasan  
1 January 1865.’

And two more letters addressed to Resident Nicolaas Arne Theodoor Arriëns, by the Panembahaus (Princes) of Bankalan and of Soemanap on Madura. Nicolaas Arriëns was a very popular Resident among the Indonesian princes he ruled. An amateur physicist, collector of minerals and mountaineer. He died on his way to Holland in 1869.





34

**Commemorative salver**

Unidentified maker IT (active in Batavia 1667-1700)

Silver with maker's mark IT and town mark of Batavia  
*Diameter, 30 cm; weight, 543 gram*

The inscription reads: Ter Gedachtenisse van Gerard Christoffel Schaghen, geboren tot Batavia den 30 Maart en aldaar overleden den 8 July Ao 1740. Gerard lived only for 3 months and 9 days. He was the son of Johan Paul Schaghen (Malacca 1684-Amsterdam 1746) en Elisabeth Blanckert. Johan Schaghen arrived in Indonesia in 1718 as 2<sup>nd</sup> administrator in Semarang. In 1723 he became the provincial commander of Gale on Ceylon and from 1725-1726 temporary governor in Colombo. In 1729 he is send back to Batavia to stand trial, but he won and continued his career to become Director-General in Batavia in 1737. He was still Director-General in 1740, during the "massacre of the Chinese" in Batavia for which the Governor-General Valckenier put the blame on Van Imhoff, had him arrested and send to Holland. However Van Imhoff was send back to Batavia as successor of Valckenier, who himself ended up in prison in Batavia, blamed for the massacre. In 1742 Johan Paul Schaghen returned to Holland as Vice Admiral of the return fleet.







Born in Columbia (South Carolina), Physioc studied in New York at the Chase School, the ASL (American Sign Language) and the NAD (National Association of the Deaf). At the turn of the century he was a cameraman for Thomas Edison. After settling in Los Angeles in 1917, he became head of the laboratory for Goldwyn Studios. He created the logo of the eagle for Republic Pictures and the mural at their entrance. Later he worked for Universal Studios and was sent to Indonesia to work on the film "East of Borneo" during 1927-28. After a strike in 1933, he abandoned film work and began teaching cinematography at the University of Southern California in 1935. He continued painting until shortly before his death in Los Angeles on Jan, 16, 1972. He was a very prominent member of the arts community of Southern California.

35

**Lewis Wood Physioc** (1879-1972)

"The Kampong", signed lower right, circa 1928

oil on board

57 cm by 75 cm



**36**  
**Spittoon**  
Indonesia/Batavia, 19<sup>th</sup> century

Silver, unmarked but with engraving of a Javanese name  
*Height, 15.5 cm; diameter, 17 cm*

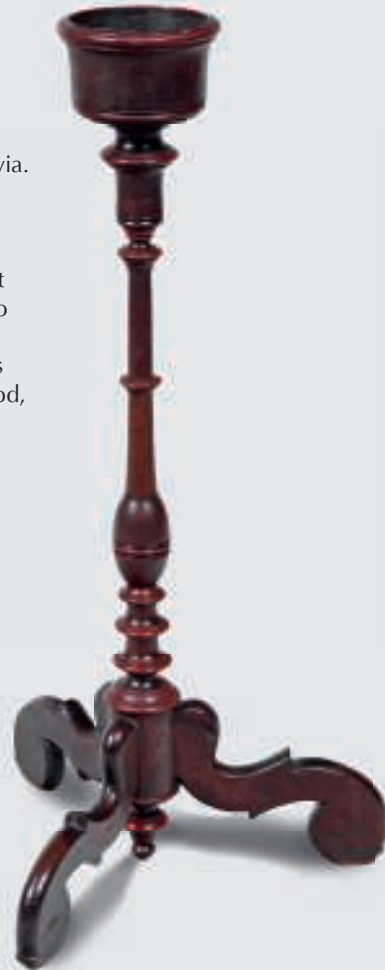
The decoration of a band of small flowers with curling tendril motifs at the rim and the waist of the spittoon can also be found

on ebony chairs of the late 17<sup>th</sup> century, from Batavia. The sirih chewing was one of the most important social ceremonies in Indonesia, not only among Dutch or Indo-Dutch women but among man as well. It was considered a gesture of great contempt if one did not present sirih to someone coming into the house or to refuse to accept it when offered. After the sirih had been chewed until the taste was exhausted, the residue, a red juice, as thick as blood, was spit out into a spittoon.

**37**  
**Small torchère/candle stand,**  
Indonesia/Java, late 18<sup>th</sup> century

Djati wood (teak) and red lacquer  
*Height, 69 cm*

These torchères, to hold a candle or a spittoon, were a common piece of furniture in the Dutch households in Indonesia and Sri Lanka.



**38**  
**Krossie Gobang**  
veranda chair, Java, third quarter 19<sup>th</sup> century

Djati wood and cane  
*Height, 99.5 cm; depth, 99 cm; width, 76.5 cm*

This type of chair was found in Indonesia as well as in India. It is a rest-chair with double armrests, the lower set of which can be turned around to the front to support one's outspread legs. A gobang, a coin worth two and a half cents, was the hinge around which the leg- rest turned.







39

**Filigree casket**

West Sumatra/Kota Gedang or the Netherlands, early 18<sup>th</sup> century

silver unmarked

*Height, 8.4 cm; width, 10.6 cm; depth, 5.9 cm*

*279 grams*

The five-arched lid on this box is typical for a number of filigree boxes from West Sumatra/Padang dated around 1700 (Jan Veenendaal, "Asian Art and Dutch Taste"). Nevertheless, although I know of no Dutch boxes with five-arched lids, this box could be Dutch. Whether the model of this box, if Dutch at all, was copied after Sumatran ones or the other way round is not yet known.

40

**After Abraham Salm** (Dutch, 1801-1876)

"Java naar schilderijen en tekeningen van A. Salm"

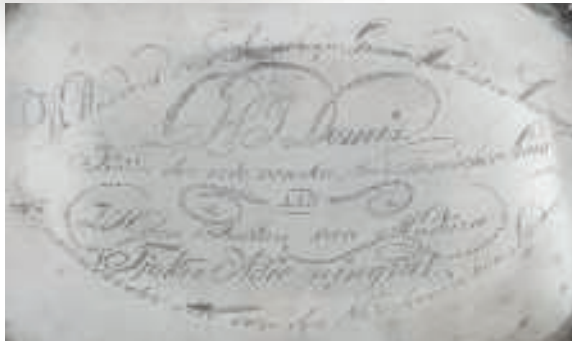
24 chromolithographs, finished by hand, mounted on (later acid-free) cards with original small printed title labels, the original cover with gilt lettering in a modern box.

*36 cm by 26.4 cm* (landscape and portrait formats)

Abraham Salm, a self-taught artist, came to Indonesia in 1843, settled in Surabaya as a merchant and later owned a tobacco plantation in Malang. The plantation was so successful that he left the running of it to his two oldest sons and spent most of his time painting

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 by the well known painter and lithographer J.C. Grieve Jr. and edited by Frans Buffa & Zonen between 1865 and 1872.





41

**Silver basket**

Silver unmarked, Indonesia, 1832

With inscription: *Anno 1832, De Resident van Sourabaya, Persée, Madura en Semarang, H.J.Domis, Ridder in de orde van den Nederlandschen Leeuw, aan Z.H. den Sultan van Madura, Tjoko Adieningrat, Kommandeur der orde van den Nederlandschen Leeuw.*

*Height (with hinge), 19.5 cm; width, 28.3 cm; depth, 18.3 cm*

Hendrik Jacob Domis (1781-1842) rose from a low rank in the colonial administration to that of Resident of Semarang in 1809, of Madura in 1827 and of Surabaya in 1831.

Domis became a prominent member of “Het Bataviaasch Genootschap” (Batavian Society of Arts and Sciences). He wrote several articles for the Batavian Society, greatly promoting the knowledge of Java and its antiquities. He also published books about Java, the Tinger mountains and a *Hollandsch Javaansch Woordenboek* ( Dutch Javanese Dictionary) printing on his own printing press. When he left Indonesia in 1834 he sold his printing press to the first newspaper that was to appear in Surabaya.



42

**Walking stick**

Indonesia, 19<sup>th</sup> century

Kayu pelet wood and gold

*Length, 87 cm*

On top the inscription: Pangeran rapiahdiwidiaja 8. This could be Pangeran Raja Adi Wijaya the 8th. Regent of the Kraton (palace) Kasepuhan in Cirebon who died in 1871. He could certainly afford a walking stick like this one. He became Regent in Cirebon, after Sultan Sepuh IX had died in 1853. After he died in 1871 he was succeeded by Sultan Sepuh Raja Dipati Satria who ruled from 1872 to 1875. Rapia could stand for Radja, Hdi for Adi and Wijaya is a more modern spelling of Widjaja. Moreover the spelling in Dutch of Javanese names often varies.





Far East

43

**A set of 12 gouaches on rice paper**

illustrating the production of silk. Unidentified Chinese artist 19<sup>th</sup> century

24.1 cm by 36.1 cm

Series of scenes of silk, tea, rice and porcelain production have a long history in China. Already in the Southern Song dynasty a series illustrating rice farming and another one demonstrating the creation of silk, drawn by Lou Chou (1090-1162), are known. The artist's original work is now lost, but many versions survive in several forms – engravings cut in wood or stone, watercolours and paintings.

Since there are twenty-three episodes in the traditional sequence of 'silk' scenes, and most export series were produced in sets of twelve, the latter scenes often combine two of the former. The present series depicts:

- picking the mulberry leaves (illustrated)
- bathing the eggs
- the third moulting
- choosing the mature silkworms
- warming the trays
- heating the cocoons and reeling the threads (illustrated)
- reeling the threads
- cleaning the threads
- warping
- dyeing
- drying
- weaving designs (illustrated)





44

**Pair of scenes of Macao and Boca Tigris**

Unidentified Chinese artist, early 19<sup>th</sup> century

oil on canvas in original frames

Each 51.4 cm by 68.3 cm

The Portuguese settlement Macao in China is seen from Barra Hill at the foot of the peninsula, looking north-east towards the Chinese mainland. The “barrier gate” to the mainland is visible in the distance, with the large church of S. Paulo to its right and Fort Monte further to the right. To the right again is the shallow “Praya Grande”, where many of the western merchants rented houses. On the left is the Inner Harbour in which seagoing Portuguese ships and a large junk may be seen. Boca Tigris, “tiger’s mouth” where several forts were built, is the point at which the Pearl River broadens into an estuary. All the Western ships approaching and leaving Canton were obliged to sail between these forts. Here a seagoing junk and two East Indiamen are seen, flying the Dutch flag, suggesting that these two paintings were ordered by a Dutch client.

45

**After Henri Pierre Danloux** (1753 – 1809)  
Portrait of Euhun Sang Lum Akao, a Chinese in London in 1793.  
Mezzotint by Joseph Grozer (circa 1755 – circa 1799)

*38 cm by 27.5 cm*



First state before the letter/dedication. The second state includes a dedication to Charles Samuel Constant de Rebecque (born in Geneva in 1762, died in London 1835), a Swiss traveller and merchant who made three voyages to Macao and Canton between 1779 and 1793 which earned him the name “le Chinois” and who brought Akao to London from Canton in 1793. So far no information is available on the portrait’s subject, the Chinese Akao, but Rebecque’s journals and letters recording his observations on China and his trading activities there, held in the Bibliotheque de Geneve, could well contain information on Akao.

Henry Danloux was an important French painter of portraits of the French high society until the revolution forced him to flee to London where he painted portraits and family groups before returning to France in 1801. In an exhibition by Dickinson “Power & Wisdom: Portraits of a Changing Europe” in 2007, Danloux’s “Portrait of Akao”, previously owned by the French couturier Hubert de Givenchy, was priced at \$22 million.

46

**Infant Jesus “Menino Jesus”.**  
Spanish colonial, Manilla, late 16<sup>th</sup>  
early 17<sup>th</sup> century

Ivory, traces of gilding in hair  
*Height, 22 cm*

Religious imagery of this type was carved by Chinese craftsmen working for the Spanish in the Philippines from the 16<sup>th</sup> century on. These religious ivories from the Philippines were also exported to the Spanish America’s. The half closed eyes, conveying serenity, are characteristic of Buddhist imagery executed by Chinese craftsmen.





47

**Pair of blue and white "Batavia ware" spittoons**  
China, Qing Dynasty, Qianlong period, circa 1740

Porcelain  
*Height, 20.5 cm; diameter, 16.5 cm*

Export porcelain with underglaze brown and small windows of blue and white, famille rose, imari or iron red and gilt decoration, was very popular in Europe during most of the 18<sup>th</sup> century. It is called "Batavia ware" because most of it came to Europe by way of Batavia. However these two rather large spittoons were most likely intended for the Dutch living in Indonesia where they were essential for spitting in the remains after the betel-chewing.



48

**Fish dish**  
Japan, Arita, 19<sup>th</sup> century

Polychrome porcelain  
*23.4 cm by 29.7 cm*

The dish depicts two Dutchmen in 18<sup>th</sup> century clothing, one smoking a long Gouda pipe on one side of the dish and an 18<sup>th</sup> century Dutch ship on the other side. These 18<sup>th</sup> century designs were still used in the 19<sup>th</sup> century on Arita dishes as examples of exotic foreigners.







49

**“Hishu Nagasaki Dzu”**

Woodblock print of Nagasaki Harbour,  
published by Bunkindō han and dated 2<sup>nd</sup> year of Kyowa (1802)  
61.2 cm by 86.9 cm

The map shows Deshima Island with the Dutch trading post and under it the island where the Chinese had their trading post in the harbour of Nagasaki. In the text are mentioned the distances from Nagasaki to various places in Japan, such as Kyoto, Osaka and Edo over land and by sea.





50  
**Hollandsch Groot Schip** (large Dutch ship)  
 Woodblock print, Japan/Nagasaki, early 19<sup>th</sup> century  
 Published by Bunsai han  
 15,5 cm by 43 cm

The two Dutch ships greet each other with gun fire. The characteristics of the ship, with special mention of red and white banners going up in one movement, are described in the text on the right.

51  
**VOC dish**  
 Japan, Arita, late 17<sup>th</sup> century  
 Diameter, 22 cm

This smaller than usual dish is painted in underglaze blue with the VOC (Vereenigde Oost Indische Compagnie) monogram in the centre, surrounded by two “ho-ho” birds and the border with alternating panels of pomegranates and bamboo. The distinctive blue and white plates with the VOC monogram, in the popular Chinese Wanli “Kraak” style were produced in Arita, Japan between 1660 and 1680, during the internal wars in China. The porcelain production at Arita however never was very profitable for the Dutch and when the Qing Dynasty had established itself in China the Dutch and others looked for porcelain in China again. These Arita plates with the VOC monogram for use by Officers of the Company, were ordered by the VOC only once or twice in the early eighties of the 17<sup>th</sup> century and no more after that period.



52

**Tonkotsu (tobacco pouch) and netsuke**  
**Signed Hasegawa Ikko**

Japan, Edo period, late 18<sup>th</sup> - early 19<sup>th</sup> century

Tonkotsu in bamboo and wood with decoration of clouds, tiger and dragon, the inside gilt. Netsuke in wood, antler, ivory, horn and mother of pearl depicting a Dutchman, with movable limbs, holding a dog in his arms.

*Tonkotsu, height 7 cm; width 10 cm; depth 4 cm*

*Netsuke, height 9 cm*

The signature is worn but without doubt of Hasegawa Ikko. Hasegawa Ikko worked in Kansai around 1800 and is considered one of the very best artists, working in many different materials, including, ivory, bamboo, ebony, kakhii wood, antler, and mother of pearl. His best work is in pipe cases and tobacco boxes, giving any subject a very artistic form. The quality of the carving on this tonkotsu is exceptional and the netsuke isn't only the very best, it is also unique in having movable limbs and witty in that the Dutchman has an intro.



**Provenance:** Collection Lü Xiaguang (1906-1994). Lü arrived in Paris in 1930 together with his friend Wu Zuoren (1908-1997), both of them students of the famous Chinese painter of horses Xu Beihong (1895-1953). Lü studied beaux art in Paris and Brussels. He married in Paris but returned to China in 1936 where he joined the Kuomintang under Chang Kai-Shek. He became a general in 1937 during the Chinese-

Japanese war. In 1946 he returned to France where he settled as painter and art dealer. In the sixties he exhibited in the Biennale. In 1993 Lü gave part of his collection of European and Chinese paintings to the museum of the province Zhejiang in Hangzhou. As a dealer Lü collected Asian and European art for over a period of 40 years.



THE NETSUKE WAS A FUNCTIONAL OBJECT, ATTACHED TO THE OBI, THE BELT, OF THE POCKETLESS KIMONO TO HOLD SAGEMONO (PERSONAL ITEMS) OF THE BEARER, USUALLY IN AN INRO, A STACKED LACQUERED CONTAINER, OR POUCH FOR TOBACCO. IN THE EDO PERIOD (1603-1868) WHEN THE SHOGUNATE FOLLOWED THE POLICY OF SAKOKU ("LOCKED COUNTRY"), THE NETSUKE DEVELOPED FROM ITS UTILITARIAN ORIGINS INTO AN OBJECT OF FASHION AND A PRECIOUS MINIATURE WORK OF ART. SINCE EVERYBODY NEEDED AT LEAST ONE NETSUKE AND THE POPULATION DURING THE EDO PERIOD WAS AROUND 30 MILLION, THE NUMBER OF NETSUKE CARVERS AND THEIR PRODUCTION MUST HAVE BEEN ENORMOUS. THE VARIETY OF MATERIALS USED, WOODS, IVORIES, ANTLERS, HORN AND METAL, AND OF SUBJECTS WAS ENDLESS. THE SUBJECT OF NETSUKE INCLUDE ALL KINDS OF ANIMALS, PARTICULARLY THE TWELVE ANIMALS OF THE ZODIAC, AND ALL SORTS OF HUMAN FIGURES FROM MYTHOLOGY, EVERYDAY, THE THEATRE AND EXOTIC FOREIGNERS, LIKE THESE DUTCHMEN (IN FACT EUROPEANS WORKING ON DESHIMA). THE MOST COMMON DESCRIPTION OF DUTCHMEN IN JAPAN WAS "KŌMŌJIN", RED HAired BARBARIAN. THIS EPITHET SEEMS TO EXPRESS A NEGATIVE VIEW OF THE DUTCH BY THE JAPANESE. HOWEVER THIS SEEMS NOT TO BE THE CASE. FOR INFORMATION ON WESTERN SCIENCE AND TECHNOLOGY THE JAPANESE ENTIRELY DEPENDED ON THE KNOWLEDGE SUPPLIED BY THE DUTCH. RANGAKU, "DUTCH LEARNING" WAS EAGERLY PRACTISED BY THE JAPANESE.



**53**  
**Netsuke** of a Japanese matchlock pistol  
 Edo period, late 18<sup>th</sup> century  
 Bronze and ivory  
 Length of gun, 7 cm; length of ivory, 3.7 cm.  
 After the introduction of firearms by the Portuguese in the 16<sup>th</sup> century, the Japanese firearms hardly developed because the use of firearms was not in keeping with the "bushidō", "the way of the warrior" during the Shogunate.



**54**  
**Netsuke** of a Dutchman holding a cockerel  
 Edo period, early 19<sup>th</sup> century  
 Ivory  
 Height, 10 cm



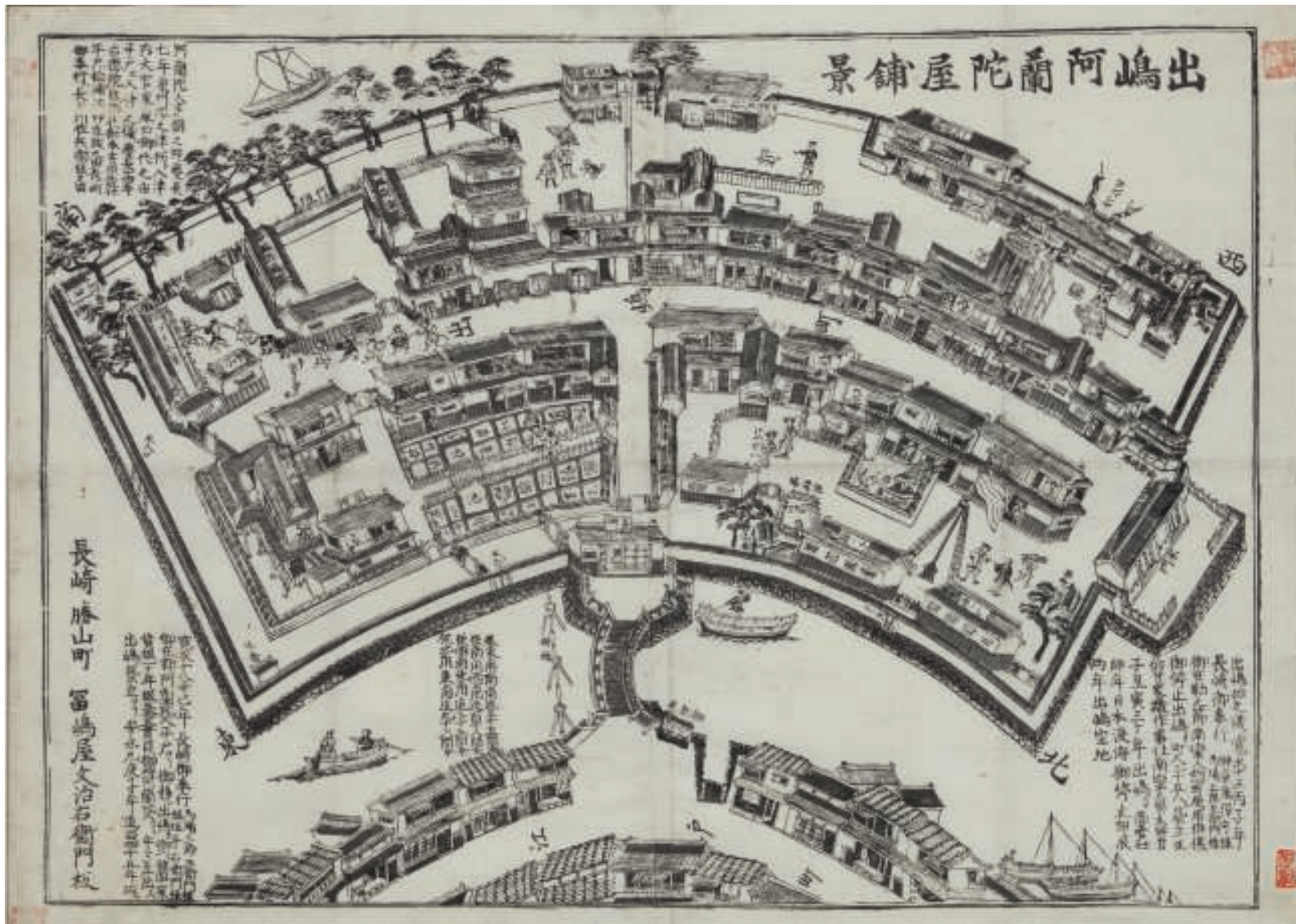
**55**  
**Netsuke** of a Dutchman holding a stick in his right hand and a cockerel in his left  
 Signed: Yoshiyuki, known as a carver of ivory netsuke, particularly of goats.  
 Late 19<sup>th</sup> century  
 Ivory  
 Height, 6.8 cm



**56**  
**Netsuke** of a Dutchman holding a stick in his right hand and carrying a karako (Chinese child).  
 Edo period, 19<sup>th</sup> century  
 Boxwood.  
 Height, 5.7 cm



**57**  
**Netsuke** of a Dutchman carrying a deer over his shoulders.  
 Edo period, late 18<sup>th</sup> century  
 Stag antler.  
 Height, 9.5 cm



58

**Woodblock print** of the Dutch settlement at Deshima (Deshima Oranda Yashiki Kei), Nagasaki, by Toshimaya Bunjuemon, 1780. Later impression.  
43.5 cm by 60.8 cm

Toshimaya family came from Edo and established a trading firm in Nagasaki. In the generation of Bunjuemon, the firm began to publish Nagasaki prints and in 1780 it

printed this map of Deshima. Bunjuemon's son Denkichiro flourished in the publishing business and changed the name of the firm from Toshimaya to Tomishimaya before his death in 1797. This is a rare Tomishimaya print of Deshima. Exhibited in Sieboldhuis, Japanmuseum in Leiden "Netsuke, Dutchmen in miniature from the Coen Hille collection", 1<sup>st</sup> of March to 2<sup>nd</sup> of June 2013.





59

**A collection of four portrait medallions**

Japan, Edo period, late 18<sup>th</sup>/early 19<sup>th</sup> century

Copper, covered in black lacquer and decorated in gold "hiramaki" in low relief  
 Height, 14.2 cm; width, 9.3 cm

The portraits are of Johannus Gutenberg, the inventor of the letterpress, of Frederic III, crowned emperor in Bonn in 1314, of Joseph II, born in Vienna 1741 and crowned Roman emperor in 1765, and of Francois de France, duke of Alençon son of Henry II, born in 1554 died 1584.

Directors of Deshima such as Isaac Titsingh, in Japan in 1780 and 1782-'84, and Johan Frederik Baron van Reede tot de Parkeler, director of Deshima in 1786, 1788 and '89 were the first to order these lacquered medallions some with depictions of historical important European figures, emperors, rulers, artists, scholars and philosophers, after

prints from the French publication entitled "l'Europe illustré" by Dreux du Radier published in Paris between 1755 and 1765. Others with portraits of Chinese emperors and Governor Generals of the Dutch East Indies after various other prints. These gold lacquer portraits were part of larger series VOC employees on Deshima ordered privately, either to collect for themselves or to sell on their return to Holland. Around eighteen hundred these lacquer portraits became extremely popular in Europe.







60

**Matchlock pistol**

Japan, Edo period 17<sup>th</sup>/18<sup>th</sup> century

Metal and wood, black and gold lacquered and inlaid with gold and silver  
*Length, 35.5 cm*

Inscribed: Tenshō Gan-nen go-gatsu, Kazari-no, Matsudaira-Awa-no-Kami. Matsudaira-Awanokami is the general name for an official position of a feudal lord of the Awa area, present day Tokushima prefecture on Shikoku island. The Hachisuka family held this position for most of the Edo period. Kazari-no could indicate that the pistol decorated with the Tokugawa crest of the stylized "aoi" leaves (hollyhock), was a present from Tokugawa to Hachisuka. Tenshō Gan-nen stands for the period starting the 28 of July 1573 and go-gatsu for May. The barrel is decorated with a gold dragon and silver clouds.



Firearms were introduced in Japan in the 16<sup>th</sup> century by the Portuguese and played a decisive role in the long civil war that ended in the establishment of the Shogunate. This victory launched the Edo period of enduring political and economic stability from 1603 till 1868. During this period of stability, Japanese firearms hardly changed or developed, making exact dating difficult. The "closed country" policies of the Shogunate forbade the export of weapons and even of illustrations of them. Therefore very few Japanese firearms left the country, at least before the opening up of the country in 1868.

61

**"Brighton Pavilion"**

bamboo and cane chair  
China, late 18<sup>th</sup> or early 19<sup>th</sup> century

*Height, 85 cm; width, 43.5 cm*

After the Prince Regent furnished his Royal Pavilion at Brighton with bamboo furniture from China in the late 18<sup>th</sup> century, bamboo chairs became very fashionable in England.





62

**Shield with monogram** (JLI ?), Japan, 17<sup>th</sup> century

*Diam., 52.5 cm*

The shields were made of buffalo or rhino hide in India/Bengal and shipped to Japan for lacquering.

Most lacquered shields were ordered by the

Opperhoofds/Directors of Deshima such as the one in the Museum of Far Eastern Antiquities in Stockholm for Frederik Coyett, Opperhoofd in 1648 and 1653, and the one in the Rijksmuseum Amsterdam made for Gabriel Happart, Opperhoofd in 1654. The shield made for Constantijn Ranst, Opperhoofd in 1668, 1684 and 1687 is in the Asmolean Museum and the one for Johannes Camphuys, Opperhoofd in 1672, 1674 and 1676 in the museum of

Ethnology in Leiden. Then there is one very similar to the present one, made for Johannes van Leenen, who served in the factory of Houghly in 1654-1678 and was commander in Sumatra in 1679-1685, in the Rijksmuseum, Amsterdam. This is the only other shield known with a monogram surmounted by a coronet on a plain black ground. All these shields clearly were show pieces, meant as regalia at official occasions, and therefore have minimal wear and tear.



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阿蘭陀人之領之河是長  
 七年泉州之津折入津  
 内大官家屋公御代之由  
 平戸之津之儀是長四年  
 台徳院儀也此御代者由長  
 平戸松浦津也此御代者由長  
 御奉行長川佐兵衛儀之由



長崎勝山町

富嶋屋文治右衛門

寛永十八年己年長崎御奉行  
 御在相門御代平戸御移出  
 曾根二年服番青目御代御  
 出嶋屋文治安永八庚子年  
 迄四十五年

長崎東南角在平戸  
 往南角西南角百人  
 往南角北角在平戸  
 往北角東南角在平戸

東

北