

# Uit verre streken

Guus Röell

Guus Röell

## Uit verre streken

*from distant shores*

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



Maastricht June 2017



The Netherlands and the Atlantic

1

**Strong box (coffre fort) or “captain’s chest”**

Low Countries or France, late 17<sup>th</sup>/early 18<sup>th</sup> century

Walnut and oak, ebony veneered and brass

*Height: 30 cm, width: 49 cm, depth: 30 cm*

Behind the fall front three small drawers, on the underside of the lid a space for letters and inside both side panels long screws make it possible to fix the box to the underground to prevent it from being stolen or from falling off the table in the captain’s cabin.



2

**Silver ingot**

With VOC Amsterdam monogram, circa 1738, with the assayers mark of the Grill family, assayers in Amsterdam

*Length: 16 cm, 1990 gram*

Salvaged in 2004 from the wreck of the VOC ship *Rooswijk* of the Amsterdam VOC Chamber that sank on its second voyage to the Dutch East Indies off the English coast on the Goodwin Sands in 1739. The Dutch had very little to offer in Asia but silver and gold. Therefore the VOC ships had to sail to Asia with silver bars and gold coins to pay for Asian goods. The bars were cast in private factories, run by assayers, from melted down coins, mainly from Spanish American “reales”. Once in Asia these bars were melted down and minted again into coins such as rupees, that could be used in the East.





3

**“Wharhafftige Abbildung des grossen Schiffstreits zwischen der Armada des Königs von Hispanien und etzlichen Kriegsschiffen der Herrn Staden untern commando des Admirals Jacob Heemskirchen von Amsterdam, geschehen auf der Rede von Gibraltar den 25 Aprilis im Jahr 1607”**

**(Sea battle between a Spanish and Dutch fleet under admiral Jacob van Heemskerk at Gibraltar, April 25 1607)**

Hand-coloured engraving by an unknown engraver and editor, early 17<sup>th</sup> century

*Three leaves, 34 cm. by 85 cm*

Showing the ship of admiral van Heemskerk in the middle, together with captain Lambert fighting the Spanish admirals ship. To the left the ship of the Spanish vice admiral Alteras and the ships of captain Adriaen Roest, captain Simon Jansz. van Edam and captain Madder. To the right the castle of Gibraltar. In this battle the

Spanish fleet of 21 ships was completely destroyed but admiral van Heemskerk was killed by a cannonball wounding one of his legs. This victory resulted in the twelve year truce between Spain and Holland from 1609 till 1621.

Heemskerk was less of a rough sailor and more of a gentlemen adventurer. His early fame arose from an attempt to discover the North Passage to China. May 10<sup>th</sup> 1596 two ships under his command sailed from Amsterdam. They discovered Spitsbergen (present day Svalbard). One ship turned back but Heemskerk pushed on and rounded Spitsbergen but on August 26 got trapped in sea ice. The crew wintered in a house (known as “Behouden Huis”) build out of planks of their vessel. They were the first to survive a polar winter. In June 1597 they managed to sail to Lapland in two open boats.

Later Van Heemskerk commanded several voyages to the East Indies and the Moluccas. He also captured the Portuguese treasure ship Santa Catarina. In 1607 he became commander of the fleet of the United Provinces with the commission to protect Dutch merchant shipping.



4

**Glass with engraving of an East Indiaman and with text  
HET WEL VAAREN VAN DE OOSTINDISCHE COMPAGNIE**  
English glass with Dutch wheel-engraving, second half 18<sup>th</sup> century

*Height: 18.6 cm., diam. of cup: 8 cm.*

Engraving of glass was very popular in the Netherlands in the 18<sup>th</sup> century and reached supreme heights. The engravings usually commemorate births, weddings, political events and often trade enterprises as the present ones do.



5

**Glass with engraving of an East Indiaman and with text  
HET OOSTINDISCHE COMPAGNIES WEL VAREN**  
German/Bohemian glass with Dutch wheel-engraving,  
second half 18<sup>th</sup> century

*Height: 17.4 cm, diam. of cup: 8 cm.*

6

**Silver filigree casket with two silver tea caddies**

Filigree probably from Indonesia/Padang, early 18<sup>th</sup> century

Silver tea caddies marked Amsterdam 1779 and maker's mark RB = Reynier Brandt (1702-1788)

Width: 14.4 cm, depth: 9.4 cm, height: 10.2 cm, 351 gram



Since filigree boxes are unmarked it is difficult to tell where they were made and to date them. Since this one contains Dutch marked tea caddies it could possibly be considered to be from Dutch Indonesia where Padang on the island of Sumatra was a centre of silver filigree work. A very similar silver filigree casket in the State Hermitage Museum from the collection of Catherine the Great (illustrated in *Encompassing the Globe, Portugal and the World in the 16<sup>th</sup> and 17<sup>th</sup> centuries*, page. 264 and in *Silver, Wonders from the East, Filigree of the Tsars*, page 44) is considered to be from Goa and mid 17<sup>th</sup> century. However since the Tsars Peter the Great and Catherine the Great bought most of their silver filigree from the East in Amsterdam, the Hermitage casket probably is from Indonesia/Padang as well.



Reynier Brandt was born in Wezel, Germany, and in 1734 was registered as burgher of Amsterdam and silversmith. He married Maria van Wierop who was the widow of the silversmith Hendrik Swiering. Reynier Brandt was extremely productive during his fifty years as silversmith from 1734 to 1784. At least one other oriental filigree casket is known for which he made tea caddies (see: Jan Veenendaal, *Aziatische kunst en de Nederlandse smaak*, plate 194). After his wife's death he moved in with his son Gerrit Brandt, who also was a silversmith. In 1788 he died and was buried next to his wife in the Westerkerk in Amsterdam.





7  
Glass with engraving of a country side with farmers, herdsmen and an East Indiaman in the background and with text HET LANDS WELVAREN  
German/Bohemian glass with Dutch wheel-engraving, second half 18<sup>th</sup> century

Height: 17.9 cm.,  
diam of the cup: 7.6 cm.

8  
**Painted calabash bowl**

A woman selling fruit to a man, entitled "Schets uit Suriname"  
Coastal Afro-Surinam art, late 19<sup>th</sup> century.

Diam.: 11.5 cm

Calabash trees (*Crescentia cujete*) provide raw materials for the manufacture of Maroon (escaped slaves living in the interior of Surinam) containers and constitute an important artistic medium for Maroons. Rice-washing bowls, spoons, ladles and containers made of calabash nuts are usually decorated with carved geometric designs often rather similar to decorative styles used on the exteriors of gourds in West Africa. However, designs may show strong regional variations in Surinam.

Colourfull painting of calabash bowls, with hearts, Dutch aphorisms, scenes of daily life, etc., executed with commercial paints, is attributed to ex-plantation slaves in the coastal region of Surinam and bears no technical or stylistic resemblance to Maroon calabash art.





9

**Silver plaque with hammered decoration**

“The wedding of Martin de Lollora and Beatris Koya”  
Peru, late 16<sup>th</sup>/early 17<sup>th</sup> century

22 cm, by 29 cm.



Martin and Beatris were assumed to be the first married couple in Peru between two persons each of them from different royal lineage, one of the Conqueror and the other of the Conquered. The couple can be identified by a set of a very distinguishable iconographies in art history of South America. An identical plaque is in the collection of Nobuko Kajitani, a former curator of the Metropolitan Museum, suggesting that there possibly have been more of these trapezium shaped plaques which possibly together formed a circle.

10

**Walking cane**

Loango/Congo, engraved on the silver plate: presented to Andw Dunlop by Dr. T.D.Allison, M.D.M.R.C.S Eng R.M., Glasgow 1st Nov 1866

Carved hippo-tooth, ebony and silver  
length: 95 cm.

T.D.Allison was an assistant doctor serving in the Royal Navy. In 1864 he served on board the HMS Jaseur, a ship that was involved in the anti-slavery campaign of the “West Africa Squadron”. The famous explorer Richard Francis Burton in a letter mentions T.D.Allison as doctor on board the Jaseur. In his book *Mission to Gelele*, Burton writes that he boarded HMS Jaseur for a trip to the Oil Rivers in Nigeria. Andrew Dunlop was a surgeon in Glasgow and possibly T.D.Allison’s superior.

The hippo-tusk hilt is an early example of the famous “Loango ivories”. The carving is of high quality and the figures are mostly nude or simply dressed. Later Loango carvings usually show more European style clothing. Probably Dr. Allison bought only the carved tooth in Africa and had it made into a walking stick with the engraved silver band in Glasgow where he presented it to Andrew Dunlop.





11

**A Cape-Dutch cabinet**

Cape of Good Hope, last quarter 18<sup>th</sup> century

Amboyna, stink-wood, pine and brass mounts  
*Height: 265 cm, width: 174 cm, depth: 70 cm.*

This very large cabinet belongs to the most impressive type of furniture made in the late 18<sup>th</sup> century at the Cape of Good Hope. These cabinets were made of a combination of indigenous and exotic woods of which stinkwood and amboyna were the most common. Apart from their excessive proportions they are known for their rich carvings in the gables and feet. The carved elements in the present cabinet are of a high quality and obvious the work of an experienced furniture maker. Originally this cabinet probably had silver escutcheons and handles as most of the 18<sup>th</sup> century Dutch Cape cabinets had.





12

**Tapa**

Tsonga tribe, South Africa, before 1970

Tree bark cloth made of the inner bark of the fig tree (*Ficus natalensis*).

143 cm. by 184 cm.

Tapa supposedly is the oldest way of making cloth but due to its nature even fragments of tapa earlier than the (end) of the 19<sup>th</sup> century have hardly survived. Tapa's were made in well-wooded areas in Africa, South East Asia, Japan and America, of the bark of trees, soaked in water to soften it and then beaten against a flattened log with a hardwood beater. This process felts the bark, giving it strength and flexibility, and more than doubles its width. The strips were then pasted together with arrowroot to form a large cloth and painted with the sap of certain trees, which stain them black or brown. Under the influence of sun light the bark of the African fig tree turns into a rich reddish brown.

Provenance: Hans van Drumpt collection. Hans van Drumpt (1939-2015) was a painter and collector of African and Indonesian art living in Maastricht. From the 1980ties on he regularly visited South Africa where he collected particularly Ndebele beadwork (see *Uit Verre Streken*, November 2015, no. 14).



13

**“Lamu” chair (Kita Cha Enzi – Chair of Power)**

East Africa or India, 19<sup>th</sup> century

African ebony, bone and cord

Height: 124 cm, width: 74 cm,

depth: 64 cm.



Chairs with similar angular elements and raised footrests were adapted in the 17<sup>th</sup> century, possibly from European/Iberian models to suit courtly uses and tastes in East Africa and India. In his discussion of this adaptation Amin Jaffer suggests that the “Lamu” chair 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, page 114. Jan Veenendaal also discusses the origin of this type of chairs as being made in Egypt, East Africa and as far as India from as early as the 17<sup>th</sup> century and derived from an Iberian model (*Furniture from Indonesia, Sri Lanka and India during the Dutch period*, Delft, 1985).



South Asia



14

**Large powder-flask**

North-West India or Gujarat, 18<sup>th</sup> century

Buffalo horn(?) covered with mother of pearl, fixed with silver pins, and carved ivory with red (glas?) stones.

*Height: 23 cm, width: 18 cm.*

As the Indian (Mogul) aristocracies frequently indulged in the pleasure of the hunt, it may be of no surprise that numerous powder flasks were made in different materials, for instance carved ivory, nautilus shells and a range of horns sometimes covered with mother of pearl as the present one. Many were more of a prestigious object for display than suitable for common use. The present one has little wear and tear and is perhaps a bit large to be practical.



15

**Box**

South India, perhaps Mysore, early 19<sup>th</sup> century

Sandalwood and silver mounts

*Width: 33.5 cm, depth: 22.5 cm, height: 10.5 cm*

The floral carving all around the box and the carving of a fight between a dragon and a lion in the centre of the lid is of truly exceptional quality.



**16**  
**VOC chest**

Indonesia or India/Cochin, second quarter 18<sup>th</sup> century

Teak and brass

Length: 154.5 cm, depth: 61.5 cm, height (with bracket feet): 66 cm

For a very similar large chest that was part of the possessions of the retired Governor General of the Cape, Hendrik Swellengrebel (1700-1760) when he left Cape Town in board the *Liefde* in 1751 to settle in the Netherlands, in Doorn, see *Uit Verre Streken*, June 2005, no. 5. Possibly the present chest also belonged to Hendrik Swellengrebel and could have been especially ordered by him for his repatriation to Holland because similar unusual hardware is only known from the chest that was in the Swellengrebel collection. As Admiral of the fleet and as Extraordinary Member of the Council of India, in correspondence with the 1717 resolution regarding the number and sizes of chests allowed each VOC official according to his rank, Swellengrebel would have had the privilege to ship at least 10 large chests upon repatriation.



**17**  
**Crucifix**

Portuguese Sri Lanka, circa 1600

ivory

Height: 24 cm., width: 20.4 cm.

A very similar ivory crucifix is illustrated in *Christianity in Asia, sacred art and visual splendour*, ed. Alan Chong, plate 42, where it says that Sri Lanka ivory carving is distinguished by a delicacy of details, seen in the present carving in the very fine grooves used for the hair and the loincloth. In addition, Sri Lanka ivory images of Christ are characterised by their elongated faces, emphasized by the beard, and by long elegant fingers.





**18**  
**Casket with trapezoid shaped lid.**  
Ceylon (Sri Lanka), second half 17<sup>th</sup> century

Wood covered with mica, openwork carved foliage with various animals, birds and Sarapenda's in ivory, with silver mounts  
*Length: 31.5 cm, Width: 18.5 cm, height: 20.4 cm.*



This form of chest is already known from ones made for the Portuguese in Ceylon in the 16<sup>th</sup> century. In 1542 the Ceylonese ambassador to Portugal presented a similar shaped chest with golden mounts, inlaid with precious stones and ivory panels carved with figurative depictions to Maria Manuela the daughter of the queen of Portugal as a marriage gift. A very similar, slightly smaller box is in the collection of the Rijksmuseum Amsterdam.

Provenance: A grandson of general Spoor, by descent from his father and presumably from his grandfather. Simon Hendrik Spoor (1902-1949) was the Chief of Staff of the Royal Netherlands East Indies Army and the Royal Dutch Army in the Dutch East Indies, from 1946 to 1949 during the Indonesian National Revolution. In 1942 Spoor belonged to a small group of senior officials and military staff who escaped to Australia after the capitulation of the Dutch Army in Indonesia to the Japanese Army. He was charged with building the Netherlands Forces Intelligence Service (NEFIS) and became a staff member to General Douglas MacArthur during the invasion of Indonesia. Hendrik Spoor died unexpectedly on 25 May 1949 and was buried in the Dutch Military Cemetery in Jakarta among "his men".





19

**Two high back chairs**

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

Coromandel wood and cane

*Height: 102.5 cm., width: 48.5 cm., depth: 46 cm., seat height: 46.5 cm.*

Very similar 18<sup>th</sup> century coromandel wood chairs are still today in the Wolvendaal Church (Dutch Reformed Church) in Colombo. This model of the Dutch high back chair, after the Anglo-Dutch Queen Anne style, was known in Holland and in Batavia as the English chair, showing how much Dutch and English styles influenced each other in the first half of the 18<sup>th</sup> century.



20

**“Burgomaster” chair**

Sri Lanka/Galle district, first half 18<sup>th</sup> century

Satin wood and cane

*Height: 83.5 cm, width: 76 cm, seat height: 43.5 cm*

In the 17<sup>th</sup> and 18<sup>th</sup> century Sri Lanka was the only place where burgomaster chairs were made for the Dutch. Later they became popular with the English and in the 19<sup>th</sup> century were copied in Indonesia, India and England. The model of this six-legged chair probably originated from Dutch Sri Lanka but how is still not known. Many burgomaster chairs were exported from Sri Lanka to Batavia and to the Dutch Cape of Good Hope in the 18<sup>th</sup> century.





21

**Hexagonal chest**

Sri Lanka, late 18th century.

Jackwood, ebony and brass

Width: 85.5 cm, depth: 49.6 cm, height: 56.6 cm.

In Holland this unusually shaped chest is sometimes called "drankenist" (liquor chest) because some of them have compartments inside to hold bottles and glasses. However these compartments could very well be later additions and whether there was any special purpose to these chest apart from being decorative is not clear.

22

**Child's chair**

Probably Sri Lanka, late 17<sup>th</sup>/early 18<sup>th</sup> century

Ebony and cane

Height: 55 cm, width: 40.5 cm, depth: 40.5 cm. and height of seat: 27.5 cm.

Similar carving was made in the Molucca's as well, where ebony was abundant in the 17<sup>th</sup> century, by slaves from Bali and also in Batavia by Tamil wood workers. But because this chair turned up in England it is perhaps more likely to have come from Sri Lanka then from Indonesia. Jan Veenendaal (*Wonen op de Kaap en in Batavia, 1602-1795*, page 32, ed. Titus Eliëns) argued that the inspiration of the carved flower decoration on this type of ebony furniture is from Dutch flower prints for instance in *Den Blomhof* by Crispijn de Passe de Jonge (first edition 1614), and from Dutch lobe-decorated silver by the van Vianen brothers that became very popular in Holland around 1660. No other chair of this type of such small dimensions is known to me. The carving is of such high quality that it must have been made for a child of very wealthy parents.



23

**Armchair**

Sri Lanka or Batavia, 18<sup>th</sup> century

Rosewood, ebony and later embroidered upholstery

*Height: 118.5 cm, width: 62 cm, depth: 64 cm.*

The upholstered seat is embroidered with an unknown Dutch "Ridder's" (knights) family's crest



24

**Small sculpture of a seated Ceylonese king**

Ceylon, Kandy, late 18<sup>th</sup>/early 19<sup>th</sup> century

Ivory with some red colouring.

*Height: 7.1 cm*

There are many of such ivory portraits of Ceylonese kings but most are stereotypes and cannot be identified.





Indonesian Archipelago



25

**Thomas Daniell (1749-1840)**

“Watering Place Anger Point Straights of Sunda”, inscribed as titled (in pencil) and numbered “68”(in ink) on the reverse.

Pencil and watercolour on paper watermarked (James Whatman, Strassbourg, fleur-de-lys in shield)  
36 cm. By 52 cm.



In July 1785 on their way to India via Canton and again in April 1794 on their return from Canton, Thomas Daniell and his nephew William Daniell (1769-1837) visited Anger Point (Anjer kidoel) in the Strait of Sunda, the western most point of the island of Java.

Ten Javanese subjects are included in Thomas and William's Daniell's book *A Picturesque voyage to India by way of China*, published in 1810, plates 10-19, including two plates (12 and 14) of Anger Point. The present watercolour by Thomas looks inland, and depicts an English sailor being offered a caged bird in the foreground, Javanese proas and canoes in the stream, sailors overseeing the replenishing of their water on the far bank, and the volcanic range rising above the palms. Thomas Daniell apparently did not work up this, or any of his other Javanese watercolours, into finished oil paintings. William did and his large oil painting *The watering place at Angere point, on the island of Java* was exhibited at the Royal Academy in 1836 and now is in the National Maritime Museum, Greenwich.

The Sunda Strait between Java and Sumatra was the passage for virtually all trade between the Indian Ocean and the Chinese Sea. Anger Point, the victualling station and trading post on the Strait, would be obliterated a century later by the cataclysmic eruption of the Krakatoa volcano in 1883.



26

**Thomas Daniell (1749-1840)**

“Near Eucheconing on the island of Java”

Pencil, watercolour on watermarked paper (James Whatman, Strassbourg, fleur de lys in shield), numbered “4” (in pencil) on the reverse.

43.8 cm. By 60.2 cm

This is another view near Anger Point. Eucheconing is a corruption of the word for Tjikoning, a place close to Anger Point where the “Grote Postweg” (Great Post Road) starts in the west running more than a 1000 km. along the north coast of Java to Panarukan in the east. The present drawing is directly related to the drawing “Near Eucheconing on the island of Java” in the Yale Centre of British Art, the Paul Mellon Collection which has the same James Whatman watermark, the same dimensions and is numbered “2” (in pencil) on the reverse.

27

**VOC chest**

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

Teak and brass

*Length: 154.5 cm, width: 62 cm, height without feet: 60 cm, height with feet: 80 cm.*

The many moves from post to post undertaken by VOC officials in the course of their careers made the chest an indispensable item of furniture in every household and for transport. But to avoid overloading sailing ships with chests of all sizes and forms the Heeren XVII adopted a great number of resolutions regulating the form and sizes of the chests and the number each VOC official was allowed to take. On his repatriation the Governor General was allowed eighteen large chests, a member of the Council of India ten, a minister of religion two and a carpenter, boatswain, cook's mate only one smaller chest, about three-quarter the size of the largest chest. This chest has about the measurements prescribed in the Resolutions of 1717 and 1750 for the largest size allowed for transport to The Netherlands.





28

**Quirijn Maurits Rudolph Ver Huell (1787-1860), attributed.**

“Gezicht van het fort Victoria, gelegen aan de baai van het eiland Amboina, gouvernement der Moluksche eilanden 1818”

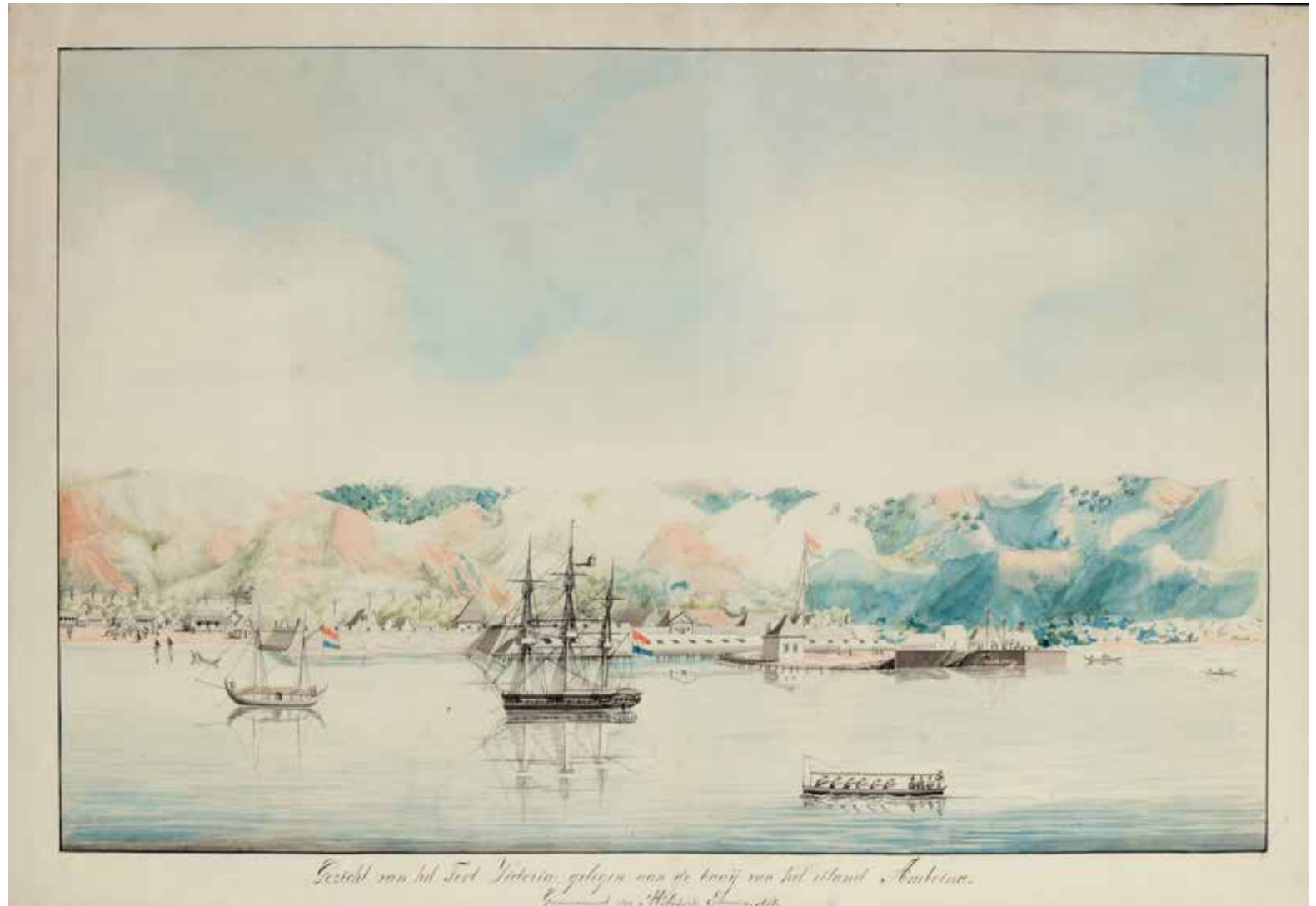
Watercolour on paper.

36.5 cm. by 55.4 cm

In 1816 the Dutch navy returned to Indonesia to restore Dutch rule over Indonesia after seven years of English rule. This was not received with much joy on some of the islands of the Indonesian archipelago. In May 1817 the population of the island of Saparoea rose in revolt under their leader Thomas Matulesia. They killed the Dutch governor van den Berg, his wife and three of his four children. The six year old Jean Lubberts miraculously survived the massacre and lived in the jungle for six months with the help of the freed slave of his parents, Salomo Pattiwaal. In October 1817 a squadron of three ships, including the “Evertsen” under command of Maurits Ver Huell, with fresh troops arrived and suppressed the uprising. The twelfth of November the little boy Jean Lubberts was discovered in the jungle and taken aboard the “Evertsen”. Together with Matulesia and other leaders of the rebellion they sailed to Ambon where Matulesia was tried and executed. In March 1818 Jean Lubberts sailed on the “Evertsen” from Ambon to Soerabaja where he was lodged with his grandmother. Of all these and other events Maurits Ver Huell (1787-1860), a naval officer, collector of naturalia and self taught draughtsman, made many drawings and watercolours. He also described these events in his memoirs *Herinneringen*

*aan een reis naar Oost Indiën*, published in 1835. Over hundred of his watercolours were later donated to the Maritiem Museum Rotterdam. For a watercolour of the island of Mauritius by Ver Huell see *Uit Verre Streken*, March 2015, no. 18.

Just to the right of the ship (the “Evertsen”?), the well known water gate of fort Nieuw Victoria can be seen and on the left some Dutch naval officers are being carried ashore.





29

**Cornelis Frederik Stavenisse de Brauw (1801-1864), attributed**

Dutch ship on the roadstead of Penang, Malaysia

Pencil and watercolour on paper, not signed

46 cm. by 69.5 cm

In 1786 the English East India Company established a settlement on Pulau Pinang, known as the Prince of Wales Island. The English flag can be seen on Fort Cornwallis to the right of the Dutch ship in the foreground, built on the eastern point of the island with George Town behind.

Stavenisse de Brauw was a Dutch naval officer and draughtsman. He made five voyages to Indonesia. One in 1818, another in 1820-21, one as captain of the "Bellona" from 1836 till 1838 and one as captain of the frigate "Dolfijn" from 1845 till 1849. He ended his naval career as rear admiral in Indonesia in 1857.

This watercolour was probably made during his first voyage to the East in 1818.

30

**Commemorative salver "Gedachtenis-piring"**

Indonesia, Batavia, circa 1736

Silver, with mark of Batavia and maker's mark BI,

Barend Jacobsz (active 1710-1746)

*Diam.: 39.4 cm., gram: 809.*



The reverse engraved "Ter Gedagtenis Van Den Edelen Agtbaren Heere Mr. Rijkloff Duijvensz Commandeur Van Javas Noord Oost Cust Overleden Den 24 December Ao 1736- Oud 38 Jaeren 6 Maenden En 6 Dagen".

Nothing is known about Barend Jacobsz except that he is mentioned as "silversmit" in 1710. The Gemeentemuseum Den Haag has five pieces with his makers mark, the last dated one a salver given by Daniel Wannemaker, secretary of the Council of Justice, to the Lutheran church in Batavia in 1746.





31

**A pair of rosewater sprinklers**

Indonesia late 17<sup>th</sup>/early 18<sup>th</sup> century

Silver

Height: 37.5 cm, weight: 319 grams and 328 grams

Copying traditions in the Middle East, India and Ceylon the Dutch in their settlements in the East started to sprinkle with rosewater, the bridal couple, guests coming to their house and leaving after dinner and at other official meetings, festivities and funerals. For this they had rosewater sprinklers made after the design of rosewater sprinklers which were used throughout South and South-East Asia, but they had them decorated in their own Dutch taste, inspired by Dutch flower-prints; for instance from *Den Blomhof* by Crispijn de Passe in 1641. An almost identical one in the Dutch Royal collection (*Uit Koninklijk Bezit, Honderd Jaar Koninklijk Huisarchief, de Verzameling van de Oranjes*, Marten E.A.Loonstra and others, 1996), dated 17<sup>th</sup> century, was presented to Prins Hendrik de Zeevaarder in 1837 by the Sultan of Bangkalan (Madura)



32

**Commemorative salver, “Gedachtenis-piring”**

Indonesia, Batavia, circa 1714

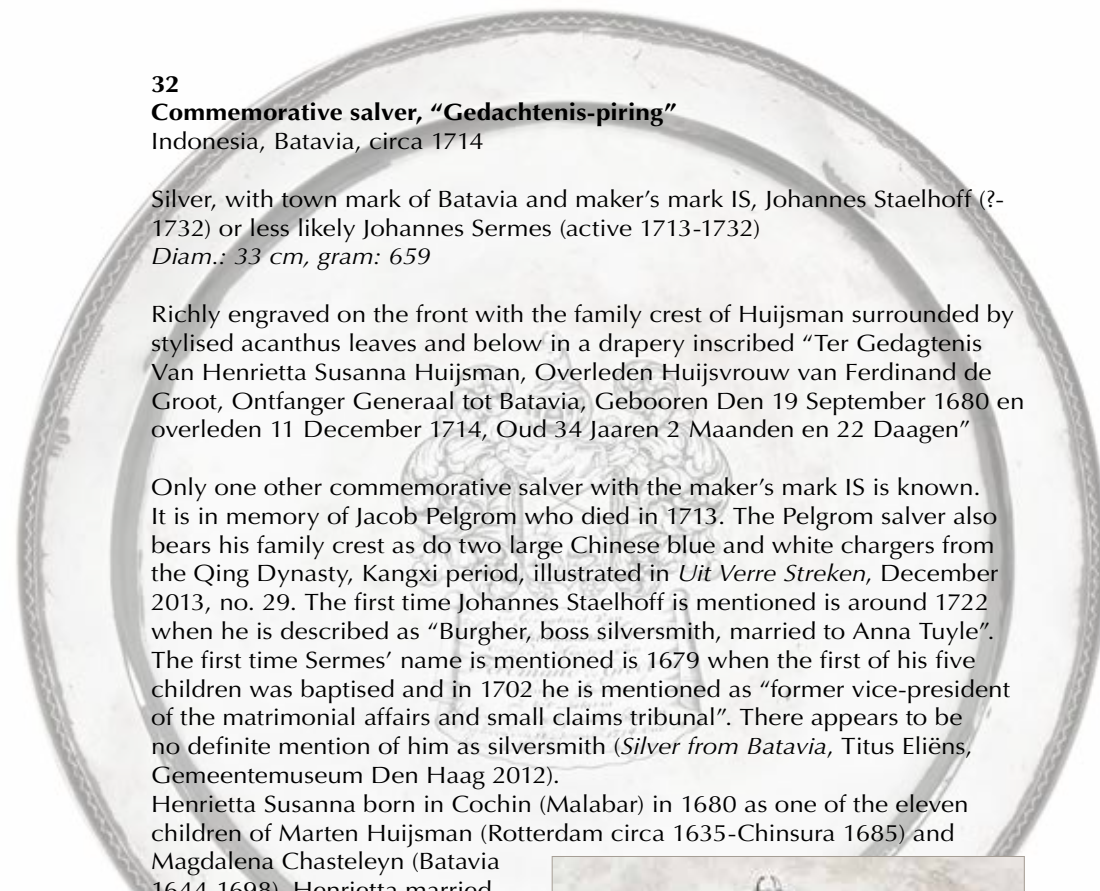
Silver, with town mark of Batavia and maker’s mark IS, Johannes Staelhoff (?-1732) or less likely Johannes Sermes (active 1713-1732)

Diam.: 33 cm, gram: 659

Richly engraved on the front with the family crest of Huijsman surrounded by stylised acanthus leaves and below in a drapery inscribed “Ter Gedagtenis Van Henrietta Susanna Huijsman, Overleden Huijsvrouw van Ferdinand de Groot, Ontfanger Generaal tot Batavia, Gebooren Den 19 September 1680 en overleden 11 December 1714, Oud 34 Jaaren 2 Maanden en 22 Daagen”

Only one other commemorative salver with the maker’s mark IS is known. It is in memory of Jacob Pelgrom who died in 1713. The Pelgrom salver also bears his family crest as do two large Chinese blue and white chargers from the Qing Dynasty, Kangxi period, illustrated in *Uit Verre Streken*, December 2013, no. 29. The first time Johannes Staelhoff is mentioned is around 1722 when he is described as “Burgher, boss silversmith, married to Anna Tuyle”. The first time Sermes’ name is mentioned is 1679 when the first of his five children was baptised and in 1702 he is mentioned as “former vice-president of the matrimonial affairs and small claims tribunal”. There appears to be no definite mention of him as silversmith (*Silver from Batavia*, Titus Eliëns, Gemeentemuseum Den Haag 2012).

Henrietta Susanna born in Cochin (Malabar) in 1680 as one of the eleven children of Marten Huijsman (Rotterdam circa 1635-Chinsura 1685) and Magdalena Chasteleyn (Batavia 1644-1698). Henrietta married Ferdinand de Groot who arrived in Batavia in 1689 on board the *Nederlandt* of the VOC Chamber of Amsterdam. She died in childbirth of her fourth child in 1714. All her four children died young. Ferdinand who was Opperhoofd in Deshima in 1702, 1704 and 1706, each time for one year, in 1713 became Ontvanger-Generaal and in 1715 Raad Extra-Ordinair van Indië; a good career. He remarried Margaretha Pasques de Chavonnes but died apparently childless between 1718 and 1720 in Batavia.







sometimes a bit of tobacco. Unlike tobacco smoking which exudes a troublesome smell to bystanders, pinang refreshes the mouth leading to a pleasant odour and therefore is considered good manners when one visits a great lord. Before settling down to business sirih had to be offered in the most exquisite boxes, made of gold, silver, inlaid with precious stones, ivory, tortoiseshell, or, as the present one, inlaid with mother of pearl. The costliness of ones sirih box displayed ones fortunes.

It is not known who the silversmith HS or SH, active between circa 1714 and circa 1743, is but he did leave an impressive oeuvre of very high quality. The Gemeentemuseum The Hague has seven commemorative salver, a walking stick and a cuspidor with his marks in its collection. For another and so far the latest dated salver by HS or SH, commemorating Bartha Helena van Suchtelen, born in Batavia in 1710 and deceased there in 1743, see *Uit Verre Streken*, March 2013, no. 4

33

### Sirih box

Indonesia, Batavia, 1720-1730

Ebony inlaid with mother of pearl and silver. The silver hinges marked with the town marks of Batavia and maker's mark HS or SH.

Height: 10 cm, width: 26 cm, depth: 17.5 cm



VOC officials who had to deal with Asian rulers had to adapt to Asian ways, including the chewing of sirih leaves, containing part of a pinang/careca nut, chalk and



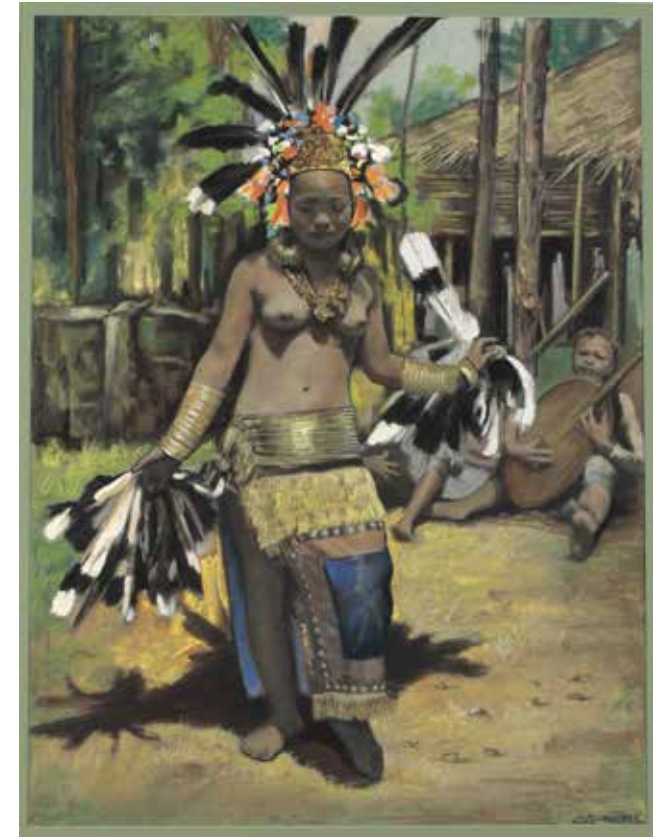




**34**  
**Ernst Agerbeek (1903-1945)**  
 A Chinese barber's shop

Oil paint and gold on canvas (relined), signed and dated "E Agerbeek 28"  
 50.9 cm. by 80 cm.

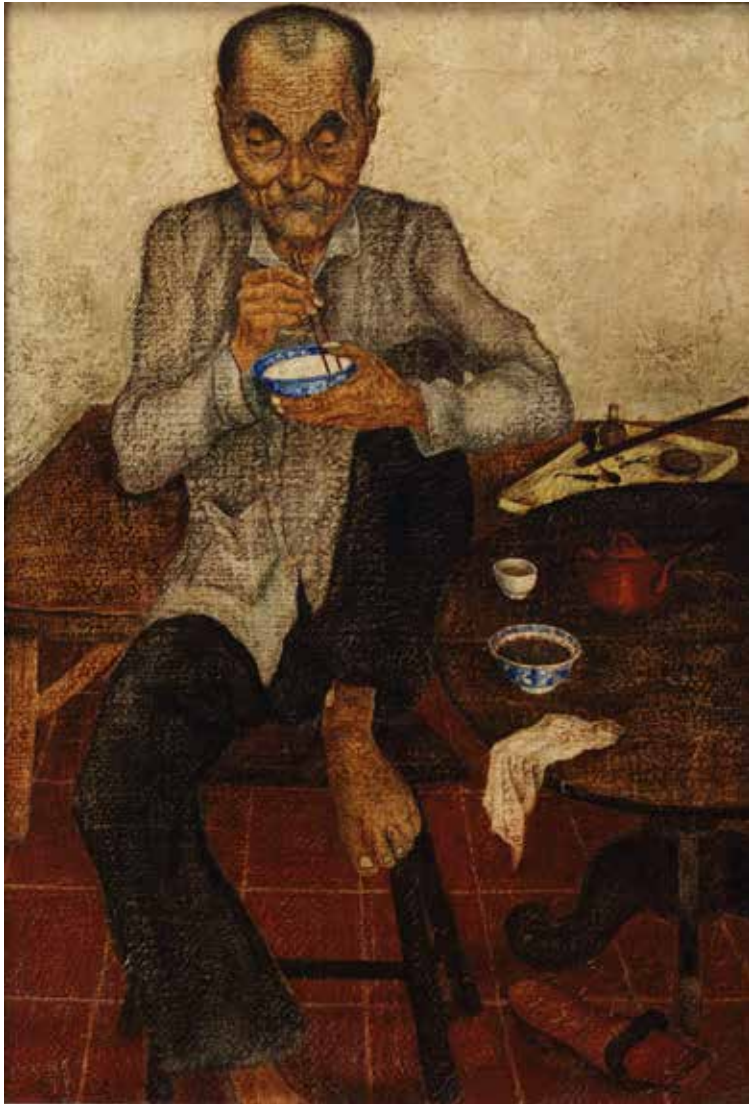
Ernst Agerbeek was born in the Netherlands of Dutch/Indonesian parents and was trained as an artist in Brussels. In the early 1920's he was in Indonesia where he became a drawing teacher in a secondary school and a member of the *Vereeniging van Beeldende Kunstenaars* in Batavia in 1929. He lived in Surabaya and exhibited at the Kunstkringhuis Surabaya in 1926. Agerbeek is best known for his genre paintings of the Chinese population in Batavia prior to the occupation of Indonesia by the Japanese during the Second World War. Because he was half Indonesian he escaped imprisonment in a Japanese prisoner of war camp during the Japanese occupation, but in 1946 at the age of 42 he is believed to have been beheaded by the Japanese as a resistance fighter. Up to now only about 20 Indonesian paintings by Agerbeek are known.



**35**  
**Ernst Agerbeek (1903-1945)**  
 Young Dayak girl performing the hornbill dance

Watercolour, pastel and gold on paper, signed "E. Agerbeek" circa 1927  
 57 cm. by 43 cm.

The Dayak people are renowned for their singing and dancing, and their most famous dance is the hornbill dance. In their animist religion the hornbill is associated with the spirit world. 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 in the interior of the island as opposed to the largely Malay Muslim population of the coastal areas. In 1927 Ernst Agerbeek joined an expedition of the Geographical Society of the Dutch East Indies to Borneo where he made this painting.



36

**Ernst Agerbeek (1903-1945)**

Chinese man eating rice, in a room with tea pot and opium set.

Oil on canvas, signed and dated "E Agerbeek 1927"  
50 cm. by 35 cm.

37

**Armchair**

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

Satinwood and cane

Height: 96.5 cm, width: 58 cm, depth: 59 cm.

This chair in the French Louis XV style, except for the rather un-French bulky ends of the armrests, became fashionable in the second half of the 18<sup>th</sup> century in the Dutch East Indies. Although the satinwood is from Sri Lanka, this type of chair is usually supposed to have been made in Java (*Furniture from Indonesia, Sri Lanka and India during the Dutch period*, Jan Veenendaal, 1985, page 105).





38

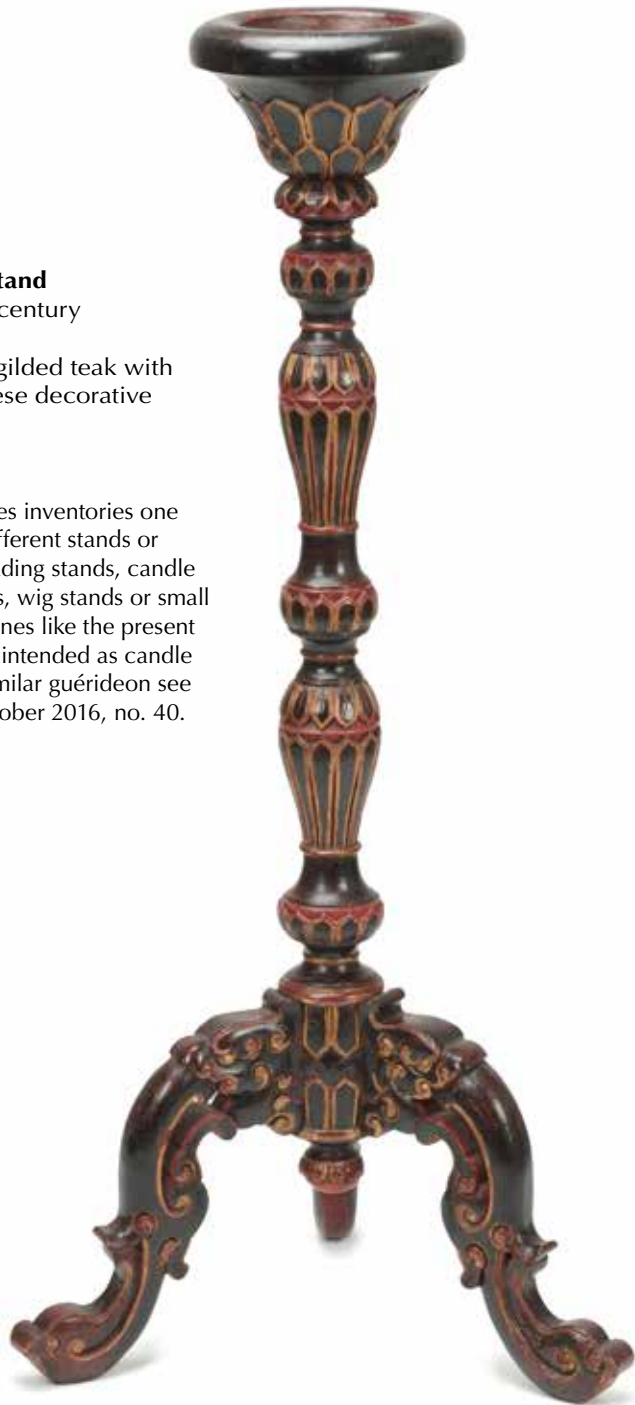
**Guéridon, candle stand**

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

Red lacquered and gilded teak with European and Chinese decorative motifs

*Height: 108 cm.*

In old Dutch East Indies inventories one often comes across different stands or guéridons, such as reading stands, candle stands, spittoon stands, wig stands or small tea tables. The taller ones like the present one presumably were intended as candle stands. For another similar guérideon see *Uit Verre Streken*, October 2016, no. 40.



39

**Brass weight, "Slaper" 1/2 kati, just under half a kilo, with town mark of Batavia, a rose (official verifying mark), year mark C=1666 and reverification marks, 12=1680, 06 (upside down)=1731 and H7=1740**

Indonesia, Batavia, 1666

*Brass, 484 gram*

In Batavia these weights were regularly verified and used by the Mint, gold and silver dealers, money changers, jewellers but also used for weighing other precious materials such as spices, pigments and medicines.





**40**  
**Settee**  
Java, 19<sup>th</sup> century

Indonesian rosewood and cane  
*Height: 90.5 cm, width: 222 cm, depth: 62 cm*

This type of 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. The design remained popular in Indonesia throughout most of the 19<sup>th</sup> century.





**41**  
**Backgammon table**

Indonesia, Java, Batavia, first half 18<sup>th</sup> century

Sono keeling, amboyna, ebony, and white sandal wood.  
*Height: 71 cm, width (with top): 121 cm, depth (with top): 54 cm.*

The removable top encloses a backgammon board divided by a well with a sliding lid, for the games pieces. Backgammon-tables are mentioned in many inventories in the Dutch East Indies; a useful piece of furniture for the long and hot tropical afternoons.



**42**  
**Keris**

Java, Surakarta, dated 1858

A straight iron and nickel pamor blade (dapur bener), the wooden hilt ends in a bowl-shaped ornament of silver with gold filigree with semi-precious stones, the scabbard (pendok slorok), partly covered with engraved white metal, is polychrome painted with the initials of Pakubuwono X.  
*Length: 49 cm.*

Pakubuwono X (1866-1939) was the longest ruling Susuhunan of Surakarta from 1893 to 1939.



43

**Theo Meier (1908-1982)**

Tahitian with hibiscus, circa. 1933

Oil on canvas, not signed

54 cm. by 45 cm.

Theo Meier was born in Basel, attended art school there and became a portrait painter. After a successful commission he was able to travel to Berlin where he met Max Liebermann, Karl Hofer, Otto Dix and Emile Nolde. Back in Basel he visited an exhibition of the Tahitian paintings by Gauguin and decided to go to the South Pacific. To finance the voyage he founded a club in which every member pledged a monthly sum in return of which they could choose one of Meier's paintings on his return. He embarked on his South Sea voyage at the age of 24. In Tahiti he certainly discovered the beauty of the colours of tropical nature and the local women as can be seen in this portrait. But the primitive simplicity he had seen in Gauguin's paintings turned out to be more in the artist's fantasy than in reality. He returned to Basel but a year later Meier was travelling again and arrived in Bali "where delirium laid hold of me which even today has not subsided", as he was to write much later. On Bali he settled, found inspiration and friendship with other artists including Walter Spies. Before long he was inextricably part of the cultural and artistic life of the island and in 1936 married his first Balinese wife.

In 1941 with the Japanese invasion everything changed dramatically. As a citizen of a neutral country Meier was allowed to stay in Bali but his friend Walter Spies met his death aboard a Dutch prisoner of war ship crossing the Indian Ocean and Meier lost almost all his paintings of six joyfully creative years.

Life continued and Meier married another Balinese girl, Madé Pergi, subject of some of his most striking portraits. However after the war and the Indonesian war of independence, Bali never quite returned to its pre-war innocence. Nevertheless Meier continued to paint the women of his cherished island and was lucky Sukarno, the first President of Indonesia was a friend of the fine arts, visited Meier in Bali and commissioned paintings from him. In 1948 Meier's wife, Madé Pergi, gave birth to a daughter. However a few years later the couple parted, on amicable terms. In 1957 Meier travelled to Thailand on the invitation of his friend Prince Saniah Rangsit. There he met his last wife and continued painting in the tranquility of his Northern Thailand home on the banks of the river Ping till his death in 1982. His prolific opus outlives him in galleries and private collection across the world, testimony of the artist's love and understanding of the magical tropical world and its women.

Literature: D. Hamel, *Theo Meier: A Swiss artist under the tropics*, Jakarta 2007, p. 34 (illustrated).







44

**Theo Meier (1908-1982)**  
Young Balinese or Thai girl

oil on canvas, signed and dated "Meier, 59"  
72 cm. by 60 cm.

45

**Theo Meier (1908-1982)**  
Young Balinese or Thai girl

crayon on paper, signed and dated "Meier, 68"  
73 cm. by 50 cm



46

**Jonkheer Josias Cornelis Rappard (1824-1898)**

“De oude Portugese Buitenkerk” on the road to Batavia

Watercolour on paper.

14.5 cm. by 21 cm.

Jonkheer Josias Cornelis Rappard was a military man and amateur artist who came to Indonesia in 1842. He married in 1851 in Batavia with Cornelia Nicoline Tromp. His drawings and watercolours provide a lively illustration of Dutch East Indies in the mid 19<sup>th</sup> century. Several of his watercolours



have been used for chromolithographs in W.A. van Rees' and M.T.H. Perelaer's *Nederlandsch Indië* (Leiden 1881-1885), edited by Sijthoff in four volumes with extensive descriptions of Indonesia. Rappard returned to the Netherlands in 1872 and settled in Leiden where he executed a series of 107 watercolours after sketches made in Indonesia. These were exhibited in 1883 at the “Koloniale Uitvoerhandel-Tentoonstelling” after which they were lost until they turned up again in 1965 and 104 were acquired by the “Stichting Cultuurgeschiedenis van de Nederlanders Overzee”. In 1972 they were exhibited in the Rijksmuseum Amsterdam.

47

**Chromolithograph after the previous watercolour by J.C.Rappard**

Plate 3 in W.A. van Rees' and M.T.H. Perelaer's book *Nederlandsch Indië*







Far East

48

**Martaban storage jar**

Cizhou-type jar of Hebei province, Ming Dynasty dated 1596

Stone ware with white slip, painted with manganese brown decorations beneath a yellowish glaze. The characters around the shoulder are supposed to indicate the place of production, the name of the maker, a date and a suggestion for the storage of wine made of sorghum gruel.

*Height: 68 cm, diameter: 42 cm*

Martaban or "martavaan" in Dutch, derives from the port of Martaban on the gulf of Pegu, present day Myanmar, that was an important link in the China-India ceramic trade during the Song (960-1279) and Ming (1368-1644) dynasties. Martabans could be produced at kilns in China, Thailand, Vietnam or Burma. They were used as containers for water, oil, wine, pickled vegetables and meat

They were used as containers on board ships. Many have been found in shipwrecks. They were also used as ritual jars by Dayaks on Borneo and on Java where they were attributed magical properties and were treated with respect.



49

**Small tea-bowl and saucer**

China, Canton, Qing Dynasty, Yung Cheng period, circa 1730

Porcelain, decorated mainly in rose-pink, yellow and soft blue-green enamels. On a shield a lion rampant crowned, holding in his left paw a bunch of seven arrows symbolising the seven provinces of the United Netherlands, and in his right paw a sword, the whole supported by two lions rampant crowned. Below the monogram of the VOC, above the date 1728 and surrounding the inscription CONCORDIA RES PARVAE CRESCUNT (unity makes small things grow), the heraldic motto of the Dutch Republic.

*Diam. of saucer: 10.2 cm., height: 1.7 cm., diam. of bowl: 6.6 cm., height: 3.6 cm.*

"Zilveren rijder", MON: FOED: BELG: PRO: WESTF: IN USUM SOCIET: IND: ORIENT (coin minted in the province of West Friesland for use by the VOC), dated 1728 (which is the very first year these coins were minted).  
Diam.: 4.2 cm., 33 gram



As can be seen the decoration on the cup and saucer is a close copy of the silver rider or ducatoon minted in 1728 for use in the Dutch East Indies. C.S.Woodward in her book *Oriental Ceramics at the Cape 1652-1765*, describes the conflict about the minting of this ducatoon. In 1726 the Company arranged with the provinces of Holland, Zeeland and West-Friesland to have ducatoon minted for use specifically in the East and differentiated from those struck for circulation in the Netherlands. Some ducatoons were actually minted in 1726 but then trouble arose because the Company had not consulted the States General nor the Master-General of Mints. The uproar was such that all the 1726 ducatoons must have been melted down because no surviving example is known. However the board of the VOC, the Gentlemen Seventeen, continued to press the States General for permission to mint the





coins and at last in 1728 were granted permission. This ducatoon was popularly known as a silver rider (*zilveren rijder*) as it shows a cuirassed horseman galloping with below the provincial arms, varying according in which province it was minted and the inscription MON : FOED : PRO : (for instance WESTF) : IN USUM SOCIET : IND : ORIENT (Coin of the United Provinces [mint name] for use of the East India Company). On the reverse the design corresponds in every respect to the decoration on the porcelain described above including the narrow pink band hatched in rouge-de-fer that conforms, as nearly as the artist can make it, to the reeded edge of the coin he was copying.

The first silver rider to reach Canton must have arrived there on the 2nd of August 1729 with the *Coxhorn*, the first Dutch ship directed straight to Canton and not by way of Batavia. It arrived back in Amsterdam in 1730 with 251 porcelain sugar bowls with lids in this design as part of the first shipment of porcelain straight from Canton.

This is a rather early example of armorial porcelain decorated in famille-rose. The decoration is Western in inspiration but the Cantonese artists have naturalised the heraldic lions, giving them grimacing Oriental faces, extraordinary crowns and cape like manes. Also the mistakes to be found in the inscription make clear the trouble Chinese scribes initially had with Western lettering. On the present bowl and saucer the R ends in a curiously truncated fashion, on the saucer RES lacks the S, the V in PARVAE is an inverted A and the E looks more like a Chinese character. Later in the 18<sup>th</sup> century, after having endlessly copied Western designs, the Chinese painters no longer made these charming "faults".



50

**Pair of carved ivory plaques.**

Two Chinese beauties, one looking in a mirror the other with a fan. Both with a two character makers' marks.

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

21.5 cm. by 16 cm. and 21.5 cm. by 15.8 cm



Canton was the centre of ivory carving in China supplying both the huge domestic trade and the smaller export market. With the arrival of western merchant in maritime trade the supply of ivory from India and Africa greatly increased and so did the export market for the Canton ivory carving workshops. These two plaques were probably made for the export market.



51

**Bed cover**

China, Macao or Guangdong, 1680-1720

Satin with embroidery of silk and metal-wrapped threads  
292 cm. by 207 cm.

This bed cover for the Portuguese market, incorporates a mixture of Chinese and Western motifs. The crowned double headed eagle, known as the Hipona Eagle, was the badge adopted by the Augustinian Order in the East during the Spanish Habsburg rule over Portugal and its maritime empire from 1580 to 1640. For another Chinese silk bed cover with the double-headed eagle emblem see our catalogue *Uit Verre Streken, November 2015, item 39*. Until the middle of the 18<sup>th</sup> century this decorative motif was used widely in Spanish and Portuguese colonial decorative arts, for instance in Chinese ceramics and ivory carvings, in Indian textiles and engravings in ivory (*The lion & the lotus, European & Asian works of art, Guus Röell & Deon Viljoen, November 2005, item 48 and 49*), in an Indian/Vizagapatam silver lock-plate (*Uit Verre Streken, June 2012, item 37*) as well as in the brass lock plates of boxes and chests made in Ceylon for the Dutch, and also in the decorative arts of Spanish South America. See also item 33 in this catalogue.





**52**  
**Chinese or Japanese**  
**artist**

Scroll-painting a  
European man holding a  
flower

Colour on paper laid  
down on canvas, 18<sup>th</sup>  
century

*Painting:*  
86.5 cm. by 32 cm.

Both Chinese and Japanese  
artists depicted the exotic  
red-haired Westerners  
with their big noses and  
strange clothing to gratify  
the curiosity of their  
countrymen.



**53**  
**Kakemono, vertical**  
**scroll painting of a**  
**Dutchman**

Japan, Nagasaki school,  
late 18<sup>th</sup> century

Colour on paper laid  
down on textile and  
framed *Painting:*  
62 cm. by 22.5 cm.

The Dutchman wearing  
a European coat and hat,  
holding a long "Gouda"  
clay-pipe is depicted, as  
usual, with long hair and  
a very big nose. For three  
more kakemono's depicting  
Dutchmen see our  
catalogue *Uit Verre Streken*  
November 2015, numbers  
48, 49 and 50.





54

**Kawahara Keiga (1786-1865?)**

Nagasaki bay with captain Bruinings ship, 1840

Watercolour on paper

46.3 cm. by 68 cm.

Kawahara Keiga became the painter for the scientist Philipp Franz von Siebold in 1823 and remained the painter for the Dutch till 1842 when he was banished from Nagasaki by the Japanese authorities. He had special permission from the *bugyō*, the governor of Nagasaki, to enter Deshima and work for the Dutch. Keiga made visual records for Siebold of landscapes, buildings, customs, trades and all other things which were physically difficult to collect and he accompanied Siebold on his court journey to the Shogun in 1826. Many of the illustrations in von Siebold's publications were lithographs after paintings by Keiga. In 1825 the amateur painter Carl Hubert de Villeneuve came to Deshima and instructed Keiga in western painting techniques and shading. Keiga's style therefore was a mixture of Oriental and Occidental elements. His precision and attention to detail made him very popular with the Dutch on Deshima who collected his work. Most of his work now is in the Netherlands, for instance in the Museum of World Cultures in Leiden, the Maritime Museum in Rotterdam and the Scheepvaartmuseum in Amsterdam. The ship with the Dutch flag and the flag with the captain's number 508, the "Cornelia Henriëtte", build in Amsterdam in 1839, arrived in the bay of Nagasaki under its first captain Petrus Bruining (1802-1855) in 1840. Bruining was a naval officer for most of his years at sea except for the years between 1840 and 1843 when he was captain of the commercial vessel "Cornelia Henriëtte".





Provenance: Johan Maurits Count van Lynden (1807-1864). In 1855 van Lynden by order of King Willem III, made a voyage to Japan to present the shogun with a more than life-size painting of the King by the painter N.Pieneman. This trip was also made in order to present the Shogun the paddle steamer Soembing, the first modern warship of the Japanese navy. Van Lynden arrived on Deshima July 22 1855 and stayed there for 4 months. Of his voyage and his stay on Deshima he kept an extensive diary and made many sketches and watercolours, most of them now in the collection of the Maritime Museum Rotterdam. The watercolours of Deshima and surroundings were lithographed and published as loose leaves in a map between 1860 and 1866 by C.W.Meiling titled *Souvenir du Japon, vues d'après nature avec texte par Comte de Lijnden, premier Aide-de-Champs de S.M. le Roi des Pays-Bas*. In the diaries he kept during his stay on Deshima Count van Lynden mentions that he bought Japanese wood engravings depicting Dutchmen and at his departure received present from the Japanese governor of Nagasaki, but there is no mention in his diaries of a painting he bought of Kawahara Keiga. No



wonder because in 1855 Kawahara Keiga had already for thirteen years been banished from Nagasaki by the Japanese authorities. It was quite usual for Dutch captains who arrived in Deshima to have their ship painted in the bay of Nagasaki and therefore this painting was probably ordered by captain Bruining in 1840. Maurits Count van Lynden only arrived in Deshima in 1855, fifteen years after captain Bruining had been there, so he probably obtained the painting, as a memento for his time in Deshima, in The Netherlands after his return from Deshima, the 1<sup>st</sup> of March 1856. Captain Bruining by then had just died on the 9<sup>th</sup> of December 1855, so the Count could not have bought it straight from the captain. Where and when the count obtained the painting therefore is not known but the watercolour by Kawahara Keiga is known to have been in the van Lynden family since Maurits and it remained in the family till the decease of the last Count van Lynden in this family line, Jan Carel Elias Count van Lynden, the great-grandson of Maurits who died childless, August 6<sup>th</sup> 2003, and left the Keiga painting to his niece Catherina Groeninx van Zoelen.



55  
**Lithograph by Ludwig Michael Nader (Karlsruhe 1811-München 1840) from Nippon (Leiden 1833) by Philipp Franz von Siebold (1796-1866), after a painting by Kawahara Keiga.**

36.5 cm. By 55 cm.

The Japanese painter Kawahara Keiga (1786-after 1859) as a draughtsman was very important for von Siebold's studies of Japan. Trained to make true-to-nature drawings of foreign imports for the authorities of Nagasaki Keiga used his talents also for the Dutch on Deshima and particularly for von Siebold. In 1826 Keiga accompanied von Siebold on the court journey of the Dutch to the Shogun in Edo and made many drawings of plants, animals and various Japanese trades and activities. Many of his drawings formed the basis of the illustrations in von Siebold's books, *Flora Japonica*, *Fauna Japonica* and *Nippon*. Ludwig Nader was Franz von Siebold's collaborator in illustrating von Siebold's book *Nippon* with lithographs.

56  
**Anonymous Nagasaki-e, wood bloc print, published c. 1830**  
 "Scene on board a ship"

22 cm. by 31.5 cm

The Japanese text reads: "Dutch persons in hammocks in ship". An Indonesian servant is handing one of the sailors a Dutch "Gouda" pipe. The cannon is rather old fashioned for a mid 19<sup>th</sup> century ship.





57

**Anonymous Nagasaki-e, wood bloc print, published c. 1830**  
"Amputation of an arm"

31.5 cm. by 21 cm



The amputation is supposed to be executed by von Siebold who arrived in Deshima in 1823. The Japanese were extremely interested in the European medical science and many of them were taught by von Siebold, at first secretly because only Japanese prostitutes were allowed on Deshima island but later the governor of Nagasaki also gave Japanese medical students permission to enter the island. In 1824 von Siebold even obtained permission to establish the first school in Japan where western medical science was taught and where he performed operations in front of his Japanese students. Lessons were given in Dutch.

58

**Three Sawasa ware snuff/tobacco box**

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

One with initials JCWW or HWW and the date 1823 engraved inside the lid

Width: 9.6 cm, 9.2 cm. and 8,8 cm

Sawasa or suasa refers to a range of precious artefacts made in Japan of an alloy of copper, gold, silver, lead and arsenic with a black lacquer and fire gilded surface. The material was used for sword hilts, snuff and tobacco boxes, cutlery, jewellery and buttons.

Sawasa is also known as Tonkin ware. In the eighteenth century sawasa was produced in Tonkin (now Vietnam) as well but usually with somewhat coarser decoration than the Japanese sawasa (Jan Veenendaal, *Aziatische Kunst en de Nederlandse Smaak*, page 98).



59

**Netsuke of a Dutchman holding a cockerel**

Japan, Edo Period, circa 1800, unsigned.

Stag antler and black horn

Height: 9.4 cm.



The man has the typical Dutchman's appearance in the eyes of the Japanese; a curly wig, bulging eyes, teeth that leave something to be desired and a large brimmed hat with a plume. Netsuke of Dutchmen often show them holding a cockerel, a reference perhaps to the fighting cocks kept on Deshima to provide entertainment and a betting opportunity during the long and boring days on Deshima where only ones or twice a year a Dutch ship arrived.

60

**Akira Kawahara (b, 1934)**

Netsuke of a Dutchman pouring gin or wine in a cup, signed Akihida (that is how Akira signed)

Stained boxwood with inlays of ebony.

Length: 11 cm



Akira Kawahara, born in Tokyo, learned carving as a teenager from his uncle who was an okimono carver. He started as an ivory carver but now uses not only ivory but wood, stag antler, tortoise shell, horn, coral and amber as well. His favourite subjects are mythological creatures, human figures, animals and insects. In the British Museum is a netsuke called "intertwining (karami-ai) of a large Japanese rhinoceros beetle (Kabuto-mushi) fighting with a stag beetle (Ku wagata-mushi). Insect fighting has always been a popular pastime among children in Japan. Two different male beetles are placed on a log and they battle each other by trying to push their opponent off the log. Insect fights are also sometimes held at local shrine festivals. Exotic foreigners were another popular subject for netsuke carvers.



61

**Four tobacco boxes possibly by lakman Boejemon.**

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

These boxes were ordered by the Dutch VOC employees working on the island of Deshima in the late 18<sup>th</sup>/early 19<sup>th</sup> century. It is known for instance that Franz von Siebold between 1823 and 1829 ordered many tobacco boxes and various other types of lacquer work from a lacquer worker called "lakman Boejemon". The decorations on these boxes as with most other lacquer work ordered by the Dutch were based on European prints.

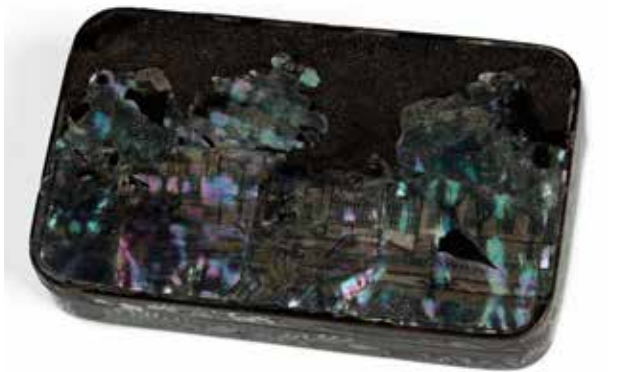
Rectangular copper box with hinged cover and cut corners decorated in gold hiramaki-é (low relief lacquer) and inlays of mother-of-pearl against black lacquer. The cover depicting the Church of St. Jeroen in Noordwijk with the inscription NOORTWYK op ZEE surrounded by sprays of cherry blossom.

*Length: 13 cm,  
width: 8.4 cm,  
height: 2.8 cm.*



Rectangular copper box with hinged cover and rounded corners decorated with mother-of-pearl against black lacquer. The cover depicting probably a scene on the river Vecht with country houses, the sides with bands of flowers and foliage.

*Length: 13 cm,  
width: 7.8 cm,  
height: 2.4 cm.*



Rectangular copper box with hinged cover and rounded corners decorated in gold takamaki-e (high relief lacquer), *kinpun* (sprinkled gold powder) an inlays of mother-of-pearl against black lacquer. The cover depicting probably an Amsterdam canal scene with the Westertoren, framed by stylised flowers and foliage, the sides with flower sprays.

*Length: 13.8 cm,  
width: 8.4 cm,  
height: 2.4 cm.*



Rectangular copper box with hinged cover and rounded corners inlaid with mother-of-pearl against black lacquer, the cover depicting the port of Haarlem outside the city gates, framed by stylised flowers and foliage and the sides with flower sprays in mother-of-pearl. The interior with an inscription in gold lacquer reading: Ter gedachtenis H.W.Kruger (in memory of H.W.Kruger).

*Length: 13.8 cm,  
width: 8.2 cm,  
height: 2.7 cm.*

### A collection of eight portrait medallions

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

Copper covered in black lacquer and decorated in gold (hiramaki-é) in low relief  
14.5 cm. by 9.1 cm

A vogue of collecting portrait medallions of famous historical figures developed in the late eighteenth century. In England in the late 1770ties Josuah Wedgewood exploited this with the production of ceramic medallions in both blue jasper and black basalt. In response to this fashion portrait medallions in black and gold lacquer on copper were ordered in Japan by the Dutch from around 1780. Many of these portraits were copied from engravings of famous people from the early Middle Ages to the middle of the 18<sup>th</sup> century published 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 medallion, the caption to the original engraving is transcribed by the Japanese artisan on the reverse of the medallion.

The Rijksmuseum has a collection of 19 portrait medallions, all acquired in 1829 as part of the gift of the "Rariteiten Kabinet" (Cabinet of Curiosities) of King William I.



Martin Harpertz Tromp, inscribed at the back: *Admiral de Hollande tué dans une bataille Navale contre les Anglais le 10 Août 1653.*



Oliver Cromwell, inscribed at the back: *né en 1603 mort a Londres le 13 Septembre 1668.*



Frederic III, inscribed at the back: *Couronné Empereur à Bonn en 1314.*



Boerhave, inscribed at the back: *Professeur en Medecine a Leyde d l'Academie Royale des Science et de la Société Royale de Londres. Mort a Leyde le 24 S.bre 1738, age de 70 ans. Paris chez Odieuvre m(aitre) d'Estampes quai de l'Ecole vis a vis la Samarita(ine) a la belle Image.*



Louis IV ou V, inscribed at the back: *Commence a regner le 18 Octobre 1314 mort le 11 Octobre 1347.*





Joseph II Empereur, inscribed at the back: *Roi des Romains le 18 Août 1765, Né à Vienne le 13 Mars 1741. With his coat of arms.*



Marie Francois Arrouet, inscribed at the back: *De Voltaire Né à Paris en 1694.*



Ferdinand II, inscribed at the back: *Commence à regner le 28 Aout 1619 mort le 15 Fevrier 1637.*

**63**  
**Small cabinet**

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

Black lacquered wood (Urushi), decorated with gold lacquer (Maki-e) and gilt copper mounts.  
*Height: 18.5 cm, width: 16.9 cm, depth: 16.9 cm.*

Japanese lacquered cabinets (ventó) made for the Portuguese initially either had a fall-front or a single door. After the Portuguese had been forced out of Japan and the Dutch were the only Westerners allowed to trade in Japan, the style of these cabinets changed. One door or fall-front was replaced by two doors, mother of pearl was used much less and the decoration became more pictorial as in the present one, depicting flowers in a landscape.

The present cabinet is unique in its very small size. Behind the two doors it nevertheless has seven tiny drawers, probably designed to hold jewels or other small objects of value.



64

**Coffee pot with cover and metal tap**

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

*Height (with cover): 29.5 cm., diameter of cover: 10 cm., diameter of base: 14.4 cm.*

The coffee pot of conical shape on three bent flat feet, curved pierced handle, domed cover with pointed knob is decorated in underglaze blue with two large phoenixes, flowering peonies and chrysanthemums. Copper or silver coffee pots of this conical shape were known in the Netherlands in the late 17<sup>th</sup> century. The Arita porcelain ones will have been copied after these Dutch models. This underglaze blue version is not uncommon. The Groninger Museum has two similar pieces. (*Fine & Curious, Japanese Export Porcelain in Dutch Collections*, Christiaan J.A.Jörg, 2003.) For another Japanese coffee pot see *Uit Verre Streken*, October 2016, no. 60.



65

**Bottle**

Japan, Arita, white glazed porcelain with Dutch decoration, early 18<sup>th</sup> century

*Height: 21.8 cm, width: 9.7 cm.*

Large amounts of white porcelain were shipped to Europe, either because it was cheaper than the enamelled ware or to enable an otherwise unavailable decoration to be made. Most of the European-added enamel is in the chinoiserie style as on the present bottle. However this is not always or sometimes partly the case as the French Daniel Marot style decoration on the top of this bottle shows.



66

**Buddhist monk's robe**

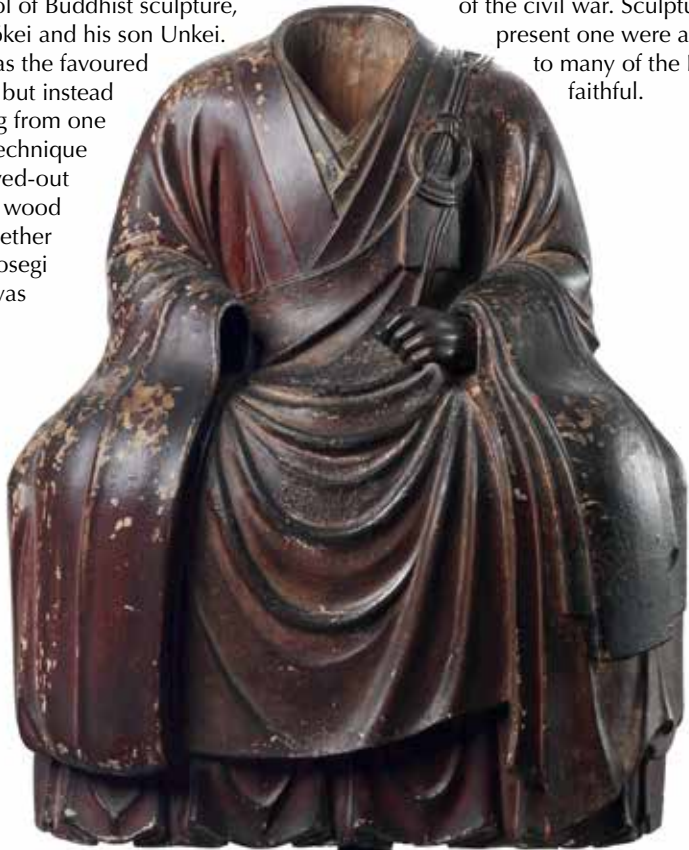
Japan, Kamakura period (1185-1333) or Muromachi period (1333-1573).

Carved blocks of cedar wood joined together by wooden pegs with traces of polychrome painting

*Height: 60 cm, width: 49 cm, depth: 33 cm.*

The Kamakura period is often regarded as the Renaissance era of Japanese sculpture and by many to be the last significant period in the history of Japanese sculpture until modern Meiji times. Innovations and bold new styles exemplify Kamakura sculpture. As a result of the widespread destruction during the Gempei War from 1180 to 1185 the extensive loss of religious sculpture had to be replaced after 1185. This was done by the famous Kei school of Buddhist sculpture, led by Kōkei and his son Unkei. Wood was the favoured medium, but instead of carving from one block a technique of hollowed-out pieces of wood glued together called "yosegi zukuri" was

developed. This allowed for remarkable detail and expressive and dramatic effects in the sculptures, also because they were usually brightly painted in polychrome and gilded. The Kei school was favoured by the newly established military government of the Shogun in Kamakura because it embodied a sense of power, dynamism and realism. However it also found resonance in the spiritual practice of Zen Buddhism by the population that had been the victim of the civil war. Sculptures like the present one were accessible to many of the Buddhist faithful.



67

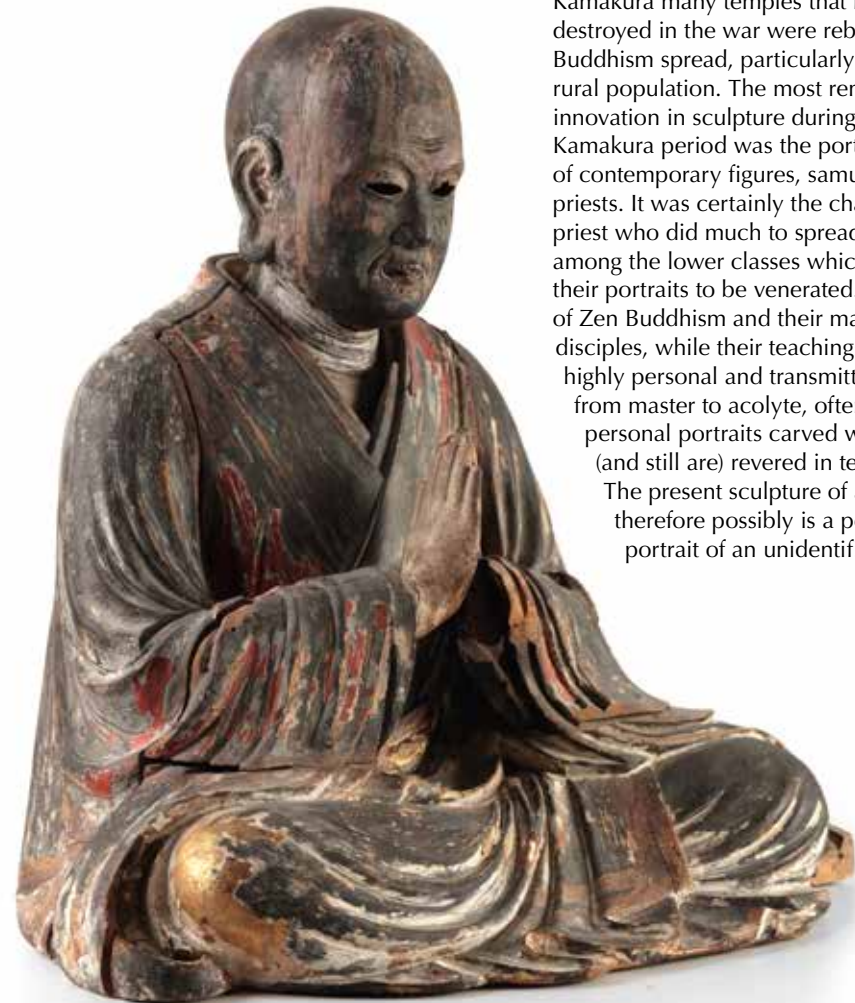
**Seated Buddhist priest**

Japan, Kamakura period (1185-1333) or Muromachi period (1333-1573).

Different carved hollow blocks of cedar wood joined together by wooden pegs (the yosegi zukuri technique) with many areas of pigment and gilding remaining. Left hand missing.

*Height: 48 cm.*

Kamakura period sculpture is characterized by a new concern for realism and a more personal expression.. Under the Samurai Government in Kamakura many temples that had been destroyed in the war were rebuilt and Buddhism spread, particularly under the rural population. The most remarkable innovation in sculpture during the Kamakura period was the portrayal of contemporary figures, samurai and priests. It was certainly the charisma of priest who did much to spread Buddhism among the lower classes which caused their portraits to be venerated. Founders of Zen Buddhism and their main disciples, while their teachings were highly personal and transmitted directly from master to acolyte, often had personal portraits carved which were (and still are) revered in temples. The present sculpture of a priest therefore possibly is a personal portrait of an unidentified priest.





**68**  
**VOC dish**  
Japan, Arita, late 17<sup>th</sup> century

*Diam.:* 36.5 cm.

These dishes in the Chinese Wanli style with the VOC monogram of the Dutch East India Company in the centre were made between 1658 and 1683 for use by the Governor General in the castle of Batavia and by the officials of the Company in other trade posts in the East and on the Cape of Good Hope ( C.S.Woodward *Oriental Ceramics at the Cape of Good Hope* 1652-1795). This was the period when in China the civil war raged in which the Ming Dynasty collapsed and was replaced by the Qing Dynasty. During this civil war very little porcelain could be obtained in China and the Dutch turned to Japan to have porcelain made in the popular Chinese Wanli “kraak” style, including these plates with the VOC monogram.

**69**  
**Sleeping Christ Child**

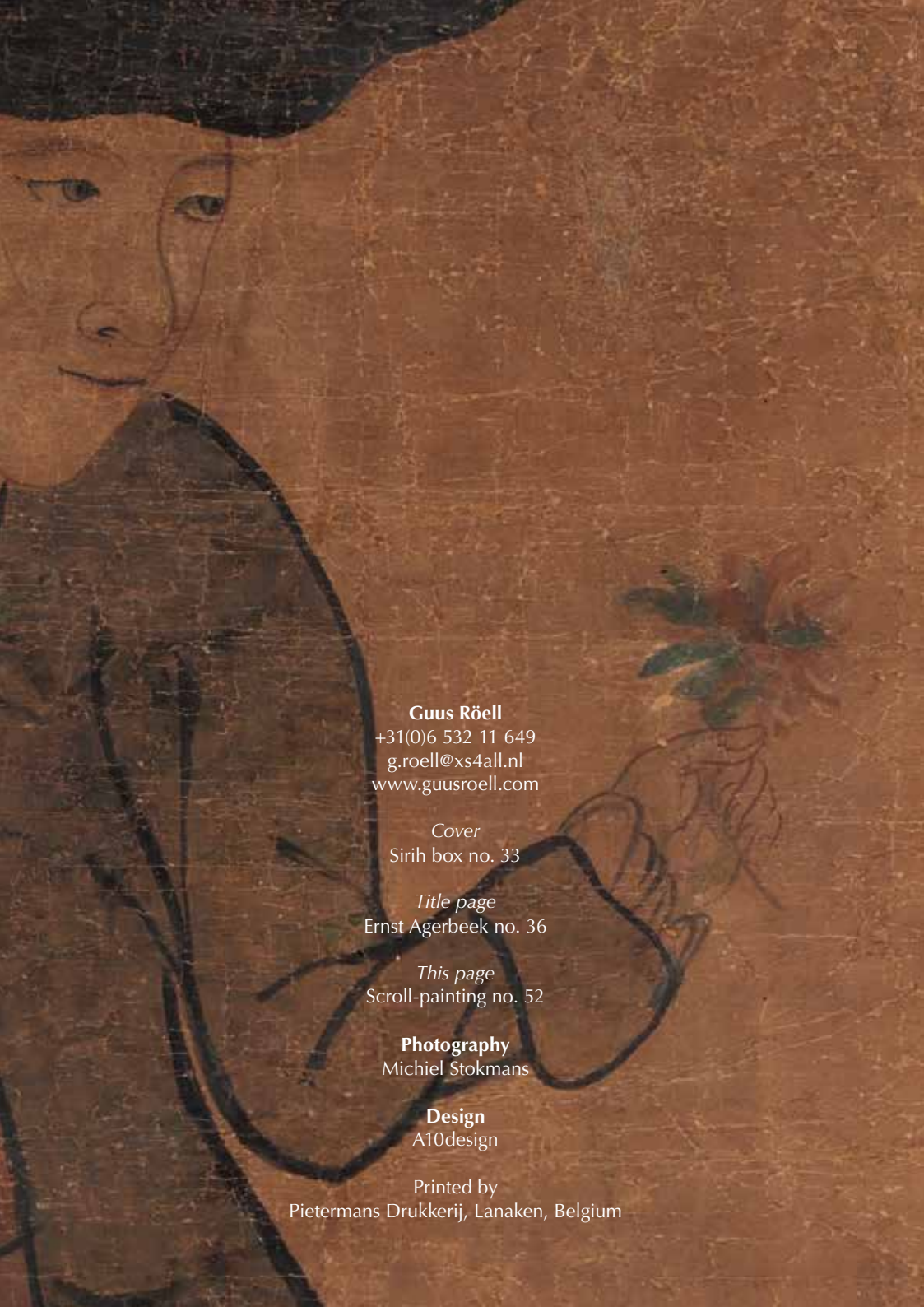
Probably Manilla, late 16<sup>th</sup>/ early 17<sup>th</sup> century

Ivory with traces of gilding in the hair, toes missing.  
*Length:* 22 cm., *width:* 7.5 cm.

Religious imagery of this type was created by Chinese craftsmen from the 16<sup>th</sup> century on, working for the Spanish in the Philippines and also for the Portuguese in their trade posts in the East. The half-closed eyes, conveying tranquility, and the chubbiness are characteristics of Buddhist imagery. A similar figure is illustrated in *Na Rota do Oriente*, Manuel Castilho, Lisbon, 1999, p. 67.







**Guus Röell**

+31(0)6 532 11 649  
g.roell@xs4all.nl  
www.guusroell.com

*Cover*

Sirih box no. 33

*Title page*

Ernst Agerbeek no. 36

*This page*

Scroll-painting no. 52

**Photography**

Michiel Stokmans

**Design**

A10design

Printed by

Pietermans Drukkerij, Lanaken, Belgium

