



Uit verre streken

Guus Röell

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from distant shores

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



Maastricht November 2018



Europe and the Atlantic



1
Hubert von Zwickle (1875 – 1947)
“Eva”

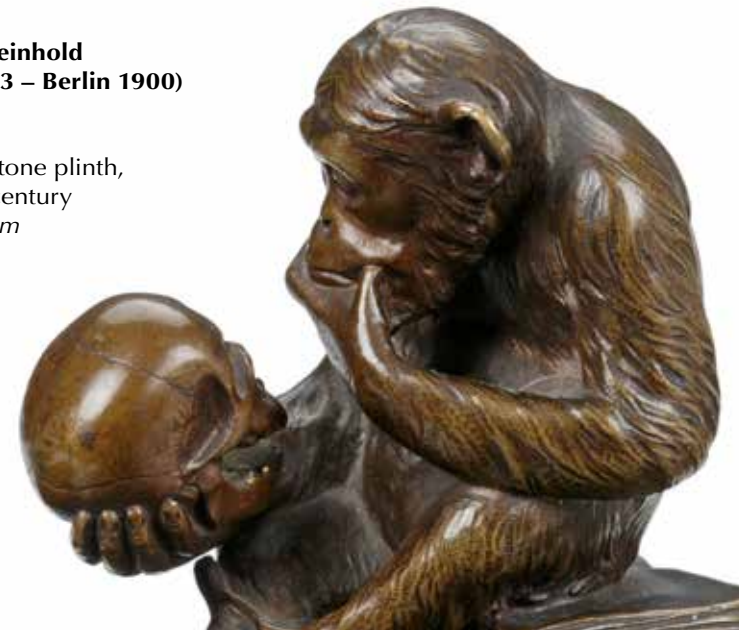
Oil on canvas, signed and dated, Zwickle 1924

56 cm by 135 cm

Born in Salzburg, he was a student of the Kunstgewerbeschule in Vienna, he worked in Vienna all his life and became a member of the Wiener Werkstätte. He is best known for his paintings of animals, particularly of chamois high up in the Austrian mountains.

2
Wolfgang Hugo Rheinhold
(Oberlahnstein 1853 – Berlin 1900)
“Eritis sicut Deus”

Bronze on a black stone plinth,
late 19th/early 20th century
Total Height: 15,2 cm



Hugo Rheinhold was a Jewish sculptor working in Berlin in the late 19th century. He started his career with a successful trade business between Germany and the United States. In 1879 he married in Hamburg but when his wife died soon after the marriage he sold his business and moved to Berlin where he studied philosophy and sculpture. His best known sculpture is "the ape with the skull", made in 1892. The title "Eritis sicut Deus", you will be like God, knowing Good and Evil, refers to the words the snake spoke to Eva in Paradise. The book with Darwin's name the ape is sitting on refers to Darwin's *On the Origin of Species*, published in 1859, and the heated arguments it created. Although Rheinhold himself, a religious Jew, did not agree with the evolution theory, his sculpture found a prominent place in many zoological and medical institutions around the world, such as the Department of Zoology of the University of Edinburgh, the Royal College of Surgeons in London, The Boston Medical Library and last but not least on the desk of Lenin in the Kremlin. In 1893 the foundry of Gladenbeck in Berlin obtained the right to cast the sculpture. They did so till 1950.



3

Strong box (coffre fort) or "captains chest".

Flanders or France, late 17th/early 18th century

Walnut veneer on oak and brass mounts

Height: 26 cm, width: 43 cm, depth: 25.5 cm

Behind the fall-front there are two drawers with two small secret boxes above, on the underside of the lid behind a flap there is a space for small letters and two more hidden boxes. Both side-panels have long screws allowing the box to be screwed to a table to prevent it from being stolen or from falling off the table in the captain's cabin during rough weather.

4

Set of six armchairs

France, Directoire, early 19th century
Elmwood, pear wood and later upholstery

*Height: 76.5 cm, width: 49.5 cm,
depth: 37 cm*

Each chair has the carving of a different African animal in the back splat; an elephant, camel, buffalo, lion, antelope and a leopard. These chairs are possibly so-called "meubles de port" made in Bordeaux or Lorient and ordered by a Frenchman who had returned from (South) Africa.



5

Portrait of a black African boy

Flemish or Italian/Venetian School, 18th century

Oil on canvas, not signed

69.5 by 49 cm

Portraits of black Africans were quite popular in the Netherlands during the second half of the 17th and most of the 18th century. Rembrandt, Govert Flinck, Jacques de Gheyn II, Caspar de Crayer, Frans van Mieris, Cornelis Troost and many others made portraits of black Africans. They were often portrayed as young servant boys standing behind a white man or lady, but also as a Moorish prince or king, occasionally Africans who stayed in Holland as diplomats or students were portrayed but most portraits were studies of anonymous figures. Although the present portrait fits well in the Dutch tradition of portrait paintings of black Africans, because of the Christian cross the boy is holding so prominently it is more likely to be from a catholic country like Flanders or Italy than from calvinist Holland.



6

Artur Kaan (Austrian, 1867 – 1940)

Bronze portrait "Marbruk"

Signed and dated: A. Kaan '95
and Verwielfältigung vorbehalten
(reproduction reserved)

Total height: 28.5 cm

Artur or Arthur Kaan followed his art studies at the Academy of Vienna, becoming a member of the Viennese Art Society in 1896. He lived and worked in Vienna till his death in 1940. He is best known as a portrait sculptor, of children and of memorial statues for Emperor Franz Joseph, the Mayor of Vienna Porzer, the composer A.M. Storch and for many others. Marbruk probably is the name of the man portrayed.





7

Figure of an (African?) Amor
Flanders or South Germany,
17th century
Ivory

Height: 17.3 cm

This figure in ivory seems to be full of iconological meanings. With the bow and arrows it is an Amor but since the bow, the quiver of arrows and one single arrow are laying on the ground together with a shield, they may symbolize unsuccessful or fended off love. The Amor playing with his penis and blowing a whirligig together may be symbols of the fickleness and transitoriness of love. The chain with cross around his neck is a Roman Catholic symbol and may point to a Catholic country of origin, perhaps South Germany or Flanders.



8

Sculpture of a female blackamoor figure
French, 19th century

Wood, painted black with glass eyes and teeth, holding a brass candle stick

Height: 65 cm, width: 48 cm, depth: 51 cm

Blackamoor art is an European art style depicting African or other non-European persons in a subservient or exoticized form. These figures made in painted wood, in cast bronze, in ceramics and porcelain and in jewelry were very popular in the 19th century. The wooden ones, usually as small tables, holding a tray or as candelabras, were made mainly in Italy from as early as the mid 17th century. Although they are still being made today, their association with colonialism and slavery now has become an issue.



Europe supported by Africa & America

NARRATIVE,
of a five years' expedition, against the
 Revolted Negroes of Surinam,
in GULIANA, on the WILD COAST of
 SOUTH AMERICA;

from the year 1772, to 1777:
 elucidating the History of that Country, and
 describing its Productions, *viz.*
Quadrupedes Birds Fishes Reptiles Trees, Shrubs, Fruits, & Roots;
with an account of the INDIANS of Guiana, & NEGROES of Guinea.

By CAPT^r J. G. STEDMAN.

Illustrated with 80 elegant Engravings from drawings made by the Author.

VOL. II

Second Edition corrected.



*"O quantum terra, quantum cognoscere cœli
 Perisissimum est: pelagus quantos aperimus in usus!
 Nunc, forsata grave, revivis opus, sic lata recurret
 Cum, rutilis, et earum cum, jam, mihi reddet, solent,
 Quis pudor, heu! nosteris tibi, tunc, aucter, laboris?
 Quam referam, vana, tua, per, insipia, gentes?"*

Valerius Flaccus.

London, Printed for J. Johnson, St. Paul's Church Yard & Th. Payne, Pall Mall. 1806.

John Gabriel Stedman (1744 – 1797)

Narrative of a five year expedition against the revolted (?) negroes of Surinam in Guiana on the Wild Coast of South America from the year 1772 to 1777, elucidating the history of the country and describing its productions, Viz. Quadrupedes, birds, fish, reptiles, tree, shrubs, fruits & roots with an account of Indians of Guiana and the negroes of Guinea, by Captain J.G. Stedman, illustrated with 80 elegant engravings from drawings made by the author. Sixteen of the eighty hand coloured plates by William Blake, others by Bartolozzi e.a.

Second edition, Royal quarto, large paper copy, 2 volumes, London J.J. Johnson, St Paul's Church Yard and Th. Payne, Pall Mall, 1806.

Stedman (1744-1794) was a soldier in the Scots Brigade of the Dutch army and in 1772 volunteered to accompany an expedition sent out by the States-General to subdue the revolting Negroes in Surinam. His narrative of this service describes the marching, fighting and dying of the soldiers amid the tropical swamps of Surinam. Of the near twelve hundred able-bodied men that sailed to Surinam to fight the revolting Negroes not more than one hundred would return to Holland! Almost all died through sickness and exhaustion. In addition the field of Stedman's curiosity embraced not only all branches of natural history, but also the economical and social conditions of the colony. His book however is best remembered for his description of the cruelties practiced on the Negroes and of the moral deterioration resulting to their masters. It forms one of the most vivid indictments of slavery that have been written. Not the least curious thing in the book is the story of his love relation with Joanna, a beautiful mulatto, who nursed him when sick, bore him a son but who did not want Stedman to buy her freedom and did not follow him to Europe.

In 1777 Stedman returned to Holland without Joanna and his son Johnny and married Adriana Wiertz van Coehorn. His book was first published in 1796. Throughout his journal Stedman shows every sign of having been genuinely and steadfastly devoted to his mulatto "wife" Joanna and seems sincerely to have mourned her death in 1782, suspected by poison, and later of his son Johnny at sea as a midshipman in the British navy. Stedman had three sons and two daughters with Adriana. The second of his daughters was christened Maria Joanna.



A Surinam Planter in his Morning Dress.



*From different Parents, different Nations we come,
 At different Times, Fate still rules the same,
 Unhappy Youth! while climbing on the grassy
 Terra Firma is full — but Mine to feel the wound.*

London, Published by J. Johnson, in Pall Mall, 1794.

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 of a five years' expedition, against the
 Revolted Negroes of Surinam,
 in GULANA, on the WILD COAST of
 SOUTH AMERICA;

from the year 1772, to 1777:
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VOL. I

Second Edition corrected.



*"O quantum terræ quantum cognoscere cæli
 Permissum est! pelagus quantos aperimus in sinus!
 Nunc forsâ gravæ resis epus, sed loto recurret
 Cum ratæ, et vacuæ cum jûm mihi reddet Joleus,
 Quis pudor hæc nostras tibi tuæ audire labores!
 Quam referam visas tuæ per suspicâ gentes!"*

Valerius Flaccus.

London, Printed for J. Johnson, S^t Paul's Church Yard, & Th. Payne, Pall Mall. 1806.



The celebrated Grammar Quacy.

London, Published for C. Smith, by J. Johnson, St. Paul's Church-Yard.



Indian Female of the Arrewauka Nation.

London, Published for C. Smith, by J. Johnson, St. Paul's Church-Yard.



View of the Town of PARIMARIBO, with the Road & Shipping, from the opposite Shore.

London: Published for J. G. Smeath, 1781. (British Museum)

10

Sculpture of a couple from the French West Indies, drinking rum and chocolate

French Antilles or French Guyana, late 18th/early 19th century
Painted plaster with gilt braid, wood and glass

Height: 20 cm, width: 27 cm, depth: 18 cm

This sculpture makes one think of the diorama's made by Gerrit Schouten in Dutch Guyana/Surinam. Schouten's clients were Europeans who visited Surinam for a shorter or longer period. Gerrit Schouten, who's mother was a mulatto and father a Dutchman, depicted the African slaves in Surinam almost exclusively while performing a slave-dance, a *du* (see for an example *Uit Verre Streken*, June 2008, item 8). Once or twice a year the slaves on the plantations were allowed to make music, dance and dress-up for two or three days. These *du*'s, which of course presented a very limited but colourful picture of "happy" slave-life in Surinam, were very popular among tourists who afterwards ordered a diorama of a slave dance from Gerrit Schouten.

Provenance: Joseph-Armand Coudre la Coudrais (honfleur 1751- Honfleur before 1809) and thence by descent. Joseph-Armand came from a family of sailors. He was captain of the *Phénix* and the *L'aimable Rose*, importing rum and cacao from the French West Indies. So possibly Joseph-Armand himself commissioned this sculpture of the rum and cacao drinking couple in the French West Indies. His portrait is in the Musée de la Marine in Honfleur.

In the background, a detail of a chromolithograph titled *Baumwolle* (cotton) from the series *Ausländische Kulturpflanzen* by Goering & Schmidt, printed and edited by F.E. Wachsmuth (1839-1909) for the Leipziger Schulbilderverlag, circa 1900. 61 cm by 85 cm



11

Two silver ingots

With VOC A(msterdam) monogram and the assayers mark of the Grill family, assayers in Amsterdam, circa 1738.

Length: 15.5 cm, 1972 gram

Length: 16 cm, 1956 gram

The ingots were salvaged in 2004 from the wreck of the VOC indiaman *Rooswijk*, equipped by the Amsterdam VOC Chamber. The *Rooswijk* sank on its second voyage to the Dutch East Indies off the English coast on the Goodwin Sands in 1739. The

Dutch had little to offer in Asia to trade for Asian goods, but silver and gold. Therefore the VOC ships sailed to Asia with silver bars and gold coins to pay for Asian goods. The silver bars were cast in private factories in the Netherlands, run by assayers, from melted down coins, mainly Spanish American "reales". Once in Asia these bars were melted down again and minted into coins such as rupees, that could be used for payment in the East.





Indian Ocean

12

The Virgin holding Jesus child on her arm, giving him reading lessons

Indo-Portuguese, Goa, last quarter 18th century
Carved, polychrome painted and gilt wood and ivory

Height: 25.7 cm



The 18th century corresponds to the establishment by the Jesuits of a real industry of religious imagery, not only in Goa but also in Macao, the Philippines and South America. Carvings are usually in ivory. If in wood, then at least faces and hands are often in ivory. Images of the Virgin are by far the most produced, even more than Jesus, reflecting the Marian worship so well developed in the Iberian peninsula. "Reading Lessons" is a popular subject in Goan imagery (see also *Uit Verre Streken*, March 2018, item 22). Jesus child in these images looks more like a girl than a boy suggesting that it might be Anna giving reading lessons to Mary, instead of Mary giving reading lessons to Jesus.

13

A Low-relief carved ebony cabinet-on-stand

Coromandel Coast, probably Masulipatnam, 1650-1680

Height: 135.5 cm, width: 86.5 cm, depth: 57.5 cm

The present cabinet-on-stand features low-relief carving, profusely decorated with flowers and foliage which relates to an ebony chair reputedly brought to England by Catherine de Braganza as part of her dowry in 1662, later given by Charles II to Elias Ashmole and now in the Ashmolean Museum. It also relates to a pair of chairs en suite with a settee, dated to 1640, on which George III and Queen Charlotte sat on their visit to Cotehele, Cornwall, in 1789 (illustrated in: *Furniture from British India and Ceylon*, by Amin Jaffer, London 2001, p. 133).

Jan Veenendaal in *Furniture from Indonesia, Sri Lanka and India during the Dutch period*, Delft 1985, p. 21-29, discusses this low-relief carving in ebony which he dates between 1650 and 1680 coming from the Coromandel Coast of India. His illustrations of the low-relief carvings in a number of chairs share much with the carvings of the cabinet here. A similar cabinet, on a later stand, dated as early as 1650, is in the collection of the Gemeente Museum Den Haag (inv. no. 0540200). Because of a sticker inside reading "Hamilton Palace", the present cabinet is probably the one recorded in The Tribune as being present at Hamilton Palace in circa 1851, where it is described as "A fine antique solid ebony cabinet covered



all over the outside on spiral turned legs with two doors and a drawer and drawers inside". It probably is the same as the cabinet sold in the first mayor dispersal of the collection of the Dukes of Hamilton in 1882 where it was erroneously catalogued as *"An old Italian ebony cabinet wit folding doors enclosing drawers, and on a stand with drawer and stretcher, carved all over with flowers and foliage, mounted with metal gilt – 2 ft. 8 1/2 in. By 1 ft. 9 in., 4 ft. 5 in. high* (see *Christie's London, The Collection of Pictures, Works of Art and decorative Objects. The property of his Grace the Duke of Hamilton, K.T. 19 June 1882, lot 178*). This was a misconception in England in the second half of the 18th and most of the 19th century, for which Horace Walpole (1717-1797) who had a large collection of ebony furniture from the Coromandel Coast in Strawberry Hill, may be responsible. He ascribed much of the ebony furniture made in South Asia to Italian or English Tudor workshops in the 16th and 17th century. In addition to its corresponding dimensions, the presence of patches on the present cabinet where (gilt metal) mounts would have formerly been positioned, make it almost certain the present cabinet and the one listed in the 1882 sale catalogue are one and the same. Hamilton Palace in Lanarkshire, Scotland, held one of Europe's most important art collections. The 10th Duke was a passionate collector of art and many of the items he acquired for Hamilton Palace are now in museums and galleries all around the world. Amongst a kaleidoscope of objects, the Duke acquired an extensive group of ebony furniture which included a fabled suite of ebony bedroom furniture, incorporating 17th century elements from the Coromandel Coast, supplied by John Webb of Bond Street in 1826 and 1828. The present cabinet possibly was acquired by the Duke during this period of collecting. In 1810 he married Susan Euphemia Beckford, daughter of William Thomas Beckford and would no doubt have been influenced by Beckford's remarkable collection of ebony furniture at Fonthill Abbey. In the sale of property from Hamilton Palace by Christie's in 1882, a pair of chairs from the Coromandel Coast (catalogued as "A pair of Tudor chairs") was sold, one of which now is in the collection of the V&A (inv. no. 413-1882). As early as 1610 the Dutch used ebony in their furniture because of the way its surface and ripple mouldings catch the light of candles. Initially the ebony came from Mauritius, which the Dutch occupied in 1598. From there the ebony went straight to Amsterdam to be worked there. In 1658 there was hardly any ebony left and the Dutch deserted the island. From about 1630 on ebony came from the Coromandel Coast, Sri Lanka and the Moluccas and was mostly worked there.





14

Large VOC chest

Dutch East Indies, possibly Sri Lanka, 18th century
Jackwood and brass, the lock plate with initials PVB

Length: 165 cm, width: 66 cm, height without feet: 64.5 cm, height with feet: 78 cm

The many moves from post to post undertaken by VOC officials in the course of their careers in the East made the chest an indispensable item of furniture in every household and for transport. In order to avoid overloading sailing ships with too many chests of different sizes and shapes the Heeren XVII adopted a great number of resolutions regulating the sizes of the chests and the number each VOC official was allowed to take on board. On his repatriation the Governor General was allowed up to 18 large chests, a member of the Council of India 10, a minister of religion 2 and a carpenter, boatwain and cook only 1 smaller chest. The present chest has the

measurements prescribed in the Resolution of 1717 for the largest size allowed for transport to the Netherlands. Who ever the initials PVB stand for is unknown but he certainly was a high-ranking VOC official, allowed to take the largest size chest. The turned ball feet associated with most of these chests were generally later additions, added after the voyage, when the chests became household pieces of furniture again and had to be kept off the damp stone floors.



15
Armchair
Coromandel Coast, Madras, late 17th century
Ebony and inlays of ivory

Height: 108 cm, width: 62.5 cm, depth: 64.5 cm

The abundant open-work carving, including mythical beasts, mermaids, birds, European soldiers with a gun and cherubs and the ivory inlays throughout with trailing plant designs, this armchair is closely related to an armchair in the collection of the Rijksmuseum Amsterdam (BK-1976-79). These two chairs are identical, apart from a different coat of arms in the crest rail and various small differences in details of the decorations. The coat of arms in the crest-rail of the Rijksmuseum chair belongs to Josiah Child (1630-1699), Governor of the British East India Company, as is shown by Jan Veenendaal in *Asian Art and Dutch Taste*, 2014, page 29-30.

The coat of arms in the present chair of a slanting cross on a field studded with ermine tails topped by a helmet with a boar, belongs to the old Irish



Ebony and ivory inlaid armchair, Rijksmuseum Amsterdam.

Norman FitzGerald family. There are several branches of FitzGeralds but the coat of arms of the FitzGerald of the Knights of Glin, in County Limerick (*“Ermine, a saltier gules and a boar passant, bristled and armed”*) corresponds best with the coat of arms carved in the crest rail of the present chair. The FitzGerald dynasty originally is from Normandy; the name is a corruption of *“fils de Gérald”*. Raoul Fils de Gérald *“le Chambellan”* (the Chamberlain), belonged to the entourage of William of Normandy who conquered England in 1066. With Maurice FitzGerald, lord of Maynooth, Naas and Llansterphan († 1176), the family landed in Ireland. The last Knight of Glin was Desmond John Villiers FitzGerald (1937-2011), the 29th Knight of Glin. The scion of the FitzGerald family who ordered this chair probably was engaged by the East India Company on the Coromandel Coast/Madras, but who he was is not yet clear.

President John Fitzgerald Kennedy, through his mother Rose Elisabeth Fitzgerald (1890-1995), is a descendant of the FitzGerald lineage.



16

Writing box

Sri Lanka, late 17th century

Sandal wood covered with tortoiseshell and ivory, brass lock plate

Height: 10 cm, width: 46.5 cm, depth: 31.5 cm

17

Writing Box

India, Coromandel Coast, Vizagapatam, mid 18th century
Rosewood inlaid with engraved ivory

Height: 13.5 cm, width: 30 cm, depth: 21.3 cm

Writing boxes for storage of pens and paper were, of course, a basic requirement for the English and Dutch East India company officials and merchants. Vizagapatam was an important place of manufacture of writing boxes and other ivory inlaid furniture in the 18th century for the English. The earliest known examples of boxes from Vizagapatam are inlaid all over with flowers encumbered in scrolling vines. In later variations, from the middle of the 18th century, the inlay with broad floral design is confined to the corners, around the edges of the lid and at the centre of the lid in the form of a circular or rectangular floral design, a flowering tree or a floral spray as in the present box.



Coromandel wood and red copper.

Height: 9.3 cm, width: 23.5 cm, depth: 17 cm



Ebony and silver.

*Height: 8 cm, width: 22.5 cm,
depth: 14.5 cm*

Coromandel
wood and silver.

*Height: 4.5 cm, width: 15.8 cm,
depth: 9.9 cm*

18

Three bible boxes

Dutch East Indies, Sri Lanka or India, 18th century

The function of bible boxes in the Dutch East Indies was just as much a status symbol, to show off ones wealth on the way to church, as it was to hold a small bible or hymnbook. Bible boxes existed in gold, silver, ivory, sometimes inlaid with precious stones, and in coromandel or ebony wood. In the Dutch East Indies on the way to church the women tried to display their fortune by the costliness of her bible box. The highest ranking women had gold bible boxes, inlaid with precious stones, carried by a slave. The lower ranking women had wooden bible boxes as the present ones. In 1754 Governor General Jacob Mossel decreed that only the wives and widows of a Governor General, Director General, Councillor of India or President of the Justice Council, were allowed to carry golden boxes adorned with precious stones in public.



**19
Chest**

Dutch East Indies, probably India, with VOC monogram, the letter G and dated 1753. Inside the lid with inscription: N 2, C.V.A.
Kapour wood, brass mounts, handles and lock plates engraved with flowers and vines against a hammered background

Height: 71 cm, width: 168 cm, depth: 71 cm

This large chest, with the unusual double locks, is said to have been part of the possessions of the retired Cape of Good Hope Governor General Hendrik Swellengrebel (1700-1760). He left Cape Town on board the *Liefde* in 1751 to settle in the Netherlands. The journal of this voyage, kept by his two daughters, was published in 1996 (Marijke Barend-van Haeften, *Op reis met de VOC, de openhartige dagboeken van de zusters Lemmens en Swellengrebel*, Zutphen 1996). A similar chest is illustrated on p. 128 of this publication.

As Admiral of the return-fleet and Extraordinary Member of the Council of the Dutch Indies, Swellengrebel would have had the privilege to ship up to 18 similar large chests to the Netherlands. This corresponds with the 1717 resolution regarding the number and sizes of chests allowed each employee according to rank (Jan

Veenendaal, *Furniture from Indonesia, Sri Lanka and India during the Dutch period*, p. 77-89, Delft 1985).

The present chest has remained in the Swellengrebel family for seven generations, left by descent to the last owner E.J.G. Swellegrebel (born 17-10-1929), the Governor's great-great-great-great-grandson.

Since Hendrik Swellengrebel sailed for the Netherlands in 1751, the date of 1753 branded in the present chest could indicate that this chest was ordered and sent after Hendrik had arrived in the Netherlands. Where the letter G stands for is not clear. Although Groningen, Stad en Lande, did have a chamber for the West Indies Company since 1622, in spite of all its attempts Groningen never had a chamber for the East Indies Company, the VOC, because it could not subscribe enough money. Besides, Hendrik Swellengrebel did not have any connection with Groningen, only with Kaap de Goede Hoop where he was born.

20

Miniature cabinet

Sri Lanka, Galle district, 1750-1775

Coromandel wood, Rococco style carving in ebony and teak wood interior

Height: 94.6 cm, width: 65 cm, depth 29 cm

Miniature pieces of furniture in the Netherlands were mostly apprentice pieces or product samples. They usually are smaller than the miniature furnitures made in the Dutch East Indies. It is unlikely the pieces of quite large miniature furniture in the Dutch East Indies had the same function. These were probably made to order for Dutch or Indo-Dutch ladies who collected miniature items as a hobby, in the same way doll's houses were collected by wealthy women in the Netherlands.



21

Decanter-box

Dutch colonial, possibly Sri Lanka,

mid 18th century

Padouk wood and silver fittings, unmarked

*Height: 28.5 cm, width: 36 cm,
depth: 29.5 cm*

The box contains six glass bottles with silver caps. In the collection of the Rijksmuseum there is a rosewood box, made in Batavia, containing six square porcelain flasks from Japan with the VOC monogram on the unglazed underside (inv. no. NG-444). The Rijksmuseum chest and flasks with the Company monogram served as the attractive packaging of the actual diplomatic gift: costly oil of cloves, nutmeg, cinnamon and sandalwood. Some of these cellarets were presented by the Company to rulers in Siam, Bantam and Abyssinia (Jan van Campen & Ebeltje Hartkamp-Jonxis *Asian Splendour, Company Art in the Rijksmuseum*, 2011, p.17). With its plain glass bottles lacking the VOC monogram the present chest probably is not of the quality to serve as a diplomatic gift by the VOC, but presumably was commissioned by a private individual for personal use.



**Large Indian “Company style”
painting on ivory**

North India, late 19th century
Opaque watercolour and gold on
ivory

*Painting: 27.6 cm by 37.3 cm
With frame: 35,8 cm by 45.4 cm*

The painting depicts a ruler, perhaps the ruler of Jodhpur, carried on a palanquin amidst an extensive procession of noblemen, musicians and attendants, coming out of a town on a hill top, a cannon on the town wall firing. The frame, also in ivory, is carved in shallow relief with entwined floral motifs.

In the 19th century after the British East India Company occupied Delhi in 1803 and the breaking up of Mughal suzerainty, the Company played the dominant political and administrative role in India. Artists once active in the Mughal workshops were out to seek other lucrative employment and the style of Indian painting came more and more under English/European patronage. This style is known as “Company style painting”. Native Indian talents, now employed by the new rulers, adapted themselves to the new style by studying and copying available European models. Company style paintings were more naturalistic and picturesque and ivory (as well as glass and mica) was a popular new medium with European collectors. Following the English tradition of miniature portrait paintings on ivory, Indian painters perfected the technique of painting on ivory. Most paintings on ivory were small portraits or fanciful architecture. Large paintings on ivory the size of the present one are very rare.





Indonesian Archipelago

23

Pair of chairs

Indonesia, Batavia, late 17th/early 18th century
Djati wood and caned seat

Height: 100 cm, width: 56.5 cm, depth: 51 cm

This pair of chairs relates to a number of extant chairs with Dutch Baroque motifs and carvings executed in Asian hardwoods in the Dutch East Asian settlements. In the Netherlands and England chairs with oval caned backs were fashionable during the reign of William and Mary (1689-1702). A chair with similar carving of two winged putti in the top rail, dated late 17th century, is in the collection of the Museum Sejarah Jakarta. (Jan Veenendaal, *Furniture from Indonesia, Sri Lanka and India*, Pl. 96.) and another one also with winged putti in the Purba Sutanta Collection in Jakarta (idem, Pl. 97). The present pair is exceptional in its very extensive carving including an elaborately carved stretcher under the seat, with a flower basket and swags, reminiscent of the designs of the French Huguenot court designer of William and Mary in the Netherlands, Daniel Marot (1661-1752) who became the most influential designer of interiors and furniture around 1700 in the Netherlands.



24

Box

Sri Lanka or Batavia, late 18th century
Ivory and gold with a monogram, reading "CM", not marked

Length: 16.2 cm, width: 10.3 cm, height: 5.7 cm

The box could have served as a sirih box or, more likely, as a jewellery box. Only one example of an ivory sirih box with gold fittings is known today, although evidence such as probate inventories shows that such boxes were not particularly rare in the 18th century (Jan Veenendaal, *Asian Art and the Dutch Taste*, 2014, image 187). Unfortunately it is not known whose initials CM stand for.



Commemorative salver, "Schenkpiring"

Indonesia, Batavia, with maker's mark H.S. or S.H. silversmith active between 1714 and 1742 in Batavia. Silver

Diameter: 34.9 cm, 613 gram.

Richly engraved on the front with two coats of arms under a crown and below in a drapery inscribed: "Ter Gedachtenis van Sophia Maria Rooselaar, huisvrouw van Hr. Wigbold Slicher Anthonisz, onder Coopman, tweede Administrateur van de Edele Compagnie's negotiepakhuizen op de Eilanden Onrust en de Kuijper, overleden tot Batavia den 14 September 1722, oud 17 Jaren 10 Maanden en 23 dagen" (to commemorate Sophis Maria Rooselaar, wife of Wigbold Slicher Antonisz, junior merchant and second administrator of the warehouses of the Company on the islands of Onrust and Kuijper, died in Batavia 14 September 1722, old 17 years, 10 months and 23 days). Sophia was born on Ternate, one of the Molucca islands, 21 October 1704. She married Wigbold Slicher on November 16 1720. Wigbold Slicher, born in The Hague September 24 1694, in October 1725 returned to the Netherlands. On board the *Boekenrode* he married Petronella Cornelia ter Burch (Batavia 1696-Gouda 1748), already three times widow. Back in the Netherlands Slicher became mayor of Wageningen and he died in 1744 in Gouda. The couple had many children in the Netherlands.



26

Pair of side chairs

Dutch East Indies, Batavia or India, first half 18th century
Asian hardwood, possibly Intsia bijuga

Height: 110.5 cm, width: 53 cm, depth: 57.5 cm

The overall character of the carved decoration on these chairs is reminiscent of both the designs of the French Huguenot court designer Daniel Marot (1661-1752) and of Indian Hindu visual culture. Daniel Marot became the most influential designer of interiors in the Netherlands during the early 18th century and a little later to a lesser extent in the Dutch East Indies as well. Some examples are illustrated in *Furniture from Indonesia, Sri Lanka and India during the Dutch period*, Jan Veenendaal 1985 and in *Uit Verre Streken*, October 2002 and June 2004. The Hindu mythological Naga's, incorporated into the legs of the chairs suggest that these chairs were made by Hindu/Tamil craftsmen working either in India or, more likely, in Batavia.



27

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

Klingaleesche Studiekop
Oil on canvas, laid down
on board, signed Hugo
VP, circa 1898

21 cm by 12.5 cm



Pedersen studied at the Academy of Arts in Copenhagen before travelling to Germany for about seven years and then to London where he met his older brother who worked on a tobacco plantation in Sumatra. There and then he decided in 1898 to go the the East, first to Sumatra (after a short stop in Sri Lanka), then to Penang, Singapore, Java and finally Siam. In Java, with the help of the Dutch Governor General, Pedersen obtained admission to the kraton of the Susuhunan of Surakarta where he painted his portrait. The Susuhunan offered this portrait as a token of his loyalty to Her Majesty the Queen of the Netherlands. Pedersen spent about twenty years in South East Asia. In 1902 he published a book on his travels, mainly through Indonesia, *Door den Oost-Indische archipel*, which he illustrated with reproductions of his oil paintings, watercolours and drawings. The present study of a Singalese man, done while he was in Sumatra circa 1899, is illustrated in colour on page 161.

28

Small settee

Indonesia, possibly Ambon, first half 18th century
Djati wood

Height: 96 cm, width: 115 cm, depth: 63,5 cm

The carvings in the legs, feet and the back rail of this settee are quite similar to those in a larger settee from Hutumuri in the island of Ambon now in the Collection of the Tropenmuseum Amsterdam (see Jan Veenendaal, *Furniture from Indonesia, Sri Lanka and India*, Pl. 92).



29

Carved ivory keris hilt

Indonesia, Madura, 20th century

Height: 9.5 cm

An European female figure of a queen (?), holding a European crown over a coat of arms with a lion's head, flanked by two horses. At her back a basket containing arrows and a fork-like instrument. For similar carvings of a crown flanked by two horses in a keris hilt from Madura, see Albert G. Van Zonneveld, *Traditional Weapons of the Indonesian Archipelago*, pl 331.



30

Very large settee in two-parts

Dutch East Indies, Batavia or the Moluccas, late 17th century
Kaliatur wood and teak

Length: 233 cm., depth: 80 cm, height: 87 cm

This type of settee probably originated from the Moluccas where it was used as a daybed or as an uncomfortable church bench. A similar large settee with the same length, supposed to be from the Moluccas, is in the collection of the Tropenmuseum Amsterdam (inv. nr. 1436 nr. 8). On the other hand, the extremely skilful carvings of flowers with elegantly undulating petals resembling lotus flowers in half-relief, is similar to carvings from Batavia, probably done by furniture makers from the Bengal Coast of India. An unusual trait in this settee is the half rope mouldings of the bottom rails resting on top of carved rails. As far as I know this trait is only known in an ebony

chair in the *Purba Sutanta Collection* in Jakarta and in a long settee, formerly in the Museum Nusantara in Delft, both supposedly made on the Coromandel Coast of India (see Jan Veenendaal, *Furniture from Indonesia, Sri Lanka and India during the Dutch period*, Delft 1985, Pl. 31 and Pl. 45). This points to Indian/Bengal furniture makers working in Batavia. Chairs made on the Bengal Coast usually have carved bottom rails while those made in Batavia tend to have rails in rope mouldings. Provenance: Jean van den Broek d'Obrenan (28-1-1860 Semarang – 11-2-1912 Utrecht), married to Meta Marie Eleonore Miesegaes (26-1-1866 Semarang) and hence by descent. By repute the settee came through Meta's family line. Meta's great-grandfather, Mr. D.F.Pietermaat (1790 - 1848), was the first in her family line to arrive in the Dutch East Indies in 1820. He became Resident of Batavia and Surabaya and acting Governor of Makassar. Meta's grandfather Ary.Prins (1816 - 1867) was Vice President of the Council of the Indies and twice acting Governor General after the departure of Governor General Pahud in 1861. One of his daughters, Louise Elisabeth, married Gerhard Herman Miesegaes, Meta's father.





31

Two oval trays

Indonesia, possibly Batavia, early 19th century

Silver, unmarked the reverse with engraving "PB IV, Soerakarta" under a crown and over two swags of laurel.

Diameter: 31.5 cm, height: 6.5 cm, weight: 876 and 871 gram.

PB IV stands for Paku Buwono IV (31 August 1768 – 1 October 1820) who was the fourth Susuhunan, ruler of Surakarta from 1788 to 1820.

The Sultanate of Mataram was the largest and most dominant power of Java in the 16th and 17th century. After two wars of succession, in which the VOC played an important role, Mataram by the Treaty of Giyanti in 1755 was divided into the Sultanate of Surakarta and the newly created Sultanate of Yokyakarta. However both then lost most of their political autonomy to the VOC.

These trays with pierced vertical sides were possibly tea trays just as four similar rectangular trays in the collection of the Gemeentemuseum The Hague are supposed to be (*Silver from Batavia, Titus Eliëns, Wbooks 2012, p. 18-21*).



32

Low chair

Batavia, 1680 - 1720

Carved ebony and caned seat

Height: 82,5 cm, width: 49.5 cm, depth: 44 cm

Type I, robust carvings (page 30-32, Jan Veenendaal in *Wonen op de Kaap en in Batavia 1602-1795*, Titus M. Eliëns ed., Waanders publ. 2002) were probably made by Tamil woodcarvers working in Batavia. The carved flowers in this chair correspond closely with the illustrations of flowers, particularly of tulips, in *Florilegia* by E. Sweerts, a large illustrated book of garden flowers published in the Netherlands in 1612.





33

Unknown Dutch artist

"Javanese Villa, Buitenzorg Java"

Gray wash and pencil, signed and dated: W.B. 1889

23.2 cm by 30 cm

In 1745 Governor General Van Imhoff decided to build his country house, which later would become the Governor General's palace, in Buitenzorg (without worries), present day Bogor, some 60 km. south of Batavia in the agreeable climate of the mountains. In 1817 the Botanical Gardens were established there and in the 19th and 20th century any Dutchman who could afford it left the unhealthy climate of Batavia to build a villa in Buitenzorg.



34

Anonimus Dutch amateur painter

"Pigeon from the Moluccas"

Watercolour on paper, inscribed at the reverse " Een duif uyt de Molukken, door een liefhebber aldaar 1730"

29 cm by 23.5 cm

This is an early watercolour by an anonimus Dutch painter of a pigeon from the Moluccas, known as the "Molukse muskaatduif" (nutmeg-pigeon). only about twenty five years after the famous scientist Georg Everhard Rumphius died in Ambon and his famous *D'Amboinsche Rariteitkamer* was published, illustrated by Maria Sibylla Merian (1647-1717).



35

Cabinet on stand

Indonesia, Batavia, first half 18th century
Amboyna, padouk, meranti and djati wood

Height: 167 cm, width: 132.5 cm, depth: 60 cm



Cabinets on stands, based on 17th century Dutch models, were popular pieces of furniture in Batavia judging from the surviving examples, and they remained a standard form for the Dutch in Indonesia throughout the 18th century. Usually these cabinets made for the Dutch are plain. The carvings of swags with flowers and fruits coming out of cherub's heads and ending in tassels are very similar to carvings on cabinets made in Holland where these are called "rankenkasten". In the Dutch East Indies this type of carving was not common, partly because the use of glue was problematic in the tropics. The only two other examples known to me of cabinets from the Dutch East Indies with similar carvings are in the collection of the Gemeentemuseum Den Haag (Titus Eliëns, ed. *Wonen op de Kaap en in Batavia 1602-1795*, p. 84) and in the Jan Veenendaal Collection. On the other hand, Indonesian cabinets made in the furniture workshops of central Java, Jepara, and Sumatra usually have extensive carvings of flower-swags on the frames, carved doors, aprons and pediment gables, not applied but in the full wood. These are later 18th and 19th century and not made specifically for the Dutch residents in Indonesia.

Theo Meier (1908-1982)

“A Balinese woman with offerings”

Oil on canvas, signed and dated: Theo Meier, 55

At the reverse with inscription: *Membawa Padi Si Nenga Nampok trägt Reis, die Nenga Nampok in Iseh Bali 1955, meinem liebstem Freunde Jool*

70 cm by 58 cm

Theo Meier was born in Basel where he attended art school and became a successful portrait painter. However, after visiting an exhibition in Basel of Tahitian paintings by Paul Gauguin he decided to follow in Gauguin's footsteps and to go to the South Pacific. To finance his 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 upon his return. He embarked on his South Sea voyage in 1932 at the age of 24. In Tahiti he certainly discovered the beauty of the colours of tropical nature and the local women (see number 43 in *Uit Verre Streken*, June 2017 for a portrait of a Tahitian woman with a hibiscus in her hair). 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 again on his way to the South Sea. In 1936 he 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 who guided Theo to a deeper understanding of Balinese culture and invited him to his small mountain retreat in the village of Iseh. In 1938 Theo married a young girl from the village, Ni Madé Mulugan and in June 1939 his first daughter was born. In 1941 he divorced Ni Madé and in 1942 married his favourite model Madé Pegi.

During the Japanese occupation of Indonesia and the subsequent war of independence Theo lived in Iseh (see number 60 in *Uit Verre Streken*, March 2018 for a view of Iseh) with Madé Pegi who bore him his second daughter in 1948. In 1950, for the first time in 15 years Theo went back to Basel to sell some paintings in order to get some money to support his family in Bali. When he returned in 1952 he found Madé Pegi in love with a Balinese dancer and they divorced. The present painting was done in Iseh in 1955, two years before Sukarno decreed that all foreign residents had to leave Indonesia. In December 1955, Theo went to Switzerland for almost a year, to prepare two exhibitions, the first one in Basel, from 26 May to 9 June and the second in Bern. Both exhibitions were financially very successful and probably the present painting was sold then and there to a Swiss friend called “Jool”. In 1957, on the invitation of his friend Price Sanidh Rangsit, Theo moved to Thailand. In 1966 he returned to Bali for the first time and purchased land in Iseh to build a house.



37

Two chairs for the anak mas (favourite child).

East Java, 19th century

Djati wood, carved, red lacquered and caned seat

Height: 66 cm, width: 67 cm, depth: 46.7 cm, seat height: 26.6 cm

These small chairs were the seats for boys just after circumcision. In Indonesia the boy, *anak mas*, after circumcision is symbolically sexual mature and ready for

marriage. The circumcision chair indeed shares some of the characteristic decoration with the *kutwadhe* seat on which the bridal couple sits during a Javanese wedding ceremony. A Javanese bridegroom is said to be a King for a day and a circumcised boy, dressed as a bridegroom, is called *penganten sunat*, a circumcision groom. The boy is said to be married to the rice spirit, symbol of fertility. The carved decorations of vines, flowers and fruits in the back of the chairs also are symbols of fertility.

Height: 59.5 cm, width: 59 cm, depth: 41 cm, seat height: 24 cm

Provenance: Jan Veenendaal Collection





38

Abraham Salm (1801-1876)

“De waterval Baón tusschen Passaroean en Lawang”

Oil on panel, entitled and signed A. Salm on a label on the reverse

15.5 cm by 22.5 cm

Abraham Salm spent twenty-nine years in Indonesia, first as a merchant in Surabaya and later as the owner of a tobacco plantation in Malang. Probably self-taught, he made numerous drawings and sketches of the landscapes of Eastern Java. Later, back in the Netherlands he developed these sketches into oil paintings. In the second half of the 19th century his paintings of exotic Indonesia became very popular through the lithographs made by the celebrated painter and lithographer Johan Conrad Grieve (1837-1891), commissioned and published by the influential art dealer Frans Buffa & Zonen in 1872 and entitled *Java naar schilderijen en tekeningen van A. Salm*, a collection of twenty four lithographs of Javanese landscapes (see: *Uit Verre Streken*, March 2013, item 38). Salm's painting style is typical for the 19th century explorers, influenced by the romantics of the first half of the century.

Provenance: David Nuysink (1838-1911), son-of-law of Abraham Salm, thence by descent to the last owner.

39

Diorama representing the performance of a Chinese opera

Anonymous, late 19th/early 20th century

Papier maché, watercoloured paper, different types of cloth including silk, feathers and carved wood against a painted background.

Height: 37.2 cm, width: 52 cm, depth: 17 cm

This diorama came to the Netherlands in 1946, after the second world war, in the possession of a Chinese family from Indonesia/Batavia. Therefore it was probably made in China-town Batavia.





40

Willem Imandt (1882-1967)

The Merapi and Meraboe vulcanos, central Java as seen from Willem Imandt's villa at Moentilan, circa 1922 (according to a text on the back of a photograph by Willem Imandt of the same view; see: Paul van der Velde, *Willem Imandt, 1882-1967, De Indische Romantiek van een Zeeuws-Vlaamse schilder*, Zeeuws Tijdschrift, jaargang 65, nr. 1-2, 2015, pg. 34).

Oil on canvas, signed *Imandt*, lower right hand corner

79.5 cm By 150 cm

Born in the Netherlands, Zeeuws-Vlaanderen, Willem Imandt arrived in Indonesia in 1908 where he worked as a school teacher in primary and secondary schools,

also giving drawing lessons. He painted in his free time and travelled around the Archipelago to paint its magical nature; vulcanos, waringin trees, sea shores and temple ruins. This view of the Merapi and Meraboe vulcanos Imandt painted at least three times. His ability to depict the mystical atmosphere of Indonesia remains unrivalled and by the 1920's he was one of the best known Western painters in Indonesia with many admirers, including Indonesian princesses, the Duke of Mecklenburg-Schwerin, King Albert I, rich Chinese businessmen and Dutch civil servants and entrepreneurs. In 1929 he retired to Holland but with the threat of a war in Europe he returned to his beloved Indonesia in 1938 together with his wife and seven children. When the war also came to Indonesia he was interned in a Japanese concentration camp. In 1946 he returned to Holland with all his family members alive and settled in The Hague where, at the age of 72, he had a solo exhibition and several exhibitions with other Dutch artists who had worked in Indonesia.



Far East

41

Mortar with pestle

Ivory, South China or North Vietnam/Tonkin, second half 17th century

Height: 9.6 cm, diam: 9.5 cm, length of pestle: 16.5 cm

The ivory mortar with a rich yellow patina, is turned and carved in two friezes with dragons and small mammals among foliage. The dragons in the top frieze are completely within the Chinese, while the small mammals in the bottom frieze are much more within the South Asian decorative style. The decoration of the present mortar belongs to the same small group of carved ivory objects as the three-tier stacking box (*Uit Verre Streken*, March 2018, item 61), a mortar and pestle in the Nationalmuseet in Copenhagen (Ebc42a and b, inventoried in 1674), another mortar and pestle in the collection of V.O.C. Antiquidades in Porto/Portugal and a box in the Victoria & Albert Museum (2564-1856). All these objects are quite distinct from other typical 17th century Chinese carved ivory objects suggesting that North Vietnam/Tonkin, once the southernmost province of China, might be the place of origin (see: Jan Veenendaal, *Asian Art and the Dutch taste*, page 96-97).



42

“Herring” dish

China, Qing Dynasty, Qianlong period, third quarter of 18th century
Blue and white porcelain

24.5 cm by 17.5 cm



The “Herring” dish is a typical example of Chine de commande for the Dutch market, based on a Dutch delftware original. Raw herring since long has been the favourite national food of the Dutch. Dishes with one herring are more common than the ones with two like the present one. In the collection of the Gemeentemuseum Den Haag there is another one with two herring (see *Chinese ceramiek*. 1976, Cat. 296).

43

Bedcover

China, Guangdong or Macao, mid 18th century

Red silk satin embroidered with coloured silk and gilt-paper-wrapped thread

240 cm by 210 cm

This bedcover for the European market incorporates a mixture of Chinese and European decorative motifs. It is decorated with hunting scenes of noblemen, squires, horsemen, hunters, a noblewoman with attendant, all dressed in the European fashion of the first half of the 18th century, besides exotic birds, cranes, phenixes and butterflies. In the centre and repeated in the four corners, are phenixes with spread wings.



“Chine de commande” armorial plate for the Dutch market
Porcelain decorated in polychrome and gold, circa 1745

Diameter: 23 cm

This plate is part of a large dinner and tea service with arms of Dutch families. It has a central armorial surrounded by eight smaller coats of arms (in Dutch, *kwartierwapens*), each inscribed with a family name underneath, representing the ancestral arms of the commissioners of this service, Theodorus and Adriaan van Reverhorst. Family trees are known on armorial charts, hatchments and portraits but on Chinese export porcelain this is the first of only four services known all made for the Dutch market. Of these the van Reverhorst service is the largest and most beautiful. In Holland it was considered a matter of particular pride to be able to claim eight armigerous great-grandparents. The paternal ancestral families of Theodorus and Adriaan came from The Hague (Van Reverhorst, De Winter, Vereijk and De Bruijn), whereas the maternal ancestors, comparatively higher ranking families, Schrevelius, Van Peenen and Van Groenendijk came from Leiden and De Vroede from Amsterdam.

It is likely that Adriaan (The Hague 1720 – Batavia 1751), being a supercargo in Canton from 1743 till 1748, carried out the order for the service, placed by his brother Theodorus (The Hague 1706 - 1758), a member of the Court of Justice in Batavia. Theodorus arrived in Batavia in 1735 where he was installed as member of the Court of Justice, holding this post until 1752. In 1748 he married Agneta Maria Crielaart (1727 – 1752). They lived in a house at the Tijgersgracht, the most fashionable street of Batavia. They had no children and after the death of his wife in 1752, Theodorus returned to The Hague.

Adriaan accompanied his brother in 1735 to Batavia. As a 15-year-old boy he held the rank of ship's boy, earning HFL. 5 a month. In 1741 he was appointed junior merchant and in 1743 he was sent to Canton as third supercargo, becoming second supercargo in 1745, earning HFL 60 a month. Clearly Adriaan had ample opportunity to order armorial porcelain but it is likely his brother Theodorus was also involved because he had a principal position in Batavia as a member of the Court of Justice, earning at least HFL 200 a month. Adriaan never married and died aged 31 in his brother's house at Tijgersgracht in 1751. In 1752 Theodorus returned to Holland with this and two other services with the van Reverhorst coats of arms. After his death in 1758 his brothers Cornelis and Hermanus van Reverhorst and their descendants inherited the services. For more information see: *Dr. Jochem Kroes, Chinese Armorial Porcelain for the Dutch Market, Den Haag/Zwolle 2007.*





45

“Chine de commande” armorial plate for the Dutch market

Porcelain decorated in polychrome and gold, with rare merchant’s mark and dated 1747

Diameter: 21.9 cm

This plate is part of a service of which only four plates are known. It is decorated with a special variety of a spearhead border in gilt and *rouge de fer* surrounding a large heraldic image in the centre in predominantly green enamels. The reverse is enamelled with three *rouge de fer* flower sprays. The coat of arms is impaled, to the left a merchant’s mark (Dutch: *huismerk*) with number 4 in reverse and the initials AH, and to the right a green tree on a green and brown base. In the crest is a peacock displaying its plumage. The mantling comprises green and black scrolling leaves with underneath the date 1747. The arms are those of the Hesselink family. The first to bear this coat of arms, with the initials HH, in 1739, was Hendrik Hesselink (Varsseveld 1723 – Doetichem 1780) as *leenman*, feudal tenant, of the Deventer deanery. AH most likely is Hendriks older brother Adolph, They both were the sons of Harmen Hesselink (ca. 1682 – 1765), a schoolmaster in Varsseveld, and Megteld Vandenbosch (1693 -?). Adolph (Varsseveld ca. 1716 – Vorden 1762) was judge and steward in Vorden. He married in 1746 Roelofsken Abbink (1718 -1773). They had ten children. Adolph must have ordered the service just a year after his marriage and ordered a tea-service, dated 1748, a year later. The tea-service, comprising 32 pieces, is still in a private collection. *Huismerken*, marchant’s marks, were used in armorials in the northern and eastern parts of the Netherlands. These marks consist of geometrical lines, often a variety of the digit four, initials and were originally used as a personal mark or signature (see: *Dr. Jochem Kroes, Chinese Armorial Porcelain for the Dutch Market, Den Haag/Zwolle 2007*)



46

Tingqua (active 1840 – 1870) or studio.

A gouache depicting the Hong of Canton with the French, American, British and Dutch factories, between August and December 1842

Gouache on paper laid down, damages and wood worm holes

16. cm by 27 cm

This painting of the Hong at Canton (the trading bases occupied by the Western merchants) was done about the time of the conclusion of the first “Opium War”. The enclosures seen here were introduced in the summer of 1839, after the blockade of the factories and the surrender of opium by the Western merchants to Commissioner Lin Zexu and the destruction of the opium. This painting shows the “American Garden”, whose newly-planted oval flowerbeds are seen in front of the central group of hong with the American flag. The American garden seems to have been initiated in 1842, probably after the signing of the Treaty of Nanjing on 29 August, the prime mover being Isaac Bull of Providence, Rhode Island. In December 1842, shortly after this painting was executed, the hong on the right side – with the British and Dutch flags – were burnt down after a brawl between Indian sailors and Chinese shopkeepers got out of hand. A large crowd of Chinese broke into the English factory and set it alight. The fire spread to the adjacent Dutch factory, which at that time was rented by an American company.

For another painting of the hong of Canton. executed at the same period as the present one, see: Martyn Gregory, *Paintings of the China trade*, catalogue 85, 2009-10, p. 75.



47

Tingqua (active 1840 – 1870) or studio..

A walled pavilion and garden at the water's edge, 1840-1850

Gouache on paper laid down, damages and wood worm holes

16 cm by 27 cm

The present painting, by the same hand as the previous one of the Hong of Canton, may be one of a series of garden views in Canton attributed to Tingqua. A similar view, dated ca. 1854, is held at the Peabody Essex Museum, Salem (inv. nr. AE85341.4). The present painting closely relates to an engraving titled the fountain-court in Conseequa's house in Canton as depicted in a series of engravings by Thomas Allom esq. (1804 - 1872) in *China, in a series of views, displaying the scenery, architecture and social habits of that ancient empire drawn from original and authentic sketches by Thomas Allom and with historical and descriptive notices by the Reverend G.N. Wright*, published in 1850.

Conseequa's real name was Pan Changyao (?-1823). Sometimes he was also called Kunshuiguan where the westernized name “Conseequa” may come from. He was a well-loved Hong merchant and a relative (probably nephew) of the chief of Hong merchants, Pan Khequal (Pan Zhencheng 1714 – 1788). Conseequa was considered too soft, which is the reason attributed to his final failure. After his death in 1823, his house and garden were sold to cover his debts. Conseequa's garden would have likely been located in the suburbs of Canton on the northern side of Pearl River. It is one of the most mentioned gardens in Canton during the Canton System period (1757 - 1842).

48

Large stoneware tea storage jar.

Bizen ware, Japan, Kyūshū, Momoyama period, early 17th century

Height: 35.5 cm



This Bizen ware jar is reddish-brown, with yellow flashes. After the scratching and gouging, the potter allowed natural ash to drift over the pot and settle on the shoulders. Such natural glazed Japanese pottery shows the potters awareness of the beauty of the “accidental” and a preference for spontaneity and originality over perfection. The effect of creative ingenuity (*sakui*), partly natural and partly devised was greatly prized by the Japanese. The Chinese potter would have considered such an uncontrolled glaze and the simple asymmetrical rope twist lug handles the Japanese potter added to this pot, imperfect and even unacceptable.



49

Sawasa Kôgô, incense container

Japan, Edo period, 18th century, An alloy of copper, gold, silver and arsenic

Height: 2.6 cm, diameter: 5.9 cm

Small round box on a wide foot ring and detachable lid. The lid is worked in gilt relief design within a bracket-lobed cartouche depicting a jumping cat among flowering plums in high gilt relief on a gilt granulated background. The sides are engraved with a double lotus border and flying cranes, with traces of gilding and the bottom part with engravings of flowers, vines and birds. This small box once was completely gilded but most of the gilding now is gone.

Provenance: Collection of Felix Schäfer with underneath an old collection number: F-2. Felix Schäfer (1925-2017), born in Aachen (Germany), the son of the well known art dealer Josef Schäfer, began his studies in medicine in Cologne but soon switched to art history, ancient history and archeology. His first experience in the art trade he acquired with the very renowned art dealer Elfriede Langeloh in Cologne. In 1952 he joined, as a volunteer, the action house Weinmüller in Munich. Already in 1953 he began assisting August Bödiger's auction house in Bonn. Among some of the highlights of the more than 200 auctions of the Bödiger house led by Felix Schäfer during the forty years he led the auction house, were the estate of Her Royal Highness Marie Fürstin zu Wied, Princess of the Netherlands, Schloss Monrepos and the collection of Her Royal Highness Barbara Herzogin zu Mecklenburg, Princess of Prussia. Another great passion of the bustling art historian was travelling which he used to visit museums and excavation sites around the world. Early on he developed a love for Asian countries where he travelled frequently, developed a love for East Asian art and acquired most of pieces for his remarkable private collection on site.



50

Rectangular sawasa box

China or Tonkin, 18th century

An alloy of copper, gold, silver and arsenic

Height: 1.5 cm, width: 7.6 cm, depth: 5.3 cm

The rectangular box with a hinged lid worked in gilt relief designs depicting a traditional Chinese landscape with flowering trees, birds, a Chinese-style flag and a pagoda on a gilt granulated background. The decoration is contained in two black lacquered rectangular frames. The sides and inside are gilded and the gilding of the bottom is worn. Similar small rectangular sawasa boxes are not known in the literature of Japanese sawasa wares (*Sawasa, Japanese export art in black and gold, 1650-1800* Rijksmuseum, 1998). The origin of this box might be (Indo)China instead of Japan.

51

Sawasa cup and saucer

Japan, Edo period, early 18th century

An alloy of copper, gold, silver and arsenic

Cup height: 5.7 cm, width: 8.5 cm, saucer diameter: 13 cm

A black lacquered cup with gilt handles in the shape of sculptured chrysanthemums and a lobbed edge decorated with gilt engraved border. The cup has a gilt foot-ring that fits into the saucer ring and has two lobbed cartouches showing partly undercut gilt relief trees and birds on a gilt granulated background.

The gilt saucer with a black lacquered bracket-lobed edge, depicting gilt engraved peony scrolls and three cartouches decorated with high gilt relief trees and birds on a gilt granulated background. The centre of the saucer shows an engraved chrysanthemum, enclosed by a raised ring upon which the cup fits. Between this ring and a narrow black lacquered border with a gilt engraved lotus decoration, is a circular panel decorated with high gilt relief trees, flowers, birds and a butterfly on a gilt granulated background.

The decoration of the cup and saucer is identical to the slightly smaller cup and saucer in the collection of the Rijksmuseum Amsterdam (inv. No. NG-1994-37-1/E). In a still life painting by Pieter Gerritszoon van Roestraten (1627-1700), three pairs of similar sawasa cups and saucers are depicted (*Sawasa, Japanese export art in black and gold, 1650-1800*, Rijksmuseum 1998, fig. 12).

Sawasa ware is a particular group of black lacquered and gilt artifacts, produced initially in Japan/Nagasaki and later perhaps also in China and Indochina. These wares are characterised by their European shapes and Asian/Chinese decorative motives. From the late 17th till the late 18th century, the Dutch VOC, but more so private merchants, used the Dutch trade base, Deshima in Nagasaki, to order precious sawasa ware for the rich Eurasian elite in the VOC headquarters in Batavia but also to satisfy the taste for exotic rarities in Europe. With the collapse of the VOC, the occupation of the Netherlands by the French armies and of the Dutch East Indies by the English at the end of the 18th century, the production of Sawasa ware came to a sudden end.

Provenance: Collection of Felix Schäfer.





52

Oval tobacco box

Japan/Nagasaki, for the European (Dutch) market, 18th century
Chased red copper with traces of gilding

11.5 cm by 9 cm and 3.1 cm high

The box is decorated full of life with phenix or ho-oo birds, deer, fish, birds, octopus, lopsters, locusts, small mammals and a fisherman in a boat catching fish, among flowers and vines. The form and general aura of this repoussé box is very similar to the sawasa tobacco boxes from Japan/Nagasaki (see; *Uit Verre Streken*, June 2017, nr. 58) except for the decoration which is not so much trees, flowers and Chinese landscapes with a pagoda as on most sawasa boxes, but on this box is almost exclusively animals, birds, fish and insects.



53

“Shakudo”, tobacco box

Japan, Nagasaki for the Dutch market, circa 1740
Silver with a Dutch control mark used between 1814 and 1853 for foreign or ancient large works of silver.

Length: 12,4 cm, weight: 313 gram



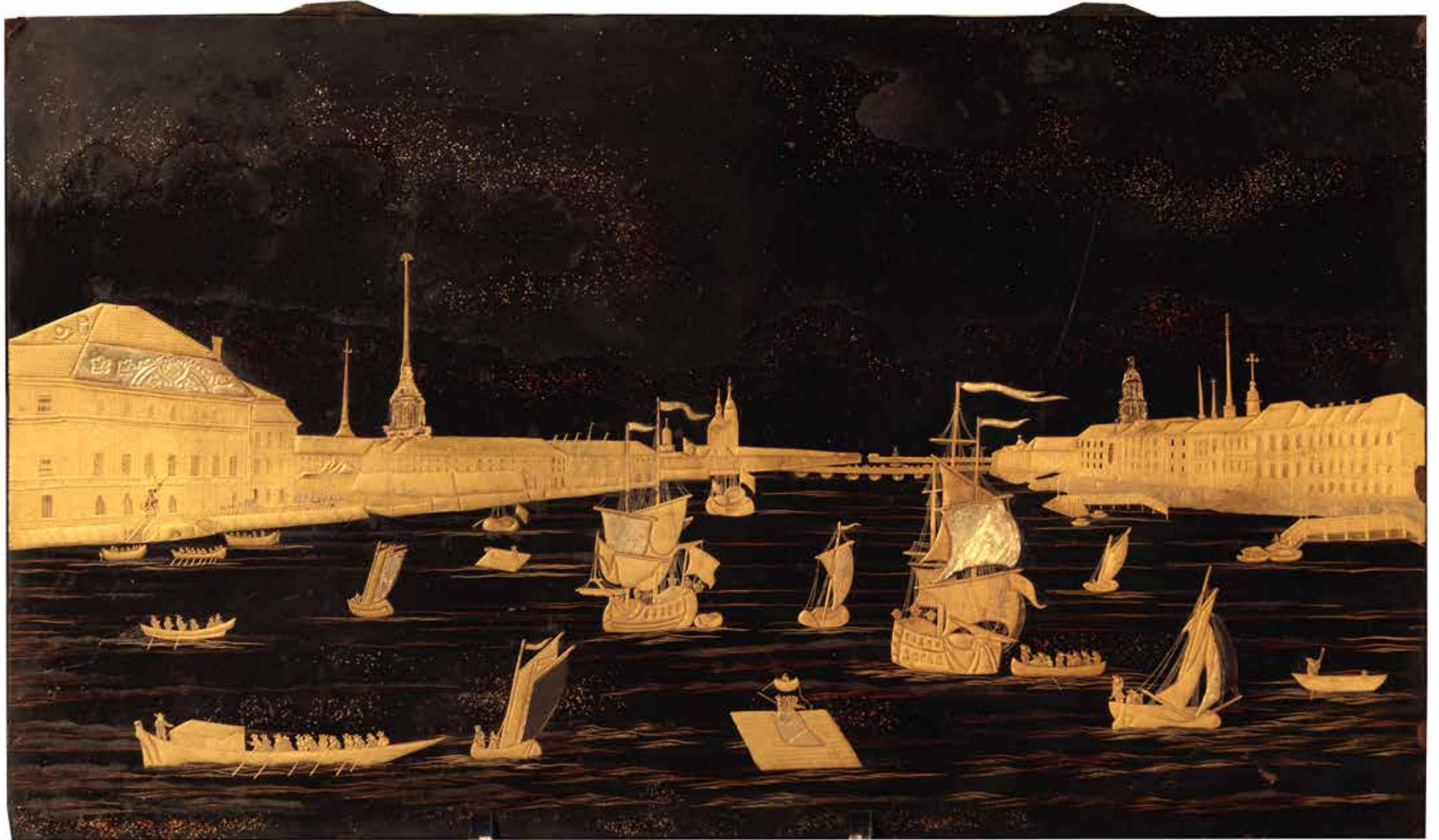
Of scalloped oval form, the cover applied with three gilt-bronze horses among chased foliage, four outer panels chased with fruiting vines. The sides with similar chased panels and the underside chased in parcel-gilt with feathered bed-stead among trailing blossom.

The interior is engraved with a coat of arms, described as “*paly of six, or and azure, a chief gules charged with three martlets*”. This coat of arms belongs to the English Martyn family in London.

It was granted to Richard Martyn, esq., on January 10 1572. He was “*Warden of the exchange and money within the Tower of London, as also of coynage of golde and silver within the same place, or elsewhere within the Realme of England, as also one of the assistants of the society of minerall and batrye works within the said Realme of England*”. He might be the father of Sir Richards Martyn, master of the mint in 1616-1617.

The crest of this Martyn family’ coat of arms, not shown here, consists of “*a martin passant proper*”.

For want of further information, such as initials or a date, it is difficult to establish which scion of the Martyn family line owned this tobacco box, also because the Martyn family name is not unique and several unrelated families with the same name exist.

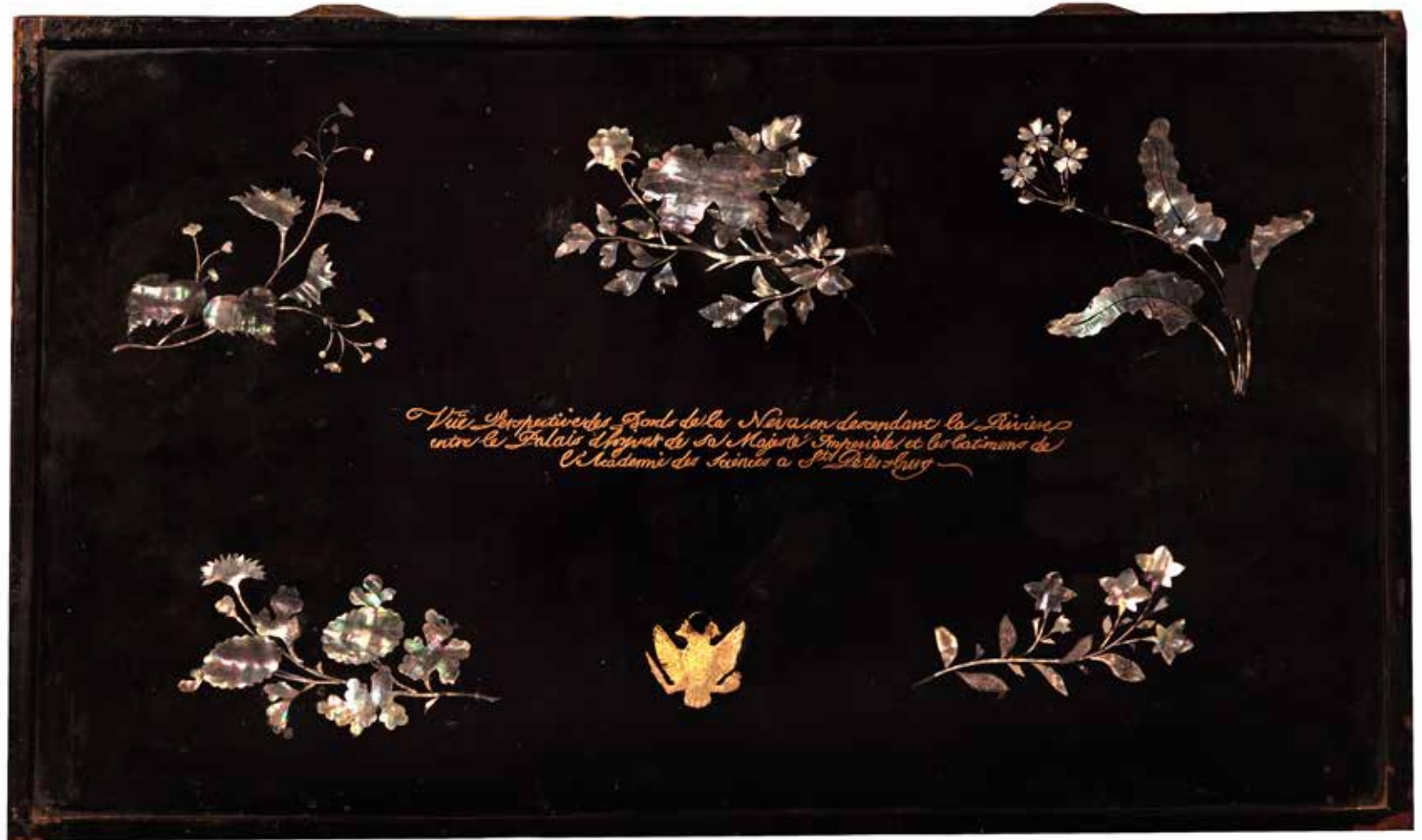


A lacquer plaque depicting St. Petersburg on the river Neva with the Winter Palace on the left and the Academy of Science on the right. At the reverse an inscription reading: *Vue Perspective des Bords de la Neva en descendant la Rivière entre le Palais d'hyver de sa Majesté Impériale et les batiments de l'Académie des Sciences à St Petersburg.* Japan, Nagasaki, 1780-1800

Black lacquer on copper in *maki-é*, decorated and inscribed in gold and inlaid with mother of pearl brances at the reverse.

Height: 23 cm, width: 39 cm

The present plaque is identical to one in the Museum of Japanese History in Sakura and another one in the Museum of Peter the Great in St. Petersburg. (see: *Oliver Impey & Christiaan Jörg, Japanese Export Lacquer, 1580-1850*, p. 52-53). This last one was given to Catherine the Great in 1794 by the Swedish medical doctor Johan Arnold Stutzer who had served with the VOC in Deshima in 1787-1788. Apparently such plaques were not unique and may have been made in several copies. This was certainly the case with the smaller lacquer oval portrait medallions (see for instance *Uit Verre Streken*, June 2017, no. 62). The scene of St. Petersburg was copied from an optical print taken by Stutzer to Japan, as shown by Yasumasa Oka of the Kobe City Museum. Stutzer in his diary writes: "I am the first to bring them (i.e. the Japanese) original pictures such as a view of St Petersburg and of Rudolf XV on horseback and try to have them made (in lacquer). According to the Japanese, it is the first time that these two pictures will be copied. Other products that I also



ordered, for example, pictures of sea battles, are also appreciated as absolute masterpieces". For two lacquered plaques depicting the sea battle of Dogger Bank in 1781 between the Dutch and the English navies, see *Uit Verre Streken*, December 2013, nr. 39 and March 2015, nr 56.

Johan Strutzer at the same time also presented six beautiful Japanese glass telescopes to Catherine the Great of Russia, like the two Japanese glass

telescopes illustrated in *Uit Verre Streken*, March 2015, item 59 and 60 and the one in the Kobe City Museum (illustrated in: *Japan Envisions the West, 16th-19th Century Japanese Art from the Kobe City Museum*, plate 98).

55

A lacquer box with a view of the “Nieuwe Stadsherberg van Amsterdam”

Japan/Nagasaki, Edo period, 1830-1840

Black lacquered wooden box, decorated in gold and inlaid with mother of pearl

Height: 16.5 cm, width: 51.7 cm, depth: 33 cm

The depiction of the Stadsherberg is after an engraving by Evert Maaskamp (1769-1834) in 1789, entitled *Nieuwe Stads-Herberg te Amsterdam, L'hôtel dit le Nieuwestads-Herberg*. The Nieuwe Stadsherberg aan het IJ was built in 1662 at the end of a long jetty in the water, outside the city gate near the Martelaarsgracht. Travellers arriving late by ship, after the city gate was closed, found lodgings there. It was demolished in 1872 to make place for the Central Railway Station of Amsterdam. In the Groninger Museum there is a sewing table decorated with an almost identical design, a European harbour scene, a garland and scattered sprays of flowers in mother of pearl (inv. 1991-482), see: *Oliver Impey & Christiaan Jörg, Japanese Export Lacquer, 1580-1850*, ill. 538.



56

Lacquered chest

Japan, Kyoto, 1640-1690

Decorated in the pictorial-style with silver and gold on a black ground, with gilt brass fittings, lockplate, handles and hinges.

Height: 51.5 cm, width: 123 cm, depth: 57 cm

The earlier Namban-style chests dating from about 1600-1630 and ordered mainly by the Portuguese, usually had one or more drawers in the base and were decorated in gold and mother of pearl with animal, geometric and floral motifs within one or more cartouches. After the Portuguese were banned from Japan in 1639, the Dutch, based on the small artificial island Deshima in the bay of Nagasaki, were the only Europeans allowed to trade in Japan. The style of the lacquer work ordered by the Dutch changed to a pictorial style of an overall decoration of landscapes without cartouches and without mother of pearl.

The present chest is decorated with mountain and river landscapes, with pavilions and figures on land and in a boat on the water. It is very closely related to *the Japanische Lacktruhe, Kyoto(?) 1660-1690*, in the Imperial apartments of the Hofburg in Vienna. It is also closely related to the Drottningholm chest in the Royal collections Sweden, Stockholm (inv. HG-skåp 486, inventoried in 1707) and to a chest in the Amsterdam Historical Museum, Amsterdam (inv. KA 1693) given to Antonio Lopez Suasso by Stadholder William III on his departure to England in 1688.

Provenance: private collection in Paris.



Arnoldus Montanus (1625-1683)

Gedenckwaerdige Gesantschappen der Oost-Indische Martschappy in't Vereenigde Nederland aen de Kaisaren van Japan, Getrokken uit de Geschriften en Reiseantekeninge der zelve Gesanten. Published by Jacob Meurs, Amsterdam 1669. Copperplate engraving

28 cm By 77.5 cm

Tokyo can be viewed on the hills in the distance. On the foreground a procession can be seen supposedly of the Dutch "Opperhoofd" on his court journey in a palanquin. Underneath are 62 legends to the most important buildings of the city in the distance. Every year the "Opperhoofd" of the Dutch factory at Deshima had to undertake a court journey to Edo (*Edo sanpu*) to pay his respect to the Shogun and of course to bring him interesting presents from the West. The Dutch company consisted of

the "Opperhoofd", the scriba, the medical doctor of the factory, two translators, two officials of the office of the governor of Nagasaki and about fifty carriers. The whole journey took about 90 days, half of it by boat and the other half in palaquins (*norimono*) as shown in the present print.

Montanus, a latinized form of the Dutch name "van den Berg", was born in Amsterdam. He studied theology at Leiden University and became minister, first in Schellinwoude and later in Schoonhoven where he also became headmaster of the Latin School. He published books on theology, history and geography of both the Netherlands and far-away countries. His most famous book is *De Nieuwe en Onbekende Wereld*, published in 1671 by Jacob Meurs. His book on Japan was translated in English and French. Montanus never left Holland. His books and the illustrations are based on the accounts and scetches of the travellers to these far-away places.



58

Unknown Japanese artist, follower of Kawahara Keiga (1786?-1862?)

Nagasaki, Edo period. First half 19th century

Ink and colours on paper

31,5 cm By 63.5 cm

The painting probably depicts a scene in the Kagetsu teahouse in the Maruyama brothel district of Nagasaki, with the Dutch being entertained by Japanese geisha's to a banquet and music by male musicians. Like the Dutchmen, some of the geisha's are smoking long Gouda clay pipes. The table is spread with an Indian calico cotton cloth and laden with silver and porcelain vessels. The room is lavishly decorated with Chinese screen paintings. The signature on the fusuma is Shuutei Yosuu, a Chinese painter whose presence in Nagasaki is recorded in 1802. Another painting is signed by the Chinese painter Tani Buncho (1763-1840). The open shoji sliding doors reveal a view of Nagasaki Bay with Dutch ships at anchor.



Isono Busai (? - 1857)

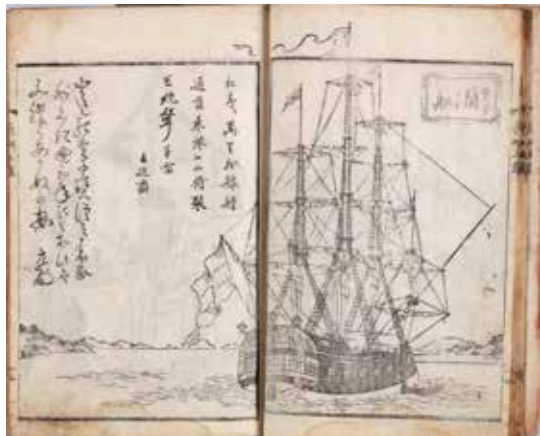
"Nagasaki miyage", Souvenir from Nagasaki, 1847

23 cm By 15.5 cm

Some water staining and woodworm holes at the bottom of pages.

Bound in the Japanese manner in original brick-red paper wrappers. Text printed from woodcuts; with eleven double-page and six full page woodcut illustrations. This is a rare and gorgeously illustrated guide to Nagasaki and surroundings, concentrating on the Dutch and Chinese traders. The woodcuts include, several town and country views, a procession, an "olifant", a "Holland vrouw" (Mimi Villeneuve who joined her husband in Deshima in 1824), a view of the Deshima compound and an interior with a dining Dutchman accompanied by Japanese courtisans, a Dutch VOC ship, a Dutchman in an Empire style interior, "Hollandsche uurwerk" a Dutch merchant holding a pocket watch with his Indonesian servant bringing a decanter and glass, and an interior with two Chinese merchants seated at a table with a servant handing them books. The work is essentially a collection of prints which had been previously published separately and only in 1847 for the first time were reissued, with an extensive explanatory text, in book form. Jack Hillier (The art of the Japanese book, London 1987) has noted that "although separate sheet prints of the Dutch and Chinese traders were produced in some numbers in Nagasaki from c. 1750, the earliest book on the town and its foreign commerce published in the town itself did not appear until 1847".

Isono Bunsai was a famous Nagasaki artist and the owner of the Yamatoya publishing house from around 1835 until his death in 1857. He brought Edo techniques to Nagasaki, incorporated Western drawing techniques and refined the naive Nagasaki style.



60

Four watercolours by Charles Wirgman (1832 – 1891)

Pencil and watercolour on paper, all signed Wirgman

In 1856 Charles Wirgman set off from London to the Far East as official illustrator and reporter for the Illustrated London News, with the intention of covering the deteriorating international relations between Britain and China. He reached Hong Kong in the spring of 1857 where he based himself for four

years, making several expeditions into China and a visit to the Philippines. During these years he mailed reports to *The Illustrated London News*. Many of his drawings were engraved and used in the magazine.

In May 1861 Wirgman arrived in Japan, where he settled in Yokohama, married a Japanese wife, Ozawa Kane, and witnessed the opening of Japan to the Western powers at the end of the Shogunate and the beginning of the Meiji era. He taught Japanese students to draw and paint in the Western style and founded the humorous monthly *The Japan Punch* in 1862.



Titled in pencil, Toilette, 24 cm by 16 cm



Titled in pencil, Campagnarde, 24 cm by 15.8 cm

Wirgman is still considered the patron saint of Japanese cartoonists who every year hold a ceremony at his grave in Yokohama on the day he died in 1891. Clearly Wirgman enjoyed people-watching; few drawings are simply topographical, for he was by inclination as well as profession an observer of humans.



Untitled, 24 cm by 16 cm

For a collection of another eleven watercolours of Japanese characters by Charles Wirgman see our catalogue *Uit Verre Streken*, March 2015, number 62. Wirgman's work can be found among others, in the British Museum in London and the National Museum of Japan in Tokyo.



Titled in pencil, Costume d'ete, 24.4 cm by 16.2 cm

A collection of netsuke's depicting Dutchmen

The portrayal of the Dutch by Japanese netsuke artists was popular in the 18th century and presents us with a fascinating insight into the Japanese perceptions of things foreign. Foreigners, ebisu, were considered bringers of good fortune, possessing magical power because they came from an unknown land and they came to be worshipped as dieties. Netsuke of Dutchmen therefore were not only depictions of exotic appearances but probably had a talismanic function, such as warding off evil spirits, as well (*Japan Envisions the West, 16th-19th Japanese Art from the Kobe City Museum*).

Shunkosai Chogetsu (1826-1892)

Netsuke of a Dutchman
Japan, Edo period, 19th century
Wood, signed *Shunkosai*

Height: 5.4 cm

The smiling Dutchman, carying a bag on his back, is holding a large carp to his side with one hand and a rifle over his shoulder with the other.

This netsuke is published in: Katchen, N7 vol. 1, page 281, no. K710.



Netsuke of a Dutchman

Japan, Edo period, early 19th century, not signed
Stag antler and black horn

Height: 9.2 cm

The tall Dutchman is holding his beard in one hand and a house fly wisk in the other, with a large circular hat topped with feathers and wearing a long coat with a scale-like pattern. His eyes and buttoned gaiters are inlaid with horn



Netsuke of a Dutchman

Japan, Edo period, late 18th century, not signed
Ivory and black horn

Height: 5.6 cm

The Dutchman is carrying a matchlock gun on his shoulder, wearing a hood and a long coat with flowerheads and a horn button.

Netsuke of a Dutchman

Japan, mid 19th century, not signed
Ivory and buttons of horn

Height: 5.5 cm

The Dutchman has a wide brimmed hat with a plume on the back, wearing a short coat with Chinese decoration and horn buttons. He is blowing a trumpet held in his left hand and fan (?) in his right hand. Next to birds, mainly cockerels, game and small dogs, trumpets are a common attribute in netsukes of Dutchmen. This instrument was not an Edo period Japanese instrument but resembles a Dutch *schalmei*, a wood-wind instrument which widens towards the end and probably was as exotic in the eyes of the Japanese as the clothing and the other attributes of the Dutchmen.





Netsuke of a Dutchman
Japan, Edo period, circa 1800, not signed
Stag antler and black horn

Height: 9.4 cm

This tall Dutchman has the classical appearances of a 17th century Dutchman in the eyes of the Japanese: a curly wig, bulging eyes, teeth that leave something to be desired, a large brimmed hat with a plume and a long coat and undercoat decorated in the Chinese style. He firmly holds his fighting cockerel under his arm. To kill time during the long waits between arrivals of ships, the Dutch on Deshima held cock fights as an entertainment and a betting opportunity.

Netsuke of a Dutchman

Japan, Edo period, late 18th century, not signed
Boxwood

Height: 11.2 cm

This netsuke shows extensive usage. The hat is damaged and the face of the man, and of the dog he is holding in his arms, are worn off. The man wears typical knee-length trousers and an overcoat with a wave-like pattern, which is a common decoration; see for instance, *Netsuke, Dutchmen in miniature from the Coen Hille collection*, Chris Uhlenbeck and Teatske Kramer, SieboldHuis 2013, image 5 and 6.



Netsuke of a Dutchman
Japan, Edo period, second half 18th century, not signed
Ivory

Height: 11.6 cm

The Dutchman is wearing a Chinese hat, holding a long trumpet and apparently whistling. This netsuke also shows traces of usage which have given the ivory a nice patina.
Provenance: Carl Monzino, Venice, sold in his sale at Sotheby's London, 21st June 1995. Klaus Riess, Munich.



**62
Bowl and cover**
Japan, Arita, 19th century
Porcelain

Diam.: 11.2 cm, height with lid: 8 cm



63

Small dish with VOC A(msterdam) monogram

Japan, Arita, 19th century

Porcelain

Diam.: 12.2 cm



In 1659, as exports from Jingdezhen were halted due to the civil war in China, Arita kilns received large orders of ware for export to South East Asia and Europe. Incorporating the style of the late Ming Dynasty and Wucai ware, as well as the Baroque taste which was popular in Europe at the time, Arita kilns developed the elaborately decorated ware known as *somenishiki-de* which became a major export item. Its 400 years history began with copying Chinese dishes next, bowls were developed ordered by foreign clients and finally luxurious pots, large dishes with arabesque patterns in blue, or small Japanese soup bowls with illustrations of cartoon-like foreigners such as one of present pieces, were made. Initially the VOC shipped the Japanese porcelain to Europe but after 1757 exports were done privately and continued so to the present day.



64

Large Arita Dish

Japan, Arita, late 19th/early 20th century
Porcelain with decorations of Dutch
treasure ships and Dutchmen, at the
reverse imitating Chinese Ming
dynasty Chenghua marks ("Great
Ming Chenghua period make")

Diam.: 45.2 cm

Dutchmen and Dutch
"treasure" ships are a common
decoration on 19th century
Arita porcelain, based on
an old Japanese belief in
raihōshin, foreigners/gods
from an unknown land
beyond the sea, arriving
on treasure ships, bringing
happiness and prosperity.

65

VOC dish

Japan, Arita, late 17th century
Blue and white porcelain

Diam.: 36.2 cm

The porcelain the Dutch ordered in Japan during the second half of the 17th century was copied after the popular Chinese Wanli “Kraak” porcelain. With the collapse of the Ming Dynasty in 1644 the source of supply of Wanli porcelain came to an end and the Dutch turned to Japan, where they had a small trading post on the artificial island of Deshima in the bay of Nagasaki, for porcelain in the typical “Kraak” style. This style is characterised by a central floral and bird motif surrounded by a segmented border decorated with pomegranates and bamboo. In Japan the VOC monogram was added in the centre. These dishes were ordered by the High Government in Batavia from 1668 till about 1720 in the various kiln-sites in Japan, as an early form of in-house corporate promotion at the tables of high-ranking Company employees at the factories of the VOC in the East. Some were probably exported for use in the VOC Chambers in the Netherlands as well.



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