

Guus Röell

Uit verre streken

from distant shores

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



Maastricht October 2016



The Netherlands and the Atlantic

1

Pair of desk globes by J. Cary

"Cary's New Terrestrial Globe delineated from the best Authorities extant; exhibiting the late discoveries toward the North Pole and every improvement in Geography to the present time. Made and sold by G & J Cary, 86 St James Street, Mar. 1 1824".

"Cary's New Celestial Globe on which are correctly laid down upwards of 3500 stars selected from the most accurate observations and calculated for the year 1800, with extend of each Constellation precisely defined by Mr. Gilpin of the Royal Society. Made and sold by J & W Cary, Strand, London, Jan 1 1816"

Height: 47 cm, width: 44 cm

The Cary firm of London, established by John Cary (1754-1835), the engraver and cartographer, together with his brother William (1759-1825), the maker of scientific instruments, became one of England's leading firms of globe makers in the late Georgian period from the early 1790s until its closing in 1850 when G.F.Cruchley (1822-1875) took over the firm from John's sons George (1788-1859) and John Jnr. (1791-1852).



2

Joseph Mulder (Amsterdam, 1658-1742)

's Lants Zee-Magazijn en Scheeps Timmer-Werf. J. Mulder fecit 26.8 cm by 34.4 cm



Joseph Mulder was a draughtsman, printmaker and renowned engraver who illustrated many historical and geographical books, such as *Dialogue Concerning the Two Chief World Systems* by Galileo and *Metamorphosis Insectorum Surinamensium* based on the drawings made by Maria Sybilla Merian.



'T Oost Indische Magazyn En Scheeps-Timmer-Werf. J. Mulder fecit 27.4 cm by 34.8 cm

3

Six VOC silver ingots

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

1925 gram

The other four with VOC Zeeland/Middelburg monogram circa 1750, with the mark of Francois Engelsen (1694-1754), silversmith and assay master in Middelburg

One 1790 gram

One 1410 gram

One 1620 gram

One 1960 gram



The ingot with the VOC emblem of Amsterdam was recovered in 2004 from the wreck of the Dutch East Indiaman "Rooswijk", built in 1737 and wrecked on its second voyage to the Dutch East Indies on the 9th of January 1739 on the Goodwin Sands off the English coast.

The ingots with the VOC emblem of the Zeeland chamber in Middelburg were recovered in 1986 from the wreck of the "Bredenhof", a Dutch East Indiaman heading for India and wrecked the 6th of June 1753 on a reef about 13 miles off the coast of Mozambique. To prevent looting the crew dropped the boxes containing the silver ingots overboard. Because some of the boxes broke ingots fell on the reef and in the sand where they were moved about by the currents losing weight and shape through abrasion. The gold the crew took with them. Attempts to recover the lost silver in 1754 and again in 1755 failed.

4

VOC notebook and almanac with a pen

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

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

13.4 cm by 8.2 cm



Inside is an almanac dated 1786, edited by Meindert van Dam in Amsterdam, containing a calendar with times of sunrise and sunset, the lunar cycle, times of departure and arrival of the post in Amsterdam from all over the world as well as the times of the track boats and coaches in Holland. Also mentioned are the holidays for the city councils and courts of the main Dutch cities and much other useful information for an 18th century Dutchman. There are some empty pages for making notes with the attached pen

5

Salute or signal cannon

Dutch, 18th century

bronze

Length: 52.5 cm

These small cannons were used aboard ships and on land to make salutes, to warn for dangers and to attract attention in case of an emergency. The present one with the VOC monogram and the A for the Amsterdam was used or intended to be used on a VOC Indiaman equipped by the Amsterdam chamber of the VOC. No bullets were used in these guns, only balls of cotton or paper in order to make a loud bang.



6

Christoffel Lubienitski (Stettin 1659-Amsterdam 1729)

Pair of portraits of a gentleman and a lady before a country house, circa 1680

Oil on canvas, indistinctly signed "C....." on a box under the man's left hand.
79.5 cm by 67 cm

Both sitters are portrayed wearing a silk "Japanese" coat. During the second half of the seventeenth the Japanese silk coat, an adapted Japanese kimono, became a real vogue in the Dutch elite. The exclusive Dutch trade contacts with Japan can explain the popularity of the kimono-style silk coats in the Netherlands. Everybody who could afford one, dressed in such a fashionable and comfortable coat and, like the present sitters, some proud owners had themselves portrayed in a "Japanese" coat



often together with an oriental carpet to underline their standing and international connections. These portraits are the work of the Polish-born portraitist Christoffel Lubienitski. Lubienitski was first trained in Hamburg under Julian Stuhr and after 1675 in Amsterdam under Adriaen Backer and Gerard de Lairese. He specialized in landscapes, generally of an Italianate character, and in portraits. The loving execution of these contented burghers, enjoying the garden vistas of their country house, places him alongside Amsterdam portraitists such as Constantijn Netscher and Michiel van Musscher, especially in the fastidious detailing of the silk coats and oriental carpets. In the Rijksmuseum Amsterdam there are several portraits by Lubienitski, among them portraits of Rear Admiral Arent van Buren and his wife in a more French-oriented baroque style, dated 1721. Provenance: Rashleigh-Belcher family, by descent to Dr, Rashleigh-Belcher.

Literature: Lewicka-Morawska, A. *Słownik malarzy polskich*, Warszawa 1998, p. 107.



Tortoiseshell and silver box

The silver plaque on the top of the box is unmarked and engraved with the arms of the van Etten family. The silver plaque underneath is engraved with the arms of Constantijn Ranst (1635–1714) and marked for Amsterdam 1691 and with maker's mark of Steven des Rousseaux (1654-1733)

Height: 5 cm, diameter: 12.5 cm



Steven des Rousseaux (Paris circa 1654-Amsterdam 1733) worked from 1672 or earlier for the silversmith and assayer Roelof Hensbergen in Amsterdam. In 1681 he was registered as burgher of Amsterdam and silversmith. His maker's mark in the plaque with the arms of Constantijn Ranst is a star under two dots. In 1682 he married Maria Lootsman, daughter of Willem Simon Lootsman, the water commissioner. Des Rousseaux must have been a prominent man because in 1695 he was chosen headman of the silver guild and in 1710 he became a member of the "Goede Mannen" who mediate in disputes between silver smiths and their clients. In the collection of the Amsterdam Museum are three silver objects with the makers mark of des Rousseaux; a chalice dated 1681, a canon board for a private chapel dated 1690 and a trowel dated 1709. At his death in 1733 it was noted that he was an assayer.

The van Etten family was a prominent family from the small town of Etten en Leur (later changed into Etten-Leur) in the south of the Netherlands. Their coat of arms and the town's are the same. Between 1400 and 1600 several of their members held high offices in Etten including that of bailiff and burgomaster and several members of the van Etten family became burgomasters of Antwerp in the 16th and 17th century. Constantijn Ranst, born in Amsterdam in 1635 signed up with the VOC and sailed to Batavia in 1659, stopping at the Cape of Good Hope where he met Jan van Riebeeck who founded the Dutch settlement at the Cape. In 1662 Ranst was sent to Deshima where he became Secunde for a year. From 1665 till 1667 he was "Opperhoofd" in Tonkin, in 1668 he was back in Deshima as "Opperhoofd" and from 1669 till 1673 he was Director of Bengal in Hugli. After his return to Batavia he was elected in the "Raad van Indië". In 1677 he sailed back to Holland as Admiral of the return-fleet. He settled in Amsterdam and in 1679 bought Herengracht 527 and neighbouring 529, two very important canal houses, and seven warehouses on the Prinsengracht. The houses were inherited by his son in law Jacob Hinlopen, son of Jacobz Hinlopen who was one of the directors of the West Indian Company. In 1717 Herengracht 527 was rented out to Czar Peter the Great during his second visit to Holland and till last year it was a museum. During the Dutch Golden Age Constantijn Ranst was one of the 250 richest men of the country and he owned a painting by Rembrandt "the adoration of the three Magi". In the Ashmolean Museum is a Japanese lacquered shield with the arms of Constantijn Ranst. Constantijn's father, Hieronimus Ranst who came from Bruges, was involved in whaling and the trade of East Indian wares in Amsterdam. Both the van Etten family and the Ranst family originally came from small towns in the south of the Netherlands and several of their members have held important positions in the main towns of Flanders, Antwerp and Bruges, but why and when these two silver plaques with their coats of arms were joined together in this tortoiseshell box and by whom is still something to be found out.

I am grateful to Menno Jonker for his assistance with this catalogue entry

8

Mirror

Dutch or German, 18th century

silver filigree with some remains of gilding

Height: 27.5 cm, width: 22 cm

In the description of the collection of Catherine the Great, now in the Hermitage in St. Petersburg, several filigree mirrors are mentioned as well as two mid eighteenth century toilet sets, one from China and another from India. The Chinese toilet set consists of thirty-two filigree objects including a large table mirror with reverse painting on glass. The Indian toilet set consists of nineteen filigree objects also including a large toilet mirror. There is also a mid eighteenth century silver filigree mirror from India, with a small toilet set of nine objects in Knoke house in Kent.

The present mirror is neither Chinese nor Indian in style and has a very similar crown on top as in the silver filigree writing box, dated before 1689, that belonged to William III, Stadholder of Holland and later King of England. Jan Veenendaal (*Asian Art and the Dutch Taste*, Waanders Uitgeverij 2014) argues that the William III writing box may not be from the East but probably is Dutch made and so may be this mirror. A similar silver filigree mirror frame in the Royal Danish collection in the Rosenborg Castle in Copenhagen presumably is from Germany.



9

Wolfgang Hugo Rheinhold (Oberlahnstein 1853-Berlin 1900) "eritis sicut deus" (you will be like God)

bronze on a black stone plinth, before 1950

Height of bronze: 30 cm

Hugo Rheinhold was a Jewish sculptor working in Berlin. He started his professional career with a successful trade business between Germany and the United States. In 1879 he married in Hamburg but his wife died within two years of their 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 sculpture refers to the scene in the graveyard "alas poor Yorick" in Shakespeare's Hamlet and makes one think of the "Penseur" by Rodin although that sculpture was only made later. The words "Iritis 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 book *On the Origin of Species*, published in 1857, 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 such as the Department of Zoology of the University of Edinburgh, The Royal College of Surgeons in London, The Medico-Chirurgical Society in Aberdeen, 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.



10

Gerard van Keulen (1678-1726): "Pas-kaart Van de Riviere Commewini, Suriname, Gupanama en Courantin, Vertoonende Alle Desselvs Plantagie en Wie Deselve Bezitten Alles op Naukeurigste Opgesteld"



Hand coloured engraved chart on two joined sheets and printed from two copper plates, three cartouches and insert chart of the estuary of the Surinam river and Paramaribo town, after C.J.Vooght, circa 1720
51 cm by 88 cm

Gerard van Keulen was the son of Johannes van Keulen (1654-1715) who established himself as editor of sea charts in Amsterdam in 1678. In 1680 Johannes obtained a privilege for 15 years from the States General of Holland allowing him to print and publish maritime atlases and shipping guides. This privilege protected him against illegal copying which was important because of the extensive initial costs of producing cartographer's atlases. Van Keulen named his firm "In de Gekroonde Lootsman" (In the Crowned Pilot), becoming one of the most successful publishing firms in Amsterdam and producing the largest and finest marine atlases. He also became the official cartographer for the VOC, the Dutch East India Company. The first publication by Johannes van Keulen was his "Zee Atlas" in 1680, the first printed shipping guide with about 40 charts of all sea areas of the world, except the Dutch East Indies. Maps of that area were kept secret by the VOC. Only in 1753 the secrecy was officially abolished. Johannes van Keulen's next edition the "Zee Fakkell" in 1684 contained 116 charts and by 1695 the atlas contained 160 sea charts, including the present sea-chart of Surinam.

After his death his son Gerard van Keulen (1678-1726) and grandson Johannes II van Keulen (1704-1755) continued his work and produced several new editions of his various volumes.

11

Men's head dress "Meoko"

Kayapó Txukahamae tribe, Xingú river area, central Brazil, first half 20th century

Scarlet and hyacinthène macaw feathers and plant fibre.
Length: 91 cm, width: 65.5 cm

This is an example of the largest headdresses in all of the Brazilian lowlands. They form a nimbus from the forehead hanging down over the back of the body of the dancers who wear them during "name-giving ceremonies".

The autumn, dry season, name-giving ceremony involves a typical role-reversal. During the ceremonial dance women are permitted to wear these elaborate dorsal headdresses of the Kayapó. In the course of the ceremony the men become jealous of the prominence of the women who may even briefly pre-empt the centre of the normally prohibited men's hut. The men start to sabotage the women's festivities by beginning their own complementary name-giving ceremonial cycle, dressing up like animals, disrupting the women's ceremony, using their war clubs in a mock battle and eventually ripping the borrowed feather headdresses off the women thus ending the ceremony and putting both sexes in their respective place again until the ceremony of the next season.



Provenance; Northern Irish private collection, collected prior to 1950.

12

Jewellery box

Surinam late 19th century.

Wood decorated in Jugendstil style, covered with painted paper

Height: 31 cm, width: 21 cm, depth: 18 cm

This highly interesting box is inscribed on the top "Bijoux" (Jewellery) and is decorated on three of its sides with watercolours on paper depicting: a beach with canoes, two figures and a village in the background; a figure on a path bordered by palm trees; a bridge over a canal bordered by palm trees. Behind the fall front are three decorated drawers lined with velvet. Fixed at the back of the fall front is a textile embroidered with twigs, leaves, flowers and an initial, probably a C. The back of the box opens to reveal four photographs and six leaves with watercolours. The photographs are of a Marron headman and his family in front of his hut (Marrons are escaped African slaves living in the jungle of Surinam); Marrons in city dresses; a Surinam Indian woman and a Surinam Indian family. The watercolours depict artistic wood work by Marrons, art of the Roucou Indians, art of the Indians living at the Boven Marijne, a temple and houses in the Indian village Poeloe Moffo, body ornaments of the Roucou Indians and implements, utensils and bow and arrow of Indians. Every item is numbered and has a description in Dutch. These watercolours are of good quality and of important ethnographic interest.



13

Hendrik Samuel Schouten (1785-1840)

A unique diorama of Caraïben Indians at the river side. Signed on a label left under, "Geboetzeerd in Jagtlust" door Hendrik Schouten in Suriname 1809

Wood, paint on paper, twigs and dried moss.

Measurements including frame: height:51 cm, width: 69.5 cm, depth: 20 cm

This is the only known diorama by Hendrik Schouten. He became a planter and inherited the Jagtlust plantation from his grandfather Samuel Loske. His older brother Gerrit Schouten (1779-1839) became the well-known artist who made over forty diorama's, many now in museum collections in the Netherlands and Surinam, and numerous botanical and zoological watercolours of Surinam, most of them now in the Royal Horticultural Society in London. The earliest known diorama by Gerrit Schouten is dated 1810, so one year after this diorama by Hendrik. It is tempting to assume that this first and only diorama by his younger brother was the occasion that started Gerrit to make diorama's.

Gerrit Schouten's diorama's of Indian camps differ from this one in that Hendrik also used natural materials such as moss and small twigs while Gerrit made everything of papier-mâché, Hendrik's figures are flatter than Gerrit's. Gerrit's diorama's of Indians' camps are always viewed from the river towards the camp and his figures are almost always facing the observer while in this diorama most figures, together with the observer, look towards the river.

The present diorama is described and illustrated in the exhibition catalogue *Gerrit Schouten (1779-1839), botanische tekeningen en diorama's uit Suriname*, Clazien Medendorp 1999, p. 134-135 and was included in the exhibitions in Het Tropenmuseum Amsterdam and Het Surinaams museum Paramaribo in 1999.



14

**Glass with engraving of an Indiaman with text
"ONSE BEHOUWE REYS AAN DE CAAP"**

German glass with Dutch wheel-engraving, last quarter 18th century

Height: 17.8 cm

Because of the rather poor quality of the engraving it could have been done at the Cape of Good Hope. (The present glass is to be included in the exhibition "De Goede Hoop, de relatie tussen Zuid-Afrika & Nederland", in the Rijksmuseum Amsterdam in 2017).



15

Child's chair

South Africa, Sandveld (West Coast), 19th century

Blackened cedar wood and rawhide "riempie"

Height: 86.5 cm, width: 40.5 cm, depth: 33 cm, seat height: 38 cm

This charming folk-art chair is from the remote Sandveld and Cederberg areas of West South Africa where only limited quantities of wood were available, such as cedar, smal-blaarhout, lemoenhout and protea.



16

Albert Charles Dequene (French 1896-1973)

Still life with African masks, a carved wooden figure and textiles, circa 1932

Oil on canvas
98 cm by 80 cm

Dequene studied art in Lille where he was born and in Paris. A study grant allowed him to spend five months in French Sudan, Upper-Volta, French Guinea and Senegal in 1932. He exhibited his African oils and pastels at the Salon de Société Coloniale des Artistes Française in 1933. He visited Morocco and Madagascar in 1946 and 1953 respectively. His painting of the market in Fez is in the collection of the Musée d'Art et d'Industrie in Roubaix. From 1936 to 1962 he was professor of painting and drawing in the same city. Retrospective exhibitions of his work were held in France in the 1990s.

This still life composition by Dequene comprises masks, textiles and basketry he would have encountered or collected on his travels through Central and West Africa. At the top right is a typical example of a Pende mask from Congo; the blue and white mask with raffia in the centre of the painting is from the Yaka tribe of South West Congo and Angola; the mask at the bottom of the painting and the spirit figure both belong to the Baule people of Ghana and the Ivory Coast; the cloth at the back of the painting is probably by the Fulani people from Burkino Faso, West Africa.



17

Chiefs "bats" stool.

Babanki-Tungo tribe, Cameroon grassland, late 19th/early 20th century

From one piece of wood
Height: 45 cm. Diameter: 42.5 cm

The fertile and hilly landscape of South-West Cameroon with its numerous small kingdoms, chiefdoms and independent villages produced not only the most splendid thrones and stools in African art but many outstanding achievements in the area of figurative art such as statues, masks, reliëfs, figural door frames, architectural carved columns with human and animal figures and also smaller items as drums, food bowls, pipes, etc. As in the present stool the figurative decoration often is of animals that play a role in the local mythology; bats symbolize wisdom, spiders divinatory knowledge, snakes the healing power of medicine, elephants royal strength and buffaloes force. The art and architecture of this region moreover reflect a social structure imbued with notions of courtly prestige. Royal thrones and stools are particular prominent political symbols and only rulers could sit on a seat depicting humans or animals. When travelling, rulers used easy to carry stools as the present one and they also frequently gave them as gifts to loyal chiefs.

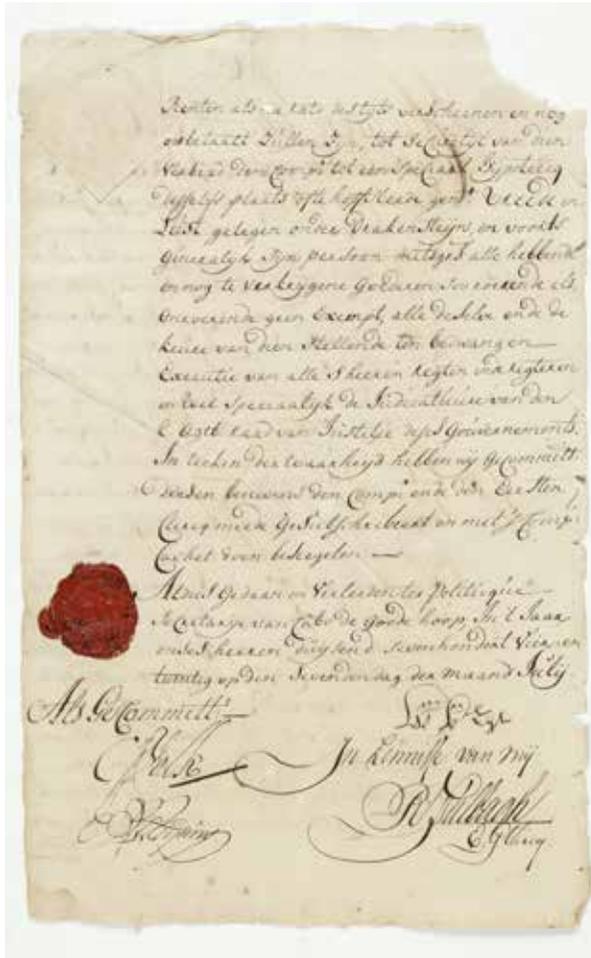
18

**Cape of Good Hope land grant dated 7th July 1724
With red wax seal CDG Hoop and signed by the chief clerk of the
"Raad van Justitie" Rijk Tulbagh**

The document is an acknowledgement of a debt of 1.600 guilders with a yearly interest of 6% by the farmer Willem van Zijl to Johannes Swellengrebel and a mortgage on his farm "Vreede en Lust", situated under Drakensteijn. Willem van Zijl (Haarlem 1668- Vreede en Lust 1727) sailed for the Cape with his wife Christina van Loveren in 1698 on board the "Drie Croonen". Willem was a gardener, he bought "Vreede en Lust" in 1702 and turned it onto a prosperous farm in wine, wheat and cattle.

Johannes Swellengrebel (1671 Moscow-1744 Cape of Good Hope) arrived in the Cape in 1694 and rose to be a member of the Council of Policy. He married Johanna Cruse and they had five children. One of them was Hendrik Swellengrebel (Cape Town 1700-Utrecht 1760) who became Governor of the Cape of Good Hope in 1739 till 1751 when he was succeeded by Rijk Tulbagh (Utrecht 1699- Cape Town 1771). In 1725 Rijk Tulbagh married Elisabeth Swellengrebel, one of Hendrik's sisters.

In the catalogue *Uit Verre Streken*, March 2013 is illustrated a silver salver to commemorate the death of Johanna Cruse's brother, Maurits Cruse (1671 Cape of Good Hope-1734 Batavia). The elite VOC families at the Cape and in Batavia in the eighteenth century were often closely related.



19

**Manuscript of a land grant dated 21st January 1780 Cape of Good Hope, Signed
by W.F. van Reede van Oudtshoorn and witnessed by P. Fauze, Secretary of the
Council of Policy**

The document reads as follows: William Ferdinand van Reede van Oudtshoorn, "opperkoopman" and member of the Council of Police, declares before Pieter Hendrik Fauze, clerk of the Council of Policy of the Cape of Good Hope, as representative of his brother Barend Hendrik Baron van Reede tot Sandenburgh in the Netherlands, to renounce and to take over for himself a mortgage bond of four thousand Indies guilders. This mortgage bond had been taken over from Francois Smit on August 2nd 1787 before the Council of Justice on security of Amos Lambregts, Johannes Andreas Grundluigt, Francois Smit the elder and Petronella Laubtchen widow of Albertus van Nieuwerkerk, and special security of the buildings of his cattle place called Poespaskraal situated behind the Steenberg for the benefit of Baron van Reede tot Sandenburgh.

Reede van Oudtshoorn declares that of the above mentioned sum 3.600 guilders have been paid but as long as the total sum has not been paid, Francois Smit retains his rights.

William Ferdinand who had sixteen (half)brothers and (half)sisters was the grandson of Pieter van Reede van Oudtshoorn (1714 Utrecht-1773 Cape Town) who first came to the Cape Colony in 1741 and later succeeded Rijk Tulbagh as Governor of the Cape Colony in 1772. However he died at sea on his way to the Cape to take up his post.



Indian Ocean

20

Hermann Reichsfreiherr von Königsbrunn (Radkersburg 1823-Graz 1907)

“Mönche unter einem Bodhi Baum” (Monks under a sacred bodhi tree),
signed and dated “Königsbrunn, Düsseldorf, 1856”

Oil on canvas
76.5 cm by 101 cm

Hermann von Königsbrunn was from an Austrian aristocratic family. He studied law in Graz and Vienna but as he joined the Revolutionary Movement that ousted Metternich in Vienna in 1848, he had to flee the country after the revolution had been suppressed. He fled to Munich and there and then decided to become a painter. Already in Graz, against the will of his family, he had taken private drawing lessons from Josef Kuwasseg. In Munich he studied under Leopold Rottman but when the reaction to the revolution of 1848 reached Munich, Königsbrunn as former revolutionary was forced to leave the city. He went back to Austria, to Salzburg but after a personal conflict with the local governor had to leave there as well and went back to Graz. There he was asked in 1852 by Ritters von Friedau and the zoologist L.K.Schmarda to join them as a draughtsman on a journey to Ceylon. He stayed there for 10 months making numerous sketches of the landscapes and flora of Ceylon for a travel book Friedau intended to write. The book was never published but Friedau helped Königsbrunn financially to continue his studies in painting in Düsseldorf. Several of the large landscape paintings of Ceylon von Königsbrunn made in Germany after his sketches, were bought by Friedau and kept in the Friedau castle in Austria. Also his son Max Freiherr von Königsbrunn kept a number of his fathers works in the family. His former teacher Kuwasseg made beautiful watercolours after Königsbrunn's sketches of vegetation of Ceylon which are now in the Botanical Museum in Vienna. Invited by the botanist Franz Unger to make drawings for his travel book, Königsbrunn spent two months on Corfu in 1863. The large painting “View from Gasturi” he made there was bought by Emperor Franz Josef who had a large villa, now a museum, on Corfu. From 1868 till 1892 he was a very popular professor of drawing in the Art School of Steiermark in Austria.

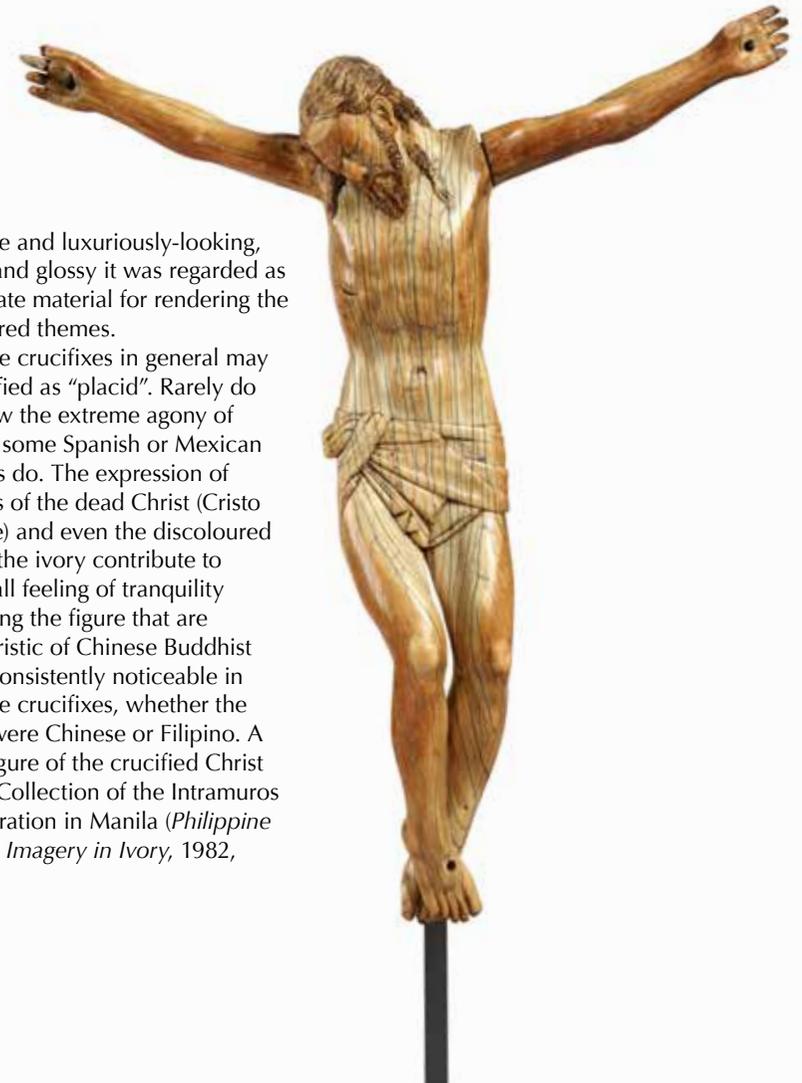
21

Christ crucified

Philippines/Manila, 17th century

Ivory
Height: 39 cm, width: 33.5 cm

The first recorded Christian ivory images in Manila were done by Chinese artisans. From the late 16th century Dutch and Portuguese traders bought ivory tusks from Mozambique, East Africa, Sri Lanka and India to the port of Manila where the Chinese were the main buyers primarily for their home market but also for Chinese carvers working in the Philippines. Soon ivory became a prized medium for carving Christian religious images in Spanish Manila.



Expensive and luxuriously-looking, smooth and glossy it was regarded as appropriate material for rendering the most sacred themes.

Philippine crucifixes in general may be classified as “placid”. Rarely do they show the extreme agony of Christ as some Spanish or Mexican crucifixes do. The expression of quietness of the dead Christ (Cristo Expirante) and even the discoloured tones of the ivory contribute to the overall feeling of tranquility permeating the figure that are characteristic of Chinese Buddhist art and consistently noticeable in Philippine crucifixes, whether the carvers were Chinese or Filipino. A similar figure of the crucified Christ is in the Collection of the Intramuros Administration in Manila (*Philippine Religious Imagery in Ivory*, 1982, page 23).

22

Arm rest

Sri Lanka or South India, late 17th century

Ivory

Length: 45 cm

Arm rests similar to this one, made of jade sometimes inlaid with rubies and other precious stones are known from Mogul India. They were used by princes or holy men for leaning on as an arm support while sitting on a carpet or lounging and reading, for instance the Koran. This one however is not Mogul Indian in style but rather Sri Lanka or South India in style which, as far as I know, is unique.



23

Scroll holder

Sri Lanka, late 18th century

gilt copper

Length: 62 cm, diameter: 11 cm

Decorated with scrolling leaves and four roundels with elephants. Such presentation scroll holders were used at ceremonial occasions such as the signing of treaties between the VOC and local rulers or at the exchange of important documents and official letters.





24
"Burgomaster" chair
Ceylon, third quarter 18th century

Satin wood and cane
Height: 88 cm, width: 79.5 cm, height of seat: 46 cm, diameter of seat: 59 cm

This so-called "Burgomaster" (mayor or judge) chair has two nicely carved heads of judges on top of the two front uprights and in addition is unusual in that it is one of the few known rotating ones. The seat can rotate on the base on small metal wheels running over a brass strip. Since these chairs are heavy and box-in the sitter it seems useful to have the possibility to rotate.

25
"Burgomaster" chair
Batavia, late 17th/early 18th century

Djati wood, cane and brass
Height: 86 cm, width: 69.5 cm, depth: 63 cm, seat height: 44 cm

The present chair is the oldest model of this type of chair, without any carving and with caned ovals in the back of the chair. The half round top-rail of this chair has been reinforced with a brass strip.



26

Small table

Sri Lanka, early 19th century

Amboyna burr, ebony, rosewood and brass
Height: 70 cm, width: 71 cm, depth: 49.5 cm

Because of the obvious influence of the English William IV style this small table was made for the English who took over Sri Lanka from the Dutch after the peace treaty of Amiens in 1802.



27

Table with octagonal stone top

The Coromandel Coast or Batavia, 1650-1680

Ebony and stone top
width: 76 cm, height: 64 cm

Jan Veenendaal *Furniture from Indonesia, Sri Lanka and India during the Dutch period* considers the ebony furniture with shallow carvings of tendrils and flowers to be the earliest Dutch colonial furniture, originally made in India along the Coromandel Coast but soon in Batavia as well by Tamil carvers who had fled the Coast because of severe famines and wars in the early and mid 17th century. However this small table is more likely to have been made on the Coromandel Coast because the original top was made of a black stone that was not found in the settlements of the Dutch in Indonesia in the 17th century.

28

Chair

Coromandel Coast or Batavia, late 17th century

Ebony and cane

Height: 71.5 cm, width: 52 cm, depth: 46 cm, seat height: 34.5 cm

These so-called “Kuststoelen” (coast-chairs) with the low relief carving, made on the Coromandel Coast, are the first European style chairs to appear in Batavia in about 1660. The furniture makers on the Coromandel Coast were mainly Tamils but due to wars and famine in southern India during the first half of the 17th century many of them ended up as slaves of the VOC in Batavia where they continued their work as furniture makers.



29

Filigree casket

India/Goa or Karimnagar, 18th century

Silver filigree

Height: 8 cm, width: 15.9 cm, depth: 9.4 cm

Silver filigree from the East became very popular in Europe in the early 17th century. Initially most of it was imported into Europe through Lisbon coming from Goa but not necessarily made there. Later in the 17th and 18th century most silver filigree from the East arrived in Amsterdam or London coming from the Dutch East Indies/ Kota Gadang, India/Karimnagar and China/Canton and less so from Goa. Particularly the VOC, Dutch East India Company brought back many artefacts made of silver filigree in the East for the royal collectors in the West. Louis XIV of France, Elector Frederick William of Brandenburg, Amalia van Solms in the Netherlands, Christian V of Denmark and the Russian Tsars, Peter and Catherine the Great all started their own collection of silver filigree by buying in Amsterdam. Since the VOC could not and did not obtain these objects in Goa, they had to find them elsewhere. However, since silver filigree usually does not have any maker's marks it is difficult to tell where it was actually made.

30

Two Celestial Beauties looking into a mirror.

Central India, 10th-11th century

Red sandstone

Height: 52.5 cm

Both Beauties standing in contraposto are adorned with long necklaces and hip bands of pearls. Their hairs are bound up elaborately. At their feet two smaller attendants figures are sitting cross-leg.



31

"Ambika", The Great Goddess.

India/Rajasthan, 12th century

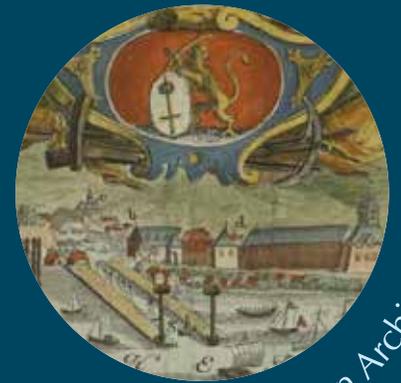
White marble

Height: 96 cm



This superb sculpture portrays Ambika, one of the many manifestations of Devi, in a curving triple-bend stand with the tribhanga which accentuates her waist and tights. With her left arm she holds a child on her hip. Her highly sophisticated hairdo includes pearls and precious gems. Her face is round, with full lips, almond-shaped eyes and well-defined eyebrows. Her jewellery is rich and wondrous: chain and pendant necklaces falling over her breasts and a bracelet on her right upper arm. Around her waist is a broad belt with finely carved beads hanging from it. All the precepts of Indian beauty, which extols sensual shapes, are perfectly depicted in this sculpture.

Ambika, also called Durga or Mahisardini, "the Great Goddess", was born from the rays of light emitted by the three major gods: Brahma, Vishnu and Shiva, all in one. She is Shiva's sister and when Shiva is considered the first man and creator, Ambika (or Devi) is held to be his female half. She symbolizes cosmic energy and fights the forces of darkness, sometimes seated on a lion. But she can also be the benign and caring Mother of the World as she is here, holding a child in her arm.



Indonesian Archipelago

32

Homännischen Erben, Nürnberg 1733

Der Hollaendisch-Ostindianischen Compagnie Weltberümte Haupt-Handels und Niederlags Stadt Batavia, etc. With views of the town, the town hall, the castle and the road stead of Batavia Engraved and hand coloured map on paper

48 cm by 56 cm

Johann Baptista Homann (1664 – 1724) in 1695 became a well known engraver of maps and atlases in Nürnberg. In total he engraved about 200 maps, all with added historic, geographic and ethnographic illustrations and usually coloured as well. After his death his firm was continued under the name of “Homännischen Erben” (Homanns Successors) until 1848.



33

Glass with engraving of an Indiaman and text “WELLE KOM OP BATAVIA”

A German glass with wheel-engraving, possibly done in Batavia, last quarter 18th century

Height: 18.5 cm

During the 18th century diamond- or wheel-engraving on glass became very popular in Holland and reached supreme heights in quality. Since the engravings on this glass are not of the best quality, it could have been done in Batavia. The decorations are mainly commemorative; births, weddings, friendship, freedom, prosperous trade and political events. Or, as in this case, the safe arrival after a hazardous sea trip. Since there was hardly any glass industry in Holland in the 18th century the glass itself was usually imported from England or Germany.



34

Tobacco box

Dutch colonial, Batavia, dated 1782

Brass

Length: 15.5 cm, width: 6 cm, depth: 3.5 cm

On the lid engraved with the crest of the city of Batavia "Wapen van Batavia" (a sword within a laurel swag), between two crowned birds and scrolling leaves. On the reverse engraved with a text saying "Tabak kan geeven Geest en Leeven" (tobacco can give spirit and life) and the initials RM, probably of the owner who may have been the engraver of the text as well.



35

Th.G.F. Eschauzier (?)

Portrait of a Javanese girl. Signed Th.G.F.Eschauzier, 1931

Chalk on brown paper

54 cm by 44 cm

In the collection of the Duta Fine Art Foundation in Djakarta there is a striking drawing of a seated Javanese man bearing the same signature and date, but so far nothing further is known about this artist.



36

Commemorative salver (Schenkpiring)

Indonesia, Java, circa 1786

Silver, marked "IAT", unidentified maker
31cm by 31cm



The front engraved with the arms of Batavia, a sword within a ring of laurel, and inside a cartouche a text, reading: "Onder het Loffelijk Praesidium van de Wel Edelen Gestrenge Heer Jan Greeve Raad Extra Ordinair van Nederlands India President van het Eerwaarde Collegie van Heeren Schepenen der Stadt Batavia en Colonel der Burgerij is op den 11 December 1786 door Alexander Agerbeek Fungerend Lidt in voormelde Collegie ten dienste van het selve, deese aangeboden". In short it reads "Jan Greeve, member of the High Government of Dutch East Indies as chairman of the city council of Batavia received this salver from Alexander Agerbeek, member of the City Council on December 11th 1786".

It was custom that one of the members of the High Government of Dutch East Indies became chairman of the City Council of Batavia and received such a commemorative salver upon his appointment.

37

Jan van Cloon (? -1734)

Large silver salver

With maker's mark IVC, town mark of Batavia and W = circa 1726

Length: 55.5 cm, width: 43.1 cm, weight: 1795 gram

Jan van Cloon came of a family of jewellers and is known to be active as a gold and silversmith in Batavia between 1710 and 1734. He was a respected citizen, since his funeral announcement describes him as vice-president of the board of aldermen, churchwarden and Captain of the Oostzijdse Burgerij. This exceptional large salver, with a border of lobes in high relief separated by acanthus leaves is distinctively Batavia in style. Nothing similar was produced in the Netherlands. The salver is engraved with ten eight-pointed stars, an engraving more often found on Batavia silver. It stands on its original feet.





38

Filigree casket,

With recent Lisbon silver marks

Probably Indonesia, Padang/West Sumatra, early 18th century

silver filigree

Height: 7.5 cm. width: 11.8 cm, depth: 7.1 cm

Filigree boxes with a five-arched lid may be after Dutch/Frisian models and therefore Indonesian rather than Indian. Jan Veenendaal argues that two similar boxes with a five arched lid are from Padang, West Sumatra on the basis of a number of Dutch East Indies inventories. In the 17th century West Sumatra was important for its gold- and silver-mines and up to the 20th century it was a centre of silver and gold filigree workshops (*Asian Art and the Dutch Taste*, Jan Veenendaal, 2014). Since 2014 Portuguese auction houses are obliged to mark all unmarked items of precious metal they sell with the same marks used for contemporary Portuguese silver works. Therefore these marks tell us little to nothing about the place of origin of these silver filigree items. Silver filigree has long been considered to be of Indo-Portuguese or of Indian origin, but there are many more places where silver filigree was made.

39

Filigree box

Probably India/Goa, circa 1700

Silver filigree

Height: 13 cm, width: 15.5 cm, depth: 11 cm

The form of this box is almost identical to one in the catalogue *Uit Verre Streken*, December 2013, no. 14. Both have a slide that opens a space inside the lid which suggests that they could have been reliquary boxes, making it perhaps more likely to be Indo-Portuguese than to be Dutch colonial.



40

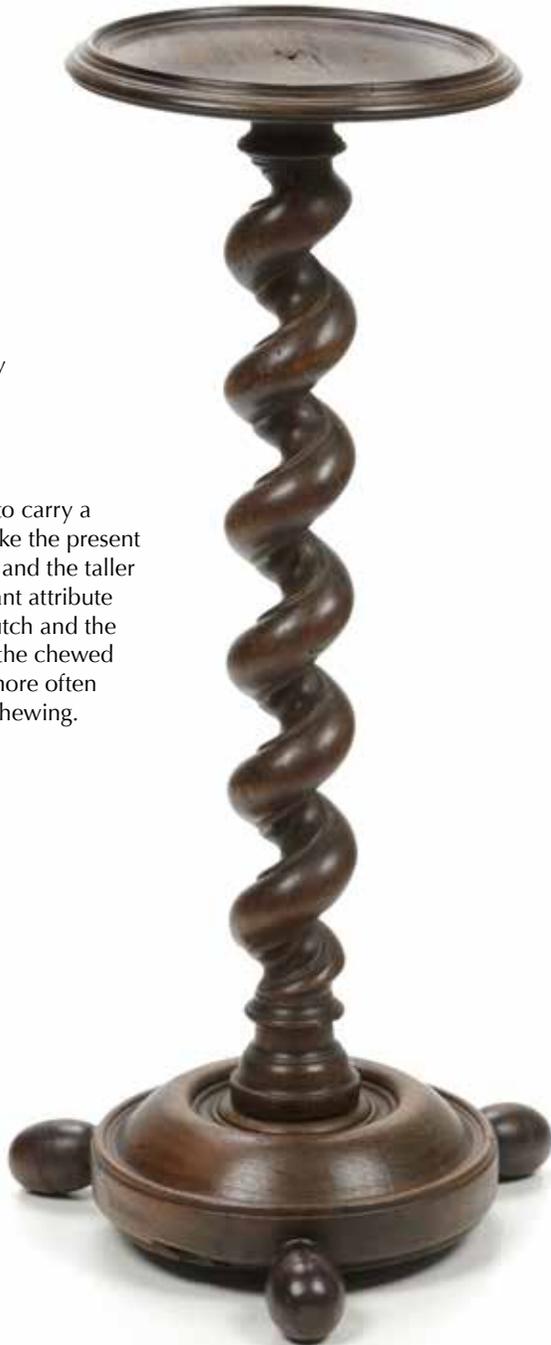
Guéridon

Dutch East Indies, Batavia, 18th century

Teak

Height: 75 cm, diam of top: 27.5 cm

These guéridons could either be used to carry a spittoon or a candle. The lower ones like the present one are more likely to carry a spittoon and the taller ones a candle. Spittoon are an important attribute of sirih-chewing particularly for the Dutch and the Chinese. The Javanese rather swallow the chewed sirih to the last drop while the Dutch more often spat out the juice that remained after chewing.



41

Sirih box

Indonesia or Sri Lanka, 18th century

Silver, engraved with flowers, leaves, rocaille and two birds. Unmarked

Height: 7.2 cm, width: 19.2 cm, depth: 14.1 cm

1610 gram

The sirih ceremony was an important social custom in Indonesia and Sri Lanka to which the Dutch had to adjust. Declining a sirih squid offered at a court or social visit was viewed as an insult and the Dutch soon adapted to this custom by having their own expensive sirih boxes made to offer sirih to their guests.



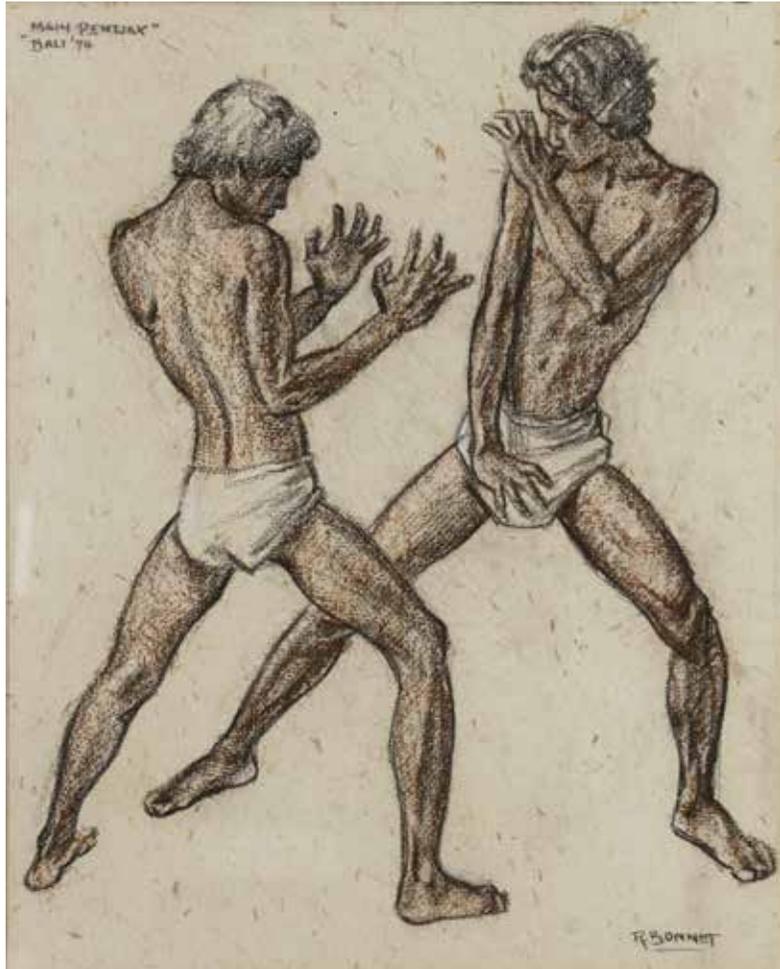
42

Johan Rudolf Bonnet (1895-1978)

Inscribed "Main Pentjak" and Bali '74. Signed lower right: R. Bonnet

Black and red chalk on hand-made paper

52 cm by 42 cm



"Main Pentjak" means play fight or play dance often performed on gamelan music. Between 1928 and 1963 Bonnet lived and worked mainly in Bali. Together with Walter Spies he had an important influence on the development of Balinese painting in the nineteen thirties. After the war Bonnet was the driving force behind the realization of the Museum Puri Lukisan of contemporary Balinese art in Ubud on Bali. In 1963 Bonnet settled in Holland but he still made several trips to his beloved Bali.

43

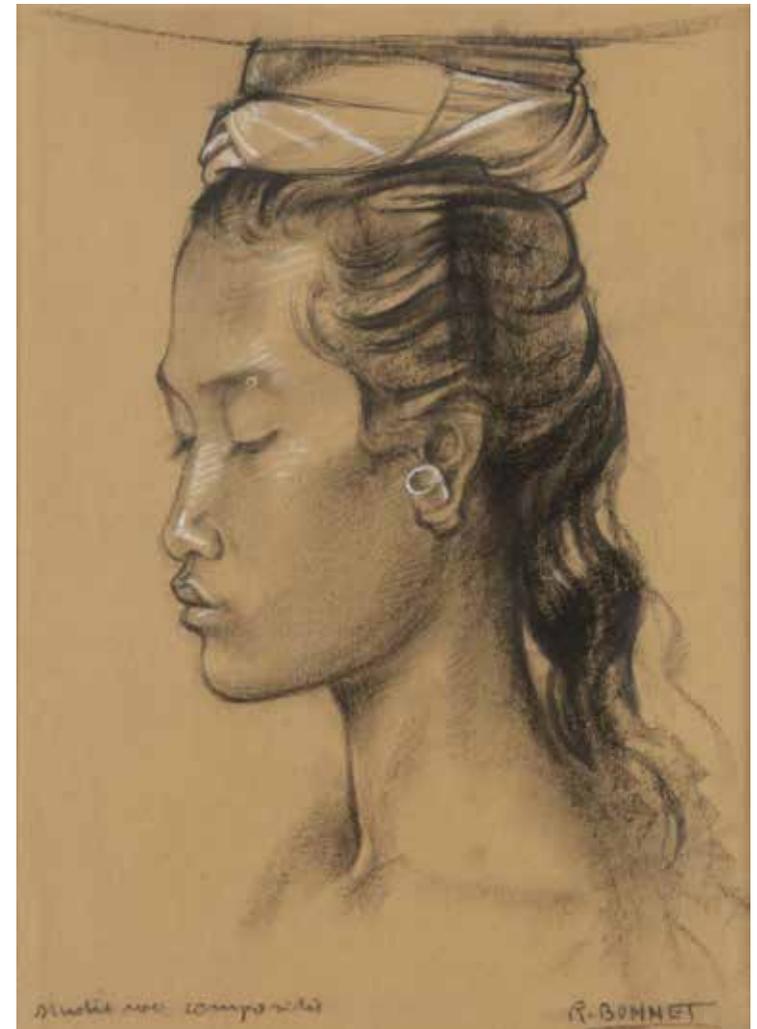
Johan Rudolf Bonnet (Dutch 1895-1978)

Portrait of a Balinese girl, inscribed "studie voor compositie" and signed "R. Bonnet"

Black chalk and pastel on paper

Provenance: a gift from the artist to the parents of the previous owner.

33 cm by 23.5 cm



44

Woman's tubular skirt, "Lau Hada"

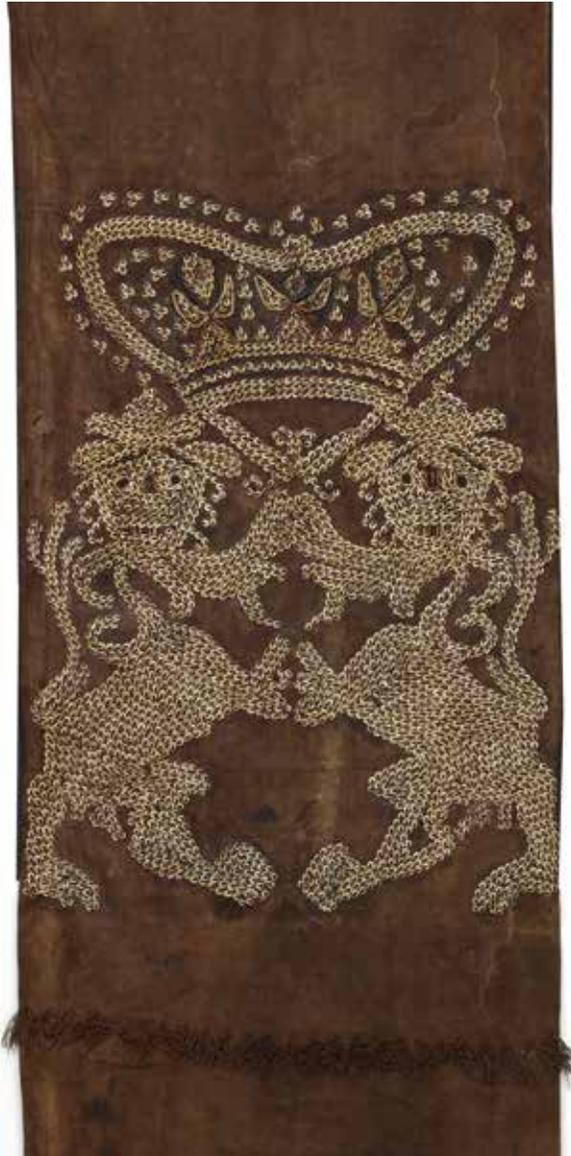
Sumba, early 20th century

Cotton handspun, plain weave with woven-in fringe and embroidered with kauri shells.

Length: 196 cm, width: 62 cm

Lau Hada, woman's skirts worked with shells are important adat prescribed parts of the bride's dowry and are usually buried with the owner as grave gifts. At the burial of a noble or royal woman may be wrapped in up to a hundred lau hada's to protect the soul from malevolent forces and identify the deceased (by motif, colour and quality of the fabric) to her ancestors in the next world. Few of these embroidered skirts have survived and entered Western collections.

The male's hinggi is a large wrap ikat decorated mantle made in identical pairs, one to wrap about the hips, the other to go over the shoulders. The woman's lau hada is a tube. These textiles were only used in adat exchanges and rituals. The designs usually are of animals found in the Sumbanese environment but occasionally foreign sources are used such as dragons taken from Chinese ceramics and Western motifs such as cupids, bicycles or, as in the present one, rampant lions derived from the Dutch coat of arms. This heraldic sign which appeared on medals and flags the Dutch gave to Sumbanese rulers as objects of prestige was then incorporated into Sumbanese textile as evidence of this privilege.



45

Josephus Jodocus Zacharias (Jos) Croin (Middelburg 1894–Amsterdam 1949)

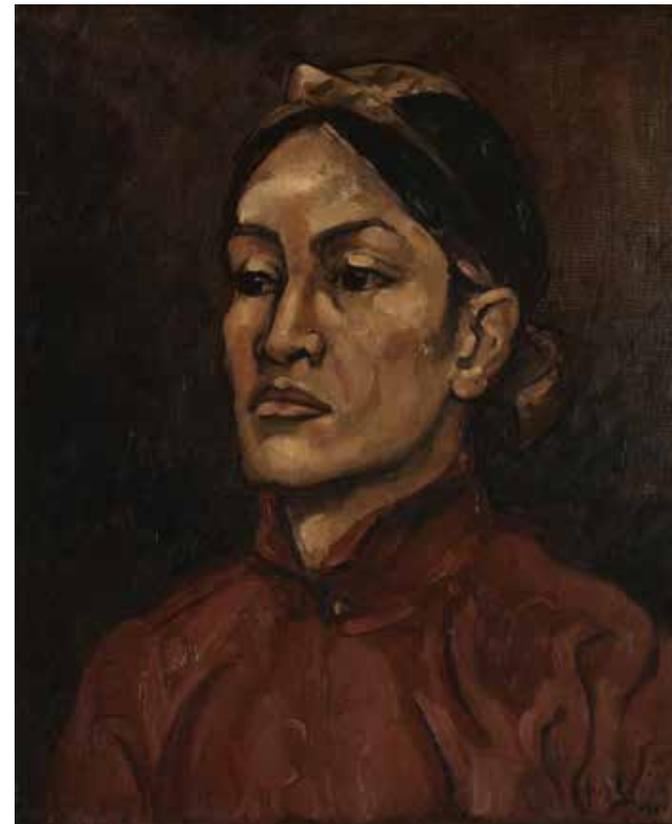
Portrait of Raden Mas Jodjana, 1935

Inscribed on the canvas stretcher "Handelshogeschool", "Croin R'dam" and "Tentoonstelling" (exhibition)

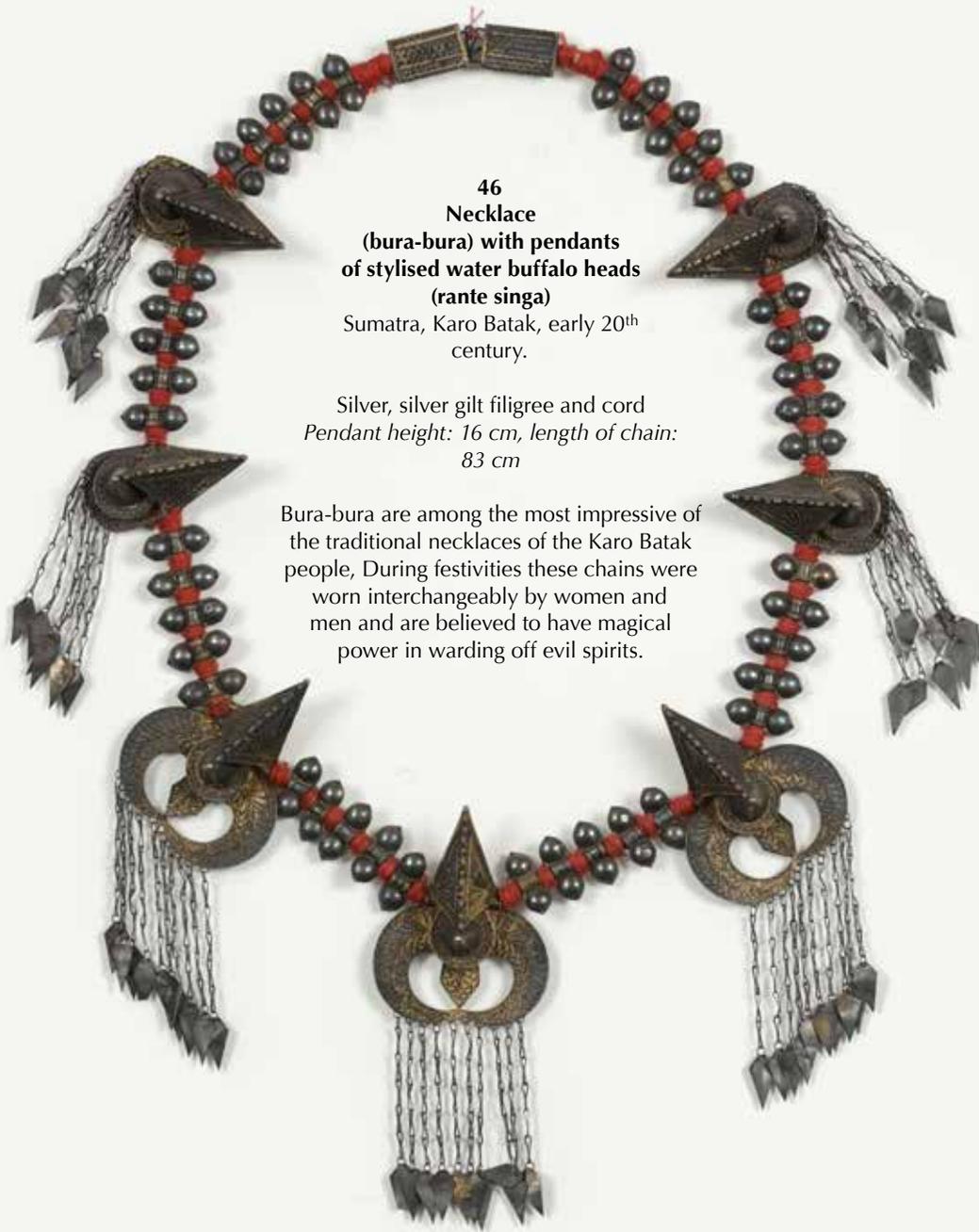
Oil on canvas.

55 cm by 46 cm

Jos Croin studied at the Academy of Art in The Hague in 1912, worked in Amsterdam and Laren. In 1920 he moved to Paris where he stayed till 1925. Raden Mas Jodjana (Yogyakarta 1893-The Hague 1972) came to the Netherlands in 1914 as companion and friend of the later sultan Hamangku Buwono VII of Yogyakarta who came to study law in Leiden. Jodjana enlisted in the Handelshogeschool in Rotterdam. However Jodjana was a famous Javanese dancer and performing his dances in public became more important for him than his studies. For his dance performances he travelled not only in the Netherlands but also throughout Europe.



Jodjana became a good friend of the Dutch impressionist painter Isaac Israëls who made several portraits of him as a Javanese dancer. In 1935 both Croin and Jodjana were in Paris and that is when this portrait was made by Jos Croin. Jodjana is not depicted as a dancer but is dressed as was usual at the court of Yogyakarta. The way his headscarf is folded is typical for the court of Yogyakarta.



46
Necklace
(bura-bura) with pendants
of stylised water buffalo heads
(rante singa)

Sumatra, Karo Batak, early 20th century.

Silver, silver gilt filigree and cord
 Pendant height: 16 cm, length of chain:
 83 cm

Bura-bura are among the most impressive of the traditional necklaces of the Karo Batak people, During festivities these chains were worn interchangeably by women and men and are believed to have magical power in warding off evil spirits.

47
A collection of old gold and silver jewellery of the Indonesian Archipelago
(part shown)

(literature: *Gold Jewellery of the Indonesian Archipelago*, Anne Richter and Bruce W. Carpenter, 2011)



Double axe pendants "taka". Flores, 18th-20th century. Silver alloy.

Taka are among the most valued treasures handed down from generation to generation in the Lesser Sunda Islands. They are considered the property of the ancestors and only occasionally used for instance during marriage.

Two bird-shaped ear pendants, South East Maluku/Tanimbar, 18th century (or earlier). Gold. These two whimsical birds/ cocks with fine borders of woven wire and dangles are similar but not a pair.



Teardrop-shaped earrings (kudung kudung), Sumatra, Batak, circa 1900. Silver alloy

Dome-shaped finger ring, Sumatra, Karo Batak, 19th century. Silver



Bird-serpent-shaped ear pendants, South East Maluku/Tanimbar, 19th/20th century. Gold alloy. Birds signify the spiritual realm and the manu ke'o, cock-headed serpent represents an image of the unified cosmos in which the upper sky world and the watery underworld are evoked by the fusion of bird and serpent.

Fish pendant, South East Maluku/Tanimbar, 19th century. Sawassa alloy. Fish evoke the fertility associated with the underworld.

Head ornament with two "naga", South East Maluku/Tanimbar, 19th century. Gold alloy.

Naga are the mythical great snakes of the underworld representing the forces of nature, The naga body forms a boat, a metaphor for the human community, which traverses the cosmos carrying the ancestors and their descendants.

Pectoral plaque with a man-like creature and two lizards, South East Maluku/Tanimbar, 17th/18th century. Gold alloy.

Pectoral ornament with three dancing men and two dogs (?), South East Maluku/Tanimbar, 18th/19th century. Gold alloy.



Three finger rings, Java, Majapahit, circa 1400. Gold. Majapahit was a vast archipelagic Buddhist empire on the island of Java from 1293 to about 1500, stretching from Sumatra to New Guinea and at its peak including parts of present day Malaysia, Thailand and the Philippines

Ear ornaments in the shape of a naga "soebang", South Sulawesi, Bugis, 19th century. Gold alloy.

Finger ring with pyramidal bezels, Sulawesi, 18th century. Silver. This is a traditional Islamic ring from Sulawesi.





Far East

Johan Wilhelm Schotman (1892-1976)

An extensive collection of black and white magic lantern slides of China between 1921 and 1927 in four wooden boxes together with the original magic lantern.

Glass slides: 8.2 cm by 8.2 cm

The collection consists of 256 slides of which 250 are numbered and classified (14 glass slides damaged).

- I Peking (1-50)
- II Treaty Harbours (51-73)
- III Haitsjow (74-100)
- IV Geography (101-112)
- V Houses and buildings (113-141)
- VI Means of transport (142-150)
- VII Island of Mên-Li-Shan (151-173)
- VIII Population (174-196)
- IX Spiritual movements (197-234)
- X Shady side (235-241)
- XI Various subjects (242-250)

After the Boxer uprising of 1900 there was much interest in the West for images of China. Among the Dutch who took photographs of China was A.C. van Citters who between 1903 and 1908 made over 200 glass plate images mainly of architectural sites, many showing the damage done by Western and Japanese soldiers during the Boxer uprising. Also C.E. Le Munyon took about 60 photographs of social life in Beijing between 1903 and 1937 and J.J.L. Duyvendak, while being a translator for the Dutch embassy in Beijing between 1912 and 1918, collected and made many photographs of China. All of these collections are now in the Ethnographic Museum in Leiden. Like the photographs in the Museum in Leiden, the current collection is of great cultural and historical significance as it provides a picture of the mainly pre-industrial age of the Chinese countryside at the start of the last century. Schotman was sent to China by the Dutch-Chinese Syndicat and stayed there between 1921 and 1927. As a medical doctor Schotman was first employed at the island of Xi Lian Dao, later in Haizhou. He was also involved, as a doctor, in the construction of the Lung Hai railway, a joined Dutch-Belgian enterprise. About his years in China he wrote the trilogy *Het Vermolmde Boeddhabeeld, een reis naar de verborgenheden ener vreemde werkelijkheid* (P.N. van Kampen, Amsterdam, 1927, 1929 and 1930). Living in China and his close contact with Chinese workers as a medical doctor made Schotman one of the most important Dutch writers on China in the twenties and thirties. His analysis of China and the Chinese culture was rather psychological, Freudian and Jungian. In 1927 the civil war and the communist revolution eventually forced Schotman together with most of the Westerners to leave the country. Schotman was a man of many talents; he studied medicine and psychology in

Leiden, translated from Latin *De Verroosting der Wijsbegeerte* (The Consolation of Philosophy) by Boethius, learned to speak Chinese, published several books on China and Chinese poetry, wrote reviews, translated many books from English, among them *Myths and legends of China* by Edwards Chalmers Werner, was a beekeeper and translated *A manual of beekeeping for English-speaking beekeepers* by E.B. Wedmore, established himself as a neurologist in Gouda in 1937 and was appointed director of the Provincial Historical Museum in Zwolle in 1954. Schotman gave many lectures on China showing his magic lantern slides for audiences in the Netherlands and Belgium.





91 General Fei Bao Shan.



92 Street in Hong Kong.



1. Chinese Mass in Tibet.



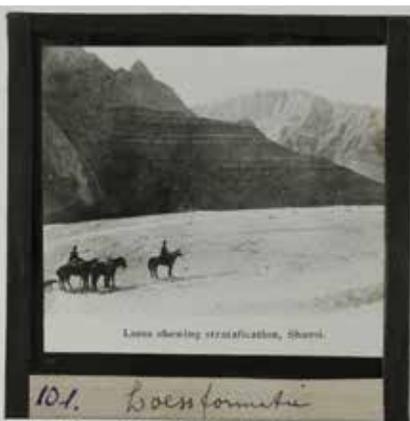
98



176. Bedeelan te Simpaeljien



35. Neeradmistad Peking



Loess showing stratification, Shensi.

101. Loess formation



98. General Pi Bao Shan



98 Spoorweg aan de Loeng hai



118 Dorpingang Simpael Nya



143. Kruen te Kwaiwoy

49

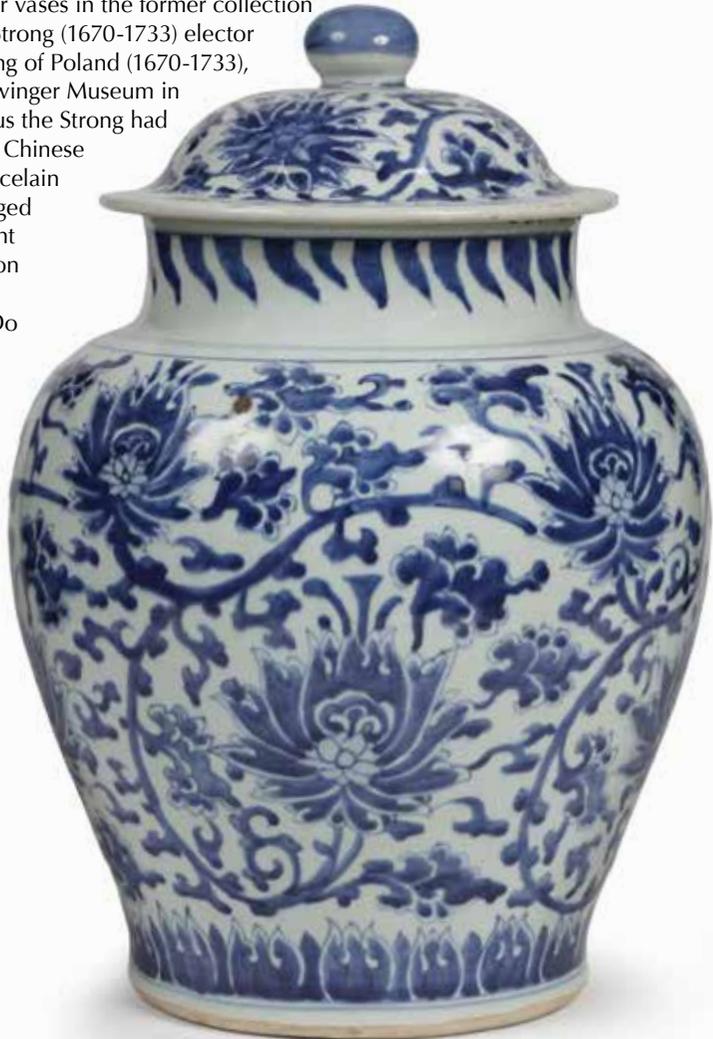
Large baluster vase with cover

China, Ching Dynasty, Kangxi period (1662-1722), circa 1670

Porcelain decorated with floral motives in under glaze blue. The “flames” on the neck are still typical for the Transitional period between the Ming and the Ching dynasty (1630-1660)

Height: 45 cm

Three very similar vases in the former collection of Augustus the Strong (1670-1733) elector of Saxony and king of Poland (1670-1733), are now in the Zwinger Museum in Dresden. Augustus the Strong had a real passion for Chinese and Japanese porcelain as he acknowledged in a letter to Count Jacob Heinrich von Flemming (1667-1728), writing: “Do you know that it is the same with oranges as with porcelain? Namely, that those who have one sickness or the other never believe that they have enough but always feel that they need to have more?”.



50

Jar

Blue and white decorated porcelain

Height: 13 cm

These small Chinese porcelain jars in blue and white decoration with the IHS insignia were commissioned by the Jesuits for their churches and colleges in Macao and China. Since early Christian times many abbreviations of the name of Jesus Christ existed, such as IC, XC, XPS and IHS. IHS comes from the latinized capitals of the first three letters of the Greek word for Christ. The first known use of the IHS abbreviation is from the 8th century.

After Ignatius of Loyola, founder and general of the Society of Jesus, adopted the monogram IHS in his seal in 1541 it became the emblem of the Jesuits.



51

Victor Stephanovich Podgoursky (1893-1969)

Portrait of a Chinese girl with grasshoppers and a toad made of bamboo on strings.
Signed and dated "V.Podgoursky, 1939"

Gouache on brown paper
53 cm by 44 cm

Podgoursky grew up in Siberia where his grandfather had been banished for life. He followed an art course in Vladivostok and in 1912 entered the Moscow School of Painting, Sculpture and Architecture where he graduated in 1918. He returned to Vladivostok but in 1920 had to flee the country to avoid arrest. He settled in Shanghai. In the twenties and thirties Shanghai became a one-in-a-kind centre of Russian artistic emigration. The Russian Dramatic Theatre and the Russian Ballet School were founded there in the thirties and the Shanghai Municipal Orchestra and Opera Group were primarily staffed by Russian artistic emigrés.

Podgoursky became professor of the College of Fine Arts in Shanghai. One of his pupils was the famous Georgette Chen whose work was bought, among others, by Musée de Jeu de Paume in Paris. Podgoursky had several personal exhibitions and participated regularly in exhibitions of Russian expatriate artists in Shanghai. His paintings of every day life in Shanghai were willingly bought by museums in Italy, France and England.

Together with his wife and son Podgoursky returned to Tashkent in the USSR in 1947 where he taught at the Kazan Art School. He died in Tashkent in 1969



52

Cope

China, Macao, Qing Dynasty, early 18th century

White satin embroidered with coloured silk and gold
141 cm by 298 cm

After the establishment of a Portuguese post in Macao in 1557, embroidered Chinese silks were made to order for furnishings, clothing and Christian liturgical vestments in which Chinese techniques and iconography were melded with designs copied from European engravings and objects brought to Macao from Goa by Portuguese ships. Large copes for ecclesiastic and smaller cloaks for lay representatives were a

common article of clothing on the Iberian Peninsula in the 16th century and spread over Portuguese Asia as can be seen on the Namban screens made in Japan. The Portuguese had these cloaks made in India and China. Thanks to the very close trade relations maintained by the Portuguese between West India/Goa and China/Macao, the Chinese embroiderer's more or less mimicked the Indian floral patterns which were very popular in the 17th and 18th century international textile trade. In these export textiles the birds and animals however remained Chinese in designs. Chinese silks produced for the luxury market or specifically for the Church with Christian motifs were made into religious vestments either directly in China or in many parts of Catholic Europe just like Indian chintzes were made into women's and men's garments particularly in the Netherlands and England in the 18th century.



53

Square tea jar

China, from the kilns of Yixing in Jiangsu province, 18th century

Height: 23.5 cm, Base: 8 by 8 cm

Apart from lacking its cover, this tea jar is identical to the one in the collection of the Rijksmuseum which was a bequest of the widow of J.T.Royer to King William I in 1814 and was transferred to the Rijksmuseum in 1883. Jean Theodore Royer (1737-1807), clerk of the States General, studied the Chinese language and tried to make a dictionary of Chinese characters largely based on the objects in his collection of Chinese study materials, most of it provided by his friend Ulrich Gualtherus Hemmington, a VOC servant based in Canton. Royer's collection was formed during the second half of the 18th century.

The present tea-jar is decorated on each side with vertical panels showing two dragons chasing a pearl amid clouds on a ground of small meander motifs. The model is probably based on Dutch pewter examples of tea jars.



54

Hexagonal tea jar, the base with a four character mark

China, from the kilns of Yixing in Jiangsu province, 18th century,

Height: 17.4 cm, width: 16 cm

Decorated on the six sides with panels showing sprays of peonies in low relief on a ground of small meander motifs. On the base an incised four-character inscription. Cover lacking.



55

Silver bowl

China trade, marked "T" for silversmith Tuhopp, circa 1810

Diameter: 15,7 cm, height: 7.6 cm, gram: 476

Tuhopp is the earliest known silversmith working for a western clientele in a western style. The first reference to China trade silver for the American market is found in the indispensable records for the ship the Empress of China on its second voyage to China in 1786. On November 3, John Green paid out \$85 to Tuhopp, silversmith, for a "Tea chest made of silver". The well known Chait collection of Chinese export silver has three Tuhopp items, a coffee pot, a dish and six forks which are all marked with the letter "T". A superb standing bowl with convex fluting and lion masks and rings for handles in the Peabody Essex Museum, dated circa 1810, which is also marked "T", testifies to the quality of design and execution of which Tuhopp silversmith was capable. The present bowl can also be dated circa 1810 on the basis of its design with the gadrooning and the Greek revival key pattern along the rim.



56

VOC dish

Japan, Arita, late 17th century

Diam.: 36.5 cm



The porcelain ordered by the Dutch from Deshima during the second half of the 17th century were copied after the popular Chinese Wanli "Kraak" porcelain. With the collapse of the Ming Dynasty in China in 1644 the source of supply of Wanli "Kraak" porcelain suddenly came to an end and the Dutch turned to Japan for porcelain in the typical "Kraak" style, characterised by a central floral or animal motif surrounded by a radiating segmented border with alternating panels of pomegranates and bamboo. A central VOC monogram in "Kraak" style Arita dishes is exemplary of the East-West relations in ceramics and the role the VOC played in them. These dishes were ordered for use by the company staff in the factories of Deshima, Batavia and elsewhere in Asia but could also be used as diplomatic gifts in Asia to remind the receiver that it was a gift by the VOC.

A very important and rare Namban sawasa reliquary crucifixJapan, late 16th/early 17th century

Alloy of red copper, gold, silver and arsenic with black lacquer and gold.

Height: 19.5 cm, width: 14 cm, thickness: 2.6 cm

The cross on one side has the crucified Christ with the crown of thorns on his head. Above is the sacred monogram INRI i.e. Iesus Nasareus Rex Iudaeorum (Jesus of Nazareth King of the Jews) Below, the pillar at which Jesus was scourged and the skull with crossbones signifying Golgotha, the Place of the Skull. To his left and right two Implements of Passion, the hammer used to nail Christ to the cross and the pincers used to remove the nails when Christ was taken down from the cross.



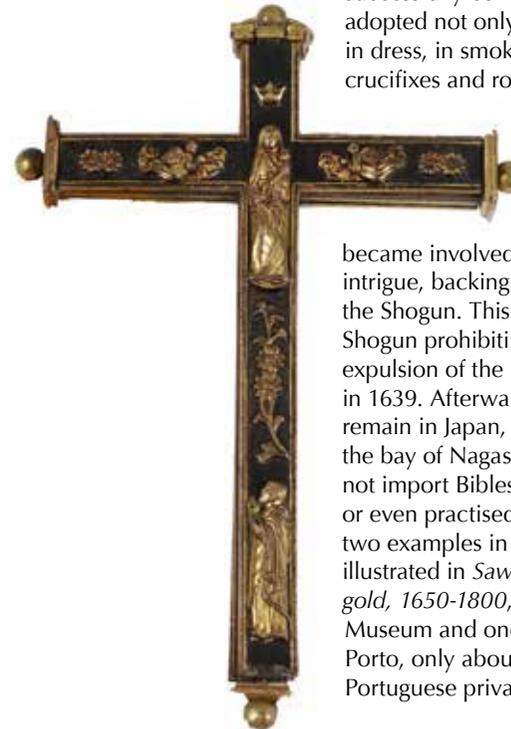
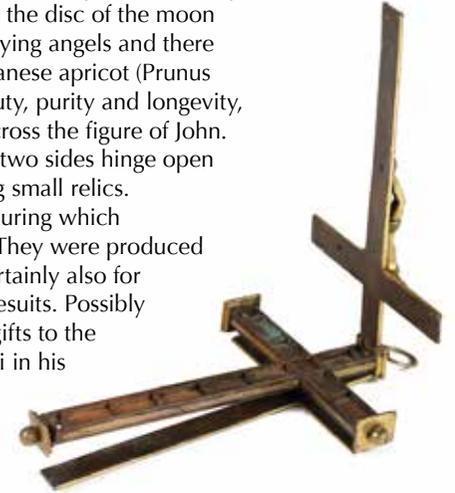
On the reverse of the cross, under a crown is the figure of the Virgin as the Immaculate Conception standing on the disc of the moon and holding the Child. On both sides are flying angels and there as well as at her feet the flowers of the Japanese apricot (*Prunus Mume*), *ume* in Japanese, a symbol of beauty, purity and longevity, being flowers of winter. At the foot of the cross the figure of John. By unscrewing the knob at the bottom the two sides hinge open revealing several compartments for holding small relics. The crucifix dates from the brief decades during which Christianity was tolerated in feudal Japan. They were produced for the Portuguese stationed in Asia but certainly also for Japanese converted to Christianity by the Jesuits. Possibly the Jesuit priests gave them as diplomatic gifts to the powerful daimyō (warlord) and the samurai in his court they had managed to convert to Christianity.

Conversions had started with the arrival of the Jesuit Father Francis Xavier (1506-1552) in 1549 in Japan at Kagoshima, the south-most province of Kyushu. The priest's holy virtue and strength of character deeply impressed the daimyō of Hirado and he and many of his samurai were converted to Christianity. After a year Francis Xavier returned to Portugal but his work was

successfully continued by Jesuit priests. The Japanese adopted not only Christianity but also Portuguese fashion in dress, in smoking tobacco in clay pipes and in sporting crucifixes and rosaries as fashionable accessoires.

When also the Spanish Franciscans arrived in Japan they came into competition with the Portuguese Jesuits over both spiritual and commercial concerns. Christianity

became involved in chaotic domestic and foreign intrigue, backing a revolt by Christian samurai against the Shogun. This resulted in a number of edicts by the Shogun prohibiting Christianity and finally the total expulsion of the Portuguese and Spaniards from Japan in 1639. Afterwards only the Dutch were allowed to remain in Japan, on the small island of Deshima in the bay of Nagasaki, on the condition that they did not import Bibles, other Christian literature or objects or even practised their religion in public. Apart from two examples in the Victoria & Albert Museum (one illustrated in *Sawasa, Japanese export art in black and gold, 1650-1800*, pg. 24), one in the Tokyo National Museum and one in the Soares dos Reis Museum in Porto, only about three or four more are known to be in Portuguese private collections.



An important and early four case inroapan, Namban, late 16th/early 17th century

Height: 8cm



Wood with black lacquer ground decorated in gold, silver and mother of pearl. Inside a mother of pearl circle the initials S.F. and the reverse decorated with grapes in mother of pearl. With integral himotoshi and the ivory ojime in the form of the face of Christ on one side and a skull on the other. The initials S.F. undoubtedly stand for Saint Francis. The skull, as a mememto mori, was one of the attribubies of Saint Francis and

after renouncing his father and his patrimony by laying down the garments he had received from his father in public, Saint Francis considered Christ his "real" father. In *Fioretti di San Francisco*, The little flowers of Saint Francis, a biography written more than a century after his death, there is a story about Saint Francis and the grapes. Saint Francis went to Rieti to in the hope to have his bad eyesight cured there. When he arrived so many people came to meet him that he could not enter the town and went to a nearby church where the priest welcomed him. But the people followed him in such numbers that the vineyard of the church was trampled and the priest wished that he had never welcomed Saint Francis. Saint Francis, guessing the priests thoughts asked him "how many barrels of wine does your vineyard yield in the best years?" and he answered "twelve". Saint Francis asked the priest to allow every man to pluck grapes and promised that the vineyard would nevertheless yield twenty barrels every year. After all the people had gone and the vineyard lay waste the priest gathered the remaining grapes, placed them in the press and in accordance with the promise of Saint Francis they yielded twenty barrels of the best wine. This miracle shows that, as by the merit of Saint Francis vines stripped of grapes abound in wine, so people made bare of virtues by their sins, through the merits of Saint Francis often abound in the good fruits of repentance. Besides, vines and grapes are a common symbol for Christ in Christian iconography as he said of himself "I am the true vine".

The Spanish Franciscans arrived in Japan from the Philippines shortly after the Portuguese and while the Portuguese were primarily interested in trade the Spaniards were more bent on conquer. This aggressive mentality of the Spanish Franciscans already in 1587 led Hideyoshi to order the missionaries to leave the country. However while Hideyoshi was busy invading Korea, the missionaries resumed their missionary work; the Jesuits concentrating on the elite while the Franciscans organised conspicuous mass meetings for the common people. This inevitably led to

problems with the Japanese rulers and in 1596 twenty six missionaries were crucified in Nagasaki. In 1600 the Dutch, the enemy of Spain and Portugal, arrived in Japan and that really was the beginning of the end of the Christian Age in Japan. The Dutch convinced the Shogun Tokugawa Ieyasu that they only wanted to trade without any religious conditions. In 1639 all the Portuguese and Spanish were forced to leave the country and their Japanese Christian converts were forced to denounce their faith or leave as well. Between 1639 and 1853 the Dutch were the only Westerners allowed to trade in Japan as long as they did not import Bibles, Christian writings and artefacts or perform their religion in public.



59

Large circular sawasa tobacco jar

Japan, 18th century

Sawasa alloy of 94% copper, 2% gold, 1.5% silver and 1.2% arsenic

Diameter: 12.5 cm, height: 14.2 cm



The jar consists of an inside gilt copper box with a gilt lid and an outer jar of black lacquered open relief scrolling foliage with a cover with a knob finial. These tobacco jars were made for the Dutch and for export.

A similar one is in the collection of the Rijksmuseum (illustrated in *Sawasa, Japanese export art in black and gold, 1650-1800*, pg.78).

60

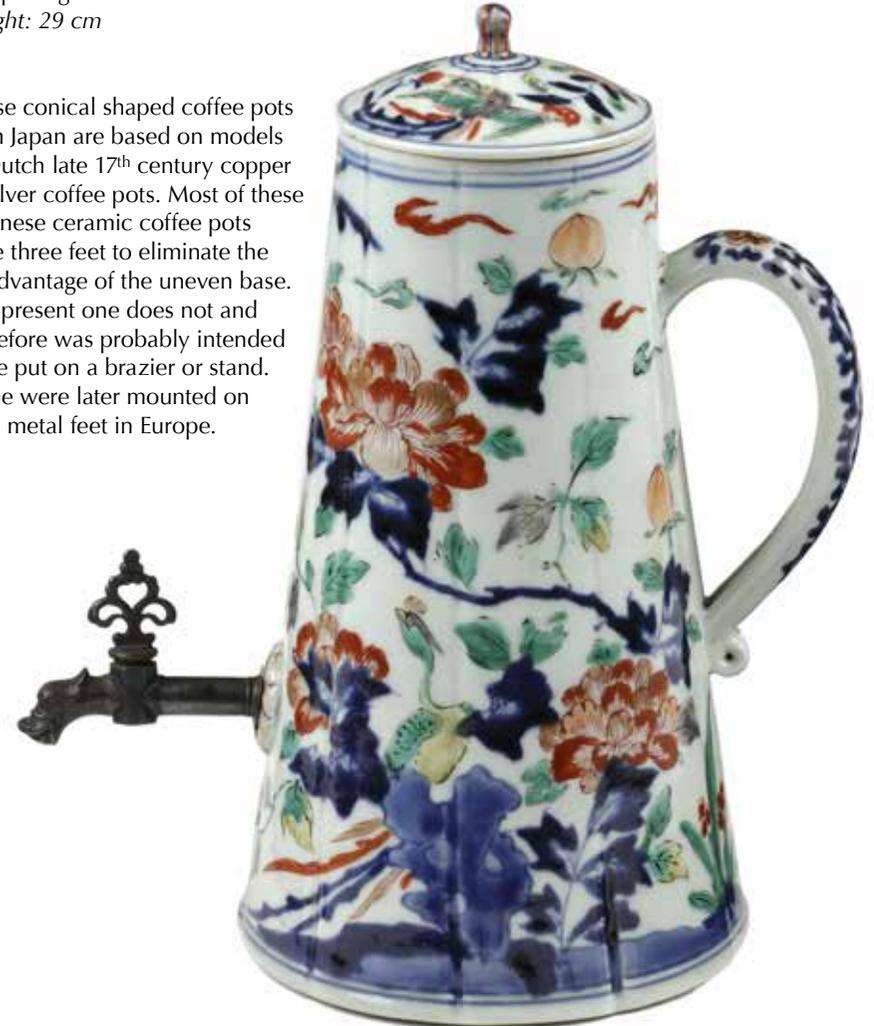
An Imari coffee pot and cover

Japan, Edo period, early 18th century

Ceramic decorated in iron-red, green, yellow, aubergine and black enamels and gilt on underglaze blue with two ho-o birds amongst peony and pomegranate issuing from rock work, the cover similarly decorated and surmounted by a knob finial, the loop handle pierced for a mount for the lid and decorated with a karakusa (scrolling foliage) and a flower head. A metal tap modelled as a mythical beast head is fitted to an opening above the base.

Height: 29 cm

These conical shaped coffee pots from Japan are based on models of Dutch late 17th century copper or silver coffee pots. Most of these Japanese ceramic coffee pots have three feet to eliminate the disadvantage of the uneven base. The present one does not and therefore was probably intended to be put on a brazier or stand. Some were later mounted on (gilt) metal feet in Europe.



61

A lacquered leather telescope

Japan, Edo Period, late 18th century



In four sections, the smaller innermost end fitted with a cow horn disc pierced with a central hole to maximise use of the centre of the lens and the largest, outermost section finished with a copper disk with a central hole, all four sections of lacquered leather impressed and applied with gold lacquer on a black ground with bands of European style patterns including flowers, scrolling foliage and geometric designs, two covers for both ends.

Length: 32 cm when retracted with the two end covers, 87 cm when fully extended.

The first telescope to arrive in Japan was a gift from King James I (1566-1625) to the Shogun Tokugawa Ieyasu (1543-1616) in 1613. The Shogun made good use of his telescope during his battles and since then the Shogun and many of the country rulers asked the VOC, the Dutch East India Company based on the island of Deshima in the bay of Nagasaki, for telescopes as a tribute. At the end of the seventeenth century making of telescopes started in Japan, mainly in Nagasaki. The best known opticians during the Edo Period were Mori Nizaemon (1673-1754) of Nagasaki and Iwahashi Zenbei (1756-1811) of Osaka. The important role played by telescopes, of both European and Japanese manufacture, in the visual culture of the Edo Period is discussed in detail in Timon Screech, *The Western Scientific Gaze and Popular Imagery in Later Edo Japan*, (Cambridge, 1996).

For a similar example see NHK Service Centre and Siebold Council, *Chikuzo 350-shunen Nagasaki Dejima ten* (Exhibition commemorating the 350th anniversary of Deshima in Nagasaki, Tokyo and Osaka, 1986, cat. no. 134) for another example see Doris Croissant and Lothar Ledderose (eds.), *Japan and Europe, 1543-1929* (pl. 61 in the exhibition catalogue: Berlin, Argon Verlag, 1993) there is an example in the Kobe Museum collection and two further examples of glass tube telescopes are in my catalogue *Uit Verre Streken*, Maastricht March 2015, cat. no. 59 and 60.

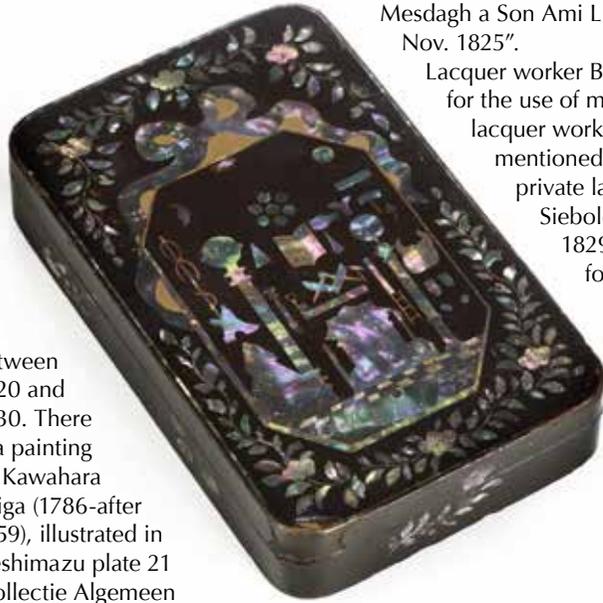
62

Tobacco box by lacquer worker Buemon

Japan, Nagasaki dated 1825

Black lacquer on copper, decorated with Masonic Regalia in mother of pearl

Length: 14 cm, width: 8.7 cm, height: 2.6 cm



Inside the lid inscribed "Souvenir du Capt. Mesdagh a Son Ami L. Margeritte, Japon 26 Nov. 1825".

Lacquer worker Buemon is well known for the use of mother of pearl in his lacquer work. He is frequently mentioned in summaries of the private lacquer trade by von Siebold in the years 1823-1829 and of other orders for lacquer work by the Dutch on Deshima

between 1820 and 1830. There is a painting by Kawahara Keiga (1786-after 1859), illustrated in Deshimazu plate 21 (Collectie Algemeen Rijksarchief), of the bay of Nagasaki and Deshima in the foreground with a caption "Baay en Stad van Nagasahky, met de Neederlandsche Scheepen Vasco de Gama en Johanna Elisabeth, onder bevel van de Kapiteins Bezemer en Mesdagh, Augustus 1825". Captain M. Mesdagh sailed on the 9th of January 1825 from Antwerp, then part of the Kingdom of the Netherlands, with the frigate Johanna Elisabeth with troops for Batavia. There his ship was chartered by the Government in Batavia on the 2nd of July to bring passengers to Deshima. Among them Dr. Heinrich Bürger (1804-1854) who was specialized in physics, chemistry and mineralogy and a pharmacist by profession, and the clerk and professional draughtsman Carel Hubert de Villeneuve (1800-1874). Philipp Franz von Siebold the famous physician and scientist on Deshima from 1823 till 1829 had asked for a pharmacist/physician, a clerk and a draughtsman to help him with his scientific work. For von Siebold's scientific work also Kawahara Keiga was extremely important. He made the true-to-nature drawings of the Japanese flora, fauna, landscape, people, implements, architecture and of the court journey to Edo

made by von Siebold and Bürger in 1826. The finer tricks of the European ways of painting Keiga learned from de Villeneuve. Against the will of the Japanese authorities de Villeneuve's wife Mimi arrived on Deshima in 1829. She was forced to take the next boat back to Batavia but in the mean time she was a rewarding subject for Japanese printmakers.

Who captain Mesdagh's friend L. Margeritte was we don't know except that it is likely that he was a member of a Masonic Lodge as were many of the higher VOC and Dutch colonial officials in the East. However Margeritte could just as well have been a friend of Mesdagh in his home town of Antwerp.

This was the only trip captain Mesdagh ever made to Japan.

I am grateful to Matthi Forrer for his assistance with this catalogue entry.

63

Bowl and cover

Japan, Arita, first half 19th century

Polychrome porcelain in Imari style, *nishiki-de*

Diameter: 12.3 cm.



64
Dish

Japan, Arita, first half 19th century

Polychrome porcelain in Imari-style, nishiki-de
Diameter: 23.7 cm

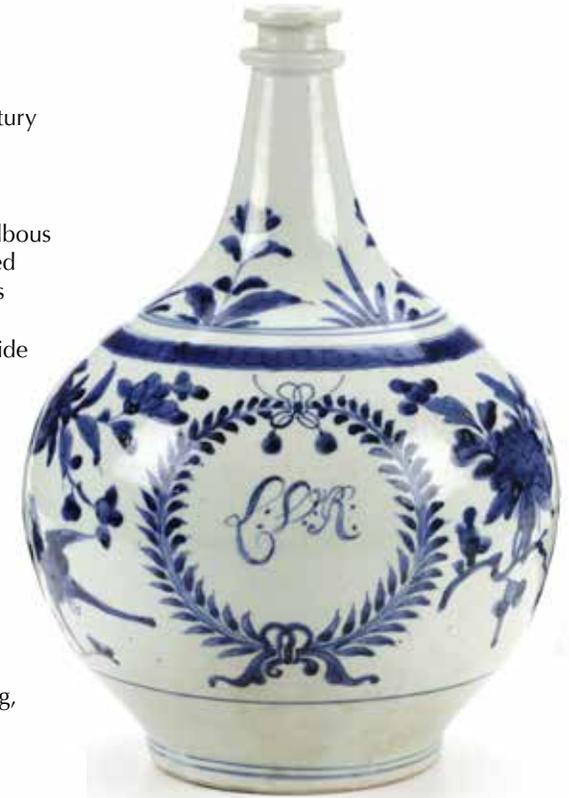
Depictions of large Dutch ships and exotic Dutchmen, with their long hair, big noses and long pipes, were very popular with Japanese tourists coming to Nagasaki in the 18th and 19th century who bought them as souvenirs. Before admiral Perry forced Japan to open its harbours to Western traders in 1859, the Dutch were the only Westerners allowed to have a trade settlement in Japan on the small island of Deshima in the bay of Nagasaki.



65
Apothecary Jar

Japan, Arita, last quarter 17th century
Blue and white porcelain
Height: 32 cm

This apothecary bottle with a bulbous body and tapering neck decorated in underglaze blue with branches of flowering peony and foliage, a perched and a flying bird has inside a wreath the italic initials LVR. Another such a jar with the initials LVR is in the collection of the Groninger Museum. Where the initials stand for so far is not known. It could be the initials of a name of the owner or it could be an indication of the contents of the jar (see: *Fine & Curious, Japanese Export Porcelain in Dutch Collections*, Christiaan Jörg, 2003).



66
Apothecary bottle Japan,
Arita, late 17th century
Porcelain, undecorated
Height: 25.5 cm

These blank Japanese bottles were used in multiple ways in pharmacy shops, in kitchens and on board ships.



67

Coffer, "Arqueta"

Japan, Kyoto, Namban art, Momoyama period, 1573-1615

Hinoki cypress lacquered in black ("urishi"), decorated in gold lacquer ("hiramaki-é"), inlaid with mother of pearl ("raden") and gilt copper mounts.

Height: 42 cm, width: 87.3 cm, depth: 30 cm



This Namban lacquered wood coffer of long rectangular form and semi-cylindrical lid is an example of the early type of Japanese export lacquers made for the Portuguese. It has three panels separated by geometric bands on the lid and body, showing flying long-tailed birds, a lion, butterflies and a tortoise among dense foliage of trees, bamboos and flowering plants. These larger coffers were called "Arqueta" and unlike the smaller boxes had carrying handles on the sides and all corners protected by gilt metal fittings. The Portuguese were the first Europeans in Japan and brought new furniture shapes which gave rise to a new type of Japanese lacquer-ware inspired by European models. The travelling Portuguese Jesuits and later the Spanish Franciscans missionaries ordered many small liturgical objects, such as altarpiece, crucifix, oratory and needed boxes or "arqueta" to transport or store these things, their other belongings and their garments. But more important, these boxes and coffers were among the first examples of Japanese export art to reach the (royal) European markets.

Already in the late 16th century several are documented in European royal collections. Later in the 17th century, after the Portuguese had been expelled from Japan in 1630 and the Dutch VOC traders were the only Europeans allowed in Japan, the style of the Japanese export lacquer boxes and coffers changed, becoming more pictorial in design, executed in gold lacquer (hiramaki-e and takamaki-e) on a plain black lacquered ground without separate panels, little or no inlay of mother of pearl and no longer with the semi cylindrical lid (see: *Japanese Export Lacquer 1580-1850*, Oliver Impey & Christiaan Jörg, 2005).

68

Theapot

China/Canton, 19th century

Shoushan soapstone of beige and russet tones

Length: 19 cm, height: 11.5 cm

Soapstone, also known as steatite, has been a medium for carving thousands of years. Throughout the 19th century fanciful soapstone carvings, mostly purely decorative, of curious rocks, flowers and occasionally of vases and teapots were made in China/Canton for the export to the West. Because of their relatively inexpensive nature many of these exotic carvings probably have been brought back in the bags and trunks of captains and sailors as curiosities and were rarely listed. This teapot with the open-worked carvings of vines, grapes and squirrels can certainly pass off as a very clever curiosity.





69

Six fold screen

Depicting episodes from the Tale of Genji
Japan, Edo period, 17th century

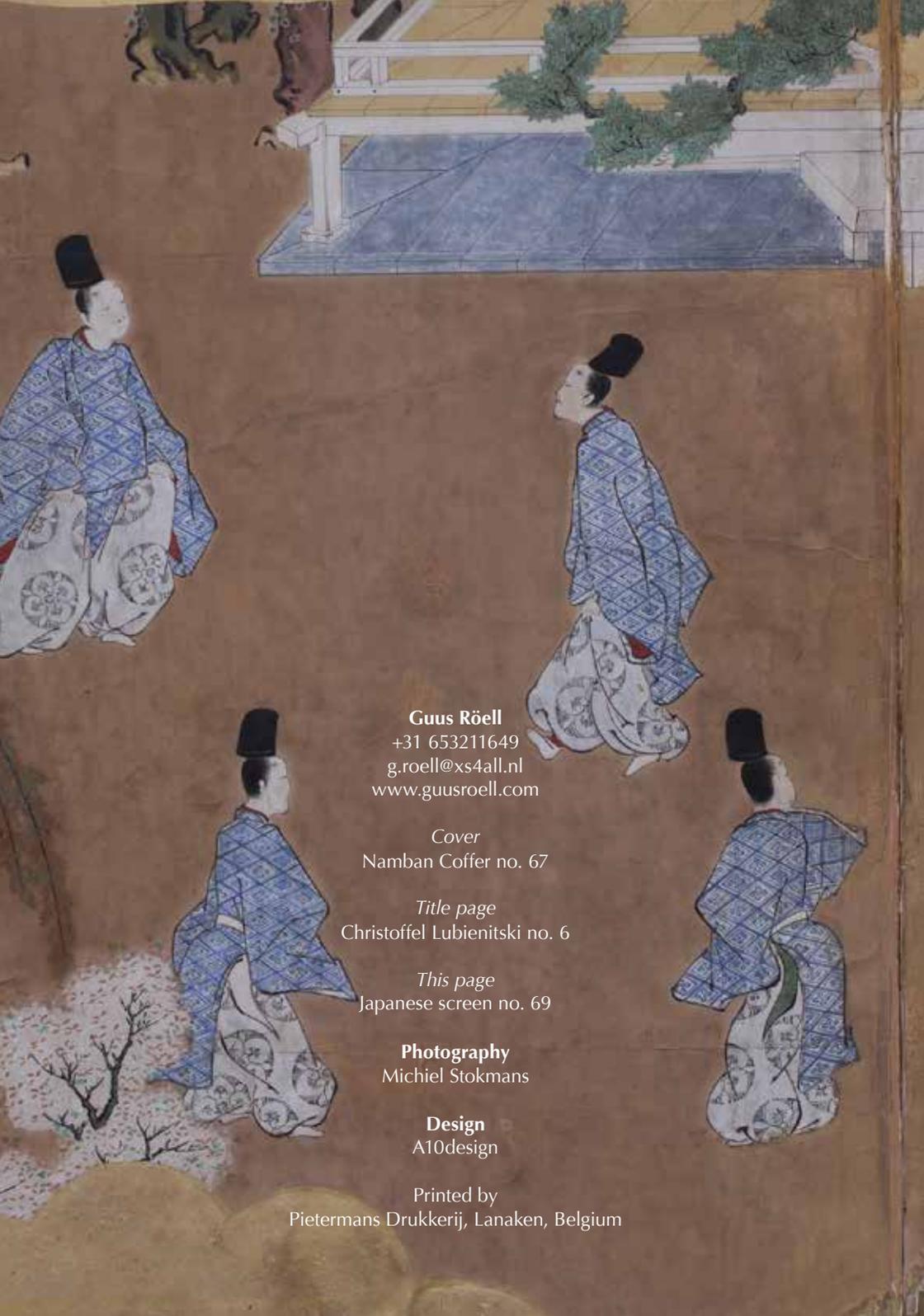
Ink and colour on gilded paper (restorations and wear)
155 cm by 380 cm

The Tale of Genji was a popular subject for narrative illustration throughout the history of Japanese painting. Written around the year 1000 by a court lady known as Lady Murasaki, the novel traces the life and loves of the incomparable Prince Genji, and two generations of his descendants, in a highly evocative literary style.

The screen illustrates three episodes from the novel. Top left from the chapter "Channel Buoys" where Genji makes an excursion to the Naniwa area and the boat of the daughter of the monk of the Akashi sanctuary and one of Genji's loves, enters

the bay of Naniwa. Genji writes a short note "Firm the bond that brings us to Naniwa, whose channel buoys invite me to throw myself in". It is taken by a messenger to her. She weeps tears of joy and replies with a note "A lowly one whose place is not to demand, to what purpose, at Naniwa, should I cast myself in?"

In the middle of the screen is illustrated an episode from the chapter "A Picture Contest" where the former high priestess of Ise is about to be presented at court. The emperor sends her gifts: comb boxes, vanity chests, incense coffers and incense. To the right is an episode where the son of Genji's best friend, Kashiwagi and his three younger brothers play football. They all wear caps of state. The Third Princess, Genji's very young wife, is inside the house behind the curtains but when a small cat comes running out the curtain is pulled out to reveal the Third Princess behind it. Kashiwagi has a glimpse of her and instantly falls madly in love with her.



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