



# 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  
17<sup>th</sup> – 19<sup>th</sup> Centuries



Maastricht March 2020



Europe and the Atlantic



**1**  
**An exceptional and extremely rare Victorian gilt-wood fire screen with taxidermy hummingbirds by and labelled for Henry Ward (1812-1878) England, third quarter 19<sup>th</sup> century**

On two scrolling foliate feet with casters, above which a rectangular two-side glazed frame, with on top a two-sided shield with initials crowned by a royal coronet on a pillow, the vividly coloured hummingbirds, perched, highly naturalistic, on branches with nests, sprouting from the foliate bottom. The glass replaced for UV-protective glass.

*H. 130 x W. 140 cm*

This fire screen, that was placed in front of the fireplace when the fire was out, can be regarded as one of the most important pieces of Victorian taxidermy, and quite probably one of the pinnacles of Henry Ward's oeuvre still in private hands today. What makes it even more special is the iridescence of the feathers of the 'gems of the jungle' still present, which means this screen has been preserved well, for colours of feathers often fade in daylight.

This exuberant object that contains more than a hundred hummingbirds from all over South and North America and was made in an age without technology, must have been absurdly expensive to make.



2

A pair of fine Victorian display cabinets with taxidermy Resplendent Quetzal (*Pharomachrus Mocinno*), Cotinga and Hummingbirds, attributed to Henry Ward (1812-1878)

England, first half 19<sup>th</sup> century

Both faux-bamboo cases with a central branch sprouting from rockwork base, with naturalistically mounted male Resplendent Quetzal, vibrantly coloured, as well as



an Andean Cock-of-the-rock (*Rupicola peruvianus*), Crested Quetzal (*Pharomachrus Antisianus*), as well as a Blue Cotinga (*Cotinga nattererii*) and approximately fifty hummingbirds.

H. 83 x W. 61 x D. 18 cm (each)

These display cabinets are probably early works made by Henry Ward, before he started working for John Audubon (1785-1851) and visited the Americas.



3

**A Victorian taxidermy Two-toed Sloth (*Choloepus Didactylus*) by and labelled for Rowland Ward (1848-1912)  
Early 20<sup>th</sup> century**

The gently expressed animal hanging from a single branch sprouting from the base, covered in leaves, part of a label to the bottom stating The Jungle Piccadilly Circus.  
*H. 87 x D. 60 x W. 56 cm*

The later display cases by Rowland Ward are to be recognized by their simplicity. The late 19<sup>th</sup>/early 20<sup>th</sup> century pieces often show a single branch or almost abstract suggestion of bushes on or in which the animal is placed.



4

**A fine Victorian taxidermy Himalayan Monal Pheasant (*Lophophorus Impejanus*) by Rowland Ward (1848-1912)  
Late 19<sup>th</sup> century**

The vibrantly coloured iridescent bird displayed running amongst rockwork and foliage, the case in bamboo.  
*H. 64 x W. 63 x D. 35 cm*

One might think the bird is in an unnatural pose, but when observed closely, one can see the bird hopping over a rock and spreading his gem-like feathers to keep balance. This unique craftsmanship can often only be attributed to the Ward taxidermists.

### The Ward Lineage

Henry Ward is the founding father of the Ward lineage, that started the privately-owned taxidermy hype in Victorian England. As a young man, Ward was employed as a taxidermist by the legendary American naturalist and bird painter John Audubon (1785-1851), whom he accompanied on several of his expeditions. They probably met whilst the latter was visiting England in 1831 and returned to America together. How long Ward remained in America is not known, but he is listed in trade directories as a taxidermist at his London address (2, Vere Street) from 1857 until his death in 1878. His most common trade label is very small and is situated inside his cases. The 'late Williams' refers to the fact that Ward worked for T.M.Williams of Oxford Street. He is described on one label as the 'chief artist in taxidermy to the late T. M. Williams'. Ward did not take over Williams' premises. Cases bearing Henry Ward's own label, were probably produced between 1857 and 1878. Rowland Ward tells us that he derived considerable profit from his father's knowledge and experience during the ten years he worked with him. At the time of his death, Henry Ward was still at 2, Vere Street, although by then he also owned 5, Vere Street.

The newly founded Science and Natural History museums and societies in the United Kingdom now wanted to display large collections and dioramas of the preserved animals and the Ward family produced much of these. But the upper-class wanted to have collections and scientific objects for their own, and smaller dioramas and domes, also made by the Wards, came into fashion.

Rowland Ward became the best-known taxidermist of the family that counted several taxidermists. In his own book, *A Naturalist's Life Study*, he said he left school at age fourteen to work in his father's shop and helped his father mount a hummingbird collection for John Gould (1804-1881).

Later, Ward almost industrialized taxidermy and opened a 'department' store on Piccadilly Circus which was called The Jungle. The company specialised in and was renowned for its taxidermy work on birds and big-game trophies, but it did other types of work as well. In creating many practical items from antlers, feathers, feet, skins, and tusks, the Rowland Ward company made fashionable items (sometimes known as Wardian Furniture) from animal parts, such as zebra-hoof inkwells, antler furniture, and elephant-feet umbrella stands.

Rowland Ward was also a well-known publisher of natural history books and big-game hunting narratives. The most famous and enduring Rowland Ward Ltd. product is the *Records of Big Game* series of books, which started in 1892 and is now in its twenty-ninth edition (2014). These books contain measurements of game animals from all over the world and is the oldest such series of books in existence.



5

### Collection of ten fruit-sorbet spoons. Ottoman Turkish, early 19<sup>th</sup> century.

Various materials were used for these spoons, such as ivory, silver, whalebone, horn, ebony, tortoiseshell, mother of pearl and coral.

*Length: 21 to 25 cm*

On the Ottoman dining table spoons of various shapes, sizes and materials for different dishes could be found. There were separate spoons for rice, for sweets such as jam, various spoons for soup and the present spoons intended for fruit-sorbet.

6

**“Gedachtenislepel en vork”, Commemorative spoon and fork.**

Silver unmarked, Dutch colonial, possibly New York, c. 1672.  
Length: 16.5 cm, weight of spoon: 43 grams and of fork: 34 grams.

The spoon engraved to the back of the bowl “SARA LEWES. Obijt 7 Junij 1672” and the fork engraved to the back of the centre prong “SARA LEWES Ob. 7 Junij 1672.” The unusual triangular handles are decorated with zoomorphological ornaments in the “kwab-stijl”, the Auricular style, made popular in the Netherlands by Paulus van Vianen in the first half of the 17<sup>th</sup> century.

To commemorate a deceased relative in silver was a Dutch tradition in the 17<sup>th</sup> and 18<sup>th</sup> century. In the Dutch East Indies, particularly in Batavia, commemorative salvers were made in large quantities, and still many survived although undoubtedly most have been melted down in the course of time. Sometimes salvers made in Holland were later engraved in Batavia. Commemorative spoons are much rarer (for an example made in Batavia 1694, in memory of Margareta van Hoorn, see *Uit Verre Streken*, March 2013, item 3).

The first time the present spoon and fork were described was by Stephan Welz in *Cape silver*, A.A.Balkema Rotterdam 1976, pg. 90-91. Stephan Welz assumed the set was made in the Cape, but that seems to be very unlikely. No “kwab-stijl” decorations are known in Cape silver. Because most silversmiths in the Cape are of German or English origin, Cape silver spoons are of Hanoverian or Old English style. Besides, no Cape silver spoons are known before the early 18<sup>th</sup> century.

The second mention of the set is by Kevin Brown, who bought the set in Cape Town, in *A 1672 Dutch Memento Mori Spoon and Fork Set*, in *Silver Magazine*, September/October 2008, pg. 20-24. Kevin Brown argues that the set is the earliest known New York memorial silver. In two further articles (*A Dutch Memento Mori Spoon & Fork set, 1672. From New York? The Finial*, *Journal of the Silver Spoon Club of Great Britain*. December 2011, Vol. 22, pg. 5-10 and *Alena Buis and Kevin Brown Triffling Things? The Sara Lewes Memorial Lepel and Vork*. *Dutch Crossing*, Vol. 36, No. 6, November 2012) Kevin Brown substantiates his supposition that the set was made in New York.

The “Kwab-stijl” was very popular in Holland and Friesland, and many spoons with zoomorphological finials were made there in the first half of the 17<sup>th</sup> century. Dutch silver spoons are practically always marked. In New York one other spoon in the “Kwab-stijl” is known, made and marked by Cornelius Van Der Burch (New Amsterdam 1653 – New York 1699), commissioned for the funeral in New York of Henricus, son of Pieter and Hester Deursen in 1692 (collection of Yale University Art Gallery). The form of this spoon is almost identical to the present spoon.



Sara Lieuwes was born in Leeuwarden, Friesland in 1643, the younger sister of Sytske Lieuwes (1642). Sytske married Gerrit de Wees in 1662 and in 1663 they moved to New Amsterdam/New York where Sytske appears in the records of the Dutch Reformed Church spelt as “Lievens”. The Frisian name of “Lieuwes” apparently was not well understood by the church recorder and transformed into the common Dutch/ Amsterdam name of “Lievens”. In the same way in the English colony New York, in 1672, Lieuwes/Lievens may have been anglicised into Lewes. There are no records of Sara’s presence in New York. So presumably Sytske and Gerrit had the set made in New York (by Cornelius Van Der Burch?) as a memorial to Sara Lieuwes’ death in 1672. The other possibility is that Sytske and Gerrit had the set already with them when they moved to New York and only in 1672 engraved there. However, this seems very unlikely, since the set shows no wear. Memorial spoons were made to commemorate a deceased loved one, not for practical use. Besides, this would make the fork the oldest known silver fork made in New York.



7

**Two bottles.**

**Japan, Arita, Edo period late 17<sup>th</sup>/early 18<sup>th</sup> century, "Dutch" decorated.**

*Height: 21 cm, content: 1.4 liter.*

*Height: 27.5 cm, content: 2.2 liter.*

These bottles arrived undecorated in the Netherlands where they were decorated in the Chinoiserie and Kakiemon style with red, green, blue, black, yellow and aubergine enamels and sometimes with gold. The smaller one is decorated with a lambrequin and under it one perched, one flying pheasant and a fly among prunus, peony and bamboo. The larger one with on the belly also one flying, one perched pheasant and a fly and in addition a butterfly amongst tree peony and chrysanthemums under a frieze on the shoulder of cartouches with floral decoration.

"Dutch" decorated white Arita bottles are often called "Amsterdam's bont". However this kind of decoration was not only done in Amsterdam but in Delft, the Dutch provinces, England and Germany as well. The larger bottle, for instance, is likely to have been decorated in England, Lowestoft.



8

**Four Amazon headdresses, Akkakè-té. Mid 20<sup>th</sup> century**

**A Kayapó small feather headdress, àkkàkry-re.**

**The Kayapó tribe lives along the lower ranges of the Xingu River in the state of Mato Grosso, Central Brasil.**



Red, yellow and black feathers from the Scarlet Macaw, the Crested Oropendola and the Toucan. Cotton string.  
76 cm x 57 cm



A Juruna tribe feather headdress.  
The Juruna tribe lives along the middle and upper ranges of the Xingu river.  
Red, green and blue feathers from the Scarlet Macaw, Hyacinthine Macaw and Blue-fronted Parrot. Cotton string  
94 cm x 62 cm



A Kayapó-Xikrin tribe long hoop headdress, àkkàti, worn on the back suspended from the forehead by a tump-line.  
Small white egret feathers are attached to the radial plumes of red and blue tail feathers of different macaw species. The feathers radiate from a channelled and bowed split-cane frame. This headdress is amongst the largest in the Amazon lowlands and forms a nimbus for the whole upper body of the dancer who carries it.  
The Kayapó-Xikrin tribe lives at the lower ranges of the Cateté River in the state of Pará.  
101 cm x 68 cm

A Tapirapé upé (enemy warrior) mask, now worn during harvest festivals. These semi-circular wooden masks representing a spirit, are made of blue, yellow and scarlet macaw feathers affixed to a wood panel with beeswax. They have a split border into which a fringe, the spirit's headdress, is inserted. The fringing feather diadem "unzips" for separate storage. The central cross of blue and yellow is derived from the colours of the Brazilian flag. The rectangular eyes are made of freshwater mother of pearl, the teeth of bone and the roundels of feathers and mother of pearl on the cheeks are actually meant to represent the figure's earplugs, moved inward on the face by artistic convention.

The Tapirapé is a lowland tribe in the state of Pará.

61 cm x 54 cm



Besides being something to feast one's eyes upon, feather artefacts offer a rich, valuable insight into the cultures of the Amazonia. "Feather Art" is indeed one of the original and expressive artistic manifestations of the Indigenous of the Amazon, for it combines a type of raw material of incomparable beauty, a skilled control of technical procedures and a highly developed aesthetic sense. Besides, feather artefacts are not only ornaments but symbols and have prominence in rites and ceremonies such as naming, when a boy or girl comes of age, male initiation and marriage and also to adorn the dead during the funeral.

In Kayapo culture, body ornamentation confers onto the individual the quality of a human being as opposed to other living forms of the forest, including other tribes inhabiting the same region. Being a Kayapo woman means to be daily adequately adorned with body painting, and a Kayapo man to be fashioned with feathers during rituals.

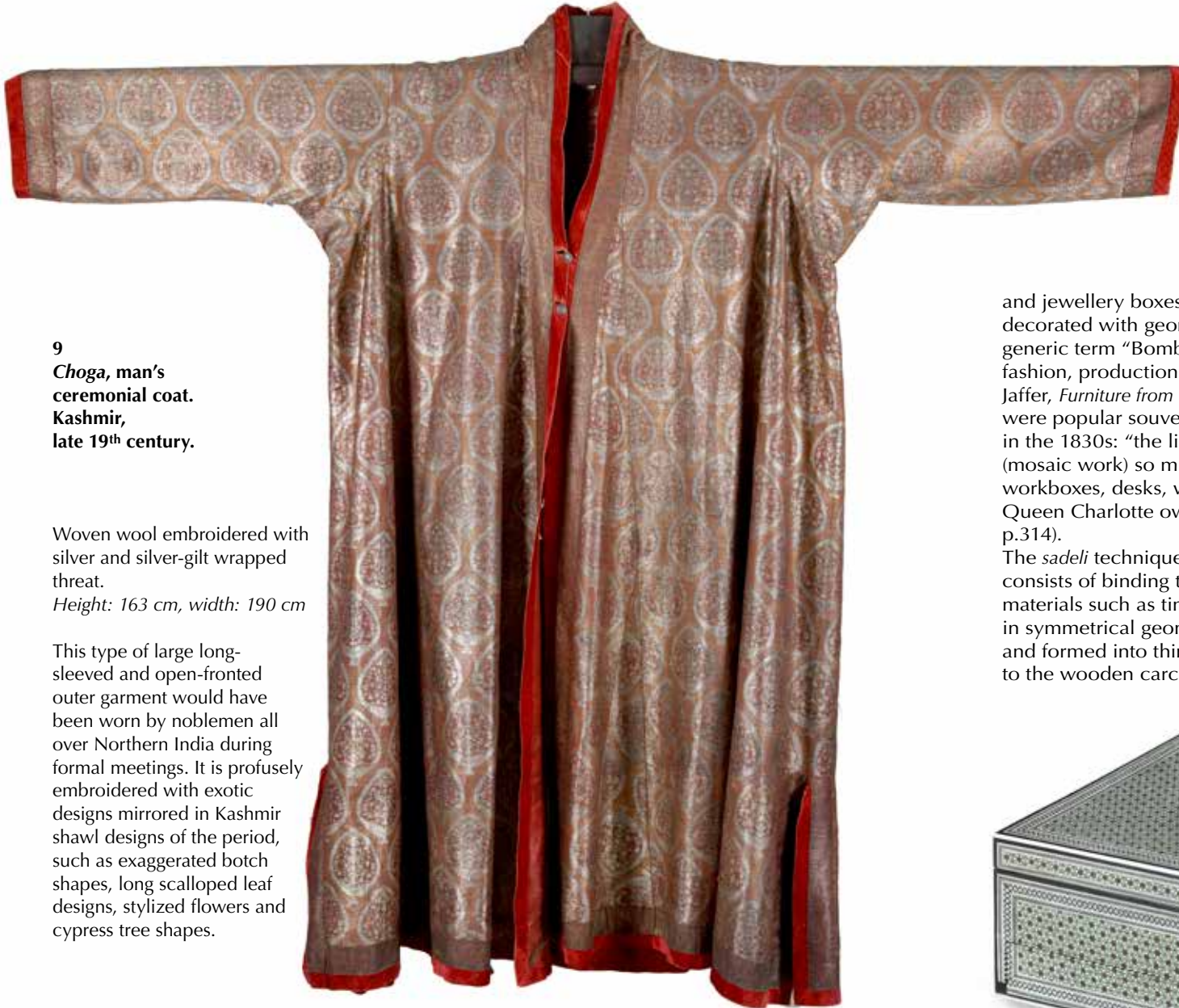
In Indigenous Amazon societies, men, like peacocks, are the strutting, decorated dandies, not the women. Festooned male dancers, during sexual orgies, replicate the mating grounds of tropical forest birds. Wearing their feathers men, like birds put on a display for the drab but choosy females. Men are birds and direct their gaze upwards to the Sky World where the birds, and the bird-spirit dwell, acting as messengers of the benevolent Sun.

The Kayapo are agriculturist, using the slash and burn technique and therefore inhabiting a vast area. The Juruna, the canoe-people, once numbering in the thousands now only about 200, inhabit islands in the upper ranges of the Xingu river, living off fish and manioc beer.

For two other Amazon headdresses see *Uit Verre Streken*, October 2016, nr. 11 and March 2018, nr. 15.



Indian Ocean, South Asia



**9**  
**Choga, man's ceremonial coat.**  
Kashmir,  
late 19<sup>th</sup> century.

Woven wool embroidered with silver and silver-gilt wrapped thread.

*Height: 163 cm, width: 190 cm*

This type of large long-sleeved and open-fronted outer garment would have been worn by noblemen all over Northern India during formal meetings. It is profusely embroidered with exotic designs mirrored in Kashmir shawl designs of the period, such as exaggerated botch shapes, long scalloped leaf designs, stylized flowers and cypress tree shapes.

**10**  
**Workbox and writing desk.**  
British India, Bombay (present day Mumbai), early 19<sup>th</sup> century.

Micromosaic inlay (sadeli work) on wood, with fitted ivory interior and silver fittings.

*Height: 12.6 cm, width: 43.2 cm, depth: 28.5 cm*

Workboxes, portable writing desks, inkstands and jewellery boxes were among the variety of nineteenth-century items decorated with geometric micromosaic patterns, called sadeli. Although the generic term "Bombay boxes" is used for a range of boxes decorated in this fashion, production was not limited to Bombay, as Amin Jaffer points out (A. Jaffer, *Furniture from British India and Ceylon*, London 2001, p. 313). *Sadeli* boxes were popular souvenirs with travellers to India, as Mrs. Postans observed in the 1830s: "the liberality of homeward-bound friends has now rendered (mosaic work) so much appreciated in England, in the form of presentation workboxes, desks, watch-stands, and numerous other ornamental souvenirs". Queen Charlotte owned three *sadeli* boxes "of Bombay work" (Jaffer 2001, p.314).

The *sadeli* technique came to India from Shiraz in the sixteenth century. It consists of binding together lengths of geometrically shaped rods of diverse materials such as tin, copper, horn, ivory, sappan wood and ebony arranged in symmetrical geometric patterns. These rods are sliced through transversely and formed into thin sheets of repeating patterns that are laid over and glued to the wooden carcass (see Jaffer 2001, p.313).





11

**Bezoar stone fitted in silver chains attached to silver filigree ornaments. Probably India, late 17<sup>th</sup>/early 18<sup>th</sup> century. Marked with a Dutch warranty mark used between 1814 and 1953 for small and foreign silver works.**

*Diameter: c. 8 cm*

Bezoar is a mass of undigested material, often hair and plant fibre, trapped in the gastrointestinal system of many animals and even humans. The present bezoar is probably from a horse's or camel's stomach. Bezoar stones were believed to have the power of a universal antidote against any poison. The word bezoar comes from the Persian *pād-zahr*, which literally means "antidote". Although it certainly is not an antidote to any poison, it does seem to be an antidote to an arsenic-laced solution. In the early modern times, bezoar stones were important and valuable objects in cabinets of curiosity and natural history cabinets.

12

**A pair of silver filigree rosewater sprinklers**

Silver unmarked, possibly India, Karimnagar, early 18<sup>th</sup> century.  
Height: 31.6 cm and 31.7 cm, weight: 392 gram and 438 gram.



Because these bottles had to contain a liquid, the silver filigree was attached as an outside decoration to a silver bottle. Rosewater sprinkling originally was an Iranian custom observed during the festival of *Ab Pasthan* to invoke the memory of rainfall that put an end to famine. As the tradition of rosewater sprinkling spread to India and further to South East Asia and was adopted by the Portuguese, Dutch and English, it became more generalized. It was used to sprinkle the wedding couple, the deceased and generally to welcome guests. Today it is not unusual to be sprinkled over the hands when leaving a restaurant, from the Arab world to South East Asia. The form of rosewater sprinklers is essentially the same from the Middle East to South East Asia; only the material and decoration may vary.



13

**Rectangular silver filigree casket with hinged cover.  
Possibly India, Karimnagar, 18<sup>th</sup> century.**

Silver, not marked.  
Height: 9.5 cm, width: 15 cm, depth: 10.4 cm Approximately 690 gram.

Silver filigree from the East became quite popular in Europe in the early 17<sup>th</sup> century. Initially, most of it was imported into Europe through Lisbon, coming from Goa, Gujarat or Macao. Later in the 17<sup>th</sup> and early 18<sup>th</sup> century most silver filigree from the East arrived in Amsterdam, coming from the Dutch East Indies, Sumatra, Batavia, India/Karimnagar and China/Canton. The royal collectors in the West, Louis XIV of France, Elector Frederik Wilhelm of Brandenburg, Amalia van Solms in the Netherlands and the Russian Tsars, Peter and Catherine the Great, obtained most of the silver filigree for their collections in Amsterdam. In the course of the 18<sup>th</sup> century the craze for silver filigree gradually died out, and little was still ordered in the East.

**14**  
**A unique Anglo-Indian spill holder or spill vase.**  
**India, Vizagapatam, mid 18<sup>th</sup> century.**

Rosewood inlaid with ivory.  
*Height: 17.4 cm,*  
*diam. of opening: 6.5 cm*

A spill vase is a cylindrical vase for containing splints, spills and tapers for transferring fire, for example, to light a candle or pipe from a lit fire. A spill vase was usually kept on the mantelpiece, filled with spills used to transfer fire from the fireplace to candles, lamps, a pipe or a cigar. Spills are made of tightly rolled paper or thin wood sticks. Spill vases can be made of wood, iron, porcelain, pottery, brass or even glass. Commercial matches surfaced in England during the 1820s, but were a relatively expensive commodity until the end of the 19<sup>th</sup> century, and therefore spills, for a long time, were a more cost-effective solution to light a cigar.



**15**  
**Four ivory bible boxes.**  
**Sri Lanka, 18<sup>th</sup> century.**

*The largest: width: 21.6 cm, depth: 13 cm, height: 6.3 cm*  
*The smallest: width: 20 cm, depth: 11 cm, height: 5 cm*

In the Dutch East Indies, many Dutch and Indo-Dutch ladies on their way to church were accompanied by a slave carrying a precious little bible box. To show off their wealth, these boxes could be made of gold with inlays of gemstones, of silver, ivory, tortoiseshell or at least of expensive woods. In 1753 Governor-General Jacob Mossel esteemed it necessary to regulate ostentatious displays of wealth. In his "Regulation against pomp and splendour," he decreed, among other things, that only the wives or widows of the highest-ranking VOC officials were allowed to be seen publicly with gold bible boxes. Lower-ranking ladies had to do with ivory and tortoiseshell boxes.





**16**  
**Two tortoiseshell and silver bible boxes.**  
**Sri Lanka, 18<sup>th</sup> century.**

*The larger: width: 22 cm, depth: 12 cm, height: 4.5 cm*  
*the smaller: width: 17 cm, depth: 9.5 cm, height: 4.3 cm*



**17**  
**Hugo Vilfred von Pedersen (Danish, 1870-1959).**  
**A portrait of a “Madras boy”, signed bottom left “Hugo V P”, with inscription on the reverse on the frame “ Store Madras Boy Hoved”**



**Portrait of a “Trommelslager 282”, as inscribed on the reverse of the frame, and signed lower right “Hugo V P”.**

Two paintings, oil on canvas.

*29.2 cm by 24.3 cm, and*  
*41 cm by 20.5 cm*

Von Pedersen studied at the Academy of Arts in Copenhagen before travelling first to Germany and then to London where he met his older brother who worked on a tobacco plantation in Sumatra. There he decided in 1898 to visit his brother in Sumatra where he arrived after a short stop in Sri Lanka. From there he travelled and painted in Penang, Singapore, Java and Siam. On his way back to Denmark he stopped in Bombay where he painted the portrait of the Maharadja of Burdwan. Von Pedersen spent twenty years in South and South East Asia, painting portraits of all the different peoples of South East Asia; Indians, Sri Lankans, Malay, Arabs, Thai, Indonesians and Chinese. He also painted old temples, landscapes, particularly volcanoes, and city-scapes of the many different places he visited in Asia.



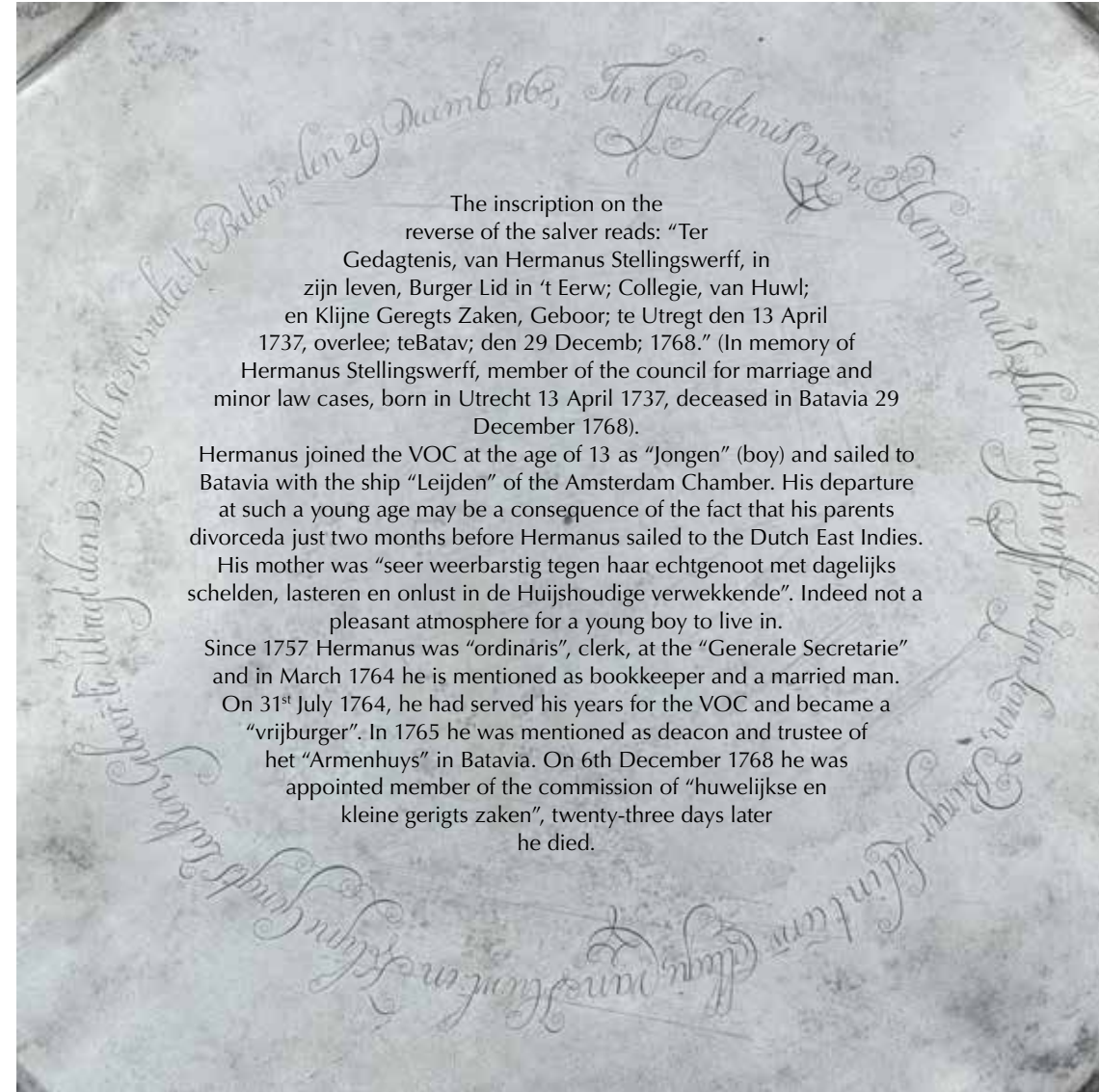


Indonesian Archipelago

18

**Commemorative salver „Gedachtenisbord”.  
Batavia, circa 1768.**

Silver, unmarked, with inscription on the reverse.  
31.7 cm x 31.4 cm



The inscription on the reverse of the salver reads: “Ter

Gedagtenis, van Hermanus Stellingwerff, in zijn leven, Burger Lid in ‘t Eerw; Collegie, van Huwl; en Klijne Geregts Zaken, Geboor; te Utrecht den 13 April 1737, overlee; teBatav; den 29 Decemb; 1768.” (In memory of Hermanus Stellingwerff, member of the council for marriage and minor law cases, born in Utrecht 13 April 1737, deceased in Batavia 29 December 1768).

Hermanus joined the VOC at the age of 13 as “Jongen” (boy) and sailed to Batavia with the ship “Leijden” of the Amsterdam Chamber. His departure at such a young age may be a consequence of the fact that his parents divorced just two months before Hermanus sailed to the Dutch East Indies.

His mother was “seer weerbarstig tegen haar echtgenoot met dagelijks schelden, lasteren en onlust in de Huijshoudige verwekkende”. Indeed not a pleasant atmosphere for a young boy to live in.

Since 1757 Hermanus was “ordinaris”, clerk, at the “Generale Secretarie” and in March 1764 he is mentioned as bookkeeper and a married man.

On 31<sup>st</sup> July 1764, he had served his years for the VOC and became a “vrijburger”. In 1765 he was mentioned as deacon and trustee of het “Armenhuys” in Batavia. On 6<sup>th</sup> December 1768 he was appointed member of the commission of “huwelijkse en kleine gerigts zaken”, twenty-three days later he died.

19

**Large filigree basket and cover**  
**Indonesia, West Sumatra/Padang or Batavia, circa**  
**1700.**

silver filigree, with soldered floral motifs filled with blue and green enamel. Silver unmarked.

*Height: 22 cm, diam.: 18 cm*

The present basket is almost identical to a silver filigree basket also with soldered flowers and leaves however lacking the colourful blue and green enamels as in the present basket. *In Een bijzondere doos van zilver-filigrain* (Aziatische Kunst, 32ste jaargang, Nr. 4, December 2002) Jan van Campen attributes the basket to Indian and Chinese artisans working in Batavia. Jan Veenendaal (*Asian Art and the Dutch Taste*, Waanders Uitgevers and Gemeentemuseum Den Haag, 2014) on the other hand argues that this kind of silver filigree work is more likely to have been the work of Chinese and Malay silversmiths working in West Sumatra, Padang. However, the enamelling may have been done in Batavia. The present basket certainly is very similar to a filigree box with green enamelling, modelled on a Chinese example, from West Sumatra illustrated in Jan Veenendaal's book (ill. 195 and 196).



20

**Filigree casket.**

**Probably Indonesia, Padang, early 18<sup>th</sup> century.**

Small damages to the lid, one foot and the catch lacking. Unmarked.  
*Height: 10.5 cm, width: 11.8 cm, depth: 8.7 cm*

Since silver filigree boxes are unmarked, it is often difficult to know where they were made unless one knows the provenance. Silver filigree was made in Europe but most of these items, made for the European market, came and still come from Asia; India (Goa and Karimnagar), Indonesia (Batavia and West Sumatra), Sri Lanka and China (Canton) and in all these different places it were often mainly Chinese silversmiths who were involved in making silver filigree work.



21

**Gold jewellery from Indonesia.**



Pair of gold earrings, Nage people, Flores. Early 20<sup>th</sup> century.  
Gold approximately eighteen carat.  
*Weight: 11 gram.*

Gold ring with original ruby stone, Majapahit, Hindu period (7<sup>th</sup> -13<sup>th</sup> century),  
Sumatra or Java. Gold approximately twenty-two carat.  
*Weight: 8 gram.*

Gold priest's ring from Bali with spinel stone from Burma, late 19<sup>th</sup>/early 20<sup>th</sup> century.  
Stone setting twenty-four-carat gold and ring approximately eighteen-carat gold.  
*Weight: 11 gram.*

Gold priest's ring from Bali with spinel stone from Burma, late 19<sup>th</sup>/early 20<sup>th</sup> century.  
Stone setting twenty-four carat gold and ring approximately eighteen-carat gold.  
*Weight: 8 gram.*

22

Three small gold containers, used in the context of betel chewing, probably for lime (klopok).

West Java, 18<sup>th</sup>-19<sup>th</sup> century.

Height: 5.2 cm, diam. 4.7 cm, weight: 24 gram

West Java, 19<sup>th</sup> century.

Height: 5.6 cm, diam. 5.2 cm, weight: 33 gram.

Sumatra, 19<sup>th</sup>-20<sup>th</sup> century.

Height: 8.5 cm, diam. 5 cm, weight: 68 gram.



23

A pair of bracelets in the Hindu-Buddhist style.  
Indonesia, Java, mid 20<sup>th</sup> century

Gold and gemstone, 69 gram.

The bracelets represent a Naga coiled around itself. The Naga is the mythical serpent with the golden tongue.

24

**Keris panjang, “long keris” or “execution keris”.**  
Indonesia, Sumatra, 19<sup>th</sup> century.

Ivory hilt, gold *mendak*, ivory *wrangka* inlaid with gold strings, and *pendok* consisting of variously coloured bands of horn inlaid with mother of pearl.

*Length: 58.5 cm*

The keris *panjang* in Sumatra and Malaysia functioned as a status symbol and as a form of regalia for local rulers and sultans, but it also had a utilitarian nature. The long straight narrow double-edged blade is not made of iron but good steel and was traditionally used to execute criminals. The reason why the keris *panjang* had to be long is that the keris was inserted above the collarbone of the squatting victim and pushed down directly into the heart, causing instant death. This could be done quickly or slowly, according to the sentence. The keris was driven through cotton, wool or other textile so that the blood could be soaked up. Only the ruler was allowed to spill blood directly on the ground.



25

**Keris panjang.**  
Indonesia, Sumatra, 19<sup>th</sup>/20<sup>th</sup> century.

Iron hilt, silver *mendak*, horn hilt, *wrangka* and scabbard made of wood the latter with embossed silver with leaf and foliage motifs (*daun mrambat*, “continuous meandering foliage”) at the top and tip, and in between undecorated silver bands.



26

**Pair torchères or candle stands.  
Dutch East Indies, probably  
Batavia, 18<sup>th</sup> century.**

Lacquered and gilded teak with  
copper dripping dishes for the  
candles.

*Height: 107 cm*

According to Jan Veenendaal  
this type of candle stand,  
with European and Chinese  
decorative motifs, could be  
attributed to Chinese craftsmen  
working in Batavia, the  
headquarters of the Dutch East  
India Company in South East  
Asia. For similar examples see  
Jan Veenendaal *Furniture from  
Indonesia, Sri Lanka and India*,  
Delft 1985, pl.144 and our  
catalogues *Uit Verre Streken*,  
June 2012, nr. 28 and March  
2015, nr. 30.



27

**A Dutch colonial basket with silver mount, unmarked.  
Sri Lanka, late 18<sup>th</sup>/early 19<sup>th</sup> century.**

The two-tone coir woven body of elongated octagonal form has pierced and engraved silver hinges, a lock engraved with scrolls and fleur-de-lis and a silver plaque on top of the lid.

*Length: 18.2 cm, height: 8.2 cm*





28

**Quirijn Maurits Rudolph VerHuell (1787-1860).  
Stad Vlaardingen, Macassar, September 1816 .**

Pen and ink, and watercolours, inscribed verso as title *Admiraal Evertzen*.  
39.3 cm x 55.2 cm

Shortly after his arrival in Batavia, VerHuell was sent with a battalion of infantry on his ship the *Admirall Evertzen*, to Macassar, or Vlaardingen as the Dutch named it, on the island of Celebes to replace the British forces there. In his diary VerHuell gives the following description of Vlaardingen:

*De stad Vlaardingen is regelmatig gebouwd, met regte straten doorsneden, en van een ringmuur omgeven. De poorten werden na zons ondergang gesloten, uitgezonderd die, welke naar het Campong Bougies, of de wijk van de Bouginezen, leidt, waar zich de Passer, of marktplaats, mede bevindt. Het klinket van deze poort blijft alleen open voor voetgangers. Het is echter groot genoeg, om er met vele omzigtigheid, te paard zittende, door te gaan. Een onzer officieren werd hier op een wonderdadige wijze van een groot gevaar gered. Ik reed, namelijk, in gezelschap van eenige onzer officieren op een' avond de stad rond. Op eens gaat een der paarden door, en stuift met zijn' ruitser bliksemsnel door de nauwe deur. Wij allen vestifden van schrik, en dachten niet anders, dan den ongelukkigen, zoo niet dood, ten minste zwaar gewond, aan de andere kant te vinden. Doch ziet, wij zagen hem zeer bedaard voortrijden;-zoodra hij merkte, dat zijn paard hem naar de enge poort voerde, had hij de beenen achteruitgeslagen, en zichvoorover gestrekt. (Maurits VerHuell, *Herinneringen aan een reis naar Oost-Indië*, Walburg Pers 2008. p.136)*

Almost the same view entitled *Het kasteel Rotterdam en de stad Vlaardingen te Makassar, met op de voorgrond het aan de landzijde van het kasteel gelegen fort Vredenburg en het kerkhof*, is in the collection of Het Maritiem Museum Rotterdam (inv.nr. P2161-14)

**Tandjong East and Tandjong West, near Batavia 1819.**

Pen and ink, and watercolour.  
39 cm x 56.5 cm

Together with a tinted lithograph of the same scene, entitled: *Tandjong Ost. Et Tandjong West. Pres de Batavia. Q.M.R. VerHuell. ad. nat. del. L. Stroobant, Sc et Lith à Gand.*

24 cm x 35 cm

VerHuell, a naval officier, author and accomplished draughtsman and watercolourist, went to Indonesia in 1816 where he sailed al over the archipelago on board the *Admiraal Evertzen*. After an eventful two years during which he saw active service

in Celebes and the Moluccas, VerHuell returned to Batavia in 1818. While waiting for his ship to be prepared for the return journey to Holland, he made several painting trips to Bogor and the environs of Batavia. VerHuell's appreciation of the delights of the Javanese landscape is evocatively described in his diary; below is an excerpt pertaining to the present watercolour:

*While I was walking with my friend Baud in this lovely countryside to find a pictorial viewpoint under this pure sky, and under the impression of the entirety and freshness of the nature, we came to the high banks of the fast flowing river Tjilibong. Delighted, I sat down and took out my drawing pencil. The river flowed at my feet and meandered around a hill which was covered in trees and palms. On the hill was the manor house of Tandjong East and opposite on the high banks of the river the beautiful house Tandjong West surrounded by a forest of coconut trees with many straight trunks crowned by beautiful leaves. At the foot of these hills lay a pretty green meadow where cows grazed and some black tamarind trees, and in the foreground, lay the richest nature one can imagine.*

He left Indonesia in 1819, but his leaking ship the *Admiraal Evertzen* came to grief at Diego Garcia. VerHuell lost most of his drawings and was also blamed for the disaster, being the captain on board. Back in Holland, he worked his remaining sketches into finished drawings and watercolours. Most of his watercolours of Indonesia now are in the collection of the Prins Hendrik Maritime Museum in Rotterdam, donated by VerHuell's son to the museum in 1895.





29

A collection of thirteen ink and chalk drawings by Johan Gerard Sinia (1875-1948).  
(seven shown)

Sinia started his professional career as an army officer, a captain of the infantry. He came to Indonesia in 1903 and stayed there till 1908, visiting different out-stations of the archipelago. He was a self-taught draughtsman and graphic artist dedicating himself to the arts from 1915 onwards. Drawings by his hand were published in *Weekblad voor Indië*, 3rd vol. 1906, in the cultural monthly *Nederlandsch-Indië Oud en Nieuw* between 1917 and 1926, in *De Vrouw en haar Huis IX*, 1925, in *Onze Aarde*, Dec. 1928 and several other books and magazines.



*Buginese proas*, signed with monogram top right and annotated on a sticker Boegineesche prauw op de rede van Saleijer (rechts de Lompobattang) Zuid Celebes. Reproduced in *Het Nederlandsch Indisch Huis, oud & nieuw*, 1e en 2de jaargang '13-'14. pag. 142. Pen and ink and black chalk. "Oude Stad Batavia" left 17.4 cm x 19.4 cm



*Buginese proas*, signed with monogram bottom right and annotated on the reverse Pelari (Celebes).  
Pen and ink and black chalk. 14.8 cm x 19.6 cm



*Isle of Banka view of Ladang*, signed with monogram top right. Pen and ink and black chalk. 18.5 cm x 23 cm



*Batavia, Dec. 1906,*  
annotated bottom right and  
signed J.G.Sinia bottom  
left, pen and ink and black  
chalk. 22,6 cm x 16 cm

*A Buginese kampong in the  
plain,* signed bottom left and  
annotated on the reverse,  
pen and ink and black  
chalk. A similar drawing  
is reproduced in *Het  
Nederlandsch Indisch Huis,*  
oud & nieuw I, p. 319.  
19 cm x 26 cm



*"Oud Batavia",* Chinese  
houses in the Pintoe Besie  
district, annotated under left  
and signed and dated "J.G.S  
10 '06" at the bottom, pen  
and ink and black chalk.  
22.5 cm x 16.5 cm

*Banks of the river Walanei,*  
South Celebes, signed and  
dated bottom left J.G.S. 10  
'08. Pen and ink and black  
chalk. 15.8 cm x 24.4 cm





30

**C.A. Whitton.**

**“De Reede van Groot Atjeh”.**

Colour lithograph panoramic view on four joined sheets, 1873. Signed, C.A. Whitton  
1\* Luitenant Artillerie. With stamp on verso “De Erven Thierry & Menssing & C. van  
Doorn & Zn. (publishers).

25 cm x 177 cm

Whitton was a military man who made a drawing of the roadstead of Aceh, Sumatra, which was lithographed in 1873 and is one of the longest lithograph depictions of Indonesia. A fleet of nineteen Dutch transport ship for soldiers and horses can be seen anchored in front of fortifications and a landing strip on the coast. In the legend, the ships and fortifications are numbered and named.

1873, the date on the present lithograph, was the start of the Aceh or Holy War,

an armed military conflict between the Sultanate of Aceh and the Dutch colonial government. In 1871 the English withdrew from Sumatra (in exchange of the Dutch Gold Coast of Africa), leaving the Dutch a free hand in Sumatra while handing them the responsibility to check Aceh piracy in the Strait of Malacca. The war in Aceh was to draw on till 1904. Guerilla warfare and suicide attacks against the Dutch and the Japanese continued till the end of the Second World War and even thereafter against the Indonesian government in Djakarta. The Dutch tried one strategy after another to subdue the Sultan of Aceh. First, in March 1873 they sent a fleet, bombarded the capital Banda Aceh and by April occupied most of the coastal areas. However, the Sultan requested and received military aid from Italy and the British in Singapore and forced the Dutch to retreat. Then the Dutch tried a naval blockade, reconciliation, concentration within a line of forts and passive containment. All with little success. Finally in 1903 General van Heutz, supported by Dr. Christiaan Snouck Hurgronje, the leading Dutch expert on Islam from Leiden University, succeeded in bringing Aceh under Dutch control.



## DE REEDE VAN GROOT-ATCHEW.

chip Djambi... VIII. Transportschip Soerabaja... IX. Bark Josephine... X. Paardenschip Johanna Elisabeth... XI. Ziekenstip Kosmopoliet III... XII. Paardenschip Savanna Johanna... XIII. Stoomschip Maria... XIV. Bark Maarten van Rastum... XV. Stoomschip



31  
Signed lower left and right: Kismono '29.  
The Kali Besar in Batavia, 1929.

Drawing on two sheets of paper, pen and ink, heightened with red, green and white.  
Ca. 55.5 cm x 156 cm

A unique bird's eye view of the Kali Besar in Batavia in 1929 with from left to right; *De Crediet en Handelsvereniging Rotterdam* with two towers, with a single tower *De Bataviasche Zee & Brandassurantiemij*, the next large building is *De Assurantiemij Sluyters & Co*, the tower at the end of the left bank *De Javasche Bank*, the bridge to the right bank *De Javabankbrug* and on the right bank more, mainly office buildings. Nothing is known about the artist Kismono.





**32**  
**European artist, early 20<sup>th</sup> century.**  
**Two study portraits of Mas Marco Kartodikromo (1890-1932).**  
**One inscribed "Kartodikromo" (lower right).**

Pencil on European paper.  
 32.5 cm x 19.6 cm

Born into a wealthy noble family in Blora, Dutch East Indies, Mas Marco Kartodikromo was a Javanese author and vocal critic of the Dutch colonial government. After a failed communist uprising Kartodikromo was imprisoned by the Dutch in New Guinea where he died of malaria.

**33**  
**Statue of Twalen.**  
**North Bali, Singaraja, late 19<sup>th</sup>/early 20<sup>th</sup> century.**

Wood, polychrome painted.  
 Height: 32 cm

Twalen is the most powerful and mysterious of the four short, squat clown-like figures who serve as advisers and sidekicks of the main princely protagonist of Balinese stories. Known as *punakawan*, Twalen and his junior sidekick, Merdah, are on the side of the hero of the story, whereas Delem and Sangut, are on the side of the hero's nemesis. The roles of *punakawan* can be compared to the Shakespearean fool because they are wise, often wiser than the prince, despite their antics and uncouth behaviour. Twalen also carries a mystical aura of representing the old pre-Hindu gods. He is much revered in Bali. His Javanese counterpart is known as Semar. The characteristics – short dwarf-like body, legs and arms, a large head with an animal-like snout, two widely spaced teeth, bare breast, large belly, checkered (*kain poleng*) sarong, a flower behind his ear – are all standard. The crown he wears indicates royal origins despite his rough exterior. The statue was probably part of a set of four depicting all four *punakawan*. Such images were sometimes kept within temples but in the beginning of the 20<sup>th</sup> century also were produced to sell outside temples, to the Dutch. *I am grateful to Bruce Carpenter for his assistance with this catalogue entry.*



34

**Theo Meier.**

**“A Balinese woman with offerings”.**

Sanguine on paper, signed lower left Theo Meier '36, Mankok (the name of the sitter). In a hand-made and hand-painted frame with address: Max Knöll, Herberggasse 4/1, Basel.

57 cm x 41.5 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 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. In 1932, at the age of 24, he embarked on his voyage to the South Sea. In Tahiti, he certainly discovered the beauty of the colours of the tropical world but the primitive simplicity of the inhabitants, 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 in 1935 again was on his way to the South Sea. In 1936 he arrived in Bali, planning to stay there for two or three weeks, but thirty years later he was still there. In Bali “a delirium laid hold of me which even today has not subsided”, he was to write much later. The present drawing was made during his first “delirium” year in Bali. In Bali, he settled and 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 (for a beautiful painting of Iseh by Meier see *Uit Verre Streken*, March 2018, nr. 60). In 1938 he 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 a year later remarried his favourite model, Madé Pegi.

During the Japanese occupation of Indonesia and the subsequent war of independence, Theo lived in 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 paintings and 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. In December 1955, two years before Sukarno decreed that all foreign residents had to leave the country, Theo went back to Switzerland where he had several financially successful exhibitions. In 1957, on the invitation of his friend Prince Sanidh Rangsit, Theo moved to Thailand. In 1966 he returned to Bali for the first time in many years and purchased land in Iseh to build a house.



35

*Dodot pinarada mas* "royal ceremonial skirt cloth".

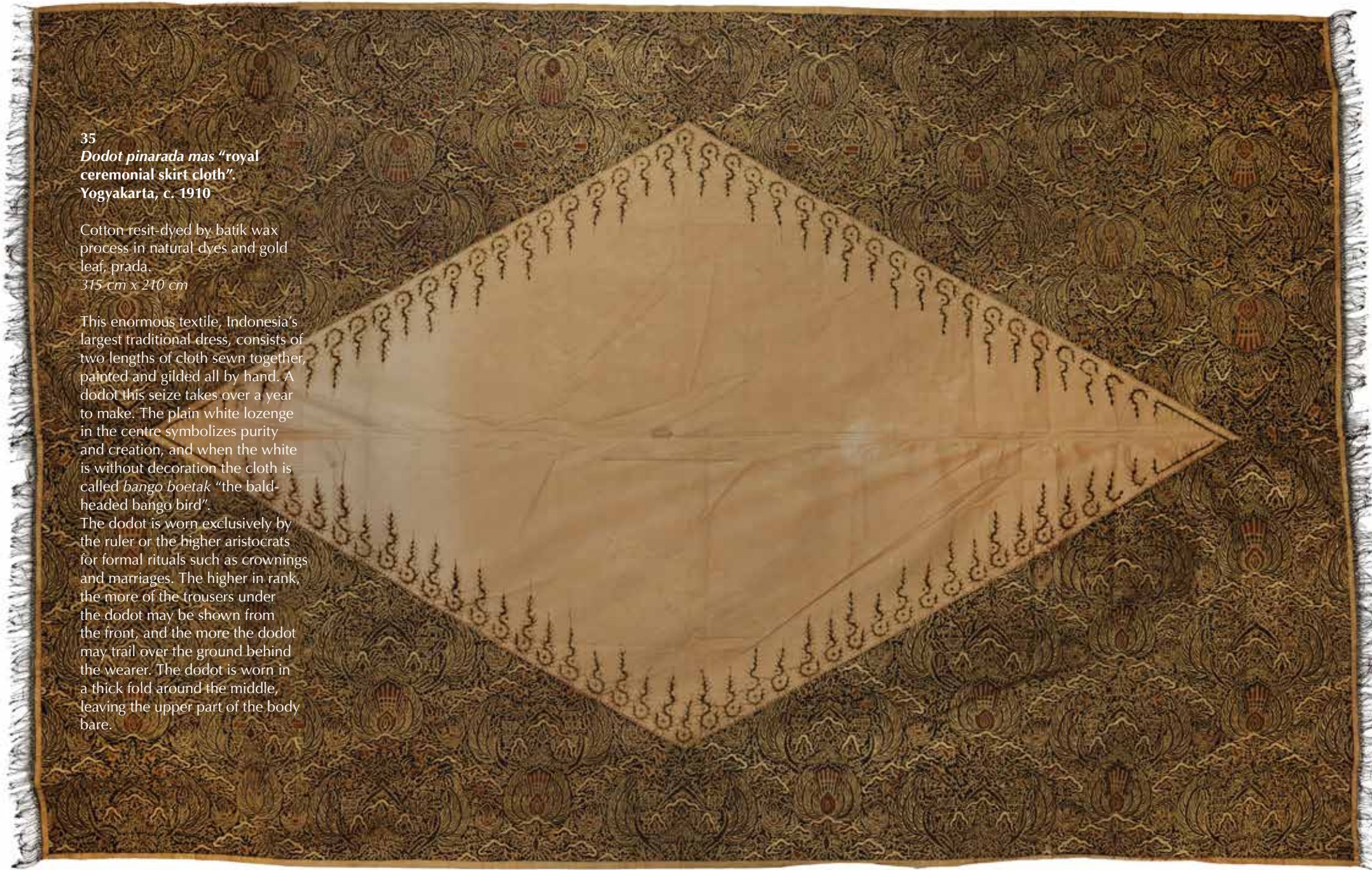
Yogyakarta, c. 1910

Cotton resit-dyed by batik wax process in natural dyes and gold leaf, prada.

315 cm x 210 cm

This enormous textile, Indonesia's largest traditional dress, consists of two lengths of cloth sewn together, painted and gilded all by hand. A dodot this size takes over a year to make. The plain white lozenge in the centre symbolizes purity and creation, and when the white is without decoration the cloth is called *bango boetak* "the bald-headed bango bird".

The dodot is worn exclusively by the ruler or the higher aristocrats for formal rituals such as crownings and marriages. The higher in rank, the more of the trousers under the dodot may be shown from the front, and the more the dodot may trail over the ground behind the wearer. The dodot is worn in a thick fold around the middle, leaving the upper part of the body bare.



36

A bark-cloth dance apron.

New Guinea, Geelvink Baai, Cenderawasih Bay. Mid 20<sup>th</sup> century.



Decorated with shells and glass beads representing stylised human and animal figures. The form of the letter S, a snake motive, is typical for the “Korwar” area.

Height: 45 cm, width: 70 cm

37

A Papua wood figure of a Korwar, “soul of the dead”.

North West Irian Jaya, Vogelkop area, coastal Geelvink Bay, present-day Cenderawasih Bay. Early 20<sup>th</sup> century.

Height: 34 cm

The seated Korwar is holding an openwork “shield” in front of him. The shield may stand for bravery, or it may offer supernatural protection. Korwar is the name of a specific type of figurative sculpture, representing an ancestor, made by different groups of people with their distinct names and cultural identities, but all living in the “Vogelkop”, Kepala Burung, area of Irian Jaya. Korwar provides the link between the worlds of the dead and the living and, as in most Oceanic cultures, are consulted for advice and help in all significant life events such as births, marriages and deaths. It could also offer protection and success on head-hunting raids, on dangerous sea journeys and when curing people.

From the late 1880s onwards, many korwar images were destroyed upon the instigation of Protestant missionaries, but some missionaries also collected korwar taken from Papuas after their conversion to Christianity. Provenance: from the collection of a missionary, working in the Geelvink Bay area, on the peninsula of Roon, from 1906 till 1938 and thence by descent to the last owner in December 2019.





Far East



whole supported by two lions rampant and crowned. Below the monogram of the VOC, above the date 1728 and surrounding the inscription *CONCORDIA RES PARVAE CRESCUNT* (unity makes small things grow), the heraldic motto of the Dutch Republic.

*Diam. of saucer: 10.7 cm, diam. of bowl: 6.6 cm, height of bowl: 3.6 cm*

The design of this tea service, ordered by the Dutch East Indies Company, was based on a ducatoon (*zilveren rijder*) issued in 1728 in the Netherlands for use in the Dutch East Indies. The first silver rider to reach Canton arrived there on the 2nd of August 1729 with the *Coxhorn*, the first Dutch ship that sailed straight to Canton and not by way of Batavia. It came back in Amsterdam in 1730 with 251 sugar bowls with lids in this design as part of a shipment of porcelain straight from Canton.

This is a rather early example of *Chine de Commande* porcelain. Although the Cantonese artists had the “*zilveren rijder*” as an example, they gave the lions grimacing Oriental faces, extraordinary crowns and cape-like manes. Also, the mistakes to be found in the inscription make it clear that the Chinese initially had trouble with Western lettering. On the present bowl and saucer the R ends in a curiously truncated fashion, the V is an inverted A, and the E looks more like a Chinese character. Later in the 18<sup>th</sup> century, after having endlessly copied Western designs, the Chinese painters no longer made these charming “faults”. For a cup and saucer together with the silver rider see *Uit Verre Streken* June 2017, nr. 49.



38

A VOC tea-bowl and saucer.

China, Canton, Yongzheng period, circa 1730.

Porcelain decorated in rose-pink, yellow and soft blue-green enamels. On a shield a lion rampant crowned, holding in his left paw a bunch of seven arrows symbolising the seven provinces of the United Netherlands, and in his right paw a sword, the



39

**Two very large blue and white porcelain armorial chargers for the Dutch market. China, Qing Dynasty, Kangxi period, c. 1710.**

*Diameter: each 49.7 cm*

The two chargers, decorated in the centre in typical Chinese style, one with a bird on a rock, the other with a flying insect, and both with flowering plants. The rim, decorated with large lotus flowers and scroll work, bear the coat of arms of the Pelgrom family on top. On the reverse three large flower sprays and in the middle within a double circle a conch shell.

These two huge dishes once belonged to a dinner service which was ordered by Jacob Pelgrom (c. 1655 Rouen – 1713 Batavia). As a Huguenot he had fled France after the freedom of the protestant religion was revoked by Louis XIV in 1685.

Pelgrom arrived in Batavia in 1688 onboard the “Langwijk” of the Amsterdam VOC Chamber. His career in the VOC was mainly in Bengal where he became the first director of the Bengal trading post in Cassimbazar in 1701. From 1708 till his death in 1713 he lived in Batavia where he had several official functions including head of the tax department.

Still in Amsterdam Jacob had married Catharina Pigou (1656-1709), also a Huguenot refugee from France, Amiens. They had at least four children. Their youngest daughter, Johanna Catharina (1686-1734) married Anthonij Huysmans (1688-1729) who succeeded his father-law as director of Bengal. The Huysmans-Pelgrom family became related to several of the principal families of the Dutch East Indies.

40

**A Chine de commande armorial charger.**  
**Qing Dynasty, Qialong period, ca. 1755.**

*diameter: 38.4 cm*

Blue and white porcelain painted with a double coat of arms beneath a crown to the centre, the rim with three peony sprays between bands of diaper pattern. In the centre, two coats-of-arms. On the left are those of Van der Does. They had been born this way by ennobled by King William I since the beginning of the 16<sup>th</sup> century. The arms on the right are those of the (van) Stein van Gollenesse family. Julius (van) Stein van Gollenesse (1691-1755) was the first to bear these arms in Colombo in 1748. His daughter, Anthonia Dorothea, who married Gerard van der Does, bore these arms on a seal of 1766.

This armorial service was made for Gerard van der Does (Gouda 1732-Batavia 1758) and Anthonia Dorothea (van) Stein van Gollenesse (Batavia 1740-Zwolle 1774) on the occasion of their marriage in Batavia on 25 July 1755.

Gerard van der Does belongs to an ancient and prominent family, originally from Croisilles (France) but settled in Holland since about 1320. The family owned the manor house Ter Does near Leiderdorp. In the 15<sup>th</sup> and 16<sup>th</sup> centuries, members of the Van der Does family belonged to the patriciate of Delft and Leiden. Later branches with several family members occupied prominent positions in Gouda, Dordrecht, Amsterdam, Gorinchem and 's Hertogenbosch. In 1815 this branch was ennobled in the Netherlands.

Gerards father, Adriaan (1686-1749), councillor and alderman in Gouda, and his wife Catharina de Grande (1688-1774) married in 1712 and belonged to the wealthiest inhabitants of Gouda. They had ten children of which Gerard was the youngest. Gerard joined the VOC before 1754 as a junior merchant, then became "Tweede in de Groote Winkel" (second shop keeper), merchant and "Eerste Suppoost van het Comptoir-Generaal". In 1755 he was appointed alderman of Batavia, but his career was a short one, he died three years later.





41

**“Kandijpot”, sugar bowl and cover with the coat of arms of Jan Albert Sichterman (1692-1764).**

**Chine de commande, Yongzheng period, circa 1730-1735.**

Both the bowl and the lid decorated in iron-red, blue, yellow and green enamels and gold, showing a squirrel in profile eating a nut, surrounded by bamboo and floral sprays. The bowl restored.

*Width across the handles: 13.7 cm, height: c. 11 cm*

The shape of this Chine de commande bowl and cover copies a European model sugar bowl and belonged probably to one of the first of altogether eight services ordered by Jan Albert Sichterman, and sent to the Netherlands from about 1730 onwards on board Dutch East Indiamen, but also on Swedish, English and Ostend ships.

Jan Albert Sichterman was the richest man of Groningen after his return in 1744 from the East Indies and was called “de Koning van Groningen”.

After a duel for which Jan Albert, as a soldier, would probably have been convicted in a court-martial, he had to escape the country and in 1716 sailed for the East Indies. There he had a brilliant career in the Dutch factories on the Ganges river in Bengal. First in Houghly from 1717 till 1723, then as head of the factory in Cassimbasar from 1725 till 1734 and finally as Director of Bengal in Houghly till 1744. In 1721 he had married Sibylla Volkera Sadelijn (1699-1781) in Houghly, daughter of Jacob Sadelijn who was Jan Albert’s predecessor as Director of Bengal, and Anna Françoise Pelgrom, daughter of Jacob Pelgrom (see item 39), Director of Bengal from 1701 till 1705. Jan Albert set up a silk and cotton weaving mill and had a significant impact on the trade of cotton and silk fabrics to the Netherlands. However, his fortune he made in private (illegal) trade and smuggling.

After his death in 1764, most of his belongings were auctioned including a total of over 4000 pieces of porcelain, including probably about 400 pieces of armorial porcelain.



42

**“Chine de commande” armorial plate for the Dutch market.  
China, Qianlong period, circa 1735-1740.**

Blue and white porcelain.

*diameter: 22.5 cm*

The coat of arms in the centre of the plate has been wrongly attributed to the van Heijst or van Boonen families, but in 1997 it was decided that it belonged to Clara Geertruijda de la Haye (1729-1769), the wife of Jan Schreuder (1704-1769), counsellor of the Dutch East Indies, bearing this coat of arms on her will in Batavia on 27 June 1767. However, the de la Haye family usually took another coat of arms recorded in Batavia in 1759. Therefore it seems likely that this coat of arms with the three fleurs-de-lis belonged to her husband, Jan Schreuder, who was Governor and director of Ceylon from 1756 till 1761. The same arms, though with a different crest, were borne by his three children as depicted on their tombstone in Colombo; Susanna Engelberta Schreuder (baptized Surat, 20 April 1743; died Colombo, 29 March 1760), Huijbert Joan Schreuder (born Colombo, 4 February 1759; died Colombo, 29 May 1759) and an un-baptized daughter who died soon after birth. It is interesting to note that this coat of arms is depicted in exactly the same way on a Japanese lacquered copper beaker in the Peabody Essex Museum in Salem, Massachusetts.



43

**Anonymous Chinese artist.  
After the Great Fire of 1-2 November 1822.**

Oil on canvas, laid down on canvas, circa 1822.

*36 cm x 35.5 cm*

This picture illustrates the remains of the Dutch, English, American and Spanish Hongs and the quayside a few days after the fire of November 2, 1822. Salvaged goods and most of the rubble have been cleared away and Chinese soldiers have set up tents and banners on the Square to prevent looting, but there is only one soldier to be seen, standing beside the second tent from the bottom. A lot of somewhat random activity is going on on the river bank. After the fire James Urmston, chief of the English Company's Select Committee, proposed to take over from the Dutch the lease on their factory and to dispose of the old English factory. The Dutch no longer played a major role in the Canton trade and the Dutch factory chief, Johannes Bletterman, even made Urmston an offer. Still, in the end, Urmston was not able to convince his colleagues on the four-person Select Committee.

44

**Wooden sculpture of a Dutch woman.**

**China, 18<sup>th</sup>/19<sup>th</sup> century.**

Damages to hat and one foot.

*Height: 24 cm*

The Dutch woman is wearing a hat, a necklace, a large shawl partly covering her bare breast, her hands in a muff, a long skirts. This is a unique sculpture showing "the way they saw us" in the Far East.



45

**Sleeping Christ Child.**

**Manilla, early 17<sup>th</sup> century.**

Ivory with gilding in the hair and eyebrows, and red painted lips.

*Length: 16 cm*

Religious imagery of this type was created by Chinese craftsmen from the 16<sup>th</sup> century on, working in the Spanish Philippines and in the Portuguese trade posts in the East, Macao and Goa. The half-closed eyes convey tranquillity, and the chubbiness is characteristic for Chinese Buddhist imagery.



Engelbert Kaempfer, *De Beschryving van Japan, behelsende een verhaal van den oude en tegenwoordigen Staat en Regering van dat Rijk, ..... benevens eene Beschrijving van het Koninkryk Siam ..... Uyt het Engelsch in 't Nederlands vertaalt*. Published in 1729 by P. Gosse and J. Neaulme, 's Gravenhage, and Balthasar Lakeman, Amsterdam.

First Dutch edition with numerous copper plates showing the geography, architecture, flora, fauna, the Dutch court journey, Japanese script, Gods, etc.  
In a modern slip-case. Original marbled cover, spine replaced. With some restorations.

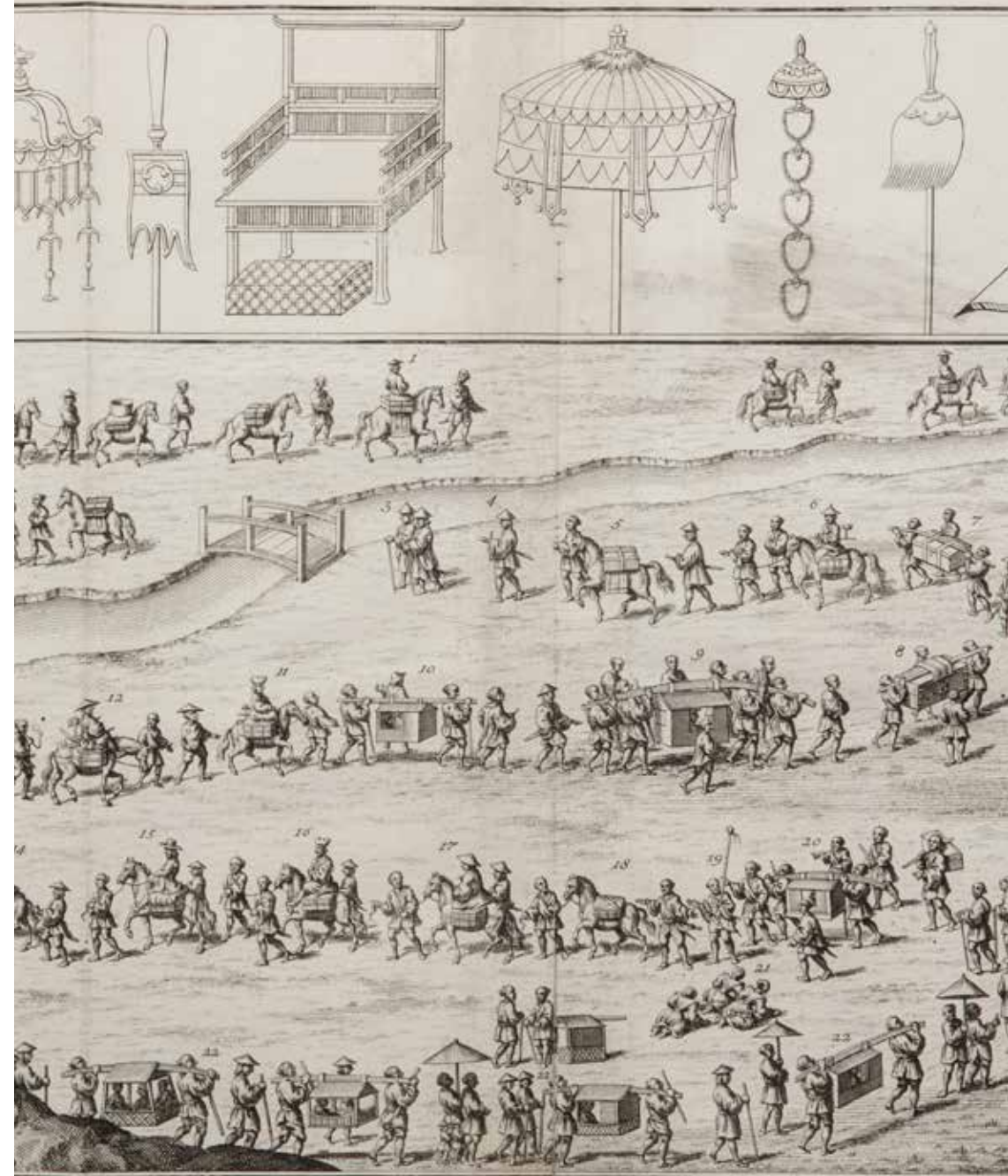
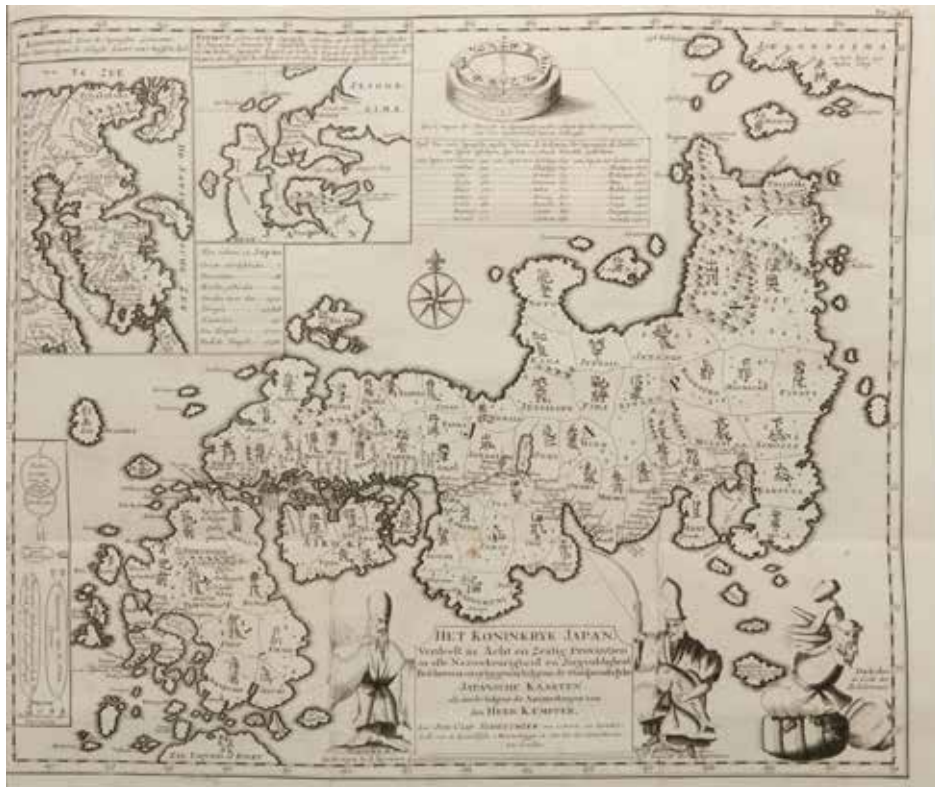
Engelbert Kaempfer (1651-1716), born in Germany, was a physician, medical doctor, naturalist and world traveller. In 1683 he departed on a trip via Moscow to the court of the Shah of Persia in the company of a Swedish delegation. There he joined the VOC as ship's doctor, and by way of India went to Batavia, the VOC headquarters in Asia. In Batavia he studied all available sources of Japan he could lay hands on, and in 1690 got his chance to go to Japan where he stayed till November 1692 in the Dutch trade-post on the small island of Deshima in the harbour of Nagasaki. During his stay in Japan, he twice accompanied the "Opperhoofd", head of the trading post, on his court journey to the Shogun in Edo (Tokyo). On these trips, he observed and made notes on the history, society, politics and religion, as well as flora and fauna of Japan, and he also made many sketches for the illustrations in his books. Thanks to his training in many topics such as mathematics, astronomy, natural science and medicine, Kaempfer was the first Western person with a scientific approach to countries in Asia, which were so different from Europe. Gifted with excellent observational capacities, he recorded everything he saw in great detail in writing and drawing. His descriptions of the audiences with the Shogun also clearly show the enormous hunger of the Japanese for information about Holland and the Western world. The Shogunate at that time was bent on not allowing any geographical information on Japan to go out of the country. By adding descriptions in Arabic to his drawings, Kaempfer got away with it.

After his return to Holland in 1693 Kaempfer first wrote his thesis and received his doctorate from the University of Leiden in 1694. After that, he returned to his native Germany where he was employed as a medical doctor and devoted much of his time to writing his book "*Das Heutige Japan*". He was unable to find a publisher, and after his death in 1716, all the material he had collected and his manuscript went to his nephew who due to financial problems sold everything and subsequently it was



In 's Gravenhage } by (P. GOSSE en J. NEAULME)  
En 't Amsterdam } (BALTHAZAR LAKEMAN) MDCCLXXIX.

acquired by the collector and physician Sir Hans Sloane, who asked his young Swiss librarian Johan Caspar Scheuchzer to translate the German manuscript into English. Scheuchzer, not being a native English speaker and not being very sympathetic towards Kaempfer's positive attitude towards Japanese social and heretic religious systems, made various changes and eliminations to the original manuscript. The present Dutch translation was based on Scheuchzer's English edition. Nevertheless, upon its first publication in 1727 "*The History of Japan*" was an immediate success and with its 12 editions in a short time and the translation into French and Dutch, must be considered an absolute best-seller.





47

Japanese World map, *Sekai Bankoku Nihon Yori Kaijo Risu Ojo Jimbutsu* (Pictorial map of distances from Japan, the names of many lands and their people). Unknown author and publisher, late Edo period, 1800-1850.

Colour woodblock print.  
38.5 cm x 49.2 cm

A rare and beautiful primitive-style Japanese world map with portraits of foreign people including North American, South American, Dutch, Indian, Chinese and Korean. Other figures represent fictional lands such as a country populated only by women, and folklore-inspired depictions of a giant, a cyclops and a lilliput.

48

Woodblock print map of Nagasaki harbour, *ShinkanNagasaki no Dzu*. Published by Baikodo and dated 1st year of Kyowa (1801).

Black and blue ink on paper.  
34 cm x 55 cm

To the right Japanese texts are added. The top line is the title, reading; “distances to main places from Nagasaki”.

Upper part from right to left: Kyoto 210ri, Edo 332ri, Osaka 197ri, Shimonoseki 59ri, Bungo Hita 46ri, Higo-Kumamoto 39ri, Satsuma-Kagoshima 65ri, Hiuga-Satohara 71ri. Lower part: Hizen-Saga 29ri, Chikuzen-Fukuoka 50ri, Hirado 32ri, Karatsu 32ri, Kurume 36ri, Yanagawa 32ri, Shimabara 16ri and Omura 10ri. 1ri = 4km. Underneath in the blue field is written: “New map of Nagasaki”.



**A Japanese "Edict board", *kosatsu*.  
Edo period, dated 1685.**

47.3 cm x 85.5 cm

The *kosatsu* is of rectangular shape with a shallow-pitched roof, the wood left bare but for a long inscription in ink prohibiting the practice of Christianity and announcing rewards for the capture of Christians of various stature, with a signature for the Governor, *Bugyo*, and dated *Jokyo ninen juichigatsu* (November 1685).

Christianity was banned in Japan in the 1630s, and these edict boards were displayed all over Japan after that. However, few have survived due to centuries of rain and wind damaging the wood.

Christianity first appeared in Japan with the arrival of the Portuguese in 1543 and in particular with the arrival of the Jesuit missionary Franciscus Xaverius in 1549. The Jesuits focused their missionary efforts successfully at the higher strata of society,

with Daimyo families in Kyushu such as the Satsuma clan joining the faith, partly to obtain imported goods (such as guns) the Portuguese Jesuits were trading in. However the Shogunate, military rulers of Japan, increasingly distrusted the Christian community and after the Shimabara rebellion of 1637-38 during which Christian peasants rebelled against the Shogunate, Shogun Tokugawa fully banned Christianity in Japan. Other factors led to the ban, such as fear that the missionaries were paving the way for a foreign occupation of Japan and that the converts were spies for foreign powers.

The proclamation of 1639 altogether outlawed the promulgation of and adherence to the Christian religion. It also marked the beginning of a long period of anti-Christian persecutions that lasted for two and a half centuries. Signboards such as the present one were set up all over the country, encouraging

people to report Christians to the authorities for various financial rewards (500 pieces of silver for a priest and 100 for an ordinary convert). Being found out as a Christian involved death penalty, sometimes by crucifixion, and symbols and objects used for Christian worship were destroyed or desecrated. Still after the Meiji restoration and the re-establishment of religious freedom after 1867, more than 30.000 "hidden Christians" came out of hiding.

Another "Edict board" relating to the prohibition of Christianity in Japan and dated 1682, is in the collection of the British Museum (acc.n.1895,0721.1).





**A pair of bottles.****Japan, Arita, early 18<sup>th</sup> century.**

Blue and white porcelain, one restored.

*Height: 24 cm, content: 2.4 liter each.*

The two bottles with bulbous bodies and tapering necks are decorated, in imitation of early Ming style, in underglaze blue with branches of flowering prunus and inside a wreath the initials I:V:H, standing for Joan van Hoorn. These bottles exist in various sizes and sometimes have initials of other known or (yet) unknown individuals (See for instance *Uit Verre Streken*, October 2016, nr. 65 for a bottle with initials L:V:R:, for Lambertus van Riebeeck).

Joan van Hoorn (1653-1711) arrived in Batavia, 12 years old, together with his parents, a bankrupt family but very well connected with the Amsterdam upper-class. From July 1666 till January 1668 Joan, as a thirteen-year-old boy, accompanied his father on a mission to the Emperor of China. Back in Batavia Joan made a swift career in the VOC, not in the least by marrying into the right families. His first marriage in 1691, to Anna Struis, brought him a fortune and the position of Director General and member of the Council of Dutch East India. His second marriage in 1692 was to Susanna van Outhoorn, daughter of Governor-General Willem van Outhoorn, whom he succeeded as Governor-General in 1704. When Susanna died in 1706, Joan married Joanna Maria van Riebeeck, the daughter of his most crucial opponent in the Council and his successor as Governor-General, Abraham van Riebeeck.

Van Hoorn, when Governor-General, was prominent in experimenting with new products for the European market, such as tea, coffee, textiles and ceramics. In 1709 van Hoorn returned to the Netherlands a rich man.

Another Arita bottle with Joan van Hoorn's initials is in the collection of the Groninger Museum (Rietlinger gift, 1978. 2635). Jan Veenendaal (personal communication) assumes that Van Hoorn gave many of his colleagues, friends and acquaintances larger or smaller Arita bottles with their initials, either in a wreath or simple circle, according to their position within the hierarchy of the VOC. Many of the still unknown initials therefore possibly belong to acquaintances of Joan van Hoorn.





51

**Transitional-style chest in the early pictorial-style, with a lid, doors, drawers and pilasters on the corners.**

**Japan, Nagasaki or Kyoto, 1630-1650.**

Black lacquer decorated in *hiramaki-e* and *takamaki-e*.

Height: 41.5 cm, width: 42.5 cm, depth: 32.5 cm

The hinged lid on top of the box is decorated with a cock and chicken in a landscape under a gnarled pine tree enclosed by a cash pattern border in the typical Namban style. The sides decorated with ducks in a watery landscape. Underneath is a cupboard set in from the sides with two sideways-opening doors fit in the same border as the lid and decorated with a bird sitting among bamboo and chrysanthemums, when opened revealing four drawers decorated in gold and red with flowers.

The inside of the lid probably had a mirror as can be found in jewel boxes (see Oliver Impey & Christiaan Jörg, *Japanese Export Lacquer, 1580-1850*, ill. 388 and 389). Also, the pilasters on the corners are typical for so-called jewel boxes. At the moment the only other known Transition example of a box with a lid, doors, drawers and pilasters is in a private collection in Oxford (*Japanese Export Lacquer*, ill. 311).





52

**Lacquered cabinet for the Dutch market.  
Japan, Edo period, last quarter 17<sup>th</sup> century.**

Hinoki and keyaki wood, black lacquer and silver mounts.  
*Height: 71.5 cm, width: 86 cm, depth 48.3 cm*

Undecorated Japanese lacquered cabinets with silver mounts are highly unusual. The present one was undoubtedly explicitly ordered by a Dutch VOC official based in Japan, on the small artificial island of Decima. In the mid 17<sup>th</sup>-century black ebony furniture with silver mounts was popular in the Netherlands

Provenance: Jonkvr(ouw) Ricardus by legacy to "Gasthuis Delft", donated to Museum Delft, auctioned in Utrecht in 2019.



53

A Japanese lacquer plaque depicting the roadstead of Batavia. At the reverse an inscription reading: *De Reede van Batavia* with the coat of arms of the town Batavia, a sword with a laurel wreath, amidst banners, cannons, nautical instruments and a Dutch lion holding a spear topped by a "liberty-cap". Probably by "LAKWERKER SASAYA" (active circa 1780-1820), Nagasaki, Edo period circa 1800. With a label at the reverse reading: "Tegen het eind van de 18e eeuw trad ene Van Reede op als gouverneur van de VOC te Decima. Hij liet een aantal plaquettes vervaardigen naar voorbeeld van uit Holland meegebrachte gravures" (towards the end of the 18<sup>th</sup> century Van Reede was head of the VOC at Decima. He ordered several plaques after Dutch prints he had taken to Nagasaki).

Black lacquer on copper, decorated and inscribed in gold and silver, *hiramaki-e*, *togidashi* and sparse *mura-nashiji*.  
17.5 cm x 28 cm

This scene with Dutch ships at anchor on the roadstead of Batavia was copied after an engraving by Mattias de Sallie, after a drawing by Hendrik Kobell (1751-1799) and published in *Batavia, de hoofdstad van Nederlands Oost-Indië*, 1782-1783. In *Uit Verre Streken* June 2011, item 2, a Japanese lacquered writing box is illustrated with the same scene and also inscribed "DE REEDE VAN BATAVIA" (roadstead of Batavia), in an oval with the arms of Batavia underneath, after the same engraving based on a drawing by Hendrik Kobell, as was used for the present plaque. The interior of the box is fitted with compartments for writing implements and a glass inkwell, beneath a hinged cover inscribed "LAKWERKER SASAYA". So SASAYA certainly possessed the engraving of the roadstead of Batavia which was used for the present lacquer plaque, as well as for the writing box, suggesting that the present plaque is also by his hand. So far only four other pieces with Sasaya's mark were known, a lacquer plaque depicting the sea battle on Doggersbank (Rijksmuseum Amsterdam, inv. NM 6309), a scene in ancient Rome (Rijksmuseum Amsterdam, inv. RBK 1960-29), both dated 1792, and a pair of *secrétaires*, one depicting the landing of British troops in Holland in 1799 (Rijksmuseum Amsterdam, inv. NG 401) and the other representing the sea-battle of Kamperduin of 1797 (Maritime Museum Prins Hendrik Rotterdam, inv. M 1913), both inscribed "LAKWERKER SASAYA" in an oval inside the lid.

Recently we found two very similar *secrétaires* both signed on the same place inside the lid LAKWERKER SASAYA, one inscribed on the front with the name "Olivia". According to Oliver Impey & Christiaan Jörg, *Japanese export lacquer 1580-1850*, Amsterdam, 2005, p.53-57 and 266-267, the figure of Sasaya remains elusive. It is not clear from the existing records whether Sasaya was an individual lacquer worker, a representative of a workshop, a wholesaler or a merchant. Besides, the name Sasaya was not uncommon and appeared in the Dutch "*Dagregisters*" (journal) of Decima as early as 1776.



54

**A two-door portable table cabinet for the Dutch market.  
Japan, last quarter of the 17<sup>th</sup> century.**

Japanese chestnut with brass lockplate, hinges and handles.  
*Height: 65 cm, width: 81.5 cm, depth: 50 cm*



Earlier in the 17<sup>th</sup> century, this type of cabinet was made in carved ebony, but in the second half of the century, carved ebony went out of fashion and lacquered, or plain wooden cabinets came into vogue. The shape of the mounts agrees with the ones on Japanese export lacquer cabinets. The doors open to reveal eleven drawers, two with locks; the same arrangement as in Japanese lacquered cabinets. Because of all these drawers, the function possibly was a collector's cabinet. Similar cabinets are in the collections of the Rijksmuseum Amsterdam, the Gemeentemuseum Den Haag and Museum Het Prinsessehof in Leeuwarden. There these table cabinets are catalogued as being from Batavia. However, the wood of the present one does not exist in the tropics but is an indigenous wood in Japan.

55

**Inro and netsuke, signed: Koma Koryū (died before 1789).**

Gold lacquered six-compartment inro, decorated in gold and silver *hiramaki-e* and *takamaki-e* and with red lacquer, on one side with a Dutchman, his dog and a Javanese servant holding a sunshade. On the other side a Dutch ship with black sails. The inside of the compartments decorated with *nashiji*. The inro late 18<sup>th</sup> century. The netsuke, in the form of an elephant and a boy trying to climb onto it, cedarwood, possibly mid 18<sup>th</sup> century.

*Inro* , height: 9 cm, width: 6.3 cm *Netsuke*, length: 6 cm

Koryū family name was Kimura, but this was changed to Koma on his adoption by his brother-in-law Koma Kyūhakulll, whose pupil he became. Koma Koryū was a pivotal figure in the later Koma school, absorbing the skills of his distinguished teacher and passing them on to Kansai I. His pupils also included Omura Gyokuzan and Nomura Kyūho. Koryū was an inro specialist, but some other artefacts by him are recorded as well.

The decoration of the inro is most likely taken from an early Nagasaki woodblock print of a Dutchman and his servant holding a sunshade, possibly one published by Hariya in the mid 18<sup>th</sup> century. Since the Dutch, having pockets in their coats and trousers, did not use inro, this inro most likely was not made for export but to satisfy the Japanese fascination for the exotic foreigners. Unlike netsuke of Dutchmen, inro depicting Dutchmen are not common ( for a few examples see *A Collection of Nagasaki Colour Prints and Paintings* by N.H.N. Mody, plate. 218). The netsuke of the elephant, an animal introduced by the Dutch into Japan, could also be an example of the Japanese fascination with the exotic.

Provenance: the Frits Philips Collection



56

**A collection of netsuke depicting Dutchmen, Kōmō-jin.**

Netsuke depicting Dutchmen constitute a clearly recognizable group of netsuke; Dutchmen are long, goggle-eyed, bow-legged, with a large nose and bad teeth. They wear a wide-brimmed hat with a feather or tassel, a bowler-hat or a seaman's cap, a long coat decorated with Chinese motives of dragons, clouds or waves, over knickerbockers and long buttoned socks in low shoes

The portrayal of the Dutch by Japanese artists was popular from the late 18<sup>th</sup> and during most of the 19<sup>th</sup> century and presented us with a fascinating insight into the Japanese perception of things foreign. In many Japanese communities, mainly in the south, based on old myths and accessible wisdom, foreigners coming by ship from the South, were considered bringers of good fortune, possessing magical powers and coming from unknown southern lands. Netsuke of Dutchmen, therefore, were not only depictions of the exotic appearances of Westerners, but probably had talismanic functions as well, such as warding off evil and bringing wealth (for more netsuke of Dutchmen see *Uit Verre Streken*, November 2018). After Japan had been forced, in the 1850s, to open the country to Western powers, Japan quickly modernized, and the Japanese also started to adopt western clothing. This made an end to the use of and to a large extent to the making of netsuke and inro.

**Netsuke of a Dutchman holding a pipe and having detachable legs. Japan, Meiji period, late 19<sup>th</sup> century.**

Bone, not signed.

*Height*: 7.8 cm

In the 18<sup>th</sup> century, Nagasaki-e woodblock prints Dutchmen were often portrayed carrying pipes. Still, in netsuke, this is less common, as are the detachable legs, making one hole suffice to attach the rope to the inro.

Provenance: Collection of the Musée de Saint-Cyprien.



**Netsuke of a Dutchman holding a Chinese fan.**  
**Japan, Edo period, late 18<sup>th</sup> century.**

Marine ivory and horn buttons in his coat and gaiters, not signed.  
*Height: 8.3 cm*

This is a rather traditional depiction of a Dutchman, either holding a fan or a cock.  
Provenance: Frits Philips Collection.



**Netsuke of a Dutchman holding a cockerel.**

**Japan, Edo period, 18<sup>th</sup> century.**  
Ivory with a lovely patina, unsigned.  
*Height: 9.4 cm*

The slightly smug Dutchman looks as if his cockerel has just won a fight. His bulbous eyes, big nose and two remaining teeth are typical for the depictions of Dutchmen in the eyes of the Japanese. He wears a plumed hat, a Dutch collar and a beautiful Chinese coat.



**Netsuke of a Dutchman frolicking with a small boy.**  
**Japan, Edo period, 19<sup>th</sup> century**

Ivory  
*Height: 2.5 cm, width: 3.9 cm*

A humorous netsuke of a Dutchman, resting on his knees and elbows, drawing a grimace and a small (Chinese) boy, holding on to the Dutchman's hat, trying to climb onto the man's back.



**Small netsuke of a Dutchman with a drum.**

**Japan, Edo period, late 18<sup>th</sup> century.**  
Ivory, unsigned  
*Height: 3.8 cm*

Depicting a seated Dutchman wearing a large hat and holding a drum in front of him, one hand resting on the drum, the other holding a mallet. The entire surface is covered in a beautiful patina.



57

Two-fold screen, byobu, possibly by Araki Kunsen (1781-1819).

Label on screen reading: *Painting of Dutchman and woman eating a meal.*

Label on box for the screen reading: *Painting presented to (?) Mr. Araki of Dutchman and woman eating a meal.*

Edo period, early 19<sup>th</sup> century.

Ink and colour on paper.

Height: 151.7 cm, width: 71 cm (2x).

The two paintings of a Dutch couple with huge nooses, one with the couple standing and the other with the same couple sitting at a table with a bowl of rice, a plate with indefinable food, cups, a teapot and a knife and spoon. Both are attached to a background painted in imitation Indian chintz style.



58

Unusual wood carving of a Dutchman, okimono.

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

Height: 26 cm

The Dutchman is standing and holding a bat in his right hand while caressing it with the other hand, with a benevolent expression on his face and typically depicted, as usual with Dutchmen, with long curly hair. He wears a short jacket over breeches and is standing on a modern rectangular base with a paper label for the Greenfield Collection, nr. 40.

The Charles A. Greenfield Collection of Japanese art is particularly renowned for its lacquer pieces which have been exhibited in the Metropolitan Museum of New York in 1980. Highlights from the collection are discussed by Eskanazi *The Charles A. Greenfield collection of*

*Japanese lacquer*. Many pieces from the collection were sold in the three-part sale at Sotheby's New York between 1998 and 1999.

Two similar wooden okimono are illustrated in *A Collection of Nagasaki Colour Prints and Paintings*, N.H.N. Mody, Charles E. Tuttle Company, Publishers 1969, plate 238.





59

**Japanese hand-painted scroll of a foreigner, attributed to Shiba Kokan (1747-1818). Ink and colour on paper, laid down on a paper scroll, early 19<sup>th</sup> century.**

*Scroll: 184 cm x 64 cm*

*Painting: 117 cm x 54.5 cm*

The scroll has, "Dutchman painting by Shiba Kokan" written in Japanese on the outside of the scroll in one hand, along with "Nagasaki Resident" in another hand. If this painting really is by Kokan, it would be a heretofore undiscovered work by him. The "Dutchman" is standing in a fanciful environment of columns and tiles, with a Japanese clock hanging on the wall, painted in an attempt at a European perspective. He wears a large feathered hat, a Dutch *plooikraag* (neck-ruff), holding a spear and is carrying a (Japanese?) sword. His whole attire is very exotic, particularly his stockings, knee-caps and shoes. This "Dutchman" is a stranger indeed!



60

**A Japanese colour woodblock print. Nagasaki-é, early 19<sup>th</sup> century. Inscribed, Afteeken van vrolijkheid der Hollanders.**

*22.4 cm x 29.5 cm*

The Japanese text reads 'scenery of Dutchmen enjoying a pleasant time'.



61

Yoshitsuya Utagawa (1822-1866).

A Japanese caricature colour woodblock print depicting King William III of the Netherlands.

*Yokohama-é*, published by Ebiya Rinnosuke, circa 1860.

This print is from a series of portraits of people of Barbarian Nations, *Bankoku jimbutsu zue*. Added is a satirical poem by Kanasaki Robun (1829-1894): “Even people writing sideways (writing like the movement of a crab) are desirous of the lofty principles of our nation”.

35.6 cm x 24.2 cm

In 1855 King William III of the Netherlands had sent Count Jan Maurits van Lynden to Japan to present the King's life-size portrait, painted by N. Pieneman, to the Shogun. Together with the picture the, not so well functioning paddle steamship *Soembing* was presented by the Dutch to the Japanese; this was the start of the modern Japanese navy (for more information on the *Soembing* see, *Uit Verre Streken* June 2019, 50).



62

Nagasaki-ya (Nagasaki hotel).

A Japanese colour woodblock print. A page from volume 1 of the *Ehon Azuma asobi* (Pleasures of the Eastern Capital), designed by Katsushika Hokusai (1760-1849) and published in Edo in 1802.

19.8 cm x 15.1 cm

During the Tokugawa dynasty, not only the Japanese feudal lords (*daimyô*) but also the Dutch were obliged to travel annually to the court in Edo (*Edo sanpu*) in order to prove their loyalty to the *shôgun* and of course to present gifts. During their stay in Edo, the Dutch were accommodated in the “Nagasaki hotel” where the red-heads were gaped at during the day by inquisitive passers-by. After sunset, they were secretly visited by Japanese intellectuals and scientists who until late in the night availed themselves of the opportunity to expand their knowledge on western sciences. Scientists like von Siebold, who had taken part in the court journey in 1826, was among those who contributed a great deal to this knowledge of the Japanese.



63  
A Japanese colour woodblock print of a Dutch East Indian Ship, *Oranda Sen no Zu*, entitled, "Son, Maan, Sterre."  
Nagasaki-é, Edo period. The original print is probably c. 1782. The present edition is a later smaller copy, perhaps taken from a book.

17.5 cm x 15 cm

Above the Dutch words, Son Maan Sterre are the Sino-Japanese equivalents of these words. In the top right-hand corner is a description of the ship, its dimensions and details concerning its equipment and crew. On the top left side is a table of distances in ri from Japan to some nine European and Asian countries including Holland, England, Portugal, Madagascar, Sumatra and Batavia.



64  
Japanese colour woodblock print of standing Dutchman looking through a telescope and a dog at his feet.  
Nagasaki-e, Edo period, early 19<sup>th</sup> century.

44.5 cm x 15 cm

The Dutchman most likely is Jan Cock Blomhoff, Opperhoofd in Deshima from 1809 till 1813 and again from 1817 till 1824. In a circle on his hat are written the initials AH or AP upside-down, the meaning of which is unclear.

65

**Edward Meyer Kern (1823-1863).**  
**"Peak Horner, Southern extreme of Japan".**

Watercolour and ink on paper, signed lower left "Kern delt," entitled as above in lower right.

24 cm x 35.5 cm

Edward Kern was an experienced expeditionary artist, photographer, topographer, cartographer and a zoologist. He had already accompanied John C. Frémont on several of his expeditions of exploration in the American West, when he joined the



North Pacific Exploring Expedition (1853-56) organized by the United States Navy Department, to conduct a naval, commercial and scientific survey of the west coast of China and Japan. The North Pacific Exploring Expedition (also called the Ringgold-Rogers-Brooke Expedition after its two captains and astronomer) traversed the North Pacific Ocean, the Bering Strait and the China Sea, preparing accurate charts of areas frequented by American whaling ships and documenting shipping lanes from the West Coast to China and Japan, and at the same time gathering specimens and recording marine life, topography, flora and fauna encountered.

Peak Horner, so named by Krusenstern after the astronomer on board his ship during his circumnavigation of the world (1803-1806), is called Kaimon Dake by the Japanese. It is located at the extreme southwest of Kyushu island near the entrance to the city of Kagoshima's port from the sea. Peak Horner would be an important landmark for captains in unfamiliar waters to locate and, from which to triangulate positions of nearby islands, headlands and harbour. Kern captures its lofty height (924 meters) and distinctive, unmistakably volcanic, profile as it rises from the water, dominating the coast that leads into the harbour. It is informative and picturesque at the same time. Kern, being a photographer, undoubtedly took photographs of Peak Horner as well.

The painting is also evidence of the newly opened Japan, after Perry's Treaty of Kanagawa with Japan in 1853. William Stimpson, the expedition's zoologist, wrote in his journal that the expedition rounded Peak Horner on 28 December 1854 and; *"spent nine days in the Bay. We were invited to leave by local authorities, but demanded wood and water, since by Perry's treaty United States ships could visit any port when distressed for supplies"*. This was a loose interpretation of Article X of the Treaty of Kanagawa, which states *"Ships of the United States shall be permitted to resort to no other ports in Japan but Simoda and Hakodadi, unless in distress or forced by stress of weather"*. Anyway, the North Pacific Exploring Expedition completed surveying the coastal waters of Japan and returned to New York City in July 1856. It was an ambitious and vital expedition that is less well known than Perry's diplomatic mission to Japan only because its findings were never published due to the onset of the American Civil War.

66

**Unknown Japanese artist.**

**Large panoramic painting of the bay of Nagasaki,**

**Painted after photographs taken by Pierre Rossier (Swiss 1829 – c. 1886), in 1860.**

Colour on five sheets of paper, laid down on canvas, circa 1860.

70 cm x 270 cm

Pierre Rossier was a pioneering Swiss photographer. He was commissioned by the London firm of Negretti and Zambra to travel to Asia and document the progress of the Anglo-French troops in the Second Opium War of 1858-1860. Although he failed to join the military expedition, he remained in Asia for several years, producing the first commercial photographs of China, the Philippines, Japan and Siam. In 1858 Rossier arrived in Hong Kong where he took photos mainly in and around Canton. In November 1859, Negretti and Zambra published fifty of the views Rossier had made there. In 1858 or 1859 Rossier travel to the Philippines where he photographed, among other things, the Taal Vulcano. In 1859 he was in Japan, making photographs first in Nagasaki, where he took a portrait of Philipp Franz von Siebold's son Alexander, then in Kanagawa, Yokohama and Edo. In June 1860 he was in Shanghai to join the Anglo-French expedition, but he was too late; other photographers had already taken his place. He returned to Nagasaki where he took the panoramic view, of eight photo's, of the harbour of Nagasaki on behalf of the British Consul, George S. Morrison, for which he was paid £70. Mr Morrison justified his payment to the British authorities by writing: *"Considering that it might be useful and interesting to Her Majesty's Government to possess an accurate representation of (Nagasaki) port, I have taken advantage of an occasion not likely soon again to present itself, to obtain these views by a professional photographer here for the moment, Mr. Rossier, an employee of the firm of Negretti & Zambra of London"*.



The present painting is based precisely on this detailed view taken by Rossier. Rossier made two sets of panoramic photographs of Nagasaki harbour and both sets were sent to London by Mr. Morrison. The present painting therefore was made shortly after the photographs had been taken and before the were sent to London. Rossier's photographs of Japan were published in 1861 by Negretti and Zambra, in Geoge Smith's book *Ten Weeks in Japan* and as lithographs in Henry Tilly's book *Japan, the Amoor and the Pacific*, and in the *Illustrated London News* engravings after images taken by Rossier were published under the collective title *Domestic Life in China*. In early 1862 Rossier returned to Switzerland where he maintained a photo studio in Fribourg. Although his time in Japan was brief and the surviving photographic legacy of his stay there is scant, he nevertheless had a critical and lasting impact on photography in Japan by training Ueno Genzō, Horie Kuwajirō and several other first-generation Japanese photographers.



In the painting, the Dutch flag can (still) be seen flying over the small island of Deshima. To the right, the English, French and Russian flags are flying from their temporary Consulates and warehouses.

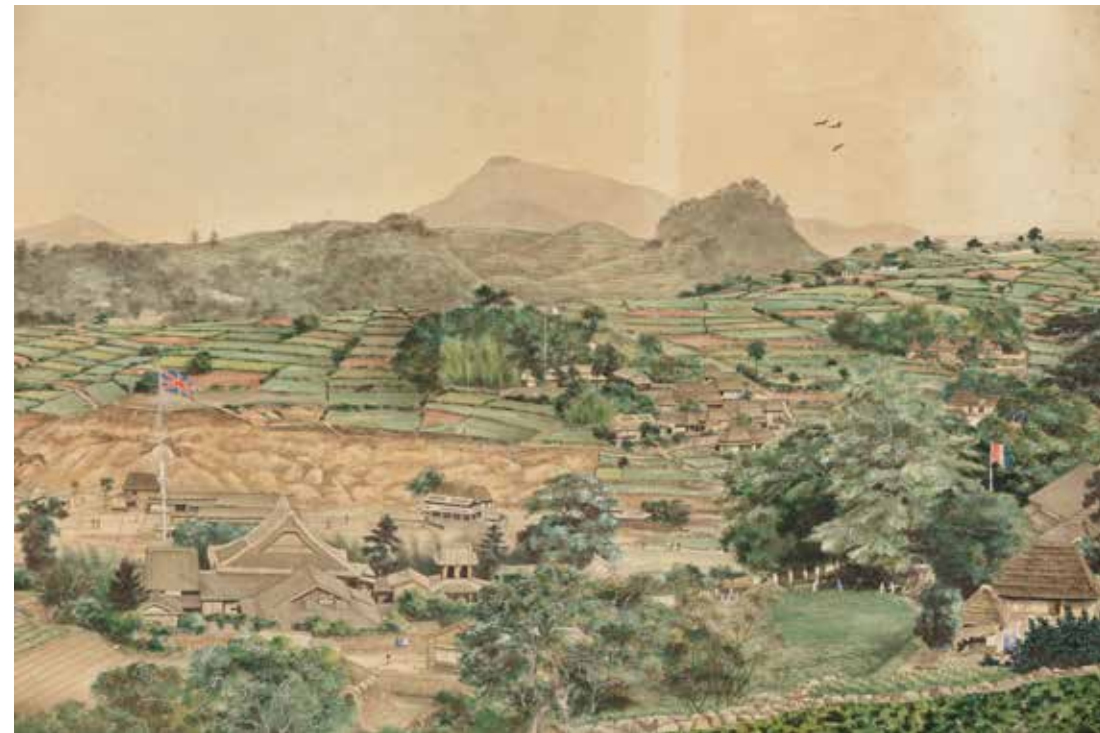
Later a margin of the shallow seafront was reclaimed from the sea and linked with Deshima island to form the site of future foreign settlement. In the bay are various ships anchored with Dutch and English flags. One is flying the Japanese flag. This is probably the *Soembing* presented by the Dutch to Japan in 1855, renamed *Kankō-Maru* and decommissioned in 1876. The *Kankō-Maru* was the first modern steamship for the Japanese navy on which the Dutch trained the Japanese seamen in ship-manoeuvering, artillery and general marine technology.

On 1st July 1859, Nagasaki was opened to foreign trade and the Dutch and Chinese could now conduct their business as free merchants. The Dutch no longer were confined as prisoners to the small fan-shaped island of Deshima, but at the same time lost their monopoly of trade with Japan. But also the Japanese officials, through whom that trade had passed, lost their valuable concessions without any compensating advantages and so did the Chinese who lost the monopoly they had acquired in certain lines. Therefore the Japanese officials, together with the Chinese, placed all manner of hindrances in the way of the newcomers crashing into their business. In the face of all this, the newcomers were not able to open up international trade in Nagasaki within days or even months. The British, French, American and Russian



consuls who had settled in Nagasaki after July 1859, were busy for months writing blistering notes of protest to the Japanese authorities at the difficulties which were being placed in the way of their trade. Gradually, however, the transition came about, and Nagasaki became a vital centre of Japan's overseas trade. Initially, the Dutch still had their quarters on Deshima, and the newly arrived merchants from other countries were lodged in small Japanese houses. The English Consulate was located in a Japanese temple for five years until a suitable site on the seafront was available. The Dutch continued to rent Deshima until 1863. Thereafter it became part of the larger waterfront where the new foreign settlements were located. For the first two years, all

diplomatic correspondence was carried out with the Japanese in Dutch, but gradually English took over. In the first six months over fifty British trading vessels alone came into port and Nagasaki also became a busy port for whalers, mostly American, that came into refit. At times there were as many as fifteen or more whalers in the harbour at one time. However, by 1868 Yokohama, closer to Edo, had taken over as the main port to Japan and by then the foreign consulates had moved there.



67

**Roland Strasser (Vienna 1895 – Santa Monica 1974).  
Japanese Geisha.**

Oil and gold leaf on canvas, signed *Strasser*, lower right.  
76 cm. x 46 cm.

Roland Strasser was one of the great traveller-artists and orientalist romantics of the 20<sup>th</sup> century. He was born in Vienna, attended the Academy of Arts there and in Munich. During World War I he was the official war-painter in the Austrian army. After the war he became a traveller-artist, doing his best work when inspired by totally different cultures. He arrived in Indonesia in 1920 where he lived and worked in Java, Sumatra, New Guinea (Irian Jaya) and Bali. In Bali he met Willem Dooyewaard, they became friends and together travelled to China, Tibet, Mongolia and Japan. In 1935 he was back in Bali where he lived with his wife in Kintamani till the end of World War II. They then moved to Santa Monica in the United States of America where he died in 1974.

Strasser is a well-known painter, draughtsman and watercolourist in an expressionist style, combining the Austrian expressionism with the magic and the beauty of the Far East. The present painting is a very successful example and a highlight of Strasser's "magical expressionism".





68  
**Large Arita dish**  
Japan, Arita, late 19<sup>th</sup> century

Porcelain with decoration in the centre of a scene with Dutchmen, in the rim two frames with the VOC monogram and two frames with the letters L.P., possibly standing for "Leve Patria" (long live the Fatherland).  
At the reverse, imitating Chinese Ming Dynasty Chenghua marks, "Great Ming Chenghua period make"  
*Diam. 43.7 cm*

Eighteenth-century style depictions of Dutchmen are a common and popular decoration on 19<sup>th</sup> century Arita porcelain, catering mainly for a Japanese demand for exotic, cartoon-like illustrations of foreigners.



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*Cover*  
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*This page*  
detail of Large panoramic painting of the bay of Nagasaki  
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