



# Uit verre streken

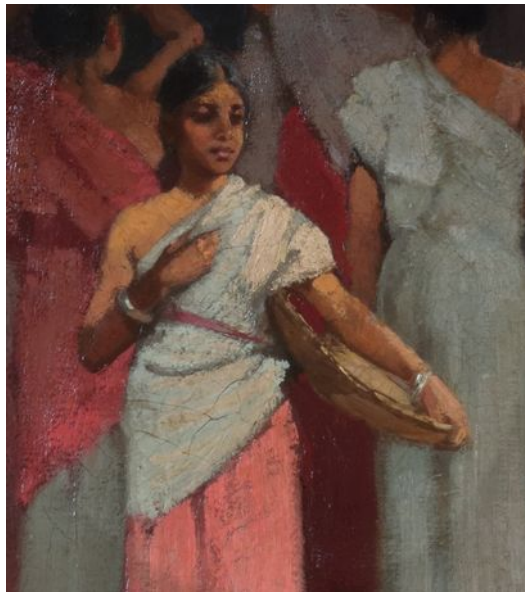
Guus Röell & Dickie Zebregs



GUUS RÖELL & DICKIE ZEBREGS

Uit verre streken  
*from distant shores*

Colonial Art and Antiques, Exotica,  
Natural History and Scientific Taxidermy.  
The Age of European Exploration,  
17<sup>th</sup> - 19<sup>th</sup> century



Amsterdam & Maastricht, June 2022





Europe, the Americas and Africa

# 1

## **A 'Vereenigde Oost-Indische Compagnie' (VOC) religious manual for sailors**

*"De Practycke ofte Oeffeninge Der Godtsaligheydt. Leerende een Christen Mensche, hoe hy in sijn wandel in sijn gantsche leven Gode behagen mach."*  
(The practice of religion. Teaching a Christian Human how he should act in his life to please God), Translated from English by Everhardum Schuttenium, revised by Gisbertus Voetius and printed by Isaak van der Putte in 1726

*H. 16.4 x W. 10.2 x D. 3.4 cm*

The light-coloured leather embossed with the VOC-chamber Amsterdam monogram. These books probably were part of the regular inventory of ships leaving for Asia, to be read to the crew on Sundays.

## **A blank 'Geotroyeerde West-Indische Compagnie' (WIC) notebook** Holland, dated 1738

*H. 20.2 x W. 16 x D. 1.5 cm*

These notebooks are rare and were probably gifted to WIC-officials to celebrate a service anniversary. The brown leather is embossed with a gilt WIC monogram surrounded by laurel and stamped anno 1738.





2

**A rare shagreen covered and patridgewood (*Andira inermis*) veneer coffre fort or Captain's chest with elaborate gilt brass mounts**

France or England, late 17th/early 18 century

H. 16 x W. 27 x D. 17.5 cm

The use of shagreen, or sting-ray leather, dates back to the 2nd century CE in China, and later Japan, where it was used in weapons for grip. The earliest known use for decorative purposes was in the form of furniture during the 16th century. Portuguese traders, being part of the greatest naval force in the world, imported Japanese Namban lacquer coffers adorned with shagreen, gold and mother-of-pearl. This, however was short-lived as the Dutch began to rule the seas and monopolized trade with Japan, and thus the trade in shagreen. Throughout the late 17th and early 18th century English and Dutch craftsmen ordered the novelty material to cover decorative items such as boxes, knife skins and shaving kits. It was regarded as one of the most luxurious materials used on objects, making the present *coffre fort*, probably owned by a high official or nobleman, priceless.

3

**A pair of  
miniature  
portraits by  
Johannes  
Anspach (1752-  
1823) depicting  
Vice-Admiral  
and Governor-  
General of  
Curaçao, Aruba  
and Bonaire  
Albert Kikkert  
(1762-1819) and  
presumably his  
brother Klaas  
Kikkert**

The Netherlands  
circa 1815-1823



Pastel on paper, *H. 10.5 x W. 8.5 cm each (oval)*

Born as the son of a high-ranked official of the Dutch island of Vlieland Admiralty, the 14-year-old Albert participated as lieutenant in the Battle of Doggersbank in 1781, after his father passed away. In 1786, the 25-year-old Kikkert set sail as commander of the ship 'Hector' for Curaçao, where he married Anna van Uytrecht (1768-1847). Through his marriage, Albert became owner of two plantations: Jan Sofat (or Jan Zoutvat) and San Juan. When the Netherlands came under French control in 1795, Stadholder Willem V, who had fled to England, ordered all colonial Governors and officials to surrender to the English to prevent the colonies from becoming French. Kikkert initially chose the side of the French, but soon switched to the Stadholders side. Inspired by the revolutions in Europe and the successful revolt of the enslaved people on French Haiti, the enslaved of Curaçao in 1795 revolted as well. The 'Captain' of the freedom fighters, Tula, was 'the property' of Casper Lodewijk van Uytrecht (1730-1805), the brother-in-law of Kikkert. Two other leaders of the uprising were 'the property' of Kikkert himself, amongst them Bastiaan Carpata. Carpata was the 'head' or zwartofficier of Kikkerts plantation San Juan.

This was the reason for Kikkert to fight the revolt. With the deployment of frigates Ceres and Medea, Kikkert brought cannons, munition and marines land, and a civilian cavalry cleared the island of rebels. The revolt, in which many enslaved were killed, ended in a horrible execution of the rebel-leader in which Kikkert actively participated. Without a chill, he noted in his journal (translated) *"The 3rd (October 1795) [...] two n\*\*\* wheeled alive, burnt, and afterwards decapitated and their heads placed on stakes, we chopped off the hands of one n\*\*\*, and smashed his head in with a hammer, and hung five more."*

In 1815, after the installment of the Kingdom of the Netherlands, the English returned Curaçao to the Dutch and in 1816 King Willem I visited the Island accompanied by Kikkert and his family members. Kikkert was appointed Governor-General of 'Curaçao and Dependencies'. He was called the 'Governor of Colours' as he decreed to have the white buildings painted in pastel colours, as a doctor on the island thought the many eyediseases among inhabitants were caused by the reflection of the white. Kikkert died in 1819 while his letter of resignation was on its way to the Netherlands. The Curaçao newspaper noted that the funeral procession of officials and civilians was so long that the end did not reach the cemetery before the body was buried.



An almost identical portrait of Albert Kikkert by Anspach is in the Rijksmuseum Amsterdam (SK-A-4660). However, this portrait doesn't show the Military Order of William, which Kikkert received in 1815 and does not have a pendant entitled Klaas Kikker, probably Albert's brother.

#### 4

**Two original late 19th century drawings, commissioned by Henry R. Knipe for his famous book *Nebula to Man*, published by J.M. Dent & Co. London, 1905**

Henry R. Knipe (1854-1918), a geologist from Tunbridge Wells in Sussex, was a member of the Linnean and Geological Societies. He wrote two works on palaeontology, *Nebula to Man* (1905), which was written in rhyming verse, and *Evolution in the Past* (1912). His obituary in *Geological Magazine* recorded that he devoted “*much time and labour to the popularization of the study of extinct animals in this country. With the aid especially of the Staff of the British Museum... he attempted to portray the animals of the past as they appeared when living, and sparing no expense, he employed the most skilled artists to carry out his plans*”. The impressions of the discovered fossils rocked the world, and nowadays seem quite accurate as well.



Iguanodon

## Joseph Smit (1836-1929)

'Iguanodon'

Signed lower left

Watercolour and gouache *en grisaille* on paper, H. 27 x W. 18.5 cm

Knipe's rhyme for this drawing is:

*"Upon Britannia's south uplifted lands  
Which stretch afar, with Francia  
joining hands*

*A large freshwater lake now wide  
extends...*

*As cemetery it serves for far and near,  
Whither, as hearses, rushing currents  
bear*

*Much gruesome fright; and on its  
floor*

*Are shot the bones of many a  
dinosaur:-*

*Of big Iguanodons, that far around  
In upland meads and wood a hometime,  
had found;*

*And other reptile life, that as it dies  
onward presses,  
May chance to fall within its  
tributaries.*

*Here little creatures of the mammal  
race*

*Too find at times a final resting  
place." (77-78)*

*Dutch zoological illustrator Joseph  
Smit was born in Lisse. In the 1870s,  
Hermann Schlegel commissioned  
Smit to produce lithographs of birds  
of the*

Dutch East Indies for the  
Rijksmuseum van Natuurlijke Historie  
in Leiden. For most of his career,  
Smit produced illustrations for  
scientific books chronicling animals,  
particularly birds, around the world.  
Dutch born, Smit was one of the most  
successful Victorian natural history  
illustrators, contributing to works by  
John Gould, Daniel Elliot and Lord  
Lilford.

## Charles Whympers (1853-1941)

'Triassic Labyrinthodont, and  
Belemnite'

Signed lower right

Watercolour and gouache *en grisaille*  
on paper, H. 25 x W. 17.5 cm

Knipe's rhyme for this drawing is:

*"Browsing on weeds in shallow  
streams and bays,*

*Lung-fishes roam, as in Devonian  
days -*

*And winding race, from whose  
completed ranks*

*Had come the amphibian life along  
the banks*

*Of Carbon seas and streams...*

*Amphibian life that groped through  
Carbon slimes,*

*And grew abundant in the Permian*

*With more developed forms slow  
onward presses,*

*And many giants Newt-like now  
possesses." (48)*

Born in London, Charles Whympers  
was an illustrator and painter formally  
educated at the Royal Academy  
Schools. His works were exhibited  
at the Royal Academy, Royal Society  
of British Artists, Royal Institute of  
Painters in Watercolors, the New  
Gallery, and the Fine Art Society  
in London. By 1909, Whympers  
published *Egyptian Birds For the Most  
Part Seen in the Nile Valley*, his own  
scientific collection of illustrations  
and descriptions. The same year, he  
was elected to the Royal Institute of  
Painters in Watercolors.



*Triassic Labyrinthodont, and Bellerophon*



**5**

**A fine cotton, gold and silk embroidered floral Cape with hood and silk lining**

Ottoman Empire, Turkey, early 20 century

*L. 166 cm*



**6**

**A short black velvet, corded gold embroidered, red cotton lined vest with sleeves**

Ottoman Empire, Balkan, circa 1900

*L. 44 cm*

*W. 129 cm (with stretched out arms)*

Gold embroidery on velvet and other silks was omnipresent in the lush exuberant costumes of the Ottoman empire.





7

## A complete set of sixteen hand-coloured copperplate engravings depicting Dutch Brazil

From “*De Nieuwe en Onbekende Weereld; of Beschryving van America en ‘t Zuid Land...*” by Arnoldus Montanus (c.1625–1683), published by Jacob Meurs, 1671, Amsterdam.

The lengthy title in English reads: *The New and Unknown World; or Description of America and the South-Land, containing the origin of the Americans and South-Landers, Remarkable Voyages thither, Quality of the Shores, Islands, Cities, Fortress, Towns, Temples, Mountains, Sources, Rivers, Houses, the Nature of Beasts, Trees, Plants and Foreign Crops, Religion and Manners, Miraculous Occurrences, Old and New Wars; Adorned with Illustrations drawn from the Life in America, and described by Arnoldus Montanus.*”

The book describes the cultures of the Americas, Oceania, and by Europe recently discovered Australia (South-Land) and was translated and published in England by the famous editor, map publisher and poet John Ogilby (1600–1676).

Approx. 28.8 x 35 cm & approx. 26.5 x 54 cm

Montanus, Latinized from the Dutch name 'van den Berg,' was born in Amsterdam, studied theology at Leiden University, became minister in Schellingwoude in 1653, and Schoonhoven in 1667, where he also became headmaster of the Latin School. Montanus never travelled beyond the Netherlands. Instead, he borrowed from those who had, repeating many fantastic conceptions and errors along the way. Nevertheless, his book became a standard work on the 'New World', widely read for many years. The book was lavishly illustrated with 125 copper engravings, including 32 fold-out views, 70 plates, 16 maps and 7 handsome portraits of famous explorers by the well known Amsterdam engraver-publisher Jacob van Meurs (1619/1620 c. 1680). The engravings were primarily based on descriptions or on earlier prints; for instance, *Boa Vista*, *Fort Nassau*, *Rio Grande* and *Mauritiopolis* are after drawings and prints by Frans Post (1612-1680).







## 8

**A glass with fine engraving of a plantation house and coffee shrubs with text reading: 'Het.Welvaaren.Van.De.Plantagie.Saxen' (the prosperity Plantation Saxen)**

English or Dutch lead glass with Dutch wheel-engraving, circa 1750

*H. 22.5 cm, Diam. 9.4 cm (cup)*

'Saxen' was a German-owned coffee and cotton plantation in Surinam, big 500 akkers in 1819, 300 in 1827, and deserted in 1830. The Dutch invited Germans to invest and settle in Surinam, also because it was hard to find enough Dutch to fully exploit the land and the enslaved brought from Africa. The earliest mention of an owner is J.G. Clemen, the name-giver of the Surinam surname *Nemelc*, simply turning around his name. In the 19th century the owners were F. C. Stolkert and R. le Chevalier. On an important large hand-drawn map, also for sale, in our collection, by Heinrich Heimcke dated 1830, Saxen is indicated as 'ground of Saxen', so-called because in 1830 the plantation had just been deserted.



For more information and images visit: [www.zebregroell.com/surinam-plantation-glass](http://www.zebregroell.com/surinam-plantation-glass)

9

**A splendid and rare Amazon indigenous  
wamara wood Macana war-club**

Southern-Guyana or Northern Brazil,  
Wapitxana group of the Aruak peoples, 18  
century, possibly earlier

H. 43 cm

The deep patina of the club present, and the residue on the part where it was held, attest to its great age.

This unusually large Macana is decorated with several incised whitened anthropomorphic and human figures, a decoration only found on one other documented club in the British Museum (inv.no. Am1910,-.456), which is illustrated in: Hjalmar Stolpe, *Amazon Indian designs from Brazilian and Guianan wood carvings*, New York, Dover Publ., 1974.

Among the earliest objects to reach Europe in the 17<sup>th</sup> century from Guyana are 'four wooden clubs and five hammocks' that entered the Tradescant collection and are now in the Ashmolean Museum in Oxford. An early description of these war-clubs in Dutch Guyana, based on observations made from the years 1772 to 1777, are stated in the famous book *Narrative of a five year expedition against the revolted Negroes of Surinam in Guiana on the Wild Coast of South America from the year 1772 to 1777* by the author Captain John Gabriël Stedman (1744-1797),: "I must not forget that every Indian carries a club, which they call apootoo, for their defence. These clubs are made of the heaviest wood in the forest; they are about eighteen inches long, flat at both ends, and square, but heavier at one end than the other." (For this book in our collection, see: *Uit Verre Streken*, November 2018, no. 9)

We are grateful to our dear friend Mr. Peter van Drumpt for his assistance in writing this catalogue entry.



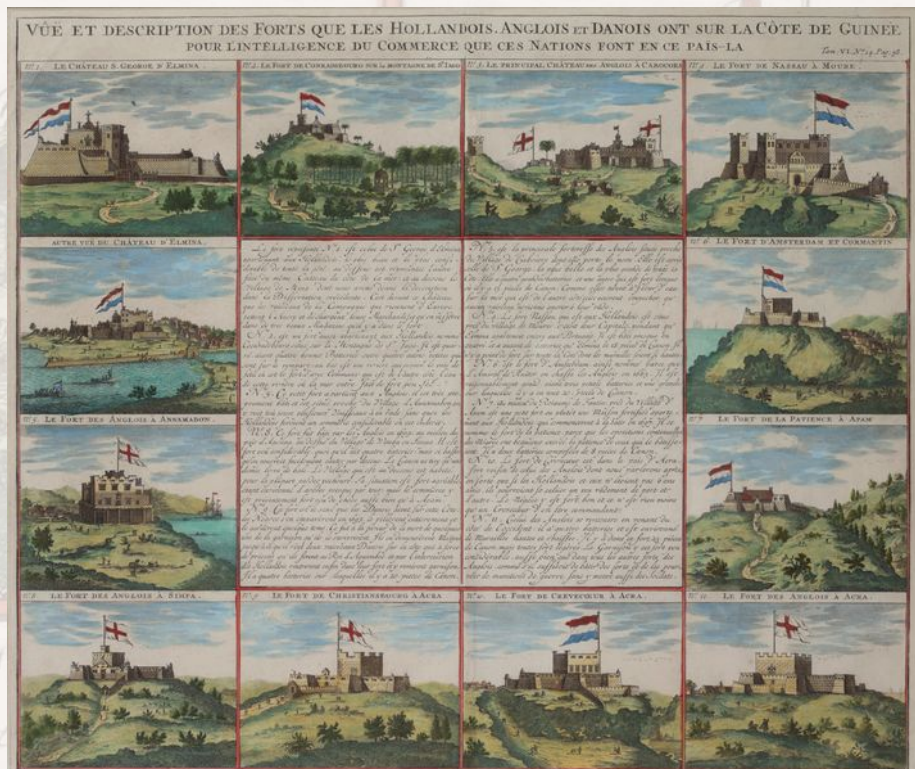
10

# Vûe et description des Forts que les Hollandois, Anglois et Danois ont sur la Côte de Guinee, pour l'intelligence du Commerce que ces Nations font en ce pais-la.

From: *Atlas historique, ou Nouvelle introduction à l'histoire, à la chronologie & à la geographie ancienne & moderne représentée dans de nouvelles cartes*, 1713-1719, Tome VI, no. 14, p.58, engraved and published by Henri Abram Chatelain (1684-1743), Amsterdam, 1719.

37.5 x 43.5 cm

The twelve views of forts with their names and Dutch, English and Danish flags flying over them, bordering two central panels of texts in French describing the history of the forts. The 'commerce' of these forts was the slave-trade. The Europeans stayed either on their ships or in their forts on the coasts not daring to go inland. Initiated by the Portuguese and Spanish in the 15<sup>th</sup> and 16<sup>th</sup> centuries the slave-trade was further developed by the Dutch, English and French in the 17<sup>th</sup> and 18<sup>th</sup> centuries. At the height of this inhuman trade, during the second half of the 18<sup>th</sup> century, about 80.000 enslaved African people were transported yearly across the Atlantic Ocean.



## 11

### Augustin Brunias (Rome c. 1730 – Roseau, La Dominique 1796)

#### *Women of Dominica washing clothes in a stream*

Oil on canvas, 28.5 x 22.2 cm

Provenance: Mr. Dudley Wood, New York; Sale, Christie's, 31st March 1978, lot 12; William Lewis Bell, CMG, MBE, Founding Head of the British Development Division in the Caribbean, Rafael Valls Ltd, London

#### *Women of Dominica bathing in a stream*

Oil on canvas, 31 x 25.4 cm

Provenance: William Lewis Bell, CMG, MBE, Founding Head of the British Development Division in the Caribbean, ODA, 1966-72; with Rafael Valls Ltd, London

Brunias accompanied Sir William Young to Barbados in 1764, after becoming a draughtsman at the Academy of St. Luke in his birthplace Rome. Young had been appointed President of the Commission for the Sale of Lands in the Ceded Islands of Dominica, St Vincent, Grenada, and Tobago captured by the English in 1764, and was appointed the first British Governor of Dominica in 1770. Brunias, from this time on concentrated on subjects in the West Indies, in particular Dominica and St Vincent, where Young had purchased land, but also on other islands where numerous white oligarchs ran plantations and estates. By establishing himself as a 'colonial painter' in the Caribbean in the 1770s, Brunias romantically depicted the slave-labour and leisurely activities

of a multicultural, creolised society under the British Empire. Aesthetically pleasing, yet not without political intent, Brunias' paintings served as a form of propaganda for Young, who promoted the West Indies as a 'thriving colonial economy', a place of opportunity where the generations of deported African peoples were not resisting their enslavement. Yet, Brunias also painted black and mixed-race subjects with a kind of dignity and reverence rarely seen before in European art history. Brunias returned to England in 1773 and was resident in Soho when he exhibited his Dominican subjects at the Royal Academy in 1777 and 1779. He returned to work in the West Indies in the early 1780s and settled in Roseau, Dominica, until his death in April 1796.







12

**An extremely rare Jamaican engraved tortoiseshell comb-case with two combs**

Former British Jamaica, circa 1670, inscribed and dated 'Sarah Henly, JAMAICA 1670', probably by Paul Bennett of Port Royal

The case of rectangular form, one side with a central panel depicting an indigenous tropical flower, beneath the wording 'Sarah Henly' within an undulating indigenous flower border, the reverse with a similar panel with the wording 'JAMAICA 1670,' within a matching border. The case with an original silver clasp encasing one double-sided fine comb and one single-sided coarse comb, each engraved with various indigenous flower heads and scrolling foliate motifs.

*H. 19.5 x W. 12.5 x D. 0.6 cm*

After England's conquest of Jamaica from the Spanish colonist in 1655, Port Royal developed into a large city and the thriving commercial centre of (the then archipelago) Jamaica. However, this all ended when a massive earthquake devastated the city and swept two thirds it under the sea in 1692. Combs made of various materials such as ivory, wood and horn, were quite common in medieval and early modern England and a well-known status symbol. These tortoiseshell combs are objects created from familiar forms to reflect new cultural structures in a quickly changing society. Taken home after the 'colonial adventure' as mementoes of Jamaica, they proved their owner's worldliness and newly gathered fortunes by being a perfect balance between the 'exotic' and the familiar, thus being a tool to obtain a higher social status upon arrival. The narrow-toothed comb probably was intended for extracting lice and the wide-toothed comb for fixing wigs but was perhaps not to be used, but to be placed in a *kunstkammer* or some room alike.

The Institute of Jamaica in London has eleven tortoiseshell combs, one large box with combs and one powder box. The first comb for the Institute of Jamaica in London was purchased by members of the West India Committee in 1923. It was described by H.M.Cundall in the West India Committee Circular (1923) as "probably one of the earliest art objects made in the British West Indies displaying European influence." The tortoiseshell works in the Jamaica Institute's collection are thought to be from the hands of two craftsmen working in Port Royal between circa 1671-1684 and 1688-1692, respectively. The present case with combs, dated 1670, is the earliest recorded, dated example and is linked to the first group. Philip Hart, in his article *Tortoiseshell Comb Cases*, for the *Jamaica Journal* (November 1983), reveals that recent research found an Englishman called Paul Bennett, in Port Royal, listed in 1673 as a comb maker. Therefore it's likely that Bennett was the maker of this first group and an apprentice or assistant of him was the maker of the second group. Other works supposedly by Paul Bennett

Sarah Henly



the Sir Cuthbert Grundly comb-case, dated 1672, a round powder box lid and comb case in a private U.S. collection, dated 1677, and the 'Lady Smith' casket, which is considered the artist's masterpiece.

The Hawksbill Turtle's shell was a widely used material and can be regarded as plastic avant la lettre, having the ability to bend when heated. These turtles were common in the oceans until hunted down almost to extinction, only to be (successfully) protected in the 20th century. This set is a beautiful but poignant expression of a painful cultural moment. Bought with wealth generated by enslaved Africans, it embodies English appreciation of Jamaica's glorious natural history and the simultaneous savaging of it.

For a comparable circular powder box with a domed lid inlaid with a few pieces of mother-of-pearl, three silver mouldings around the box and the lid, and engravings of indigenous flower heads and scrolling foliate motifs, see *Uit Verre Streken*, June 2012, no. 4.



### 13

#### **Marius Bauer (1867-1932)**

##### *'Devotie in de Woestijn'*

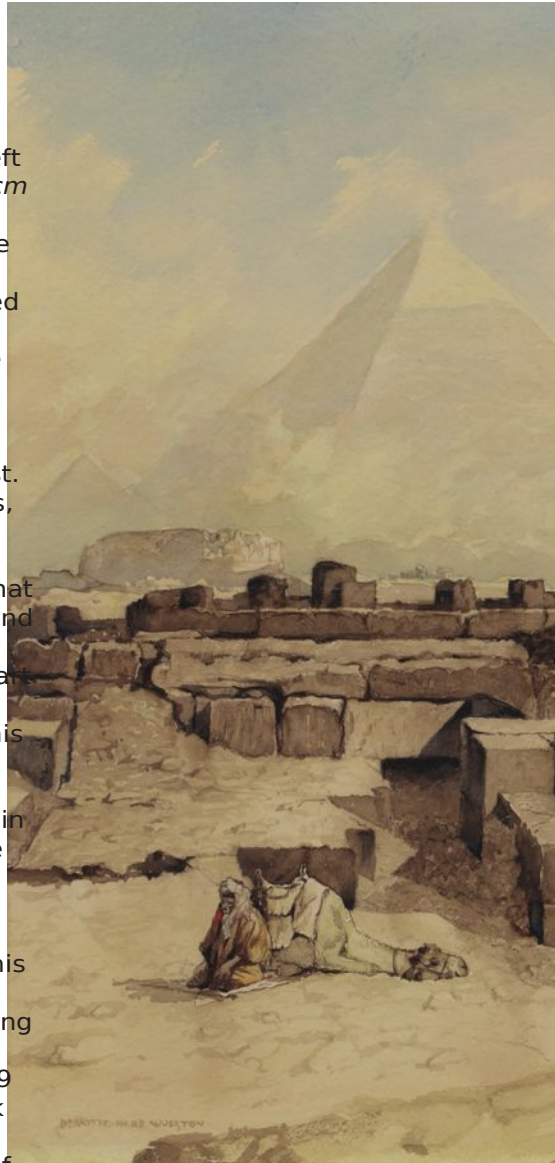
(Devotion in the Dessert near the pyramids of Gizeh, circa 1919)

Signed lower right and titled lower left  
Watercolour on paper, H. 43 x 59.5 cm

With at the reverse a sticker 'Galerie Assindia, Essen' and another sticker with a farewell text in German signed by 33 employees of the Scholven-Chemie A.G. in Gelsenkirchen at the parting after 25 years in the firm of one of their colleagues, in 1960.

Marius Bauer was a travelling artist and the best-known Dutch orientalist. Fakirs, mosques, the bazaar, camels, snake charmers, belly dancers, a caravan in the desert, and oriental antiquities, these are the subjects that feature in his work time and again and catered to the need for the 'exotic' East in European interiors and with art collectors. The magical light he was able to create in his works reflects his fascination for the 'Orient'. He was 21 when he embarked on his first significant journey, which took him, in the autumn of 1888, to Istanbul, the ancient city of domes and minarets along the Bosphorus. There he fell under the spell of the 'Orient', and would be enchanted for the rest of his life.

The first time he visited Egypt, staying in Cairo, was in 1894. The second time Bauer was in Egypt was in 1919 when he stayed in Luxor and Karnak for five weeks. That is when he painted the present beautiful view of the pyramids of Gizeh and the Sphinx.





14

**French School (circa 1820)**

*Un esclave avec son famille est présenté devant Mécmet-aly*



Titled lower center

Oil on canvas, H. 43 x W. 55.5 cm



Mécmét-aly or Muhammed Ali Pasha (1769-1849), was the Ottoman Governor of Egypt and Sudan from 1805 till 1848. He was sent by the Ottoman sultan with his Albanian mercenaries to recover control over Egypt after Napoleon and the French had left. His descendants ruled Egypt until 1952.

Many thousand Dutch and other West-European seamen, occasionally with their families, were enslaved in the 17<sup>th</sup> and 18<sup>th</sup> century, mainly in North-Africa but also in Spanish and Portuguese colonies, amongst them Maarten Harpertz. Tromp and Piet Hein. Algiers was the largest slave-making pirate harbour, followed by Salé in Morocco. The slavers usually were European, mainly English and French, pirate captains working for North-African rulers or selling their captives wherever they could. Although the European slaves had to work for their owners, and could be sold on, it was mainly the ransom money paid for European slaves that was the reason for this slavery. In the Netherlands collections were organized and taxes levied to purchase freedom for these *Christenslaven*, Christian slaves. Fellow white Christian Europeans had to be bought free, and they usually were.

In the 17<sup>th</sup> century the Dutch followed the Italian, Spanish and Portuguese slave-practice allowing slavery in their colonies, introduced (under protest from several Dutch scholars and statesmen) by Johan Maurits van Nassau-Siegen when he needed workers for the sugar mills in the recently acquired territories of Dutch Brazil. In Lisbon, Cadiz and Livorno there were markets for enslaved African people. That was a bridge too far for Amsterdam, but those markets in their own colonies were no problem. Enslaved Africans on Dutch soil were officially free and worked as servants, pages or just as 'exotic' accesories, but in reality, they had nowhere else to go and weren't free at all.

**15**

**Maurice Jaubert de Becque (1878-1938)**

*'Chimpansee'*

Signed lower left

Pen, black and brown ink, washed, on paper, H. 29 x W. 20.5 cm



Born in Saumur Maurice de Becque moved to Paris where he studied at l'Ecole des Beaux-Arts de Paris, and since 1903 annually exhibited at the Salon d'Automne in Paris. He was not only a painter, engraver, designer of décors and costumes for l'Opera-Comique and le Théâtre du Chatelet, but is best known as illustrator. Paris editors recognized his talents and asked him to illustrate works including those of P. Adam, Beaudelaire, Daudet, Gautier, Juvénal, V. Blasco Ibanez, comte de Gobineau, Kipling, La Fontaine, Rimbaud, Stendhal, Francois Villon, and *Le Roman de Renart*.

De Becque also was one of the founding fathers in 1912 of 'Le Société des Peintres Animalier'. To study and draw exotic animals, he made frequent trips to the Zoo in Antwerp. In 1932 Maurice de Becque settled in Bretagne, where he drew and painted coast- and landscapes and portraits of sailors, which he exhibited in Brest.

## 16

### **Maurice Jaubert de Becque (1878-1938)**

*'Walking elephant'*

Signed lower right

Pen and ink, and watercolour on paper, H. 47 x W. 58 cm



17

**A hardwood (*Alstonia* spp.) and leather 'Chokwe' throne chair with brass nails**

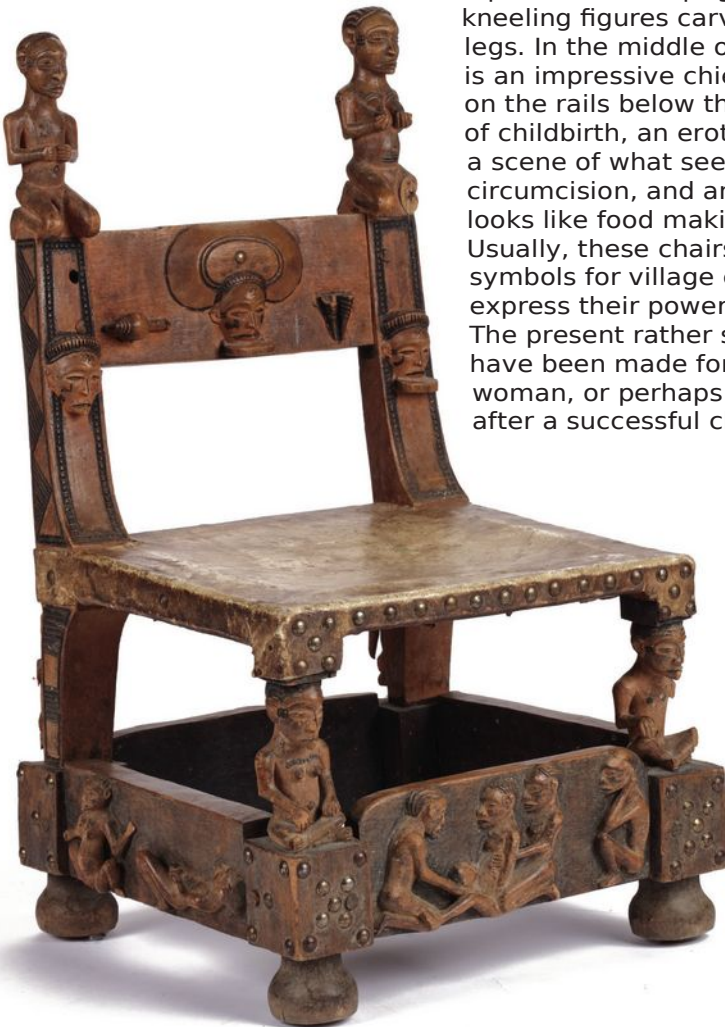
Angola, Chokwe people, early 20<sup>th</sup> century

H. 55.5 x W. 35 x D. 31.5 cm

The structural design of this chair is clearly derived from European/Iberian models. In the 16<sup>th</sup> and 17<sup>th</sup> centuries, European chairs of Renaissance-style and shape had already been brought deep into Africa. They were there elevated to the rank of 'chief's thrones' through the addition of local figural and decorative details. The present chair has a kneeling male and female on

top of the back uprights, and again kneeling figures carved in the front legs. In the middle of the top rail is an impressive chief's mask and on the rails below the seat a scene of childbirth, an erotic scene, a scene of what seems to be a circumcision, and another which looks like food making.

Usually, these chairs are status symbols for village chiefs to express their power and authority. The present rather small chair may have been made for an important woman, or perhaps for a woman after a successful childbirth.





**18**

**Madeleine Lefebvre (1900-1976)**

*'Portrait of a Congolese girl'*

Signed *m lefebvre*, annotated *La belle tatorié*, Madeleine Lefebvre, 1946 on sticker on the stretcher.

In the original faux bamboo and woven fibre frame.

Oil on canvas, *H. 40.4 x W. 51 cm*

For other paintings by Madeleine Lefebvre of Congolese girls see *Uit Verre Streken*, March 2018, no. 16-17.



**19**  
**A rare pair of Chinese**  
**export porcelain 'Table**  
**Bay' dishes**

Qianlong period, mid  
 18<sup>th</sup> century

*Diam. 23.8 cm (each)*

Finely pencilled in  
 black, the Dutch  
 flags in red and  
 blue enamels.  
 The border  
 decorated in the  
 style of the *du*  
*Paquier* period of  
 Vienna porcelain,  
 around the well  
 a gold spearhead  
 decoration, and  
 touches of gold  
 highlighting all  
 over.





20

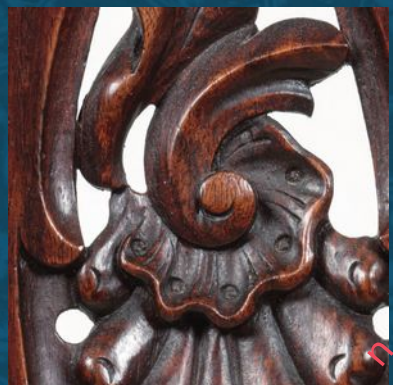
**A commemorating glass  
with engraving of a farmer  
ploughing, an East Indiaman  
and a text reading: *Het Land  
Wel Varen An De Caap* (the  
country's prosperity at the  
Cape of Good Hope)**

German glass with Dutch  
wheel-engraving, first half 18  
century

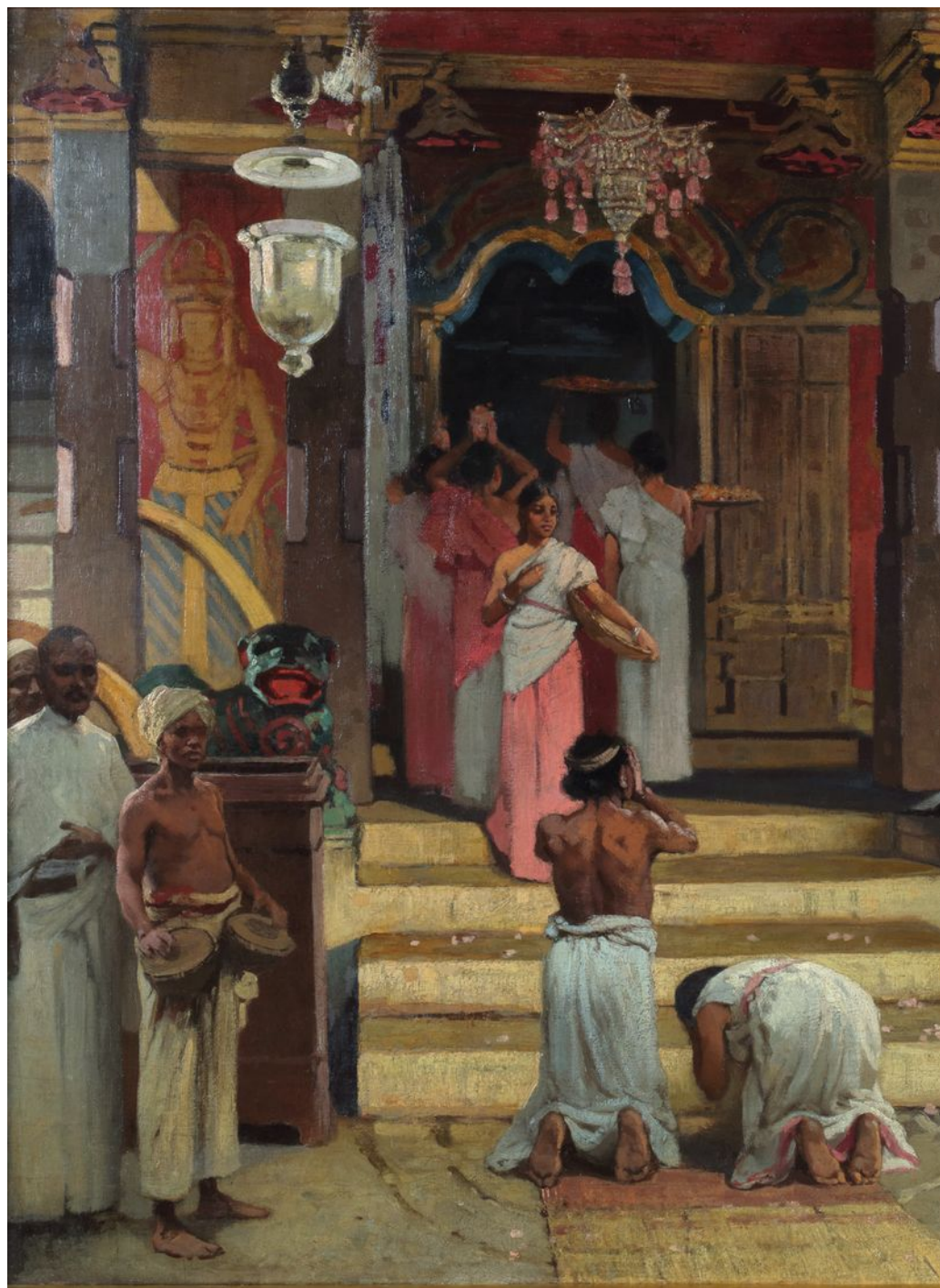
*H. 20 cm*

*Diam. 8.5 cm (cup)*





Indian Occu



## 21

### **Woldemar Friedrich (1846-1910)**

*'The Temple of the Sacred Tooth Relic, Sri Lanka'* (1887-1888)

Signed bottom right

Oil on canvas, H. 80 x W. 93 cm



The temple, also named *Sri Dalada Maligawa*, or the Glorious Tooth Temple, is located in the royal palace complex of the former Kingdom of Kandy and houses the relic of the tooth of the Buddha. Since ancient times, the relic has played an important role in local politics because it is believed that whoever holds the relic, holds the governance of the country. The relic was historically held by Sinhalese kings. According to Sri Lankan legends, when the Buddha died in 543 BC, his body was cremated in a sandalwood pyre at Kushinagar. His left canine tooth was retrieved from the funeral pyre by his disciple, Khema.

Woldemar Friedrich is mainly known as a history painter and book illustrator. He studied in Berlin and Weimar where he later became a Professor at the Grand-Ducal Saxon Art School in Weimar in 1881 and also at the Art School of Berlin. In 1887 Herzog Ernst Günther von Schleswig-Holstein invited Friedrich to join him on a trip to India. During this six month travels he produced a series of paintings and watercolours of the then still exotic oriental world. These were used to illustrate the book *Sechs Monate in Indien* with text by E. Leipzig and published by Adalbert Fischer in Leipzig in 1893.

22

**A fine pen-engraved bone-inlaid ebony document box with silver mounts**

Coromandel Coast, Masulipatnam, 1730-1740

*H. 9.5 x W. 30.3 x D. 22.8 cm*

The box is all over decorated with fine inlays of small flowers connected by curling vines.

In the middle of the lid a plaque with double headed eagle, a symbol which originated from India and became very common in Sri Lanka (Bh  
pakshaya).



On the inside of the lid inlaid in bone, branches with small flowers emanating from a vase, and inside the box a small pen tray with a lid and a small drawer beneath.



Other document boxes, similar to the present one, often have the coat of arms of high-ranking Dutch VOC officials engraved on a plaque in the centre of the lid, such as the Falck family (c. 1730), Jan Albert Sichterman (c. 1736, director of the Bengal Coast), Jacob Mossel (c. 1740, merchant at the Coromandel Coast and later Governor-General in Batavia), Galenus Mersen (c. 1740, director of the Coromandel Coast at Masulipatnam), and Jan van Oordt (c. 1740, a VOC merchant at Ambon).

**An Indian pigmented fabric *pichvai* painting**Rajasthan, Nathdvara, early 20<sup>th</sup> century

H. 249 x W. 103 cm

Painted on fabric, *pichvai* – ‘that which is hung’ in Sanskrit – are unique paintings as rich in colour as Rajasthan. They are used as backdrops in temples by members of the Hindu sect Pushti Marg. *Pichvai* portray episodes from the life of Krishna as an incarnation of the god Vishnu, or scenes of adoration for Krishna. The Hindu religious movement Pushti Marg was founded by Vallabhacharya (1478-1532), who introduced an adoration of Krishna or Shrinathji, the eighth and most complete incarnation of Vishnu. Krishna, always depicted with blue skin, was born in Mathura from one black hair of Vishnu. He is the son of prince Vasudeva and Devaki, while Balarama, his brother, was born from one white hair of Vishnu. Considered to be the eighth avatar of Vishnu, he is mainly depicted in one of four forms: as a child, shepherd, flute player or seducer; a famous scene is Krishna stealing the clothes of the gopis while they bathe.

At the top the dark coloured Krishna is shown as Srinathji, the boy Krishna, worshipped by Nathdvara priest. Srinathji is shown with the left hand raised, long chains of flowers, and a dark skin. Under this the traditional blue Krishna is depicted together with his gopis or cowgirls. At the bottom flows the Jumna River covered with lotus flowers.







24

**Pair of Sri Lankan East-Indian walnut, or *mārā*, high-back side chairs**  
Dutch colonial, mid 18th century

H. 107 x W. 57 x D. 49 cm & H 46 cm (seat)



25

**An exquisite Dutch-colonial satinwood, sono keeling, macassar ebony and bone-inlaid miniature bureau-cabinet**

Batavia (Jakarta) or Sri Lanka, 18th century, with later added 'historismus' figures

*H. 87 x W. 46 x D. 23 cm*

Miniature furniture was very popular in the former Dutch East Indies during the 18th century, being made in Batavia as well as Sri Lanka. Pieces were too large to have been product samples from a particular

workshop, nor apprentice pieces, as they might have been in the Netherlands.

Instead, they were probably made on order by wealthy women who collected miniature items, in the same way as doll's houses were collected in the Netherlands. After all, a fully furnished doll's house would not withstand the critters and the heat of the tropics. The robust hardwood miniature furniture could even function as collector cabinet for small precious items and jewellery.



26

**A fine ebony Dutch-colonial document box with brass mounts**

Coromandel Coast, or Batavia (Jakarta), 17<sup>th</sup> century

H. 11.5 x W. 40 x D. 27 cm



This low relief carving of curling vines and large flowers and leaves belongs to the earliest type of carving, ordered by the Dutch in India. Due to many famines and wars at the 'Kust' or Coromandel Coast in the second half of the 17<sup>th</sup> century, some local furniture makers were forced to sell themselves to the Dutch, ending up in the VOC workshops in Batavia. Furniture like this box is often condemned by people as outings of colonialism and slavery, but perhaps hold a mirror up to ourselves nowadays. At the same locations where the East India Companies had their workshops, today many fashion brands operate in the same way.

27

**An Indian miniature depicting a European couple in a love scene**

Rajasthan, Kotah, 19<sup>th</sup> century

Gouache and gold on paper 20 x 16 cm

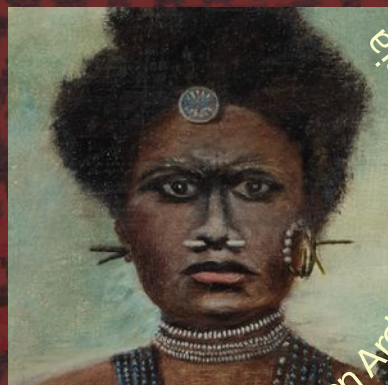


Erotic drawings in

India are more than 5000 year old, and Hindu temples with very sensuous sandstone sculptures from the 5<sup>th</sup> century, such as in Khajuraho in Madhya Pradesh, are famous. In the Hindu pantheon, the gods are the ideal lovers; Shiva and Parvati, Radha and Krishna. In old Hindu text on erotics many (up to sixty or more) coital postures are mentioned as a prevention of separation due to monotony between husband and wife. Lovemaking in marriage is a major force giving meaning to life. Erotic miniature paintings have long been collected and admired by wealthy Indians to learn techniques of lovemaking as the most glorious thing in heaven and on earth.

From the early 18<sup>th</sup> till the mid 19<sup>th</sup> century Mughal and Rajput erotic miniature paintings were much in vogue. This coincided with the rise of British power and a disintegration of social order in Indian States. The insecurity for Indian rulers may have caused an increased interest in erotic paintings. Portrayal of European couples making love is very rare. It was not uncommon for the miniature painters to portray their Indian patrons in erotic paintings, but whether that could be true for the Victorian English couple depicted in the present painting is rather unlikely.





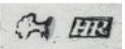
Indonesian Archipelago & Oceania



28

**A fine Indonesian silver Rococo engraved sirih box**

Batavia (Jakarta), circa 1770, with maker's mark HR, Hendrik Rennebaum (?-1793, act. 1769-1780) and a tree, probably the crest of Hendrik Rennebaum

H. 7 x W. 18.4 x D. 13 cm, Weight: 1115 g 

With a silvered metal betel nut cutter in the shape of a parent, measuring 17.5 cm in length.

Thanks to the inventory of his possessions made in 1780, we know that Hendrik Rennebaum had a thriving business. The reason for the inventory was that Rennebaum had become mentally incompetent to manage his own affairs. The contents of his shop included over 450 objects made of gold and silver, ranging from jewellery, silver tableware, commemorative salvers, tobacco boxes and betel boxes. Unfortunately, of the 20 commemorative salvers mentioned, only one so far is known to survive, and of the 20 cuspidors and 23 silver candlesticks, not one has yet been traced. The same is true of other domestic objects, such as mustard pots, fish dishes, finger bowls, salt cellars and tobacco braziers. Of the large quantity of silver tableware, only a single porridge spoon survives. The small items include pin trays, purse frames and silver toys, as well as knob handles for walking sticks, buttons, and shoe and knee buckles.

The inventory also includes all Rennebaum's tools, and, as was customary at that time, also his enslaved people. Three of them were silversmiths: 'January van Bengalen', who had a wife and two children, 'October van Boegis' who was a 'boss silversmith' and 'Julij van Soembawa'.



From 1775 to 1780 Rennebaum held the post of assay master, and was very active in public life, being standard-bearer for the *Westzijdse Burgercompagnie* from 1769 to 1771, and dean and elder of the Lutheran Church in Batavia.

## 29

### **An Indonesian padouk (*Pterocarpus dalbergioides*), djati and rattan corner chair**

Batavia (Jakarta), 1750-1775

H. 82.5 x W. 76 x D. 66 cm

This type of corner chair could be after French desk chairs of the third quarter of the 18<sup>th</sup> century, but certainly is also influenced by the Chinese horseshoe armchair, *Lohan* chair, from the Ming- and Qing Dynasties. In Indonesia this type of chair was called a *krossie bakoe*, or basket chair.



30

**A fine cotton needlework and bark cloth lining Dayak Child's jacket**  
Indonesia, Kalimantan, circa 1900

*L. 47 x W. 42 cm*



**31**

**A fine pair of Indonesian red, black and gold lacquered djati wood wall lights**

Java, 19 century

*H. 41.5 x W. 27.5 x D. 48 cm*



**32**

**A pair of Indonesian djati wood wall lights**

Bali, early 20 century, with traces of colour

*H. 40 x W. 33.7 cm*







**33**

**Theo Meier (1908-1982)**

*Female half-nude*

Signed and dated 1953 lower left  
Sanguine on paper, H. 49 x W. 65  
cm

In the early 1950's Theo Meier had become a must-do stop in Bali for international celebrities, politicians and art lovers seeking out his village Iseh in the mountains. Fortunately for Theo and other Dutch artists working in Bali, the flamboyant first President of Indonesia, Sukarno, was extremely ambitious to gather an enormous art collection and what he liked most were the sensual paintings of the beautiful Balinese women.

In 1953, the year he made this painting, Theo Meier participated in the Art Council Exhibition in Kuala Lumpur where he sold several works.

34

**John Gould (1952)**

*'Portrait of a Solomon Islander'*  
(circa 2012)

Signed lower right

Oil on canvas, H. 155.5 x  
W. 72.3 cm

Born in England of British-Icelandic parents, Gould lived in England, Iceland, Ireland, Germany and Singapore before emigrating to Australia fourteen-years old, in 1966. There he studied at the Canberra School of Art with the sculptor Ron Robertson-Swann with whom he worked after graduating in 1978, on the Melbourne City Square sculpture 'Vault'. From 1986 to 1988 John was based in Nairobi, Kenya, and his subsequent stay from 1994-1997 in Harare, Zimbabwe, marked a move from sculpture to painting. In 2001-2004 he was in Beijing, and in 2010-2012 in Port Moresby, Papua New Guinea where he explored the landscapes and cultures of New Guinea and nearby Solomon Islands through his paintings. He has many major exhibitions of his sculptures and paintings in Australia, Zimbabwe, Beijing and Port Moresby. Gould now is back in his home country of Australia where he is teaching painting and drawing and has exhibitions reflecting his interest in Pacific and Australian environments and habitats.



**35 & 36**

**Two Polynesian  
hardwood war  
clubs, a *Totokia* and  
a *Gata waka***

Fiji, probably 18  
century

H. 83 cm & H. 97 cm

Polynesian culture is traditionally a culture of power and prestige, and there was a fine line between battle and ceremony. Warrior people par excellence, the Fijians had at their disposal a large panoply of weapons, each for a specific use.

The curve in the *Totokia* club, used for obvious reasons, is made by carving into a living branch and bending it, closing the gaps, which will grow together again over the years. Weapons carried by the Tusken Raiders of Tatooine in George Lucas' *Star Wars* were inspired by the *Totokia*

The elegant *Gata* are called gun-sticks by Europeans due to their recognizable form. However, they are designed after a snake, *gata* in the Fijian language.

The *Ula* throwing clubs come in many different shapes and sizes and were worn on the belt by warriors.

The clubs we present all have a beautiful deep patina and markings that attest to their great age.



**37 & 38  
Two Polynesian  
hardwood *Ula*  
*tavatava* or throwing  
war clubs**

Fiji, probably 18  
century

*H. 42 cm & H. 44 cm*

*We are grateful to  
our dear friend  
Mr. Peter van  
Drumpt for his  
assistance writing  
the texts.*





**39**

**An extremely rare Duck-Billed Platypus (*Ornithorhynchus anatinus*) fur carriage rug or bedcover**

Australia, late 19<sup>th</sup> / early 20<sup>th</sup> century

L. 140 x W. 180 cm

Provenance:

Woodcliffe House, Yorkshire, England

Made of 45 skins, this exuberant rug shows the depletion of Australian lands to the British, but also warns about the neglect of nature in Australia today. The earliest references to platypus skin rugs are in the catalogue of the New South Wales contribution to the 1862 London International Exhibition. The exhibits included a travelling rug made of tanned platypus skins. Only about two or three other examples are known, of which one is in the Powerhouse Museum (MAAS) in Sydney (inv.no. 2004/71/1) and one supposedly in the British Museum.

The popularity of rugs and other domestic objects made from native animal skins tells much about nineteenth century attitudes to the Australian environment. The bush and its inhabitants were to be conquered and subjugated and the turning of wild and 'exotic' native animals into rugs was symbolic of that conquest. Today, no Australian would even think about hunting the Platypus. However, Australia still doesn't participate in international CITES nature conservation laws nowadays, so Platypus are not protected apart from poaching, of course to the benefit of the country's mining and farming industry.

Part of the revenue of this rug will go to a non-profit Platypus conservation fund. For more information and images visit: [www.zebregsroell.com/platypus-fur-rug-australia](http://www.zebregsroell.com/platypus-fur-rug-australia)





China & Japan

**A highly important drawing related to the VOC Court Journey made between 22 November 1794 and 10 May 1795 by Andreas Everardus van Braam Houckgeest (1739-1801) to the court of Emperor Qianlong for the occasion of his sixtieth year in power**

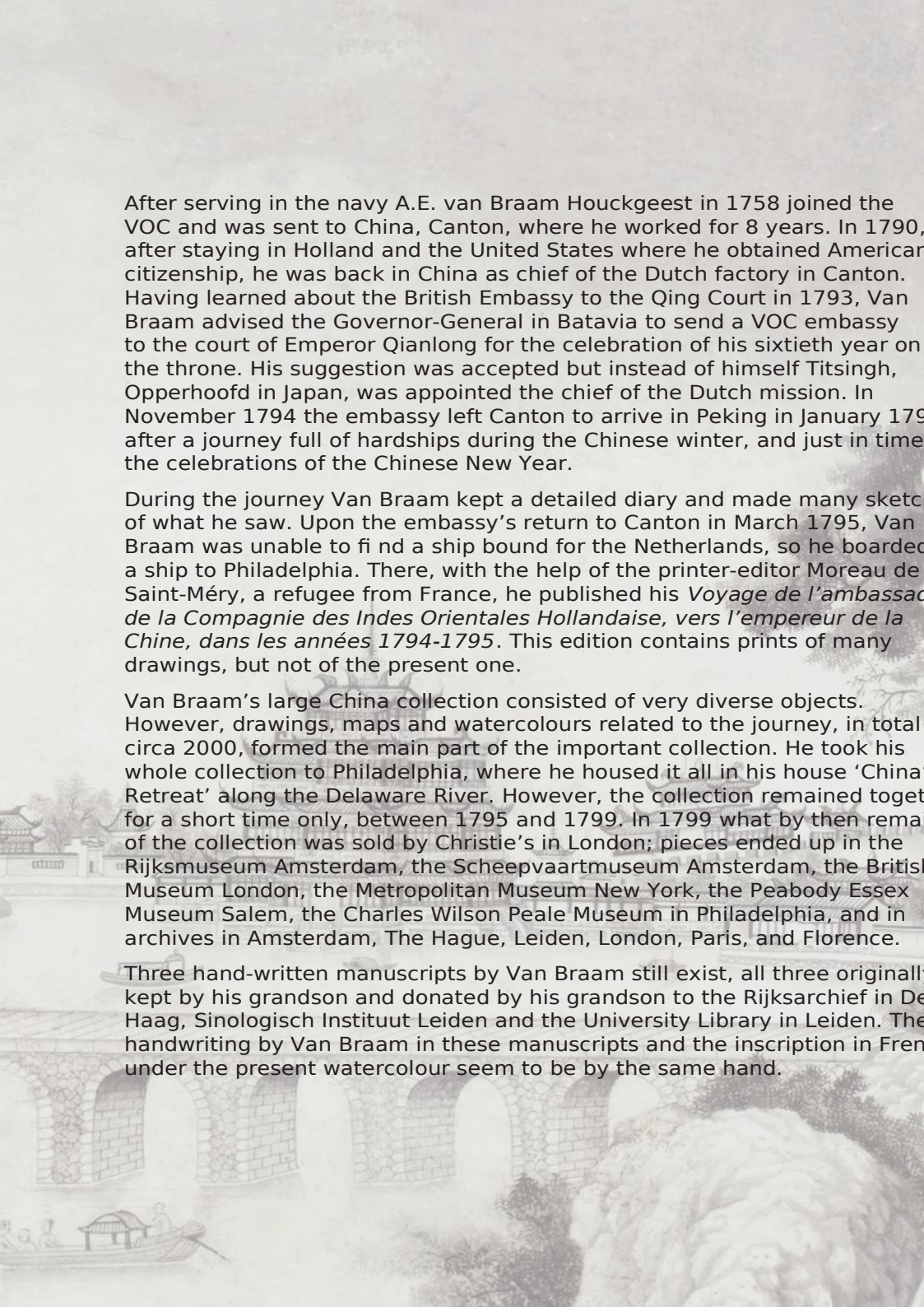
*'View of Monsing-lou (?) and its celebrated Pagode'*

With later Chinese text reading: Taiqing Lake (Lake of Ultimate Clarity), built in the 1990's, situated in Shanting District, Zaozhuang City, Shandong Province, the lake covering 19 acres, and Wangxian Pavilion (Pavilion of Longing for Immortality). This Chinese text was added only in the 1990's.

Ink wash on paper laid down on board, H. 43 x W. 60 cm

According to the Van Braam journal of the court journey the Dutch embassy would have passed fairly close to this site around January 1795. On the same day the embassy arrived in Peking. The journal entry of January 9th describes passing a beautiful stone arched bridge as depicted in the present painting. However, although Van Braam did make many sketches during the journey and presumably some of the illustrations in his book are worked-out sketches by his hand, it is not likely the present painting is based on a sketch by Van Braam himself. As a preparation for his journey Van Braam had asked two Chinese draughtsmen to make drawings of landscapes and sights between Canton and Beijing where the embassy might pass. He talks about 'my painter' who had made the most complete collection of drawings of buildings, temples, and all kinds of sights, together with plans so one could imagine the actual situation and compare it with what he would see. The present painting might be one of the paintings Van Braam had requested of 'his' Chinese artist. This might explain why paintings by the Chinese artist and the titles by Van Braam, tend to be inaccurate and often are not situated on the route which the embassy actually travelled. Nevertheless, by comparing what he saw during the journey with the work of 'his' Chinese artist, Van Braam noted the truthfulness of the depictions by 'his' Chinese artist.

The journey's party consisted of Isaac Titsingh and Van Braam both with their stewards, Rijnier Dozij, Van Braam's successor in Canton, Bletterman the VOC physician, Petitpierre, a Swiss clockmaker (because of the clocks to be presented to the Emperor), two interpreters, and Van Braams, nephew Jacob Adriaan. There is no mention of any Chinese artist joining the party.



After serving in the navy A.E. van Braam Houckgeest in 1758 joined the VOC and was sent to China, Canton, where he worked for 8 years. In 1790, after staying in Holland and the United States where he obtained American citizenship, he was back in China as chief of the Dutch factory in Canton. Having learned about the British Embassy to the Qing Court in 1793, Van Braam advised the Governor-General in Batavia to send a VOC embassy to the court of Emperor Qianlong for the celebration of his sixtieth year on the throne. His suggestion was accepted but instead of himself Titsingh, Opperhoofd in Japan, was appointed the chief of the Dutch mission. In November 1794 the embassy left Canton to arrive in Peking in January 1795 after a journey full of hardships during the Chinese winter, and just in time for the celebrations of the Chinese New Year.

During the journey Van Braam kept a detailed diary and made many sketches of what he saw. Upon the embassy's return to Canton in March 1795, Van Braam was unable to find a ship bound for the Netherlands, so he boarded a ship to Philadelphia. There, with the help of the printer-editor Moreau de Saint-Méry, a refugee from France, he published his *Voyage de l'ambassade de la Compagnie des Indes Orientales Hollandaise, vers l'empereur de la Chine, dans les années 1794-1795*. This edition contains prints of many drawings, but not of the present one.

Van Braam's large China collection consisted of very diverse objects. However, drawings, maps and watercolours related to the journey, in total circa 2000, formed the main part of the important collection. He took his whole collection to Philadelphia, where he housed it all in his house 'China Retreat' along the Delaware River. However, the collection remained together for a short time only, between 1795 and 1799. In 1799 what by then remained of the collection was sold by Christie's in London; pieces ended up in the Rijksmuseum Amsterdam, the Scheepvaartmuseum Amsterdam, the British Museum London, the Metropolitan Museum New York, the Peabody Essex Museum Salem, the Charles Wilson Peale Museum in Philadelphia, and in archives in Amsterdam, The Hague, Leiden, London, Paris, and Florence.

Three hand-written manuscripts by Van Braam still exist, all three originally kept by his grandson and donated by his grandson to the Rijksarchief in Den Haag, Sinologisch Instituut Leiden and the University Library in Leiden. The handwriting by Van Braam in these manuscripts and the inscription in French under the present watercolour seem to be by the same hand.





大清湖望仙塔

*View of Mousing-lai and its celebrated Pagoda*

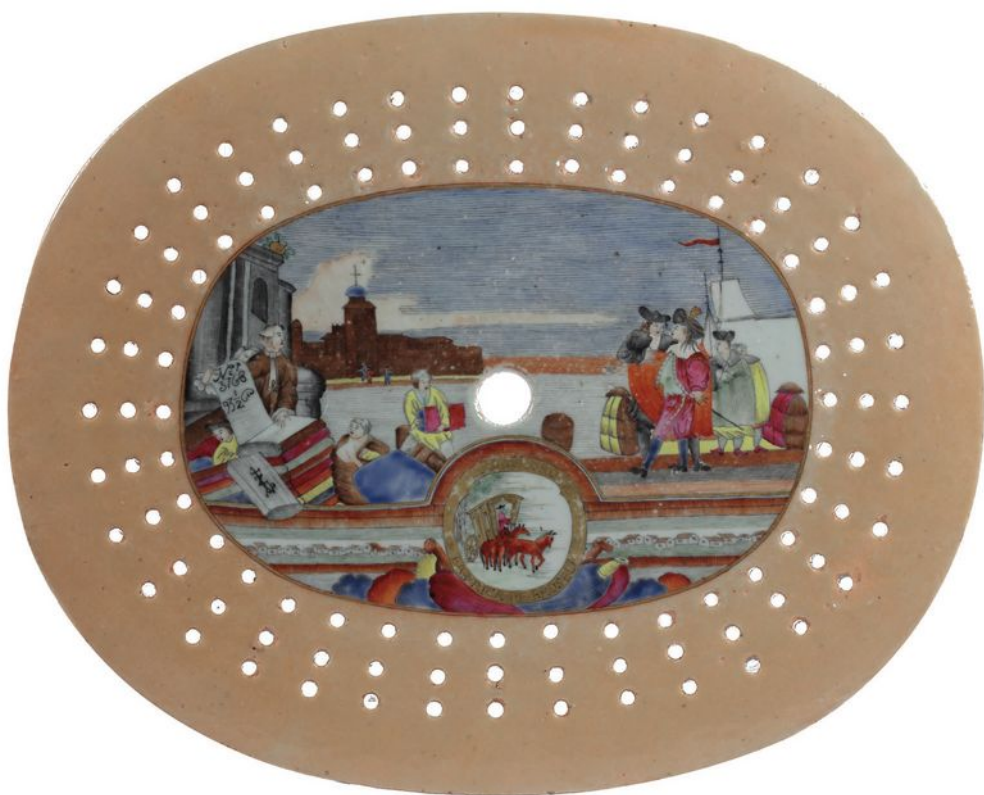
41

**A rare oval Chinese export *famille rose* 'Cloth traders' drainer**

*Qing Dynasty, Qianlong period, circa 1750*

*H. 29.8 x W. 37.2 cm*

Depicted is a harbour scene with a cloth trader offering his merchandise to prospective buyers, while he is showing what looks like an indication of the size and price of a bale of his cloth. On the left also a bale with inscription TZAP(?), possibly the sign of a cloth trader from Leiden, The Netherlands. The central medallion is inscribed *Caro de Oro* and *Fabrica de Brusela*. The source of this design is a copper plate for engraving labels on packages of bales of Leiden woollen fabric in the 18th century. A copper plate with this design is in the collection of Museum de Lakenhal in Leiden (inv. no. 11056).



42

**An important Chinese silver goblet with engravings, presented to legation in Beijing by Zhang Xun (1884-1916), General to the last Emperor**

Workshop's mark 'bao cheng(?)', mark for pure silver 'zhuwen', and name of the silversmith 'bin'.

*H. 34.5 cm, Weight: 766 grams*



The engraving of the beaker depicts a scene from the 'Romance of the Three Kingdoms' with the central figure being Guanyu, a famous general at the end of the Han Dynasty period (206 BCE-220 CE), a highly skilled military man but particularly praised for his loyalty. Guanyu's story was romanticized in the novel written by Luo Guanzhong at the end of the Yuan Dynasty period (1279-1368). Guanyu's loyalty and righteousness, which conform to traditional Chinese cultural ideals, were of course appreciated by Emperors who value loyalty very much and propagated Guanyu's obedience and respect for his superiors. As a consequence, Guanyu's status gradually increased from general to revered god, Guan Gong, Lord Guan. Thousands of Guan Gong temples have been constructed in China over the years. Xun would certainly have wanted to be similarly remembered for his loyalty to the Manchu Dynasty.

Zhang Xun, born September 16, 1854, in Chitian village, Jiangxi province, served as a military escort for Empress Dowager Cixi (1835-1908) during the Boxer Uprising from 1899 till 1901, an anti-foreign and anti-Christian uprising eventually supported by Cixi. After initial successes the Boxers were defeated by the Eight-Nation Alliance of American, Austro-Hungarian, British, French, German, Italian, Japanese and Russian forces, which looted the Forbidden City in Beijing and further weakened the position of the Qing dynasty. Cixi tried to regain control by reforms, the 'Cixi's New Policy.'

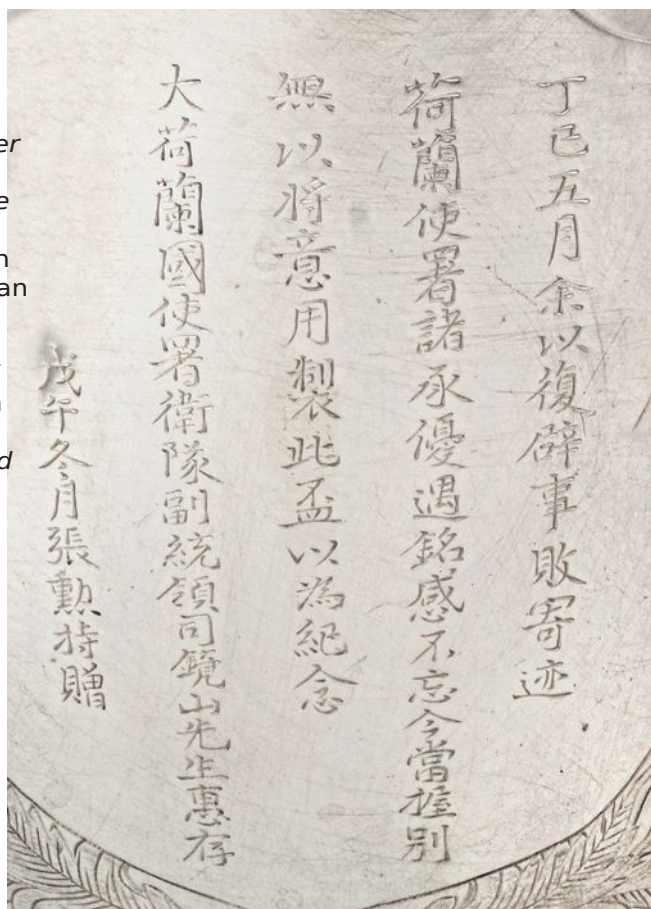
In the late 19th century the Qing Dynasty had established the 'Beiyang Army' a European-style Imperial Army under the command of general Yuan Shikai (1859-1916). General Zhang Xun fought in the Beiyang Army under Yuan



Shikai at Nanjing in 1911. This battle ended in compromise and in the fall of the Qing Dynasty, the abdication of the last Emperor, the six-year-old Puyi (1906-1967), and the establishment of the First Republic of China. February 12, 1912, Yuan Shikai was sworn in as president of the republic, but he was unable to consolidate a legitimate central government before he died in 1916. In the hectic period that followed Zhang Xun, an ardent supporter of the Qing Dynasty, never cutting his long tail, attempted to restore the Qing Dynasty and restore the last Emperor Puyi to the throne. But his attempt in 1917 failed. Puyi was forced to abdicate once more and Zhang Xun took refuge in the Dutch legation, where he stayed for almost a year and a half, before he was pardoned and returned to his home. He never participated in politics again. As a token of his gratitude Zhang presented the present goblet in 1918 to the Dutch legation in Peking.

The inscription on the other side of the beaker:

*'In the 5<sup>th</sup> month of dingsi-year (July 1917) I took refuge in the Dutch Embassy because of the failure of the 'Manchu Restoration'. I was well received. For this I am everlastingly grateful. Now it is time for farewell. I have nothing (to return for the hospitality), hence I commissioned this beaker as a souvenir to express my gratitude. To the Vice Commander-in-chief Zhou Jingshan (the Dutch envoy Jhr. F. Beelaerts van Blokland or more likely to Haro van Hemert tot Dingshof, commander of the marines in the Dutch legation in Beijing from 1913 to 1923). Presented by Zhang Xun in the 11<sup>th</sup> month of wuwu-year (December 1918).'*



43

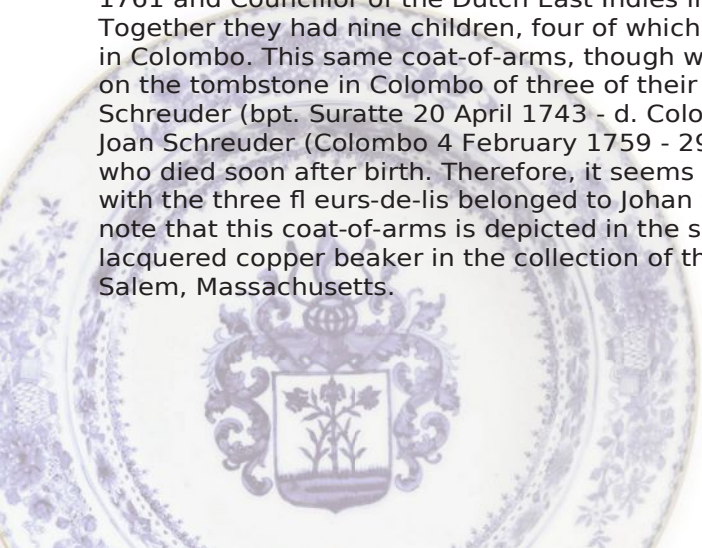
**Three Chinese export armorial  
'Schreuder' porcelain dishes**  
**for the Dutch market**

Qing-dynasty, Qianlong  
period, circa 1735-1740

*Diam. 23 cm each  
D. 4 cm (deep dish)  
& D. 3 cm (fl at dishes)*



The coat of arms on the dishes was found on the will of Clara Geertruijda de la Haye (1729-1769) in Batavia (Jakarta) in 1767. However, the De la Haye family usually took another coat-of-arms, recorded in Batavia in 1759. Clara was the fourth wife of Johan Schreuder (1704-1769), director of Suratte (Surat) from 1740 till 1749, governor and director of Sri Lanka from 1756 till 1761 and Councillor of the Dutch East Indies in Batavia till his death in 1769. Together they had nine children, four of which died young and were buried in Colombo. This same coat-of-arms, though with a different crest, was found on the tombstone in Colombo of three of their children; Susanna Engelberta Schreuder (bpt. Suratte 20 April 1743 - d. Colombo 29 March 1760), Huybert Joan Schreuder (Colombo 4 February 1759 - 29 May 1759) and a daughter who died soon after birth. Therefore, it seems likely that this coat-of-arms with the three fleurs-de-lis belonged to Johan Schreuder. It is interesting to note that this coat-of-arms is depicted in the same way on a *sawasa* Japanese lacquered copper beaker in the collection of the Peabody Essex Museum in Salem, Massachusetts.



44

**Two rare Chinese Taotie knives**

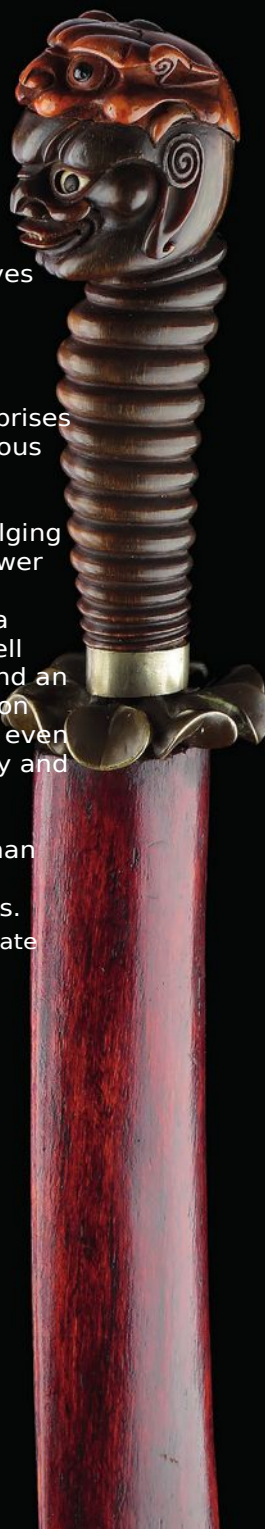
China or Vietnam,  
late 19th/early 20th century

L. 42 & 27 cm

The true origins and purpose of these knives are unknown. Were they used for rite and ceremony, theater, as a status symbol, or perhaps some dark magic?

The eye-catching orange visage that comprises the wooden pommel-cap of these mysterious knives is reminiscent of the taotie that decorates ancient Chinese bronzes of the Shang-dynasty, typically depicted with bulging eyes, thick brow, and with the animal's lower jaw missing. The pommels larger sections have been carved to convey the faces of a demon with similarly enlarged eyes, as well as stretched scrolling ears, sharp teeth, and an unnerving grin. They have eyes mounted on springs, that jiggle when the knives move even the tiniest bit, and the respectively spirally and vine-motif carved hilts, scalloped wooden guard and red-painted scabbard for the large knife, and the guard made of a Yunnan province penny for the smaller knife, add further to the enticing aura of these pieces.

Provenance: With Runjeet Singh, London; Private collection, the Netherlands



45

**A Chinese *Huanghuali* document box with *baitong* mounts**

18th century

H. 6 x W. 34.8 x D. 17.5 cm



*Dalbergia odorifera*, or Chinese rosewood is one of the most valued wood-species in China, and is known as *huali* (花梨) or *huanghuali* (黄花梨). The highest quality furniture from the late Ming and early Qing dynasties was made of this wood and was only intended for the Emperor, nobility, or highest-ranking officials.

Provenance:  
Property of a Dutch diplomat stationed in Beijing between 1962 and 1964





46

**A Japanese lacquered and mother-of-pearl inlaid copper tobacco box with a scene of two ladies playing the *koto* and *shamisen*.**

Kyoto-Nagasaki style, 1800-1830

H. 2.5 x W. 13.2 x D. 7.8 cm.

The *koto* is a long box-like hollow body of paulownia wood over which thirteen silk or tetoron strings are attached. The performer places the instrument in front and uses the first three fingers of his right hand while his left hand manipulates the movable struts placed under the strings to determine the pitch. The *koto* has a Chinese origin where it was an extremely prestigious instrument associated with Chinese literati culture. It was introduced into Japan during the Nara period (710-794).

The *shamisen*, played by the lady on the left, is the most commonly used instrument in Japanese music. It was introduced in Japan during Eiroku period (1558-1570), from the Ryūkyū islands. In spite of having only three strings the *shamisen* is capable of producing a wide variety of sounds.

The band *obi*, of the kimono of the lady on the left has the colours of the Dutch flag.

47

## Nagasaki School (late 18th century)

'A Dutch ship'

Scroll painting, watercolour on paper

H 48.5 x W. 53 cm (image)

H. 139 x W. 59 cm (scroll)

Paintings and prints of VOC ships, this one with the VOC monogram and an illegible ship's name on the stern, which lay at anchor before Deshima Island in Nagasaki Bay, were popular 'souvenir' images with Japanese visitors to the port city.

The first to make detailed studies of Dutch ships was Hayashi Shihei (1738-1793), a samurai from Sendai and *rangakusha* ('Hollandologist') with a great interest in European and American military affairs. Worried about the inadequacies of the coastal defences of Japan in case of a foreign invasion, he published his *Kaikoku Heidan* (Military discourses on a maritime nation) in 1791. In this work he emphasized the threat to Japan of European and American maritime sea power. Shihei made three journeys to Nagasaki in 1776, 1778 and 1782, in order to study the armed Dutch merchantmen at anchor in Nagasaki Bay. He studied the East Indiamen in great detail and incorporated all his data in a large print that he designed himself. Shihei's design formed the prototype for later Nagasaki prints and paintings of Dutch armed vessels. He himself was not given the opportunity to make a name as designer of prints of Dutch ships. He was imprisoned by the Shogunate government on the charge of undesirable interference with state affairs. Eventually his predictions about a foreign invasion would come true with the arrival of Commodore Matthew Perry.





# THE COURT JOURNEY

48

## A Japanese red and black lacquered palanquin or *norimono*

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

Made of lacquered wood, latticework and bamboo, black velvet and gauze with gilt scrolling vine decorations, sliding doors and roll-down shutters and engraved copper fittings, with a black lacquered yoke for carrying. It bears mons, emblems identifying Japanese families, at the front and back of the *norimono*; the *gyōyōmon*, and more specific the *hanagyōyō* (based on the blossoming apricot). Outside Japan intact *norimono*'s are rare.

H. 95 x L. 125 x W. 78 cm

Length of yoke: 380 cm



The Tokugawa shogunate strictly regulated all overt symbols of status, wealth, and power, such as dress, furnishings, number of attendants and certainly also the form, decor, materials, and number of bearers of the *norimono*. In the earlier Heian period, the privilege of riding in a *norimono* was reserved to the reigning Emperor and his principal consort. By the beginning of the Edo period, the use of palanquins had increased to such an extent that they were in danger of losing their exalted status as symbols of power and privilege. Still the greater the status of the passenger, the more elaborate the palanquin. The simplest type of palanquin, *kago*, was merely an undecorated, basket-like,



open structure made of bamboo, covered by a roof of matting, and carried by two bearers. More elaborate types of palanquins were made of wood, and the term *norimono* is used to describe ornate palanquins decorated with lacquer and limited to passengers of high status.

In the Edo period the *hanagyōyō* mon on the present *norimono* belonged to the daimyo Nabeshima family which ruled over the province of Hizen in the area of Saga and Nagasaki prefecture. The Nabeshima family had close connections with Nagasaki where they were appointed by the Shogun to defend the Nagasaki Bay. With an income of 357,000 Koku, the Nabeshima family belonged to the wealthy and important *Tozama-Daimyō* of the Edo



period. Nabeshima was a side line of the Shōni-clan which after several defeats against the Ōuchi and ~~Uzōji~~ <sup>Uzōji</sup> was in decline and moved to Nabeshima in the province of Hizen where they settled and took the name of the town. In the fight over the dominion ~~Utsuk~~ <sup>Utsuk</sup> Nabeshima sided with the Ryūzōji-clan but were decisively beaten by the rising Shimazu-clan in 1584. In 1587 Nabeshima sided with Toyomoti Hideyoshi during his invasion of *Kyūshū*. Hideyoshi granted Nabeshima the region round Saga fief in gratitude. The leader of the family Nabeshima, Naoshige, also joined Hideyoshi in his invasion of Korea, as a commander. After Hideyoshi's death in 1598, a fight for power ensued in which Nabeshima changed sides, but after the final victory of Tokugawa Ieyasu were able to hold on the fief Saga, one of the richest regions of Japan. As an ally of the Tokugawa Shogunate, Nabeshima was decisive in suppressing the Christian *Shimabara* revolt in Kyushu in 1637. In the Boshin War of the Meiji uprising, Nabeshima joined the Satsuma-Chōshū reform party and although they lost their rule over Saga in the Meiji period, they did remain one of the influential families of the so-called Meiji Oligarchy.

Some form of human-powered transport, be it a litter, sedan chair or palanquin, is almost universal but particularly in Japan the palanquin, *norimono*, was very common. Because of the limited availability of grazing in this overcrowded and mountainous country, severe restrictions were placed upon the use of horses for other than military purposes.

Between 1641 and 1860 the VOC was the only European company allowed in Japan. Like all the local Japanese daimyo, the Dutch yearly had to make a voyage from their settlement in the bay of Nagasaki to the court of the Shogun in Edo (Tokyo) to pay their respect and bring presents from the West. This was the only time in the year the Dutch were allowed off their small island of Deshima. They travelled in *norimonos* like the present one, carried by two or four men. Franz von Siebold described his journey in a *norimono*: "in such a palanquin the traveller sits on a flat floor covered with mats, bear- or tiger skins. The Japanese are used, from childhood on, to sit on their folded legs. With us only small persons can do so, but for larger persons to sit like that all day in a palanquin is torture!"

After Blomhoff had sent a miniature *norimono* to the Netherlands for the Royal Cabinet of Curiosities, as part of a complete series of 110 model items

depicting the court journey train, his successor as Dutch Opperhoofd in Japan, Johan Willem de Stürler (1771-1855) in 1834 sent the *norimono* he travelled in to the Netherlands, which now is in the collection of the Museum of World Cultures Leiden (inv. 360-1). Stürler, as a military man involved in some of the battles against France, was injured at his hip and as a result had difficulty bending one of his legs. Therefore, the *norimono* that Stürler sent has a hook in the foot end so he could stretch his wounded leg. Unlike Siebold, Blomhoff found travelling in a *norimono* very comfortable although he did say he sometimes descended to stretch his legs during the daily eight-hour journey. A copperplate engraving from *Gedenckwaerdige Gesantschappen der Oost-Indische Maatschappij in't Vereenigde Nederland aen de Keizer van Japan, Getrokken uit de Geschieden Reisaentekeninge der zelve Gesanten*, by Arnoldus Montanus, published by Jacob van Meurs, Amsterdam 1669, shows the procession of the Dutch Opperhoofd on his court journey in a palanquin like the present one (see *Verre Streken*, November 2018, item 10). Throughout the Edo period the basic

form of the palanquins changed very little. Following the resignation of the last Tokugawa shogun in 1867, there ensued a rapid transformation of the Japanese society. Palanquins, the elite conveyances of the Tokugawa shogunate, were quickly displaced by horse-drawn carriages fashioned after European models and by the jinrikisha, a wheeled vehicle pulled by one man. Few *norimono* survived intact.

Immediately after the end of the *sakoku* policy of the closed country and the opening of Japan to the world, the Danish ambassador in Hong Kong, Mr. Block, in 1860 acquired a true *norimono* for the Royal Ethnographic Museum in Copenhagen, now in the Japanese Department of the National Museum in Copenhagen. A few more were imported into European collections but many of them were either adapted to be used as exotic chairs, as playhouses for children or withered away in barns. Outside Japan an intact one like the present *norimono* is rare. Only the textile in the windows and the ropes in the bamboo shutters had to be replaced with (original) gauze and ropes from Japan.





**49**

**A rare Japanese miniature model of a palanquin, *norimono***

Late 18 century

H. 23 x W. 25.8 x D. 18.6 cm

L. 68 cm (yoke)

A similar model of a Japanese *norimono* sent by Blomhoff to the Netherlands for *Het Koninklijk Kabinet van Zeldzaamheden*, the Royal Cabinet of Curiosities, now is in the collection of the Museum of World Cultures in Leiden. Another one, collected by Franz von Siebold, is in the Museum für Völkerkunde Vienna (inv. 33267), and a miniature model, inventoried in 1690 in the Royal Danish Kunstkammer, now is in the National Museum of Denmark (inv. Eac 140).

In Japan these models were also presented during the yearly *Hinamatsuri*, the doll's festival on the third of March, as the vehicle for the doll of the Emperor's spouse.



**50**

**A Japanese scroll painting depicting *Daimyo Gyorestu Ga***

Edo period, circa 1800

Ink and colour on paper, H. 29 x W. 380 cm

Depicted is the traditional procession of a Daimyo on his court journey to pay respect to the Shogun in Edo. This Daimyo clearly was a very powerful one with two horses, two palanquins carried by four men each and a very long procession. All local Daimyo rulers were obliged to make a yearly court journey and leave behind a son or other family member at the court in Edo as a surety of their loyalty to the Shogun.

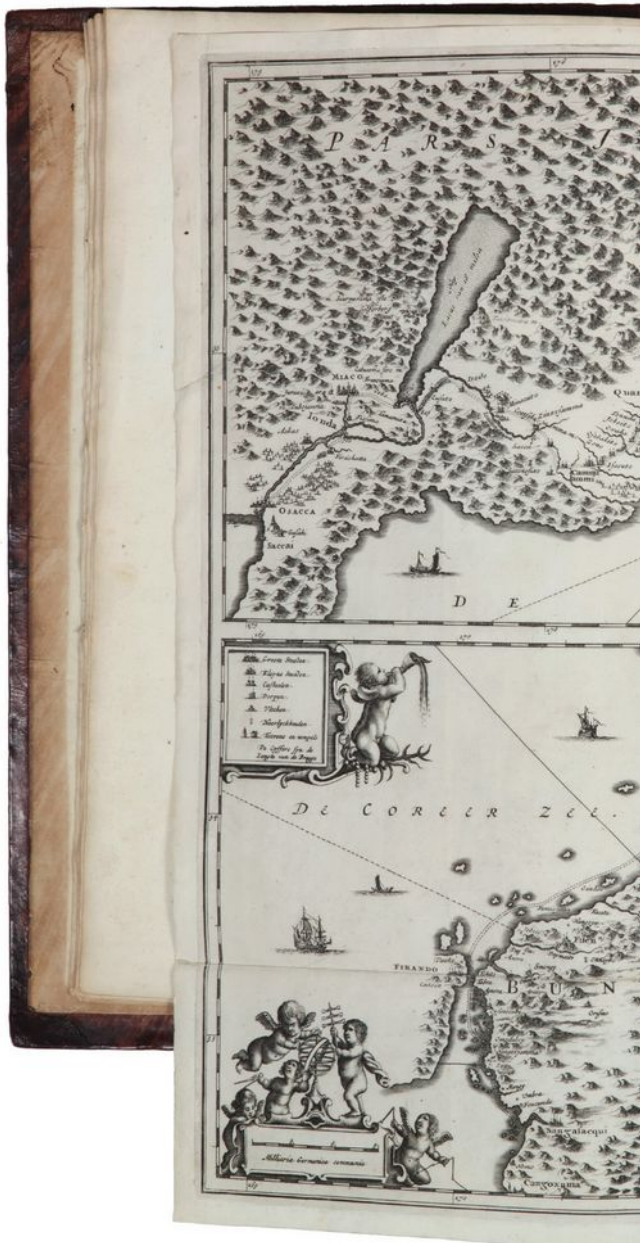


51

**Arnoldus Montanus  
(1625 - 1683)**

*Gedenkwaerdige  
gesantschappen der Oost-  
Indische Maetschappy in  
't Vereeningde Nederland,  
aen de Kaisaren van Japan:  
Vervatende Wonderlyke  
voorvallen op de Togt der  
Nederlandsche Gesanten:  
Beschryving Van de  
Dorpen, Sterkten, Steden,  
Landschappen, Tempels,  
Gods-diensten, Dragten,  
Gebouwen, Dieren,  
Gewasschen, Bergen,  
Fonteynen, vereeuwde en  
nieuwe Oorlogs-daaden der  
Japanders.* (Memorable court  
journeys by the VOC to the  
Emperor/Shōg in Japan:  
with all the curious events  
that happened to the Dutch  
during the journey, and  
extensive descriptions of the  
country). Published by Jacob  
Meurs, 1669. Bound in calf  
with gilt stamped decoration.

Rare complete and very nice  
copy of this richly illustrated  
work, with a beautiful  
engraved title page, a fine  
unfolding map, 24 double or  
unfolding engravings, and 71  
engravings with early views  
of among other things, Edo,  
Kyoto, Osaka, Kagoshima,  
Deshima, Batavia, volcano  
eruptions, etc.





Travel route of the court journey for the Dutch from Nagasaki to Edo.





12. Tempel von Amon.  
13. In Fels die gefundene erste Leinwand.  
14. Eine Tempel der Theben mit einem Pylonen.  
15. Tempel des Isis, mit dem Tempel des Isis.  
16. Die hier vor mir steht auf Tempel von Amon.  
17. Tempel von Amon.  
18. Tempel von Amon.  
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100. Tempel von Amon.

**An impressive and large Japanese transition-style lacquer coffer with fine gilt copper mounts on French Régence base**

Kyoto, 1640-1650, the base early 18<sup>th</sup> century

The coffer with shaped cartouches ~~on a~~ <sup>on a</sup> ~~background~~ <sup>background</sup> on the lid, front and sides, with fine decorations in various techniques ~~takimaki~~ <sup>takimaki</sup> ~~high relief~~ <sup>high relief</sup> ~~tsuke-gaki~~ <sup>tsuke-gaki</sup> (drawing with narrow lacquer lines and over sprinkling with gold and silver ~~tsuniku-takamei-e~~ <sup>tsuniku-takamei-e</sup> (demi relief ~~kimekom~~ <sup>kimekom</sup> (pushed inside) and accents of ~~kirigan~~ <sup>kirigan</sup> (small geometrical metal mosaics). Inside the cartouche on the lid a landscape with volcanos, at their feet temples and around their summits clouds. Inside the cartouche of the front a hilly landscape with trees, huts and two cows at a waterside, under clouds. The cartouches at the sides show autumn grasses, chrysanthemum and campanula, and the back is decorated with trails of clematis. The black lacquered and gilt mounts showing a mom, a Japanese family coat of arms, are quite similar to the black and gilt mounts of the Mazarin coffer in the V&A museum (inv. 412:1-1882) and the recently acquired coffer in the Rijksmuseum (inv. AK-RAK-2013-3-1).

Coffer: L. 132.7 x H. 62.8 x D. 59.3 cm

Stand: L. 143.7 x H. 51 x D. 71.9 cm

After the five year lapse in trade with Japan as a result of the Taiwan Incident (see number 44 in *Uit Verre Streken* November 2021, a wood block print depicting the capture of Pieter Nuyts, the Dutch governor of Formosa/Taiwan, by Japanese sea captains in 1628), in 1633 ordering of Japanese lacquer by the VOC as well as by private trade seriously took off. Attempts by the VOC to prevent private trade were largely unsuccessful. Private traders were quicker, got the better pieces and often for better prices than the VOC which had to rely on officials who themselves traded privately! It was not difficult for Dutch clients outside Japan, having the right connections with VOC officials in the Netherlands or Batavia, or even directly through merchants on Deshima, to buy Japanese lacquer. By its nature, private trade is rather elusive, usually lacking written





document such as letters, orders or invoices. Much private trade dealt in the same objects the Company bought, so these pieces can not be distinguished. Whether the present coffer was ordered by the VOC or by a private trader therefore can not be decided. By the end of the 17th century, because of complaints about the prices and the quality of the lacquer offered by the VOC, the Company decided to stop trading in lacquer all together in 1693. Successful private trade in lacquer continued though.



53

**An extremely fine and important Japanese lacquer cabinet with gilt-c mounts for the European market**

Edo period, late 17th century

The pictorial style decorated rectangular cabinet in black lacquer decorated in gold, silver, red and brown very fine *taka-maki-e*, with inlays in gold, silver, mother-of-pearl, and coral. The left door shows a tapering, high-relief *taka-maki-e* vase upon a tray with cloud-like patterns. Irises, peonies, and chrysanthemums in polished silver, are amongst the blooming flowers which draw admirers out of their thatched huts on the right-hand door. The doors opening to reveal ten various sized drawers decorated in gold and red lacquer on a black ground, the interior of the drawers in *nashiji*.

W. 91 x D. 52 x H. 70.5 cm



This cabinet belongs to the so-called 'fine group' of export lacquer created by the VOC or private traders during the height of Japanese lacquer's popularity in Europe. Although the exact meaning of the image remains unclear, it is evident that the arrangement of flowers is in the *Rikka* style of Ikebana. *Rikka* arrangements were originally intended as Buddhist offerings, which explains the reverse swastika displayed in the middle of the slender offering vase. A pair of very similar cabinets, possibly by the same workshop, is in the collection of the Palazzo Reale in Torino, and another Japanese export cabinet showing strong compositional similarities is in Drayton House, Northamptonshire (Oliver Impey & Christiaan Jörg, *Japanese Export Lacquer 1580-1850*, Hotei Publishing 2005, p. 133).





54

**An exceptional Japanese carved red *chōshitsu* lacquer telescope**

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

*L. 17.9 cm & 37 cm (fully extended)*

In Japan, unlike in China, carved lacquer ware was rare. It involves carving patterns through layers of lacquer. This small telescope, with chrysanthemum design, extending parts black lacquered papier-mâché with wooden eye-piece, is reminiscent of Chinese carved lacquer technique much admired, but only occasionally imitated in Japan. Spectacles arrived in Japan in the mid 16<sup>th</sup> century mainly through Jesuits from China. The first telescopes in Japan probably were a present to Shogūn Ieyasu, given by the British East India Company in 1613, and in 1632, after the Taiwan Incident, the Shogūn asked the Dutch to help suppress the (Christian) Shimbara uprising by providing cannons and telescopes, which the Dutch did. At the end of the seventeenth century, telescopes started to be made in Japan, mainly in Nagasaki where the Japanese had seen the Dutch using telescopes and 18<sup>th</sup> century watercolours and woodblock prints Dutchmen are often depicted looking through a telescope, possibly as a phallic symbol. The best known opticians during the the Edo period were *Waei Nizaemon* (1673-1754) of Nagasaki and *Iwahashi Zenbei* (1756-1811) of Osaka.

For examples of late eighteenth-early nineteenth century black and gold lacquered leather and papier-mâché Japanese telescopes see *Uit Verre Streken* October 2016, no. 61, and December 2020, no. 66, and for two Japanese glass tube telescopes see *Uit Verre Streken* March 2015, no. 59 and 60.





55

**A fine Japanese  
Kyoto-Nagasaki style  
black lacquer and mother-of-pearl  
inlaid, *raden*, double pipe case for Dutch  
'Gouda' clay pipes**

Edo period, 1800-1830

*L. 72.3 cm*

Provenance:

The Trevor Barton Pipe Cases Collection

The Edric van Vredenburg Collection





**56**

**A Japanese *kiseruzutsu* (pipe case), decorated with a Dutchman, signed Hisamine**

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

L. 21.5 cm

Decorated *iroe-e takazogan*

lacquered leather with a Dutchman and his dog, with an insert of stag antler. It is signed *Hisamine* but unfortunately nothing is known about this artist.

Tobacco was introduced in Japan by the Portuguese in the mid-sixteenth century. However, it was banned in 1611 because of fire hazard but probably also as some unwanted foreign habit. In 1716 the prohibition on smoking tobacco was repealed.

Provenance: Collection of Drs Edmund and Julie Lewis

Literature: Edmund J. Lewis and Joe Earle, *Shadows and Reflections: Japanese Lacquer Art from the Collection of Edmund J. Lewis at the Honolulu Academy of Arts*, 1996, cat.no.

**57**

**A Japanese lacquer writing box decorated with a man trying to withhold a woman from fleeing, titled '...rukt zij zich uit mijne armen... De Vriend' (...she tears herself out of my arms...The Friend)**

Edo period, Kyoto-Nagasaki style, 1820-1830

H. 14 x W. 45.3 x D. 25.4 cm

A. la Fontaine *Belangrijke en Uitgelezene Geschiedverhalen van La Fontaine, Mev. De Genlis, Huber en meer anders Buitenlandsche Schrijvers*, Bonte, Dordrecht, 1808.



It is a story about two friends in love with the same girl, where in the end everything turns out right. The story is much more virtuous than the image suggests, where the lady's dress seems almost to be torn from her body. August Heinrich Julius La Fontaine (1758-1831), was a German novelist writing moralizing, sentimental and didactic tales of domestic life. His works were regarded with high favor at the court of Prussia and in his lifetime he was the most popular German novelist, his works surpassing by far the popularity of his contemporary Goethe's.



58

**A pair of Japanese export lacquered cutlery boxes**

Kyoto or Nagasaki, late 18<sup>th</sup> century

H. 33.5 x W. 24 x D. 21 cm

The bow-fronted boxes with sloping lids flat at the top are made of *hinoki* wood (Cypress), coated with Japanese paper and decorated in lacquer with scattered gold birds and flowers on a dark background. The Japanese mounts are made of copper and both boxes still have the internal partitions to keep the cutlery upright. The form of these boxes is similar to a pictorial-style knife box in the collection of the Groninger Museum (inv. 19.347), dated between 1730 and 1780, but the style of the decoration is more like that on a knife box in the Peabody Essex Museum in Salem (inv. E62271), which was brought to Salem by James Devereux, Captain of the *Franklin* in 1799.



Provenance: Henriette Jeane Christine van Neukirchen, called Nyvenheim (1807-1849) and Nicolaas Johan Steengracht van Oostcapelle (1806-1866), thence by descent to the last owners, Ludolphine Emilie baronesse Schimmelpenninck van der Oye (1944) married in 1969 to Roland Daniel van

Haersma Buma (1944), the last residents of castle Duivenvoorden near Voorschoten and the great-great-granddaughter of Nicolaas Johan Steengracht van Oostcapelle. There is no evidence that Nicolaas Johan himself, or any of his or his wife's ancestors had ever been in Japan. However Nicolaas' grandfather (Nicolaas Steengracht, 1754-1840) was a director of both the VOC and WIC (West Indies Company) Chambers of Zeeland in Middelburg and is known to have collected Chinese porcelain and Japanese lacquer work, so presumably Nicolaas' grandfather asked a captain sailing to Deshima or a VOC official on Deshima to order these two cutlery boxes in Japan.



59

**A Japanese lacquer box with Masonic Regalia**

Edo Period, early 19<sup>th</sup> century

H. 13 x W. 41 x D. 31 cm

The black lacquer box is decorated in *hiramaki-e* (low relief) with gold, silver and red.

In the late 18<sup>th</sup> and early 19<sup>th</sup> century many Dutch higher officials of the VOC were members of a Masonic lodge and therefore boxes of various shapes and sizes decorated with Masonic symbols would have been ordered by VOC officials in Deshima to be used by themselves, in the Grand Lodge in Bengal or in the two lodges in Batavia (Jakarta), or to be given or sold to European members of Masonic lodges elsewhere. Isaac Titsingh, Opperhoofd in Deshima in 1779 and 1782-84, and the first European to be genuinely interested in Japanese language, history, geography and social habits, was one of the first to order Japanese curiosities, including lacquerware. For many years after he left Deshima he continued to order Japanese objects as for instance a lacquered board for the main Masonic Lodge in Batavia in 1789.



60

**A small Japanese lacquer box with on the lid the English Royal coat-of-arms, *R G I*, and *June 22. 1911*, containing the coronation medallion with on one side, under a crown the initials *G V R*, George V Rex, and the coronation date *22 June 1911*, and on the other side the portraits of *K***

**George V and Queen M**  
Kyoto, late 19<sup>th</sup> century

*H. 2.5 x W. 6.7 x D. 4.6 cm*



The small box is coated in black lacquer, the sides decorated in gold *hiramaki-e* with a traditional Japanese motif of wisteria vines and the top decorated with the English coat of arms. The Japanese maker of this small lacquered box clearly struggled with the lion and unicorn figures of the English Royal coat-of-arms, and made a mistake: it was not George I (*R G I*), but George V who was coronated King of the United Kingdom and the British Empire in Westminster Abbey on June 22, 1911.

The Japanese Emperor was represented at the ceremony by Prince and Princess Higashifushimi. In commemoration of the event, a coronation medal was distributed to over 16.000 dignitaries across the globe. In Britain's colonies and the commonwealth, local authorities were in charge of the distribution. It is likely that the distribution of the medals in Japan was handled by the recently founded *Japan-British Society* and that the Society commissioned a lacquer craftsman to make small boxes to fit the medals in. The name of the lacquer worker is at the underside of the box.



61

**Kawahara Keiga (1786-c.1860) or studio**

*The Fumi-e ceremony (picture treading, 1820-1830)*

Watercolour on silk, H. 29 x W. 37.5 cm

The man in the centre is stepping on the *fumi-e* with a bare foot, in front of three officials. The highest official, *Nichigyoji*, sitting in front of a sliding door, *fusuma*, with cranes and young pine trees, symbols of long life. On the screen, *tsuitate*, on the right is written in large characters the word 'bamboo' and 'green bamboo is lively.' This probably is a text by a famous Chinese Confucian scholar saying "If you look at the banks of the Wei River, you will see green bamboos growing lush and thick with vitality. Like the beautiful and powerful bamboo, there is a sovereign who is resolute and intelligent". Everybody is dressed for the occasion, most with family arms, *kamon*, on their coats. In the front rice bales and New Year decoration with a lobster on top.

From the fourth day of the New Year officials of the *bakufu* went around house to house where the family had to step on the *fumi-e*, starting with the head of the household. His wife, wearing a stylish *haori* (coat) with a pattern reminiscent of the Genji-tale, is seated on the right, awaiting her turn, as is the eldest son wearing a *haori*, and the younger son. The two figures in the foreground on the right wearing *tabi* (socks) and *setta* (sandals) probably are the town's caretakers.

*Fumi-e* ceremonies (*het beeldtrappen*) started in about 1629 and since then were annually conducted in several provinces ~~as a~~ <sup>in</sup> the start of the New Year when all Japanese in these provinces were forced to step on Christian devotional images to affirm they were not believers of the Christian faith. Those who refused were questioned and severely persecuted. *Fumi-e* is a brass relief tablet, cast in the Nagasaki foundry, depicting the Crucifixion of Christ and the Virgin. The Tokyo National Museum probably has all remaining casts.

For the non-Christian Japanese, it was just another element of the New Year but for Christians it must have been an annually recurring horror. To counteract this act of blasphemy the 'hidden' Christians appear to have performed the ritual of burning the straw sandals worn during the ceremony, mixing the ashes with water and drinking the solution. The Dutch on Deshima also were forced to perform the *fumi-e* ceremony and they did so, to the disbelief of other Christian nations in Europe. However, the VOC sent their employees to Japan as traders not as missionaries.

The first plaques used in the *fumi-e* ceremony were imported from Europe but soon the Japanese authorities needed many plaques and sturdy bronze plaques with Christian images were ordered from Japanese metal-smiths. The designs were based on European plaques, but the original meanings and functions were completely inverted attacking the Christian faith instead of being a devotional image.





Three other documented copies of the *fumi-e* ceremony by Kawahara Keiga or his studio are known, all three in the collection of the Rijksmuseum voor Volkenkunde in Leiden; one on paper with Keiga's mark, from the collection of Johan van Overmeer Fisscher (inv. no. 360-4302), one on silk probably studio Keiga, collected by Von Siebold (inv. no. 1-4480-7), and one ink on paper also studio Keiga, in the Siebold collection. All three with minor differences mainly in the depictions and calligraphy on the screens in the background.

Kawahara Keiga was appointed 'painter allowed to go in and out of Deshima' in 1823, but had already been working for the Dutch since about 1809 for Jan Cock Blomhoff, Opperhoofd till 1823 and his secretary Johan Frederik van Overmeer Fischer. From 1823 till about 1842 he worked for the scientist Philipp Franz Balthasar von Siebold.

Oka Yasumasa, curator of the Kobe City Museum, believes that this work could only have been painted by Keiga himself and not by his workshop because of the splendour of the calligraphy in *Gachu Sho* (literature in painting), the expression of the figures and the soft shadows on the tatami mats.

Provenance: According to a note at the reverse the painting belonged to the Stauffer family in Akron (Cleveland, Ohio).

62

**An important Japanese drawing of a Persian horse ordered by the Shogun 'Eene Eysche van den Keyser' the Emperor's demand**

Edo period, late 18th century

Colour and ink on paper

H. 26.5 x W. 39.7 cm

With inscriptions in Japanese reading: 'The horse is a chestnut male horse from Persia. Age is approximately 6 years old. Length of the face is approximately 27 cm (?). Hair is approximately 14 cm long. Mane is approximately 1 cm long of curly hair.' and the Dutch text reading: *Op d'Eysche staet boven de 95 duijmen hoogt, 44½ duijmen t' is volgens de Eysche niet volkomen gelijk hier afgeteekend maeten. Dit gedraegd(?) hair niet behaegt ook volgens de Eysche niet volkomen* (the depicted horse apparently did not completely meet the Shogun's size and markings requirements).

Because of the rather puzzling Dutch written vertical top down right to left like Japanese script, the Dutch text most likely was written by a Japanese interpreter who had seen the horse.

The import of Persian horses by the Dutch started in the 1720s with Shogun Yoshimune (ruling from 1716 till 1745) because he was no longer satisfied with the small Mongolian horses.

Later Shogun Ieharu (ruling from 1760 till 1786) had asked the VOC several times for a Persian horse, but since he had been very particular about its markings, the VOC had found it almost impossible to find the right horse. Finally, in 1778 the East Indiaman





Roodenrijs arrived with the horse and Opperhoofd Feith was able to present it, with all ceremony, to Shogun Tokugawa Ieharu (1737-1786) during his journey in the spring of 1779. The Shogun's son and intended heir, the young Tokugawa Ieshige, took it out for a gallop, fell off and met his end. In his agony and fury the shogun killed many, for beloved Ieshige, then eighteen-years old, was his only son (Carl Peter Thunberg and the Shogun's Realm 1775-1796, annotated and introduced by Thomas Screech, p. 42).



63

**A Japanese colour woodblock print, *makimono*, titled 'Marching of the red-haired'**

Circa 1844

H. 27.5 x W. 39.5 cm

During the Japanese policy of seclusion (*sakoku*) between 1641 and 1859, of the Western powers only the Dutch were allowed to trade in Japan, but under very strict limitations; they were not allowed to leave their small trade post on Deshima Island without permission, no Dutch women, no overt practising of Christianity and no Dutch military were permitted in Japan.

However, the outcome of the Opium War (1840-1842) which forced the Chinese Empire to open some of its ports to Western trade, led to much



concern in Japan and a short break of the prohibition of the presence of Dutch military in Japan. Against the background of the events in China and on the grounds of the long-standing relationships between The Netherlands and Japan, King William II on the advice by the minister of Colonies, J.C. Baud, wrote a letter to the Shogun in friendly, but urgent terms advising him to end the *sakoku* policy or Japan could await a similar fate as China. In the royal letter, signed on 15 February 1844, William II stated that peace for Japan could only be secured by allowing friendly trade relationships with foreign countries. The delivery of the royal letter to the Shogun through the intermediary of the governor of Nagasaki was prepared with the greatest consideration. The specialist on Japan and former physician of Deshima, Philipp Franz von Siebold, pointed out that protocol should be strictly observed and a military delegation for the presentation of the letter would be necessary. A military person would have more status in the eyes of the Japanese than a civil servant such as the Opperhoofd of Deshima. It was decided to charge the naval commander H.H.F. Coops with the task. As commander of the war frigate H.M.S. *Palembang*, Coops arrived in Nagasaki with the important letter in August 1844.

The presentation of the letter to the governor of Nagasaki who would deliver it to the Shogun in Edo, was carried out with great ceremony by a procession of about 120 Dutch marines marching to the residence of the governor of Nagasaki. In the front of the procession are the drummers and trumpeters, followed by the marines, one carrying the Dutch flag and another something looking like a potted plant which should have been the letter in a box. The Japanese print maker apparently did not understand the purpose of the procession; not a potted plant but a boxed letter was to be delivered. At the end of the procession three chairs are being carried for three Dutch officials; the Dutch found it difficult to sit on the floor like the Japanese do, which made the Japanese think the Dutch were unable to bend their knees.

The reply of the Shogun to the letter of King William II followed more than a year later. He highly appreciated the frank advice of the king but in friendly terms made it clear that Japan had to adhere to its old rules of seclusion and therefore would remain closed (until Commodore Perry forced it to open ten years later).



64

**A rare Japanese long scroll, *makimono*, depicting people of twenty-four nations, attributed to Jô Girin (act. 1779-1859)**

Edo period, early 19th century

Ink, colour and gold on paper, H. 28.5 x W. 470 cm

A *makimono*, literally something that unrolls, is a painted or calligraphic scroll that unrolls horizontally. *Makimono* are a popular and typical Edo period examples of Japanese storytelling, treating various traditional subjects. The present one depicts a classical theme of inhabitants of various foreign nations.





Here different nations are represented by couples with short calligraphic descriptions. Traditionally the representations of nations are associated with *Bankoku Sozu*, a map of the whole world.

The twenty four peoples represented in the present scroll are, from right to left: Dutch, Persians, Turks, Muscovites, Spaniards, Portuguese, Siamese, Armenians, Hakkas (Banka), Americans, probably Koryaks (Kamchatka), North-Africans, Danes, Hungarians, probably Samarkands (Uzbekistan), Argentinians, Canadians, Taiwanese, Uriankhai (Mongolia), Luzonian (Philippines), Rataran (Mariana Islands), Sumatrans, Italians and Germans.





65

**A Japanese drawing of the Dutch Residence at Deshima, Nagasaki Ora**  
**Yahiki no Zu**

20<sup>th</sup> century, after the 18<sup>th</sup> century original

Colour (distempered) on paper, using the technique,  
 H. 53.8 x W. 110 cm



This is copy after the original map owned by Viscount Tadakazu Matsudaira, the original unfortunately being lost in World War II. This sketch map depicts the Imari warehouse (constructed in 1662), the Kanbang warehouse (constructed in 1696) and the flagstaff standing behind the Opperhoofd's house. This dates the original map to the early 18th century. Other copies of the original sketch map are in the Matsuura Historical Museum in Hirado, in the Kobe City Museum in Kobe, and in the Tanaka Keiji Collection in the Risshō University Library, Tokyo.



66

**A Japanese colour woodblock print, Nagasaki-e, titled *oranda nyonin zu*, Dutch woman walking with a child**

No publisher mentioned, circa 1817

H. 36.2 x W. 16 cm

The Dutch woman is Titia Bergsma, Opperhoofd Jan Cock Blomhoff's wife, walking with her young son Johannes. In mid August 1817 Jan Cock Blomhoff arrived in Japan, together with his wife, son and the Dutch wetnurse Petronella, to take over as Opperhoofd the management of the Dutch settlement on Deshima island from Hendrik Doeff. However, foreign women were not allowed into Japan under the *sakoku* policy of total isolation proclaimed by the shogunate. So the Dutch women and the child had to leave the country on the same ship on which they had arrived four months earlier. These four months were long enough for the painter Kawahara Keiga and publishers of prints in Nagasaki to make many illustrations of the first red hair, blue eye, barbaric females to be seen in Japan.



67

**After Ishizaki ūshi (1768-1846)**

*'Titia, the wife of Jan Cock Blomhoff, with wetnurse Petronella Munts holding the son Johannes, and the Javanese maidservant Maraty'*

Watercolour on paper, H. 38 x W. 29 cm

Ishizaki ūshi was born in a family of karae mekiki, inspectors of foreign pictures, a position that introduced him with European painting techniques. This gave him a great reputation and his atelier had a strong attraction for potential students. ūshi had many, with amongst them the famous Kawahara Keiga.

**A Japanese vertical hanging scroll - ~~Kakejiku~~ attributed to Nagasawa Rosetsu (1754-1799)**

*"Seeing Lo San (Lo mountain) floating far over lake, shadows of leaves reflected by waves on lake, small boat moves with gentile wind, before the scenery (I am) sitting quietly with fishing rod."*

Signed and with seal of Nagasawa Rosetsu and with text of a Chinese *Go-Gon-Zekku* poem (a four-line poem each line with five characters) by the Confucian scholar Murase Kōtei (1746-1818) Ink on paper laid down on silk, in a wooden box with inscription saying that the poem is by Murase Kotei and the painting by Nagasawa Rosetsu.

L. 228 x 122 cm (scroll)

L. 172 x W. 104 cm (painting)

Rosetsu, along with Soga Shohaku and Ito Jakuchu, was known as one of the "Three Eccentrics," painting in a new and highly individualistic style. Rosetsu was quick-witted, versatile, mischievous and had exceptional technical skill. He was also known as a rather argumentative hothead and his behaviour and excessive drinking are part of the background that adds to the enjoyment of his pictures.

Rosetsu, who came from a low-ranking samurai family, studied in Kyoto with the famous Maruyama Ōkyo who taught direct observation of nature and encouraged a sense of realism in painting. However, Rosetsu soon opened his own studio, discarded his teacher's careful realism, and went on to become a pioneer of modernist expressionism. He died on an outing to Osaka at the age of only forty-six. Some say an envious rival put poison in his lunch box, others tell of him slitting his throat due to financial troubles. What is certain is that he was unusually confident and relished novelty, with a streak of vulgarity. In the early 20<sup>th</sup> century, the art historian Aimi Kou described Rosetsu as follows: *"Mentally and physically dynamic in every respect and with a life full of drama, he is the kind of person who would make enough material for a one-act play at the Imperial Theater."*

In 1786 Rosetsu, at the advice of his teacher, left Kyoto to work for one year in Zen-Buddhist temples, producing over 140 large wall- and screen-paintings which luckily survive to this day in these temples (Matthew McKelway, *Rosetsu, ferocious brush*, 2018, Publ. Prestel).

Provenance:

Collection Peter Poldervaart, Amsterdam (chief paper-restorer, Rijksmuseum)

長澤蘆雪 静潭明月圓  
村瀬橋亭 五言絶句  
證

松風閣主 清實

遠水浮山爲蘆  
葉隨岸反波  
平船腳穩風  
靜釣絲直

榜亭之題  
款



榜亭之題  
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# COMMODORE PERRY AND THE OPENING OF JAPAN

69

**A Japanese painting, formally a scroll, depicting Commodore Matthew Perry's flag ship *USS Mississippi* bringing the coffin with the remains of US marine private Robert Williams who died while serving on the *USS Mississippi* in Japan, March 6, 1854, aged 21, to the cemetery of the Buddhist Gyokusen-ji temple in the city of Shimoda.**

Bakumatsu, circa 1854

57.2 x 47.8 cm

On the scroll are depicted, the USS steamship Mississippi belching black smoke out of her funnel and showing her figure head. On the front deck an American sailor is pointing forwards, and behind him a coffin covered under a blue flag. The Stars and Stripes has three colours: "the red of our country's flag was made redder still by his (her) heroism; the white more stainless pure by the motives which impelled him (her); and, in the starry field of our nation's glorious banner, the blue has been glorified by the service he (she) has given for America's ideals". In the middle of the ship is a Buddhist monk in a red coat pointing towards the temple on the hill, and behind him four more monks in brown coats, apparently praying. In his description of the funeral, Wilhelm Heine, the official artist on board the Mississippi, mentions the presence of a Japanese Buddhist monk and Japanese officials on board to accompany the funeral party. On the afterdeck a saluting American sailor and the helmsman below the ceremonial banner of the Gyokusen-ji temple. In top are the American and Japanese flags. On the hill are shown various Gyokusen-ji temple buildings and the graveyard. Gyokusen-ji is a Buddhist temple located in the city of Shimoda, which later served as the first American consulate in Japan, where the Japanese authorities allowed the bodies of American, and also of Russian sailors to be buried with a Christian ceremony in the graveyard of the temple. Now the temple hosts the Townsend Harris Museum with documents, *ukiyo-e*, some personal effects of Townsend Harris, the first American Consul General to Japan in 1856, and other items describing the temple during the Bakumatsu period.

In July 1853, the Americans under Commodore Matthew Perry for the first time arrived with his flag ship *USS Mississippi*, the *Susquehanna* and two sloops in the harbour of Shimoda. Perry remained in Edo Bay until the Shogun accepted an official letter by President Millard Fillmore. In February 1854,



Perry returned with a larger fleet of nine ships and remained in Edo Bay as part of a show of force until the signing of the Convention of Kanawaga on 6 March 1854, opening several Japanese harbours for American ships. During the negotiations the Gyokusen-ji temple hosted the American officers of the flotilla.

Marine private Robert Williams, while serving on the USS Mississippi, died on 6 March 1854 of the ill effects of an earlier received blow to his head given by a Chinese, while Williams was on liberty in China at Cumsing Moon. His body had initially been interred in Yokohama in a Christian burial service conducted by Reverend George Jones on 9 March 1854. After the signing of the Convention of Kanawaga on 31 March, a decision was made to relocate his grave to the grounds of the Gyokusen-ji temple in Shimoda, prior to the fleet's departure in June 1854. The funeral of Robert Williams can be seen as the first Christian burial ceremony allowed to take place on Japanese soil since the *sakoku* edict of 1639 and is the symbolic end to the *sakoku* policy of the 'closed country'.

## 70

### Attributed to Ukita Ikkei (1795-1859)

Hanging scroll painting of the American ship commanded by Commodore Matthew Perry in Uruga Bay, annotated: *'1854 Spring first month 8 xx (February) Kan-no Hachiro saw this big American wheel vessel past Cape of Kan-non going to Uruga village'*

Ink on paper, 130 x W. 29 cm (scroll)  
H. 28 x W. 19 cm (painting)

Based on the description by Kan-no Hachiro of the return of Perry's ship in the bay of Edo in 1854, Ukita Ikkei presumably made this painting (see also *Encyclopedia of Japanese painters 'Nihon gaka jiten'* p. 17). The artist's family name was Toyotomi and first name Kōshin, later changed to Yoshitame and finally Ikkei.

Kan-no (1810-1880) was a peasant from the village Iwashiro. In 1854 he saw Perry's ship passing on the way to Edo Bay. Kan-no was an ardent follower of the Sonno foi Movement, a movement advocating loyalty to the Emperor and the expulsion of foreigners. Despite his low status, he became a significant and famous figure in the Sonno foi Movement, and for this, he was punished by the Edo Bakufu, the Shogun government. He was banished to Hachijyo, a small island far away in the Pacific Ocean.

Perry's first violation of Japanese autonomy was on the third day of the sixth month of 1853 (July 8), on the eleventh day of the first month of 1854 (February) he was back in the Bay of Uruga, and on the 31st of March the Convention of Kanagawa, opening the ports of Hakodate and Shimoda to American vessels, was signed.



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71

**Wilhelm Heine (Dresden 30 January 1827-Löbnitz 5 October 1885)**

*'Funeral of Robert Williams in the cemetery of the Temple Gyokusen-ji at Shimoda in April 1854'*

With a sticker at the reverse of the frame by Coupil & Co. 1855

Watercolour on paper, 57 x 92 cm

Depicted is the Bay of Shimoda with seven American ships including the two paddle-wheel warships *USS Mississippi* and *Susquehanna*. On the Gyokusen-ji temple grounds on the right is the coffin in the middle with the remains of US marine Robert Williams, ready to be lowered into the grave. Looking on from the left are the Buddhist monks and Japanese officials who joined the first Christian funeral on Japanese soil. Around the grave are US marines, Commodore Perry and some officers and to the right Reverend George Jones is performing the Christian funeral rites. This was an epoch-making moment in the history of Japan.

Wilhelm Heine after studying at the Dresdner Akademie in 1848-49 received his first commission from Richard Wagner, a family friend, to design décors for the Königlichen Hoftheater in Dresden. In 1849 he fled to the United States following the suppression of the May Uprising in Dresden in which he participated (together with Bakunin). In New York he set up his artist studio at 515 Broadway. After meeting the archaeologist and diplomat, Ephraim George Squier, Heine was invited to accompany him, as an artist, on his consular duties to Central America, to investigate the possibilities of a canal through Nicaragua. Proceeding ahead of Squier, he stood in as consul, negotiating commercial agreements between Central American countries and the United States, which he delivered to Washington. While in Washington he met with President Millard Fillmore and Commodore Perry, and was selected for the post of official artist of the Perry expedition to Japan. Heine served on the flagship *USS Mississippi* and visited Okinawa, the Bonin Islands, Yokohama, Shimoda and Hakodate in 1853 and 1854. The sketches and paintings he made of the places he visited and the people he met, together with the daguerreotypes taken by his colleague Eliphalet Brown jr formed the basis of an official iconography of the first American expedition to Japan. Back in New York in 1855 he published several books, including *"Graphic Scenes of the Japan Expedition"*, in which many of his paintings were lithographed, but not the present painting. At present only three of the original painting made during this expedition have been retraced in the USA. In 1855 Heine became an American citizen.

Heine went back to Germany where he instigated and joined the Prussian Expedition to East Asia in 1859. Again Heine made many sketches and paintings while in Japan. In 1861, at the outbreak of the Civil War in the United States, Heine returned to the USA and joined the Union Army. He was wounded in battle and returned to Germany for treatment. After the war

Heine became clerk to the American consul in Paris, Liverpool and in his home town Dresden. In Dresden Heine published his last major work *"Japa Beiträge zur Kenntnis des Landes und seiner Bewohner"* with many photo-reproductions of his drawings, published in a very expensive small edition C.C. Meinhold & Söhne, ordered by subscription by German and Austrian Emperors, kings and dukes. In this luxury edition is a photo-lithograph entitled *"Grabstätte in Simoda"* which shows the cemetery of the Temple Gyokusen-ji at Shimoda but doesn't show an actual funeral as the present painting does. After his death 41 of the then remaining 50 original paintings were donated by his son in law to the Museum Fünf Kontinente in München. Of the unknown number of original paintings Wilhelm Heine made during his first expedition to Japan under Commodore Perry, and subsequently left behind in the USA, at present three are known: one *"American sailors and marines drilling in the temple grounds at Shimoda, June 8 1854"* (49 x 94 cm) in the Collection of Brown University Library, Providence, Rhode Island, USA, one in a private collection in the USA, and the present one with provenance Commodore Matthew Perry and hence by descent to Mrs. August Belmont, 1115 Fifth Avenue, Apt. 78, New York, in inventory made by William J. Doyle on 24 October 1979.

Coupil & Co, whose sticker is on the frame, was one of the most prominent print and art dealers of the 19th century. Initially established in Paris in 1829, Goupil expanded to London in 1842, to New York in 1848, and went on to develop an extensive network of branches and partnerships world wide.







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**A coloured lithograph n° 30, titled 'Nagasaki', from: *Ansichten aus Japan, China und Siam, die Preussische Expedition nach Ost-Asian*, Berlin, 1864, after a drawing by Wilhelm Heine, by Lith. Inst. v. Korn & Co, Berlin.**

*H. 38 x W. 46 cm*

Coloured lithograph of the cemetery for the Dutch at the Goshinji temple in Nagasaki, after a drawing by Wilhelm Heine (1827-1885) who instigated and joined the Prussian Expedition to East Asia in 1859. In the Nagasaki Bay, Deshima Island, the Dutch settlement in Japan between 1641 and 1860, can be seen. The Prussian Expedition to East Asia was an ambitious undertaking. In 1859 four ships sailed under Albrecht Friederich Graf zu Eulenburg, who was promoted to an ambassador extraordinary for the occasion, with on board not only a merchant to open trade opportunities in East Asia, but also geographers, botanists, the painters Albert Berg and Wilhelm Heine, and photographers Carl Bismarck and August Sachtler. The expedition returned to Prussia in 1863. Prussia wanted its part in the East Asian trade, but the expedition also had a scientific aim. There was little success in obtaining trade deals but scientifically the expedition was much more successful. Particularly the paintings by Wilhelm Heine, published between 1864 and 1873 in sixty lithographs by the Photolithographic Institute of Walter Korn in Berlin were of exceptional quality.

Because all Christian ceremonies were forbidden in Japan, initially the Dutch had to give their death a watery grave.





However, since 1654 the Dutch were assigned a place where their death could be buried on land at the Goshinji temple, but still they themselves were not allowed to be present at the burial because Christian ceremonies remained forbidden in Japan until the funeral of U.S. marine private Robert Williams in 1854.

Programme printed on Commodore Perry's frigate *Powhatan*, Hakodadi Island of Yesso, Japan, May 29th for an "Ethiopian Concert minstrel show on board this ship, weather favorable, to which the Officers invite your attendance."

Japan Expedition Press, 1854

On washi mulberry tissue paper with a lace-like decorative flower pattern in white, approx. 19 x 26 cm

## ETHIOPIAN CONCERT.

UNITED STATES STEAM FRIGATE POWHATAN,  
Hakodadi, Island of Yesso, Empire of Japan, May 29th.

An Ethiopian entertainment will be given by the  
**JAPANESE OLIO MINSTRELS,**  
on board this ship, this evening, weather favorable, to which  
the Officers invite your attendance.

### PROGRAMME.

#### PART FIRST.

As "Colored 'Gentlemen' of the North."

#### GRAND OVERTURE.

- |                            |                          |
|----------------------------|--------------------------|
| 1. VIRGINIA ROSE BUD       | Mr. Dabney.              |
| 2. DARKIES SERENADE.       | " DeCosta.               |
| 3. LADIES WON'T YOU MARRY? | " Tripp.                 |
| 4. SALLY WEAVER,           | " Dabney.                |
| 5. OH! MR. COON, Diett.    | Messrs. Dabney & Reeves. |
| 6. OLD GREY GOOSE,         | Mr. Tripp.               |

#### PART SECOND.

"As Plantation 'Niggers' of the South."

- |                                    |              |
|------------------------------------|--------------|
| 1. LIFE BY DE GALLEY FIRE.         | Mr. DeCosta. |
| 2. GET UP IN DE MOINING,           | " Reeves.    |
| 3. MASSA'S IN DE COLD! OLD GROUND, | " Palo.      |
| 4. OLD AUNT SALLY,                 | " Dabney.    |
| 5. SUSEY BROWN,                    | Full Band.   |

#### SOLO ON VIOLIN, by C. McLewee.

The whole to conclude with a *burlesque* on  
Bulwer's celebrated play,

#### THE LADY OF LYONS.

introducing a new and much admired *pas de deux*, with  
the following cast of characters:

- |                                      |                    |
|--------------------------------------|--------------------|
| CLAUDE MELLIORE, alias SAM JOHNSING, | Mr. Dabney.        |
| PAULINE, alias POLLY ANN,            | Miss Tripp.        |
| GINGER,                              | Mr. McLewee.       |
| MINSTRELS, &c.,                      | By the whole band. |

Manager, Mr. W. J. Dabney.

Musical Director, Mr. C. McLewee.

Performance to commence at 7 o'clock, precisely.

Japan Expedition Press.

Second copy recorded of the printed programme and invitation to a show by the “Japanese Olio Minstrels”, on board Commodore Perry’s ship, comprising sailors from the ship’s crew, many performing in black-face, but also a few African-Americans. Perry invited Japanese dignitaries to celebrate the signing of the Treaty of Kanagawa to attend the minstrel show on board his ship on May 1854, 7 pm. The words “Ethiopian Concert” are set in so-called Tuscan decorative capitals and the rest in roman, italic and a bold fat-face. The programme lists the pieces performed and the names of the crew members for each act.



Perry was fond of music and considered it important to keep up the spirits of the crew of his ships. The present show also served an important diplomatic function and therefore was dignified with a printed programme. The only other copy recorded in the literature belonged to the wife of Commodore Perry’s grandson and passed to the Naval Academy Museum in Annapolis, Maryland. Programmes are known for three shows given on the ship, but only two were printed by the ship’s own press (Morrison, *Commodore Perry’s Japan Expedition Press and shipboard theatre*, 1967, pp. 40-41; Yellin, *Mrs. Belmont, Matthew Perry and the ‘Japanese Minstrels’*, in: *American Music*, 14 (1996), pp. 267-269 (including fig. 6); Lovett, *The Japan Expedition Press*, in: *Harvard Library bulletin*, 12 (1958), pp. 242-252, illustrating a similar programme for a concert on 26 May 1854).

An extremely rare and remarkable document of a unique American musical genre, as performed for Japanese on Commodore Perry’s ship.

**A woodblock print by Yoshikazu, titled 'Picture of the Landing of Foreigners of the Five Nations in Yokohama', *Gokakoku ijin Yokohama jōriku no zu***

Ink and colour on paper, *őban* triptych, 35.5 x 72.5 cm

Along the Yokohama waterfront, known to the Western residents as the Bund, are depicted soldiers and civilians of the five treaty nations. Each



country is marked with a flag and a label identifying the country in Japanese. In the foreground two Chinese, whose presence as compradors was vital to commerce in Yokohama.

Yoshikazu's print is one of the first to depict military troops of the Five Nations in Yokohama. This scene is clearly an imaginative fabrication since mutual suspicion and competitive interests would have prevented a friendly assembly of military units from the Western treaty nations to have taken place in Yokohama in 1861.



H. 36.5 x W. 73.5 cm



The famous Soullier Circus came to Japan in 1871 and performed in both Yokohama and Tokyo. This woodcut triptych was published as a wonderful poster advertising a performance in January of the following year. The troupe was famous for its equestrian acts that included daredevil riding stunts, acrobatics and other remarkable feats carried out with incredible precision by highly trained Circassian and English horses. Another copy of this poster is in the collection of the Philadelphia Museum of Art (inv.no.1968-165-24a-c).



**76**

**A Japanese blue and white Arita porcelain 'VOC' dish**

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

*Diam. 32 cm*

These dishes in the Chinese Wanli-style with the VOC monogram of the Dutch East India Company in the centre, were made in Japan between c. 1658 and 1685, when ceramic production in China came to a standstill due to the civil war between the Ming and the Qing. These dishes were primarily for use by VOC officials in the many different trade posts of the Company in Asia and at the Cape of Good Hope, and possibly also used as diplomatic gifts.



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**Two Japanese blue and white porcelain deep dishes with VOC monogram**

Arita, 1680-1700

H. 5.9 x Diam. 32.2 cm

H. 6.5 x Diam. 34.5 cm

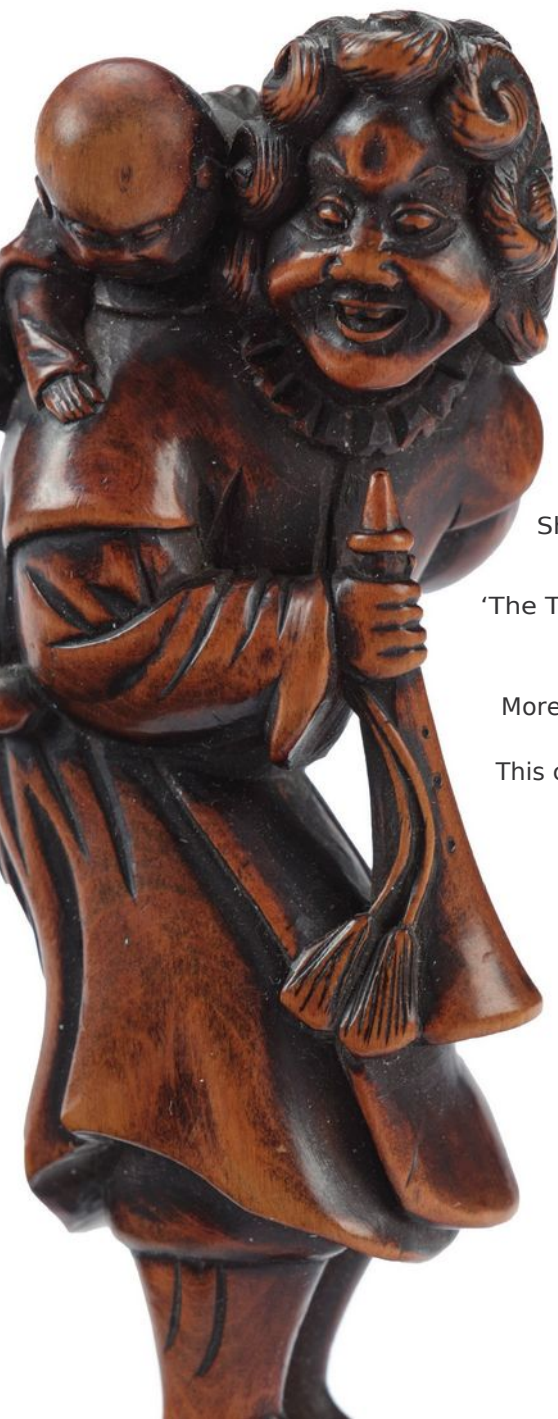
Different from the more common VOC dish with the spreading rim and the large monogram, These are deep dishes with curved sides and with a small monogram. They are decorated in underglaze blue with large branches of peaches and "Buddha's hand", or finger lemon fruit, and in the centre the VOC monogram, having very little space and appearing a little displaced. Both fruits are traditional Chinese symbols of a wish for blessings and a long life. This decoration is a Japanese copy after a Chinese Kangxi period dish (in the Groninger Museum Groningen), with the VOC monogram squeezed in. The reverse is decorated with three peach sprays and a similar small VOC monogram in a circle.



This type, marked on both sides, is mentioned in the Batavia order of 1686, where it is stated that it was destined for the Governor-General's residence (C.

Viallé, *Tot schenkagie daar het te pas comen sal*, in *Aziatische Kunst*, 23-2, 1993 pp.7-34), to be used on the Governor-General's table to entertain high ranking VOC officers, merchants and ship captains. There is only one other example of this type of VOC dish in a Dutch museum; Werkspoor Museum, Amsterdam (K 0004). Another very similar one is in the collection of the Africana Museum, Johannesburg.





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Maastricht  
6211 LN, Tongersestraat 2  
guus.roell@xs4all.nl  
tel. +31 653211649  
(by appointment only)

Amsterdam  
1017DP, Keizersgracht 541-543  
dickie@zebregroell.com  
tel. +31 620743671  
(by appointment only)

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