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University of Glasgow

History of Art

M. Phil by (Research) Dissertation

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**Chinese and Japanese Porcelain in Dutch and Flemish Still Life
Paintings 1600 – 1720**



Willem Kalf (1619 – 93)

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Abstract

In 1602 various Dutch trading companies united to form a single organisation, the Vereenigde Oostindische Compagnie [V.O.C.]. The principal reason was the prospect of great profits to be made in Europe on Chinese products and to supplant the Portuguese who dominated trade in the Far East and the distribution of imported spices, silks and other rare and costly products. Porcelain which formed part of the cargoes of two captured Portuguese ships was auctioned by the Dutch in 1602 and 1604. This was the start of porcelain imports which formed part of the cargoes on V.O.C. return fleets. At this time a new style of still life paintings was emerging and subsequently Chinese porcelain was portrayed in these paintings.

The purpose of this thesis has been to research Dutch and Flemish still life paintings from 1600 to 1720 which portray porcelain with the intention of defining the various categories from the artists' depiction of them. Before 1650 the porcelains are mainly Chinese blue and white export wares. After this date Japanese ceramics and some Delftware also feature in a few still life paintings.

Part one contains information regarding the V.O.C. and its trade with China and Japan and the different categories of still life paintings which include porcelain. A list of 250 such paintings has been compiled to form an appendix naming artists and other relevant data. Part two contains a selection of paintings from those listed in the Appendix.



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I would also like to thank both Nick Pearce who supervised my work, and Dr. Clare Pace who supervised my work on Dutch and Flemish still life paintings for the period 1600-1720.

Introduction

The many Dutch and Flemish still life paintings which were produced during the seventeenth century indicate the popularity which they enjoyed with the art buying public. Good composition, colouring and rendition of materials were obviously highly regarded in spite of their low position in the hierarchy of art in comparison with history painting. One of the clearest indicators of the status of still life, was the patronage of foreign rulers who sought the works of these still life painters.

The 'Golden Age' of Flemish and Dutch art coincided with the importation of exotic objects and fine Chinese porcelain by the Dutch East India Company (Vereenigde Oostindische Compagnie) founded in 1602. Porcelain was a costly rarity seldom seen by the public before the auctions of cargoes from two Portuguese carracks captured by the Dutch in 1602 and 1604. Of special interest to the painters of still life were the Chinese blue and white porcelains, named Kraak after the Portuguese ships known as 'carracks'. Kraakwares portrayed in these paintings can be identified by the decoration of panels enclosing flowers, fruit, insects or other auspicious objects.

The V.O.C. was an important force behind the economic success in the Netherlands in the seventeenth century. It established trade settlements, called factories, in the ports of all countries with which they traded and consolidated its Asian headquarters in Batavia (now Jakarta) on the island of Java. Until 1624 when they established a fort at Zeelandia, on the island of Formosa (Taiwan), the Dutch had bought porcelain from many different sources in the Far East. Now the Company had the advantage of a settlement much nearer to the Chinese coast and could deal directly with the middlemen who arranged the exports of porcelain from the kilns in and around Jingdezhen. In 1635 the Company supplied wooden examples of various kinds of wares for the Chinese potters to copy which they knew would bring them a good profit in the home market. "The Dutch East India Company and its lesser rivals tended to be hard-headed business commercial enterprises and the volume and value of their imports, especially those of porcelain, was now greatly increased; indeed

very soon these porcelains ceased to be curiosities, and in Holland in particular they were widely used as tableware.”¹

Due to the extravagance and lax policies during the reign of the emperor Wanli (1573-1620) the treasury became so depleted towards the end of his reign that little remained to sustain orders from the imperial kilns, leaving many potter/artisans without work. It is recorded that imperial orders came to an end in 1608.² This was also a time of great uncertainty since China's north-eastern borders were being threatened by the Manchus and little could be done to stem their progress.³ The porcelain manufactured at the kilns in and around Jingdezhen, situated about 400 miles north of Canton, were crucial to the economy and the potter/artisans who had supplied the imperial court set up private kilns with the assistance of the wealthy merchants and the literati-gentry in order to supply the domestic and foreign markets. These were a different style of blue and white porcelain, mostly round wares, and decorated in a more painterly manner depicting figures in landscapes, illustrations from wood-block prints and scenes from heroic and romantic literature.⁴ These fine wares were named Transitional and shipped by the Company from 1634 via Formosa where a base had been established in 1624. Orders for Kraakwares continued since these were very popular and brought good profits for the Company.

By official decree foreigners were not allowed to enter China and the merchant/middlemen were essential in taking the orders to Jingdezhen; they financed the manufacture, organised the transportation and accepted the risk of kiln losses, damage in transit or problems in obtaining payment. The Dutch seem to have agreed prices when placing their orders, but these were subject to the quality of the goods delivered.⁵

During the civil wars which marked the downfall of the Ming dynasty in 1644 and the ascendancy of the Qing in 1662 the export of porcelain to overseas markets gradually diminished since the transportation of wares from Jingdezhen became

¹ Ayers, John 'The Early China Trade' in *The Origins of Museums* edited by O. Impey and A. MacGregor Oxford 1985

² Scott, R.E. *For the Imperial Court: Qing Porcelain from the Percival David Foundation of Chinese Art* Catalogue, New York and London 1997 p.11

³ Little, S. *Chinese Ceramics of the Transitional Period: 1620-1683*, China Institute in America, 1983 p.2

⁴ Butler, M., M. Medley, S. Little *Seventeenth-Century Chinese Porcelain from the Butler Family Collection* Virginia, 1990, p.22

⁵ Sheaf, C. & Kilburn, R. *The Hatcher Porcelain Cargoes: The Complete Record* Oxford 1988 pp.23,24

extremely difficult. Volker gives 1657 as a terminal date for porcelain supplies to the V.O.C. In spite of the problems surrounding the export of Chinese wares through official channels, a certain amount was exported via the Portuguese in Macao and purchased by private traders; other sources would come from smuggled wares brought in Chinese junks to Batavia. In order to provide an alternative to Chinese wares the Company, in the late 1650s, turned to Japan which had by then improved the quality of its porcelain. At first these blue and white Arita wares were decorated in the Kraak and Transitional styles, but soon a specifically Japanese style was developed. Polychrome wares followed, and the richly painted Imari and Kakiemon porcelains became very fashionable, although more expensive than Chinese wares.

In the early 1670s there was, however an indication of renewed interest on the part of the imperial court with a series of dated dishes and bowls made for the Shongzhi Pavilion and some other stylistically related pieces.⁶ Production of porcelains at Jingdezhen still continued to supply the domestic market until the destruction of many kilns brought about by the rebellion of the Three Feudatories in 1671. After the suppression of the rebellion the Qing emperor Kangxi had the kilns rebuilt and appointed Zang Xingxuan as director to oversee the new complex. The ban on exports was lifted in 1683 and Chinese porcelain exported in ever increasing amounts to satisfy demands in the Far East and Western markets.

Decreasing supplies of porcelain from China encouraged production in Holland of tin-glazed Delftware emulating Chinese porcelain to satisfy domestic requirements. By 1650 these wares had greatly improved and are sometimes portrayed in still lifes. Therefore, from the middle of the seventeenth century difficulties occur in recognising whether the porcelain displayed in still life paintings is Chinese or Japanese, or Delft blue and white tin-glazed pottery.

Many of the V.O.C. ships were wrecked in these long voyages between Europe and the Far East. These shipping disasters caused a major loss of revenues for the Company. The recent recovery of porcelain cargoes due to improved technology are important regarding the types of porcelain which were being produced in the first half of the seventeenth century. The porcelain cargo from the Dutch East Indiaman the *Witte Leeuw*, sunk in a fight with the Portuguese in the harbour at St. Helena in

⁶ Butler 1990 *op.cit.*, pp.18,19

1613, on its homeward voyage⁷ and the Hatcher Cargo recovered from a Chinese junk shipwrecked around 1643 in the south China Sea, have been extremely useful in this respect. There is no background of historical evidence to identify the Hatcher vessel or provide us with a date for the wreck, as there was for the *Witte Leeuw*, and the *Banda*, wrecked off the coast of Mauritius in a storm in 1615. An important study of the porcelain salvaged from the *Witte Leeuw* wreck site was published in 1982 by the Rijksmuseum in Amsterdam.⁸ Porcelain from the Hatcher Cargo contained both Kraak and Transitional wares which have been thoroughly documented by Kilburn and Sheaf.⁹

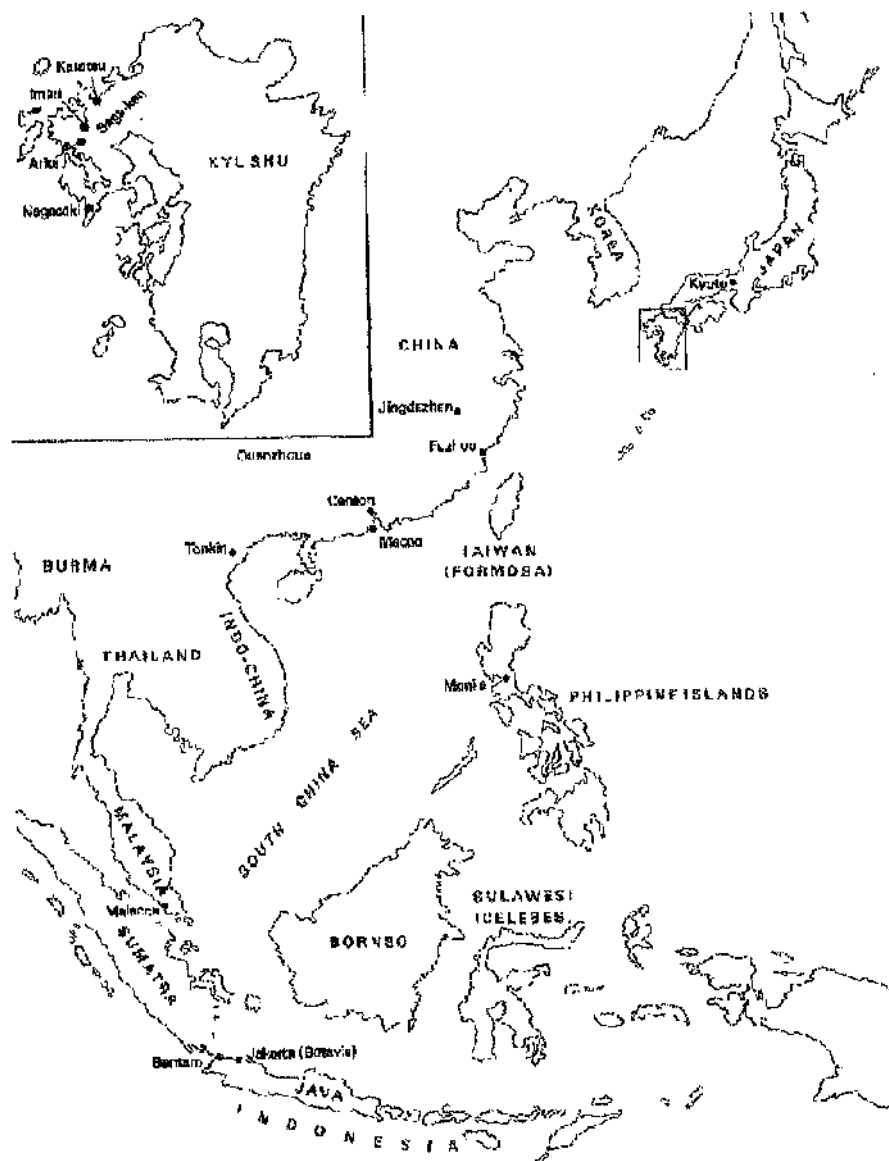
The blue and white porcelains imported to the Netherlands delighted the Dutch and Flemish painters of still lifes who portrayed them in many works. It is from the many categories of still life paintings which record these porcelains that I have carried out my research. Maura Rinaldi's *Kraak Porcelain* has been consulted to identify the various categories of Kraakware. Dr. T. Volker's publication, *Porcelain and the Dutch East India Company* was a primary source for information regarding the porcelains which were bought for the Company (V.O.C.) during the period 1602 until 1680. I have consulted museum catalogues, catalogues of exhibitions, Sotheby and Christie's auction catalogues and other archival sources concerning both historical data and art works of the seventeenth century.

Listed in the Appendix are 250 still life paintings containing porcelain with the name and dates of the artists, size and medium of the paintings, location and relevant sources. From these works I have made a selection of paintings which illustrate the various types of porcelain. These works have been scanned and the porcelain detail cropped, enhanced in size and highlighted to show the image. The illustrations are all included in part two of this dissertation.

⁷ Pijl-Ketel, C.L. van der, (ed.) *The Ceramic Load of the 'Witte Leeuw' (1613)* Amsterdam 1982 p.5
Dr. Robert Stenuit discovered the wreck during 1976, and the discovery was made public in 1977.

⁸ *ibid.*

⁹ Sheaf & Kilburn 1988 *op.cit*



China and South-East Asia, showing Jingdezhen¹

¹ Sheaf C. & R. Kilburn *The Hatcher Porcelain Cargoes: The Complete Records* Oxford 1988. Plate 11, p.23

Chapter One

The Dutch East India Company

The Dutch Republic's economic success, particularly in the seventeenth century, was due to overseas trade. In 1602 various companies united to form a single organisation, the *Vereenigde Oostindische Compagnie* (V.O.C). The States General had given the Company a charter for the area to the east of the Cape of Good Hope up to the Magellan Straits, so that it acquired a monopoly of the trade in respect of the inhabitants of the Dutch Republic. At the same time a measure of sovereignty was handed over, whereby the Company was empowered to adjudicate in their new territory, to maintain armed forces, to build forts, to conclude political agreements and produce coinage.¹

The trade in which these companies engaged was mirrored in paintings and prints by Dutch and Flemish artists. Still life compositions frequently depicted porcelain from China, carpets from the Middle East, shells from distant shores, and many other curiosities reflecting the wealth and prosperity of the Netherlands in the seventeenth century. Although the greatest profits came from the trans-shipment of spices from the Far East to Europe Chinese porcelain was also of considerable value to the Company. During the first half of the seventeenth century the V.O.C. transported vast amounts of coarse porcelain to other countries in their quest to dominate the trans-Asiatic trade, sending only the finest wares back to the Netherlands. It is this trade in porcelain carried by the return fleets of the Company, and subsequently portrayed in the still life paintings of the seventeenth century which is of particular interest.

The discovery of the sea route to the Far East in 1498 by Vasco da Gama was followed by the Portuguese seizure of Ormuz at the entrance to the Persian Gulf, Goa on the West coast of India and Malacca on the Malay coast. This gave them control of merchant trading in the Indian Ocean and the Far East and ousted the Arabs as the principal traders. When, moreover, the Portuguese established direct contact with China, ostensibly to trade only, they were able to buy porcelain direct from agents in

¹ Jorg, C.J.A., *Porcelain and the Dutch China Trade* The Hague, 1982 p.16

Canton and other ports for export direct to Europe.² Portugal was, therefore, the first European country to have regular trading with China.

Portugal was absorbed into the Spanish Empire by Phillip II in 1580 and in 1594 an embargo was placed by Spain on Dutch ships entering the harbour at Lisbon. Until then the Dutch merchants had traded at Lisbon where the Portuguese ships unloaded their costly cargoes of spices, silks, textiles and porcelain. Denied access to these products the Dutch merchants had to find a sea route for themselves.

One of the earliest references to the Dutch porcelain trade can be found in the Journal of Jan Huygen van Linschoten's voyage to Asia in 1579-1592. He made his voyage in Portuguese service and mentions the export from China of great quantities of 'porceleyen' (porcelains).³ Porcelain is also mentioned in the log-books of the first Dutch expeditions to Asia. Many references to porcelain can be found in the resolutions and letters of the directors of the Dutch East-India Company, which was established in 1602 and acquired the monopoly for trade in Asia. Other sources are ships manifests, auction catalogues, accounts of Dutch diplomatic missions to China and above all, the Journal kept in Batavia from 1624 onwards.⁴ However, reference in these documents is only to 'porceleyen', not Kraak porceleyen. Even in the accounts of the capture of the Portuguese ships in 1602 and 1604 with cargoes of large quantities of Chinese porcelain we only find the word 'porceleyen' used. The term *craeck*/Kraak was not applied to porcelain until about 1640 and before this date the inventories of the Dutch court do not describe Chinese porcelain as being '*kraeckgoet*' but as '*Indische aerdewerck*' (pottery from India, i.e. coming from the East).⁵

"The Portuguese became the first Europeans to place special orders for Chinese porcelain, and pieces dated 1541 and 1552 have been recorded."⁶ Though there is no doubt that the arrival of the Portuguese in the Far East eventually led to Chinese porcelain becoming available to an increasing number of people, it continued to be highly prized, and in the early years of the century at least, was considered very

² *ibid.*, p.168

³ Volker T. *Porcelain and the Dutch East India Company* as recorded in the *Dagh-Registers of Batavia Castle, those of Hirado and Deshima and other Contemporary Papers 1602-1682* Leiden E.J. Brill 1954, p.21 note 2 *De eerste Schipvaart der Nederlanders naar Ooste-Indie onder C. de Houtman, 1595-1597*, Vol.VII, The Hague 1915

⁴ Volker 1954 *op.cit.*,.

⁵ Pijl-Ketel, Christine van der 'KraakType Porcelain and other Ceramic Wares Recovered from the Dutch East Indiaman the *Witte Leeuw*, Sunk in 1613' in *T.O.C.S.* Vol. 67, 2002-2003 p.94

⁶ Neave-Hill, W.B.R. *Chinese Ceramics* Edinburgh, 1975 Chap.XI p.159

rare.⁷ Porcelain was given as diplomatic gifts and collected by German and other European princes, such as Augustus the Strong and Louis XIV, for their porcelain cabinets. "Although regular trading channels had been open between Portugal and the Low Countries since early times, first with the Portuguese presence in Antwerp and later by direct Dutch trade with Lisbon, there are few records mentioning that porcelain was imported in north Europe during the sixteenth century. From 1488 to 1567 only one chest, in 1552-3, was recorded to have been imported into Antwerp from Portugal."⁸

In 1558 the Chinese conceded the promontory of Macau to the Portuguese as their base for operating in China and the South China Sea. Thus, for most of the sixteenth century they were the predominant European power in the region controlling most of the inter-Asiatic trade, and shipments of porcelain and other commodities to Europe. Although a limited amount of porcelain had already been made to order for European nobility, the vast majority was traditionally modelled on export wares to the Middle East and decorated with early Ming motifs.

The Dutch East India Company was composed of six so-called 'Chambers', namely Amsterdam, Middelburg (Zeeland), Rotterdam, Delft, Hoorn and Enkhuizen. The Chambers were represented by 60 directors or governors and each Chamber elected, at least once a year, its representatives on the board of seventeen directors, known as the *Heeren Zeventien* who formed the central policy-making and administrative organ of the Company and whose decisions were binding on the Chambers. The various administrative tasks concerning finances, the ship's companies etc. were subsequently delegated among the directors, committees and 'departments'.⁹

Once the sea route to the East had been established Dutch maritime power increased rapidly whilst competing with the Portuguese in a bid to replace them as the main interport trading nation. There was apparently no interest to meet a specific European Western market for porcelain until the arrival of the Dutch in the East. In their struggle for trade hegemony in the East Indies, the Portuguese and the Dutch often sank or captured each other's ships. A notable prize for the Dutch was the Portuguese carrack 'San Jago' which was captured off St. Helena in March, 1602. The ship was

⁷ MacIntosh, D. *Chinese Blue and White Porcelain* Antique Collectors' Club (3rd ed.) 1994 p.169

⁸ Rinaldi, M. *Kraak Porcelain: A Moment in the History of Trade* London 1989 p.44 n.34 Jorg 1982 *op.cit.*, p.320 n.7, J.A. Goris *Etude sur les Colonies Marchandes Meridionales a Anvers de 1488 a 1567*, Louvain, 1925 p.267

⁹ Jorg 1982 *op.cit.*, p.16

brought to Middelburg that year and this was the first time the Dutch public saw porcelain in appreciable quantities. "The town was presented with 28 packages of porcelain dishes and fourteen small bowls. Presents of porcelain were made to several dignitaries, and the bulk, the amount of which is alas unknown to me, was divided *pro rata parte* among the participants in the voyage of the ships 'Zeelandia' and 'Langebercke' that had taken the carrack, and sold at auction."¹⁰

In 1604, another carrack, the 'Catharina', was seized by the Dutch off Patani. The cargo contained an 'untold mass of porcelain of all kinds' which was sold at auction in Amsterdam. The demand for porcelain at the beginning of the seventeenth century was so great that buyers came from all over Western Europe.¹¹ "The French King, Henri IV, acquired a 'dinner set of porcelain of the very best quality' on the advice of his ambassador, and chosen for him by Louise de Coligny. The French ministers to the Crown obtained porcelain too, as did King James I of England. The profit on the sale was very large."¹²

Due to their tenacity, seamanship and armaments the V.O.C. established trading posts [factories] run by Company employees, throughout the Near East and South East Asia. The aim was to supplant the Portuguese who dominated the trade in the China Sea and trade routes to the Near East. Chinese merchant junks were also involved in the carrying trade but they suffered greatly at the hands of pirates and were not allowed to trade directly with foreign countries from Chinese ports.¹³ The V.O.C. relied on these Chinese junks to bring supplies of porcelain to Bantam and then Batavia, before they had established a base on the island of Formosa (Taiwan) in 1624.

Although the V.O.C. was founded in 1602 the Dutch had already established an office in 1596 at Bantam, on Java where they had first landed. "Disagreements with the sultanate, heavy duties and local intrigues caused the Company to look for a settlement elsewhere."¹⁴ A branch office was subsequently established at Jakarta in 1610. Due to problems with the local ruler and rival English merchants the Company decided to take over the whole town in 1619 and in 1621 consolidated its head office

¹⁰ Volker 1954 p.22 note 5 *De Oudste Reizen van de Zeeuwen naar Indie*, Vol. LI, The Hague 1948

¹¹ *ibid.*, p.22

¹² *ibid.*, p.22 note 8 Dr. H.E. van Gelder, *Gegevens omtrent den Porseleinhandel der Oost Indische Compagnie, in Economisch Historisch Jaarboek*, Vol.10, 1924

¹³ *ibid.*, p.17

¹⁴ *ibid.*, p.13 note 11 N. MacLeod *De Oost-Indische Compagnie als Zeemogendheid in Azie*, Rijswijk, 1927, Vol.1, p.89

there. This new settlement officially called Batavia, became the seat of central government, the 'Hoge Regering', which comprised the Governor General and the Council of the East Indies which was central to the handling of trade between the Far East and Holland. Although this body had far-reaching powers of decision making, it was ultimately responsible to the Heeren XVII in the Netherlands. Trade in the various areas was conducted via 'comptoirs', local factories.¹⁵

Boat loads of ceramics from kilns in and around Jingdezhen, the ceramic capital of China, were transported to Batavia. The products from the kilns of southern China and Annamesc wares were also exported and shipped throughout South East Asia and the Near East. From 1602 until 1619 the Dutch East India Company had bought at random from various sources whatever porcelain was available to send back to Holland. This included porcelain cargoes captured by the Dutch from the Portuguese and Chinese junks sailing to Japan and the Philippines, and elsewhere in the Far East. Products, such as pepper, silk and spices which commanded large profits for the Company were also brought to Batavia for shipment back to Holland. These profitable cargoes carried by the return fleet of the V.O.C. made Amsterdam the centre for trade and banking, and merchants thronged the auctions to bid for these exotic goods.

A memorial of November 21st 1612 details the kind of porcelain wares required by the V.O.C. These were "mostly flat ware like butter dishes, fruit dishes, other dishes, a few half-sized fruit dishes, a good lot of dishes costing a quarter of a 'real-of-eight' [or 0.57 florin] each, also a lot of beer-and-bread cups of all kinds, none white, but all painted blue work, none of that very small ware, to wit, the very smallest, of which 440 have been sent in the 'Der Veer'; of those you shall send none, they must be larger, indeed four times as large; also one lot of flasks and beautiful flower pots and, moreover, other fine things."¹⁶ As indicated in this memorial the porcelains which would bring greatest profit were dishes for domestic use, plates, bowls, *klapmutsen* (a bowl with a wide flat rim, similar to the shape of a hat with an upturned rim, worn by the Dutch in the 17th century) and cups. Previous memorials had included white wares but it now appears from this memorial stating 'none white' that the demand for certain types of porcelain fluctuated according to requirements in

¹⁵ Jorg 1982 *op.cit.*, p.16 note 12

¹⁶ Volker 1954 *op.cit.*, p.26 note 5 Van Gelder *op.cit.*,

Holland. There was also a certain confusion regarding supplies when it could take nine months or more before action could be taken on instructions which might no longer be viable.

In 1624 the Dutch established themselves at Formosa [Taiwan], an island situated off the south west coast of China, which had not yet become part of the Chinese Empire at that time, while Chinese junks acquired permission to sail to Formosa with all the goods required by the Dutch. This arrangement was favourable for the Dutch East India Company since a *status quo* was arrived at with the Chinese government.¹⁷ This entailed that there should be no free trade from Chinese ports to Formosa and all shipments were to be strictly controlled by Chinese officials.¹⁸ A fortress was then built at Zeelandia, named after the Dutch province of Zeeland. The fort had a unique strategic position as an excellent base for the domination of the China-Japan trade route, as well as for the interception of trading vessels between China and the Philippines.¹⁹ This allowed the Company to deal directly with the appointed Chinese merchants who conducted arrangements for contracts with the kilns in supplying the specific orders for porcelain. Although it is generally accepted that the Company was not very successful until 1635 when the Governor of Formosa was able to order an assortment of porcelain dishes made in the style of samples 'all made of wood, mostly turned, and painted with all kinds of Chinese figures which they have declared to be able to copy'²⁰ a cargo of fine porcelain had already been shipped to the Netherlands in 1633. These porcelains had sold well and in 1634 Batavia had sent instructions to Formosa, referring to this shipment, asking for more fine pieces. This correspondence indicates "that not 1635, but 1634 can be regarded as the year when a regular Dutch porcelain trade started, and shipments of high transitional porcelain began."²¹ From Formosa Company ships transported the porcelain to Japan or Batavia where it was either shipped to Holland, or other factories in the Far East. The

¹⁷ Jorg 1982 *op.cit.*, p.17

¹⁸ Jorg, C.J.A. 'Chinese Porcelain for the Dutch in the Seventeenth Century: Trading Networks and Private Enterprise' in *colloquies on Art & Archaeology in Asia*, No.16 Percival David Foundation, London 1993 p.184

¹⁹ Boxer, C.R. *Dutch Merchants and Mariners in Asia 1602-1795* London 1988, p.17

²⁰ Volker 1954 *op.cit.*, p.37. A list of the shapes of wares shipped to Holland in the order in which they appear up to 1657 is given in pp.62-64.

²¹ Jorg 1993 *op.cit.*, p.186

importance of this base increased still further when, in 1639, Japan closed its frontiers to all foreigners, with the exception of the Chinese and the Dutch.²²

In 1644 the Manchus replaced the Ming and founded the Qing dynasty with Peking as their capital. Resistance to the Qing forces by the Ming loyalists for control of South China was led by Coxinga.²³ Reports of the struggle were confirmed by the arrival on January 13th 1644 of a "small junk at Batavia with information that because of the internal troubles in China there would probably not be any fine porcelain shipped because the province where it was made was 'full of war'".²⁴ However, supplies of porcelain continued until 1646 when another report was received at Batavia from the Governor of Formosa stating that 'little porcelain for Holland is to be got'. Volker surmises that the trade diminished more and more, to dwindle at last to nothing at all by 1657 when none was shipped to Holland.²⁵ On February 18th 1657 a junk arrived at Batavia from Amoy with a letter from the Ming rebel, Coxinga, saying that he had forbidden Chinese junks to put into port at Formosa. Coxinga had managed to build up a naval fighting force with which he dominated the coastal areas and shipping routes, so that the junk traffic to Formosa and the import of goods were seriously impeded.²⁶ Nevertheless, it must still have been profitable for the Company to remain at Formosa after this ultimatum issued by Coxinga. Some porcelain and other goods must have reached Formosa due to smuggling through Macao and other ports in south China. However, in 1662 the Dutch base at Fort Zeelandia and other Company settlements in Formosa were attacked and destroyed by Coxinga's army of 25,000 men. The Dutch were forced to surrender and the surviving Company employees had to flee to Batavia. This was a devastating blow to the V.O.C. since apart from considerable financial gains, the important trading link between Formosa and Japan ended, as well as direct shipment to the company headquarters in Batavia.²⁷

The Company were aware that the Japanese had been producing fine porcelain from the beginning of the 1650's and therefore, turned to Japan for porcelain supplies of blue and white porcelain from Arita. Although profits were less, since the cost of

²² Jorg 1982 *op.cit.*, p.17

²³ Zheng Chenggong (1623-62) also known as Guo Xingye

²⁴ Volker 1954 *op.cit.*, p.50

²⁵ *ibid.*, pp.56,57

²⁶ Jorg 1982 *op.cit.*, p.17

²⁷ Boxer 1988 *op.cit.*, pp.16-46

Japanese porcelain was greater than what the Company had formerly paid the Chinese, their only option at this time was to purchase quality Japanese wares for the home market and coarse wares for the inter-port trade. Official porcelain exports from China only resumed by order of the Qing emperor, Kangxi (1662-1722) around 1683.

The Dutch, however, had managed from 1663 onwards in trading each year at the port of Foochow, but because of the many restrictions, the results failed to come up to expectations. Since there was no prospect of free unlimited trade despite the numerous requests, military aid and diplomatic missions to China, the 'Hoge Regering' decided in 1668 to stop trade with Foochow and for the time being to get the Chinese products it wanted via Bantam and Patani.²⁸ From 1669 the V.O.C. allowed private trade with the islands and coast near Macao until 1678 when they once again took the China trade into their own hands. Another embassy to Peking in 1685 to petition for free trade and the abolition of trading restrictions had no more success than the previous two missions. In 1689 the 'Hoge Regering' decided to give up the China trade and utilise the junk traffic which could carry goods more cheaply to Batavia than the V.O.C. ships.²⁹

From Batavia an increasing share of porcelain was sold to private Dutch merchants who paid for cargo space in the V.O.C. ships returning to The Netherlands. The freight business was so profitable that the V.O.C. ceased trading in porcelain on its own account in 1694(8) and did not resume until 1729, when the Company started trading directly from Amsterdam to the Chinese mainland. The huge amount of porcelain shipments, from the reign of the emperor Kangxi, which can still be found in The Netherlands and England is largely the result of private enterprise, not the V.O.C.³⁰

After 1683, when Kangxi sanctioned the official export of porcelain, there was a ready market in Asia and among the European merchants for export to the West. "Porcelains decorated in polychrome schemes such as *famille verte* met domestic and foreign demand for luxurious wares. In Europe the rapidly spreading popularity of tea, coffee, and hot chocolate stimulated the manufacture of all kinds of drinking

²⁸ Jorg 1982 *op.cit.*, p.18

²⁹ *ibid.*, p.19 note 21

³⁰ *ibid.*, p.3

vessels.”³¹ The English, for example, bought porcelain in Amoy, Macao and after 1700 also in Canton. They clearly profited from the fact that there was no competition from the Dutch Company, in shipping enormous quantities of porcelain to Europe. This porcelain was re-exported from England again on a large scale, not only to the ‘West’ (the United States and the Caribbean), Ireland, Germany or Italy, but also and in particular to the Netherlands.³² This is clear not only from the records of the English East India Company, but also from reports in such periodicals as the *Europeesche Mercurius* and the *Amsterdamse Courant*, in which the arrival in Amsterdam is announced of English ships laden with porcelain and other Chinese goods.³³

Vast amounts of quality Chinese porcelain were shipped by the V.O.C. to Holland during the first half of the seventeenth century, “it was said that between 1604 and 1657 a very large amount of fine porcelain must have reached the European market, and it was estimated that the total must have run to well over three million pieces. In 1638 the porcelain stock at Formosa amounted to 890,328 pieces and that the invoices and bills of lading recovered and mentioned..... add up to over three millions, though they do not cover all the porcelain shipped, this estimate seems conservative rather than otherwise.”³⁴

³¹ Jorg, Christiaan J.A. ‘The Dutch Connection: Asian export art in the seventeenth and eighteenth centuries’ in *Magazine Antiques*, March 1998

³² Jorg 1982 *op.cit.*, p.93 note 15 K.N. Chaudhuri *The trading world of Asia and the English East India Company, 1600-1760*, Cambridge 1978, p.407

³³ *ibid.*, p.93

³⁴ Volker 1954 *op.cit.*, p.59

Map of the Republic of the United Netherlands in 1648 showing the seven provinces,
Lands of the States General, principal towns, cities and towns.



Chapter 2

Categories of Dutch and Flemish Still Life Paintings 1600 - 1720

For most of the sixteenth century the Netherlands formed part of the Hapsburg Empire, and were ruled successively by the Catholic Emperor Charles V (1500-1558) and King Philip II (1527-1598). Increasingly dissatisfied with the government of the Spanish crown, the seven Protestant Northern Provinces, led by William of Orange (1533-1584), rose against the Spanish rule in 1568, and united in 1579 to declare their independence.¹ The Union of Utrecht in 1579 which formed the groundwork for the Republic of the United Netherlands was followed by a twelve year truce with the Spanish in 1609; this lasted until 1621, followed by the final phase of the Dutch War of Independence, finally ending in 1648 when the Dutch Republic was officially recognised by the Spanish with the Declaration of the Peace of Munster.² The Southern Provinces,³ which remained Catholic under Spanish control continued to be ruled by regents sent to Brussels by the King of Spain. "The Dutch had converted to Protestantism and had overcome the Spanish despotism of Church and Crown....In their pictures they wanted to relish once more, in every possible situation, in the neatness of their cities, houses, furnishings and domestic peace, as well as their wealth.....the courage of their seamen, the fame of their commerce and the ships that sailed the oceans of the world."⁴

Spanish intolerance of Protestants, after the revolt by the Northern provinces and the fall of Antwerp in 1585, had instigated the emigration of many Flemish Protestant artists, patrons and artisans from the mainly Catholic Southern provinces to the Dutch Republic⁵ which practised religious tolerance. Although many Dutch citizens remained Catholic they were allowed to practise their faith in private. "In the last two decades of the 16th century, some two hundred artists moved from the Southern Netherlands to the Republic, for economic and especially religious reasons. They introduced and transformed categories of paintings previously developed in

¹ The war that ensued was known as the Eighty Years' War

² The United Provinces of The Netherlands survived from 1579 until 1795

³ The population and art of the Southern Netherlands are traditionally referred to as Flemish. The territory known as Flanders corresponds roughly to modern Belgium.

⁴ Michael North *Art and Commerce in the Dutch Golden Age*, Yale University Press 1997 p.4;

Friedrich Hegel, *Aesthetics: Lectures on Fine Art*

⁵ also known as the Northern Netherlands or the United Provinces

Antwerp.⁶ Almost every Dutch city had its share of Flemish immigrants who brought innovative ideas and skills which helped the seven provinces to forge ahead and become a thriving wealthy state. Middelburg, where many of the émigrés settled, had close trading links with Dutch cities upstream and served as an important way station to Haarlem, Amsterdam and Utrecht (which had a long Catholic tradition) and remained a powerful force in the seventeenth century. Ambrosius Bosschaert, born at Antwerp c.1565, came to Middelburg with his parents while still young. By 1593 he occupied an official position in the Middelburg painters' guild.⁷ Some artists who had left the north for Antwerp also returned to their place of origin.⁸ In the early sixteenth century Antwerp had become the major centre of Flemish painting, influencing many artists from the North. It was normal practice for artists to travel to other artistic centres or move from place to place to improve their skills and knowledge. De Heem in particular, whose place of birth was Utrecht, also worked in Leiden between 1625-29 before settling in Antwerp.

Profits generated by the Dutch East India Company and the Dutch West India Company also played a major part in creating greater wealth. A large-scale panoramic print of Amsterdam harbour by Claes Jansz Visscher portrays the variety of goods imported; wine, olives, figs and oranges from Spain; pepper, pearls and gemstones from the East Indies; sugar, tobacco and parrots from the West Indies; porcelain and silk from China. All these costly imports which were depicted in the various categories of still life paintings are shown on the quayside in the *Panorama of Amsterdam* dated 1611.⁹

The rich merchants and middle classes bought paintings to enhance their homes; portraits, history paintings, landscapes, seascapes, scenes of everyday life and still lifes. Although still life painting was considered to be the lowest in the hierarchy of art it was, nevertheless, very popular. Expensive and rare flowers were immortalised in paint and precious goblets, gold and silver artefacts, Persian carpets, and Chinese porcelain reflected the wealth of the owner, or in the case of spoils of the hunt, aspirations to the aristocracy. Those who could not afford paintings bought

⁶ Westermann, Mariet *The Art of the Dutch Republic 1585-1718* London, 1996 p.177

⁷ Bol, L.J. *The Bosschaert Dynast: Painters of Flowers & Fruit* Leigh-on-Sea Reprint 1980 pp.14,18

⁸ Kloek, Wouter 'Northern Netherlandish Art 1580-1620' in *Dawn of the Golden Age: Northern Netherlandish Art 1580-1620* Eds. Ger Luijten et al. Rijksmuseum 1994 Exhibition Catalogue p.56

⁹ Chong A. & Kloek W. *Still-Life Paintings from the Netherlands 1550-1720*, Amsterdam 1999, p.18 Note 46 – Hollstein 1945, no.125 Rijksprentenkabinet, Rijksmuseum Amsterdam etching & engraving 15.5 x 112cm

anonymous prints at auction sales where 'they were rarely valued above a few stuivers a piece'. "Prints are found in all types of households, from the humblest to the richest. They may serve as decoration, as religious symbols, or even as a source of subject matter for certain craftsmen."¹⁰ Paintings were also a marketable product which could be used in exchange for services, for procuring a loan or in payment for goods. "Painters considered their work to be either a valuable asset or a means of exchange, and they used their paintings to work off loans..."¹¹

Surviving inventories of Dutch households from the 17th century confirm that still lifes were popular with the Dutch public. Since these paintings did not feature as 'still lifes' in the inventories they were listed according to what was portrayed e.g. flowers, fruit, fish, tobacco etc.. Karl van Mander in his *Schilder-Boeck* of 1604, which was one of the few treatises on art produced in Holland during the 17th century, does not employ the term 'still life'. The first documented occurrence of the word 'stilleven' appears in a Delft inventory of 1650 to describe a painting by Evert van Aelst.¹²

The growing interest in natural sciences, after the impact of the Renaissance, led among other things, to a great interest in literature about biology and entomology as compared with earlier times. "The new ideas were the fruits of the Renaissance, of humanism and the consciousness of certain religious values....of a scholarly curiosity, and a scientific interest in the rich variety of nature."¹³ The use of the magnifying glass had also become fairly common, and towards the end of the 16th century the first combined microscope seems to have been constructed by two spectacle-makers, Johannes and Zacharias Janssen of Middleburg.¹⁴ Anthony van Leeuwenhoek (1632-1723) working in Delft, pioneered the systematic use of the microscope, applying it to all manner of objects and substances and had his findings published in illustrated books. These optical devices assisted the artist in his studies of the minute wonders of nature in recording the exact details of various insects such as butterflies, caterpillars, flies and crickets which were included in the masterly compositions of flowers and fruit.

¹⁰ Montias, J.M. *Artists and Artisans in Delft*, Princeton University Press 1982, p.82

¹¹ North 1997 *op.cit.*, p.92

¹² Chong & Kloek 1999 *op.cit.*, p.11

¹³ Segal, S. *A Prosperous Past: The Sumptuous Still Life in The Netherlands 1600-1700* The Hague, 1988 p.30

¹⁴ Bergstrom, Ingvar *Dutch Still-Life Painting in the Seventeenth Century* London 1956 p.40

"The careful observation and depiction of nature that characterised Dutch still life had a long precedent, from details in prayer books and manuscripts as early as the 1400s and 1500s to the scientific naturalism of period herbals and zoological works."¹⁵ Sixteenth century medicinal herbals show detailed illustrations of plants accompanied by texts on their medicinal properties. "Brunfel's *Herbarum Vivae Eicones* of 1536 is one of the most important examples....Another key work is Fuchs's *De Historia Stirpium* of 1542."¹⁶ Numerous prints and drawings, often assembled in florilegia were produced to meet the demand for naturalist representations of shells, rare tulips, and other plant and floral species. "One of the most important of these florilegia was J.T. de Bry's *Florilegium Novum*, printed in Oppenheim in 1612. Following botanical illustrators such as Fuchs, many still-life painters claimed that their still lifes were made 'after life', i.e. that the flowers were painted from actual bouquets in front of the easel."¹⁷ In 1614 Crispijn van de Passe, a copper-plate engraver, published *Den Blom-Hof*, which contains over 200 engravings of rare flowers arranged according to the four seasons as well as detailed instructions on how to paint them.¹⁸ This florilegium was translated into Latin and published in 1615 with the title, *Hortus Floridus*. The following year it 'was faithfully and truly translated out of the Netherlandish Originall into English' with the following title: *A Garden of Flowers*.¹⁹

Still lifes of flowers and fruit are found in religious paintings, especially those portraying the Virgin and Child. One of the earliest flower still lifes was painted by Hans Memling and portrays an Italian majolica vase of white lilies, purple irises and columbines, placed on a table with a Persian rug ca.1490 (panel, 28.7 x 21.5cm. Thyssen Foundation, Madrid). It was painted on the back of the portrait of a man kneeling in prayer which had been detached from its centre piece or pendant. Probably the portrait formed one wing of a diptych, and the other wing, now lost, would have depicted the Virgin. The vase is marked with the monogram of Christ HIS and the flowers are attributes of Mary.²⁰ "A *Lilium candidum* can signify among other things (1) Purity, (2) *Brevis* (when humanistic influence is present), (3)

¹⁵ Dutch Art: An Encyclopaedia (Julie Berger Hochstrasser p.365)

¹⁶ Wallert, Arie (ed.), *Still Lifes: Techniques and Style* Amsterdam 1999 p.25

¹⁷ *ibid.*, p.26

¹⁸ *ibid.*, p.26

¹⁹ *Hortus Floridus* Minerva Press Ltd., 1974: text translated from the Latin by Spencer Savage, first published in 1928-29

²⁰ Bergstrom 1956 *op.cit.*, pp.12-14

Resurrection...The situation and study of related representations may give the clue to the interpretation relevant in the individual case."²¹

In many Madonna pictures of the Virgin and Child of the 15th and 16th centuries, fruits, flowers, bread and wine are often depicted by the artist as part of the symbolic narrative when few people could read. Panofsky uses the illuminating phrase 'disguised symbolism' by which he meant that they hid their meanings beneath realistic surfaces.²² The Flemish artist Hugo van der Goes' painting *Adoration of the Shepherds* ca.1475 (252 x 273 cm. Uffizi Gallery, Florence) commissioned by Tommaso Portinari, the Medici's agent in Bruges, portrays in the centre foreground a sheaf of wheat behind two vases of flowers; the glass vase contains columbine and three small carnations, irises and a spray of orange lily in the majolica vase and violets strewn on the ground. The wheat refers to Christ's resurrection. All the flowers are symbolical; the lily, irises and violets are attributes of the Virgin. The still life, therefore, provides a commentary on the rest of the painting.²³ The *Annunciation* by Jacob Claesz., (oil on panel 146 x 100cm.) also known as Jacob van Utrecht (1506-? Lubeck), portrays a still life of a columbine in a blue and white porcelain ewer placed in the centre foreground. [part 2, p.32]²⁴ The inclusion of the blue and white ewer in a Madonna painting shows that Ming porcelain was considered a precious object at the beginning of the 16th century.

A natural progression from the long tradition of portraying flowers in early Netherlandish paintings evolved into the flower still life at the beginning of the 17th century in Flanders. The flower piece *bloemstuk* depicts a vase full of flowers, often from various seasons and painted in such detail that botanists today have been able to identify their species. Jan Brueghel the Elder's (1568-1625) *Flowers in a Chinese Porcelain Vase* ca.1608-10 [part 2, pp.30,31] depicts a bouquet of many different flowers which could not possibly have blossomed at the same time. "Although Brueghel claimed that his pieces were painted *alla prima*, it is now generally accepted that the actual painting process was not so straightforward. Examination of a flower piece in Cambridge revealed a complete underdrawing, and many of his

²¹ Bergstrom, Ingvar 'Disguised Symbolism in 'Madonna' Pictures and Still Life: I' *Burlington Magazine* Vol.XCVII Oct. 1955 note 5 p.304

²² Panofsky, E. *Early Netherlandish Painting, Its Origins and Character*, 2 vols., Cambridge, Mass., 1953

²³ Taylor, P. *Dutch Flower Painting 1600-1720* New Haven & London 1995, p.121

²⁴ This painting was auctioned at Sotheby's, London on 5th July, 1995

flowers are now recognised as copies after prints by Pierre Vallet, Dodoneus and others.”²⁵ The painting by Bosschaert the Elder (1573-1621), *Bouquet of Flowers in a Chinese Vase* 1609 also displays a variety of flowers from different seasons. Small porcelain vases were portrayed in many of the bouquets by the Bosschaert Dynasty²⁶; Ambrosius Bosschaert, his three sons and his brother-in-law Balthasar van der Ast. Many other artists were linked through family connections, by marriage, teacher-pupil relationships and in their roles as collectors or art dealers.

“Netherlandish still lifes were avidly collected throughout Europe during the 17th century. The qualities that royal and aristocratic collectors cherished in these works were their consummate craftsmanship and pictorial illusionism. A sizeable contingent of Dutch and Flemish still life painters also found employment and acclaim at foreign courts.”²⁷ The works of Pieter Brueghel²⁸ were collected by eminent patrons such as Rudolf II, and Cardinal Frederico Borromeo who assembled a collection of pictures intended to exemplify the ways that diverse styles and kinds of paintings could stimulate contemplative devotion.²⁹ Dutch painters did not have to adapt their style to the tastes of the educated elite who favoured Italian art, since an alternative market existed among the middle classes and merchants of modest means; small traders, shopkeepers and artisans in the towns of Holland.³⁰ However, certain categories of still lifes depicting rare objects and beautiful flowers, or *trompe d'oeil* illusionary³¹ works were collected by the aristocracy. “Van Hoogstraten, too, remarked that monarchs favoured illusionist skills. He developed his optical tricks at the imperial court in Vienna, where Emperor Ferdinand III (1608-57) awarded him a medal for a deceptive still life.”³²

Dutch flower paintings often depict rare and valuable tulips, exotic shells and precious oriental porcelain vases decorated with flowers, birds and insects. This might indicate a specific choice by the artist for a vase which complemented the

²⁵ Wallert A.(ed.) 1999 *op.cit.*, p.26

²⁶ Bol, L.J. 1980 *op.cit.*

²⁷ Loughman, J. ‘The Market for Netherlandish Still Lifes, 1600-1720’ in Chong & Klok 1995 *op.cit.*, p.89

²⁸ Between 1595 and 1597 Brueghel was part of Borromeo’s official entourage in Rome and later in Milan. *Art Bulletin* 70 (1988) p.263

²⁹ Brusati, C. ‘Natural Artifice and Material Values’ in Franits, W. (ed.) *Looking at Seventeenth-Century Dutch Art: Realism Reconsidered* Cambridge University Press 1997 p.150

³⁰ Price, J.L. *Culture and Society in the Dutch Republic During the Seventeenth Century* London 1974, p.133

³¹ The idea of deceiving nature itself goes back as far as Greek antiquity *Simiolus* Vol.29, No.3/4 2002

³² Westermann 1996 *op.cit.*, p.93

flower piece. Balthasar van der Ast's (1593/93-1697) *Flowers in a Vase at a Window* [part 2, p.2] is an example of his skills in the portrayal of rare shells and flowers in a blue and white porcelain vase. Artist specialists followed different working procedures in creating their paintings. It is now known that most artists composed their bouquets with the aid of drawings and prints of individual blooms, which they often reused in various combinations. The rarity and great expense of these cultivated exotic flowers prohibited the artist from having easy and regular access to them. "...these pictures were themselves expensive and highly sought after collectibles, much like the coins, gems, and other valuables depicted in them."³³ Cardinal Frederico Borromeo of Milan "praised Brueghel's artistry for its capacity to preserve these wondrous displays of divine and human artifice and make them available to the eye for aesthetic and devotional contemplation."³⁴ Although occasional meditation on the contemplation of flowers in paintings was commended by some Dutch divines, "the majority of contemporary devotional manuals make no mention of the practice."³⁵

Bulb flowers, such as tulips, hyacinths, lilies, and fritillaries, had come from Asia Minor in the 16th century and were eagerly cultivated by Dutch horticulturists. Tulips, especially, were exceedingly expensive, culminating in the tulipmania of the mid-1630's. The unpredictability of the colours and shapes were the reasons for this fascination and artists like Jacob Marrel (1614-1681) [who] produced 'tulip books' recording new varieties; the artist painted each variety in watercolour with complete accuracy and noted the name. These could be used as catalogues for prospective buyers.³⁶ "Patrons called upon the flower painter to make records of their choicest blooms, or of a new rarity successfully introduced into their gardens."³⁷ The first tulip definitely known to have flowered in Europe was in 1559 when a Swiss natural scientist Conrad Gesner made a sketch of a red flower (extant) which he called *Tulipa turcarum* acknowledging that its provenance was the Ottoman Empire. There were tulips in Vienna by 1573 where Charles de Lecluse (Carolus Clusius 1526-1609) an eminent botanist, cultivated it for the botanical garden of the Holy Roman

³³ Brusatti 1997 *op.cit.*, p.148

³⁴ *ibid.*, p.150

³⁵ Taylor 1995 *op.cit.*, p.38

³⁶ Wheelock, A.K (Jr.) *From Botany to Bouquets: Flowers in Northern Art* National Gallery of Art Exhibition, W'ton D.C., 1999

³⁷ Mitchell, P. *European Flower Painters*. Schiedam 1981 p.21

Emperor Maximilian II. In 1593 he took his valuable collection of tulip bulbs to Leiden University where he had been appointed to the medical faculty. Before the end of the sixteenth century, endless ranks of new hybrids each more colourful than the last, had already begun to make their appearance.³⁸

In the opening decades of the 17th century artists working in Haarlem, Antwerp, Frankfurt-am-Main, and to a lesser extent Amsterdam, simultaneously developed a characteristic format for another type of still life: the *ontbijtje* or 'laid table' which refers to the early form of the 'breakfast' piece with its high view point and minimal overlap. Still lifes featuring an assortment of cheeses and a dish of butter as part of a 'laid table' were not uncommon in the first decades of the century. There are various interpretations regarding cheese and butter which were valuable commodities within the Netherlands, and for export throughout Europe; that cheese and butter consumed together was a warning against over indulgence. Clara Peeters (active Antwerp 1607-1621) in her *Breakfast Piece with Lobster* c.1595/20 [part 2, pp.80,81] and Floris van Schooten's *Laid Table with Fruit* 1617 [part 2, p.89] both portray a table laden with various foods and fruits in blue and white Chinese porcelain dishes set out in their own space. The manner in which the objects are portrayed places the paintings in the category of a 'breakfast' piece but the precious Chinese porcelains suggests a 'banquet'.

The *banketje* (banquet piece) and the *fruytagie* (fruit piece) usually depicts a dish or basket of fruit, or a combination of flowers and fruit together with other objects. "The distinction which 17th century contemporaries made between 'breakfast pieces' and 'banquet pieces' is not always clear. A painting termed a 'breakfast piece' usually displayed simple foods such as cheese, bread, fish or fruit accompanied by a knife, a wineglass, a goblet or a pitcher."³⁹ A banquet piece depicted a meal with more expensive foods such as oysters, and imported fruits along with fine glass-ware and costly Chinese porcelain. The inclusion of Chinese porcelain in compositions along with new varieties of flowers and costly goblets implies that the artist considered all these objects to have a similar value. From early in the 17th century *fruytagie* still lifes portray exotic and expensive fruits such as peaches, apricots, olives or figs as well as apples, pears and strawberries. These paintings tested the

³⁸ Dash, M., *Tulipomania* 1999, pp.36-38,48-50,53

³⁹ Leeuwen, T., 'Still-Life Painting in the Netherlands: Historical Facets' in *Still Life in the Age of Rembrandt* Exhibition Catalogue, Auckland City Art Gallery 1982 p.47

artists' skill in their ability to paint, for example, a bunch of grapes or the spiral of lemon peel dangling over the edge of a table. Naturalistic signs of decay on the fruit and the inclusion of some insects would suggest the idea of the brevity of life, a *vanitas* concept. Fruit formed part of the 'banquet' still lifes by artists such as Jacob van Hulsdonck (1582-1647) *Banquet Still Life with Wanli Porcelain* [part 2, pp.66,67] and Floris van Dijck's (1575-1651) *Laid table with Fruit and Cheese* ca.1615 [part 2, p.44,45] are typical 'banquet' still lifes. The sumptuous displays for fruit and banquet still lifes came from Antwerp where Jan Davidsz. de Heem (1606-1683) had settled in 1635.⁴⁰ His *Pronk Still Life* 1649 [part 2, pp.62,63] shows a greater variety of objects and textures compared to his earlier monochrome works produced in Leiden.

Flowers and fruit paintings may have a certain symbolic significance regarding temperance in regard to enjoying the pleasures of life or the brevity of the ephemeral beauty of tulips and other flowers. "...But pleasures are like poppies spread, You seize the flower its bloom is shed;"⁴¹ conveys this idea of the fleeting moment. "By using certain motifs, the painter could express such concepts as the transience of earthly beauty and could make them accessible to the viewer, even if the viewer did not know enough about the particular emblems to be able to decode them."⁴² Bergstrom states that the symbolism in early Madonna paintings continues in still life works during the first half of the 17th century. "In still life painting of the first half of the 17th century, the fruits and other objects known to us from *Madonna* pictures of the fifteenth and sixteenth centuries recur...with their symbolic significance still preserved."⁴³ Possibly paintings were perceived differently according to whether the viewer was of the Protestant or Catholic faith.

The abundant display of wealth in *pronk* (sumptuous) and some 'banquet' still lifes could also be interpreted as conveying a warning regarding over indulgence.⁴⁴ Sterling states that "The Puritan spirit hovered over it all, calling for sobriety: hence the watch or timepiece which we find so often, symbolising temperance and which might seem out of place among the heaped-up foods and precious objects of the

⁴⁰ Segal 1988 *op.cit.*, p117

⁴¹ Burns' Poetical Works *Tam o' Shanter: A Tale* London and Glasgow, p.371

⁴² North 1997 *op.cit.*, p.9

⁴³ Bergstrom, I. *Burlington Magazine* Vol.97, 1955 p.304

⁴⁴ Schama, S. *An Embarrassment of Riches* Fontana Press 1991, p.166

Dutch still life."⁴⁵ It is somewhat ironic that unknown to the artist that the decoration of a 'monster mask' on the flat rim of bowls, known as *klapmutsen*, was very similar to the mythological Indian glutton *gala*.⁴⁶ This mask does not appear on any other Kraakwares and probably not on any other type of ceramic. It is difficult to apply an overall approach in defining whether or not the artist wishes to convey an idea of morality. "In at least some cases, the artist seems to have created options for interpretation, asking the viewer in effect to choose for himself."⁴⁷

In the 1620s and 1630s compositions with a lower viewpoint began to appear, with the objects drawn up mainly in rows and related by means of intersecting diagonals. Spatial illusionism was achieved by placing plates, a knife handle, a long spiral of lemon or apple peel over the edge of the table as if to project into the viewer's space. These devices also showed the skill of the artist and were continued in later breakfast pieces as well as in *pronk* still lifes of the second half of the century.⁴⁸ During the 1630s compositions became more restrained in the number of objects portrayed, and tonal quality is more harmonious and monochromatic. (Similar tonal qualities are portrayed in landscapes at this time). Willem Claesz. Heda (1593/94-1680) and Pieter Claesz (1597/98-1661) were the two leading exponents in Haarlem of these monochrome paintings. The more sombre tones of browns, greens and greys favoured the reflective qualities of pewter, silver and glass objects. Towards the end of the 1630s the still-lives of Pieter Claesz. and his contemporaries became more complex with elaborate objects painted in richer colours. This is shown in Claesz.'s *Still Life with Drinking Vessels* 1649 [part 2, p.33] depicting a Chinese blue and white porcelain cup, tilted on its side with wild strawberries spilling on to the table; the red fruit and blue of the porcelain contrasts with the reflective qualities of the glasses and texture of the pewter. Heda's painting of a *Nautilus Cup, Tazza, and Plates of Oysters* 1649 [part 2, p.57] shows his departure from his favoured grey tones to introduce a few accents of colour such as the tilted blue patterned Kraak bowl and the red lettering on the roll of pepper. "His penchant for brilliantly lit objects set against a dark background...anticipates Willem Kalf's work some ten

⁴⁵ Sterling, C. *Still Life Painting from Antiquity to the Present Time* Paris 1959, p.51 in Gombrich, E.

'Tradition and Expression in Western Art' *Burlington Magazine* 103 (1961) p.180

⁴⁶ Rinaldi, M. *Kraak Porcelain: A Moment in the History of Trade* London 1989, p.130

⁴⁷ Walter, A.W. 'Response to Peter Hecht' *Simiolus* Vol.16 No.1 (1986) pp.188-190

⁴⁸ Kahr, M.M. *Dutch Painting in the Seventeenth Century* 1978, p.196

years later.”⁴⁹ Jan Jansz. Treck’s (1606-1652) monochrome painting *Still Life with a Pewter Jug and Two Ming Bowls* 1649 [part 2, p.103] shows two porcelain bowls with a greenish brown pattern. These porcelain bowls may originally have been blue and white, but to give an overall tonal value the artist may have chosen to change the colour; however, this could be the result of a change in kiln temperature which if it did not drop sufficiently there was a risk of reconverting the cobalt and iron, which in contact with air would oxidize and the blue would turn a dull gray and the white glaze yellowish. [Rinaldi 1989 *op.cit.*, p.52]

The *pronk* category of still life describes ostentation and extravagance in the abundant display of luxury goods; rare and costly objects reflecting human skill and taste. The term *pronk* is a post seventeenth century invention used for ‘banquet’ pieces which are characterised by a show of splendour.⁵⁰ These were produced in considerable numbers from the 1640s on, at the same time as the lavish banquet pieces by Jan Davidsz. de Heem. After 1640 his works displayed an abundance of fruit and costly decorative objects, in the more flamboyant Flemish tradition,⁵¹ as depicted in his *Still Life with Ham, Lobster and Fruit*. [part 2, p.62] “It is very likely that the actual arrangements that he painted were never set up, but that he worked, as the early flower painters did, by way of studies of separate objects – some perhaps imaginary, some based on prints – that he composed on the canvas.”⁵² This probably applies to most compositions by other artists. De Heem’s contemporary, Abraham van Beyeren (1620-1690) also portrayed fruits, fish, lobsters and luxury items such as the Chinese porcelain dish with a silver ewer shown in his still life *Silver Wine Jug, Ham and Fruit* 1660/66. [part 2, p.16]

Willem Kalf’s *Chinese Bowl on a Silver Plate with a Nautilus Cup, and a Glass Goblet* [part 2, p.69] portrays only a few costly objects closely grouped together and highlighted in his unique manner. He often includes a long spiral peel of a lemon which hangs down over the near edge of the table. His fame rests on the *pronk* still lifes of his Amsterdam years although his paintings are seldom ostentatious. He was also a dealer in works of art as well as a painter and may have used certain treasured

⁴⁹ Chong & Kloek 1999 *op.cit.*, p.154

⁵⁰ Still Life in the Age of Rembrandt 1982 *op.cit.*, p.47

⁵¹ Kahr 1978 *op.cit.*, p.198

⁵² *ibid.*, p.200

objects such as the Wanli bowl, Persian carpet⁵³ and nautilus cup from his collection. Kalf was interested in depicting the differences in translucency and textures, and he perfected the sparkle of shiny objects in a dark setting, occasionally by applying flecks of white paint to depict reflections. Like Abraham van Beyeren, Kalf often repeated objects in his still lifes, as shown in his painting *Wine Glass on a gilded silver Foot and a Bowl of Fruit* 1663 [part 2, p.74] which includes the Persian carpet and *facon de Venise* glass. Juriacn van Streek also shows the influence of Kalf in his choice of a few costly objects highlighted against a dark background in his still life *A Ming Vase and Lemons in a Bowl* . [part 2, p.97]

The *vanitas* category of still-lifes appeared around 1620 coinciding with the end of the Twelve-Years Truce, in 1621. The fear of death that always accompany war and plague, and the subsequent retribution of God, may have been an underlying cause "The paintings were designed to make the observer contemplate the brevity of life, the frailty of man and the vanity of all worldly things."⁵⁴ Symbols of transience included in components of the *vanitas* still lifes are: skulls, watches, clocks and hour-glasses; candlesticks, soap bubbles and flowers. The ivy and sprigs of laurel were symbols of resurrection to eternal life. "The poet Cats must also have had a considerable influence on this type of painting. In numerous lengthy poems he scorns the vanity of the world and contrasts it with the unassailable fact that man must die,..."⁵⁵ Fine porcelain objects and *facon de Venise* glass, by definition fragile and expensive, are sometimes included in *vanitas* still lifes signifying pride in possessions.

Game still life paintings appeared about the middle of the 17th century and refer directly to what is depicted. "Time would not allow 'game' painters to use fresh specimens any more than fruit or flower painters could. Consequently, they relied on drawings or coloured sketches to aid them in their work."⁵⁶ Prints of paintings, engravings and catalogues of flowers were circulated widely in the Netherlands. The magnificent and sumptuous paintings of the Flemish artist, Frans Snyder (1579-1657) encompassing the spoils of the hunt, displays of fruits and vegetables and

⁵³ Ydema, Onno *Carpets and their datings in Netherlandish Paintings 1540 to 1700* Antique Collectors' Club Ltd., 1991, p.124 'Willem Kalf, who included the same type of [Persian] floral carpet in most of his paintings...'

⁵⁴ Bergstrom 1956 *op.cit.*, p.155

⁵⁵ *ibid.*, p.155

⁵⁶ Scott A. Sullivan *The Dutch Gamepiece* The Boydell Press 1984, p.86 note 14

other exotic fruits have their beginnings in the earlier kitchen and market paintings by Pieter Aertsen (1508/09-1575) and Joachim Beuckelaer, (1530/35-1573) his nephew and pupil. However, "The still life accessories are decidedly more ornate than those found in the works of Aertsen and Beuckelaer."⁵⁷ The popularity of the 'gamepiece' after 1650 was mainly the product of contemporary hunting practices and changing social values in the Netherlands. Because hunting was restricted to the nobility, these still-lives were sought more as a token of social prestige than as a trophy of a particular hunt.⁵⁸ The 'gamepiece' or *jachtstilleven* in the 17th century was usually described by what was portrayed in the painting e.g. 'small dead birds and a partridge with hunting gear'. "Aside from inventories and other such documents, there is little mention of the 'gamepiece' in seventeenth-and eighteenth-century Dutch literature."⁵⁹ Frans Snyders often included Chinese porcelain bowls or dishes in his paintings of fruit and game, and market stalls. The blue and white porcelain bowls usually contained strawberries, and lobsters were frequently placed on blue and white shallow dishes; the contrast of blue and red against green foliage became a painterly device to break up an area of local colour or direct the eye across the painting. "The art theorist Filarete advised the intending painter: '....Beside green every colour shows up to its best advantage. Yellow and red, even blue, are not misplaced beside it...Red does not go especially well with yellow, better with blue, but better still with green...'. "⁶⁰ (It was not unusual for Snyders to have a red and white carnation placed like a flag in the bowl of strawberries. This may have had a symbolic meaning since the flower indicated resurrection, or used only as a decorative feature). This is portrayed in his *Bowl of Strawberries with Game and a Basket of Fruit*. [part 2, p.91] The Flemish artist, Jan Fyt occasionally included a Chinese porcelain dish in his game pieces. A fine blue and white deep bowl is depicted in *Still Life with Fruit, Game and a Parrot*. [part 2, p.51] Although the work of Fyt covers the same themes as Snyders his palette is darkened by deep shadows that give his paintings a cooler tone, whereas Snyders' work is rich in glowing colours.

⁵⁷ *ibid.*, p.17

⁵⁸ *ibid.*, p.2

⁵⁹ *ibid.*, p.3

⁶⁰ Bergstrom 1956 *op.cit.*, p.299 note 12 Quoted from Axel Sjöblom, *Die koloristische Entwicklung des niederländischen Stillebens im 17. Jahrhundert*, Würzburg, 1917, p.7

The interest in *naturalia*, curiosities and rare items was reflected in the many paintings which included shells from distant seas, coins, and Chinese porcelain. The interaction of natural and artificial objects was an important principal of collectors' cabinets, sometimes called *Kunstammer* or *Wunderkammer*.⁶¹ "At one time collecting was the exclusive province of the monarch, but in the Republic of the United Provinces it was pursued by citizens of the most diverse social strata."⁶² Frans Franklin the Younger depicted such cabinets, which include gallery paintings showing presumed collectors standing amid their paintings and other treasures, as well as small still lifes. In his painting *A Collector's Cabinet* c.1636 [part 2, p.50] among the rarities are medals and coins, shells, as well as more exotic items such as a Chinese cup and a lacquer box. "It is not known whether Frans Francklin recorded an actual collection or devised the ensemble himself."⁶³ Likewise Jan Brueghel, the son of Pieter Brueghel the Elder, "not only supplied these collections or *kunstkamers*...with minutely detailed pictures of flowers and *naturalia*, but was instrumental in developing the portrayal of such a collection as shown in *Kunstkamer Visited by the Archduke Albert and Archduchess Isabella* (oil on panel 94 x 123 cm., Baltimore, Walters Art Gallery) which he painted in collaboration with Adriaen van Stalbemt."⁶⁴

Included in the many branches of still lifes by Van Beyeren were those portraying different kinds of fish. These compositions are generally simple with few accessories and generally belong to the fishmonger's shop or the kitchen.⁶⁵ Joseph de Bray seems to have been the only still life artist to include porcelain along with the modest herring as portrayed in his *Praise of Pickled Herring* 1656. [part 2, p.39] "de Bray's painting is a direct celebration of the importance, delectability, and healthiness of pickled herring..."⁶⁶ which was a staple of the Dutch diet. The painting portrays two pieces of porcelain, a small white bowl with a blue net pattern and a small blue and white dish with segmented panels indicating a piece of Kraak porcelain.

Towards the end of the 17th century another form of still life appears focusing on tea which had become a fashionable drink among the wealthy. Teacups were first

⁶¹ Chong & Kloek 1999 *op.cit.*, p.135

⁶² Scheurleer, L. 'Early Dutch Cabinets of Curiosities' in *The Origins of Museums* Oxford 1985 Oliver Impey (ed.) pp.115-120

⁶³ Chong & Kloek 1999 *op.cit.*, p.136

⁶⁴ Franits 1997 *op.cit.*, p.148

⁶⁵ Bergstrom 1956 *op.cit.*, p.230

⁶⁶ Chong & Kloek 1999 *op.cit.*, p.234

ordered in quantity for European use in 1643. The Dutch East India Company had sent occasional shipments of tea to Holland from 1610 onward, "and on January 2, 1637 the Directors wrote to Batavia: 'As tea begins to come into use by some people, we expect some jars of Chinese as well as Japanese tea with every ship.'⁶⁷ Still life paintings of porcelain cups, saucers, sugar bowls and teapots mirrored this growing appreciation of tea as shown in the paintings of Pieter van Roestraten. *Teapot, Teacups and Silver Vessel* 1670's [part 2, p.89] portrays the delicate porcelain of China or Japan, and the reddish brown stoneware teapots from *Yixing* in Central China; "...this specialised pottery was collected by European connoisseurs. The earliest record of such teapots in a European collection is 1656 when an example is listed in the Copenhagen *Kunstkammer*."⁶⁸

Another exclusively Dutch category was the *tabakje* (tobacco piece) which portrayed the long-stemmed white clay 'churchwarden' pipes made in Gouda which exported its famous products throughout Europe. Tobacco was shipped in bulk from Brazil, the Caribbean, and Virginia to be processed with a cheaper variety grown in the Netherlands. By the 1650's smoking was a popular pastime in inns and, special tobacco houses where alcoholic beverages and little snacks were served,⁶⁹ in spite of warnings of its evil influence from emblem writers, doctors and preachers. Hubert van Ravesteyn portrayed a Gouda pipe on a marble table in his still life of *Walnuts, a Tobacco Packet and a White Jug on a Table* 1671. [part 2, p.82]

Two categories of still life which do not portray porcelain are those depicting garlands and hanging bouquets of flowers and/or fruit, and cartouche frames decorated with flowers and/or fruit. Daniel Seghers (1590-1661), known universally as 'Pater Seghers', the Jesuit monk painter, developed around 1640 "the format of the floral garland, more accurately an artfully balanced ensemble of bouquets and festoons, encircling a cartouche bearing a bas-relief image."⁷⁰ The flowers framing the images possibly had a specific symbolism since it was a contemporary practice to drape garlands around religious images for feast and holy days.⁷¹ "It was Jan Brueghel the Elder who first painted garlands of fruit and flowers around religious images, perhaps on the instructions of Cardinal Federico Borromeo, who in 1607 had

⁶⁷ Volker 1954 *op.cit.*, pp.48,49

⁶⁸ Chong & Klok 1999 *op.cit.*, p.271

⁶⁹ *ibid.*, pp.267,268

⁷⁰ Taylor 1995 *op. cit.*, pp.162-163

⁷¹ *ibid.*, p.163

acquired a painting of a garland surrounding an image of the Virgin and Child. (Pinacoteca Ambrosiana, Milan).⁷²

By the late 1650's the format and style of floral still lifes had evolved from the 'portrait' bouquets of Ambrosius Bosschaert and his contemporaries, to more naturalistic compositions with more foliage as portrayed in the flower paintings of Jan Davidsz de Heem. One of the features which marks his work from that of his predecessors, is the increased variety of arrangements in which the flowers are seen from all angles and corn tendrils are used as a compositional element. "He successfully mirrored the intricate diversity of real flowers."⁷³ De Heem's influence on the flower painters who followed him was immense. Only in the 1710s, with the stylistic departures of Jan van Huysum, did artists begin to shake off the De Heem manner. Willem van Aelst was one of the few painters to rival De Heem by his draughtsmanship, subtlety of his arrangements, colour and chiaroscuro.⁷⁴

Different types of Chinese blue and white porcelain, defined as Transitional ware, depicting figures in landscapes appeared on round wares such as ewers, bowls, mugs, vases and 'ginger jars'. These porcelains also appear in still lifes but not in such numbers as blue and white Kraakware. An example of a Transitional 'ginger jar'⁷⁵ is portrayed in Kalf's *Blue and White Ginger Jar with a Lemon* 1669. [part 2, p.70] Kalf portrayed various types of Chinese porcelain in at least forty of his one hundred and twenty paintings which are listed in W.Grisebach's *Willem Kalf*. Another type of Transitional jar is portrayed in Simon Luttichuys' *Still Life with a Blue and White Facetted Vase*. [part 2, p.75]

Rachel Ruysch (1664-1750) and Jan van Huysum (1682-1749) carried forward the characteristics of design which Van Aelst had initiated; flowers drooping elegantly and impossibly over the edge of the vase or table, and the s-shaped diagonal. They were the two most successful painters of the eighteenth century who had perfected the seventeenth-century flower piece and then changed their styles completely after 1710.⁷⁶ Apart from bouquets Ruysch painted forest floor compositions portraying flowers trailing up a tree trunk, interspersed with beetles, butterflies and creeping lizards. Van Huysum's work became increasingly lighter in tone and he often used

⁷² Chong & Kloek 1999 *op.cit.*, p.115

⁷³ Taylor 1995 *op.cit.*, pp.164,165

⁷⁴ *ibid.*, p.176

⁷⁵ Spriggs, A.I. 'Transitional Porcelain Ginger Jars' *Oriental Art* Summer 1965 Vol.XI, No.2 pp.95-99

⁷⁶ Taylor 1995 *op.cit.*, p.184

large terracotta urns as containers for flowers. Blue and white porcelain was no longer considered a rarity and seldom included in still lifes.

My purpose in describing the various categories of Dutch and Flemish paintings produced in the 17th century has been to research those which portrayed porcelain. At the beginning of the century imports of Chinese porcelain coincided with the introduction of a new form of still life composition. Artists and public alike were charmed by this new translucent, attractive and easy to clean tableware. Porcelain was the ideal ware to enhance the early 'breakfast' and 'banquet' paintings. The later *pronk* still lifes showed that artists like Willem Kalf and van Streek had become selective in their choice of porcelain, depicting Kraakware and Transitional pieces which were no longer being produced and hence regarded as antique and rare. By the end of the century the style of flower and fruit still lifes of the first decades of the 17th century were considered rather 'old fashioned' and had been replaced by still lifes depicting the delicate porcelains from Japan and China used for drinking tea. The many categories of still lifes which had featured porcelain were no longer fashionable and only the naturalistic flower and fruit paintings continued into the 18th century.

Chapter Three

Porcelain in Still Life Painting 1600 – 1720

Prior to the discovery of direct trade routes to the Far East by the Portuguese at the beginning of the sixteenth century there had been no tributary relations between China and Europe. The few porcelains which had appeared in Europe at this time were mostly diplomatic gifts presented by Near Eastern potentates to royalty and the aristocracy in Europe where the porcelain was often mounted in precious metal. Artists, however, chose to depict unmounted porcelain in important early religious paintings. For instance, a blue and white porcelain cup is shown as a gift from one of the three kings to the infant Jesus in the *Adoration of the Magi* by Andrea Mantegna (1431-1506),¹ and a blue and white porcelain ewer containing lilies is portrayed in *The Annunciation* by Jacob Claesz.,² [part 2, p.32] also known as Jacob van Utrecht (1506-? Lubeck). The ewer is an example of the occasional pieces of porcelain which had been coming into Europe since the 14th and 15th centuries. "An early or mid-sixteenth century date would fit the ewer, which bears some similarity to the one in Mr. Reitlinger's collection."³

Although the Portuguese pioneered direct trade with China only a small amount of porcelain reached Holland during the 16th century. Due to the closure of Lisbon to Northern European trade in 1594 the Dutch sent their own ships to bring back Far Eastern products of spices, silks, porcelain and other exotic objects. Consequently, vast amounts of porcelain were imported to Holland by the Dutch East India Company formed by the amalgamation of several private companies in 1602.⁴ The first time the Dutch public saw a large amount of porcelain was in 1602 when a Portuguese carrack, the *Sao Jago*, was captured by the Dutch off St. Helena and brought as a prize to Middleburg where the cargo was sold at auction.⁵ Two years later the cargo of a second carrack, the *Caterina* carrying an 'untold mass of porcelain of all kinds', was sold at auction at Amsterdam where buyers came from all

¹ Illustrated in Spriggs, A.I. 'Oriental Porcelain in Western Paintings 1450-1700'. *T.O.C.S.* (1965), 36, Plate 58

² auctioned at Sotheby's, London on 5th July, 1995

³ Spriggs 1965 *op.cit.*, p.74

⁴ Rinaldi, M. *Kraak Porcelain: A Moment in the History of Trade* London 1989, p.41

⁵ Volker, T. *Porcelain and the Dutch East India Company* Leiden 1954, p.22

over Europe. After these auctions the popularity of porcelain increased dramatically and vast amounts were regularly imported by the V.O.C. (*Vereenigde Oostindische Compagnie*).⁶ "With its brilliant and brittle appearance, thin, resonant body and curious designs in cobalt blue, it must have made the earthenware and stoneware pottery then in use appear very heavy and dull."⁷

These consignments of porcelain coincided with the advent of a new style of Dutch and Flemish oil painting which portrayed independent categories of food, fruit and flowers and other still standing objects. Artists showed their delight for this rare and beautiful porcelain by portraying it in many of their compositions. My intention is to identify and explain by example the different types of porcelain which appear in these works, bearing in mind that there is always a dilemma in identifying a piece of porcelain or pottery represented in a painting rather than holding it in one's hand since the painter's art may fail to make such a fine discrimination. It is also possible that the Chinese decoration could be Westernised by the artist just as it is when adopted by the potter.⁸ Porcelain portrayed in Dutch and Flemish still life paintings during the 17th century is mainly underglaze blue and white which includes the distinctive Kraak porcelain which was produced for export prior to 1600.

For many centuries the Chinese held the monopoly of producing fine, translucent, white ceramics having achieved the essential high firing kilns long before they were developed in Europe. Jingdezhen within the prefecture of Raozhou in Kiangsi Province, was the centre of the Chinese ceramic industry. "Jingdezhen's rise as the ceramic capital of China was due not only to a good geographical location but also to the large deposits of fine quality raw materials, kaolin and petunse, in the nearby hills."⁹ The city had a very large population engaged in hundreds of porcelain factories and workshops. Division of labour was widely practised. In the larger factories each man had his own speciality and the finished product was the result of many individual skills.¹⁰ Valuable information from the eyewitness accounts of the activities at Jingdezhen kilns was recorded in two letters, written in 1712 and 1722 by a Jesuit missionary, Pere d'Entrecolles, among whose converts were artisans and

⁶ *ibid.*, pp.22,23

⁷ Kilburn, R.S. *Transitional Wares and Their Forerunners* [Cat. Exhibition] Hong Kong 198, p.24

⁸ Spriggs 1965 *op.cit.*, pp.73,74

⁹ Rinaldi 1989 *op.cit.*, p.49

¹⁰ Valenstein, S.G. *A Handbook of Chinese Ceramics* The Metropolitan Museum of Art New York 1975, p.178

workmen from the kilns. He described in detail how the Chinese made porcelain at this time, the manner in which the various objects were made, the essentials of decoration, and the firing methods used.¹¹

To a lesser extent porcelain from other kilns in south east China such as *blanc de chine*, a white ware from Dehua in Fukien Province, is depicted only occasionally in still lifes. Other types of coarse porcelain described as 'badly painted' or Swatow ware were produced in provincial kilns and traded by the V.O.C. for other products in the Far East. Such wares would rarely be imported to Holland nor depicted in still life paintings. However, this has not yet been proven. Although overglaze enamel porcelain was available for export the Dutch favoured the blue and white tableware in the first half of the 17th century. Very few enamelled wares are portrayed in still life paintings although overglaze enamelled porcelains were perhaps imported by private entrepreneurs, the ships' supercargoes or officers during the first half of the seventeenth century.

"Kraak porcelain represents a turning point in Chinese ceramics production. For the first time blue and white porcelain was produced in massive quantities, almost exclusively for export and, more important, catering also for a new market in Europe."¹² It is not possible to give a date when these porcelains were first produced. However, a group of dishes often marked Jiajing (1522-66) and of the period, are decorated with the five-deer-in-a-landscape scene which was to become so typical of Kraak wares. Once the Chinese realised that the Europeans were interested in ceramics as an article of trade, they soon began to mass produce a less refined and cheaper ware for export only and not for the Chinese domestic market.¹³ Deer, one of the emblems of longevity, which are frequently shown long-legged in the central panel of dishes and on the wall of small bowls, were a favourite motif during the reign of Longqing (1567-1572) and early Wanli.¹⁴ [part 2, pp.37,38,96]

The term Kraak porcelain is applied to blue and white export porcelain, characterised by flat shapes such as plates, dishes and bowls with a thin body and a slightly foliated rim. Usually there is a moulded design of panels on the exterior walls. Rims may be flat, everted or straight. When the rim is flattened it joins the cavetto with a

¹¹ Kerr, Rose *Chinese Ceramics: Porcelain of the Qing Dynasty 1644-1911* Victoria and Albert Museum 1986, pp.35,36; note 25: R.Tichane *Ching-Te-Chen*, pp.51-128

¹² Rinaldi 1989 *op.cit.*, p.60

¹³ *ibid.*, p.61

¹⁴ *ibid.*, p.61

soft curve so that both areas may be decorated as a single unit. The underglaze blue decoration is often arranged in panels following the moulded design which is a dominant feature in most Kraakwares.[part 2, pp.67,80,98] The blue decoration of these wares varies, according to the condition of the kiln where they were fired, from rich purplish shades of blue to pale silvery tones, which are very common, and a dry looking blackish-blue on the inferior ones.¹⁵ Mouldings on dishes may divide the border into roundels, ogival panels or, simple vertical lines may divide the wall area into large and narrow panels.¹⁶ The decoration consists mainly of flowers, insects, flowers and symbols painted in the panels. Popular scenes for the centre decoration included deer, birds in riverside scenes or scholars in landscapes. At first there was a simple line separating the central panel from the panels which radiate outwards to the rim, later an irregular border pattern and diapers were introduced, with narrow panels alternating with wider ones decorating the underside. Textile designs, especially those of embroidered textiles, were often the inspiration.¹⁷

This type of ware, however, did not originate in one day, and some kind of development in the shapes and decoration would have taken place. Maura Rinaldi has traced this development in her study of Kraakware which was published in 1989. The slow process of change in Kraak decoration caused some decorative elements to disappear after 1600 and new ones to come into use. Most noticeable is that on many dishes and plates the panels have been replaced by roundels, which are usually filled with alternate flower sprays and symbols.[part 2, pp.57,62] The Japanese call this type *meisande* and the panelled style *fuyode*.¹⁸ There were many such pieces among the ceramics recovered from the salvage of the *Witte Leeuw*,¹⁹ and these are often portrayed in still life paintings of the 17th century.

Rinaldi has classified Kraak porcelains into four major groups: Dishes, *Klapmutsen*, Bowls and closed forms (pouring vessels and boxes).²⁰ The groups in turn have been subdivided according to specific characteristics. From this study it is possible to relate most of the Kraak porcelain depicted in still life paintings within a time scale due to the changes made in the decoration. It is seldom that the entire decoration of

¹⁵ MacIntosh, D. *Chinese Blue and White Porcelains* Antique Collectors' Club 3rd ed., 1994

¹⁶ Rinaldi 1989 *op.cit.*, pp.67-69

¹⁷ Medley, M. 'Blue-and-White and the Qing Dynasty' *T.O.C.S.* Vol.51, 1986-87 p.63

¹⁸ Kilburn 1981 *op.cit.*, p.21

¹⁹ Pijl-Ketel, C.L. van der *The Ceramic Load of the 'Witte Leeuw' (1613)* Amsterdam 1982

²⁰ Rinaldi 1989 *op.cit.*, pp.166-191

tableware is visible since these were used as containers for the display of food and fruits. Bowls, bottles, ewers, *kendis* and vases usually display more of the design. Therefore, the underglaze colour, pattern and form which are visible in the painting should be sufficient evidence to identify these particular pieces, and place them within a relevant category.

Most paintings in the first half of the 17th century portray blue and white Kraak porcelain dishes and bowls since they were useful and attractive wares which complemented colourful fruits like strawberries, oranges, lemons and grapes as well as butter and lobsters. *Klapmutsen* bowls with a flattened rim were a European shape and came in four different sizes. They were very popular in Holland for serving soups and stews and were listed in nearly all V.O.C. shipments. The *klapmutsen* which appear quite often in paintings are those with the rim divided into four large slightly triangular panels decorated with two interchangeable motifs: diapers and the 'monster mask', also known as a *taotie*, a traditional Chinese motif. [part 2, pp.9,16] However, this mask looks more like the mythological Indian glutton *gala* who was punished by having to eat his own body until only the mouth and upper part of the head and two tiny hands remain.²¹ It is interesting that the artists, unaware of the *gala* symbolism, portrayed these *klapmutsen* in 'banquet pieces' and other categories of paintings which were sometimes meant to convey a warning against self indulgence. The recovery of 17th century shipwrecks are of significant importance in helping to date porcelain. When the ship sinks the vessel ceases to function in an instant, and once it was on the sea-bed there was no chance of the remains being disturbed until modern technology could assist in its recovery. One such wreck was the *Witte Leeuw*, a V.O.C homebound East Indiaman (carrying spices, pepper, and ceramics) which was sunk off the island of St. Helena in 1613 by two Portuguese carracks in a fierce naval battle.²² The subsequent recovery, by a salvage team in 1976, of a significant part of the *Witte Leeuw*'s ceramic cargo "was instrumental in bringing to light a number of important factors, for it was the first large group of Chinese ceramics which could be dated with precision within a short period of time before 1613."²³

²¹ *ibid.*, p.130

²² Pijl-Ketel 1982 *op.cit.*, p.20

²³ Rinaldi 1989 *op.cit.*, p.64

There had been a deterioration in the quality of Kraakwares towards the end of the Wanli period and there are complaints in V.O.C. records about 'crude stuff', 'bad as to painting'. This could refer to Swatow wares from provincial kilns "in southern China in the sixteenth and seventeenth centuries, although the precise place or place of origin is not actually known. Some of these wares are painted in underglaze blue or have incised designs under whitish, blue, or celadon glazes; others have painted slip designs against pale grayish blue, brown, celadon, or lemon yellow grounds."²⁴ However, difficulties of identifying Swatow as a distinctive group of Oriental trade ceramics persist, mainly because Swatow is not a ware. Rather, it is a class known through traders and collectors who marketed and appreciated it outside China. More distinctive of Swatow than some other wares is its relative solidity, a crudeness in construction and a casual, naive style of decoration. They are late Ming in decorative technique and style.²⁵

A shipment of fine porcelain sent to the Netherlands in 1633 had sold so well that in 1634 requests were made for similar fine pieces "with a preference for dishes 'with flat rims, like Dutch pewter plates', beakers, open-worked pieces etc., 'all well painted with Chinese figures'".²⁶ In September 1634 Formosa confirmed that the Chinese dealers had finally reacted to the repeated Dutch offers and demands by sending 'a good lot of different porcelains of the old assortment and some new painted with Chinese figures'.²⁷ This is followed by a letter dated October 23rd 1635 from the Governor of Formosa to the Chamber of Amsterdam that he had ordered an assortment of fine porcelain to be fashioned after the shapes required for the Dutch domestic market. He had supplied the merchants with turned wooden models 'painted with all kinds of Chinese figures' for the potters to copy.²⁸ The Chinese potters had always proved themselves capable of meeting the demands of foreign markets long before the arrival of Europeans.

Due to imperial incompetence and official corruption during the reign of the emperor Wanli the treasury was drained of funds and supplies of porcelain from the imperial

²⁴ Valenstein, S.G. *A Handbook of Chinese Ceramics* The Metropolitan Museum of Art, New York 1975 *op.cit.*, p.176

²⁵ Harrison, B. *Swatow in Het Prinsessehof* Leeuwarden 1979, pp.9,10

²⁶ Jorg, C.J.A. 'Chinese Porcelain for the Dutch in the Seventeenth Century: Trading Networks and Private Enterprise' in *Colloquies on Art and Archaeology in Asia No. 16* Percival David Foundation London 1993, p.186 note 9: Vialle 1992, pp.8-9

²⁷ Jorg 1993 *op.cit.*, note 10: Vialle 1992 'Letter of Taiwan to Batavia, Sept.26, 1634, VOC 1116

²⁸ Volker 1954 *op.cit.*, p.37

kilns had come to a halt by the time of his death in 1620. "Recent excavations at the site of the Ming dynasty imperial kilns have unearthed an inscribed tablet, dated to the tenth year of the Chongzhen reign (1637), which notes that in the thirty-sixth year of the Wanli reign (1608) production was halted and the eunuch official in charge of the kilns was recalled to the capital."²⁹ Deprived of the huge orders from the imperial court the potters had to find new markets, both foreign and domestic. Since it was no longer necessary to produce the conservative designs required by the imperial court the potter/artisans found inspiration from albums of woodblock prints and book illustrations. During the reign of the emperor Tianqi (1621-27) new decorative schemes included scenes from histories, mythical tales, popular novels, landscapes and studies of trees, flowers and birds, symbols representing scholarly virtues, all of which would have been to the taste of the literati, scholar gentry and domestic market.³⁰ Thus, "by the early 1630s, the best quality porcelain for the Chinese market had attained a gravity and robust quality of decoration unique in the later history of Chinese ceramics."³¹ This type of porcelain became known as Transitional.

In spite of the dynastic struggle between the Ming dynasty and the Qing it is known from surviving numbers of ceramics and records of the Dutch East India Company that during the reign of the last Ming Emperor Chongzhen (1628-1644) the Jingdezhen kilns had successfully re-organised under private hands and were able to conduct a profitable business both at home and abroad.³² The most characteristic group of the Transitional years is the well-known blue and white porcelain "of a strong build suitable for export and of good material, with a clear white body often left unglazed on a flat base."³³ The decoration of repeated characteristics which seem to indicate the use of a set of stock patterns often featuring borders of stiff leaves at necks and bottoms, rolling foliage, and stylised tulip designs [part 2, p.98] are further traits by which this Transition ware can be recognised. The forms of many

²⁹ Scott, R.E. *For the Imperial Court: Qing Porcelain from the Percival David Foundation of Chinese Art Catalogue* London & New York 1997, p.13

³⁰ Curtis, J.B. 'Markets, Motifs and Seventeenth Century Porcelain from Jingdezhen' in *Colloquies on Art & Archaeology in Asia No.16* Percival David Foundation, London 1993 pp.123,124

³¹ *ibid.*, p.131

³² Garner, H. *Oriental Blue and White* (3rd, ed.) London 1990, p.23

³³ Hobson, R.L. *The Wares of the Ming Dynasty* London 1923, p.168

pieces in the Transitional groups were modified to suit European taste, such as Dutch or German tankards.³⁴

From Volker's account of the V.O.C.'s purchases, and confirmed by the Hatcher wreck, innumerable spouted jugs, wine jugs, tankards, candlesticks, mustard pots and, pear-shaped bottles etc., painted in Transitional style were imported. Production from private kilns had increased during the 1620s but the chaos during the final years of the Ming and early years of the Qing disrupted porcelain production and the network of porcelain distribution. Official exports from China of 'fine Ming porcelain and porcelain with a predominantly Ming character for the European market'³⁵ became more sporadic until it eventually came to a standstill by the mid 1650s. In spite of this the V.O.C. still managed to acquire a certain amount of porcelain due to a very irregular trade and smuggling.

A valuable insight regarding porcelain shipments during the 1630s and 40s was the salvage of the Hatcher junk which sank in the South China Sea between 1640 and 1645.³⁶ Kraak porcelain dishes, *klapmutsen*, bowls, *kendis* and pear-shaped flasks were recovered which indicates that the production of Kraakware continued alongside Transitional porcelain, possibly until the early 1640's. Tulips and other European flower motifs are an indication of wares having been made in the 1630's or 1640's.³⁷

Although white wares may have been produced at Jingdezhen the kilns at Dehua were noted for the production of porcelain known as *blanc de chine* in the West.



Blanc de Chine Magnolia Cup 1675-1725³⁸ with a spray of plum blossom in relief leftwards across the front.

"The porcelain is called white, for want of a more accurate description, but the colour is generally cream, with an infinite gradation in shade, and two pieces of *blanc de chine* placed side by side are rarely the same colour....The beauty of

³⁴ Sheaf, C & Kilburn, R. *The Hatcher Porcelain Cargoes: The Complete Record* (Oxford 1988, p.46)

³⁵ Volker 1954 *op.cit.*, p.59

³⁶ Sheaf & Kilburn 1988 *op.cit.*, pp.40,41; Plates 45-48 illustrations in colour

³⁷ The tulip bulb was brought to Europe from Turkey [see chapter 2, p.20]

³⁸ Donnelly, P.J. *Blanc de Chine: The Porcelain of Tehua in Fukien* London, 1969. Plate 27A

monochrome porcelain resides principally in form and colour. Decoration is limited to incising and the application of relief ornament. Incised decoration of *blanc de chine* is confined to a small group of cups, bowls and dishes of the latter seventeenth century and vases of mid-eighteenth century.³⁹ It was not until the middle of the 17th century that the Dutch seem to have turned their attention to *blanc de chine*, possibly because they continued to have access to Amoy after Jingdezhen fell on hard times in the dynastic troubles when the northern ports were closed.⁴⁰ Dutch memorials include requests for white porcelain. In addition to those white porcelains, a certain amount of blue and white wares and some with monochrome glazes were produced at these kilns. Only a few still life compositions portray *blanc de chine*.

As supplies of porcelain from China diminished due to the 'cancerous wars' between the Ming and the Qing, the V.O.C. turned to Japan in the late 1650s to supply porcelain for the home market. "The first products made for export in Arita were blue and white Koimari or Old Imari-style wares derived from Chinese and Korean prototypes, which were the wares of choice in Europe at the time."⁴¹ The Japanese potters copied the popular Kraak porcelain designs on plates and bowls for the Dutch market. Since some of this porcelain is remarkably similar to Chinese prototypes it may not be possible to differentiate whether a piece of porcelain depicted in still life paintings after 1660 is Chinese or Japanese.

Delft potters were also having success in producing tin glazed porcelain, which emulated Chinese blue and white Kraakware, and helped to satisfy growing home demands. [part 2, p.77] The import of Kraak porcelain into Holland at the beginning of the 17th century had stimulated production of local painted faience namely, Delftware. However, it was sometime before the difficulties in production of blue and white porcelain were solved. At first the Dutch merchants found it cheaper to have examples shipped out to them and copied in China.⁴² It would be the middle of the century before fine quality Dutch blue and white tin-glazed pottery with Kraak and Transitional porcelain designs were produced. Porcelain dishes portrayed in still lifes after 1660 could in fact be Delftware.

³⁹ *ibid.*, pp.10,11

⁴⁰ *ibid.*, pp.188,189

⁴¹ Singer, R.T. 'Hirado porcelain of Japan (history of porcelain production in Japan)' *Magazine Antiques* March 2000

⁴² MacIntosh, D. *Chinese Blue and White Porcelain* Antique Collectors' Club (3rd ed.) 1994, p.182

Several attempts to revive imperial ceramic production were instigated by the first Qing emperor Shunzhi (1644-1661). In 1654 the former Ming imperial kilns were renamed and a local official was appointed to supervise the production for court orders, and in 1659 a court official was delegated to organise production at Jingdezhen. However, to date there are no fine imperial porcelains which can be identified as belonging to the reign of Shunzhi.⁴³

When Kangxi became the second Qing emperor in 1662 China was still beset by the continuing war between the Qing dynasty and the Ming forces in the south which created great devastation and loss of life of many skilled potters and kiln workers. In the early 1670s there had been renewed interest in porcelain for the imperial court given the evidence of a series of dated dishes and bowls made for the Shongzhi Pavilion.⁴⁴ Also, there are extant pieces bearing dates corresponding to 1671-4 indicating that specific imperial orders of some kind must have been made.⁴⁵

In 1680 the Kangxi emperor reimposed control over the kilns at Jingdezhen and appointed Zang Yingxuan as director. "This appointment followed the report of the commission of enquiry after the suppression of the rebellion of the Three Feudatories, a rebellion which in 1675 had brought about the almost complete destruction of Jingdezhen, and which took five years to stamp out."⁴⁶ The introduction of new techniques and methods by the new director, combined with the skills of the potter/artisans, ensured success. Improvements in kiln technology, made possible the manufacture of elegant refined porcelains, some with new glazes, which appealed to the court and other wealthy consumers.

Although the ban on exports by Kangxi was not lifted until 1683, an increasing number of Chinese junks came to Batavia from 1681 onwards bringing Chinese goods and porcelain. Included in a summary of goods dated December 15th 1681 were 6,000 Chinese porcelain cups and saucers and, 5,130 small Chinese teapots for shipment back to Holland.⁴⁷ This would indicate that porcelain was already being produced and could again be transported from the kilns without hindrance.

⁴³ Scott 1997 *op.cit.*, p.12

⁴⁴ Butler, M., M.Medley & S.Little *Seventeenth Century Chinese Porcelain from The Butler Family Collection* Virginia, 1990 p.18

⁴⁵ Medley, M., 'Blue-and-White and The Qing Dynasty' in *T.O.C.S. Vol.51*, 1986-87, p.67

⁴⁶ Medley 1986-87 *op.cit.*, p.63

⁴⁷ Volker 1954 *op.cit.*, p.170

However, the return of imperial control over the kilns signalled the reappearance of imperial decorative motifs. Porcelain exports soon increased to satisfy the demands from Europe, Asia and other markets. The blue and white porcelains only gradually lost favour as other, perhaps more interesting, forms of decoration were introduced and developed, but certainly up to the end of the first decade of the eighteenth century blue and white continued to occupy a major place in the markets, both domestic and foreign. Public taste which had been influenced by imports of colourful Japanese wares now demanded a variety of enamelled porcelains since these had become fashionable in Europe as decorative items.

Towards the end of the 17th century tea had become an important trade commodity and was shipped to Europe by the East India Companies; it was an expensive and fashionable drink among the wealthy. Initially there had been little demand for tea and only small quantities were imported via Hirado by the Dutch East India Company in 1610. However, on January 2, 1637 the Directors of the V.O.C. wrote to Batavia: "As tea begins to come into use by some of the people, we expect some jars of Chinese as well as Japanese tea with every ship."⁴⁸ Small handleless cups which were formerly used for drinking brandy and known as *pimpelkins* by the Dutch could now be used for drinking tea. Towards the end of the 17th century still life paintings reflected this fashion for tea in the portrayal of oriental porcelain cups, saucers and Yixing teapots. [part 2, p.88] The red and brown stoneware teapots which were made at Yixing on the Great Lake in Jiangxu were exported to Europe with the earliest consignments of tea. They were supposed to be the best ware for brewing it, and they were imitated in Holland by Arij de Milde and Jacobus Caluwe.⁴⁹

During the first half of the 17th century blue and white Kraak porcelains were portrayed in many different categories of still life paintings. The porcelains were used as containers for food and displays of exotic fruits or as a decorative piece. After 1635 Transitional wares appeared in some still lifes but not to the same extent as Kraakware which had been so essential to the early still life composition. Later, when porcelain was no longer such a rarity, only the quality wares which had attained the allure of the antique by the late 1650s were portrayed.

⁴⁸ Volker 1954 *op.cit.*, p.48 note 10; W.Ukers, *All about Tea*, New York, 1935, Vol., p.28ff.

⁴⁹ Honey 1949 *op.cit.*, pp.135,136

Chapter Four

Japanese Porcelain Trade with the V.O.C.

Before the establishment of the Dutch East India Company as a unified trade organisation, groups of merchants had been sending out ships to the East since 1594 to explore the routes to Asia. Even before the formation of the V.O.C. Dutch traders were established at the port and state of Patani, on the east coast of the Malay Peninsula, which was known as 'the door to China and Japan' where silk, porcelains and spices were traded. However, the first Dutch Company ship to reach Japan after a difficult voyage round the Horn of Africa, was *De Liefde* (Charity) which had reached the Japanese island of Kyushu in April, 1600 with twenty four survivors, less than a quarter of the original crew.¹

The Portuguese had established relations with Japan in 1543 and traded in silk and porcelain which they shipped from their base in Macao.² They treated the crew of the *Liefde* as dangerous opponents in commercial and religious matters. The first contact between the Company and Japan came in 1605, when Tokugawa Ieyasu sent two survivors of the *De Liefde*, Jacob Quaeckernaek (the skipper) and Melchior van Santvoort (supercargo), to Patani to invite the Company to trade with Japan. This resulted in the establishment of the "factory" at Hirado in 1609. The first Chief Merchant in Japan was Jacques Specx, who was there from 1610-1613 and again in 1615. The Japanese porcelain industry, which according to tradition came into existence around 1605, was still in its earliest infancy and is not mentioned.³ In 1609 when the first two ships of the recently formed Dutch East India Company sailed into the port of Hirado, in south-western Japan, they carried a letter from the Dutch leader Maurice of Orange, in which he invited the Shogun to commence official relations between the two countries. The Dutch were accordingly given permission to trade, to build houses and given access to all Japanese ports.⁴

¹ Davies, D.W., *A Primer of Dutch Seventeenth Century Overseas Trade* The Hague 1961, pp.70,71

² Volker T., *Porcelain and the Dutch East India Company 1602-1682* Leiden 1954 p.117 note 3
"When the Portugals goe from Macao in China to Japan they carrie much Silke, Gold Muske and Porcelane"

³ Volker 1954 *op.cit.*, p.111

⁴ Davies 1961 *op.cit.*, p.71

During the 1630's the Portuguese were subject to increasing trade restrictions because of the growing antagonism to Christianity by the Japanese officials. The climax to anti-Christian feeling was the Shimabara revolt of 1637-38 when 37,000 of the Christian rebels were exterminated.⁵ In 1641 the Portuguese were expelled from Japan 'partly with the connivance of the Dutch' who professed that their only interest was trade. However, the Dutch were ordered to move their trading post in Hirado to the tiny artificial island of Deshima⁶ (contracted in 1634 for the Portuguese) in Nagasaki Bay and became the only European power with trading rights. As a result of the special relationship with the Japanese the Dutch were able to profit from the export of silver essential for their trade with China.⁷

"In the period after the expulsion [of the Portuguese] the country of Japan was rigidly excluded by its *de facto* rulers, the Tokugawa Shoguns from all contact with the outside world, (*sakoku* in Japanese) with the important exception of the severely controlled trade allowed to the Dutch East India Company and the Chinese. Thus the subsequent monopoly the Dutch held of the direct trade was always shared with the Chinese."⁸

During the seventeenth century the profit on the annual trade with Japan was over 50 per cent, making Deshima the V.O.C's richest trading post. The Dutch supplied the Japanese with Chinese silk, textiles from Europe, spices from the Dutch controlled East Indies, hides from Thailand and Taiwan and ivory from Africa and South East Asia. The V.O.C's exports from Japan included silver, gold, copper, camphor, porcelain, lacquer ware and grains. In 1688 the Shogun banned the export of silver which was a severe blow to the Company who relied on its purchasing power in China and India.⁹

The earliest porcelains made by Korean potters brought to Japan show only Korean influence in the simple sketchy floral designs of the Karatsu style on simple saucers, dishes and bowls. "However, in the 1630s production improved and the patterns and designs became more vivid and imaginative. Shoki-Imari, the early Arita, was highly popular in Japan, so much so that the market caught the attention of the Chinese, who

⁵ *ibid.*, p.73

⁶ A small fan-shaped island, a reclaimed mud-flat called Deshima Island in Nagasaki harbour

⁷ Boxer, C.R. *Dutch Merchants and Mariners in Asia 1602-1795*, London 1988, p.147

⁸ Impey, Oliver 'The Trade in Japanese Porcelain' in *Porcelain for Palaces: The Fashion for Japan in Europe 1650-1750* Oriental Ceramic Society, 1990 p.19

⁹ Boxer 1988 *op.cit.*, pp.151 -156

began to export to Japan pieces reminiscent of the contemporary Arita styles, the so-called Tianqi,¹⁰ or Kosometsuke porcelain, made in Jingdezhen. It has usually been thought – and, alas, still is – that the Japanese imitated the Chinese. But plentiful evidence suggests that it was the other way round, though the two products were in direct competition and each copied and influenced the other.”¹¹ To the Japanese the name ‘Tianqi’ “in connection with porcelain implies polychrome porcelain of the late Ming period and the blue and white, more generally recognised by the name *kosometsuke*, ‘old blue and white’.”¹²

With the death of the Ming emperor Chong Zhen in 1644 the ensuing turmoil caused by the civil war against the Qing usurpers seriously affected the export of Chinese porcelain from Jingdezhen and other kilns, and subsequently export trade to Europe and Asian markets suffered. Trade in foreign products diminished until finally coming to a standstill by the mid 1650s. However, the Dutch were familiar with the porcelain market in Japan as well as with the domestic manufacture of porcelain in Arita¹³, even though the Arita porcelain industry was less than half a century old.¹⁴ “Probably the private enterprise of merchants from Batavia in the 1650s, trading with Japan and buying porcelain there, led the Company to its decision to start a proper porcelain trade with Japan in 1657.”¹⁵ The first porcelains bought by the V.O.C. in Japan consisted of assortments of bottles and drug pots for the central apothecary in Batavia in 1653. “In a letter from Deshima to Formosa dated November 12th 1653 we read that the ‘Witte Valck’ sails for Batavia via Tongking with 2,200 porcelain gallipots for the apothecary’s shop at Batavia.”¹⁶ Since then, 3,000 to 4,000 such pieces were ordered almost every year until 1710, when such shipments were no longer made.

¹⁰ Reign name of the Chinese emperor from 1621 to 1627

¹¹ Oliver Impey ‘Arita Blue and White—Evolution and Development in the 17th century’. This article is part of a special issue of *Eastern Art Report*, 1995-99 subtitled ‘Eastern Art in the Ashmolean Museum Oxford,’ which appeared in AER’s *Great Museums of the World* series. *Eastern Art Report* Vol.IVNo.2

¹² Medley, M. *The Chinese Potter: A Practical History of Chinese Ceramics* Oxford 2nd edition 1980 p.236

¹³ A town in the former Hizen province on the island of Kyushu and a well known centre of porcelain production in Japan since early to mid 17th century.

¹⁴ Impey 1990 *op.cit.*, p.17

¹⁵ Jorg, C.J.A. ‘Chinese Porcelain for the Dutch in the Seventeenth Century: Trading Networks and Private Enterprise’ in *Colloquies in Art & Archaeology in Asia No.16* Percival David Foundation, London 1993, p.194 note 26: This early date, two years earlier than Volker mentions, is based on new evidence from V.O.C. documents, see Fitski 1992

¹⁶ Volker 1954 *op.cit.*, p.125

In a letter dated January 16th 1660 Batavia informed Holland that "they now send ten chests, ten packages and one small case with various assortments of Japanese porcelain, made according to the samples that were left in Nagasaki two years ago. The delay was caused by the foundering of the 'Bul' with its specification of the porcelains for Holland."¹⁷ The small case of 'various assortments' were the samples of dishes and sundry wares which required the approval by V.O.C. directors regarding the quality and quantity. Supplies of porcelain could only be arranged after the Company requirements were known. Part of the shipment also included wares in new combinations of colours: blue and red; red, blue and green; blue, black and gold as well as new shapes, square bowls and octagonal plates.¹⁸

Resolutions by the Directors at Amsterdam dated May 3rd and 9th 1661 advised that they required models "of such assortments and flower-work as is thought to make the Japanese porcelain best desired and most in demand in this country....and to have them made in wood, or earthenware."¹⁹ This order implies that the sample order and other Japanese porcelains sent to Holland in 1659 and 1660 were not accepted as quite up to standard,²⁰ although they were sold at good prices in Amsterdam in 1662.²¹ Instructions sent with four ships sailing on May 28th 1661 from Batavia for Deshima advised that the buying in Japan should proceed as in the previous year. However, the previous year's porcelain order for Holland was to be cancelled.²² These instructions not to send any porcelain to Holland were revoked in 1662 because Japanese porcelain had become more popular. From 1662 "onwards, the trade continued to expand both in quantity and in the variety of the shapes demanded; much of it was enamelled"²³ (*pace* Volker, who thought it was mostly blue-and-white) and some of it was in non-European shapes."²⁴ These enamelled wares were a revelation to Europe, where the less bright late Ming enamelled wares were hardly known. Previously porcelain had basically, been celadon or blue and

¹⁷ *ibid.*, p.137

¹⁸ Impey 1990 *op.cit.*, p.19

¹⁹ Volker 1954 *op.cit.*, p.141

²⁰ *ibid.*, p.143

²¹ *ibid.*, p.141

²² *ibid.*, p.141

²³ Impey 1990 *op.cit.*, note 25 'Manuscript in the Algemeen Rijksarchief in The Hague, *Factorij Japan*, 783' p.19

²⁴ Impey 1990 *op.cit.*, p.19

white and these bright enamel colours now rivalled those of maiolica.²⁵ It is from this time that the full export trade in Japanese porcelain begins.

It should be noted that during these early years of the Japanese porcelain trade for Holland were not without some confusion, caused by the difficulties of corresponding successfully over such a vast distance when a letter sent one day could take about a year for the reply.

The Chinese styles which the Dutch public initially wanted were the Kraak decorations of wide and narrow panels enclosing fruits, flowers or auspicious symbols alternating with *lingzhi* or pendant beads, a continuation of the Wanli export style, and the so-called Transitional style at the end of the Ming. These decorations were unknown to the Arita potters, although a few Shoki-Imari pieces had the Kraak style with radially divided border. [Figs.1 & 2] Kraak porcelain had been made for the western export market, not for the Japanese market. "From then on, it was the use of these styles, firstly on their own, as near copies of Chinese originals, and then mixed with elements from the two Shoki-Imari styles that formed the export blue and white Arita porcelain decoration."²⁶ The Transitional style was characterised, in the Japanese version, by strange elongated human figures and 'bottle-brush' trees. [Figs.3 & 4] Kraak patterns are most commonly found on plates and dishes and relatively rarely appear on closed shapes, while Transitional styles predominate on closed shapes such as ewers, mugs, jugs and bottles, [Fig. 5] were frequently of European form.²⁷

The porcelain exported to Europe were those made at Arita. These blue and white wares were referred to as Arita and the enamelled wares usually called Imari after the port through which they were shipped to Nagasaki and exported. "As substitutes for Chinese porcelain they nevertheless achieved their own identity, and, indeed, when the Chinese again competed in the export porcelain market in the 1720s one type which was made was in imitation of Japanese Imari."²⁸

In 1666 Deshima was advised by Batavia to cancel porcelain orders because of the 'alarming English wars' and to send Japanese gold coins and silver which would be more beneficial to the company. From the Company 'registers' it appears that no

²⁵ *ibid.*, p.19

²⁶ Impey EAR 1995-99 *op.cit.*, p.6

²⁷ Impey 1990 *op.cit.*, p.91

²⁸ Impey, Oliver 'Japan: Trade and Collecting in Seventeenth-Century Europe' in Impey & MacGregor (eds.) *The Origins of Museums* Oxford 1985 pp.271,272

Japanese porcelain was sent to Holland until February 1674 when the return fleet of nine ships carried various amounts to *Amsterdam, Zeeland, Delft, Rotterdam, Hoorn* and *Enkhuizen*. A total of 4,890 pieces agreed with the cargo of porcelain brought by the *Laaren* to Batavia from Japan.²⁹ Japanese porcelain, especially coloured enamelled ware, became widely popular during the 1670s among the Dutch and other European nations trading with Japan. Japanese porcelain could be now be bought direct from the Chinese in various ports of South China instead of via the Dutch in Europe. "Old collections in Holland are rich in coloured Imari and in blue-and-white; they tend to lack the coloured Kakiemon wares, though many do have quantities of Kakiemon-style blue and white."³⁰

The Company continued the trade in Japanese porcelain for the south-east Asian markets until the mid-eighteenth century while the Chinese junks carried as yet unknown quantities to Canton where they were sold to the Asian and European foreigners trading there.³¹ "It is only when we have Japanese documents to check against the Dutch official papers that we can surely judge the extent of this private trade. We can then see the inadequacy of the official documents of the V.O.C. as records of the numbers of Japanese porcelains imported into Europe. Such documents have survived, apparently uniquely, for the years 1709-11."³²

²⁹ Volker 1954 *op.cit.*, p.162

³⁰ Impey 1990 *op.cit.*, p.20

³¹ Jorg, Christiaan 'Some Items of Dutch-Decorated Oriental Porcelain' *T.O.C.S.* 2003, p.143

³² Impey 1990 *op.cit.*, pp.21,22 note 28 *Toban Kamotsu Cho 1709-1711*, Tokyo 1971, 2 vols.



Fig.1 Dish Japan, 1660-80 Private Collection

*Porcelain for Palaces The Fashion for Japan in Europe 1650-1750*³³

A dish with broad flat rim. Painted in the centre is a deer between two clumps of lotus with chrysanthemum and other plants, a butterfly above and a ground half striped and half patterned below, the broad border containing four panels with flower sprays and four alternately with precious emblems among scrollwork, separated by ornamental tassels.

This dish presents a simplified version of the type of design found on Kraak dishes. By 1660 this design was a bit old fashioned and lacks the fluidity of the Kraak style. The diaper pattern on the narrow panels indicates that there should have been diapers framing the centre of the dish.



Fig.2 Large Dish Japan, 1660-1680

Ashmolean Museum, Oxford [inv.1976.59]

*Porcelain for Palaces The Fashion for Japan in Europe 1650-1750*³⁴

This dish has a wide spreading rim. Painted in the centre is the monogram VOC surrounded by two phoenixes, fruiting peach and camellia; the rim is divided into six panels alternately with bamboo and peony. Nowhere is it documented that dishes with the VOC monogram were for Company use only. Some were brought back for sale in Europe.

³³ Ayers, J., Impey O., & Mallet, J.V.G., *Porcelain for Palaces* Oriental Ceramic Society An exhibition organised jointly with the British Museum in the New Japanese Galleries 6th July to 4th November 1990. Plate 31, D. 40.7cm, p.93

³⁴ *ibid.*, Plate 32, D.39.5cm, p.94



Fig.3

Jar Japan, 1660-80 Private Collection

Porcelain for Palaces The Fashion for Japan in Europe 1650-1750³⁵

An oviform jar with short neck. Round the sides in somewhat purplish-grey blue is a roughly-painted landscape in Chinese 'Transitional' style broken on either side by towering crags, with two sketchy seated figures and one standing among rocks and brush-like pines, a palm and another taller tree, with areas of mist left white, round the neck is a dentate border.

As on much blue and white ware belonging to this group, the painting is rather naïve compared to the more accomplished Chinese style.



Fig.4

'Rolwagon' Vase Japan, 1660-80

The Burghley House Collection, Stamford, Lincolnshire.

*Porcelain for Palaces: The Fashion for Japan in Europe: 1650-1750*³⁶

A tall cylindrical vase with constricted neck and open mouth. It is painted in greyish blue in a style derived from Chinese Transitional porcelain, with two scenes of robed figures sitting or standing in a rock-strewn landscape among pine trees, bamboos and clouds. The neck is decorated with lappets and spearheads.

The so-called 'rolwagon' shape deriving from the same Chinese source as the design is relatively rare in Japanese blue-and-white.

³⁵ *ibid.*, Plate 37, H.24.5cm, p.96

³⁶ *ibid.*, Plate 38, H.28.5cm, p.97



Fig.5 Ewer Japan, 1660-80 Ashmolean Museum, Oxford, [inv.1978.700] Reitlinger Gift

Porcelain for Palaces The Fashion for Japan in Europe.³⁷

An ovoid-bodied vessel with cylindrical neck encircled by a rib and with loop handle, which is pierced to hold a mount forming a cover. It is painted with figures in a landscape in Chinese Transitional style, and with bands of formal ornament round the shoulder, neck and foot. This form occurs in both Chinese and Japanese blue and white porcelain and derives ultimately from German Stoneware, while some of the decorative borders may be borrowed from Dutch delftware.

³⁷ *ibid.*, Plate 39, H.25.5cm, p.97

Chapter Five

Dutch Ceramics in the Seventeenth Century

The development of Dutch ceramics began in the early seventeenth century at the same time as Chinese porcelains imported by the Dutch East India Company arrived in Amsterdam. Previously Italian maiolica, the brightly coloured earthenware ~~on~~ ^{with} an opaque white tin glaze, had been the popular choice in Europe. The technique of maiolica had originally been introduced to Spain by the Moors from the Middle East. From there the knowledge had passed to Italy and eventually at the beginning of the sixteenth century to the southern Netherlands. Following the capture of Antwerp in 1585 by the Spanish "many of the potter artisans moved north, and settled in various Dutch towns, including Delft, where they founded new centres of ceramic production."¹ It is recorded that in the 1570s there were several potteries making tin-glazed vessels in Haarlem, and by the 1580s Amsterdam was also producing faience.²

The Netherlands tin-glazed potters worked in a provincial version of the Italian manner producing small, serviceable vessels, thrown on the wheel and decorated with repeat patterns and pictorial motifs in the traditional Italian four colours, copper green, blue, yellow and ochre. The patterns were seldom difficult to follow, and were often painted quickly. The inner throwing rings show that the pots were rapidly fashioned from soft clay and smoothed with a ribbing tool on the outside, with occasional use of templates for the foot and rim. Useful domestic pieces were certainly made, but few survive because they were used daily until they perished.³

"From 1585 to 1620 a number of potteries producing tin-glazed wares had opened in Delft. The production was in the maiolica tradition, both in shapes and decorative motifs which were often borrowed from Venetian or Faentine originals."⁴ The decorators of these wares also introduced local as well as Chinese motifs in their designs which gradually evolved into a new Dutch style. By the late 1620s the use of

¹ Archer, Michael 'Delftware' A Catalogue of the Collection in the Victoria and Albert Museum, London 1997

² Rinaldi 1989 *op.cit.*, p.219

³ Calger-Smith, A. *Tin-Glaze Pottery in Europe and the Islamic World. The tradition of 1,000 Years in Maiolica, Faience and Delftware* London 1973, p.127

⁴ *ibid.*, p.128

moulds to shape the wares and, of saggers to protect them from blemishes during firing, became common in Delft.⁵

Their throwing techniques and materials were refined in response to the new possibilities that porcelain revealed to them. During the years 1615-1630 the quality of clays and glazes soon improved. At first tin glaze was applied only where the colour decoration was to be painted, while the rest of the vessel, usually the underside, was covered with a transparent lead glaze. During the second and third decades of the 17th century, glaze techniques improved tremendously.⁶ In an effort to make the wares look like porcelain another technique was introduced – the use of *kwaart*, a term derived from the Italian *coperta* (blanket or cover). This is a transparent glaze applied after the cobalt blue decoration had been painted over the tin glaze. After the firing this extra layer of glaze gave depth and shine to the vessel and the blue pigment became a deeper, smoother colour. It became customary at Delft to use tin glazes slightly stained with copper and cobalt to give a cool white finish. This unified the blue painting with the form as a whole by making a very pale blue ground and helped the earthenware to resemble Chinese porcelain.

However, from the 1620s to 1647 the large and regular supply of relatively inexpensive Chinese porcelains put a number of Delft potteries out of business. In order to survive, the others had to modify their production. Some potteries began to produce cheap copies of Chinese porcelain adopting Chinese motifs, particularly Daoist or Buddhist symbols, often misinterpreting them, but were more adept with such naturalistic motifs as flowers and the ever popular bird-on-rock surrounded by plants. These wares were nowhere near the technical perfection the Delft potters achieved only a few years later. At the same time they catered for the less wealthy who admired the beautiful Chinese porcelain but could not afford it. The larger and better quality output was the *de lux* wares in European shapes decorated with armorial, biblical or mythological motifs.⁷ “This high quality faience was referred to as *Hollants porceleyn* (Dutch porcelain) while the earlier, less refined faience or maiolica was known as *geleyersgoet*.”⁸

⁵ Rinaldi 1989 *op.cit.*, p.219

⁶ *ibid.*, p.219

⁷ *ibid.*, pp.219,220

⁸ *ibid.*, p.219

The Dutch copied not only Chinese motifs, but also tried to imitate, as closely as possible, the body characteristics of Chinese porcelain. "During the second half of the seventeenth century the Dutch potters perfected these techniques to such an extent that they surpassed their Italian teachers and were able to produce wares very similar to Chinese porcelains."⁹ The Dutch potteries developed border patterns from Wanli originals, and eventually were able to produce pieces with a centrepiece and border painting emulating Chinese prototypes.¹⁰

Wares of such high standards were expensive and produced in potteries which specialised in their manufacture. These were concentrated in Delft since the town had the advantages of good quality clay nearby, large cheap premises which had been recently vacated by the ailing brewery industry and conveniently situated near waterways. Pottery factories took the names of these old breweries and these became famous throughout Europe. Delft also had the advantage as a centre for painters and engravers and skilled artists could be easily employed since many engravers and a number of painters resided in Delft.¹¹ Distinct factory marks appeared from about 1640 onward.

The golden years of Delft really began when, around the middle of the century, porcelain from China became scarcer as the Chinese merchants returned year after year with dwindling supplies to Fort Zeelandia in Formosa. In The Netherlands porcelain shortage became critical after 1645. However, faience potteries reacted swiftly to this new market development. As early as 1647 there were three or four potteries which had switched their entire production to faience copies of Chinese porcelain. When the Delft potters began massive production of Kraakware copies, [fig.1] they had achieved a high degree of technical perfection in the production of faience. Consequently Kraak copies made in Delft are, together with the Persian imitations, the best and closest to the Chinese originals. From the 1640s onwards the pre-eminence of Delft over other centres of production, such as Haarlem and possibly Rotterdam, was such that even today Delftware is synonymous with Dutch faience decorated in blue and white.¹² By 1660 there were more than twenty potteries

⁹ *ibid.*, p.219

¹⁰ Caiger-Smith 1973 *op.cit.*, p.129

¹¹ Rinaldi 1989 *op.cit.*, 219

¹² *ibid.*, p.221

engaged in this production, which indicates the enormous demand there was for such wares.¹³

The year 1660 also coincides with the arrival of Japanese porcelain shipments which were to influence the decoration on Dutch faience. The porcelain which the Japanese supplied to the Dutch, when they could no longer obtain supplies from China during the struggle between the Ming loyalists and the Qing, was principally of three types. Firstly, there were versions of Kraak porcelain, which was perhaps now looking increasingly out of date. The second type was Japanese ware in the manner of Wanli Transitional porcelain, although these are generally more sketchy and more simplified versions of Chinese originals, with figures seated amid rocks, bushes like bottle brushes, and trees. Therefore, the decoration which appears on Dutch faience from 1660 suggests it was the Japanese version which was being copied rather than a Chinese prototype. [figs.2&3] "This phase of Japanese influence at Delft was short-lived and by the 1680 the blue-and-white designs were increasingly acquiring a more fanciful 'chinoiserie' character."¹⁴ [fig.4]

The third type of porcelain supplied by the Japanese to the Dutch from 1660 onwards consisted of the polychrome Kakiemon and Imari wares. These were the first pieces to be imported in quantity from the East which were painted in colours other than blue. By 1670 the owners of the Dutch potteries realised that there was a demand for not only the blue and white decoration but also for a more colourful polychrome pottery based on Japanese Imari and they reacted to the arrival of the new Japanese imports, as they had done to Kraakware, by producing their own imitations.¹⁵ [fig.5] During the 1680s and 1690s research was being done on new pigments and around 1700 several factories were using enamel colours and gilding very effectively.¹⁶

Delftware was but one expression of the potential of tin-glaze pottery. The simpler, utilitarian decorated pottery came not from Delft but from other centres such as Gouda, Rotterdam, Amsterdam and Dordrecht. Even at Delft, not all the pottery was painted. Around the mid-seventeenth century a good deal of white ware (*Wit Goet*, or plain white earthenware) was made for domestic use and for ornament: jugs, small plates, large dishes, bowls, butter-dishes, drug-pots, jugs and pitchers for wine and

¹³ *ibid.*, p.220

¹⁴ Ayers, Impey & Mallet (eds.) *Porcelain for Palaces. The Fashion for Japan in Europe 1650-1750* Oriental Ceramic Society 1990 p.245

¹⁵ Archer 1997 *op.cit.*, p.30

¹⁶ Caiger-Smith 1973 *op.cit.*, p.133

beer.¹⁷ Some of these white ewers were mounted with pewter or silver and mentioned in inventories of 1664, 1665 and 1666. They were also portrayed in the works of artists such as Vermeer,¹⁸ de Hoogh and Fran van Meiris.¹⁹ However, the popular association of tin-glaze with Delft is reasonable because of the enormous output of the Delft potteries throughout the 17th and 18th centuries. Delftware was exported to every corner of Europe, and even to China and Japan, and the Chinese and Japanese made porcelain versions of Delft forms and decoration specially for the European market.²⁰

Delft potters experimented with what the inventories term 'rode Delftse trekpotjes' (red Delft teapots). It is recorded that a visitor to Copenhagen observed a teapot in the Danish Royal Cabinet of Curiosities in 1656. The Dutch potter Arij Jan de Milde, elected to his guild in 1658, was probably making red pottery teapots shortly afterwards, and continued to do so until his death in 1708. Samuel van Eenhoorn who was admitted to the guild in 1674, also made similar pots.²¹ The first advertisement for this product by Lambert Cleffius of the 'Metal Pot' in Delft, is found in the 'Haarlemse Courant' August 18, 1678. He asserts that he has achieved such perfection in the manufacturing of red teapots that they are in no way inferior in colour, purity and durability to the Indian teapots.²²

Tin-glazed earthenware intended for use or ornament was produced in Delft for over 200 years. Periods of rapid expansion and artistic achievement alternated with times of recession. The fortunes of the pottery manufacturers depended on their commercial and technical skills, but not even the most successful could entirely escape the effects of fluctuations in the economy and the competition from Asian and European porcelain and earthenware. The growth of the industry between about 1650 and 1680 was due in the first place to the ending of Company imports from China. During this period the delftware potteries, about twenty five in number, were able to secure such a strong position in the European market for ceramics that the resumption of imports of Chinese porcelain around 1685, had hardly any effect on

¹⁷ *ibid.*, p.132

¹⁸ Johannes Vermeer *The Glass of Wine* c.1658-9 (oil on canvas 65x77cm) Berlin, Gemaldgalerie, Staatliche Museen zu Berlin, shows a white porcelain jug with a pewter lid on a table

¹⁹ Jonge, C.H. *Oud-Nederlandsche Majolica en Delftsch Aardwerk* Amsterdam, 1947 pp.328-330

²⁰ Caiger-Smith 1973 *op.cit.*, p.127

²¹ Allen, P.N. 'Yixing Export Tea Wares of the 17th and 18th Centuries' *T.O.C.S.* vol.53, 1988-89 p.88

²² Jonge 1947 *op.cit.*, p.254

their trade, and in fact inspired even greater artistic, and technical accomplishments.²³



Fig.1

Dish 1718 D.38.7 cm

Rijksmuseum Amsterdam Inv.R.B.K.15575 gift of G.R.R. Menso, The Hague, 1944
Dated Dutch Delftware J.D. van Dam²⁴

The shape and decoration of this dish is derived from the porcelain imported from China by the Dutch East India Company up to 1647. This so-called Kraak porcelain was frequently copied in delftware in the third quarter of the seventeenth century but it went completely out of fashion around 1683 when Chinese porcelain, now with a different style of decoration, again reached Europe. There were occasional examples of painters falling back on classic style, but this was usually done in the case of clumsily decorated ware intended for the rural market and quite unlike this piece.

The border decoration with eight large and small panels filled alternately with flowers and collages of Taoist symbols is entirely traditional. In the centre is a Chinese vase containing flowers and a scroll. This eighteenth-century version of this type of dish had a smaller border than the original, and as a result the border decoration runs over into the centre.

²³ Van Dam, J.D. *Dated Dutch Delftware* Rijksmuseum Amsterdam 1991, p.4

²⁴ *ibid.*, Plate 29, pp.62,63



Fig.2 Ewer Holland, Delft, 1670-80 Height 22 cm
Gemeeentemuseum, Arnhem, GM 2233.

Porcelain *for* Palaces The Fashion for Japan in Europe 1650-1750²⁵

With somewhat globular body, tall neck and cupped mouth. It is painted in blue with panels of lotus, prunus and other flowers reserved on a ground of floral scrollwork, with a broad leafy-scroll band round the neck, a lappet border round the rim and flowers on the handle

The shape is Dutch in origin, while the decoration is purely Japanese in style. For a variety of Japanese porcelain ewers of similar pattern cf. D. F. Lunsingh Scheurleer, 1971, Afb. 71-76, pp.22-23



Fig.3 Blue-and-White Double Gourd Bottle
Holland, Delft, 1660-80 Height 38.5 cm

Fitzwilliam Museum, Cambridge, 2860 Glaisher Bequest

Porcelain *for* Palaces The Fashion for Japan in Europe 1650-1750²⁶

²⁵ Ayers, Impey and Mallet (eds.) 1990 *op.cit.*, plate 274, p.247

²⁶ *ibid.*, plate 180, p.191

A tin-glazed earthenware bottle painted in blue with on the lower bulb, a landscape after the Chinese 'Transitional' style with tall, brush-like trees and islands of rocks and foliage among which are groups of figures, some carrying slender bottles and wearing curious hats; there are similar scenes on the upper bulb. Round the waist is a border of broken scrollwork and on the neck, one of stiff pointed leaves.

How far the Delft painters of late-Ming-style landscape-and-figure designs were inspired by their Japanese versions is under debate; however, the shape here certainly corresponds to an Arita, not a Chinese form.



Fig.4 Large Jar Holland, Delft, 1670-80 Height 33.2 cm
Lady Victoria Leatham, Burghley House.

Porcelain for Palaces The Fashion for Japan in Europe 1650-1750²⁷

A tin-glazed earthenware ovoid jar tapering to a small foot and with short neck. It is painted in blue in Chinese 'Traditional' style with a bizarre scene of Orientals in a scattered mountain landscape, some wearing exotic hats and bearing parasols, with waterfalls, temples and balustrades, brush-like pine trees, palm and banana. Borders of scrollwork and pointed leaves encircle the neck and foot.

²⁷ *ibid.*, plate 182, p.192

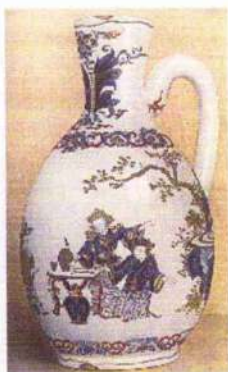


Fig.5 Jug Marked with the monogram RIHS (Rochus Jacobsz. Hoppesteijn) Moriaenschooft. 1680-1692
Rijksmuseum Amsterdam (Verzameling Loudon nr.470)

Oud-Nederlandsche Majolica en Delftsch Aardwerk, Dr. C.H. de Jonge 1947²⁸

The jug is decorated with two figures in a landscape, one standing and the other seated at a small table. There is a stylised flower on the neck and a band of *ruyi* heads around the shoulder and *ruyi* heads alternating with a scroll above the footing..

²⁸ Jonge, C.H. 1947 *op.cit.*, Colour plate IV, opposite p.216

Conclusion

From 1600 porcelains in Dutch and Flemish still lifes are mostly blue and white Kraak table wares from Jingdezhen made for export to overseas markets. This type of porcelain is recognised by its panel decoration on the flat rims, cavetto and outside wall. Maura Rinaldi has identified various design changes which occur on Kraak porcelain throughout the period of production and has dated them according to changes in decoration. I have used this work to define similar categories in the still life paintings. It is of course necessary to bear in mind Regina Krahls comment that "As the quality of production is dependent upon economic and historic circumstances, it is regarded as a more reliable criterion for dating than a factor so deliberately variable as an element of the decoration."¹

Artists also portrayed porcelains known as Transitional which are mainly round wares imported by the V.O.C. from 1634. Originally made for the Chinese domestic market these were decorated with figures in landscapes, themes from book illustrations and wood-block prints. The still life paintings depicting porcelain are listed in the appendix with relevant data. Part two of this dissertation contains a selection of works in which the porcelain decoration can be identified.

Important information on early Kraak porcelain and other porcelains is provided by the Ardebil collection which Shah Abbas the Great presented in 1611 to the shrine of his Safavid ancestors in Ardebil, Iran.² It is documented that nothing was added to this collection after 1611 and consequently represents the most significant available study material for classifying early Kraakware.

The Santos Palace in Lisbon was the residence of Portuguese kings from 1501. It houses a small room with a pyramidal ceiling covered with 261 dishes dating from the mid 16th and early 17th centuries. In 1981 these porcelain dishes, which comprised of a large number of Kraak pieces, were removed from the ceiling and cleaned, catalogued and replaced. As nothing was added to this collection between

¹ Krahls, R. *Chinese Ceramics in the Topkapi Saray Museum, Istanbul*, ed. J. Ayers, London 1986 p.599

² Pope, J.A., *Chinese Porcelains from the Ardebil Shrine*, Washington 1956

1613 and 1664 porcelains can be dated and compared with export porcelains produced before 1613.³



Ming Porcelain in the Santos Palace Collection⁴

The motif of deer in a landscape is prevalent in the Santos Palace collection, Lisbon. The above illustration of a bowl shows a deep well decorated with tight alternating flower-sprays and auspicious objects among streamers on the broad flattened rim. The underside of these dishes is decorated with a bird on bifurcating branches, while under the rim there are delicate prunus sprays. These dishes precede Kraak porcelain (c.1565-1600) but probably still being made at the same time as Kraakwares were being produced for export. They are included in a few paintings. [part 2, pp.44,45] Small bowls with a similar dating decorated with deer framed by wide panels on the outside wall appear in paintings by Jan Soreau. [part 2, pp.93,94,96]

The early floral bouquets by Ambrosius Bosschaert [part 2, pp.19-25] and Balthasar van der Ast [part 2, pp.1-6] were contained in small porcelain flasks which were often mounted either for their rarity and fragility or to disguise some damage to the long neck. The porcelain illustration below indicates the shape of porcelain which may have been used. Balthasar van der Ast interpreted the Wanli designs on these vessels in his own way when portraying them in his compositions. Shown below is a similar bottle shape with a globular body, a long flared mouth and a thick, straight foot.

³ Lion-Goldschmidt, D. 'Ming Porcelains in the Santos Palace Collection, Lisbon' *T.O.C.S.* Vol.49 1984-85 pp.79-93

⁴ *ibid.*, plate 8, p.84 Dish with broad everted rim (no.73) Jiajing period; before 1550 D.34.5cm



Ming dynasty c.1573-1620 H.28.5cm. Jingdezhen⁵

Kendis were also shown as containers for flowers in paintings with the spout turned away from the viewer.[part 2, pp.28,43,85] These are primarily water bottles whose shape may derive from the Indian *kundika* and were very popular throughout Southeast Asia and the Middle East as drinking vessels. It has a more or less rounded body, a straight neck and a spout set at an angle on the shoulder with a short.⁶ [part 2, p.87] First mentioned in invoice dated 26th December, 1626 for the *Schiedam*⁷ they evidently became a popular import with the Dutch since they also appear in *genre* paintings.

“The best general guide for the dating of Kraakware is the decoration on the underside of dishes and plates.”⁸ As the panelled style appears early in the Wanli period, it is often used on the underside. The designs are at first carefully drawn. However, by 1600 and for the rest of the Ming period they are sketched in with less and less care. The decoration on the outside wall or the rim of dishes is an important feature in relating the portrayed piece in a still life painting to a specific category and the period during which it was produced.

By 1620 trade and commerce was very organised in the region south of the Yangtze River, known as the Jiangnan where the merchant classes had become richer and more influential. Like the wealthy merchants in 17th century Holland who emulated the aristocracy, the merchant culture emulated the lifestyle of the literati-gentry, the group which ruled China under the Emperor. The merchants and literati of Jiangnan supported a vast number of artisans and craftsmen and were responsible for the artistic development which brought about the new decorative schemes for porcelains

⁵ Harrison-Hall, J. *Catalogue of Ming Ceramics in the British Museum* Plate II:26, p.288: OAF: 727

⁶ Rinaldi 1989 *op.cit.*, pp.174-177

⁷ Volker 1954 *op.cit.*, p.34

⁸ Kilburn 1981 *op.cit.*, p.22

of the 17th century.⁹ Therefore, when funding for the imperial orders came to a standstill around 1608 due to the excessive spending by the Ming Emperor Wanli, the potter/artisans had the support of these literati-gentry and merchants in organising private factories. When the Chinese potters were encouraged to depart from conservative imperial designs and embrace new decorations, for an expanded domestic market around 1620, they found them in book illustrations and woodblock prints.¹⁰ These fine porcelains were later exported and became known as Transitional, a term designated by Soame Jenyns referring to the period between 1620 and the year 1683, when Zang Yingxuan was appointed official supervisor of the Jingdezhen kilns.

V.O.C demands for 'more exquisite and fine assortments' rather than the 'common porcelain' were realised in 1634.¹¹ These are mostly round wares. One of the characteristics of export Transition ware is a tulip-like,¹² un-Chinese, ornament which appears on the necks of some flasks and jugs and, in panels between Chinese motifs on the body of dishes after 1635. Rounded wares with this stylised motif are portrayed in still lifes but dishes with a tulip motif on flat rims are not. This motif was also copied on Japanese porcelains for the Dutch.

There have been preconceived ideas of associating Kraak porcelain with Wanli, Transitional with the 1630s and 1640s and 'ginger jars' [part 2, p.75, 78] and teapots [part 2, p.88] with Kangxi. The evidence from salvaged cargoes reveal that Kraakwares continued to be made until the end of the Ming dynasty (1644) and that the origins of the Kangxi decorative style were to be found in the Transitional wares.¹³ It used to be thought that the Kraak style had died out at the end of the Wanli period (1620) but it has been recognised in recent years that Kraakwares continued to be made in large quantities until 1644. The Hatcher finds confirm this, provided it can be shown that the Kraakwares among them were not an earlier group which happened to be shipped on the Hatcher junk. There were 2,600 Kraak pieces recovered, including dishes, bowls, *klapmutsen*, flasks and *kendis*, but no cups. The Hatcher pieces suggest that, although non-Kraak designs were becoming popular for

⁹ Curtis, J.B., 'Markets, Motifs and Seventeenth Century Porcelain from Jingdezhen' in *Colloquies on Art & Archaeology in Asia* No.16 Percival David Foundation, London 1993 pp.123,124

¹⁰ *ibid.*, pp.129,131

¹¹ Volker 1954 *op.cit.*, p.42

¹² see Chapter Two p.20 for tulip origin

¹³ Sheaf & Kilburn 1988 *op.cit.*, p.54

bowls, cups and flasks, the bulk of dishes for export were still Kraakware for domestic use. Attractive new styles were emerging, particularly for the smaller dishes and saucers, but there is no evidence that these were mass-produced for export to compete with the established Kraak range of dishes.¹⁴

It is interesting to compare the Hatcher wares with Dr. T. Volker's extracts from the Dutch East India Company records of the period. Orders for certain porcelains placed in 1643 and 1644,¹⁵ can be identified among the Hatcher pieces. The Hatcher Cargo included 141 octagonal covered jars. A similar type of jar is depicted a painting by Simon Lutichuys. [part 2, p.75] Although the records Volker referred to were far from complete they are sufficient to show trends in the pattern of Dutch orders, but it is not possible to "conclude that any particular shape had definitely been first introduced at that date."¹⁶

The 'ginger jar' has always been thought of as a Kangxi shape, although Dr.A.I. Spriggs drew attention to one in a painting by Willem Kalf dated 1658.¹⁷ The painting by Kalf dated 1669 also portrays a drum-shaped cover.[part 2, p.70] The typical Kangxi 'ginger jar' is actually broader and squatter than the Hatcher ones, with domed rather than drum-shaped covers.

A comparison between the wares salvaged from the *Witte Leeuw*, sunk in 1613, and those recovered from the Hatcher junk shows that the panelled Kraak style had changed little in thirty years. However, comparison with the outside wall of bowls and plates show a deterioration in the panel decoration between dishes recovered from the *Witte Leeuw* and those from the Hatcher Cargo. Since the demand for export wares had quickly increased after the founding of the V.O.C. the potter/artists had less time for decorating the underside of flat dishes and bowls since this was not normally visible when placed on a table; the decoration on the inside and rim continued to be well painted. The *meisande* (petalled) decoration on saucers also became degraded showing hastily drawn dropped shapes and the scroll link between the panels transformed into a 'wish-bone' motif placed horizontally between them as shown in the comparison below.¹⁸ There are quite a few paintings which portray the

¹⁴ *ibid.*, p. 32

¹⁵ Volker 1954 *op.cit.*, pp.47,48

¹⁶ Sheaf & Kilburn 1988 *op.cit.*, p.28

¹⁷ Spriggs, A.I, 'Transitional Porcelain Ginger Jars' *Oriental Art* Summer 1965 Vol.XI No.2 p.99

¹⁸ Sheaf & Kilburn 1988 *op.cit.*, plates 28 & 29, p.34

well-drawn petal shape with bows and ribbons or scrolls. [part 2, pp.62,82,101] The difference between these saucers is illustrated below.



D.20cm

Witte Leeuw



D.14cm

Hatcher Cargo

The outside wall of flat pieces from the *Witte Leeuw* still have panels with four lobes and a fairly good moulded design, but in later pieces there is a deterioration, with panels which often become simple roundels with a few dots in the middle. Dishes recovered from the Hatcher Cargo show this deterioration in hastily drawn segments similar to the one shown in a painting by Harmen van Steenwyck. [part 2, p.100]

Painted cups and bowls are listed in a few Dutch invoices before 1644¹⁹ but are rarely portrayed in still lifes. Kalf depicts a Chinese bowl with raised figures which have been coloured and gilded in several of his works. [part 2, p.69] *Blanc de Chine* porcelain also imported by the V.O.C. is seldom depicted. An exception is this Magnolia Cup from a detail of a painting by Leonard Knyff (Haarlem 1650-1722 London) is illustrated below.²⁰



As supplies of Chinese porcelain exports dwindled due to dynastic troubles between the Ming and Qing dynasties the V.O.C. turned to Japan to replace supplies for the home markets, and the interport trade, towards the end of the 1650's. The Arita kilns were commissioned to produce blue and white porcelains in the Chinese Wanli, and Transitional period styles. Some European forms were also introduced into the Arita

¹⁹ Volker 1954 *op.cit.*, p.64

²⁰ Donnelly, P.J., *Blanc de Chine: The Porcelain of Tehua in Fukien* London 1969, plate 27B

production. Thus, porcelain wares which were portrayed in paintings from 1660 onwards could be Japanese or quality Delftware which emulated both Chinese and Japanese ceramics. However, these blue and white wares portray the line drawing around the segments in a more rigid manner as shown on the image below and round wares are recognised by the bottle-brush pine tree branches.



Dish, Japan, Private Collection 1660-80²¹

The imports of tea also increased rapidly during the seventeenth century. It is notable that from 1637 onwards, according to Volker, porcelain teacups were included in every single shipment from the Dutch base in Batavia. The trend in the popularity of tea consumption by the wealthy accounted for a new kind of still life composition portraying porcelain cups, bowls, saucers and Yixing teapots. Pieter van Roestraten painted a number of these tea still lifes.[part 2, pp.88,89] It would probably be impossible to discern any particular difference between Japanese or Chinese porcelain tea wares portrayed in paintings after 1680. By the 1720s the new fashion was the portrayal of these wealthy families enjoying tea in their drawing rooms.

Paintings depicting porcelain in the first quarter of the seventeenth century are simply composed with flat wares and *klapmutsen* more carefully observed following the criteria to 'mirror' the wonders of nature with scientific exactitude. This makes it possible to recognise different categories by shape and decoration. From a study of the different paintings it would seem that different sizes of *klapmutsen*, large flat dishes, and saucers with the *meisande* pattern feature more often than other categories of Kraakware. Sometimes the same piece of porcelain is used in several works by an artist although portrayed at a different angle. As the style of composition changed to more rapid brushwork the decoration on the porcelain becomes less defined. Nevertheless, the hastily drawn pieces of export porcelain may account for this due to increasing demands by the overseas markets.

²¹ Ayers, J., O.Impey & J.V.G. Mallet 1990 *op.cit.*, plate 31, p.93

By the middle of the seventeenth century porcelain had become less rare and more an everyday commodity and this was reflected in the still lifes. The 'laid tables' of Clara Peeters, Osias Beert and others which displayed Kraak porcelains in their own space had given way to the sumptuous *pronk* still lifes of Abraham van Beyeran and Jan Davidsz. de Heem [part 2, p.64] who portrayed a piece of porcelain amid exotic fruits and foods on tables adorned with other expensive objects. Compositions known as 'game pieces' very seldom portrayed porcelain apart from Jan Fyt [part 2, p.51] and Frans Snyders who included blue and white porcelain in quite a number of paintings showing 'game'. [part 2, p.91] The sumptuous *pronk* compositions gave way to more selective compositions showing only a few costly objects with a preference for earlier pieces of porcelain, as shown in the paintings by Willem Kalf [part 2, pp.69,72], Juriaen van Streek [part 2, p.97], and others. These porcelains may have been copied from other paintings or quite possibly borrowed from antique dealers. Kalf himself is known to have dealt in antiques. Spurious variations in porcelain objects revealing two different versions of (presumably) the same ewer or jar are shown in the works of both these artists.

The evidence for identifying a particular piece of porcelain in still life paintings is possible providing it is carefully drawn. This applies mainly to paintings portraying Kraakwares during the first half of the 17th century. The Transitional round pieces are quite recognisable by shape and decoration [part 2, pp.52,98] although the painting may not always be as naturalistic as the original. However, there are many other works which depict porcelain in less detail and consequently these can only be identified as a piece of blue and white. My purpose in this dissertation has been to discover whether it is possible to relate porcelains portrayed in these still life paintings which are illustrated in part two of this dissertation to similar extant pieces. Shipwreck material has also become an important research tool for historians, especially ceramic historians, and archaeologists²² and it may yet assist in the dating and identification of porcelain in Dutch and Flemish still life paintings during the period 1600 to 1720.

²² Sheaf & Kilburn 1988 *op.cit.*, p.78

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Abbreviations: Transactions of the Oriental Ceramic Society [T.O.C.S.]

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Sotheby's Auction Catalogues Important Old Master Paintings

Christie's Auction Catalogues Important Old Master Paintings

Part Two

Illustrations of Paintings and Text



Group IV klapmuts (Jingdezhen c.1620-35)¹
D.20.5 cm, H.6 cm
Groningen Museum, Groninger (Inv.117-groen ALWI)

¹ Rinaldi, M. *Kraak Porcelain: A Moment in the History of Trade* London 1989, Plate 137 p.127



Balthasar van der Ast (1590-1656)
Carnations in a Chinese Vase signed 1623
(oil on wood 30 x 24.5cm)
Ashmolean Museum

Image scanned from Ashmolean Museum postcard

Ingvar Bergstrom 1956¹

A gilt mounted porcelain flask used here as a vase showing a bird on a rock motif among plants and foliage.

The painting *Flowers in a Chinese Vase* (oil on wood, 36.3 x 27.7cm private collection, U.S.A.)² shows a similar vase with a grasshopper motif. Spriggs suggests that this vase may be the same piece as the one depicted by Ambrosius Bosschaert's *Bouquet of Flowers in a Chinese Vase*, 1619 (Rijksmuseum, copper 31 x 22.5cm). "In favour of this would be the similar manner in which the vase/flask has had its neck cut down and mounted with silver-gilt. But the various representations show differences in the mounting of the foot, and also too many designs; the usual one is the passerine bird on a rock, but altered sometimes into a sort of Chinoiserie pheasant; other versions show chrysanthemum sprays, or a grasshopper on a rock....It is not quite obvious what shape of flask was cut down to make these flower vases. They might have had a long straight neck, or else have been of "garlic" shape."³

¹ Fig.56, p.73

² Segal 1988 plate 20, p.103

³ Spriggs, A.I. 'Oriental Porcelain in Western Paintings 1450-1700', *T.O.C.S.* 36, 1964-66 p.76



detail of painting

Balthasar van der Ast (1593/94 -1657)

Flowers in a Vase at a Window

Signed below right: B. van der Ast

(panel 67 x 98cm)

Staatliche Galerie, Dessau, Schloss Georgium

Paul Taylor 1995¹ Literature: Bol 1960, cat. no.120, pl.47a

The mounted blue and white Chinese porcelain vase is decorated with a bird on a rock amidst foliage. The image below by Balthasar's brother also shows a rounded style of flask



Johannes van der Ast

Flowers in a Ming Vase (on copper 24.5 x 17 cm.) Illustrated in the Burlington Magazine vol.106, 1964²

Johannes [Hans] was a brother of Balthasar van der Ast, and a brother-in-law to Ambrosius Bosschaert who "guided and corrected his work;"³ He is mentioned in a document dated 1615 as a painter of flowers.⁴ This vase is decorated with foliage and a double gourd with ribbons. Both are freely painted and possibly Transitional porcelain.

¹ Taylor, P. *Dutch Flower Painting 1600-1720* Yale University Press Newhaven and London 1995. pl.90. p.148

² Image scanned on CD at Glasgow University

³ Bol, L.J. *The Bosschaert Dynasty Painters of Flowers and Fruits* Leigh-on-Sea Reprinted 1980, p.27

⁴ *ibid.*, p.27, p.102 note 32



Balthasar van der Ast (Middelburg 1593/4 – Delft 1657)

Flowers in a Vase with a Lizard

signed lower left in grey-brown: 'B. vanderA.ast...'

(panel 36.3 x 27.7 cm)

Private Collection, U.S.A.

Segal 1988¹ Literature: Spriggs 1967, p.76, fig.62c; Bol 1980, plate 33 cat.no.6

The porcelain vase has a plain gilt mounting on the foot and neck with a decoration of a grasshopper amidst foliage. The shape of this flask suggests a taller neck which has been damaged and replaced with a gilt mount.

Most of the paintings showing these small flasks which are depicted as vases for flowers are by Ambrosius Bosschaert (c.1565-1645) and his brother-in-law Balthasar van der Ast, and it sometimes appears that the same piece is represented, but seen from different angles. The manner in which the flasks have been cut down and mounted in gilt are also similar. However, there are differences in the design of the plants, flowers and birds and the gilt mounting.

Flasks and flower pots are mentioned in a memorial of November 21st 1614 from the Directors in Holland requesting to be bought at Patani, 'a great quantity of various porcelain.....; also one lot of flasks and beautiful flower pots and, moreover, other fine things.'²

¹ Segal, S. *A Prosperous Past: The Sumptuous Still Life in the Netherlands 1600-1700*, The Hague 1988, Plate 20, p.103. There is a replica in the Suermondt-Museum, cat.1932, no.19 [Segal p.234]

² Volker, T. *Porcelain and the Dutch East India Company* Leiden 1954, p.26 note 5



Balthasar van der Ast (1593/94-1657)

Still Life with Fruit and Flowers

Signed and dated B. van der Ast 1620 and 1621

(oil on panel, 69.8 x 39.2cm)

Rijksmuseum (Inv. no. SK-A-2152)

Wallert Arie (ed.)¹

A large blue and white dish with grapes, apples and peaches and a small vase with flowers are displayed on a table with a grey tablecloth. Just visible on the dish is a pattern of wide medallions enclosing an auspicious object, part of a flower spray and a flower. The upper part of alternating narrow segments show a diaper pattern. This pattern is similar to a **Border VII.2** category.

Border VII.2 dishes (c.1610-1630) "the large panels on the border are no longer filled with floral sprays or insects, while the peach has begun its transformation into what is known as the sunflower motif. Auspicious symbols replace floral sprays and insects, most of them concerned with longevity... These symbols are usually Daoist or the Eight Treasures... In this group narrow panels are partly filled with diaper motifs..."²

The small gilt mounted vase is decorated with a bird flapping its wings amidst foliage. The vase is much too small a vessel for the flowers which are more than twice its height. It could be one of the small flasks mentioned in the records of the Dutch East India Company comparable to the 'Vase of Flowers by a Window' in the Staatliche Galerie, Dessau

¹ Wallert, A. (ed.) *Still Lifes: Techniques and Style* The Examination of Paintings from the Rijksmuseum, Amsterdam 1999 pl.4, p.52

² Rinaldi, M. *Kraak Porcelain: A Moment in the History of Trade* London 1989 pl.90, pp.100,101



Detail Vase of Flowers by a Window [part 2, p.2]

The Rijksmuseum painting is an early work. "The artist had only been an independent painter and member of the Utrecht guild for two or three years...Comparing Van der Ast's bouquet with Ambrosius Bosschaert's painting *Still Life with Flowers in a Wan-li Vase* 1619 in the Rijksmuseum, there are many similarities between the two paintings. The Wan-li vases correspond, as do the frontal arrangements of the flowers with few overlaps."³

³ Wallert, A. (ed.) 1999 *op.cit.*, p.55



Balthasar van der Ast (Middleburg 1593/4 – Delft 1657)

Lilies and other Flowers in a Chinese Celadon Ormolu-mounted Vase
signed and dated 'Balthasaer . vander . Ast . fecit. / an' . 1620' (lower left)
(oil on panel 127.4 x 81 cm)

Christie's London Catalogue Wednesday 13 December 2000¹

"The composition of this picture derives from a work of the same date by Ambrosius Bosschaert I, van der Ast's elder brother-in-law and his teacher, on a similarly sized panel (Nationalgalerie, Stockholm). The early date of this work makes it likely that this was Van der Ast's last production in Bosschaert's workshop, and his first flower piece.

There are fifty species of flowers and foliage which have been identified by Dr. Sam Segal."²

This ovoid shaped vase is divided into panels enclosing auspicious symbols of a double gourd and scrolls with ribbons separated by narrow panels with beads and below a *lingzhi* motif. Visible around the neck are lappet or *ruyi* shapes and descending lotus around the foot. This could be the bottom half of a double gourd shape although the footring resting on the gilt mount appears to be pointed. This type of vase is the only one of its kind so far to appear in 17th century still life paintings with flowers. This vase may have arrived in Holland via private enterprise. Celadon wares '*gori*' were shipped by the V.O.C. to ports in S.E. Asia and appear on invoices for shipment to Holland.

¹ Lot 32, p.89

² Christie's London cat. Dec.2000 p.89



Osias Beert (active in Antwerp by 1596 – 1624)
 Apples, Peaches and Pears in a Wanli Porcelain Dish
 (oil on panel 51.6 x 65.8 cm.)
 [including strips added to left, right and lower edges 2.8 cm. wide]

Sotheby's London catalogue Old Master Paintings Part 1 Thursday 14 December 2000¹

Shape IV.2: crowcups without panels (Jingdezhen, c.1595-1620)

These are all of small size, rarely more than 10 cm in diameter at the slightly flaring foliated rim with upturned edges. The outside is decorated with a landscape scene which extends all around, with the motif of the bird perched on a rock. These bowls are of good quality porcelain but the painting in most cases is very sketchy. They are not common in Western or Far Eastern collections, although in 'the Topkapi Saray has no less than sixty-seven bowls with birds and flowers on the outside and typical motifs' of a bird perched on a rock and the moon within a single thin circle.²

The dish of fruit portrayed in the painting is decorated with wide and narrow panels on a flat rim descending over the cavetto; unusually wide panels with a floral motif similar to a typical **Border V** design Jingdezhen, c.1590-1615³ alternates with wide panels enclosing an ogival frame typical of a **Border VI 'a'** type.⁴ The narrow panels have beaded pendants. This is clearly a transitional style which adopts features peculiar to **Border V** and **Border VI** and prepares the ground for **Border VII**. Dishes with a **Border V** influence have large panels with a much simpler and airy design, which includes single floral or fruit sprays. The underside of these dishes may be decorated with wide and narrow segments containing *lingzhi* and jewels.⁵

¹ Lot 9, p.25

² Rinaldi, M. *Kraak Porcelain* London 1989 pp.156,157 plate 190, in the Troesch Collection

³ *ibid.*, p.88, plate 68

⁴ *ibid.*, p.95, plate 82

⁵ *ibid.*, pp.88-95



Osias Beert (Antwerp 1580 – 1624)

Still Life with Grapes on a Pewter Plate and Fruits in Wanli Bowls
(on panel 72.7 x 105.5 cm)

Christie's London Catalogue Friday 11 December 1987¹

Border IV (c.1575-1605)

This border decorates dishes and saucers. The main characteristics shared by both are that the border is divided into equal segments by single or double lines and that these segments are filled small, delicate sprays of flowers, often with butterflies and birds. This type of border is slightly different when used on dishes or saucers. The **Type (a)** dish has the rim on the dishes divided in eight to twelve segments. It may be straight² or flattened, usually foliated and occasionally decagonal. The visible part of the dish in this painting shows wide panels separated by double lines. The underside of saucer type dishes usually have a bird on a branch decoration while those with a flat rim may be divided into panels.³

The small bowl containing soft fruit is a **klapmuts** shape with well defined wide and narrow panels containing ogival designs and *lingzhi* alternately, indicating an early date. (Jingdezhen, c.1595-1610)

¹ Lot 80, p.116

² Rinaldi 1989 *op.cit.*, pl.61, p.83

³ *ibid.*, pp.82-87



detail

Osias Beert the Elder (Antwerp c.1580? – 1623 Antwerp)

Dishes of Oysters and Sweets c.1615

(wood 52.5 x 73.3cm)

Washington D.C., National Gallery of Art [1998.32.1/PA]

Chong & Kloek 1999 ¹

Group V klapmuts (Jingdezhen, c.1605-1615)²

A blue and white porcelain bowl containing pastries is depicted on the right foreground of the painting. This is a klapmuts type bowl with panel medallions on the outer wall; the flange shows a *taotie* 'monster' design with a scroll pattern on either side of the head, the narrow panels contain ribbons. The panel decoration on the underside has a well finished design of a flower spray enclosed in an ogival shape framed by angled corners which are characteristic of better quality and, possibly earlier pieces. However, this feature in **Group V** is rare and the four-lobed panel is more common. The narrow panel contains a *lingzhi* (fungus).

Under the rim there is always the small formal flower so typical of these wares. Other characteristics on the inside of this type of porcelain would be a central decoration with a combination of symbols or a bird or insect on a rock encircled by a single or double band.

¹ Plate 8, p.126

² Rinaldi 1989 *op.cit.*, Plate 143, pp.131,132



Osias Beert (c.1575/80 – 1624)

Still Life with Nautilus Cup, Fruit, Nuts and Wine c.1610

(oil on wood 56.3 x 75.8cm)

Royal Pavilion, Brighton

Presented by Col. Goff 1923

Scanned from a postcard illustration

Shape V: bell cups (Jingdezhen, c.1620-35)¹

The blue and white porcelain cup is in the shape of a bell showing a wide panel containing a floral spray framed by narrow panels with pendant beads. The bowls are tall and narrow with a wider white band over the footring and the decoration is similar to that on typical crowcup. From 1629 onwards they are mentioned frequently in V.O.C. records.²

Bell cups were not found in any of the seventeenth century shipwrecks, nor are there any in the Ardebil Collection. However, the bill of lading for the 'Middelburgh' sailing from Formosa in 1633 to Batavia for shipment to Holland includes 1,985 bell cups.³ An example of a bell cup is in the Fondation Custodia (Coll. F. Lugt), Institut Neerlandais, Paris (Inv.VII 3).⁴

Since the suggested date of this painting is c.1610 we might conclude that bell cups were being made prior to the given date of 1620.

¹ Rinaldi 1989 *op.cit.*, p.158

² Volker 1954 *op.cit.*, p.35

³ *ibid.*, p.36

⁴ Rinaldi 1989 *op.cit.*, plate 194, p.158 D.9.7cm, H.8 cm



Gillis Gillisz. de Bergh (Delft c.1600 – 1669)
 Strawberries in a Wan-li kraak porselein Bowl
 Signed with monogram and initial 'G D B',
 (panel 63.5 x 90 cm)

Christie's London catalogue Old Master Pictures

Friday, 14 December 1990¹

'This lot is sold with a photocopy of a certificate by Professor Ingvar Bergstrom, dated 27 December 1989'

Group IV Klapmutsen (c.1605-45)²

On the underside of the rim there is a small formal flower with tendrils and single leaves which in seventeenth-century klapmutsen became a constant feature. No longer are the panels framed by well-drawn ogival shapes; instead they are now surrounded by a four-lobed shape. The narrow vertical panels on the outside walls are two parallel lines containing a *lingzhi*.

The decorative style of **Group IV** may have been adopted at quite an early stage of klapmutsen evolution probably in the early years of the seventeenth century, but a small production continued for some time.

¹ Lot 303, p.269

² Rinaldi 1989 *op.cit.*, p.127-129



C. van den Berghe (active Middelburg 1617 – c.1642)

Flowers in a Chinese Vase

(wood 33 x 25.5 cm.)

Richard Green Gallery, London

Apollo June 1966 p.iii illustrated:¹

A blue and white kraak porcelain vase with a mounted foot and neck. Wide and narrow panels decorate the body with alternate floral patterns and broken ribbons. The base of the neck is enclosed by bands above which are narrow panels with beads.

Shape I.I: Pear-shaped bottles (c.1575-1650)

The name defines the shape of these bottles: a rounded body low on the footring with a neck of varying length, often ending with a garlic-shaped protuberance.²

These bottles are often referred to as Persian flasks....Over the years V.O.C. records mention a number of flasks: Persian, pear-shaped, long-necked and gourd-shaped; pear-shaped wine jugs are also included. These records also show that up to the end of the 1630's Persian flasks were requested or shipped in larger quantities than pear-shaped flasks. However, from then onwards the latter were obviously more in demand. The shape of the bottles that were found in the Hatcher cargo certainly suggest a shape similar to a pear.³ Volker defines these Persian flask as a 'spoutless handle-less carafe of Persian origin, imported into China and ~~imported~~ ^{re-exported} again in porcelain form. Sometimes the neck is plain, sometimes knobbed'.⁴

The term pear-shaped is more descriptive than the vague 'Persian flask'.

¹ Illustration photographed and scanned

² Rinaldi 1989 *op.cit.*, p.167

³ *ibid.*, pp.167-169

⁴ Volker 1954 *op.cit.*, p.83



Christoffel van den Berghe (active Middelburg 1617 – c.1642)

Vase of Flowers in a Stone Niche

signed 1617 (copper 37 x 29cm.)

Philadelphia Museum of Art, The John G. Johnson collection

Chong & Kloek 1999¹

Porcelain cups similar to these were found together with shells from the Indian Ocean in the wreck of a trading vessel of the Dutch East India Company, the *Witte Leeuw*, which foundered near St.Helena in 1613 on its way back to the Netherlands.² These cups are made with very fine porcelain – semi-eggshell winecups with delicately painted frieze of flames on the lower half of the cup, under which a narrow band with scroll design is painted. The shape is typical Chinese and resembles the well known winecup or, in Japan, a sake-cup. The average height is 50 mm. and the average diameter 38 mm. The seven complete cups in the Rijksmuseum have an average weight of 16,5grams. About 20 of such cups in complete state have been salvaged from the *Witte Leeuw*. The discovery of such fine ware having been made for export before 1612 was rather surprising. It has always been believed that such porcelain belonged either to Imperial ware, of which only pieces trickled into Europe during that time, or that they dated from a later period.

Another historical source was found in the inventory of the Art Cabinet of Gustavus Adolfus of Sweden which was put together before 1634. In it, there are three

¹ Plate 7, p.125 & p.124

² van der Pijl-Ketel, C.L. *The Ceramic Load of the Witte Leeuw (1613)* Rijksmuseum, Amsterdam 1982. pp.143,144 (wine cup inv.no: NG 1977-128W)

winecups of the same type as those from the *Witte Leeuw*. At excavations at the James River Basin in Virginia, Dr. Julia B. Curtis saw that several sherds excavated from various tenant settlements near Jamestown are of the same type as the winecups from the *Witte Leeuw*. The settlements date from 1618-1650.

The East Indiaman the *Banda*, sunk at Mauritius in 1615 (two years after the *Witte Leeuw*) had on board a private cargo of Chinese porcelain. Among the wares a large quantity of these winecups was found, white and decorated.

On V.O.C. lists with porcelain, the name 'pimpelkens' first appears in an invoice of 1612. A 'pimpelken' could be a small cup or glass from which brandewijn (a kind of brandy) was drunk. On ships, they were also used as a measure for rations (for instance fruit juice against scurvy). The name 'pimpelkens' therefore probably refers to such types of winecups.³

³ Volker 1954 *op.cit.*, p.25



detail of painting

Abraham van Beyeren (The Hague, 1620/21-Overschie, 1690)

Still Life with Ham, Fruit and Oysters

(canvas 100 x 84 cm)

Ashmolean Museum, Oxford,

Ward Collection 1950. Cat.1980, no.A 534, p.17.

Acquired 1940. Bequeathed to museum

Sam Segal 1988¹

The outer wall of this small kraak porcelain klapmuts bowl shows a broad panel enclosing an ogival shape which is framed by narrow panels containing *lingzhi*. The flat rim is foliated and part of a *taotie* mask is visible on the left, and on the right in a narrow panel a bow and ribbons trailing on to the flange. There is a possibility that the original blue underglaze on the dish has become greenish due to varnish and age.

Group V klapmuts (Jingdezhen c.1610-1615)²

This is one of the smaller size klapmuts since it holds only two pieces of fruit. The decoration on the outer wall with a hint of a decoration under the rim and the well-shaped panel on the outside wall indicate a dating to pieces from the *Witte Leeuw* cargo 1613.

"Van Beyeren's use of cheap pigments is conspicuous. The blue pigment, for example, for the pattern in the Wan-li dish, is almost exclusively smalt, in varying quantities. The use in most paint layers of lead white mixed with chalk, instead of the more expensive pure variety of lead white, or *schulpwit* is noticeable."³

¹ Segal 1988 *op.cit.*, Plate 50, p.171

² Rinaldi 1989 *op.cit.*, Plate 141, p.130

³ Wallert, Arie (ed.) 1999 *op.cit.*, p.71



Abraham van Beyeren (The Hague 1620/21-1690 Overschie)

Silver Wine Jug, Ham & Fruit c.1660/66

(canvas 99.7 x 82.6 cm)

Cleveland Museum of Art [Cat.1982 no.93 cat.1993]

A. Chong & W. Klock¹

Only part of the decoration on the blue and white porcelain bowl is visible. The outside wall shows a narrow panel containing a *lingzhi* (fungus) which separates half an ogival shape on either side. The flat rim appears foliated with the suggestion of decoration below. The rim is decorated with 'monster masks' interspersed with bows and ribbons in narrow panels which descend over the cavetto to separate ogival shapes on the cavetto.

Group V klapmuts (Jingdezhen, c.1610-20) similar to one in the National Museum, Singapore (Inv.C.0957) D.15cm, H.4.7cm.² The well drawn panels indicate a dating before those from the *Witte Leeuw* cargo 1613.

¹ Chong and Klock 2000 *op.cit.*, Plate 59, p.240; *Burlington Magazine* Vol.16 (1909-10) p.289

² Rinaldi 1989 *op.cit.*, Plate 141, p.130



detail

Abraham van Beyeren (The Hague 1620/21 – 1690 Overschie)

Still Life with a Chinese Bowl 1665

signed A.V.B. F. (oil on canvas 126 x 106cm)

Rijksmuseum inv. no. SK-A-3944

Arie Wallert (ed.) 1999¹

The blue and white large porcelain bowl has an everted foliate edge, and visible wide and narrow panels on the flange and cavetto. The narrow panel has a decoration of pendant beads and the wide panels show a sunflower and auspicious objects. The decoration of the outer wall is not clear.

Border VII.2 (Jingdezhen, c. 1610-30)

Dishes from this group usually have large panels decorated with symbols, including the sunflower motif. The narrow panels are broad and are often partially filled with diapers. The underside has the same number of panels as the inside but they are not carefully drawn. These dishes usually have a flat rim although the dish portrayed in the painting has an everted rim.

¹ Plate 8, p.69, 70



Ambrosius Bosschaert I (Antwerp 1573 – The Hague 1621)

Fruit in a Wan-li kraak Porcelain Bowl

signed in monogram 'AB' (slightly cropped; lower left)

(oil on panel 36.5 x 54.6cm)

Christie's London catalogue Wednesday July, 1996¹

This lot is sold with a certificate by Laurens J. Bol, dated Dordrecht 29 August 1977; he dates it to 1600/5, describing it as 'one of the only three fruit pieces by Ambrosius the Elder, known to me'

Border VII.2 (Jingdezhen, 1610-30)

The underglaze blue and white porcelain foliated dish reveals part of the rim which shows a pattern of wide panels enclosing a butterfly or flower and narrow panels enclosing a diaper pattern at the top with beads below.

"Ambrosius Bosschaert was born in Antwerp in 1573. It was not long, however, before the protestant Bosschaert family fled the city. They settled in Middelburg in the Northern Netherlands, where the young Bosschaert became a member of the local St. Luke's Guild in 1593 and he was still resident there in 1613. In 1604 he married Maria van der Ast, sister of Balthasar van der Ast. In 1615 Bosschaert lived in the town of Bergen-op-Zoom. Bosschaert's name shows up in the register of the St. Luke's Guild in Utrecht in 1616. Three years later he moved to Breda. In 1621, while delivering a painting to the Prince of Orange's steward in The Hague, he fell ill and died. Besides his own art, Bosschaert also earned an income as a dealer in paintings."²

¹ Lot 9, p.73

² Bol, L.J. *The Bosschaert Dynasty: Painters of Flowers and Fruit* Plymouth & London Reprint 1980



Ambrosius Bosschaert I (1573 – 1621)

Pink Roses in a blue and white Wan-Li Vase

Signed with monogram and dated 'AB.1605.' (lower left)

(oil on copper 18.4 x 13.6cm)

Christie's London catalogue Important Old Master Pictures, Wed., 3 December 1997¹
A bouquet of flowers in a blue and white Ming Vase mounted on a silver gilt base.²

The elaborately mounted blue-and-white porcelain vase appears to have a blue glaze and is decorated with floating flowers and leaves. It is possibly one of the flask/bottle vases with a long neck, unsuitable for such a large bouquet; the bowl itself used merely as decorative container; or could perhaps be the globular bowl of a double-gourd shape. "Double-gourd Kraak bottles (c.1585-1610) have a round body with a very narrow waist and a bulging neck with a straight rim. A peculiarity is that most of them have recessed bases without footings"³ similar to the one in this painting.

This is a more naturalistic portrayal of a bouquet of flowers since they tend to overlap, the tulip in front of lily, the rosebud resting against the back view of another rose with the butterfly placed in the middle and, the columbine drooping in front of the bowl. Bosschaert's later still lifes of flowers are more formal with each flower individually depicted.

¹ Lot 21

² This is the earliest known dated work by the artist

³ Rinaldi 1989 *op.cit.*, p.172



Ambrosius Bosschaert the Elder (Antwerp 1573 – The Hague 1621)

Still Life with Flowers in a Wanli Vase

Signed and dated: *AB 1619*

(oil on copper, 31 x 22.5 cm)

Rijksmuseum INV. No.SK-A-1522

Wallert (ed.) 1999¹

“The originally blue floral motive on the vase now appears rather greenish as a result of the yellowing of the varnish. The blue colour is still slightly visible on the left of the vase, where the paint was more thickly applied. The vase was done with off-white paint consisting of lead white, a fine black pigment and some yellow ochre. Bosschaert painted the shadow wet-in-wet in this white layer and subsequently painted the motive on it with a scumble of ultramarine and lead white. The dark tone of the shaded areas shows through the transparently painted flowers, giving the suggestion of volume to the vase. Finally the outlines of the pattern were painted with a glaze of ultramarine and red lake.”²

The decorative flowers on this small vase appear rather formal unlike the naturalistic flowing lines of Chinese motifs.³ The chrysanthemum is a popular decorative and symbolic flower used by the Chinese for porcelain decoration. However, the leaves sprouting from the chrysanthemum flowers should be foliated like the lower leaves of this flower. On this vase the design of leaves and buds resemble orange blossom with chrysanthemum flower heads. Although *citrus sinensis* (sweet orange) is a tree

¹ Wallert, Arie (ed.) *Still Lifes: Techniques and Style* An Examination of Paintings from the Rijksmuseum, Amsterdam 1999. Plate 3, p.49

² *ibid.*, p.50

³ This observation was mentioned by N. Pearce

native to China and S.E. Asia, the buds and flowers do not seem to have been used as motifs in Chinese floral designs. The orange blossom in the still life of a *Rose, Tulips and Orange Blossom in a Glass Vase* (oil on copper 31.4 x 19 cm) by Daniel Seghers (1590-1661)⁴ shows a similarity to the floral decoration portrayed on this piece of porcelain.

White porcelain is mentioned as part of the cargo of the 'Gelderland' which sailed from Bantam on October 25th 1614.⁵ Perhaps this was an imaginative floral design by the artist. Decoration on white porcelain occurred late, possibly after the middle of the seventeenth century. There is a resemblance to the floral design showing leaves and a chrysanthemum flower on the *Vase of Flowers* (copper, 37 x 27cm), Ashmolean Museum, Oxford which has been compared to the floral spray contained in the middle panel of a double-gourd Kraak bottle.



Daniel Seghers

Detail of A Rose, Tulips and Orange Blossom in a Glass Vase⁶
(oil on copper 31.4 x 19 cm)

⁴ Auction Sotheby's London Dec.2000 Part I Lot 14

⁵ Volker 1954 *op.cit.*, p.25 note 2: Van Gelder

⁶ Sotheby's London catalogue Old Master Paintings Part I, Lot 14, p.35



Ambrosius Bosschaert the Elder (Antwerp 1573 – 1621 The Hague)

Tulips and Flowers in a Vase

signed in monogram

(copper 37 x 27 cm)

Ashmolean Museum, Oxford (Ward Bequest)

Paul Taylor 1995¹

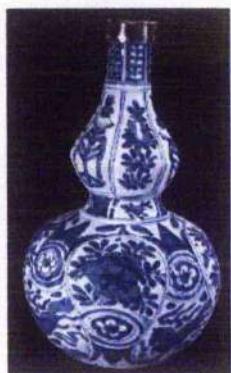
“Bosschaert’s painting in the Ashmolean Museum, Oxford, has been given dates almost ten years apart in the literature. J.G. van Gelder suggested that it was made some time around 1618-19, whereas L.J. Bol has dated it to 1609 or 1610. The iris which acts as the top flower here is very similar to one which appears in a painting of 1609 (panel 50.2 x 35.3 cm, signed and dated 1609) in the Kunsthistorisches Museum, Vienna (inv.no. 916), Van Gelder also sees resemblances between this iris and one in a painting of 1619 in the Statens Museum for Kunst (copper, 55.5 x 39.5 cm signed and dated 1618), Copenhagen and, between the pink here and one in a painting of 1619 which was formerly in the Perlman Collection, Stockholm (copper, 32 x 27 cm, signed and dated 1619).....Bol’s early date seems more plausible.”²

¹ Plate 82, p.135

² Taylor, P.1995 *op.cit.*, pp.136-7

The gilt mounted porcelain bowl may be the bottom half of a double gourd shaped bottle (c.1583-1610) since it seems to curve inwards towards the edge of the bouquet whereas the long necked flasks have less of a curve where the neck rises from the body. "Double-gourd bottles are not very common in Western collections, but the Tokapi Saray Museum, Istanbul has more than a dozen of them. This invites speculation that they may have been intended for the Middle Eastern market. These bottles have a round body with a very narrow waist and a bulging neck ending with a straight rim. A peculiarity is that most of them have recessed bases without footrings."³ The most common moulding decoration on the body is the pomegranate-shaped panels.

The decorative flower sprays on the vase may have been taken from one of the pomegranate panels on a blue and white Kraak double-gourd bottle as there is a similarity to this decorative feature on the middle panel illustrated below.



Jingdezhen, c.1590-1610⁴

A typical Kraak double-gourd bottle. The large size is the most common. The body is decorated with pomegranate-shaped panels with flower sprays and flying horses. The bulging neck is divided into panels with flower sprays and a stand with an incense burner or a vase. The base is recessed as is usual on these bottles. Bright blue, Groninger Museum, Groninger (Inv. 1945-611) H.28.7 cm

³ Rinaldi 1989 *op.cit.*, p.172

⁴ *ibid.*, plate 216, p.172



Ambrosius Bosschaert the Elder (Antwerp 1573 – The Hague 1621)

Flowers in a blue and white Vase on a Ledge

(oil on panel 43.5 x 32 cm)

Sotheby's London catalogue Old Master Paintings Wednesday 10th.December 1986¹

The gilt mounted porcelain vase appears to have a blue glaze and is decorated with a large bird on a branch surrounded by foliage. The shape suggests the long necked globular flask which has been shortened due to damage.

The bouquet depicted is possibly one of the few that does not contain a tulip and could indicate an early date for this painting. At the beginning of the 17th century tulips were a rare species, very expensive and much sought after, especially the white tulip with streaks of red known as *Semper Augustus* which is often portrayed in Bosschaert's flower still lifes.

¹ Lot 58, p.102



Ambrosius Bosschaert (Antwerp 1573 – The Hague 1621)

Flowers in a Wanli Vase and Shells

Signed with monogram

(copper 28.5 x 19.5cm)

Christie's London catalogue Important Old Master Pictures Friday, 22 April 1988

Forthcoming sale of Important Old Master Pictures in New York 2 June 1988

'Tulips, roses, a pink, forget-me-nots, lily-of-the-valley and other flowers in a Wanli kraak porcelain vase with a sprig of pansy and exotic shells on a ledge'

Depicted in this painting is a blue and white gilt mounted small porcelain flask decorated with a bird on a rock amidst flowers and plants. It is one of several gilt mounted flasks adapted as a flower vase in several paintings by Bosschaert and van der Ast. The wide gilt mounting on the neck may indicate the long necked type of vase.

A memorial of November 21st (1614) from Batavia lists among the items to be bought at Patani 'one lot of flasks and beautiful flower pots and, moreover, other fine things'.¹

¹ Volker 1954 *op.cit.*, p.26 note 5: Van Gelder



Ambrosius Brueghel (Antwerp? 1617 – 75)
 Flowers in a Blue and White Wan-li Vase
 (panel, 74.6 x 53 cm)

Christie's London catalogue Important Old Master Pictures
 Friday 11 December 1987¹

'A crown imperial lily, a peony, irises, lilies, tulips, roses and other flowers in a *Wanli kraak porselein* vase on a ledge'.

Shape I.1:

Pear-shaped bottles (c.1575-1650)²

The name defines the shape of these bottles: a rounded body low on the footring with a neck of varying length, often ending with a garlic-shaped protuberance.

The pear-shaped bottle portrayed has large panels decorated with floral sprays and simple straight lines in the narrow ones, with a linked border of *ruyi* heads on the shoulder. The neck of the bottle is not visible but possibly has a design of narrow panels with pendant beads like the one portrayed on page 167, plate 208 (Jingdezhen, c.1615-35).³

These bottles are often referred to as Persian flasks. However, there appears to be some ambiguity regarding the exact difference in shape between a pear-shaped flask

¹ Lot 12, p.23

² Rinaldi 1989 *op.cit.*, pp.167-171

³ *ibid.*, Author's collection H.27 cm

the same document (e.g. orders, invoices or bills of lading), so it seems obvious that they describe two different objects. To confuse the issue even further, there are orders for 'pear-shaped Persian flasks'.⁴

Volker defines the Persian flask as "a spoutless, handleless carafe of Persian origin, imported into China and exported again in porcelain form. Sometimes the neck is plain, sometimes knobbed."⁵ He does not, however, give us an exact description of a pear-shaped flask (or bottle).⁶

Over the years V.O.C. records mention a number of flasks: Persian, pear-shaped, long-necked and gourd-shaped; pear-shaped wine jugs are also included. These records show that up to the end of the 1630's Persian flasks were requested or shipped in larger quantities than pear-shaped flasks. However, from then onwards the latter were obviously more in demand. The shape of the bottles that were found in the Hatcher Cargo certainly suggest a shape similar to a pear.⁷

⁴ Volker 1954 *op.cit.*, p.90; Rinaldi 1989 *op.cit.*, p.167

⁵ *ibid.*, p.63

⁶ Rinaldi 1989 *op.cit.*, p.167 note 82 "Dr. Jorg informs the author that in a private conversation with Volker this subject was discussed and Volker expressed his opinion that Persian probably meant 'for the Persian market' rather than referring to a shape".

⁷ *ibid.*, p.167



Jan the Elder Brueghel (Brussels 1568 –1625 Antwerp)

Flowers in a Chinese Kendi signed 1620?

(copper 44.6 x 31.7 cm)

Private collection Germany

Segal 1988¹

“The ‘gorgelet’ (Portuguese *gorgoletta*), the *gendi* or *kendi* of Malaya and Javanese (a shape among porcelains originated during the Ming period probably from a far older coarse earthenware prototype according to De Fines, *op. cit.*) is a round-bodied middle sized jar with a short, often *mamma*-formed, spout on the shoulder and a fairly long neck, often with a broad flat mouth-rim. In the oldest specimens the body is depressed and the neck short; later, both become taller. It is the first and foremost a drinking vessel, but after the forming of the tobacco habit it was also used in many Mohammedan lands as a *hookah* or *nargileh* base. This *gendi*, I may add, seems to be closely related, also in name, with the *ndian kundi*, a drinking vessel belonging to the equipment of a Buddhist monk, although there is a difference, for the *kendi* has a narrow tip to the mouth to drink from without touching the vessel with the lips. It is filled by the opening in the shoulder whereas with the *gendi* it is the reverse, for this is filled by the mouth and drunk from by the *mamma*-formed spout on the shoulder, also without touching the vessel with the lips....The shape was easy to fit out as a *hookah* or *nargileh*, but it was used above all things as a drinking vessel. It was not

¹ Plate 18, p.99, 101

wanting in any Dutch household at Batavia and was in general use everywhere in Asian countries as a drinking vessel."²

The invoice of the 'Schiedam' from Batavia for Amsterdam dated December 26th. shows 12,814 fine porcelains bought at the River of Chincheu. The invoice includes the request for 258 *gorgolets*. The Batavia register starts in 1624 but does not yield much information in the beginning about porcelain cargoes.³

The *kendi* in Breughel's painting is depicted as a flower vase with the nipple turned away for the sake of symmetry. The porcelain appears grey blue in colour. The globular body is divided into wide segments separated by narrow bands. Seen here are a cicada (broad locust) on fronds of grass and a floral spray. The panels are separated from the shoulder by a key fret design. The base of the neck shows a single key fret pattern surmounted by a bird on a rock. There is a scrolling design on the lip.

This design may be a forerunner of the blue and white kraak porcelain with dating prior to 1620. "The same one is seen in another Breughel in the Prado. Others are shown transformed into ewers by metal mounts."⁴

² Volker 1954 *op. cit.*, p.19 note 5

³ *ibid.*, p.34

⁴ Spriggs, A.L., 'Oriental Porcelain in Western Paintings 1450-1700' *T.O.C.S.*, 1965 p.78, fig.64b; *Apollo* 86, 1967, p.521 fig.3; *Connoisseur* 1966 (1967) p.250



Jan Brueghel the Elder (1568 Brussels - 1625 Antwerp)

Flowers in a Chinese Porcelain Vase ca.1608-10

(wood 66 x 50.5 cm)

Kunsthistorisches Museum, Vienna.

A.Chong & W.Kloek¹

"The blue vase with a painted depiction of a deer, and heads applied in relief, is a precious object in its own right. The blue underglaze Chinese porcelain, which dates from the Wanli reign (1574-1620) of the Ming dynasty, has been given a European mount of gilded silver. The deep blue colouring was highly prized, and Breughel re-used the object in his two paintings allegorising sight and smell, *Allegory of Sight* 1617 (wood 65 x 109 cm Museum del Prado, Madrid) made in collaboration with Rubens in 1617 for the Archdukes Albert and Isabella, governors of the Southern Netherlands. Surrounded by globes, shells, coins, scientific instruments, and works of art, the blue vase takes its place as a valued collectible."²

The deer is a symbol of 'long life' which was often used in the reign of the emperor Jiajing (1522-66) reflecting his search for an elixir to prolong life.

¹ Chong & Kloek 1999 *op.cit.*, Plate 3, p.111; Spriggs *T.O.C.S.* Vol.36, 1965-66 p.77, fig.64a

² *ibid.*, p.112

Vases of this type are extremely rare. Similar vases were shipped with the San Diego, which sank in 1600; see *'Treasures of the San Diego'* Edited by J.-P. Desroches, F. Gabriel Casal, F. Goddio, Paris, 1996, nos.83, 84, pp.320-23.

"A Spanish warship, attacked by Dutch ships, the San Diego sank 1 km (just over half a mile) north-east of Fortune Island, in Nasugbu, Batangas province, Luzon, Philippines, on 14 December, 1600. The excavation of the wreck, between 1991 and 1993, was funded by Elf Foundation and was organised by the National Museum of the Philippines and World Wide First, Inc. Altogether more than 34,000 archeological items were recovered including shards. More than 500 Wanli period blue and white ceramics, over 700 stoneware jars of Chinese, Thai, Burmese, Spanish or Mexican origin, 14 bronze cannon, silver coins, animal bones, European muskets, navigational instruments, etc., were salvaged."³

The Chinese porcelain vase is depicted in Jan Breughel the Younger's An Allegory of the Art of Painting (oil on copper 47 x 75cm.) Private Collection, France.

³ Harrison-Hall, J. *Ming Ceramics in the British Museum* London 2001, p.583



detail

Jan Breughel the Younger (1601-1678)

An Allegory of the Art of Painting

Oil on copper 47 x 75cm.

Private Collection France

Dutch and Flemish Old Master Paintings Catalogue December 1992¹

"This painting was unknown to scholars until its recent discovery, the picture was in Russia until 1914, whereupon it was taken by the same family to France, and thence to England. Another version or copy, has been recorded in France as being on panel (see Oud Hollande, 1930, pp.224 & 227)."

The Chinese vase contains a bouquet of white and pink roses arranged in a naturalistic manner placed on a round table and surrounded by various objects. Although similar in shape to the Chinese vase depicted in Breughel the Elder's *Flowers in a Chinese Porcelain Vase* ca.1608-10 [p.30] the decoration on this vase is very sketchy and the colour much more blue in tone.

¹ Van Haeften, J. Plate 8. Published, reproduced and exhibited for the first time in the catalogue



Jacob Claesz., called Jacob van Utrecht
Recorded Antwerp 1506 – died Lubeck

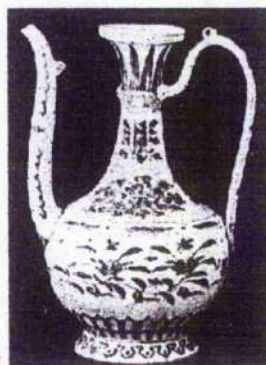
The Annunciation c.1525

(oil on panel 146.5 x 100 cm)

Museum de Bildenden Kunste, Leipzig¹

Sotheby's London catalogue Wednesday, 5th.July 1995 Old Master Paintings²

'Jacob van Utrecht is likely to have formed his style in Antwerp, where he is recorded between 1506 and 1512, and probably again in 1520, but he spent most of the rest of his life in Lubeck, where much of his surviving work is to be found. The attribution of the present picture is due to J.J. de Mesquita, who noted close similarities between the figure of the Virgin and that in another *Annunciation* by van Utrecht, a grisaille triptych, then in Gottingen.' The ewer shape is a copy of a Near



Eastern prototype

'An early or mid-sixteenth century date would fit the ewer, which bears some similarity to one in Mr.Reitlinger's collection.'³ When Dr. A.I. Spriggs published his paper in 1965 he was unaware of the present whereabouts of this painting.

¹ Ydema, Onno *Carpets and their Datings in Netherlandish Paintings* Zutphen 1991 p.40,fig.29

² Lot 71, p.127

³ Spriggs, A.I. *op.cit.*, *T.O.C.S.* Vol.36, 1965, p.74, plate 60c



detail of painting

Pieter Claesz. (Burgsteinfurt 1597 – 1660 Haarlem)

Still Life with Drinking Vessels

Signed and dated on knife 1649 PC [PC in monogram]

(oil on oak 63.5 x 52.5 cm.)

The National Gallery, London [Salting Bequest] NG2592

The image has been scanned from a printed card.

Shape IV.I crowcup (Jingdezhen, c.1600-25)¹

The shape of these bowls is quite distinct from the traditional Chinese shape. They are tall and narrow, with almost straight walls, widening only slightly on the footrim. It is often said that this difference could be attributed to foreign influence, yet there is no evidence of this. The main feature is the depiction in the centre of a bird resembling a crow or a magpie perched on a rock.

The blue and white porcelain cup, depicted lying on its side with wild strawberries spilling on to a pewter plate, is decorated on the outside wall with wide and narrow panels enclosing flowers alternating with *lingzhi* (Chinese fungus). The inside of the cup which is visible shows a peach spray in the wide panel and beads in the narrow ones. This appears similar to the crowcup which has ribbons instead of bands in the narrow segments on the outside wall. The delicacy of the drawing which the artist has portrayed on the outside wall is somewhat similar to [one] from the Fondation Custodia (Coll.F. Lugt), Institut Neerlandais, Paris (Inv. VI.B).²

¹ Rinaldi 1989 *op.cit.*, pp.154,156

² *ibid.*, plate 182, p.154, D.15 cm, H. 11.1 cm



Pieter Claesz (Berchem ? 1597/98 – Haarlem 1660/61)

Still Life with Cheese and Fruit

monogrammed 'PC' ca.1623

(panel 50 x 74cm)

Private collection, The Netherlands

Sam Segal 1988¹

“Pieter Claesz was born in Burgsteinfurt, Westphalia, but worked most of his life in Haarlem. With Willem Claesz. Heda he was the most famous exponent of the monochrome breakfast piece (‘monochrome banketje’) in Haarlem. Although his works are sometimes confused with Heda’s, his brushwork is broader and his palette retains a warm brown tonality...Claesz was the father of the painter Nicolaes Berchem(q.v.).”²

The shallow blue and white porcelain bowl portrayed in the painting contains branches of black, red and white currants with some cherries. The rim is straight and foliated. Only the underside of the dish is visible showing ribbons descending towards the base, forming a triangular pattern. The wall of the dish appears to be concave and unlike kraak porcelain although the visible pattern is similar to that on the underside of **Border III** dishes (c.1580-1610) which are decorated with bows

¹ Segal 1988 *op.cit.*, plate 27, pp.118, 121

² Russell, M. *Images of Reality, Images of Arcadia* 1989, p.50

near the rim and ribbons descending towards the base, often forming a triangular pattern.³

Group IV klapmutsen (c.1605-45)⁴

There are several varieties of this type of rim decoration but all are used on rather small klapmutsen, from 14 cm to 22 cm in diameter. The typical decoration on the rim of these klapmutsen are peach sprays in reserves surrounded by diapers, at times with the addition of *ruyi* heads. The underside of the rim has a small formal flower with tendrils and single leaves which in seventeenth century klapmutsen became a constant feature. No longer are the panels framed by well-drawn ogival shapes; instead they are now surrounded by a four-lobed shape. The narrow vertical panels on the outside walls are two parallel lines inside which is a *lingzhi*.

"The outside of pieces from the *Witte Leeuw* still have panels with four lobes and a fairly good moulded design, but in later pieces it is possible to see a deterioration, with panels that often become simple roundels with a few dots in the middle. A quick brushstroke replaces the *lingzhi*."⁵

The shallow dish placed on top of the cheeses possibly contains butter. It has a flat rim, curved cavetto with wide panels enclosing a cartouche with five beads, and narrow panels on either side possibly containing *lingzhi* motifs. The portrayed dish appears to relate to small **Group IV klapmutsen** (Jingdezhen, c.1605-35).

³ Rinaldi 1989 *op.cit.*, p.81

⁴ *ibid.*, plate 137, p.127

⁵ *ibid.*, p.129



Pieter Claesz. (Burgsteinfurt, Westphalia c.1597 – 1660 Haarlem)

A Dish of Salmon and wild Strawberries [in a Delftware Bowl]

Signed with monogram and dated 'PC / 1647' centre right

(oil on panel 75.6 x 69.5 cm)

in a carved seventeenth century frame (?) reverse profile frame

Christie's London catalogue Wednesday, 13 December 2000 Important Old Master Pictures¹

'The present unpublished panel joins a group of eleven dated works from 1647 recorded by Vroom (see N.R.A. Vroom, *A Modest Message*, II, Schiedam, 1980, pp.33-34). It relates closely to the picture, also upright, of 1647, sold in these rooms, 7 July 2000, lot 14.'

This small bowl is probably not Delftware but Chinese porcelain since the painting is dated before 1650-60 when the Dutch potters were producing finer copies.

Border VIII (c.1595-1645)²

These dishes always have a straight rim with a slightly flared and foliated edge. Decorated with floral sprays or auspicious symbols the panels on the gently curved cavetto are round or drop-shaped medallions (*meisande*). The underside is divided into sections by a single line bifurcated near the footrim. Each section contains stylised symbols or jewels and dots.

Early examples of this group were recovered in great quantities from the *Witte Leeuw* (1613) and the *Banda* (wrecked 1615). Ten **Border VIII** dishes are in the Santos Palace, some are of the largest size and some about 20 cm in diameter.

¹ Lot 34, p.95

² Rinaldi 1989 *op.cit.*, pp.109-111



Adriaen Coorte (active Middelburg, ca. 1683 – 1707)

Wild Strawberries in a Wanli Bowl

Signed and dated 1704

(oil on canvas 30 x 23 cm)

Christie's London catalogue Important Old Master Pictures Friday, 10 April 1987¹

Virtually nothing is known about Adriaen Coorte. The records of St. Luke's Guild in Middelburg show that in 1695-96 Coorte [Coorde, fijnschilder] incurred a fine for selling a painting although he was not a master of the guild. Coorte dated most of his paintings, indicating that he was active between 1683 and 1707.²

Shape I.I with deer motifs (Jingdezhen, 1570-1610)³

These Kraak bowls are usually thinly potted and very often are not moulded. The size varies from 15 cm to 22 cm in diameter. The design, which varies in quality, is usually drawn in a light shade of blue.

The outside is divided into eight to ten panels framed by single or double lines. In each panel there is a deer which is either white or spotted, the latter generally believed to represent a sika. Deer with the head straight, alternate with deer with the head bent backwards. Such deer are very similar to those found in the centre

¹ Shown in catalogue re forthcoming sale of Old Master Pictures in Amsterdam

² Chong & Kloek 1999 *op.cit.*, p.292

³ Rinaldi 1989 *op.cit.*, pp.139-141

medallion of **Border II** (c.1565-1600)⁴ dishes and are almost invariably depicted with a wheel motif.

“There was only one shape with the deer motif in the *Witte Leeuw* and none on the *Banda*, nor in later shipwrecks. Moreover such bowls are seldom found in Dutch collections. These facts seem to point to c.1610 as the latest date for these bowls. However, it is interesting to note that in the year 1646 there is a bill from Formosa which charges the Dutch merchant in Mocha (Arabia), for ‘8670 deer cups’. One wonders what these cups looked like, since there is no reason to believe that deer cups, as described above, were made between that date and 1610.”⁵

The visible part of the underside of the bowl in this painting has a decoration of a white deer turning its head backwards towards the deer in the next panel, both surrounded by foliage. The panels are divided by a single line. There seems to be no record of a Japanese or Delftware imitation. Therefore, it is possible that the bowl portrayed is similar to the illustration below.



Kraak porcelain bowl, late 16th early 17th century

diameter 21.5 cm. The Burrell Collection, Glasgow

The deep bowl was exported to Southeast Asia and Indonesia and was also brought to Europe in the 17th century...The decoration of this ware is usually in a rather watery cobalt blue, and the motifs are mainly of plants and animals, frequently the spotted deer as on the bowl. It is characteristic of the design that it is divided into radiating panels.⁶

This bowl was therefore a rarity when portrayed in Coorte's painting.

⁴ *ibid.*, p.76

⁵ *ibid.*, p.141 Volker 1954 *op.cit.*, p.103 ‘The invoice of the *Snoek* from Formosa for Surat and Persia on November 29th shows for Persia,...8670 “deer cups”, ...They were sent to Gamron by the same ship on March 13th of the next year’.

⁶ The Burrell Collection Glasgow Museums and Art Galleries 4th impression 1985. Plate 18, p.53



Joseph de Bray (Haarlem, active from 1650 – 1664 Haarlem)

Praise of Pickled Herring 1656

(wood 57 x 48.5 cm.) signed lower centre: Jos: Bray./ 1656

[and dated on inscription : ANNO. 1656]

Gemaldgalerie Alte Meister, Staatliche Kunstsammlungen Dresden

Chong & Kloek 1999¹

Inscribed on the tablet"The poem 'Lof van den Pekelharingh' celebrates herring by describing its visual form, instructing the reader in its proper preparation – noting that it should be eaten with onion and bread – before praising the fish's medicinal virtues."²

Border V dish (Jingdezhen, 1590-1615)³

This border is characterised by large segments separated by narrow ones. The decoration on the border is less crowded than on other groups. Each large section usually contains a dainty floral or fruit spray or insects, and allows plenty of undecorated space around each design. In the narrow sections there are only dots or

¹ Plate 57, p.235

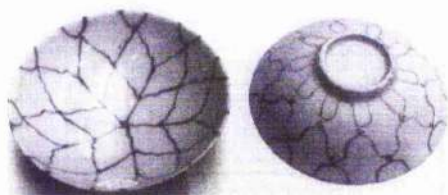
² Chong & Kloek 1999 *op.cit.*, p.234

³ Rinaldi 1989 *op.cit.*, p.88

a thinly-drawn knotted ribbon. The visible part of the blue and white dish portrayed in the painting is decorated with a peach spray in the wide panel and beads in the narrow ones. It is similar to one in the Groningen Museum, Groninger (Inv. 1929-343)⁴ and another in the British Museum.⁵

These dishes are usually of small size, between 20 and 22 cm in diameter. There are also saucers of about 14 cm which, rather unusually, have a flattened rim. These saucers were found in some quantities in the *Witte Leeuw*.⁶ A **Border V** dish with a deteriorated design was recovered from the Hatcher Cargo.⁷

The small white bowl with a 'net' pattern inscribed in blue was a design favoured by the Japanese.



Dishes with a net pattern recovered from the

Hatcher Cargo⁸

⁴ *ibid.*, Plate 68, p.88 D.21cm, H.3cm

⁵ Harrison-Hall 2001, Plate II:106, p.314

⁶ *ibid.*, p.89. Pijl Ketel 1982, pp.81,82.

⁷ Sheaf & Kilburn 1988 *op.cit.*, Plate 47, p.41

⁸ *ibid.*, Plate 55, p.45 note 64, p.176 There are dishes with 'net' pattern with Tianqi marks in the British Museum and the Tokyo National Museum



Jacques de Gheyn II (Antwerp 1565 – s'Gravenhage 1629)

Fruit Still Life with Artichokes and a Bell cup ca.1600

Monogrammed on the knife in gray: 'IDG' and a hand

(panel 52 x 79.8 cm)

Private collection, U.S.A.

Sam Segal 1988¹

"The fruit piece by De Gheyn is probably an early work painted around 1600. All the objects can be found in later works by Osias Beert, and it is possible that this or similar works of De Gheyn exerted a considerable influence on Beert, and also on other artists such as Clara Peeters. De Gheyn's *vanitas* and flower still lifes also had a great influence on his contemporaries."²

Shape V: bell cups (c.1620-35)

Closely related to crow cups are the elusive bell cups.³ From 1629 when 'a good lot of bell cups' was requested in a memorial,⁴ they are mentioned frequently in many V.O.C. records. The bowls are tall and narrow in the shape of a bell. The inside has a bird on a rock motif in the centre and radiating flower sprays on the walls. The outside panels are filled with flowers and birds, while the narrow panels have hanging bows. The cup in this painting shows a wide panel with angled corners containing an ogival shape framing a flower spray and *lingzhi* in the two narrow panels.

¹ Segal 1988 *op.cit.*, Plate 5, p.58; Bergstrom, I. 1956 pp.43,54

² *ibid.*, p.65

³ Rinaldi 1989 *op.cit.*, plate 194, p.158

⁴ Volker 1954 p.35

This appears to be a bell cup shape and they are first mentioned by Volker ca. 1620. The date of this painting is 1600. Osias Beert (c.1575/80-1624) included a bell cup in *Still Life with a Nautilus Cup, Fruit, Nuts and Wine* c.1610 [part 2 p.10] which indicates that these cups were being produced before 1620; perhaps the dates given for the paintings might be later.

Bell cups were not found on any of the seventeenth century shipwrecks, nor are there any in the Ardebil collection.





Dirck van Delen (Heusden 1604 – 1671 Arnemuiden)

Tulip in a Chinese Kendi

signed and dated lower right in gray-brown: 'DVDELEN/1637' (DVD in monogram)

(panel 38.3 x 29 cm)

Museum Boymans-van Beuningen, Rotterdam, inv.no.2887

Segal 1988¹

Literature: Bol 1960, p.55-56, 99, fig.62; Bergstrom 1977/79, ill.p.185; The Vitale Bloch Bequest', in *Apollo* 107, no.194 (1978), p.123, ill.;²

This is possibly a *kendi* with the bulbous spout on the other side. The decoration appears to be a mixture of motifs including a solitary flower head without foliage. The delicate leaf pattern on the neck is, however, more Chinese in design.

This may even be a Delft copy and therefore, it is not possible to define its origin.

¹ Plate 23, p.110 and p.109

² Segal 1988 *op.cit.*, p.235



Floris van Dijck (Haarlem 1575 - Haarlem 1651)

Laid Table with Cheese and Fruit ca.1615

(wood 82.2 x 111cm)

Rijksmuseum inv.no.SK-A-1812

Chong & Kloek 1999¹ Ebert-Schifferer 1998²

Floris van Dijck was one of the most important of the early painters of still life subjects in Haarlem along with his contemporaries Floris van Schooten and Nicolaes Gillisz

The painting displays a typical 'banquet piece' which was in vogue in Haarlem around 1610. Holland was famous for its cheese shown here in abundance but olives, and grapes were costly imports along with the Chinese porcelain and linen. What we see in this work would only be found on the tables of rich merchants.

Group V klapmuts (Jingdezhen, c.1605-1615)

The underside of the blue and white klapmuts bowl containing apples has a well defined decoration showing a wide panel containing a floral spray enclosed in an ogival cartouche with angled corners framed by narrow panels on either side containing a *lingzhi* motif. A scroll pattern is visible on the underside of the everted

¹ Plate 10, p.131

² Plate 63, p.89; detail of bowl of apples p.91

foliated rim. This well decorated porcelain is typical of a good quality klapmuts; the undersidie appears similar to one in the Kobe City Museum, Hyogo.³

"The walls which in early pieces are well moulded with designs that clearly define four panels corresponding to the moulding of the inside cavetto, have a dark blue border which in better and earlier pieces has an ogival shape. However, this feature in this group is rare. The four-lobed panel is certainly more common and these are usually painted in a rich cobalt blue (*Witte Leeuw* and *Banda* period: second decade of the seventeenth century). This type of panel in time degenerated and became first a simple oval, and later a hastily drawn roundel (*Hatcher Cargo*)."⁴

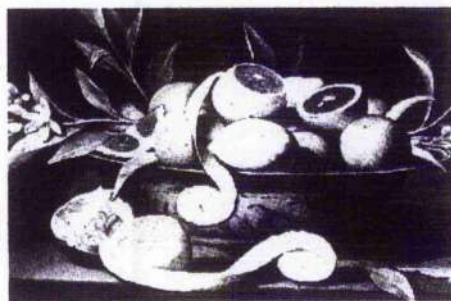
Border II dish (Jingdezhen, c.1565-1600)

The blue and white dish containing the olives has a a flat rim with wide and narrow panels with a white cavetto. The wide panels enclose auspicious symbols with ribbons and a knotted ribbon in the narrow ones. These dishes are usually small, from 14 to 22 cm. This is the only border in which the cavetto and the rim are not decorated as a unit. The flat rim is usually decorated either with a lotus-and-heron or ducks-among-water-plants.⁵ However, this porcelain dish with a panel decoration on the rim introduces a possible third example for **Border II** dishes; or a hybrid design by the artist.

³ Rinaldi 1989 *op.cit.*, plate 143, p.131 D.15cm, H.4.8cm

⁴ *ibid.*, p.132

⁵ *ibid.*, p.70



Jacob van Es (Antwerp 1596 – 1666)

Coupe de Citrons signed 'Jacob . Van. Es.'

(panel, 53 x 83 cm)

Doetinchem (Pays-Bas) Collection A. Vromen Jr.

Greindl 1956¹

The bowl containing lemons is quite deep with a flat foliated rim and is decorated with a bird-on-a-rock motif.

Border II (c.1565-1600)

Border II dishes are usually small, from 14 to 22 cm. This is the only border in which the cavetto and the rim are not decorated as a unit. Another peculiarity of this border is that it does not have moulded designs. The cavetto is white and two interchangeable motifs are commonly found on the flat, foliated rim.

The underside of **Border II** dishes is decorated on the wall with a bird on bifurcating branches, while under the rim there are delicate prunus sprays. These dishes with **Border II** are the ones most likely to cause confusion over what is Kraak and what is not Kraak

What gives other wares away as not being Kraak is the underside where, in small dishes, the prunus branches are replaced by a small flower with two tendrils ending with a single leaf, while large pieces may have fruit or flower sprays. As far as large pieces are concerned, these non-Kraak dishes are usually very deep with rounded walls ending with a straight rim, a shape which does not appear among Kraak wares.²

Although having a bird-on-a-rock motif the bowl shown here is quite deep and, therefore, cannot be considered as Kraak type porcelain but probably of a similar date to **Border II** c.1575-1600.

¹ Greindl, E. *Les Peintres Flamands de Nature Morte au XVIIe Siecle* Brussels, 1956 pp.37-45. Illustration plate 20

² Rinaldi 1989 *op.cit.*, pp.76-79



Jacob Fopsen van Es (Antwerp c. 1596 – 1666)

Shrimps in a Wanli *kraak* porselein Bowl

(oil on panel 45.1 x 73.6 cm)

the reverse stamped with part of the coat of arms of the city of Antwerp and the monogram of the panel maker Lambrecht Steen

Christie's London catalogue Old Master Pictures Wednesday 16 December 1998¹

"We are grateful to Mr Fred Meijer who confirms the attribution, while pointing out the possibility of some studio assistance."²

Portrayed on the far right of the picture is a small blue and white porcelain bowl with a foliated edge. A tree with leafy branches decorates the outer wall. The composition of this painting in which the objects hardly overlap indicates a date in relation to works by Clara Peeters and Osias Beert *circa* 1620-30. This small bowl may be one of the Kraakware **crowcups** without panel decoration; although it is not possible to say whether Wanli porcelain or Japanese.

¹ Lot 34, p.54

² Christie's cat. Dec., 1998 p.54



Flemish School 17th.century

A Crab on a Pewter Plate, a silver Tazza, and a Chinese Bowl,
with Fruit on a draped Table

Bears indistinct signature (oil on canvas, 49.5 x 60.4 cm)

Christie's New York catalogue January 15, 1988¹

The portrayed bowl is small with a wide flaring mouth and panel divisions imitating Kraak ware decoration. Fine quality Japanese porcelain was imported by the V.O.C. from 1660 when exports of Chinese porcelain had come to a halt due to the conflict between the Ming and Qing forces. The porcelain bowl portrayed in this painting has a similar shape to the white porcelain bowl with blue underglaze shown below.²



Hizen, Japan, middle of the 17th century

¹ Lot 159 p.193, one of a pair

² Ottema, Nanne *Chinese Ceramiek* Lochem, 1970. Plate 81, diameter 17cm



Jan Baptist van Fornenburgh (ca.1585 – 1649 s'Gravenhage)

Flowers in Chinese vase with a Parrot

Monogrammed and dated lower right of the centre in grey:

'IB.F: 1629' (IB connected)

(panel 24.5 x 31 cm)

Germany, Private collection

Sam Segal 1988¹

Literature: Bergstrom 1963, p.448, 450, fig.2

When he used Ming vases in his flower pieces, whether in drawings or vellum, they were vases with large birds, sometimes in flight.

The porcelain is decorated with a flying phoenix and perhaps a fledgling one standing on a rock amidst foliage. This vessel could be a kendi with (a) bulbous or flanged spout or (b) with a long spout, painted with naturalistic motifs.²

"The *Witte Leeuw* produced only a few kendis, while the Hatcher Cargo had dozens of them in different sizes and shapes."³

¹ Plate 22, p.107 and p.108

² Rinaldi 1989 *op.cit.*, pp.174-178

³ *ibid.*, p.175



detail of painting

Frans Francken the Younger (Antwerp 1581 – 1642)

A Collector's Cabinet signed, after 1636

(wood 74 x 78 cm)

Kunsthistorische Museum, Vienna Inv.no. GG1048

E. Ebert-Schifferer 1999¹

Around 1610 Frans Francken the Younger painted the first "Collectors' Cabinet" portraying numerous natural objects in imaginary collections are displayed equally with those made by hand.

This painting shows a blue and white porcelain bowl with a foliate straight rim and rounded footring. The wide panels on the outside wall have a floral design and a descending diamond chain pattern in the narrow panels. The visible interior design shows wide and narrow panels with similar motifs. This could be one of the earlier **Shape IV.I** crowcups which were larger with delicately painted with different plants and flowers with a centre motif of a crow perched on a rock. The walls are always divided into large and narrow sections which follow the moulded division. The large inside panels consist of simple floral or fruit sprays. Decorations vary although the inside is usually simpler than the outside. In V.O.C. records these cups were referred to as *caudle* cups. The example portrayed below is dated c.1600-1610² which is the tallest of the different examples of crowcup illustrated by Rinaldi from the Fondation Custodia (Coll.F.Lugt), Institut Neerlandais, Paris (Inv.VI.B). These were found in large quantities in both the *Witte Leeuw* and Hatcher Cargo.

The term kraaikop 'crowcup' does not appear in V.O.C. records.³

¹ Plate 52, pp.73, 72; Chong & Kloek 1999 fig.12a, p.136

² Rinaldi 1989 *op.cit.*, Plate182, p.154, D.15cm, Ht.11.1cm

³ Pijl-Ketel, C.van der 'Kraak Type Porcelain' *T.O.C.S.* Vol.67, 2002-2003 p.96



detail

Joannes Fyt (Antwerp 1611 – 1661) Attributed

Still Life with Fruit, Game and a Parrot

Inscribed *J.f.* [painted 1634-61]

(canvas 84.7 x 113.4 cm)

The National Gallery, London (No.6335)

Greindl 1956¹

“Il n’emploie le ton froid du blue clair qu’en placant de temps a l’autre une porcelaine de Chine, a cote des fruits et des crustaces.” He only uses a cold, clear blue tone by placing from time to time a piece of Chinese porcelain, beside some fruit or lobsters.²

In this painting Fyt has placed a blue and white porcelain bowl containing red berries in the middle of yellow, orange, green and purple fruits to enliven the the centre of the composition.

This bowl may be one of the many types of Kraakware crow cups which were imported by the V.O.C. They were listed as *caudle* cups and came in a variety of sizes. The centre motif is usually a bird-on-a-rock hence the term ‘crowcup’.

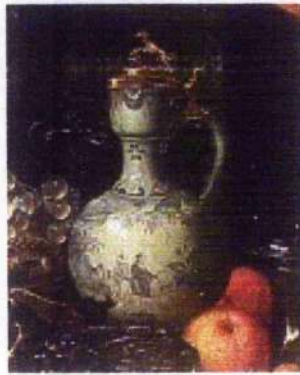


Jingdezhen c.1600-1610 Institut Neerlandais, Paris ³

¹ Greindl, E. *Les Peintres Flamands de Nature Morte au XVIIe Siecle* Brussels 1956, colour illustration XII

² *ibid.*, p.77 [my translation]

³ Rinaldi 1989 *op.cit.*, Plate 182 p.155. see also p.50



Nicholaes van Gelder (Leiden ca.1636 – 1677 Amsterdam)

Banquet Still Life with Wanli Ewer

Signed and dated lower right 'N.v.Gelder f.Anno 1664'.

(canvas 110.5 x 88cm.)

Rijksmuseum, Amsterdam, inv.no. A1536

Segal 1988¹

Dated works by van Gelder are known from 1660.

The Chinese jug reappears later in the Museum Narodowe in Warsaw. (Inv.no.12847, signed, panel 57.5 x 43cm; mus.cat.1967, cat.no.405 ill.)²

The ewer has a mounted silver gilt lid with a finial of a springer dog. It is decorated in the Chinese Transitional style showing a scholar and servant in a landscape. However, the decoration on the neck of a flower like a daisy is not a Chinese motif. This may be a Japanese piece since the painting is dated 1664 when Japanese porcelain was being imported by the V.O.C. ; or a Delftware jug.

¹ Plate 44, p.159 and p.157

² Segal 1988 *op.cit.*, p.218 note 55



Nicolaes Gillis (active Haarlem 1622 – 1632)

Bouquet of Flowers in a Porcelain Vase

Indistinctly signed 'N Gillis'

(oil on inset copper 29.2 x 22.9 cm)

Christie's London catalogue Wednesday 16 December 1998¹

Gillis is documented in Haarlem between 1622 and 1632. His earliest known work, *Still Life of fruit, Wine and a Book*, a private collection, Germany, is dated 1601 (S. Segal, *A Fruitful Past*, Amsterdam and Brunswick, 1983, no.6).²

"Dr. Segal compares the present picture with the earliest works of this kind by Jan Breughel I and Ambrosius Bosschaert I, by whom dated flower pieces are known from 1605. Gillis' work often resembles that of Floris van Dijck, also in Haarlem at the same period, and it is likely that both artists influenced each other's styles."³

This globular shaped vase is decorated with a bird on a rock amidst plants, and a kind of pedestal table with a vase on top. The footring is curved and extends outwards from the base of the vase. The underglaze appears greenish but this may be due to a change in the pigment. A blue underglaze on the vase would have been a more likely contrast to the orange flamed tulips. The vase appears to be crudely potted and 'bad as to painting' which was the term used in a memorial by the V.O.C. to denote 'swatow' or 'provincial wares'. It does not show the refinement of the finely painted porcelain flasks portrayed in the works of Bosschaert and van der Ast.

¹ Lot 32, p.52

² Christie's London Cat. Wed. 16 Dec., 1998 p.52

³ *ibid.*, p.52



Nicolaes Gillis (ca.1575 – Haarlem after 1632)

Laid Table with Fruit signed and dated 1601

(oil on wood 45 x 56 cm.)

Private Collection

S. Ebert-Schifferer 1999¹

This is an early example of a 'laid table' with a high view-point and shows two costly porcelain bowls filled with rare fruits, a flute glass of wine, a golden goblet and a roemer. The table is strewn with nuts, red-currants and a piece of pastry.

The underside of the large blue-and-white porcelain bowl with a foliated rim is decorated with a floral design in the visible wide panel which is framed by narrow panels containing *lingzhi*. This large dish was also used as a 'wash basin'.²

Border VIII (Jingdezhen, c.1595-1645)

The underside of the small dish containing wild strawberries is divided into sections by a single line bifurcated near the footrim. Each section contains four jewels around a central pearl. Dishes of this type are usually small from 13 to 20 cm in diameter. Larger dishes, although rare, do exist and may measure up to 35 cm. On smaller dishes there are eight medallions, while on larger ones there are ten..³ The rims are always straight with a slightly flared and foliated edge. The panels on the gently curved cavetto are either round or drop-shaped medallions linked by double or single bows. These are separated from the usual star-shaped centre medallion by thickly drawn brackets.

¹ Plate 62, p.88

² Volker 1954 *op.cit.*, p.63

³ Rinaldi 1989 *op.cit.*, plate 104, author's collection, pp.109,110



Nicolaes Gillis (active Haarlem 1622-32)

Laid Table 1611

(oil on wood 59 x 79 cm.)

Private Collection, Amsterdam

Ingvar Bergstrom classified Gillis', van Dijck's and van Schooten's still lifes as *ontbijtjes* – perhaps best translated as 'breakfast still lifes'...All these artists have chosen a relatively high view point to present the objects in such a way that they do not touch or overlap. Expensive drinking goblets and pieces of textile are shown beside the oriental porcelains.¹

Group III klapmuts (Jingdezhen, c.1595-1610)

The bowl containing apples has a pattern on the wall showing wide segments containing floral sprays framed by narrow panels with triangles surmounting pendant beads. It is a klappmuts shape although the decoration is different from other categories of klappmuts. The smaller klappmuts containing strawberries also belongs to this group. The visible part of the underside shows a wide panel with an ogival shape containing a peach spray and angled corners, framed by narrow panels containing *lingzhi* motifs. This pattern resembles the underside decoration of the **Group III** klappmuts in the Groninger Museum, Groninger.² (Inv.228 bruin M.B.)

¹ Schneider, N. *Still Life*, Koln 1994 p.101

² Rinaldi 1989 *op.cit.*, plate 134, p.125. D.22.5 cm, H.7 cm



Johannes Goedaert (1617–Middelburg-1668)

Flowers in a Wanli Vase

signed lower right in grey: 'Joh: Goedaert'

(panel 28 x 22 cm)

Private collection, Germany

Segal 1988¹

Literature: Bergstrom c.s.1977/79, ill.p.191;

The blue and white Wanli vase has a globular shape and is possibly one of the flasks with a long neck. The decoration is freely painted in the Transitional style and depicts a phoenix and dragonfly amidst flowers.

Two still lifes by Johannes Goedart are known to us. Both represent flowers in a Chinese vase. His writings and drawings reveal a considerable knowledge of natural science, a keen observation, and accuracy in depiction.²

L.J.Bol states that "The products of the accomplished Middleburg lens grinder were profitable aids in sharpening and widening his visual power. He is a modern investigator of nature with telescope and magnifying glass."³

¹ Plate 24, p.111

² Segal 1988 *op.cit.*, p.109

³ L.J. Bol *Oud Holland* 74 (1959) p.18



Willem Heda (Haarlem 1593/94 – 1680)
 Nautilus Cup, Tazza and Plates of Oysters signed 1649
 (wood 49.5 x 68.2 cm)
 Staatliches Museum, Schwerin

Chong and Kloek 1999¹

In this painting Heda departed from his favoured grey tones to allow a few vivid accents of colour. These include the blue patterned Chinese bowl, the red lettering on the roll of pepper, and the pink of the nautilus shell.²

The small blue and white saucer dish in the right foreground is tilted to the right revealing the cavetto which has a *meisande* (petal or dropped) pattern enclosing auspicious symbols which are linked by scrolls. The underside is divided into segments by thin lines which frame groups of four jewels around a pearl. The finely drawn design on this bowl indicates a typical **Border VIII** dish (Jingdezhen, c.1595-1615).³

A similar bowl is portrayed in *Still Life with Roemer and a Ming Bowl* ?1634 (wood 44.5 x 62 cm) in the Rijksmuseum, Amsterdam [Inv.A137].⁴ However, in that painting Heda painted a monochrome composition giving the Chinese dish subdued tones of grey and brown.

¹ Chong & Kloek *op.cit.*, Plate 22, p.155

² *ibid.*, p.154

³ Rinaldi 1989 *op.cit.*, Plate 104, p.109 Author's collection

⁴ Segal 1988 *op.cit.*, Plate 32, pp.127, 137.



Willem Claesz. Heda (1593-1680) Still Life Dated 1638, detail of painting ¹



Fig.(a)

Ming Dynasty bowl, with *kraak*-type underglaze blue decoration c.1600-20

[H.17 cm, D.34.5 cm] Jingdezhen²

Fig.(a) The bowl illustrated above has rounded sides and a bracket-lobed rim and stands on a spreading foot ring. "It is painted in bright underglaze blue with four armorial-style shields each containing a hydra with two human heads and five heads of fabulous beasts with scaled wings, a tail and two legs with hooves. The shields have streamers attached on either side inscribed with the Latin maxim or proverb, '*Sapienti nihil novum*' (*sic*) [To the wise man nothing is new]. The remaining decorative motifs are Chinese. On the outside are Buddhist emblems and lotus flowers and on the inside are ten panels with highly stylised flowering and fruiting plants growing by rocks, arranged around a crane in a lotus pond."³

¹ Harrison-Hall, J. *Catalogue of Late Yuan and Ming Ceramics in the British Museum* London, 2001. [OA 1957.12-16.19] p.301 and A.I. Spriggs, *T.O.C.S.* Vol.36 (1965) 'Oriental Porcelain in Western Paintings 1450-1700' plate 68a, p.80

² *ibid.*, p.301

³ *ibid.*, p.300

This type of bowl can be traced to seventeenth century Portugal, Holland and Iran, suggesting that in the seventeenth century items designed specifically for one market could easily be sold to another country and that China's export trade was still fairly unstructured. The same shield design and motto appear on the inside of a dish in the Santos Palace, Lisbon, where it forms part of a pyramid shaped ceiling bedecked with Ming porcelain collected by Don Manuel I, King of Portugal (reigned 1495-1521), and by his successors. It is the only piece of Chinese porcelain with a specifically European motif and inscription there.⁴



Fig.(b)

This earthenware bowl which closely imitates the Chinese bowl (fig.a) was made in Iran in the second half of the seventeenth century and has an imitation Chinese seal mark on the base, which the original lacks. It is in the Victoria and Albert. Museum, London (cat.no.2904.1876).⁵

Two pieces of Transitional ware, a beer-mug and a ewer, are also portrayed in this painting by Heda. The beer-mug has been made in the shape of the European tankard known as a 'snelleken' and appears in some other paintings of the mid-seventeenth century. The ewer or 'wine-jug' was adapted from pear-shaped flasks by the addition of handles and sometimes spouts, and later given a hinged lid in the West. They nearly all have 'tulip' designs on their necks. There are also Arita and Delft versions.⁶

⁴ *ibid.*, p.300 & Lion-Goldschmidt *T.O.C.S.*, Vol.49 *op.cit.*

⁵ *ibid.*, p.301 & Spriggs 1965 *op.cit.*, pl.68c, pp.79,80

⁶ Spriggs 1965 *op.cit.*, plates 71a, 71b, 71c, p.82



detail of painting
 Jan Davidsz. de Heem (1606–1683/83)
 Flowers in a Silver Vase and Blue and White Porcelain Bowl
 signed 'J D. De heem f.' (top left)
 (panel 46 x 64.5 cm)

Christie's London catalogue Wednesday 3 December 1997¹

"Dr. Fred Meijer dates the present work (oral communication) to the 1640's; it was therefore probably painted about the same time as lot 22. (Jan Davidsz. de Heem *Pronk Still Life* [75.5 x 123 cm] signed and dated 1649) ...As Sam Segal has pointed out (catalogue of the exhibition, *A Prosperous Past*, Stedelijk Museum, Delft and elsewhere, 1988, p.141) de Heem's 'success was grounded in the integration of the different methods, tendencies and of his contemporaries, which in turn led him to new and original concepts'."²

Shape IV.2 (Jingdezhen, c.1595-1620)

The tilted blue and white bowl has an everted rim edged in blue with a narrow band round the footring and another above the footring. The artist has depicted moulding on the wall of this bowl. It is decorated with flowers, leaves and a bird in flight. This is possibly a crowcup without panels similar to one which has a duck on a rock and plants over a moulding of convex vertical ridges in the Groninger Museum, Groninger (Inv.1967-70).³ Since the date of this painting is given as c.1649 the porcelain is more likely to be Chinese.

¹ Lot 31, p.49

² Christie's cat. Dec. 1997 p.48

³ Rinaldi 1989 *op.cit.*, Plate 191, p.158. D.13.8 cm, H.7.8 cm



J.D. de Heem (1606 – 1683/84)

Still Life with Fruit and Oysters

(canvas 36.5 x 53 cm)

Glasgow Art Gallery and Museum

McLellan Bequest, 1854

Image scanned from photograph

The small blue and white bowl has an everted foliated rim. The pattern on the outside wall shows a wide panel containing a floral or peach sprays framed by an arch-shaped panel. Narrow panels containing beads which descend from the underside of the rim to the foot of the bowl are visible on each side of the wide panel. There is also a cartouche under the rim between the narrow panels containing an elongated ogival shape framing four beads around a central pearl. The contour of the panel enclosing the floral sprays is somewhat similar to Chinese decoration found on porcelain c.1680.¹

¹ Jansen, B. *Chinese Ceramiek* The Hague 1976 pp.110,111



Jan Davidsz. de Heem (1606 – 1683/4)

Pronk Still Life

signed and dated 'J. De heem f.A 1649' (on the table edge)

(oil on canvas 75.5 x 123 cm)

Christie's London catalogue Wednesday 3 December 1997¹

It is uncertain whether de Heem executed it in Antwerp or in his native Utrecht. De Heem did execute some works in Utrecht where he was to return again between 1669 and 1672.²

The portrayed blue and white porcelain bowl with an foliated rim and curved cavetto is tilted on its side showing the interior wall. Flower sprays and auspicious motifs are enclosed in a *meisande* decoration linked by scrolling.³

Border VIII dish (Jingdezhen, c.1595-1615)

Dishes of this type are usually small (from 13 to 20 cm in diameter). Larger dishes, although rare, do exist and may measure up to 35 cm. On smaller dishes there are

¹ Lot 22, p.37

² Segal 1988 *op.cit.*, pp.151-3 and 242, no. 40 colour ill.

³ *ibid.*, Plate 104, p.109

eight medallions, while on larger ones there are ten. The decoration follows the moulding which is more or less visible depending on the quality of the piece.⁴

The excellent quality of the blue colour paint is intense and probably ultramarine. The dish portrayed in the painting has well drawn medallions which are linked by scrolling. This confirms that although the date of the painting is 1649 the porcelain itself dates from before 1643.

"Early examples of this group were recovered in great quantities from the *Witte Leeuw* and the *Banda*, though there are none in the Ardebil Collection. Dishes found in the *Banda* do not have diapers and all are of the two smallest sizes...Ten **Border VIII** dishes are in the Santos Palace, some are of the largest size and some about 20 cm in diameter."⁵ Later examples of **Border VIII** dishes are indicated by the poor quality of the scroll pattern which deteriorates to a casual *wishbone* motif linking hastily drawn round panels like those recovered from the Hatcher Cargo.⁶

⁴ Rinaldi 1989 *op.cit.*, p.110

⁵ *ibid.*, p.111

⁶ *ibid.*, p.111



detail

Attributed to Jan Jansz de Heem (1650-after 1695)

Still Life with a Monkey

Signed or inscribed in black, bottom left: DE HEEM F.

(canvas, relined 118 x 169.3 cm)

Wallace Collection (P76) ¹

Previously given to Jan Davidsz de Heem, son of Jan Davidsz. de Heem, has recently been attributed to Jan Jansz de Heem by Segal. From 1667 to 1672 he worked in Utrecht with his father who, according to Houbracken, sometimes retouched his son's work.²

This painting portrays 'a stone-glaze bellarmine, roemer glass and silver tankard; pomegranate, shrimps, lemons, Seville oranges, grapes, lobsters, celery, artichokes, mushrooms and melon; in the left background a carved bacchanalian relief, probably showing Silenus'.³

One of the two bowls portrayed in the painting is "decorated with lobed panels on a wave pattern background. A very similar bowl can be seen in one of the photographs taken by Dr. Sullivan in the museum at Jakarta, and shown to us in his lecture in 1962 (his plate 32). Probably the same general type is shown in Plate 105 of Pope's book on the Ardebil Shrine collection (29.392); the decoration is of a kind found more commonly in Swatow wares exported to South-East Asia."⁴

¹ Ingamells, John *The Wallace Collection Catalogue of Pictures Vol. IV Dutch and Flemish* London 1992. plate P76 p.141

² *ibid.*, p.140

³ *ibid.*, p.140

⁴ Spriggs 1965 *op.cit.*, p.79, detail plate 65c p.78



Jacob van Hulsdonck (Anvers 1582 – 1647 Antwerp)

Grapes, Peaches and Plums in a Wanli 'kraak' Porcelain Bowl

Signed 'JVHVLSDONCK.FE.' (JVH in monogram, lower right)

(oil on panel 49.7 x 64 cm)

Christie's London catalogue Wednesday, 13 December 2000 ¹

Group III klapmuts (Jingdezhen, c.1595-10)

The portrayed porcelain is a klapmuts shape bowl having a flat everted rim with the underside divided into wide and narrow panels. It is well painted with angled corners in the large panels characteristic of better quality and, possibly, earlier pieces. "Decorations are extremely varied covering all popular Kraak motifs, from symbols to naturalist settings, to hanging baskets, or figures as the-lady-in-the-terrace (one such piece is in the British Museum) and Daoist sages or scholars (Kilburn 1981, pl.23)."² Since only the underside of this bowl is visible it is difficult to assign a particular category. However, the quality of the underside decoration helps to date such porcelain since later pieces show a deterioration with sketchy painting and hastily drawn panels. "...In better quality and possibly earlier pieces, the four corners around the panels have an angular decoration which serves the purpose of filling the empty white space near the vertical narrow panels."³ According to Volker there were four sizes of klapmutsen and from the amount of fruit in the bowl the diameter should be about 21-23 cm. The fine drawing on this bowl relates to one in the Groninger Museum, Groninger (Inv. 228 bruin M.B.).⁴

¹ Lot 16, p.49

² Rinaldi 1989 *op.cit.*, p.131

³ *ibid.*, p.132

⁴ *ibid.*, plate 134, p.125. D.22.5 cm, H.7 cm



Jacob van Hulsdonck (Antwerp 1582 – 1647)

Fruit and Vegetables in a Basket, Raspberries in a Wanli Bowl and two other blue
and white Porcelain Bowls

signed l.r. in monogram on the rim of the plate: IVH

(oil on panel 72.5 x 103.5 cm)

Sotheby's London catalogue Old Master Paintings Wednesday 5th July 1995¹

"This hitherto unknown and unpublished painting would appear to be the largest signed work by the artist yet to have come to light. Of the sixty two paintings listed by Edith Greindl (*Les Peintres Flamands de Nature Morte au XVIIe*, 1983, pp.36-43 and 364-5), only one other work, an unsigned panel depicting *A Basket of Flowers with Fruits*, formerly with Galerie Guy Stein in Paris in 1936, is of comparable dimensions (75 by 102 cm)."²

Shape V: bell cups (Jingdezhen, c.1620-35)

Closely related to crowcups are the elusive bell cups. From 1629 onwards they are mentioned over and over again in many V.O.C. records, albeit in small quantities, which accounts for their present rarity. The bowls are tall and narrow and, as the name implies, have a shape reminiscent of a bell. The rim is foliated and the white band over the footring is wider than that on typical crowcups. The use of bell cups is rather obscure; but, by analogy with glass shapes, they may have been used as wine cups, although there is no indication of this in V.O.C. records.³

Bell cups were not found in any of the seventeenth century shipwrecks, nor are there any in the Ardebil Collection.⁴ An invoice dated 1635 mentions 'Bell cups with or without handles'.⁵

¹ Lot 30, p.54

² Sotheby's London cat., July 1995 p.55

³ Rinaldi 1989 *op.cit.*, plate 194, p.158

⁴ *ibid.*, p.158

⁵ Volker 1954 *op.cit.*, p.38



Bell cup⁶



Laid Table detail⁷

Border V dish (Jingdezhen, c.1575-1615)

This category has large panels enclosing floral or fruit sprays alternate with narrow ones with dots or a thinly-drawn knotted ribbon. These dishes are usually of small size, between 20 and 22 cm in diameter. There are also saucers of about 14 cm which, rather unusually, have a flattened rim.⁸ These saucers were found in some quantity in the *Witte Leeuw*⁹ but are not otherwise very common. The portrayed dish has a rim and cavetto pattern similar to a **Border V** dish (Jingdezhen, c.1575-1605) in the Amaral Cabral Collection, Lisbon.¹⁰

Hulsdonck depicts a similar dish containing butter in his painting *Breakfast Piece with Porcelain Dishes* 1614 (panel 65.4 x 106.8cm) in the Bowes Museum [inv.99].¹¹



Laid Table detail¹²

Border VII.2 dish (Jingdezhen, 1610-20)¹³ The sunflower motif in several of the large panels is similar to a **Border VII.2** dish with an asymmetrical decoration on the flat rim of five sunflower motifs and only three symbols.¹⁴

⁶ Ebert-Schifferer 1998 *op.cit.*, plate 83, p.117

⁷ *ibid.*, plate 83 p.117

⁸ Rinaldi 1989 *op.cit.*, p.88

⁹ Pijl-Ketel 1982 *op.cit.*, pp. 81,82

¹⁰ Rinaldi 1989 *op.cit.*, plate 70, p.90. D.20 cm, H2.7 cm

¹¹ Conran E. et al. *The Bowes Museum* London 1992, Plate 1, p.34

¹² Ebert-Schifferer 1998 *op.cit.*, plate 83, p.117

¹³ Rinaldi 1989 *op.cit.*, pp.101-105

¹⁴ *ibid.*, plate 93, p.104



Jacob van Hulsdonck (Antwerp 1582 – 1647)
 Wild Strawberries and a Carnation in a Wanli Bowl
 signed lower left: IVH (in ligature) ULSDONCK.FE
 (oil on copper 28.3 x 35.7 cm)

Sotheby's London catalogue Old Master Paintings Part 1
 Thursday 14 December 2000¹

Group III klappmuts (Jingdezhen, c.1595-1645)

The rim on this type of klappmutsen is usually divided into eight sections, four of which are decorated with diapers reserved in white on a blue ground. The fish scale motif is usually predominant. The four diaper sections frame four reserves filled with small flower motifs, often with insects, particularly the cicada, or with birds.² The portrayed bowl has four large sections on the rim, and maze diapers framing four cartouches filled with flower sprays. The visible part of the underside has a well drawn ogival shape enclosing a peach spray and a narrow panel on the right. Since the inside of the bowl contains fruit and the underside of the rim is hidden it is not possible to give a precise category, although a bowl with features similar to that portrayed is in the Groningen Museum, Groningen (Inv.228 bruin M.B.) D.22.5 cm, H.7 cm.³ The well drawn design indicates an early date.

"Three different variations of this rim can be found in the Tokapi Saray (Krahl 1986, no. 1483, 1486 and 1487)."⁴

¹ Lot 15, p.37; Segal, S. *Flowers and Nature* The Hague 1990, p.84 cat.no.31 ill.

² Rinaldi 1989 *op.cit.*, pp.85-87

³ *ibid.*, plate 134, p.125

⁴ *ibid.*, p.125



Willem Kalf (1619-1693)

Chinese Bowl on a Silver Plate with a Nautilus Cup, a Glass Goblet

canvas 79.4 x 67.3cm. (original canvas: 78.5 x 66.8cm)

signed upper left: W. KALF Fecit [upper right: Ao 1662]

Museo Thyssen-Bornemisza, Madrid

Chong & Kloet 1999¹

"The covered bowl is an unusual example of Chinese porcelain with raised figures that have been coloured and gilded. The figures represent the eight Taoist Immortals. Probably made late in the Ming dynasty, the bowl closely resembles one in the Musée Guimet, Paris. The spoon in the bowl has suggested to some observers that the vessel is being used as a sugar bowl, although this supposition is uncertain since little is known about the method and context of serving sugar in the mid 1600s."²

Records of the V.O.C. indicate that porcelains of this type were imported to Europe well before 1657. This painting is evidence of the original bright pigments in which the high-relief biscuit figures were painted. Kalf portrayed this type of bowl in several paintings.³ Painted fine bowls are mentioned in an invoice of a captured cargo in 1631.⁴

There are similar bowls in the Rijksmuseum, Amsterdam, and the Gemeentelijk Museum Het Prinsessehof, Leeuwarden.⁵

¹ Plate 50, p.217; Segal 1988 pl.55; Spriggs 1965 p.78 note 37; Grisebach 1974 cat.117

² Chong & Kloet 1999 *op.cit.*, p.218

³ Grisebach, L. *Willem Kalf*, Berlin 1974

⁴ Volker 1954 *op.cit.*, p.36,64

⁵ Chong & Kloet 1999 *op.cit.*, p.219 note 5 'Spriggs thought these bowls might be Wanli.'



Willem Kalf (Rotterdam 1619 – 1693 Amsterdam)

Blue and White Ginger Jar with a Lemon

(canvas 77 x 65.5 cm.)

signed and dated lower left in gray: 'W KALF 1669'.

Indianapolis Museum of Art

Segal 1988 ¹

"The large ginger jar is a typical object of the Transitional period...Spriggs (1965) discusses a number of these which are related to the ginger jars that Kalf painted in five of his works. It seems to me that the one closest to this painting is in the Burghley House Collection. Also here we see again small differences in Kalf's jars."²

"There is an 'ornamental lotus' design on the lid as well as on the side, and the visible part of a panel design differs from anything shown in the other paintings [with ginger jars]"³

"Apart from their own stylistic features, further evidence for dating [all] these jars to the mid-seventeenth century comes from a number of paintings by Willem Kalf. There are five paintings and one drawing by this artist in which porcelain ginger jars are represented."⁴

¹ Plate 57, p.182

² Segal 1988 *op.cit.*, p196 and note 50: The ginger jar in this painting by Kalf can be seen in a still life in the Musée du Louvre, inv.no.R.F.796, canvas 58 x 71cm, mus.cat. 1979, p.80, ill.,Grisebach 1974, no.137,fig. 149, with a clearly different upper rim and cover....

³ Spriggs, Arthur 'Transitional Porcelain Ginger Jars' *Oriental Art* Summer 1965 Vol.XI, No 2, p.96

⁴ *ibid.*, p.95



Ginger Jar recovered from the Hatcher Cargo wreck dated around 1643⁵

The 'ginger jar' has always been thought of as a Kangxi shape, although Arthur Spriggs drew attention to one in a painting by Willem Kalf dated 1658. The blue-washed, 'cracked ice' background pattern and the leaf-shaped cartouches in reserve are all new, but the central decorations of mythical animals and 'floating flowers' are commonly found on Hatcher Transitional and even Kraak wares, drawn in an identical way.⁶ The 'ginger jar' depicted in the painting shows a similarity in the ovoid shape, drum-shaped lid and part of the ornamental lotus pattern to the one recovered from the Hatcher cargo.

⁵ Colin Sheaf & Richard Kilburn *The Hatcher Porcelain Cargoes: The Complete Record* Oxford 1988. Plate 63, p.51

⁶ *ibid.*, p.49



Willem Kalf (1619 – 93)

Ming Ewer and Dish

(canvas 111 x 84 cm)

(belonging to Baroness Bentinck and now in Bern)

Illustration scanned from the Pantheon I 1928

L. Grisebach¹

The painting shows two pieces of porcelain mounted in silver-gilt. "The first is a ewer of the well-known "Fountain" design.² [illustrated below] These sometimes have Chia-Ching [Jiajing] marks, and so can confidently be placed as mid- or late sixteenth century. The second piece shown is of even greater interest, as it is practically the double of a silver-gilt mounted dish in New York (formerly Pierpont Morgan collection), which came from Burghley House.³.....The slight difference in mounts make it clear that Kalf's dish was not the same one, though presumably imported and mounted at the same time...The crane and lotus border occurs mainly on pieces of good quality with many of the attributes of carrack porcelain, classified as the 'early group' by Miedema."⁴

"With the close of the sixteenth century the vogue for silver-mounted Chinese mounted porcelain passed from England to Holland. In due course these settings lost their quality of spontaneity and followed an established, conventional pattern."⁵

¹ Grisebach, L. *Willem Kalf 1619-1693* Berlin 1974 cat.120

² Spriggs, A.I. 'Oriental Porcelain in Western Paintings 1450-1700' *T.O.C.S.* vol. 36, 1965-66 p.75 note 9: P. David M.F.E.A. Bulletin (Stockholm) 24 (1952), I.

³ *ibid.*, note 11, p.75

⁴ *ibid.*, pp.75, 76

⁵ Hackenbroch, Y. 'Chinese Porcelain in European Silver Mounts' *The Connoisseur* 135, 1955 p.28

The Chinese mounted dish is illustrated in *Mounted Oriental Porcelain*, an exhibition organised by Sir Francis Watson in 1986 for the International Exhibition Foundation.



Ewer decorated in Underglaze blue Ming dynasty

Jingdezhen, Jiangxi province c.1540-66 p.221 H.31.8 cm, width
(with spout and handle) 20.8 cm: OA F.150⁶

This ewer has a rounded body, dish mouth, high spreading foot, long straight spout supported by an angled strut with curlicue terminals fixed to the neck, and a handle with a looped attachment at the top. Painted in a rich cobalt blue on either side is a fountain with a *qilin* at its base, around the foot are stylised waves encircling the neck are are plantain leaves.

Near Eastern brass pitchers indirectly inspired the form of this ewer. However, the decorative motifs are not found in Near Eastern art. It is likely that the ewer's decoration has a European origin, possibly a maiolica dish, a print, painting or tapestry....similar ewers to the present piece found their way to Europe in the seventeenth century. One example, mounted in silver, is represented in a still-life oil painting by Willem Kalf (1613-93) in the Thyssen Bornemisza Collection, Schloss Rohonsz.⁷

Similar decorated ewers are quite common in public collections for example, in the Victoria and Albert Museum, London. Only one bottle vase with this type of decoration is known from the Percival David Foundation of Chinese Art, London.

⁶ Harrison-Hall, J. *Cat. of Late Yuan and Ming Ceramics in the British Museum* 2001 Plate 9:10, p.221

⁷ Lungsingh Scheurleer 1974, p.209, pl.12 in Harrison-Hall *ibid.*, p.221



detail of painting

Willem Kalf (1619 - 1693)

Wine Glass on a Gilded Silver Foot and a Chinese Bowl with Fruits on a Silver Plate
(canvas 60.3 x 50.2 cm) signed lower left: W. KALF 1663

The Cleveland Museum of Art, Cleveland, Ohio.

Leonard C. Hanna Jr. Fund 6422

Chong & Kloet 1999¹

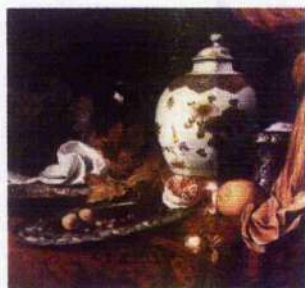
"Like Abraham van Beyeren, Kalf often changed the details of the various vessels he depicted, so that they are rarely identical in any two paintings and almost never match surviving objects."²

"These shallow bowls are called in Dutch 'klapmutsen' because their shape resembles that of a type of hat with upturned brim. The dishes have rounded sides and a straight, flaring rim with a foliated edge. The cavetto has a moulded pattern consisting of four oval-shaped medallions which are separated by vertical bands. A bowl identical to this one was discovered in the wreck of the *Witte Leeuw*, a Dutch trading vessel that sank in the South Atlantic in 1613."³ (for a similar dish see [p.9, part.2] Osias Beert's *Laid Table with Oysters* ca. 1615) The dish depicted here was already quite old and valuable.

¹ Plate 51, p.220; Segal 1988 pl.56, p.195; The Connaissance 184 (1973) p.156 fig.13; Grisebach 1974 cat.126

² Chong & Kloet 1999 *op.cit.*, p.219

³ *ibid.*, p.107, no.6422



Simon Luttichuys (London 1610 – 1662 Amsterdam)

A blue and white faceted Vase and a Porcelain Bowl
(oil on canvas 99.4 x 78.7 cm)

Christie's Old Master Pictures catalogue Friday 29 October, 1999¹

The portrayed baluster jar with a lid is possibly one of the 'pots for preserves' first mentioned in a bill of lading of the 'Swaen' from Formosa to Batavia dated 2nd November, 1635.² 'Octagonal pots for preserves' are mentioned in 1643. How they were used is indicated in a letter from Surat dated 8th April 1637, requesting "to be made presents of to the King and dignitaries 16-18 porcelain jars of Radix China [a dried root used at the time as a medicine for skin disease], 20-25 with preserved ginger, 16-18 with pickled nuts, 2 with cloves..."³



An octagonal baluster jar with 'floating' flowers and branches recovered from the Hatcher Cargo c.1643.⁴

¹ Lot 49, p.50

² Volker 1954 *op.cit.*, p.39

³ *ibid.*, p.77

⁴ Sheaf & Kilburn 1988 *op.cit.*, plate 63, p.51 c.33 cm ht.



Simon Luttichuys (London 1610 – 1661 Amsterdam)

Still Life with a Transitional Ginger Jar

signed with monogram 1649

(oil on canvas 102 x 83 cm.)

Narodni Galerie Prague inv.no. 4208

Sam Segal 1988¹

Simon Luttichuys worked in Amsterdam and painted *vanitas* and *pronk* still lifes and *banquet* pieces with fruit. In this work sweetmeats and candied oranges are lying on a *puntschotel*, the pointed octagonal platter. The ginger jar with cover is Transitional in style.² The idea of transiency is indicated by a watch, of which only the lid is visible, and the falling rose petal. A Dutch still life, attributed to Juriaen van Streek (c.1632-87) shows a similar covered jar.³

Two similar domed cover jars were recovered from the Hatcher cargo. “The covered jars were probably made for the Dutch market. ‘Pots for preserves’ are first mentioned in 1635.”⁴



Covered jar with a slender ovoid shape: H.22 cm⁵

¹ Sam Segal *op.cit.*, p.1988 fig. 11.1., p.197. Spriggs 1965 *T.O.C.S.* vol.36, p.84, plate 75b – note 3 p.221

² Spriggs 1965 *op.cit.*, plate 75b, p.84

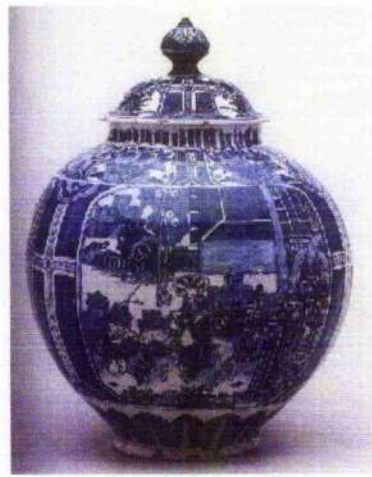
³ Sheaf & Kilburn 1988 *op.cit.*, plate 62, p.49

⁴ *ibid.*, p.48

⁵ *ibid.*, Plate 79, p.59



detail of painting



Jar and Cover Holland, Delft 1670-80

Cornelius de Man (1621 – 1706)

(151 x 129 cm)

Still Life with a Servant and a Parrot

1667 or later

Historisches Museum, Frankfurt

Onno Ydema 1991¹

The Delftware jar and cover (H.40.3cm) are part of the Delftware collection at the Gemeentemuseum, Arnhem, on loan from the State-owned Art Collections Department, The Hague, v38-s.² “The lid of just such a faience vase has been excavated at Delft, at the site of the potworks known as De Porceleyne Fles.”³

Portrayed in this painting is a Delftware blue and white jar similar to the jar with cover in the Gemeentemuseum, Arnhem, and described as “an ovoid jar with short neck and flanged, domed cover with pointed ball knob, painted in blue. Panels round the sides with seemingly ‘Transitional-style’ landscapes in fact depict Biblical scenes with Western-style buildings, including *The Flight into Egypt* and *The Entry into Jerusalem*. They are separated by large crosses on a blue ground: a scheme repeated with panels of flowers round the shoulders and on the cover. Dentate and pointed-leaf borders surround the neck and foot.”⁴

¹ Ydema, Onno *Carpets and their Datings in Netherlandish Paintings 1540-1700* Leiden 1991, p.93 fig.,97

² John Ayers, Oliver Impey, J.V.G/ Mallet *Porcelain for Palaces The Fashion for Japan in Europe 1650-1750*. An exhibition organised jointly with the British Museum in the New Japanese Galleries 6th July to 4th November 1990. Oriental Ceramic Society 1990. Plate 273 p.247

³ F.Scholten ‘Frankfurt Revisited’, *Mededelingenblad nederlandse vereniging van vrienden van de ceramiek*, 134, 1989/2, in *Porcelain for Palaces* 1990 note 4, p.37

⁴ Ayers et al. 1990 *op.cit.*, plate 273, p.247



Circle of Barend van der Meer (born c.1659)
Ming Vase and Oranges in a *kraak porselein* Bowl
(unframed 86.4 x 83.8 cm)

Sheaf and Kilburn 1988¹

Transitional Jar

The portrayed jar has a globular shaped body with a high ribbed neck surmounted with a domed lid with a round finial. It is decorated with lappets around the shoulder, leafy plants and a bird in flight on the body, and a dentate band on the neck below the lid. The overall colour appears yellowish and is possibly due to age and varnishing. The jar is similar in style to the jar recovered from the 'Hatcher Cargo'.²



(Jingdezhen, c.1605-50)

The portrayed dish has diaper patterns on the flat everted rim and just visible on the cavetto part of an ogival shape; the underside shows a wide panel containing an ogival shape with angled corners framed by narrow panels.³ This is a klapmuts shape but the decoration appears to be a hybrid of designs.

¹ Sheaf & Kilburn 1988 *op.cit.*, plate 8, p.17; Christie's London Cat. Dec., 1986 Lot 106, p.62

² octagonal baluster jar p.75

³ Rinaldi 1989 *op.cit.*, pp.129-133



detail



Jacob Franz. Van de Merck (Delft c.1610 – 1664 Leiden)

Still Life with Fruit and Parrot

Signed and dated: *JvMerck 1654*

(oil on canvas 170 x 136 cm.)

Colonel Cranstoun of that Ilk¹

The painting was acquired as a De Heem and is listed as such in 1850, hanging in the dining room at Corehouse for which it was presumably purchased, admirably filling its role as a large-scale decorative work. 'Corehouse, seat of Lord Cranstoun in Lanarkshire'.

Portrayed is a baluster shape vase with a short neck and flaring mouth decorated in a Transitional style. It has a landscape decoration of a bird in flight amidst plants and flowers. The shoulder is decorated with alternate large and small *ruyi* heads reserved on a fish-scale pattern. Visible below the rim is a cartouche between a diaper pattern.

¹ Williams, J.L., *Dutch Art and Scotland: A Reflection of Taste* Trustees of the National Gallery of Scotland 1992, Plate 35, p.102



Clara Peeters (Antwerp 1590 – after 1657)
 Breakfast Piece – Still Life with Shellfish and Eggs ca. 1640 (?)
 (oil on panel 135.47 x 90.31 cm)
 Shipley Art Gallery, Gateshead (Tyne and Wear)
 [Image by courtesy of the Shipley Art Gallery, Gateshead]

“Within her special fields, Clara Peeters was very versatile. She devoted herself to the still-life of fish, dead birds, the flower piece and the breakfast piece. Several of her works are dated 1611 or 1612. The details are painted with great sharpness, and the composition, especially in her later works, is well-balanced and diversified.”¹ The portrayed table arrangement, in a buffet style with no overlapping of the dishes and a high view point, indicates an earlier date than 1640 probably before 1620. Also the well defined decoration of blue underglaze on the underside of the large bowls suggests an earlier date.

Six pieces of blue and white Chinese porcelain are portrayed. The visible part of the three dishes which individually contain a lobster, shrimps and a crab have a foliated flat rim with wide panels containing floral motifs and narrow panels with pendant

¹ Bergstrom 1947 *op.cit.*, p.105

beads which descend over the cavetto. The underside of these dishes show wide panels with a floral spray separated by narrow panels enclosing floral or peach motif. These dishes are similar to **Border VIII** (c.1595-1610) type which have large ogival panels on the border filled with floral sprays and insects, mainly butterflies. Small panels are very narrow and may or may not have diapers, but they always have beaded pendants, at times ending with a small tassel. They are usually large in size.²

The shallow butter dish with a decorated flat rim and white cavetto indicates a **Border II** type (c.1563-1600). These are usually small, from 14 to 22 cm. This is the only border in which the cavetto and the rim are not decorated as a unit. However, since the rim decoration is undefined in the painting and the underside appears to have no decoration it is impossible to identify if this is a piece of Kraak porcelain.³ Neither does the dish containing eggs have a panel decoration. The small dish of sauce with a flat rim with four sections with diapers and four cartouches with flower sprays may be a **Group III** (c.1595-1610) klapmuts but there are no other details to confirm this. This group usually include small sized klapmutsen: from 10 cm to 22 cm in diameter.⁴

² Rinaldi 1989 *op.cit.*, pp.96-98

³ *ibid.*, pp.75,76

⁴ *ibid.*, pp.119,120



Hubert van Ravensteyn (Dordrecht 1638 - 1683/91)

White Jug with blue and white Dish with Walnuts signed 1671

(canvas 66 x 49.5 cm)

Art Gallery Ontario inv.no.60/35

Chong and Kloek 1999¹

The tin-glazed Dutch ewer is an example of white ware (*Wit Goet*, or plain white earthenware) produced around the mid-seventeenth century. Some of these white ewers were mounted with pewter or silver and mentioned in inventories of 1664, 1665 and 1666.²

Border VIII (c.1595-1645)³

These dishes always have a straight rim with a slightly flared and foliated edge. Although decorated with floral sprays or auspicious symbols, here the panels on the gently curved cavetto are transformed into round or drop-shaped medallions

¹ Plate 71, p.269 and p.157

² De Jonge, C.H. *Oud-Nederlandsche Majolica en Delftsch Aardewerk* Amsterdam 1947 p.329. An illustration of a similar ewer Plate 293, p.328

³ Rinaldi 1989 *op.cit.*, pp.109-111

(*meisande*). These are separated from the usual star-shaped centre medallion by thickly-drawn brackets. The underside is divided into sections by a single line bifurcated near the footrim. Each section contains stylised symbols or jewels and dots.

Early examples of this group were recovered in great quantities from the *Witte Leeuw* (1613) and the *Banda* (wrecked 1615), though there are none in the Ardebil Collection. Dishes found in the *Banda* do not have diapers and are all of the two smallest sizes...Ten **Border VIII** dishes are in the Santos Palace, some are of the largest size and some about 20 cm in diameter.⁴

Dishes of this type in the Hatcher Cargo are few and of poor quality and can be recognised by the change of the scroll or small bow linking the medallions on the cavetto by a sketchy *wishbone* shape. None of the **Border VIII** from the *Witte Leeuw* have the *wishbone* motif. Some have a double-looped bow or a single-looped bow.⁵

The shape of this blue and white bowl with rounded cavetto, everted slightly foliate rim with a *meisande* dropped pattern on the cavetto linked by a double bow is typical of a **Border VIII** dish (c.1595-1615).⁶

⁴ *ibid.*, p.111

⁵ Pijl-Ketel, C.L. van der *The Ceramic Load of the Witte Leeuw (1613)* Rijksmuseum, Amsterdam 1982. pp.83-103

⁶ Rinaldi 1989 *op.cit.*, plate 104, p.109 [author's collection]



Pieter de Ring (Ypern 1615 – London 1660)
 Still Life with a Golden goblet signed on the table with a ring
 (oil on canvas, 100 x 85 cm)
 Rijksmuseum inv. no. SK-A-335

Still Lifes: Techniques and Style. An Examination of Paintings from the Rijksmuseum. Arie Wallert (ed.)¹

Ypern is a small village in Flanders. His family moved to Leiden where in 1648 his name is registered in the St. Luke's Guild records.

Border V dish (Jingdezhen, c.1575-1615)

This style is characterised by large segments separated narrow ones with the decoration on the border less crowded than on other groups. Each section usually contains a dainty floral spray or fruit sprays or insects, and allows plenty of undecorated space around each design. In the narrow sections there are only dots or a thinly-drawn knotted ribbon. The underside following the inside pattern, is divided into large sections with symbols or jewels, and narrow segments with *lingzhi*.²

The dish portrayed in this painting is similar to one in the Groninger Museum, Groninger. (Inv. 1929-343)³

¹ Wallert, Arie (ed.) *Still Lifes: Techniques and Style* Rijksmuseum 1999 plate 7, p.65

² Rinaldi 1989 *op.cit.*, p.88

³ *ibid.*, p.68 Plate 68 D.21 cm, H.3 cm



detail of painting

Pieter G. van Roestraten (Haarlem 1629/30 – 1698 London)

Still Life with Kendi and Lobster

Signed at the centre below in brown-rose: 'P Roestraten'.

(canvas 61 x 76 cm.)

Richard Green Galleries, London

Segal 1988¹

The Chinese *kendi* is portrayed with a silver mount, an Amor on top who can represent either worldly or godly love....A similar mount is portrayed on a *kendi* in a still life, dated 1615, by Nicolaes Gillis. A *kendi* related to the one in the Roestraeten, with a mount, has been preserved.²

Kendis are primarily drinking vessels. However, when tobacco became commonly used in the Middle East from the beginning of the seventeenth century, these vessels were imported in large quantities by the Persians and the Arabs who used them as *nargileh* or water-pipes. For centuries China was a great producer of kendis but these vessels never became popular in China itself.

¹ Segal 1988 *op.cit.*, plate 61, p.202

² *ibid.*, note 36 p.222 [collection Nicolaus F. Landau, Paris; Lunsingh Scheurleer 1980, fig.32]

Over the centuries the shape of the kendis varied considerably but this description is acceptable for all of them: 'a vessel possessing a more or less rounded body, a straight neck and a spout set at an angle on the shoulder. These exterior features help to suggest its predominant function as a drinking bottle filled from the neck and poured from the spout. Unlike ewers, pitchers and other pouring vessels, it has no handle and must be held by the neck, which is usually slender and long enough to accommodate the fingers of one hand'.³

Kendis with bulbous or flanged spouts (c.1590-1645)

This is the most common of Kraak kendi shapes. The body is rounded and slightly depressed. The neck is long and may end with a flaring mouthrim, a dome-like shape or a flange. The spout may be bulbous or a flanged. Bases are slightly convex and glazed. There are no known Kraak kendis with reign or shop marks. These kendis are heavily built in moulded sections luted together. The decoration is in the classical Kraak style. They come in several sizes, from the miniatures which measure about 13cm in height to the normal size which may reach up to 25 cm.⁴

The *Witte Leeuw* produced only a few kendis, while the Hatcher Cargo had dozens of them in different sizes and shapes.

Kendis with Kraak decoration found in the *Witte Leeuw* have a moulding which divided the depressed globular body into large and narrow panels. The kendi portrayed is decorated with large panels decorated with symbols, flowers and diapers, while narrow ones have beaded pendants. On the shoulder there is a border of *ruyi* heads. The flaring neck is decorated with plantain leaves and has a flat area around the small mouthrim which is decorated with the same small formal flower motif which is also painted under the rim. The bulbous spout is slightly conical and placed high on the shoulder in the shape commonly produced during the first half of the seventeenth century.⁵

³ Eng-Lee, S.C., 'Introduction in Kendis -- A Guide to the Collections, National Museum, Singapore 1984 p.5 in Rinaldi 1989, p.175

⁴ Rinaldi 1989 *op.cit.*, p.174

⁵ *ibid.*, p.175

In the Hatcher Cargo there were many typical kendis showing great variety both of decoration and shape, including some very unusual ones with flanged spouts which were almost unknown before Captain Hatcher salvaged them from the sea bed.

The *kendi* portrayed in the painting is similar to one from the Hatcher Cargo.

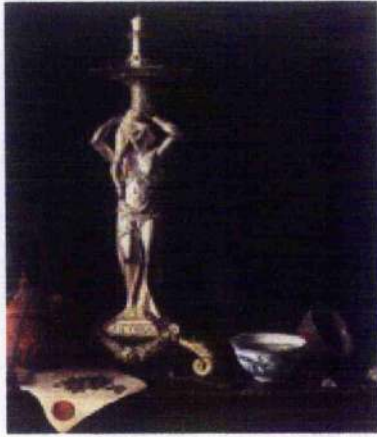


Kendi (Jingdezhen, c.1640-45)

National Museum, Singapore (Inv. C.1199), Capt. Hatcher donation

Kendi with a bulbous spout from the Hatcher Cargo painted with naturalistic motifs⁶

⁶ *ibid.*, Plate 220, p.175



detail



Pieter G. van Roestraeten

Silver Candlestick & Yi-shing teapot signed 1696

(canvas 72 x 59.5cm.)

Boymans-Beunigen Museum, Rotterdam [St.131]

Segal 1988¹

"In England Van Roestraeten developed a new kind of still life which included foreign, mostly Chinese but also English, utensils for tea drinking: English silverware for tea, smoking tobacco and ivory tankards...Dried tea leaves, an expensive commodity, are lying on a sheet of paper with a wax seal."²

This style of painting depicting tea wares reflects the growing popularity among the fashionable and wealthy. The red earthenware teapot with relief decoration could have been imported from Yixing or perhaps a Delft imitation. The two tea bowls are reflected in the lacquered tabletop. The blue and white bowl could be either Chinese or Japanese porcelain but it is not possible to say whether the tilted painted one is porcelain or lacquered.

¹ Segal 1988 *op.cit.*, Plate 62, p.203. Sale Sotheby's, N.Y., 17 Jan.1986, lot 22

² *ibid.*, p.206



Pieter G. van Roestraten (Haarlem 1630 - London 1708 ?)

Teapot, Teacups & a silver Vessel 1670s

(canvas 35 x 47.5 cm)

Staatliche Museum, Berlin

Formerly Speelman Gallery, London

A.Chong & W. Kloek 1999¹

Taking tea had become customary in Holland during the second half of the 17th century when the East India Company increased trade with China and Japan. Not only the tea but also the porcelain tableware were much valued imports from China. The decorated red earthenware teapot, a type originally from Yixing, was probably one of the imitations manufactured in Delft, called *rode Delftse trekpotjes*.²

Roestraten painted this teapot repeatedly, with or without the cupid figure on top of the lid. Identical china cups, too, appear in several of his still-lives.

¹ Plate 72, p.271

² see Chapter 5, pp.54,55



Schooten, Floris van (Haarlem 1590 - Haarlem 1655 ?)

Laid Table with Fruit 1617 [monogram FVS.] (canvas 80 x 113 cm.)

Private Swiss Collection since 1955.

Ingvar Bergstrom 1956¹

This painting is a good illustration of the basic conception of the early breakfast piece with each dish in its own space and with a high viewpoint. The layout of the objects is similar to that used by Nicolaes Gillis and Van Dijck. Floris van Schooten was working at Haarlem before, and at the same time as Claesz. and Heda; he married at Haarlem in 1612, was deacon of the Guild of St. Luke in 1639 and 1640, and he was still there in 1655.

The decoration of the blue and white porcelain dishes is difficult to determine because of the poor quality of the colour plate and so far I have been unable to find another copy of this painting. Ten blue and white porcelain dishes have straight edges whereas the butter dish has a flat decorated rim and white cavetto indicating a **Border II** dish (c.1565-1600). These dishes are usually small, from 14 to 22cm. This is the only border in which the cavetto and the rim are not decorated as a unit and the border does not have moulded designs. Most of these are not Kraak porcelain and what gives the wares away as not being Kraak is the underside where, in small dishes, the prunus branches are replaced by a small flower with two tendrils ending with a single leaf, while large pieces may have fruit or flower sprays. These dishes are thicker, particularly on the rim and the glaze is very glassy and thick.²

¹ Plate II (facing p.104) and p.102

² Rinaldi 1989 *op.cit.*, pp.76-79



Frans Snyder (Antwerp 1579 – 1657)

Bowl of Strawberries with Game and a Basket of Fruit signed

(61 x 85.3 cm)

Leonard Koetser 1964 Autumn Exhibition of Flemish, Dutch and Italian Old Masters¹

Dead game birds are displayed here on a crimson cloth with a large green marrow, two artichokes and a blue and white porcelain bowl containing strawberries with a single pink carnation. An openwork basket containing green and dark blue skinned grapes and other fruits is portrayed on the right.

The blue and white porcelain bowl has a klapmuts shape decorated with wide panels separated by a double line. The visible panels which continue over the cavetto contain floral sprays and an auspicious symbol. The decoration is not consistent with the usual klapmuts and corresponds to the rim and cavetto design for a **Border IV** dish.² The outer wall shows a wide panel enclosing a flying horse and framed by narrow panels with ribbons. The bowl portrayed in the painting is probably a hybrid form made up by the artist.

¹ Plate 20, p.30

² Rinaldi 1989 *op.cit.*, plate 67, p.87



Frans Snyder (Antwerp 1579-1657)

Fruit Piece with a Squirrel c. 1615

(panel 42 x 63 cm.) R 98

Private collection

Koslow 1995 ¹

"....the squirrel is also a stock figure in Snyder's animal repertory, especially in fruit pieces where it is shown biting into apples or other fruit, and nibbling on nuts. This motif has a clear religious significance. Since a nut within a shell was said to be a likeness for Christ, a squirrel cracking a nut's shell was said to be a 'seeker after divinity.' This reading may be appropriate in certain pictures but in others a secular account appears to be more suitable."

The portrayed blue and white bowl has a deep well and a broad foliated rim in the style of a klapmuts bowl. However, the decoration on the rim has wide and narrow panels of flowers and appears to descend over the cavetto. The underside is decorated with foliage and a 'cash' symbol i.e. a circle segmented in three parts. This particular symbol appears on other porcelain dishes portrayed in Snyder's paintings. The carnation in the bowl of strawberries appears in many of his works.

¹ Koslow, S. *Frans Snyder: The Noble Estate Seventeenth Century Still Life and Animal Paintings* Antwerp 1995 p.113, plate 132



Isaac Soreau (active in Hanau 1620-38)

Grapes in a Wan-li Porcelain Bowl

(oil on panel 49.8 x 64.6 cm.)

Sotheby's catalogue Wednesday 11th.December, 1996¹

Most of Soreau's pictures show a combination of both fruit and flowers and he depicted the same objects in several pictures. The glass vase in the present picture is portrayed in many of his works. The small cup containing raspberries has a bell shape and a decoration of wide panels containing floral sprays framed by narrow panels with hanging ribbons corresponding to a **Shape V bellcup** (1620-35?).² A similar cup occurs in a still life by him in the Ward collection, The Ashmolean Museum, Oxford.

Only one fully signed painting by Soreau is known (a work in Schwerin, dated 1638). The bowl filled with grapes is a klapmuts shape but the visible decoration on the rim suggests wide panels containing motifs alternating with narrow panels enclosing beads which appear to descend over the cavetto. "Borders on klapmutseen are different from those seen on dishes because cavetto and rim are not treated as a single unit. In earlier pieces the flat rim is decorated with a running design of plants and insects or a scroll (**Groups I and II**)".³ However, the well executed drawing of the panels on the underside of wide panels containing floral sprays alternating with a *lingzhi* in narrow segments are similar to a typical **Group I** klapmuts (c.1595-1610). This bowl is perhaps a forerunner of a Kraak klapmuts bowl.

¹ Lot 25

² Rinaldi 1989 *op.cit.*, p.158

³ *ibid.*, p.119



Isaak Soreau (1604-after 1638)

Apricots in a Wan-li Bowl with Grapes and Flowers

(oil on panel 57 x 89 cm.)

Ashmolean Museum, Oxford Inv. no. A594

Daisy L. Ward Bequest

Mitchell 1981¹

"It is thanks to the recent study (1962) of Gerhard Bott that the work of Isaak Soreau has been clarified. Born at Hanau, Isaak was the son of Daniel Soreau and twin brother Peter Soreau. The father of Daniel Soreau had originally come from Antwerp.

Isaak's only signed and dated work is of 1638 in the Staatliches Museum at Schwerin, which is without a flower bouquet. Capital 'I' was interchangeable with 'J' at the period, and the signature of the Schwerin painting was mistaken for Jan Soreau, an elder brother who died in 1626."²

¹ Mitchell P. *European Flower Painters* 1981, p.188; E.Greindl *Les Peintres Flamands de Nature Morte au XVIIe Siecle* plate 25 pp.46,47

² *ibid.*, pp.236-239

The bowl in the painting is a klapmuts shape, although the pattern on the underside of ogival cartouches and a pattern of foliage on the flat rim places it in a different category to Kraak porcelain. It can be dated as belonging to the third quarter of the sixteenth century. "This is perhaps a forerunner of the typical Kraak wares known as klapmutsen, and if so one has to accept that the Portuguese and not the Dutch may have been the first to favour this shape. Although the Portuguese may have been the first to show a preference for this shape (it is too hazardous to affirm that they specifically ordered it), it was unquestionably the Dutch who imported these bowls in massive quantities in Europe in the seventh century."³

The small bowl filled with raspberries has a shape reminiscent of a bell. The visible part of the outside wall has a large panel filled with foliage, while the narrow panels have hanging bows. The wall is steep and the white band over the footring is wide. This is probably a **Shape V bell cup** (Jingdezhen, c.1620-35) which is closely related to a crowcup. There is an example in the Fondation Custodia (Coll. F. Lugt), Institut Néerlandais, Paris (Inv, VII 3) D. 9.7 cm, H 8 cm.⁴

³ Rinaldi 1989 *op.cit.*, plate 125, pp.118,119; Krahl 1986 *op.cit.*, no.904

⁴ *ibid.*, plate 194, p.154



Isaak Soreau (Hanau 1604 – after 1645)

Strawberries in a Bell Cup and Grapes signed and dated 1638

(oil on copper 39 x 57 cm.)

Schwerin, Staatliches Museum Inv. G 638

Ebert-Schifferer 1999¹

The artist has depicted a bell-shaped porcelain cup with a foliate edge and a wide band on the foot-ring. The wall decoration shows panels divided by a single line. The visible panel on the outside wall contains a stylised deer surrounded by foliage and wheel motifs on either side of its legs. This design is usually found on **Shape I.I bowls** (c.1570-1610) with deer motifs surrounded by foliage and wheel motifs. with the diameter at the mouthrim about double the height.² This does not correspond with the shape of the portrayed bowl. The diameter and height appear the same which is more relevant to a **Shape V Bellcup** (c.1620-35?)³



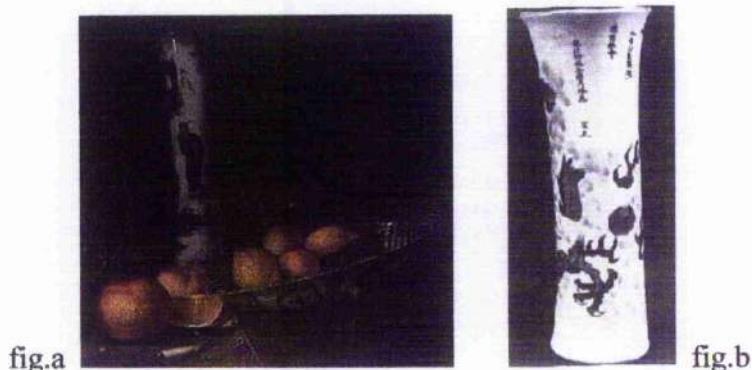
Kraak porcelain bowl, late 16th early 17th century⁴

¹ Plate 68, p.99

² Rinaldi 1989 *op.cit.*, p.139

³ *ibid.*, p.158

⁴ The Burrell Collection, Glasgow. D.21.5cm



Juriaen van Streek (Amsterdam 1632 - 1687)
 Still Life with "Ming" Vase and Lemons in a Bowl
 signed (panel 42.5 x 33.5 cm)
 Jacob Briner Foundation, Winterthur

M. Russell 1989¹

This painting is similar in style to those by Willem Kalf in displaying a few costly objects against a dark background. The lemon and orange colours of the fruit complementing the blue and white porcelains.

The dish containing lemons is similar to a **Border VII.2** Kraak dish (Jingdezhen, c.1610-1630). The visible part of the underside of this dish is well-drawn having wide segments enclosing an ogival shape which frames four beads round a central pearl and narrow panels with beads which indicates the early part of the 17th century. The visible part of the rim and cavetto shows wide and narrow divisions.²

The tall slender vase (fig.b) with a flaring mouth depicting a Chinese figure in a landscape belongs to the Transitional style. It is similar to the example shown of an attenuated vase, from the period of the emperor Shunzhi [1644-1661], in the Peking Palace Museum. "The Peking Palace Museum's vase is particularly important from a documentary point of view, as its inscription of forty-eight characters specifically mentions Fuliang Xian, the county in which Jingdezhen is located."³

¹ Russell, M. *Images of Reality. Images of Arcadia. Seventeenth century Netherlandish Paintings from Swiss Collections*. Winterthur, 1989 Plate 40, p.109

² Rinaldi 1989 *op.cit.*, pp.102-105

³ Little, Stephen *Chinese Ceramics of the Transitional Period: 1620-1683* Exhibition cat. China House Gallery, New York 1984 "...of the fifteenth year of Shunzhi [1658]". Fig.23, p.18



Juriaen van Streek (Amsterdam 1632 – 1687)

Still Life with Fruit

(oil on canvas 69.5 x 57.2 cm)

signed by the artist below the edge of the table lower left: J. v. Streek/f.

John and Mable Ringling Museum of Art, Sarasota, Florida¹

[Inv. SN 290]

Portrayed in the painting is a nautilus shell from the Indian Ocean with silver mounts, a silver plate, perhaps by one of the great Amsterdam baroque silver-smiths like Jan Lutma or Andries Grill, a Chinese (or Delft imitation) ewer with pewter mounts, and an elegant carpet with fringes hanging over the edge of the table. The ewer is painted in the Transitional style with figures of a scholar and servant in a landscape and a stylised tulip motif on the neck.



Chinese Export Ewer [Transitional] ca.1640 The Victoria & Albert Museum, London²

¹ Robinson, F.W. & Wm.H.Wilson *Catalogue of The Flemish and Dutch Paintings 1400-1900* The John and Mable Ringling Museum of Art, Sarasota, Florida 1980 Plate 121

² *ibid.*, Plate 121b.



Juriaan van Streek (Amsterdam c.1632 – 1678 Amsterdam)

Peeled Lemon, an Orange and Ewer

indistinctly signed 'J.....ecit' and dated '. 662

(canvas? 68.9 x 52.8 cm)

Christie's London Catalogue: Old Master Paintings Friday 14th.December 1990¹

'This lot is sold with a certificate, dated the 2nd February 1990, by Professor Ingvar Bergstrom, who dates the picture *circa* 1655 and notes the influence of Willem Kalf'

This blue and white ewer is decorated with a stylised tulip on the neck and a scroll pattern enclosed by two lines below. The body is decorated with floating floral motifs and a partly visible design at the base of the high footring. This is possibly a Transitional piece of Chinese porcelain since it has similar motifs to porcelain recovered from the Hatcher Cargo. "A new motif which is particularly common among the Hatcher wares is of branches and floral sprays 'floating' on a plain white background...It appears to derive from an earlier style with 'floating' flowers, insects and symbols, which can be found on pieces with Wanli and Tianqi marks and on a few Hatcher Kraak dishes and *guan* jars."²

¹ Lot108, p.169

² Sheaf, C. & Kilburn, R. *The Hatcher Cargoes* Oxford, 1988 pp.47,48



Harmen van Steenwyck (Delft 1612 – after 1664)

Still Life with a Jug and Cherries and Strawberries in a Wan-li Dish
indistinctly signed (oil on panel 31.2 x 33.7cm)

Christie's New York catalogue January, 1988¹

‘Cherries, Strawberries, and Peaches in a blue and white bowl, an Apple, a Roll, a Jug and a Knife on a Table’

Border VII.3 Dishes (c.1630-50)²

Dishes found in the Hatcher Cargo (c.1643) belong to this group. The underside depicts a stylistic deterioration. A shallow blue and white porcelain dish with a flat rim and foliated edge is depicted in the painting. The underside of the dish is decorated with hastily painted roundels and lines to indicate narrow panels. Just visible on the flange are wide and narrow panels with very sketchy decoration.

¹ Lot 113, p.125

² Rinaldi 1989 *op.cit.*, pp.106-108



detail of painting

Jan Jansz. Treck (Amsterdam ca.1608 – 1652

A Still Life of Silverware, an overturned Roemer

and a Blue and White Porcelain Bowl

signed on the cap of the pewter pot: Jj (in compendium) Treck

(oil on oak panel 65.8 x 50 cm)

Sotheby's London Catalogue Old Master Master Paintings Part I July 2002¹

The small **Border VIII** porcelain bowl [Jingdezhen c.1595-1630]² has an everted foliated rim with oval shapes containing auspicious symbols and separated by a scroll design. Scarcely visible is a pattern of four beads in panels separated by a single line. These bowls are usually blue and white whereas here they are shown with a brownish colour. Likewise with his other monochrome paintings the underglaze colour on the bowls is brown.

The upright gilt cup and cover, whose top is surmounted by a figure of Minerva, is datable to *circa* 1600 and is almost certainly Dutch. The tankard, lying beneath the roemer, is also datable to *circa* 1600, whilst the silver salt cellar supporting the porcelain dish on the right, and the silver tazza left, are both 16th century in design.³

¹ Lot 30, p.91

² Rinaldi 1989 *op.cit.*, pp.109,110

³ Sotheby's cat.July, 2002 *op.cit.*, p.90



Jan Jansz. Treck (Amsterdam 1605/6 – 1652)

Grapes in a Delftware Bowl

Signed 'JJ Treck (JJ linked, on the tazza, upper right)

(oil on panel 53.3 x 45 cm)

Christie's London catalogue Wednesday, 13 December 2000

Important Old Master Pictures¹

Group V klappmutsen (c.1605-50)²

In these klappmutsen the rim is divided into four large and four narrow panels in the most typical Kraak style. The four large and slightly triangular panels are decorated with two interchangeable motifs: the monster mask or diapers, while the narrow sections extend, without interruption, from the rim to centre medallion and are covered with a continuous design, usually a bow hanging from a *ruyi* head or a more elaborate motif. Sometimes beaded pendants fill this space.

The underside of the portrayed klappmuts bowl shows a design of a wide panels enclosing an ogival shape with four beads around a central pearl; the narrow panels on either side contain *lingzhi*. A 'monster mask' and scrolling is visible on the everted rim. The decoration on the underside of the rim is quite probably elongated stems with flowers and dots. This klappmuts is similar to those recovered from the *Witte Leeuw*.³

The Christie's title referring to the bowl as Delftware seems unlikely. These klappmuts bowls with the *taotie* monster motif were a very popular shape and imported in vast amounts by the V.O.C. They were available in four different sizes.

¹ Lot 37, p.101

² Rinaldi 1989 *op.cit.*, pp.129-133

³ Pijl-Ketel 1982 *op.cit.*, p.104, l.3.1



fig. a



fig. b

Jan Jansz Treck (Amsterdam 1606 - after 1652)

Still Life with a Pewter Jug and Two Ming Bowls

Signed and dated lower left in the coat-of-arms on the napkin in brown:

'JJ Treck/1649' (JJ connected).

(oil on canvas 76.5 x 63.8 cm.)

The Trustees of The National Gallery, London [inv.no.NG 4562]

Sam Segal 1988¹

In Dutch, *monochrome banketje* can be used synonymously with *ontbijt* which was 'a light meal at any time of the day', according to R. van Luttervelt, *Schilders in het stilleven*, Naarden, 1947; a 'monochrome' breakfast in which the colours are subdued to a dominant greyish or brownish tone.²

This still life shows the influence of Den Uyl by its simple composition showing the difference in textures between the shining metal, porcelain plates and crumpled napkin. The big pewter flagon is twined about with a spray of vine leaves.

¹ Plate 36, p.135, 140; Cat. N.MacLaren, *The Dutch School*, 1960, pp.409,410

² Bergstrom, I., 1956 *op.cit.*, Chap. III, Note 2, p.304

The **Group V** 'klapmuts' bowl (fig.a) placed on a silver platter is decorated with two *taotie* 'monster' masks on the rim separated by a narrow panel with ribbons which continues over the cavetto dividing the two visible oval panels containing floral sprays. The outside wall has a *lingzhi* (fungus) in the narrow panel and a cartouche enclosing four beads in the wide panels. [Jingdezhen 1610-40]³

A **Border VIII** [Jingdezhen c.1595-1630] small bowl (fig.b) has a straight rim with a slightly everted and foliate edge.; the cavetto has a *meisande* (dropped or petal) shape separated by scrolls; the underside has panels with a single line division enclosing four beads around a central pearl.⁴ Usually the porcelain would be white with a blue underglaze. However, Treck may have used an earth pigment to tone with the subdued colours in this monochrome painting. We must, however, consider that these bowls were blue and white and that over the years this blue may have altered because the artist used smalt, a chemically unstable pigment.⁵ Another reason could be that the bowl was this brownish colour when taken from the kiln.

³ Rinaldi 1989 *op.cit.*, pp.129-131

⁴ *ibid.*, pp.109,110

⁵ Wallert, Arie (ed.) 1999 *op.cit.*, p.71



detail

Adriaen van Utrecht (Antwerp 1599 – 1652)

Still life of Blackberries in a Blue and White Porcelain Bowl

(oil on canvas 52.2 x 93 cm)

Sotheby's catalogue Thursday 8th.July, 1999 London¹

'We are grateful to Fred G. Meijer for confirming the attribution, on the basis of a photograph.'

Group V klapmuts (Jingdezhen, c.1605-15)

The porcelain depicted here is a small klapmuts bowl showing two wide panels with angled corners enclosing a cartouche with symbols and separated by a narrow panel containing a *lingzhi* motif. A scroll motif is visible under the rim of the bowl. The well painted underside with the angular decoration at the corner of the large panels is characteristic of better quality and, possibly, earlier porcelain. This klapmuts bowl is similar to the underside decoration of that in the Kobe City Museum, Hyogo.²

¹ Lot 135, p.169

² Rinaldi 1989 *op.cit.*, p.131, plate 143 D.15cm, H.4.8cm



detail of painting

Jan Jansz. van de Velde (Haarlem 1619/20 – Amsterdam after 1663)

Still Life with a Glass of Beer, signed and dated 1647

(oil on wood, 64 x 59 cm)

Amsterdam, Rijksmuseum, Inv.SK-A-2362

S. Ebert-Shifferer 1999¹

This is a monochrome banquet piece in the style of Willem Claesz. Heda portraying a Chinese porcelain bowl containing pepper and fine glassware.

The small underglaze blue and white porcelain bowl is decorated over the rim and cavetto with flower and peach sprays in the large panels and pendants in the narrow sections. The visible part of the underside follows the same panel divisions with four jewels separated by *lingzhi* on either side.

Border V dish (Jingdezhen, c.1575-1615)

The decoration "is characterised by large segments separated by narrow ones. The decoration on the border is less crowded than on other groups. Each large section usually contains a dainty floral or fruit spray or insects, and allows plenty of undecorated space around each design. In the narrow sections there are only dots or a thinly-drawn knotted ribbon....The underside, following the inside pattern, is divided into large sections with symbols or jewels, and narrow segments with *lingzhi*." The bowl is similar to one in the Groninger Museum, Groningen. (Inv. 1929.343)²

¹ Plate 90, p.126

² Rinaldi 1989 *op.cit.*, Plate 68, p.88, D.21 cm, H.3 cm

Appendix

List of Dutch and Flemish Artists and Paintings

1600 ~ 1720

[the * in the title indicates the painting is illustrated in part two]

| No. | Artist | Born | Town | Died | Painting Title | Date | Medium | Size |
|-----|---------------------------|-----------------------------|------------|-----------------|--|---------------|--------|--------------|
| 1 | Adriaenssens, Alexander | 1587 | | 1641 | S.L. with Ham and Lobster | signed | wood | 56 x 45cm |
| 2 | Assteyn, Bartholomeus | 1607 | Dordrecht | Dordrecht 1667? | Fruit and Flower Still Life | sign. 1632 | wood | 78x108.5cm |
| 3 | Assteyn, Bartholomeus | | | | Peaches on a Kraak porcelain dish | sig? 1638 | panel | 34 x 47cm |
| 4 | Ast, Balthasar van der | 1593/94 | Middelburg | Delft 1657 | Flowers in a Vase at a Window * | signed | wood | 67 x 98cm |
| 5 | Ast, Balthasar van der | | | | Flowers in Chinese Vase with a Lizard * | signed | wood | 36.3x27.7cm |
| 6 | Ast, Balthasar van der | | | | Carnations in a Chinese Vase * | sign. 1623 | wood | 30x24.5cm |
| 7 | Ast, Balthasar van der | | | | Fruit in a Chinese Bowl and Flowers | monoBVA | wood | 16.2x23.2cm |
| 8 | Ast, Balthasar van der | | | | Apples and Grapes on a Chinese Dish | mono1610 | wood | 45 x 76cm |
| 9 | Ast, Balthasar van der | | | | Chinese Bowls with Fruit & Two Parrots | sign. 1623 | wood | 22x30.5cm |
| 10 | Ast, Balthasar van der | | | | Flowers in a Delft Vase | signed | metal | 27 x 21cm |
| 11 | Ast, Balthasar van der | | | | Fruit and Flowers Still Life * | sig. 1621 | panel | 69.8x39.2cm |
| 12 | Ast, Balthasar van der | | | | Basket of Fruits and Two Chinese Plates | 1622 | | 18.1x22.8cm |
| 13 | Ast, Balthasar van der | | | | Mixed Bouquet in a Chinese Vase | signed | panel | 41 x 32cm |
| 14 | Ast, Balthasar van der | | | | Fruits in a Chinese Bowl | sig. 1623 | panel | 23.5x32cm |
| 15 | Ast, Balthasar van der | | | | Lilies and other Flowers in a Celadon Vase * | sig. 1620 | panel | 127.4x81cm |
| 16 | Ast, Johannes van der | | | | Flowers in a Ming Vase | sig. initials | copper | 24.5x17cm |
| 17 | Baers, Johannes | active Utrecht 1630 to 1640 | | | Bouquet of Flowers in a Ewer | sig. 1629 | panel | 96.5x61.5cm |
| 18 | Beert, Osias the Elder | ca. 1580 | Antwerp? | Antwerp 1623 | Dishes of Oysters and Sweets * | ca. 1615 | wood | 52.5x73.3cm |
| 19 | Beert, Osias the Elder | | | | Laid Table with Lazarus & Rich Man inset | | panel | 49.5x71.5cm |
| 20 | Beert, Osias the Elder | | | | Oysters and Pastries | sig. O.B. | wood | 71 x 103cm |
| 21 | Beert, Osias the Elder | | | | Bouquet of Flowers & Bowl of Fruit | signed | wood | 63 x 114cm |
| 22 | Beert, Osias the Elder | | | | Fruits and Fricandises | | wood | 63.5x83.5cm |
| 23 | Beert, Osias the Elder | | | | Oysters, Fruits and Pastries | 1619 | wood | 64 x 106cm |
| 24 | Beert, Osias the Elder | | | | Plates of Fruit | | wood | 44x66.5cm |
| 25 | Beert, Osias the Elder | | | | Cherries & Strawberries in Wanli Bowls | 1608 | | 50x65.5cm |
| 26 | Beert, Osias the Elder | | | | Apples & Pears in a Wanli Dish * | | panel | 51.6x65.8cm |
| 27 | Beert, Osias the Elder | | | | Nautilus Cup, Fruit, Bell Cup & Wine * | c. 1610 | panel | 56.3x75.8cm |
| 28 | Beert, Osias the Elder | | | | Grapes on Pewter Plate & Wanli Bowls * | | panel | 72.7x105.5cm |
| 29 | Benedetti, Andries | active 1611 | Antwerp | Antwerp 1649? | Sumptuous Still Life | signed | canvas | 168x240cm |
| 30 | Bergh, Gillis Gillisz. De | 1600 | | Delft 1669 | S.L. with Fruit and Cheese | signed | wood | 63.5x90cm |
| 31 | Bergh, Gillis Gillisz. De | | | | Strawberries in a Wan-li kraak bowl * | mono. | panel | 63.5x90cm |

| No. | Location | Inv.no. | Category | Porcelain | Type | Reference Location |
|-----|-------------------------------------|--------------|---------------|--------------------|-------------|----------------------------------|
| 1 | Berlin, Gall.Frieda Hinze | | banquet | dish | kraak | Greindl, pl.22 |
| 2 | Paris ? | | fruit | plate | kraak | Bergstrom, fig.65 p.82 |
| 3 | Christie's South Kensington | | fruit | wide dish | kraak | Christie's cat.Dec.1998 Lot 284 |
| 4 | Dessau, Staatliche Galerie | cat.1929 | flowers | 1 vase | Trans | Taylor pl.90, p.148 |
| 5 | U.S.A., Private coll. | | flowers | vase | Trans | Segal pl.20, p.103 |
| 6 | Oxford, Ashmolean Museum | | flowers | vase | Ming? | Bergstrom fig.56, p.71 |
| 7 | Warsaw | | fruit | bowl | kraak | Bergstrom fig.57, p.75 |
| 8 | Amsterdam? | | fruit | shallow bowl | kraak | Bergstrom fig.58, p.75 |
| 9 | Copenhagen, Statens Mus. | | fruit | bowl & plate | kraak | Bergstrom fig.59, p.77 |
| 10 | London, Leonard Koetser Gall. | | flowers | vase | Delft | Connoisseur 1960 vol.145 |
| 11 | Rijksmuseum | SK-A-2152 | fruit/flowers | large dish & vase | Wanli | Wallert (ed.) pl.4 |
| 12 | Washington, National Gallery of Art | 199.51.1 | fruit | 2 plates | | Wheelock p.5 |
| 13 | The Hague | | flowers | vase | Wanli | Bol pl.34, p.70 cat.no.9 |
| 14 | Utrecht, Centraal Museum | cat.1952/3 | fruit | bowl | Wan-li | Bol pl.42a, p.77 cat.no.58 |
| 15 | Christie's London | | flowers | vase | Wanli | Christie's cat.Dec.2000 Lot 32 |
| 16 | Burlington Magazine 1964 | | flowers | small vase | Ming | Burl. Mag. vol.106, 1964 |
| 17 | Private Collection, A. Newman | | flowers | ewer | Wanli | Bol pl.60, p.98 |
| 18 | W.Ton, D.C., Nat.Gall.Art | 1998.32.1/PA | ontbijt | 2 bowls | kraak | Chong & Kloek pl.8, p.126 |
| 19 | England, private coll. | | ontbijt | 1 small plate | Wanli | Segal pl.6, p.59 |
| 20 | Brussels, Mus.Royaux | 1087 | banquet | bowl & plate | kraak | Greindl pl.1 |
| 21 | Amsterdam, Galerie W. Paech | | banquet | vase, plate & bowl | kraak, tran | Greindl pl.5 |
| 22 | Paris, Galerie Pardo, 1954 | | banquet | 2 plates | kraak | Greindl pl.6 |
| 23 | Gand, Mus. des Beaux-Arts | S.87 | banquet | bowl & plate | kraak | Greindl pl.7 |
| 24 | Lucerne, Galerie Bohler, 1954 | | banquet | plate | kraak? | Greindl pl.8 |
| 25 | Berlin, Staatliche Mus. | | banquet | dish & klapmuts | kraak | Schneider p.97 |
| 26 | Sotheby's London | | fruit | dish & crow cup | kraak | Sotheby's cat. Dec.2000 Lot 9 |
| 27 | Brighton, Royal Pavilion | | banquet | bell cup | kraak | Royal Pavilion postcard |
| 28 | Christie's London | | fruit | dish & klapmuts | kraak | Christie's cat.Dec.1987 Lot 80 |
| 29 | Budapest | 255 | pronk | lampetschotel | ?Kraak | Ember fig.18, p.27 & 121 |
| 30 | Private Coll. The Netherlands | | ontbijt | butter bowl | kraak | De Jonge pl.1, p.57 |
| 31 | Christie's London | | fruit | bowl | kraak | Christie's cat.Dec. 1990 Lot 303 |

| | | | | | | | | |
|----|-------------------------|-------------|------------|----------------|--|-------------|--------|----------------|
| 32 | Berghe, C. van den | active 1617 | Middelburg | c1642 | Vase of Flowers in a Stone Niche * | s. 1617 | copper | 37 x 29cm |
| 33 | Berghe, C. van den | | | | Flowers in a Chinese Vase * | | wood | 33 x 25.5cm |
| 34 | Berleborch, Gillis van | active 1649 | Amsterdam | after 1654 | Lobster in a blue & white Bowl | 16(?)7 | panel | 70.1 x 39.6cm |
| 35 | Beyeren, Abraham van | 1620 | The Hague | Overschie 1690 | Still Life with a Chinese Bowl & a Crab * | 1665 | canvas | 126 x 106cm |
| 36 | Beyeren, Abraham van | | | | Silver Wine Jug, Ham & Fruit * | c. 1660/66 | canvas | 99.7 x 82.6cm |
| 37 | Beyeren, Abraham van | | | | S.L. with Fruit and Roemer | signed | wood | 57.5 x 71.4cm |
| 38 | Beyeren, Abraham van | | | | S.L. with Lobster, Fruit and Goblets | monogram | canvas | 99 x 119cm |
| 39 | Beyeren, Abraham van | | | | S.L. with Ham, Fruit and Oysters * | | canvas | 100 x 84cm |
| 40 | Beyeren, Abraham van | | | | S.L. with Fruit, Melon and Lobster | 1677 | canvas | 141.5 x 122cm |
| 41 | Beyeren, Abraham van | | | | S.L. with a Silver Ewer | 1660/65 | canvas | 79.3 x 63.5cm |
| 42 | Beyeren, Abraham van | | | | S.L. with Chinese Ewer, Fruit & Lobster | AVB | wood | 109.2 x 88.9cm |
| 43 | Beyeren, Abraham van | | | | Prunk Still Life | | canvas | 86 x 113.7cm |
| 44 | Beyeren, Abraham van | | | | Still Life with Fruit | mono. | canvas | 94 x 121.9cm |
| 45 | Beyeren, Abraham van | | | | A Banketje S.L. of Fruit in a Silver Tazza | | panel | 95 x 76cm |
| 46 | Boel, Pierre | 1622 | Antwerp | Paris 1674 | Game, Flowers & Vegetables and a Dog | | canvas | 118 x 157cm |
| 47 | Boel, Pierre | | | | Allegory | sig. 1663 | canvas | 207 x 260cm |
| 48 | Boschaert, Ambrosius | 1573 | Antwerp | The Hague 1621 | Plate of Fruits with a Ewer and Glass | sig. AB | wood | 43.5 x 61.5cm |
| 49 | Boschaert, Ambrosius | | | | Grapes in a Chinese Bowl | mono. AB | wood | 25.5 x 37.5cm |
| 50 | Boschaert, Ambrosius | | | | Still Life with Flowers in a Wanli Vase * | AB 1619 | copper | 31 x 22.5cm |
| 51 | Boschaert, Ambrosius | | | | Bouquet of Flowers in a Wanli Vase | AB 1609 | wood | 50 x 35.5cm |
| 52 | Boschaert, Ambrosius | | | | Tulips and Flowers in a Vase * | sig. mono | copper | 37 x 27cm |
| 53 | Boschaert, Ambrosius | | | | Large Bouquet in a Wanli Vase | mono. AB | copper | 68 x 50cm |
| 54 | Boschaert, Ambrosius | | | | Fruit in a Wan-li Bowl with Cherries * | sig. A.B. | panel | 36.5 x 54.6cm |
| 55 | Boschaert, Ambrosius | | | | Bouquet of Flowers | | copper | 39 x 33.3cm |
| 56 | Boschaert, Ambrosius | | | | Flowers in a Wanli Vase & Shells * | s. mono. | copper | 28.5 x 19.5cm |
| 57 | Boschaert, Ambrosius | | | | Flowers in a Blue & White Vase * | | panel | 43.5 x 32cm |
| 58 | Boschaert, Ambrosius | | | | Tulips in a Porcelain Vase | | copper | 22.5 x 16.5cm |
| 59 | Boschaert, Ambrosius | | | | Pink Roses in a blue & white Wanli Vase * | sig. 1605 | copper | 18.4 x 13.6cm |
| 60 | Boschaert, Johannes | | | | Fruit and Flower Still Life | sign. 1626? | wood | 37 x 48cm? |
| 61 | Boschaert, Johannes | | | | Basket of Flowers & Dish of Fruit | J.B. 1627 | panel | 51 x 74cm |
| 62 | Bray, Joseph de | 1635ca. | Haarlem | Haarlem 1664 | Praise of Pickled Herring * | s. 1656 | wood | 57 x 48.5cm |
| 63 | Brueghel, Ambrosius | 1617 | Antwerp | 1675 | Flowers in a Wanli kraak Porcelain Vase * | | panel | 74.6 x 53cm |
| 64 | Brueghel, Jan the Elder | 1568 | Brussels | Antwerp 1625 | Flowers in a Chinese Vase * | ca 1608-10 | wood | 66 x 50.5cm |

| | | | | | |
|----|---|---------------|--------------------|---------|-----------------------------------|
| 32 | Philadelphia Mus. Art | flowers | 2 cups | Ming | Chong & Kloek pl. 7, p. 125 |
| 33 | London, Rich. Green Gall. | flower | vase | kraak | Apollo June 1966 p. iii |
| 34 | Sotheby's London | banquet | large dish | kraak | Sotheby's cat. July 1994 Lot 134 |
| 35 | Rijksmuseum | prunk | large bowl, panels | kraak | Wallert (ed.) pl. 8, p. 69 |
| 36 | Cleveland Mus. Art Cat. 1982 no. 93 cat. 1993 | prunk | clapmuts bowl | kraak | Chong & Kloek pl. 59, p. 240 |
| 37 | Budapest | 3320 fruit | large bowl, panels | Wanli | Ember fig. B3, p. 122 |
| 38 | Rijksdienst Beeldende Kunst | prunk | small bowl | kraak | Segal pl. 49, p. 170 |
| 39 | Oxford, Ashmolean Museum | prunk | small bowl | kraak | Segal pl. 50, p. 171; text 176 |
| 40 | Los Angeles County Mus. of Art | prunk | klapmuts bowl | kraak | Segal pl. 52, p. 175 |
| 41 | Toledo Mus. of Art (Ohio) | 52.24 prunk | klapmuts bowl | kraak | Segal fig. 0.4, p. 176 |
| 42 | York, City of York Art Gallery | banquet | bell cup | kraak | De Jonge pl. 7, p. 78 |
| 43 | London, Hallsborough Gall. | prunk | shallow plate | kraak | Connoisseur 1960 |
| 44 | London, Hallsborough Gall. | banquet | mustard pot | Trans | Connoisseur 1965 |
| 45 | Sotheby's London | prunk | dish | kraak | Sotheby's cat. July, 1999 Lot 26 |
| 46 | Berlin | game | 1 jug | Delft ? | Greindl pl. 67 |
| 47 | Lille, Mus. des Beaux-Arts | 78 vanitas | 2 bowls & jug | ? Delft | Ebert-Schifferer pl. 105, p. 146 |
| 48 | Paris, Galerie Leval, 1954 | fruit | bowl | kraak | Greindl pl. 4 |
| 49 | Sweden, Softeborg Castle | fruit | shallow bowl | kraak | Bergstrom fig. 44, p. 57 |
| 50 | Rijksmuseum | flowers | vase | Wanli | Wallert (ed.) pl. 3, p. 48 |
| 51 | Vienna, Kunsthistorisches mus. | flowers | vase | Wanli | Bol pl. 7, p. 60 cat. no. 10 |
| 52 | Oxford, Ashmolean Museum | flowers | vase gilt mounted | Ming ? | Taylor pl. 82, p. 135 |
| 53 | Thyssen-Bornemisza Coll. | flowers | vase/kendl | Wanli | Bol pl. 6, p. 59 cat. no. 9 |
| 54 | Christie's London July 1996 | fruit | large dish | kraak | Christie's cat. July 1996 Lot 9 |
| 55 | Christie's London July 1986 | flowers | vase | Ming | Christie's cat. July 1986 Lot 243 |
| 56 | Christie's London | flowers | vase | | Christie's cat. April 198 |
| 57 | Sotheby's London | flowers | vase | Trans | Sotheby's cat. Dec. 1986 Lot 58 |
| 58 | Sotheby's London | flowers | vase | Ming | Sotheby's cat. July 2002 Lot 27 |
| 59 | Christie's London | flowers | vase | Wanli | Christie's cat. Dec. 1997 Lot 21 |
| 60 | Amsterdam, private coll. | fruit | plate | kraak | Bol pl. 50b, Cat. no. 15 |
| 61 | Private Collection | fruit/flowers | porcelain dish | kraak | Bol pl. 51a, cat. no. 18 p. 90 |
| 62 | Dresden, Staatliche Kunst. | ontbijt | plate & bowl | kraak | Chong & Kloek pl. 57, p. 235 |
| 63 | Christie's London | flowers | vase | kraak | Christie's cat. Dec. 1987 Lot 12 |
| 64 | Vienna, Kunsthistorisches mus. | flowers | blue vase, mounted | Wanli | Chong & Kloek pl. 3, p. 111 |

| | | | | | | | | | |
|----|------------------------------|-------------|---------------|--------------------|---|---|-------------|--------|-------------|
| 65 | Brueghel, Jan the Elder | | | | Flowers in a Chinese Kendi | * | sig. 1620? | copper | 44.6x31.7cm |
| 66 | Brueghel, Jan the Younger | 1601 | Antwerp | Antwerp 1678 | An Allegory of the Art of Painting | * | | copper | 47 x 75cm |
| 67 | Calraet, Abraham van | | | | Bowl of Peaches | | | panel | 37x47.5cm |
| 68 | Claessens, Artus | 1625 | Antwerp | Antwerp 1644? | S.L. with Fruit, Lobster and Cheese | * | signed | canvas | 90.7x140cm |
| 69 | Claesz, Jacob | recorded | 1506 Antwerp | Lubeck | The Annunciation | | | panel | 146 x 100cm |
| 70 | Claesz, Pieter | 1597/98 | Burgsteinfurt | Haarlem 1660/61 | Laid Table with a Turkey Pie | * | m. ca. 1623 | wood | 75x132cm |
| 71 | Claesz, Pieter | | | | Still Life with Cheese and Fruit | | mon. 1647 | wood | 50 x 74cm |
| 72 | Claesz, Pieter | | | | S.L. with a Roemer, Herring & Lemon | | | wood | 64 x 82cm |
| 73 | Claesz, Pieter | | | | S.L. with Roemer, Ham and Beer Mug | | | wood | 67.3x51.4cm |
| 74 | Claesz, Pieter | | | | Stoneware Jug & Plates of Fruit | | PCA 1621 | wood | 45x62.5cm |
| 75 | Claesz, Pieter | | | | S.L. with bowls of Fruit & Tazza | | PC 1622 | wood | 54x59cm |
| 76 | Claesz, Pieter | | | | S.L. w/Chinese Bowl of Fruits & Silver Ewer | | A1627PC | wood | 75 x 132cm |
| 77 | Claesz, Pieter | | | | Pewter Flagon w/Glass of Beer & Ham | | PC 1643 | wood | 89 x 64cm |
| 78 | Claesz, Pieter | | | | Peacock, Pie & Fruit & other objects | | 1627 | panel | 77.5x129cm |
| 79 | Claesz, Pieter | | | | Dish of Salmon & a Delfware Bowl | * | s. PC/1647 | panel | 75.6x69.5cm |
| 80 | Claesz, Pieter | | | | Wild Strawberries and Cherries | | s. 1622 | panel | 26.5x34.6cm |
| 81 | Claesz, Pieter | | | | Drinking Vessels & Bowl of Strawberries | * | 1649 | wood | 63.5x52.5cm |
| 82 | Coorte, Adriaen | active 1683 | Middelburg | 1707 | Wild Strawberries in a Wanli Bowl | * | s. 1704 | canvas | 30 x 23 cm |
| 83 | Daneels, Andries (circle of) | | | | Pear-shaped blue & white vase & shells | | | panel | 63.5x50.8cm |
| 84 | Delen, Dirck van | 1604 | Heusden | Arnhem 1671 | Tulip in a Chinese Vase | * | s. 1637 | wood | 38.3x29cm |
| 85 | Dijk, Floris van | 1575 | Haarlem | Haarlem 1651 | Cheeses, Fruit & Nuts | | f. 1613 | panel | 49x77.7cm |
| 86 | Dijk, Floris van | | | | Laid Table with Cheese and Fruit | * | ca. 1615 | wood | 82.2x111cm |
| 87 | Dijk, Floris van | | | | S.L. with Bowls of Fruit, Cheeses & Ewer | | sign. 1610 | wood | 72x110cm |
| 88 | Dijk, Floris van | | | | Laid Table w/Cheese, Nautilus Cup | | | wood | 100x135cm |
| 89 | Es, Jacob Fopsen van | ca. 1596 | Antwerp | Antwerp 1666 | Shrimps in a Wanli bowl | * | | panel | 45.1x73.6cm |
| 90 | Es, Jacob van | | | | S.L. with Oysters & Olives | | signed | wood | 33 x 47cm |
| 91 | Es, Jacob van | | | | S.L. with a Lobster, Fruit & Bread | | signed | wood | 51 x 112cm |
| 92 | Es, Jacob van | | | | Bowl of Lemons | * | signed | wood | 53 x 83cm |
| 93 | Flemish School | C17th | | | Pewter Plate, Silver Tazza & Chinese Bowl | | | canvas | 49.5x60.4cm |
| 94 | Flemish School | C17th | | | Crab on a Pewter Plate & Bowl of Cherries* | | | canvas | 49.5x60.4cm |
| 95 | Fornerburgh, Jan Baptist | ca. 1585 | | s. Gravenhage 1649 | Flowers in Chinese vase with a Parrot | * | mono/1629 | panel | 24.5x31cm |
| 96 | Franchen, Frans the Younger | 1581 | Antwerp | Antwerp 1661/42 | A Collector's Cabinet | | s. 1619 | wood | 56 x 85cm |
| 97 | Franchen, Frans the Younger | | | | A Collector's Cabinet | * | signed | wood | 74 x 78 cm |

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|----|---------------------------------|-------------------|-----------------------------------|----------------------|-----------------------------------|
| 65 | Germany, Private coll. | flowers | flower Kendi Wan Li | kraak | Segal pl. 18, p. 99 |
| 66 | Johnny Van Haften Gall. | allegory | blue vase | Wanli | Van Haften pl. 5, no. 8 |
| 67 | Rotterdam, Mus. Boymans | 1392 fruit | shallow dish | kraak | Taylor pl. 49, p. 86 |
| 68 | Budapest | 57.14 banquet | crow cup, 2 fruit & 1 butter dish | Ming | Ember pl. 65, p. 52 |
| 69 | Sotheby's London | religious | blue and white ewer | Kraak | Sotheby's cat. July 1995 Lot 71 |
| 70 | Rijksmuseum | prunk | 1 bowl | Kraak | Chong & Kloek fig. 17a, p. 144 |
| 71 | The Netherlands, Private coll. | banquet | shallow bowl & kraak plate | Segal pl. 27, p. 118 | |
| 72 | Rijksmuseum | A1857 ontbijt | small dish | kraak | Segal pl. 28, p. 119 |
| 73 | Budapest | 58.17 ontbijt | small plate | kraak | Ember p. 129 cat. 81 |
| 74 | Private Collection | ontbijt | 2 bowls | kraak | Bergstrom fig. 100, p. 113 |
| 75 | unknown | banquet | 2 bowls | kraak | Bergstrom fig. 101, p. 114 |
| 76 | Private Collection | banquet | large klappmuts | kraak | Bergstrom fig. 104, p. 117 |
| 77 | Brussels, Mus. des Beaux-Arts | ontbijt | small bowl | kraak | Bergstrom fig. 108, p. 121 |
| 78 | Sotheby's London | prunk | large klappmuts | kraak | Sotheby's cat. July 1999 Lot 4 |
| 79 | Christie's London | banquet | dish | kraak | Christie's cat. Dec. 2000 Lot 34 |
| 80 | Christie's London | fruit | small bowl | kraak | Christie's cat. July 1990 Lot 137 |
| 81 | London, National Gallery | banquet | bell cup | kraak | National Gallery, London |
| 82 | Christie's London | fruit | small bowl | kraak | Christie's cat. April 1987 |
| 83 | Christie's London | flowers | vase | Wanli | Christie's cat. April 1987 Lot 26 |
| 84 | Boymans-van Beunigen Mus. | 2887 flower | flower Kendi Wan Li | ? | Segal pl. 23, p. 110 |
| 85 | Private Coll. | ontbijt | 1 shallow dish | Kraak | Segal pl. 11, p. 86 |
| 86 | Rijksmuseum | SK-A-1812 banquet | fruit bowl & plate | Kraak | Ebert-Schifferer pl. 63, p. 89 |
| 87 | Private Collection | banquet | 1 large & 3 bowls | kraak | Bergstrom fig. 92, p. 103 |
| 88 | Amsterdam, private coll. | laid table | 1 large & 3 bowls | kraak | Schneider p. 103 |
| 89 | Christie's London | fruit | bowl with dragon | Wanli | Christie's cat. Dec. 1998 Lot 34 |
| 90 | Ashmolean Mus. Oxford | 26 ontbijt | shallow plate | kraak | Greindl pl. 19 |
| 91 | Stockholm, Gosta Stenman | banquet | 4 bowls & plate | kraak | Bergstrom pl. 99, p. 109 |
| 92 | Doetinchem, Coll. A. Vromen Jr. | ontbijt | large klappmuts | kraak | Greindl pl. 20 |
| 93 | Christie's N.Y. Jan. 1988 | fruit | deep bowl | kraak? | Christie's cat. Jan. 1988 Lot 159 |
| 94 | Christie's N.Y. Jan. 1988 | fruit | deep bowl | kraak? | Christie's cat. Jan. 1988 Lot 159 |
| 95 | Germany, Private coll. | bouquet | kendi | Ming | Segal pl. 22, p. 107 |
| 96 | Antwerp, Koninklijk Mus. | cabinet | blue & red cup | Ming | Chong & Kloek pl. 12, p. 135 |
| 97 | Vienna, Kunsthistorische Mus. | GG1048 cabinet | bell cup | kraak | Ebert-Schifferer Pl. 52, p. 73 |

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|---------------------------|----------|------------|-------------------|--|--------------|--------|--------------|
| 98 Fyt, Joannes | 1611 | Antwerp | Antwerp 1661 | Game Birds & Fruit w/dog & Parrot | s. 1652 | canvas | 98x138cm |
| 99 Fyt, Joannes | | | | S.L. with Fruit, Game & a Grey Parrot * | after 1634 | canvas | 84.7x113.4cm |
| 100 Fyt, Joannes | | | | S.L. with Fruit, Parrot and Hare | | canvas | 70.5x96.5cm |
| 101 Gelder, Nicolaes van | 1636ca. | Leiden | Amsterdam 1677 | Still Life with Chinese Ewer * | s. 1644 | canvas | 110.5x88cm |
| 102 Gheyn, Jacques de II | 1565 | Antwerp | s Gravenhage 1629 | Fruit Still Life with a Bell cup * | ca. 1600 | wood | 52x79.8cm |
| 103 Gillis, Nicolaes | ca. 1575 | | Haarlem c1632 | Laid Table with Fruit | f. 1601 | panel | 45 x 55cm |
| 104 Gillis, Nicolaes | | | | Laid Table with Cheeses (and Fruit) * | 1611 | wood | 59 x 79cm |
| 105 Gillis, Nicolaes | | | | S.L. with Bowls of Fruit and Cheeses | sign. 1614 | wood | 75x100cm |
| 106 Gillis, Nicolaes | | | | Bouquet of Flowers in a Porcelain Vase * | signed | copper | 29.2x22.9cm |
| 107 Goedaert, Johannes | 1617 | Middelburg | 1668 | Flowers in a Chinese Vase with a snail * | signed | wood | 28 x 22cm |
| 108 Goedaert, Johannes | | | | Flower Vase with Blue Titmouse | signed | panel | 50 x 37cm |
| 109 Hannot, Johannes | 1633 | | Leiden 1685 | S.L. with a Lobster & Bowl of Strawberries | signed | canvas | 83.8x72cm |
| 110 Hecke, Jan van den I | 1620 | Quaremond | Antwerp 1684 | S.L. with Lobster, Fruit and Roses | 1645/50 | canvas | 78.5x98cm |
| 111 Heda, Willem claes. | 1593/94 | Haarlem | Haarlem 1680 | Nautilus Cup Tazza, Plates of Oysters * | s. 1649 | wood | 49.5x66.2cm |
| 112 Heda, Willem Claes. | | | | Pronk Still Life with Ming Bowl * | 1638 | | |
| 113 Heda, Willem Claes. | | | | Still Life with Pewter Jug | 1632 | wood | 80 x 68cm |
| 114 Heda, Willem Claes. | | | | Breakfast with Crab | | canvas | 118x118cm |
| 115 Heda, Willem Claes. | | | | S.L. with Ham, Roemer & Two Peaches | | wood | 99 x 83cm |
| 116 Heem, Jan Davidsz. De | 1606 | Utrecht | Antwerp 1683/84 | Still Life with Fruit and Oysters | s. ca. 1640 | wood | 43x59.6cm |
| 117 Heem, Jan Davidsz. De | | | | Pronk S.L. with Ham, Lobster and Fruit | signed | canvas | 75 x 105cm |
| 118 Heem, Jan Davidsz. De | | | | S.L. with Pie, Fruit and Lobster | s. 1649 | canvas | 75x111.5cm |
| 119 Heem, Jan Davidsz. De | | | | Pronk Still Life with a World Map | sig. 1640 | canvas | 149x203cm |
| 120 Heem, Jan Davidsz. De | | | | Fruit in a Chinese Bowl and Oysters * | signed | canvas | 36.5 x 53cm |
| 121 Heem, Jan Davidsz. De | | | | Still Life with Fruit | sig. f. 1657 | wood | 42x35.5cm |
| 122 Heem, Jan Davidsz. De | | | | Still Life with Ewer | signed | canvas | 63 x 94cm |
| 123 Heem, Jan Davidsz. De | | | | S.L. w/Flowers, Fruit & Ewer | | canvas | 47 x 61cm |
| 124 Heem, Jan Davidsz. De | | | | Fruit Piece | sig. 1628 | panel | 32.5x40.5cm |
| 125 Heem, Jan Davidsz. De | | | | Still Life with Lobster | 1645/50 | canvas | 79.2x102.5cm |
| 126 Heem, Jan Davidsz. De | | | | Pronk S.L. with lobsters on a Ming Dish | s. 1642 | canvas | 152x206cm |
| 127 Heem, Jan Davidsz. De | | | | Fruit in a Wanli Porcelain Bowl | sig. 1627 | panel | 60.5x82.5cm |
| 128 Heem, Jan Davidsz. De | | | | Pronk S.L. with Pie, Fruit & Bowl * | s. 1649 | canvas | 75.5x123cm |
| 129 Heem, Jan Davidsz. De | | | | Flowers in a silver Vase with a Lobster * | signed | panel | 46 x 64.5cm |
| 130 Heem, Jan Jansz. De | 1650 | | after 1695 | Still Life with a Monkey * | | canvas | 118x169.5cm |

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|-----|------------------------------|--------|------------|---------------------|---------|---|
| 98 | Germany, Private coll. | | game | 1 bowl blue & white | Kraak | Chong & Kloek pl. 43, p. 203 |
| 99 | London N.G. | 6335 | game | small klapmuts | kraak | Geindl pl. XII |
| 100 | Leningrad, The Hermitage | | game | cup & 2 plates | kraak | The Hermitage Museum pl. 75 |
| 101 | Rijksmuseum | A1563 | pronk | ewer | Trans | Segal pl. 44, p. 159 |
| 102 | U.S.A. Private Coll. | | fruit | bell cup | Wanli | Segal pl. 5, p. 58 |
| 103 | Germany Private Coll. | | fruit | 5 dishes | Kraak | Ebert-Schifferer pl. 62, p. 88 |
| 104 | Amsterdam, private coll. | | laid table | 3 bowls | Kraak | Segal pl. 10, p. 70 |
| 105 | Prague, Narodni Galerie | | banquet | bowl & 3 plates | kraak | Bergstrom fig. 90, p. 101 |
| 106 | Christie's London | | flowers | vase with bird | Wanli | Christie's cat. Dec. 1998 Lot 32 |
| 107 | Germany, Private coll. | | flowers | ewer Kendi Wanli | Ming | Segal pl. 24, p. 111 |
| 108 | Private Coll. Haarlem | | flowers | kendi ? | Wan-li | Bol pl. 63, p. 99 |
| 109 | U.S.A., Private Coll. | | pronk | klapmuts | kraak | Segal pl. 45, p. 162 |
| 110 | Budapest | 53.434 | banquet | large flat dish | kraak | Ember pl. 19, p. 79 |
| 111 | Schwerin, Staatliches Mus. | | banquet | bowl petal design | Ming | Chong & Kloek pl. 22, p. 155 |
| 112 | | A137 | pronk | large bowl | Ming | Harrison-Hall p. 301; Spriggs 7. O. C. S. Vol. 36 |
| 113 | Prague National Gallery | | ontbijt | butter dish | kraak | Novotny pl. 43 |
| 114 | Leningrad, The Hermitage | | ontbijt | shallow dish | kraak | The Hermitage Leningrad p. 63 |
| 115 | Vaduz, Gallery | | banquet | small bowl | kraak | Schneider p. 100 |
| 116 | Budapest | 3538 | fruit | klapmuts | kraak | Ember fig. 17 p. 26 |
| 117 | Rotterdam, Boymans-Beunigen | 1289 | pronk | large fruit bowl | kraak | Segal pl. 39, p. 150 |
| 118 | London, Gallery Thos. Brod | | pronk | large bowl | kraak | Segal pl. 40, p. 151 |
| 119 | Paris, Louvre Museum | | pronk | large dish | kraak | Segal fig. 8.2, p. 145 |
| 120 | Glasgow Art Gallery & Museum | | fruit | klapmuts | kraak | De Jonge pl. 9, p. 88 |
| 121 | Prague National Gallery | | fruit | large klapmuts | kraak | Novotny pl. 44 |
| 122 | London, Hallsborough Gall. | | pronk | ewer | ? Delft | Connoisseur 1960 |
| 123 | St. Gallen Kunstmuseum | | banquet | ewer | Wanli | Schneider p. 113 |
| 124 | Christie's, London, 1987 | | fruit | large dish | kraak | Taylor pl. 98, p. 159 |
| 125 | Wallace Coll. London | | pronk | dish | ? Delft | Ingamells pl. 175, p. 308 |
| 126 | Christie's Jan. 1988 | | banquet | lge. flat dish | kraak | Christie's N.Y. cat. p. 116 Lot 107 |
| 127 | Sotheby's London | | fruit | large bowl | Wan-li | Sotheby's cat. Dec. 1992 Lot 26 |
| 128 | Christie's London | | pronk | shallow dish | kraak | Christie's cat. Dec. 1997 Lot 22 |
| 129 | Christie's London | | pronk | bowl | Delft? | Christie's cat. Dec. 1997 Lot 33 |
| 130 | Wallace Coll. London | | | 5 bowls, ewer | | Ingamells pl. 76, p. 140 |

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|-----|---------------------------|--------|-----------|----------------|---|------------|--------|--------------|
| 131 | Heem, David Cornelisz. de | 1633 | | 1714 before | Peeled Lemon, Grapes on a Porcelain Dish | signed | canvas | 63.7 x 53cm |
| 132 | Huisdonck, Jacob van | 1582 | Antwerp | Antwerp 1647 | Still Life with a Chinese Bell Cup * | c.1615 | wood | 72.5x103cm |
| 133 | Huisdonck, Jacob van | | | | Bouquet of Flowers & Bowl of Fruit | signed fe. | wood | 51.5x68.5cm |
| 134 | Huisdonck, Jacob van | | | | S.L. with Ham & Herring | signed | wood | 56 x 85cm |
| 135 | Huisdonck, Jacob van | | | | Fruit Piece | s. 1620-40 | wood | 42.5x49.5cm |
| 136 | Huisdonck, Jacob van | | | | Plums and Apricots in a Chinese Bowl | signed | wood | 20 x 33cm |
| 137 | Huisdonck, Jacob van | | | | Grapes, Peaches, Plums in Kraak Bowl * | signed | panel | 49.7x64cm |
| 138 | Huisdonck, Jacob van | | | | Wild Strawberries in a Ming Bowl * | signed | copper | 28.3x35.7cm |
| 139 | Huisdonck, Jacob van | | | | Breakfast Piece with Porcelain Dishes | 1614 | panel | 65.4x106.8cm |
| 140 | Janssens, Pieter | C17th. | | | Breakfast Piece with blue & white Porcelain | | panel | 44.5x35.5cm |
| 141 | Kalf, Willem | 1619 | Rotterdam | Amsterdam 1693 | Ginger Jar with Peeled Lemon * | s. 1669 | canvas | 77x65.5cm |
| 142 | Kalf, Willem | | | | Silver Jug, Glass on Stand & Bowl of Fruit | c. 1655/57 | canvas | 73.8x65.2cm |
| 143 | Kalf, Willem | | | | Chinese Bowl and Nautilus Cup * | f. 1662 | canvas | 79.4x67.3cm |
| 144 | Kalf, Willem | | | | Bowl of Fruit & Wine Glass * | sign. 1663 | canvas | 60.3x50.2cm |
| 145 | Kalf, Willem | | | | S.L. with a Temperantia Jug | 1639 | canvas | 55.3x44cm |
| 146 | Kalf, Willem | | | | S.L. with a Ming Jug | sig. 1663 | wood | 44.9x35.7cm |
| 147 | Kalf, Willem | | | | S.L. with a Holbein Bowl | sig. 1678 | canvas | 68 x 56cm |
| 148 | Kalf, Willem | | | | Two Gilded Ewers, Salver & Bowl | signed | canvas | 144x101cm |
| 149 | Kalf, Willem | | | | Nautilus Cup and Fruit | sig. 1661 | canvas | 64 x 55cm |
| 150 | Kalf, Willem | | | | S.L. with Silver Jug | 1656ca. | canvas | 71.5x62cm |
| 151 | Kalf, Willem | | | | S.L. with vermail Caravaggio Ewer * | s. 1643 | canvas | 77x60cm |
| 152 | Kalf, Willem | | | | Ming Ewer and Dish | | canvas | 111 x 84cm |
| 153 | Kessel, Jan van the Elder | 1626 | Antwerp | Antwerp 1679 | Oysters on a Pewter Plate w/Cheese | | copper | 19x24cm |
| 154 | Kessel, Jan van the Elder | | | | S.L. with Fruit and White Dog | ?1644 | copper | 35.4x47cm |
| 155 | Kessel, Jan van the Elder | | | | Vases of Flowers & Baskets of Fruit | | copper | 41 x 76cm |
| 156 | Kessel, Jan van the Elder | | | | S.L. on a Terrace | sig. 1675 | copper | 22.5x32.5cm |
| 157 | Kessel, Jan van the Elder | | | | Wild Strawberries in a Porcelain Bowl | | copper | 16.5x21.7cm |
| 158 | Kessel, Jan van the Elder | | | | Fire - The Four Elements | | copper | 13.4x19.2cm |
| 159 | Kessel, Jan van the Elder | | | | Fruits in blue & white Porcelain Bowls | | copper | 16.3x21.8cm |
| 160 | Kessel, Jan van the Elder | | | | Fruit in a Wanli kraak Porcelain Bowl | | copper | 18.8x27cm |
| 161 | Kessel, Jan van the Young | 1654 | Antwerp | Madrid 1708 | Flowers in a Basket | | copper | 23x30.2cm |
| 162 | Kipshaven, Isaak van | | | | S.L. with a Silver Dish and Goblet | | canvas | 73.8x60.5cm |
| 163 | Kipshaven, Isaak van | | | | Fruit and Precious Objects | sig. 1661 | canvas | 84 x 73cm |

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|-----|--------------------------------|-----------------|---------------|--|--------------------|---------|-----------------------------------|
| 131 | Christie's London | | fruit | | shallow dish | Delft? | Christie's cat. 1996 Lot 11 |
| 132 | Sotheby's London | | ontbijt | | 2 dishes, bellcup | kraak | Sotheby's cat. July 1995 Lot 30 |
| 133 | Amsterdam, Gall. Hoogendijk | | banquet | | klapmuts bowl | kraak | Greindl pl. 8 |
| 134 | The Hague, Gall. A. Nijstad | | ontbijt | | butter plate | kraak | Greindl pl. 10 |
| 135 | Getty Museum, Malibu | 86.PB.538 | fruit | | large klapmuts | kraak | Segal fig. 6.11, p. 117 |
| 136 | Private Collection | | fruit | | shallow dish | kraak | Bergstrom fig. 73, p. 88 |
| 137 | Christie's London | | fruit | | klapmuts | kraak | Christie's cat. Dec. 2000 Lot 16 |
| 138 | Sotheby's London | | fruit | | klapmuts | kraak | Sotheby's cat. Dec. 2000 Lot 15 |
| 139 | Bowes Museum, Barnard Castle | 99 | ontbijt | | 3 dishes | kraak | Bowes Museum cat. p. 34 |
| 140 | Christie's London | | ontbijt | | small dish | kraak | Christie's cat. April 1998 Lot 61 |
| 141 | Indianapolis Mus. Of Art | inv. 45.9 | pronk | | ginger jar w/cover | Trans. | Segal pl. 57, p. 186 |
| 142 | Rijksmuseum | | pronk | | 1 bowl blue&white | Wanli | Chong & Kloek pl. 49, p. 214 |
| 143 | Madrid, Museo Thyssen-Born. | 203 | pronk | | covered bowl | Ming | Chong & Kloek pl. 50, p. 217 |
| 144 | Cleveland Mus. Art | 6422 | pronk | | klapmuts bowl | Kraak | Chong & Kloek pl. 51, p. 220 |
| 145 | Los Angeles, E.W. Carter Coll. | | | | vase | Trans | Segal fig. 10.1, p. 184 |
| 146 | Munich, Alte Pinakothek | 10763 | pronk | | jug | Trans | Segal fig. 10.3, p. 189 |
| 147 | Copenhagen, Statens Mus. | | pronk | | small bowl | Trans | Segal fig. 10.9 p. 196 |
| 148 | Amsterdam, C. Roelofs Gall. | 1988 no. 4 ill. | pronk | | small dish | kraak | Segal pl. 53, p. 178 |
| 149 | Madrid, Museo Thyssen-Born. | | pronk | | small klapmuts | kraak | De Jonge pl. 11, p. 92 |
| 150 | Rijksmuseum | SK-A-199 | pronk | | bowl | Ming | Wallert (ed.) pl. 10 |
| 151 | Apollo 1980 Vol. III | | pronk | | ewer | Trans | Douwes Fine Art 1980 |
| 152 | Bern | | pronk | | Ming ewer & dish | Ming | Baroness Bentinck |
| 153 | Christie's London | | ontbijt | | bowl | kraak | Christie's cat. Oct. 1999 Lot 39 |
| 154 | Budapest | | | | 1 bowl, 1 dish | kraak | Ember pl. 28 |
| 155 | Rome, Gallery Doria | 58.6 | game | | 2 vases, 2 plates | Wanli | Greindl pl. 80 |
| 156 | Winterthur, Kunstmuseum | 298 | flowers | | klapmuts | kraak | Russell pl. 18, p. 65 |
| 157 | Sotheby's London | 59 | garden | | small bowl | Wanli | Sotheby's cat. Dec. 1996 Lot 101 |
| 158 | Sotheby's London | | pronk | | ewer | Wanli | Sotheby's cat. July 1995 Lot 108 |
| 159 | Christie's London | | fruit/flowers | | 5 dishes | Wanli | Christie's cat. April 1988 Lot 65 |
| 160 | Christie's London | | fruit | | large bowl | Arita? | Christie's cat. Dec. 1987 Lot 82 |
| 161 | Sotheby's London | | flowers | | small bowl | Delft ? | Sotheby's cat. April 1995 Lot 126 |
| 162 | Aschaffenburg, Staatsgalerie | 6496 | | | ewer | Trans | Segal fig. 11.4, p. 199 |
| 163 | The Hague, Mauritshuis | | pronk | | small ewer | Trans | De Jonge pl. 12, p. 96 |

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|-----|---------------------------|-------------|------------|-------------------|--|------------|----------|--------------|
| 164 | Koets, Roelof | 1592/93 | Haarlem | Haarlem 1655 | Fruit, Cheeses and Bowl of Grapes | sign. 1625 | panel | 71 x 124cm |
| 165 | Lutichuys, Simon | 1610 | London | Amsterdam 1661 | S.L. with a Transitional Ginger Jar * | mono. 1649 | canvas | 102 x 83cm |
| 166 | Lutichuys, Simon | | | | Blue & White Facetted Vase & Bowl * | | canvas | 99.4x78.7cm |
| 167 | Lucy, Christina | 1623 | | Antwerp 1670 | S.L. with a Pie & Oriental Porcelain | signed | wood | 45.5x71cm |
| 168 | Man, Cornelius de | 1621 | | 1706 | S.L. with a Servant and Parrot * | 1667ca. | | 151x129cm |
| 169 | Meer, Barend van der | c. 1659 | circle of | | Ming Vase & Oranges in a Bowl * | | unframed | 86.4x83.8cm |
| 170 | Merck, Jacob F. van de | 1610 | Delft | Leiden 1664 | Fruit, Parrot & Chinese Porcelain * | s. 1654 | canvas | 170x136cm |
| 171 | Mignon, Abraham | 1640 | Frankfurt | Utrecht 1679 | Fruit, Oysters and a Porcelain Bowl | | panel | 55 x 45cm |
| 172 | Oosterwijk, Maria | 1630 | Nootdorp | Utrecht 1693 | Religious Still Life | s. 1668 | canvas | 73 x 88.5cm |
| 173 | Peeters, Clara | active 1607 | Antwerp | after 1621 | Cheeses with Almonds & Pretzels | c. 1612/15 | wood | 34.5 x 49cm |
| 174 | Peeters, Clara | | | | S.L. with Herring and Sieburg Jug | s. 1612 | panel | 45.5x33.5cm |
| 175 | Peeters, Clara | | | | Prunk Goblet w/nuts & Pretzels | signed | panel | 45.5x33.5cm |
| 176 | Peeters, Clara | | | | Prunk Goblets, Flowers & Shells | 1612 | panel | 59.5x49cm |
| 177 | Peeters, Clara | | | | Table with a Tart and a White Pitcher | signed | wood | 55 x 73cm |
| 178 | Peeters, Clara | | | | Bouquet of Flowers & Precious Objects | sign. 1612 | wood | 59.5x49cm |
| 179 | Peeters, Clara | | | | S.L. with Cheeses & Fruit | attributed | wood | 51 x 66cm |
| 180 | Peeters, Clara | | | | Baskets & Plates of Fruit | signed | canvas | 80x95.5cm |
| 181 | Peeters, Clara | | | | Bouquet of Flowers & Bowl of Fruit * | sign. 1611 | wood | 52 x 73cm |
| 182 | Peeters, Clara | | | | S.L. with Shellfish, Cheese & Eggs * | | panel | 135.7x90.3cm |
| 183 | Ravensteyn, Hubert van | 1638 | Dordrecht | Dordrecht 1683/91 | Walnuts in bowl & a white Jug * | s. 1671 | canvas | 66x49.5cm |
| 184 | Ring, Pieter de | 1615 | Ypern | Leiden 1680 | Still Life with a Golden Goblet * | sign. O | canvas | 100x85cm |
| 185 | Ring, Pieter de | | | | Still Life with a Parrot | | canvas | 128x139.5cm |
| 186 | Ring, Pieter de | | | | Strawberries in a Wanli Bowl | signed* | canvas | 57 x 50cm |
| 187 | Ring, Pieter de | | | | Fruit in a Wanli Bowl with a Glass of Wine | signed* | canvas | 92.5 x 76cm |
| 188 | Ring, Pieter de | | | | Wild Strawberries in a Bowl | | canvas | 78.5 x 61cm |
| 189 | Roestraten, Pieter G. van | 1629/30 | Haarlem | London 1698 | Teacups, teapot and a silver vessel * | 1670s | canvas | 35 x 47.5cm |
| 190 | Roestraten, Pieter G. van | | | | S.L. with Kendi and Lobster * | signed | canvas | 61 x 76cm |
| 191 | Roestraten, Pieter G. van | | | | Candlestick and a Yixing teapot | sig. 1696 | canvas | 72 x 59.5cm |
| 192 | Roestraten, Pieter G. van | | | | S.L. with Tea Service | signed | canvas | 46 x 61.5cm |
| 193 | Roestraten, Pieter G. van | | | | A Yixing Teapot and porcelain cups | signed | canvas | 24.2x31.2cm |
| 194 | Roestraten, Pieter G. van | | | | Teacups, Saucers & Bowl with a Teapot | | canvas | 30.5x35.6cm |
| 195 | Ryckhals, Frans | 1600? | Middleburg | 1647 | Still Life with Gold & Silver Objects | s. 1640 | wood | 70 x 117cm |
| 196 | School of South-Holland | | | | Flowers in a Porcelain Vase | ca. 1630 | panel | 46.5x40cm |

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|-----|--|-----------------|--|---------------|----------------------------|----------|---|
| 164 | Antwerp, Museum Mayer | | | ontbijt | klapmuts, 2 dishes | kraak | Bergstrom fig. 94, p. 105 |
| 165 | Prague, Narodni Galerie | 4208 | | prank | ginger jar w/cover | Trans | Segal 11.1, p. 198 |
| 166 | Christie's London | | | prank | faceted vase | Trans | Christie's cat Oct 1999 Lot 49 |
| 167 | Conneticutt, Gall. Peter Tillou, Lichfield | | | prank | tea cup & plate | Trans | Segal pl. 47, p. 166 |
| 168 | Frankfurt, Historisches Mus. | | | prank | jar and cover | Delfware | Ydema fig. 97, p. 94 |
| 169 | Christie's London | | | prank | baluster vase | Trans | Christie's cat. Dec. 1986 Lot 106 |
| 170 | Private Collection | | | prank | flask, jar & dish | Trans | Nat. Gall. Scotland cat. 1992, pl. 35 |
| 171 | Rijksmuseum | SK-A-2329 | | fruit | ceramic pot | Delft | Wallert (ed.) pl. 12, p. 85 |
| 172 | Vienna, Kunst. Hist. Museum | cat. 1991 p. 90 | | vanitas | inkpot (Annamese?) | | Chong & Kloek pl. 65, p. 254 |
| 173 | London, Rich. Green Gall. | | | ontbijt | shallow dish | Ming | Chong & Kloek pl. 9, p. 128 |
| 174 | U.S.A., Private Coll. | | | ontbijt | Butter plate | Kraak | Segal pl. 8, p. 62 |
| 175 | U.S.A., Private Coll. | | | ontbijt | 2 shallow bowls | Kraak | Segal pl. 9, p. 63 |
| 176 | Karlsruhe, Staatliche Kunsthalle | | | | 1 shallow dish | Wanli | Segal fig. 4.8, p. 68 |
| 177 | Prado Museum, Madrid | 1622 | | ontbijt | shallow dish | kraak | Chong & Kloek fig. 3, p. 41 |
| 178 | Karlsruhe, Musee de l'Elat | | | banquet | shallow bowl | kraak | Greindl pl. 15 |
| 179 | Paris, Coll. J. O. Leegenhoek | | | banquet | shallow plate | kraak | Greindl pl. 16 |
| 180 | Paris, Vente Gal. Charpentier | | | banquet | small cup | ? | Greindl pl. 17, Segal fig. 8.6, p. 160 |
| 181 | Prado Museum, Madrid | | | fruit/flowers | moulded bowl | Wanli | Bergstrom fig. 96, p. 107 |
| 182 | Gateshead, Shipley Art Gallery | | | ontbijt | 6 bowls | kraak | Shipley Art Gallery, Gateshead |
| 183 | Ontario, Art Gallery | 60/35 | | tobacco | delft ewer & dish | kraak | Chong & Kloek pl. 71, p. 269 |
| 184 | Rijksmuseum | SK-A-335 | | prank | dish | kraak | Wallert (ed.) pl. 7, p. 65 |
| 185 | Wallace Coll. London | | | fruit | bowl & ewer | Trans | Ingamells pl. 107 |
| 186 | Christie's N.Y. Jan. 1988 | | | fruit | klapmuts bowl | kraak | Christie's N.Y. Jan. 1988 Lot 112 |
| 187 | Christie's N.Y. Jan. 1988 | | | fruit | klapmuts bowl | kraak | Christie's N.Y. Jan. 1988 Lot 139 |
| 188 | Christie's London | | | fruit | | | Christie's cat. April 1981 Lot 54, pp. 53, 54 |
| 189 | Berlin, Staatliche Mus. | | | tea service | teacups, teapot -Japanese? | | Chong & Kloek pl. 72, p. 271 |
| 190 | London, Rich. Green Gall. | | | prank | kendi | Trans | Segal pl. 61, p. 202 |
| 191 | Boymans-Beunigen, Rotterdam | St. 131 | | vanitas | teapot, 2 cups | Kangxi ? | Segal pl. 62, p. 203 |
| 192 | Winterthur Jacob Briner Foundation | | | tea service | 5 cups & teapot-Japanese? | | Russell pl. 32, p. 92 |
| 193 | Christie's London July, 1996 | | | tea service | 2 cups/saucers etc | Kangxi | Christie's cat. July 1996 Lot 329 |
| 194 | London, L. Koetser Gall. | | | tea service | 2 cups, saucers, bowl | Kangxi | Koetser cat. 1964 pl. 38 |
| 195 | Budapest | 265 | | vanitas | ewer, vase, 2 mugs | Trans | Segal pl. 41, p. 154 |
| 196 | Sotheby's London | | | flowers | vase | Wanli | Sotheby's cat. July 1999 Lot 32 |

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|-----|-------------------------|---------------|----------------|---|-------------|--------|--------------|
| 197 | Schooten, Floris van | 1590. Haarlem | Haarlem 1655 ? | Fruit S.L. with Pewter Beaker | FVS. | panel | 40 x 55cm |
| 198 | Schooten, Floris van | | | Laid Table with Fruit * | FVS:1617 | canvas | 80 x 113cm |
| 199 | Schooten, Floris van | | | Fruit Seller in a Town Street | | canvas | 98.5x147.5cm |
| 200 | Simons, Michiel | ca. 1620 | Utrecht | Fruit tumbling from a Porcelain bowl | | canvas | 81.5x104cm |
| 201 | Simons, Michiel | | | Flowers in a Glass Vase & Strawberries | signed | | 56.5x75.5cm |
| 202 | Snyders, Frans | 1579 | Antwerp | Fruit Basket in a landscape with a Squirrel | sig. c.1650 | panel | 72 x 106cm |
| 203 | Snyders, Frans | | | Game and Fruit on a Table w/a young man | s. 1640/50 | panel | 99 x 199cm |
| 204 | Snyders, Frans | | | A Tazza with Grapes in a Niche | signed | panel | 89 x 62 cm |
| 205 | Snyders, Frans | | | Game, Fruit and Vegetables | sign. 1603 | canvas | 94 x 124cm |
| 206 | Snyders, Frans | | | Fruit and Vegetable Seller at her Stall | signed | canvas | 208x343cm |
| 207 | Snyders, Frans | | | Game, Fruit & Vegetables, and a Servant | s. 1630/40 | canvas | 170x290cm |
| 208 | Snyders, Frans | | | Bouquet of Flowers & Basket of Grapes | | wood | 100x140cm |
| 209 | Snyders, Frans | | | Fruit with a Cat and two Sparrows | | copper | 37 x 55cm |
| 210 | Snyders, Frans | | | Bowl of Fruit with melon and a Glass | | canvas | 59.5x90.5cm |
| 211 | Snyders, Frans | | | Game birds & Basket of Grapes | | wood | 49 x 63cm |
| 212 | Snyders, Frans | | | Baskets and Plates of Fruit | | canvas | 120x178.5cm |
| 213 | Snyders, Frans | | | Fruit Piece with a Squirrel & Wanli Bowl * | c. 1615 | panel | 42 x 63cm |
| 214 | Snyders, Frans | | | Still Life with Monkeys | | canvas | 110x180cm |
| 215 | Snyders, Frans | | | Fruit Piece with a Squirrel | sig. 1616 | copper | 57 x 84.7cm |
| 216 | Snyders, Frans | | | Page in a Larder | signed | canvas | 123 x 240cm |
| 217 | Snyders, Frans | | | Fruit and Vegetable Market | c. 1620/30 | canvas | 201 x 333cm |
| 218 | Snyders, Frans | | | Larder with a Monkey | | canvas | 165 x 233cm |
| 219 | Snyders, Frans | | | Larder with a Cat | c. 1630/50 | canvas | 92 x 136cm |
| 220 | Snyders, Frans | | | Pantry Scene with a Page | 1615/20 | canvas | 125 x 198cm |
| 221 | Snyders, Frans | | | Bowl of Strawberries, Grapes & Game * | signed | panel | 61 x 85.3cm |
| 222 | Snyders, Frans | | | Fruit and Strawberries in a Porcelain Bowl | | copper | 34 x 50cm |
| 223 | Snyders, Frans | | | Dead Game with Lobster on Porcelain Dish | | canvas | 119.4x302cm |
| 224 | Snyders, Frans | | | Larder Table with small Game | sig. 1612 | panel | 95.5x125.6cm |
| 225 | Snyders, Frans & Studio | | | Fruit and Nuts in Baskets & Bowls | | canvas | 155x193.5cm |
| 226 | Snyders, Pieter | | | Flowers in a Vase | signed | canvas | 70 x 58.5cm |
| 227 | Soreau, Isaac | 1604 | Hanau active | Grapes in a Wan-li Porcelain Vase * | | panel | 49.8x64.6cm |
| 228 | Soreau, Isaac | | | Bunches of Grapes & a Wanli kraak Bowl | | panel | 42.5x62.7cm |
| 229 | Soreau, Jean | | | Apricots in a Wanli Bowl w/Grapes * | | wood | 57 x 89cm |

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|-----|------------------------------------|------------|------------|---------------------|-----------|-----------------------------------|
| 197 | Private Coll. Dr.H.Nordlund | | ontbijt | klapmuts, 2 dishes | kraak | Bergstrom fig. 118, p. 133 |
| 198 | Private Collection Switzerland | | laid table | 11 dishes | Wan-li | Bergstrom pl. 11, p. 105 |
| 199 | Christie's N.Y. Jan. 1988 | | | 3 dishes | Wan-li | Christie's N.Y. Jan. 1988 Lot 153 |
| 200 | Sotheby's London | | fruit | large bowl & cup | Delft? | Sotheby's cat. Dec. 2001 Lot 136 |
| 201 | Christie's London | | flowers | small bowl | Wanli | Christie's cat. April 1988 Lot 48 |
| 202 | Vaduz, private coll. | 770 | fruits | Ming bowl, bell cup | kraak | Koslow pl. 253, p. 182 |
| 203 | Munster Mus. On loan | 1541 LG | game | plate & bowl | Kraak | Koslow pl. 53, p. 55 |
| 204 | Stockholm, National Museum | R119 - 640 | pronk | 2 bowls | kraak | Koslow pl. 96, P. 82 |
| 205 | Brussels, Gallery Willems | | banquet | 2 klapmuts | kraak | Greindl pl. 31 |
| 206 | Leningrad, The Hermitage | 1312 | fruit | 7 bowls | kraak | Greindl pl. 32 |
| 207 | Brussels, Mus. Royaux | 3525 | game | shallow plate | kraak | Koslow pl. 71, p. 66 |
| 208 | Brussels, Coll. Van Geider | | banquet | bowl | Wan Li | Greindl pl. 36 |
| 209 | London, Coll. Dr. E. Sklarz | | fruit | klapmuts | kraak | Greindl pl. 38 |
| 210 | Leningrad, The Hermitage | 1318 | fruit | large bowl | Wanli | Greindl pl. 39 |
| 211 | Berlin, Gall. Leo Spik, 1952 | | game | shallow bowl | kraak | Greindl pl. 41 |
| 212 | Copenhagen, Mus. National | 668 | fruit | 5 dishes | kraak & ? | Greindl pl. 42 |
| 213 | Germany Private Collection | R 98 | fruit | klapmuts | kraak | Koslow pl. 132, p. 113 |
| 214 | Prague National Gallery | | banquet | 2 klapmuts, 1 dish | kraak | Novotny pl. 54 |
| 215 | Boston, Mus. of Fine Arts | 1993.566 | fruit | plate & bowl | kraak | Koslow pl. 97, p. 83 |
| 216 | Copenhagen, Statens Mus. | Sp. 208 | game | bowl & dish | kraak | Koslow pl. 125, p. 109 |
| 217 | Munich, Bayerische Staats. | 4278 | market | 5 dishes | kraak | Koslow pl. 173, p. 135 |
| 218 | Antwerp, Koninklijk Mus. | R70 - 893 | lader | 3/4 pieces | Wanli | Koslow pl. 174, p. 135 |
| 219 | Berlin, Staatliche Mus. | R147 774B | lader | Ming bowl/saucer | kraak | Koslow p. 175 |
| 220 | Wallace Coll. London | | game | shallow bowl | | Ingamells pl. 72, p. 348 |
| 221 | London, L. Koetser Gall. | | game | deep bowl | kraak | Koetser cat. 1964 pl. 20 |
| 222 | Sotheby's London | | fruit | klapmuts | kraak | Sotheby's cat. July 1995 Lot 62 |
| 223 | Hunterian Art Gallery | 43836 | game | flat dish | kraak | Hunterian Art Gallery and Museum |
| 224 | New York, Jack Kilgore & Co., Inc. | | game | 4 bowls | kraak | Koslow pl. 87, p. 76 |
| 225 | Sotheby's London | | banquet | bowl, 3 dishes | Wanli | Sotheby's cat. Dec. 1992 Lot 52 |
| 226 | Sotheby's London | | flowers | vase | Trans | Sotheby's cat. Dec. 1986 Lot 109 |
| 227 | Sotheby's London | | fruit | bowl & cup | kraak | Sotheby's cat. Dec. 1996 Lot 25 |
| 228 | Christie's London | | pronk | crow cup (deer) | kraak | Christie's cat. Dec. 1998 Lot 8 |
| 229 | Oxford, Ashmolean Museum | A594 | banquet | klapmuts, bell cup | kraak | Greindl pl. 25 |

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|-----|-------------------------------|---------|-----------|------------------|--|--|------------|---------|---------------|
| 230 | Soreau, Jean | | | | | S.L. with Bowls of Fruit and a Glass | mono. JS | wood | 53.5 x 82cm |
| 231 | Soreau, Jean | | | | | Strawberries in a Bell Cup & Grapes * | sign. 1638 | copper | 39 x 57cm |
| 232 | Steenwyck, Harmen van | 1612 | Delft | 1664 after | | S.L. with Jug and cherries in a Wanli Dish * | signed | panel | 31.2 x 33.7cm |
| 233 | Streek, Juriaen van | c. 1632 | Amsterdam | Amsterdam 1678 | | S.L. with a Brandy Bowl | J.V. Str. | canvas | 63.8 x 52.3cm |
| 234 | Streek, Juriaen van | | | | | A Peeled Lemon & Blue and White Ewer * | signed | canvas? | 68.9 x 52.8cm |
| 235 | Streek, Juriaen van | | | | | Fruit, Nautilus Cup & a Chinese Ewer * | signed | canvas | 69.5 x 57.2cm |
| 236 | Streek, Juriaen van | | | | | S.L. with "Ming" Vase & Lemons * | signed | wood | 42.5 x 33.5cm |
| 237 | Streek, Juriaen van | | | | | Peaches & a Lemon in a Porcelain Bowl | | canvas | 69.5 x 65.5cm |
| 238 | Treck, Jan Jansz | 1606 | Amsterdam | Amst'm aft. 1652 | | Still Life with a Pewter Jug * | sig. 1649 | canvas | 76.5 x 63.8cm |
| 239 | Treck, Jan Jansz | | | | | S.L. with Chinese Bowl & Pewter Jug | s. 1645 | wood | 66.5 x 50.5cm |
| 240 | Treck, Jan Jansz | | | | | Grapes in a Delftware Bowl * | signed | panel | 53.3 x 45cm |
| 241 | Treck, Jan Jansz | | | | | Silverware, a Roemer & Porcelain Bowl * | signed | panel | 65.8 x 50cm |
| 242 | Utrecht, Adriaen van | 1599 | Antwerp | Antwerp 1653 | | S.L. with a Parrot | sig. 1636 | | |
| 243 | Utrecht, Adriaen van | | | | | Blackberries in a Blue & White Bowl * | | canvas | 52.2 x 93cm |
| 244 | Utrecht, Adriaen van | | | | | S.L. with Cats and Monkeys | | canvas | 74.9 x 108cm |
| 245 | Uyl, Jan Jansz den, the Elder | 1595 | Amsterdam | Amsterdam 1640 | | Pewter Jug with Ham and Roemer | signed | canvas | 74.5 x 86.5cm |
| 246 | Uyl, Jan Jansz den, the Elder | | | | | Banquet Piece with Plovers' Egg | 1632 | wood | 80 x 67cm |
| 247 | Velde, Jan Jansz. van de | 1619/20 | Haarlem | Enkhuizen 1662 | | S.L. with a Glass of Beer * | sig. 1647 | wood | 64 x 59cm |
| 248 | Velde, Jan Jansz. van de | | | | | Bowl of Strawberries & Cherries | sig. 1658 | panel | 38 x 30cm |
| 249 | Ykens, Frans | 1601 | Antwerp | Brussels 1693 | | Cheese in a Wicker Basket | | panel | 57.5 x 80.5cm |
| 250 | Ykens, Frans | | | | | Grapes in a Porcelain Bowl | | copper | 36.4 x 49.9cm |

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|-----|------------------------------------|-----------|-------------|---------------------|--------|--|
| 230 | Amsterdam, Gall. Hoogendijk | | banquet | klapmuts, bowl | kraak | Greindl pl.26 |
| 231 | Schwerin Staatliches Mus. | G638 | fruit | bell cup | kraak | Ebert-Schifferer pl.68, p.99 |
| 232 | Christie's N.Y. Jan. 1988 | | fruit | shallow dish | kraak | Christie's N.Y. Jan. 1988 Lot 113 |
| 233 | Switzerland, private coll. | | pronk | ewer & klapmuts | Trans | De Jongh pl.16, p.112 |
| 234 | Christie's London | | pronk | jug | Delft | Christie's cat. Dec. 1990 Lot 108 |
| 235 | Sarasota, Ringling Museum | SN 290 | pronk | ewer | Trans | Ringling Museum cat. pl.121 |
| 236 | Winterthur Jacob Briner Foundation | | pronk | tail vase, klapmuts | Delft? | Russell pl.40, p.108 |
| 237 | Christie's London | | pronk | klapmuts bowl | kraak | Christie's cat. July 1997 Lot 274 |
| 238 | London N.G. | NG4562 | banquet | 1 dish 1 klapmuts | Kraak | Segal pl.36, p.36 |
| 239 | Budapest | 1064 | ontbijt | klapmuts & net bowl | kraak | Ember fig. 14, p.25 & 161 |
| 240 | Christie's London | | fruit/pronk | klapmuts | kraak | Christie's cat. Dec. 2000 Lot 37 |
| 241 | Sotheby's London | | pronk | small dish | kraak | Sotheby's cat. July 2002 Lot 303 |
| 242 | Brussels, Mus. Royaux | 4731 | pronk | 3 large/2 sm. bowls | kraak | Ebert-Schifferer pl.108, p.152 |
| 243 | Sotheby's London | | fruit | klapmuts | kraak | Sotheby's cat. July 1999 Lot 135 |
| 244 | Sarasota, Ringling Museum | SN 235 | game | small dish, bowl | kraak | Ringling Museum cat. pl.51 |
| 245 | Amsterdam, Gall. Chas. Roelofs | *cat. | banquet | small plate | Ming | Segal pl.35, p.134 |
| 246 | Prague, Narodni Galerie | 2780 | | Butter plate | Ming | Segal fig. 7.7, p.139 |
| 247 | Rijksmuseum | SK-A-2362 | banquet | shallow dish | kraak | Ebert-Schifferer pl.90, p.126 |
| 248 | Ashmolean, Oxford | | fruit | shallow dish | kraak | photograph Ashmolean Museum |
| 249 | Sotheby's London | | ontbijt | small dish | kraak | Sotheby's cat. July 1999 Lot 19 |
| 250 | Christie's London | | fruit | | | Christie's cat. Dec. 2002 Lot 35, pp.74,75 |