



# Recent Acquisitions: Dutch History

• JEROEN TER BRUGGE, MILOU FRANCISCA,  
MARIA HOLTROP, DANIEL HORST, HARM STEVENS AND  
MAREN DE WIT •

## 1 Goblet Celebrating the Prosperity of the Herring Fisheries

Northern Germany?, c. 1725-75

Wheel-engraved forestglass, height 18.2 cm

Inscription, above the image: *het wel vare vande groote visserij ende jagery*

The Rijksmuseum holds a collection of eighteenth-century glasses that is a good reflection of the important economic sectors at that time – long-distance and local merchant shipping, livestock breeding and arable farming, plantations and the whaling industry. Until now, the ‘Grote Visserij’ (deep-sea herring fishing) has been a noticeable omission. In the early modern period it made a major contribution to the prosperity of the Republic and in contemporary literature it is actually referred to as the ‘goldmine’ of the economy. The many hundreds of ‘busses’ and ‘hookers’ (fishing boats) involved in the production of salt herring every year did indeed play a major role in the supply of domestic food and in the export of this fish.

The goblet consists of a conical bowl, a baluster stem and a bell-shaped, domed foot with a rounded edge and a pontil mark. During the glass blowing process a decorative ring of air bubbles was inserted into the transition between the stem and the foot. On the bowl two hookers can be seen

with their nets in the water and fishermen hard at work. The lowered mainmast of one of the fishing boats is an accurate image of the reality. The spread nets hung stationary like a curtain in the waters of the North Sea and the boat had to remain in position at the end of them. The small spanker on the aft mast had to prevent the boat from drifting. Above it there is an engraved text: *het wel vare vande groote visserij ende jagery* (the prosperity of the herring fisheries and *jagerij*).

The type of goblet and the wheel engraving indicate that it came from Northern Germany, where many decorated glasses and goblets were made for the Dutch market. Glasses like this one were used during banquets after meetings of the College van de Grote Visserij in Delft. In the Republic this institution was responsible for regulating this type of fishing, the observance of the rules, the protection of the herring fleet at sea and the collection of ‘convooi- en licent-gelden’ – convoy and licence fees – which defrayed its costs. One important part of the deliberations

concerned the ‘jagerij’. Prior to the start of the herring season – fishing was allowed from 24 June, St John’s Day – the fishing grounds from which high-speed boats would serve as ‘jagers’ were identified. The fully-rigged boat engraved on the beaker probably represents a herring jager. Jagers like this collected the first catch from other boats in order to get it to the mainland as quickly as possible. From the late Middle Ages onwards the very first cask (‘kantje’) went to the Count of Holland, later to the stadholder and king or queen. From then on, the wealthy held herring banquets, and the first catches landed fetched the highest prices. Around the arrival of the first catch, goblets like this one would undoubtedly also have been used to toast the prosperity of the herring fishing industry and the jagerij.

Engraved glasses with scenes relating to the herring fisheries are rare. There are a few examples in Dutch collections, but they have not featured in the Rijksmuseum’s collection until now. This recently acquired goblet, in conjunction with several contemporary items relating to the herring fishing industry and herring consumption in the print collection, decorated pottery, a tile scene of the herring fleet at sea and a number of paintings of herring fishwives, breakfasts and seascapes, presents a fascinating picture.

JtB

LITERATURE:

Jeroen P. ter Brugge, “‘Een eigen Hollandsch feest’”: Gebruiken rondom de Nieuwe Haring’, *Holland* 38 (2006), no. 3, pp. 187-90, 223-34

PROVENANCE:

...; collection Louis Pieters and Catharina Albertina Havelaar, Rotterdam; collection Ludovicus Joannes Pieters and Egbertha Carolina Bakhuizen van den Brink, Rhooon; their heirs; their sale, Rotterdam (Vendu), 4 February 2021, no. 1686, to a private individual; his gift to the museum, 2022 (inv. no. NG-2022-14).







2 Contract of Sale of the Enslaved Man Known as Leon of Guinea  
Batavia, 1812-20  
Brown ink on paper, 160 x 100 mm (folded)

On 25 May 1812, a group of men met in Batavia (present-day Jakarta in Indonesia): they were the notary Gerrit Drost, two clerks, the slave owner and notary Jan Philip Daniël Scheidius, two witnesses and an enslaved man who was called Leon of Guinea. We know this from a notarial deed, in which Drost noted that Scheidius had 'claimed and proved' that he was Leon of Guinea's owner. The two clerks witnessed it and the two other witnesses validated Scheidius's claim. After these testimonies, the contract was drawn up and Leon of Guinea was officially Scheidius's property.

Slavery had in fact already existed on the Indonesian archipelago long before the arrival of the Dutch in the seventeenth century. Under their influence, this practice radically changed. Notaries played an important role here; they recorded an existing practice in a binding contract and turned a temporary situation into something long-lasting, which could be hard to reverse. Slavery was thus institutionalized.

A six-cent stamp was affixed to the first page of the deed. This stamp authenticated the document and signified the notary's fee that was paid by the owner of the enslaved person. This owner had to keep the deed carefully so as to be able to hand it to the new owner at a subsequent sale. A twelve-cent piece was also registered, and this amount went to the local administration. The Dutch East India Company profited from such transactions through this duty. In this case, the stamp on this deed differs from other stamps we know of from comparable instruments. This has to do with the period in which this sale took place. In 1811, after the Napoleonic Wars, the British temporarily took over the areas colonized by the Dutch, including Java and Batavia, which they administered until 1816. The stamp is consequently British.

According to a later note on the deed, Leon of Guinea was sold to Jean Chrétien Baron Baud in 1818. He held a high position in the British administration, but fourteen years later would go on to become Governor-General of the Dutch East Indies and in 1840, Minister of the Colonies. There is no note on the deed to tell us how much Baud paid for the man. On the back, though, there is a reference to Baud's sale of Leon of Guinea for 150 silver guilders to a certain L.C. Von Ranzow

in September 1820. Eight months later, Von Ranzow sold him to Captain T.W. Burslem for the same amount. By that time Leon from Guinea was no longer in Batavia, but on the island of Bangka, off the east coast of Southern Sumatra.

The document only contains information about the slave owners. Nothing was recorded about the enslaved man, apart from his given name, Leon of Guinea. Yet hidden behind the document is a life of a human being who was passed from hand to hand like an object. Had he been born in New Guinea? Or on the west coast of Africa? In any case he must have been uprooted several times in his life and forced to build a new existence away from his family and friends. Nothing is known about how he ended up in slavery or what happened to him later. This document illustrates how Dutch law was more concerned with slave owners than with enslaved people.

MH

PROVENANCE:

...; Bubb Kuyper, 2021; from whom purchased by the museum with the support of the Johan Huizinga Fonds/Rijksmuseum Fonds, 2021

(inv. no. NG-2021-14).

The Slave Leon mentioned in this Certificate, I do hereby transfer to *ten Heer Jan W. L. C. van Rangoon* on *Cons. Derdlaan* Philip Daniel of the name of *Scheidius* - 150/ one hundred and fifty *gulden* money, duly received by me, this day.

Batavia 29 September 1816

(M. Baud)

The above mentioned Slave Leon, is hereby transferred to *W. Marslem* for the above stated sum of 150/ one hundred and fifty *gulden* money. —

Toboes on the Island of Banca the 5<sup>th</sup> Meij 1820.

W. van Karlow.

**Indies**  
N<sup>o</sup> 1439.

Op Batavia den 25<sup>en</sup> Meij 1812.

certificeere en verklaare ik Gerrit Drost, Notaris publick, geadmiteerd bij het Britsch Gouvernement, residierende te Batavia, geassisteerd met mijner klerken, Charles J. Cobius sarelis en Adriaan Eliza Siakijtati, als getuigen, dat de Heer Jan Philip Daniel Scheidius mij beveerd en bevesten heeft, den wettigen Eige-  
(naar)



naar te Zyn, van Lecker slaaf genaamd Leon van Guinea, gelijk hierto bevestigd werd, met een Attestatie op heeden voor mij Notaris en getuigen, dook de Heeren W. Marinus Johannes Piepers en Fredrick Alberti, onder presentatie van Eede verleden.

Verzoekende voornoemd de Heer Jan Philip Daniel Scheidius mij Notaris, hier van te forcheeren en aan Zyn E. te verleenen acte in forma, welke is deede. —

De

De minste dezes, is bevoorleijde geteekend, en geschreeven, op een Le gel van twaalf stuivers.

Gerrit Drost  
Not.

De in dezen gemelde slaaf, genaamd Leon, door mij verkocht aan de Heer J. C. Baud, bekennende van oes kooppem: vol van te Zyn. —

Batavia den 19<sup>en</sup> Meij 1812.

## 3 JAN HENDRIK VERHEIJEN (Utrecht 1778-1846 Utrecht)

*Town Square with a Fair, 1820*

Oil on an oak panel, 47 x 59 cm

Signed, front, left corner: *J. Verheijen*

Jan Hendrik Verheijen was a productive painter of the Dutch Romantic School that became popular in the first half of the nineteenth century. In his younger years, he mainly based his paintings on his topographical sketches; later he changed compositions of existing buildings into imaginary townscapes. This painting shows such a fanciful townscape with elements of reality. The building below the church tower, for example, is Castle Oudaen, which is still situated on the Oudegracht in the centre of Utrecht.

Viewers' attention is drawn to two striking temporary wooden buildings that have been erected in the fair he pictured. The one on the left has a tympanum-shaped façade with the depiction of an acrobat balancing on the back of a horse. This corresponds to a strong woman who features in contemporary descriptions of fairs in almanacs and newspapers; she put on remarkable acts with her muscular strength and it is possible that she is shown here. On the platform beneath the façade there are also various 'exotically' dressed figures in brightly coloured clothes who were part of the performance. The collections of the city archives of Utrecht, Rotterdam and Amsterdam contain examples of similar spectacles that were a mixture of circus acts with people, supposedly from faraway lands, and live dioramas with animals. One of the performers is a Black acrobat. He is dressed in a bright pink costume with a turban and plume. This clearly confirms the presence of people of colour in fairs, circuses and plays in the Netherlands in the early nineteenth century. Their skin colour added 'value' to their presence in these 'exotic' displays as well as in the painting itself.

The painted canvases on the exterior wall of the wooden structure on the right advertise the presence of foreign wild beasts inside. It seems that people were exhibited there as well, as is suggested on another painted canvas showing two hunters in a landscape with palm trees. This is a precursor of the late nineteenth-century 'human zoo', in which 'unusual' people were regarded as exotic entertainment intended to attract the public. However, the displaying of different races was not a nineteenth-century invention. People of colour had been exhibited since the beginning

of world trade and colonization and served as proof of the existence of faraway tribes and strange cultures. This contributed to feelings of white superiority in the Dutch and other Europeans.

This painting sheds new light on the social position of Black people at the start of the nineteenth century, and shows a reality that is rarely depicted. Black people appear in paintings from the seventeenth and eighteenth centuries, but predominantly as servants on the margins of portraits of the elite. This work clearly shows another form of painful interaction between Black people and the Dutch, all the while reinforcing their marginalized position. This too is Dutch history.

M&amp;W

## PROVENANCE:

...; Veiling Goldmuntz New York 1968; from which to Art Gallery Williams & Son, London, 1968; from which to Venduehuis der Notarissen, The Hague, 2022; from which purchased by the museum with support of the Johan Huizinga Fonds/Rijksmuseum Fonds

(inv. no. SK-A-5094).





4 *Souvenir or Advertisement Cloth for Prins & Zwanenburg & Co.*

Netherlands, c. 1880-85

Printed fabric, 68 x 56 cm

Legend, banner above the centre: *Reise-Andenken nach Amerika* | *Prins & Zwanenburg - Amsterdam - Rotterdam, Groningen, Harlingen, Hamburg.*

In 1872 *De Nederlandsch-Amerikaansche-Stoomvaart-Maatschappij* (NASM) – the Dutch-American Steamship Company – joined in the competitive battle between several large British and other European shipping lines in the transportation of emigrants to the United States. Until well into the twentieth century, huge passenger liners regularly sailed from the major ports taking millions of Europeans to a new future. This exodus had an enormous impact on both the country of their destination and the regions they left. Aside from the huge numbers of emigrants from Central and Eastern Europe, there were also a great many who wanted to leave the Netherlands and Germany for ever, often for religious reasons. The transportation of so many over such a long period of time required well-oiled organization and supervision. Aside from passenger comfort and ticket pricing, a shipping company's success depended not a little on this efficiency. Profiteers lay in wait and where possible swindled the often already destitute emigrants out of their money with expensive lodgings in the ports of departure and other services. Police supervision was initially poorly organized and gave the Netherlands a bad reputation abroad in this area. This gradually changed when better regulation and reliable services were introduced. The NASM (from 1896 the Holland America Line or HAL) appointed agents in the passengers' home countries and the European ports who could take them in and provide guidance from then on. There were also forwarding agents who offered total packages, from tickets, customs services and temporary accommodation to the transport to the port of departure and the onward journey after arrival in America. One of the most successful was the firm of Prins & Zwanenburg & Co., which had offices in Amsterdam, Rotterdam, Groningen, Harlingen and Hamburg as well as a network of agents overseas.

The corporate strategy focused on advertising and investing in a good name. The recently acquired souvenir or advertising cloth ('*Reise-Andenken nach Amerika*') would not have been a decisive factor, but showed that the firm was different

from the many shady middlemen and lodging-keepers who offered their services. The thin cloth, printed on one side in black and red, bombarded the owner with information and images, in German as the most common language of communication for the intending travellers. The vessel, a hybrid of a sailing ship and a steamship, must have made a great impression, positive or otherwise, which is why it was shown in the centre. One of the flags has the ship's name on it – Amsterdam – which served the NASM between 1880 and 1884. The fact that Prins & Zwanenburg did its utmost to look after passengers until they reached their final destinations is evident from the prominent image of a steam train of the Erie Railroad. Immediately after the passengers arrived in New York, the office made reservations so that they could travel on to Chicago. The centrally placed American eagle on the country's arms must have also appealed to the voyagers.

It is impossible to ascertain whether the majority of the emigrants bought this souvenir; although it was produced in great numbers, few have survived because of the vulnerable material used. If they had purchased them, they would have been one of the few striking objects, alongside the fragile paper travel documents, that would have served to remind them of their journey. For most of them, however, looking back would not have been top of the list; a better future awaited them, and the voyage was an expensive and necessary phase that many did not want to look back on for too long.

JtB

## PROVENANCE:

...; sale, Middelburg (Veilinghuis Korendijk), 4 February 2022, no. 1551, to a private individual; his gift to the museum, 2022 (inv. no. NG-2022-15).

Prins & Zwaneburg. GRONINGEN.

Reise-andenken nach Amerika

Amerikanische  
Geld-Wechsel.



Wöchentliche  
directe  
Post-Dampf-Schiffahrt

Wechsel  
auf Amerika.

**PRINS & ZWANENBURG**  
AMSTERDAM  
Rotterdam, Groningen, Soeringen, Hamburg

Jeden Samstag  
von  
Amsterdam  
oder  
Rotterdam



nach New York  
und  
allen Stationen  
in  
Amerika

Mit schnellfahrenden, speciell für Passagiere eingerichteten Dampfern ERSTER KLASSE  
an die ERIE-EISENBAHN anschliessend.  
Directe Billette



ERIE RAIL ROAD PASSENGER DEPOT

U. S. DEPARTMENT OF COMMERCE  
U. S. MARINE CORPS  
U. S. NAVY

DIREKT UND DIRECTE ROUTE NACH DEM WESTEN

Prins & Zwaneburg. AMSTERDAM.

Prins & Zwaneburg. ROTTERDAM

Prins & Zwaneburg. HILINGEN



## 5 Assembly: WILLEM WOUTHERUS SCHÜLLER (1932-2022)

Box maker: The workshop of ADA TEITLER-VERWEIJ

*Grogol Box*, c. 1930-94

Acid-free cardboard, felt, linen, batik, 26 x 16.5 x 19.5 cm (box)

Willem Schüller assembled the contents of this box in the spring of 1994. He did this during his stay in St Luke's Hospital in Amsterdam and the subsequent treatment he received as an outpatient in the psychiatric department's occupational therapy workshop. Schüller gave the box and its contents a name: *Grogol Box*. *Grogol* refers to the civilian internment camp of the same name in Jakarta where, separated from the rest of his family (father, mother and four sisters), he was interned by the Japanese occupying forces from 29 August to 25 November 1944 – an experience that had left him with the most terrible memories. Prior to the time he spent in *Grogol*, Schüller together with his mother and sisters was interned in the camp in Kramat and in Camp Tjideng (both in Jakarta). After that they were imprisoned in Camp Baros 5 (Tjimahi) and in Camp Tjimahi 4. Schüller's traumatic experiences were caused by, among other things, the physical violence meted out by the Japanese. In 1993 the memory of the enforced separation from his mother and sisters on 29 August 1944 – when Schüller and eight hundred or so boys and old men were transferred from Tjideng to *Grogol* – brought on deep and persistent depression and led to his admission to the psychiatric ward.

Schüller drew up an inventory of the contents of the box. Every object or document was described extremely accurately and factually. One example: 'Toilet bag, originally father's, given to him on 11 April when he was transferred to the prison at Struiswijk (Batavia); embroidered on the bag in red letters "Blok C DV"; received and used by him for the same purpose in Tjimahi IV/IX Bat.'

Most of the objects and documents originated from the internment camp, but the box also contains things from before the war, from shortly after the Japanese capitulation on 15 August 1945, and even from the nineteen-nineties. One of the important documents is the diary he wrote in April 1948 recalling his experiences, based on the notes on the pad that his mother in Tjideng sent to him while he was in *Grogol*. Many of the little objects cannot be dated with accuracy. For example, a medallion containing the photograph taken of six-year-old Wim and his sisters in 1938;

the inventory states that the border of artificial coloured roses around it was made by his sister Mieke in Camp Tjideng on 27 August 1944. The felt concertina album containing photographs of Wim taken in the nineteen-thirties was also made in Tjideng, likewise on 27 August 1944, this time by Wim's mother. The box was made in 1994 in the workshop of Ada Teitler-Verweij. It is covered with linen with flower motifs which came from a batik shirt from a brother-in-law, who experienced a similar war-scarred youth in the Dutch East Indies. Schüller was the archivist and curator of his own Indonesian youth. He used the *Grogol* box to create an emotionally charged, multi-layered autobiographical document.

Above all, though, the *Grogol* box should be regarded as a product of therapy, an attempt by Schüller to give a place to the traumatic experiences he had to endure during the war in Indonesia. He did this literally and figuratively by arranging dozens of personal little objects and documents in smaller boxes or in envelopes. Things that also brought him happy memories were likewise given a place, perhaps to offer comfort or distraction. That the box had nothing to do with casual nostalgia is evident from what Schüller's wife wrote on the card below the compartment containing the felt concertina album: 'De doos voor al dicht laten als het je te veel enerveert' (Don't open the box if it upsets you too much). Above this note is pasted a newspaper clipping with the headline 'De zaak-Sonei over de rechtzaak tegen de Japanse Kampcommandant Kenichi Sonei' (The Sonei case about the lawsuit against the Japanese Camp Commandant Kenichi Sonei), who was known as 'the executioner of Tjideng' – one of the camps in which Schüller and his mother and sisters were interned.

HS

## PROVENANCE:

Gift of Willem Schüller, Amsterdam, to the museum, 2022  
(inv. no. NG-2022-11).



- 6 Design: LOUIS EMILE MANCHE (Amsterdam 1908-1982 Veldhoven)  
 Poster for the *Herlevend Nederland* exhibition, 7 November to 6 December 1942  
 Colour lithograph, 800 x 600 mm

Dozens of exhibitions were staged in the Rijksmuseum during the Second World War, in part by the museum itself, but in the main by the Department of Public Education and the Arts (DVK) and the Nazi authorities. The DVK was set up on 27 November 1940, mirroring the Third Reich's *Reichsministerium für Volksaufklärung und Propaganda*, which was headed by Joseph Goebbels, the Minister of Public Enlightenment and Propaganda. The ministry controlled everything that was reported in the press, on the radio, in films, in literature, musical content as well as production and presentations in the visual arts. The Dutchman Tobie Goedewaagen, nicknamed 'Rotkar' by his enemies, was put in charge of the organization. Goedewaagen was a fanatical national socialist. In 1941 he also became chairman of the Dutch *Kultuurkamer*. Even though Goedewaagen was a high-ranking member of the National Socialist Movement (NSB), the collaboration between the DVK and the NSB proved to be difficult.

Nevertheless, a propaganda exhibition about the NSB, titled *Herlevend Nederland* (Resurgent Netherlands) was staged in 1942-43. It featured objects owned by Hendrik Laurens Schuilenburg, who began to amass a personal collection about the NSB when he became a member in 1933. Later Schuilenburg would be given the responsibility of founding a national socialist museum. *Herlevend Nederland* was a travelling exhibition, which visited ten Dutch cities between August 1942 and September 1943. Similar posters were printed to promote the exhibition; a quick inventory revealed posters for the exhibitions in Amsterdam, Utrecht, Meppel and Groningen. The central image is that of a red *wolfsangel* superimposed with a crossed sword and spade. The *wolfsangel* was a popular badge within the NSB and the Weerbaarheidsafdeling (WA), its paramilitary body responsible for order; the sword and spade served to symbolize the construction of a national socialist Netherlands through combat and labour. The poster's designer, Louis Emile Manche, was a versatile Dutch artist, but during the war also an active member of the NSB and between 1940 and 1944 Commandant of the WA; Schuilenburg also held the rank of sergeant

in this department. Manche made several propaganda posters for the NSB and the DVK.

The *Herlevend Nederland* exhibition ran in the Rijksmuseum in Amsterdam from 7 November to 6 December 1942. The occupying forces wanted to stage exhibitions in the Rijksmuseum propagating their ideas on the cultural value of National Socialism because of the national museum's prestige. The museum staff did not get involved in these exhibitions, but some of them had to help in setting them up and selling tickets. Among the exhibitions that the Rijksmuseum had to provide space for during the war were *Duitsche vrouwen werken voor haar volk* (October 1941), *De Ruyterherdenking* (June-July 1942), *Kunst der Front* (January 1943) and *Het Duitse Boek van heden* (February 1942). Even though the Rijksmuseum has a lot of documentation about those exhibitions in its archives, it has only a few of the posters that were made for promotional purposes (e.g. RP-P-1985-18). The museum may well have wanted to forget this painful episode in its history as quickly as possible and no longer be reminded of it. Although some of the posters are actually present in other public collections, it is also important that the Rijksmuseum includes these posters in its own collection. This will enable it to tell the story of the Rijksmuseum in wartime and illustrate it more effectively.

DH

LITERATURE:

- Anna Lamberts, '*Herlevend Nederland*': Een propagandatentoonstelling van de Nationaal Socialistische Beweging, 1942-1943, Amsterdam (thesis University of Amsterdam) 2013  
 Jetje Baruch and Liesbeth van der Horst, *Het Rijksmuseum in oorlogstijd*, exh. cat. Amsterdam (Rijksmuseum) 1985

PROVENANCE:

- ...; online sale (Van Sabben Poster Auctions), 5 February 2022, no. 814, to the museum with the support of the Johan Huizinga Fonds/Rijksmuseum Fonds (inv. no. NG-2022-4).



**7 NOVEMBER - 6 DECEMBER**

# TENTOONSTELLING

KEUZE UIT DE VERZAMELING SCHUILENBURG



# HERLEVEND NEDERLAND

MANCHE

RIJSMUSEUM  
INGANG MUSEUMPLEIN  
TOEGANG VRIJ

# AMSTERDAM

GEOPEND DAGELIJKS  
10-17 EN 19.30-22 UUR  
ZONDAGS 13-17 UUR

K. 2347

- 7 Execution: TJEBBE VAN TIJEN (1944) in collaboration with WENDELA GEVERS DEYNoot, MARA VAN OS, AMMETJE SCHOOK, FLOOR SCHOOK, ADINKA TELLEGEN and FOKE WOUND  
 Photograph: Pieter Boersma (1945)  
*Colour Slide Showing the Making of the Continuous Drawing in Dam Square, Amsterdam,*  
 24 August 1967  
 Transparency, 50 x 50 mm

The *Kontinue tekening* (Continuous Drawing) is an impossible museum acquisition. It is by definition impossible to include the actual drawing in a collection as it was meant to elude such a curatorial context. The Continuous Drawing was and is 'a public amenity in the urban area', a project that takes place outside the known art frameworks, outside the frame of a painting, outside the art museum, on a wall, on the public highway, on, for example, a landing-strip, in a taxi, on the body. The drawing is temporary and continuous, with no beginning or end. The drawing is a project that has been and is being created on the initiative of Tjebbe van Tijen from the 'Sigma' recreational and creative experiment centre in Amsterdam founded in 1966. At that time it was supported by among others the City of Amsterdam's Department of Art and Youth Affairs.

The organic, subterranean and subcutaneous arrangement of lines first came to the surface in December 1966 in Notting Hill in London, disappeared again and then reappeared in August 1967 near the entrance to the Institute of Contemporary Art, in Pall Mall. The drawing was made by Van Tijen, who from then on was assisted by Wendela Gevers Deynoot, Mara van Os, Ammetje Schook, Floor Schook, Adinka Tellegen and Foke Woud: six art students who had followed Van Tijen's correspondence course 'Continuous Drawing for Beginners' in Amsterdam. The drawing in Pall Mall (near Buckingham Palace) was interrupted by the London police. All those involved in its creation were arrested, brought before the court, charged with 'contamination of the Queen's property' and ordered to pay a fine equal to the cleaning costs. The drawing was scrubbed off the street. Meanwhile the drawing continued on private property in the house and garden of a sympathiser before escaping in a taxi to London airport next morning. Jumping from the street on to walls, taxis, people and their luggage, the drawing arrived at Schiphol on a KLM flight. Spreading over the Schiphol platforms, through customs

and over a number of taxis, the drawing made its way to the Stedelijk Museum Amsterdam, where it travelled across the pavement through the entrance, through galleries and up the stairs. With the aid of a cherry picker made available by the city council, the drawing grew over the museum's exterior walls. It disappeared later down a pothole in the street to re-emerge in the evening near the Munt, moving onwards through Kalverstraat to Dam Square. Next day, partly underground, it reached Rotterdam where it covered parts of the Lijnbaan and Blaak before being projected in a plastic dome (Corpocinema) late in the evening and going up in smoke.

According to Van Tijen, it is above all the action of drawing and its temporary nature – rain and footfall make drawings done with white blackboard chalk fade and disappear – that determine the quality. In that sense, he went on to say, it comments on the purchase of commercial art products. Paradoxically part of the documentation of the Continuous Drawing has now been acquired by the Rijksmuseum with the financial support of the Fonds 1975/ Rijksmuseum Fonds and Pon Holdings B.V. This documentation consists of some eighty black-and-white photographs and seventy-one colour slides taken by the photographer Pieter Boersma, the original 'Continuous Drawing for Beginners' correspondence course, three certificates presented to the course students, and two large background papers with a line drawing that were used in the photoshoot for the magazine *Gandalf* (January 1967).

To coincide with the opening of the *Amsterdam Magic Centre: Art and Counterculture 1967-1970* exhibition in the Stedelijk Museum on Friday 6 July 2018, the Continuous Drawing was resurrected from the bowels of the Rijksmuseum with the aid of five of the artists who had made it in 1967 and had previously been on a refresher course. The drawing emerged from the underground car park in the *Witkar* – a little white vehicle designed by Luud Schimmelpennink



in 1968 which was intended to be an electric hire car. For the occasion it also served as a chalk car which spread the drawing over Museumplein until it arrived in the rooms of the Stedelijk Museum. We have yet to discover the whereabouts of the Continuous Drawing.

HS

LITERATURE:

Wim A.L. Beeren et al. (eds.), *Actie, werkelijkheid en fictie in de kunst van de jaren '60 in Nederland*, Rotterdam 1979, pp. 122-23

PROVENANCE:

Gift of P. Boersma, Amsterdam, to the museum, 2018 (inv. no. NG-2018-221-43).



8 Author: ANTON DE KOM (Paramaribo 1898-1945 Camp Sandbostel (Neuengamme))  
 Pirate edition: Suriname Students Union, Leiden  
*Wij slaven van Suriname*, c. 1970  
 Stencilled paper, 288 x 208 mm

*Wij slaven van Suriname* – We slaves of Suriname. These letters printed in bold on this title cover make it immediately clear where the emphasis lies in this history of Suriname. Published for the first time in 1934, the human rights and freedom fighter Anton de Kom described the history and the Dutch occupation of Suriname from the country's point of view instead of from the standpoint of the colonizer. Through this shift in narrative perspective, the people who had been forced to live in slavery and had had to free themselves became the active subject of this shared history of the Netherlands and Suriname. This served to make the system of slavery far more visible and understandable. The media paid scant attention to the first edition of the book. By 1938, just 2,500 copies had been sold and then interest in the book died out. After the Second World War this edition was almost impossible to get hold of.

This version from around 1970 is a 'pirate edition': a stencilled reprint made without the publisher's permission. In 1969 the Surinamese student Rubia Zschüschen found a copy of the first edition of *Wij slaven van Suriname* in the University of Leiden's library. She was an active member of the Surinamese Students Union, a left-wing youth movement, and saw the work as an anti-colonialist manifesto. Zschüschen and other members of this movement wanted the book to be reprinted, and together with fellow students took on the challenge of retyping it and publishing a stencilled edition of it – but only after they had asked for the permission of Petronella (Nel) Borsboom, Anton de Kom's widow, who agreed to their proposal. She had tried unsuccessfully to have the book reprinted shortly after the Second World War, but the publisher had declined, citing a lack of interest.

The pirate editions, like this acquisition by the Rijksmuseum, provoked the reassessment of Anton de Kom. It is unclear how many copies were produced, but various editions of it with different covers were published in 1969 and 1970. They were also taken to Suriname and distributed there. Thanks to the pirate editions interest grew, and in 1971 a second official edition of *Wij slaven van Suriname* was published, many more of which

would follow later. In the eyes of a small group of anti-colonialists, Anton de Kom had long been regarded as a freedom fighter, but after the pirate editions he was also seen as such by an increasing number of others.

In 2020 Anton de Kom was awarded a place in the 're-evaluated' canon of Dutch history and his book gained renewed and widespread appreciation following the Black Lives Matter protests. Two years later, De Kom was given a place in the Rijksmuseum's collection with this acquisition of *Wij slaven van Suriname*.

MF

LITERATURE:

Carl Haarnack and Garrelt Verhoeven, 'Manifest in Roofdruk', in Kasper van Ommen and Garrelt Verhoeven (eds.), *Boeken die geschiedenis schreven*, Amsterdam 2022, pp. 228-35

Alice Boots and Rob Woortman, 'Voor een vrij Suriname', *De Groene Amsterdammer*, 29 July 2020, [www.groene.nl/artikel/voor-een-vrij-suriname](http://www.groene.nl/artikel/voor-een-vrij-suriname) (consulted 3 April 2023)

PROVENANCE:

Purchased by Jan Kuijk (1931-2019), possibly in the early 1970s in Suriname; his daughter Leonoor Kuijk, Brussels; her gift to the museum, 2022

(inv. no. NG-2022-26).

# **WIJ** slaven van suriname

**a.de kom**



- 9 Design: LET DE JONG VAN BEEK EN DONK (1975-) and Amsterdam City Council  
 Execution: Paint It Yellow  
 Stencil for a Street Advertisement 'hou 1,5 meter afstand', 2020  
 Water-based chalk paint on plastic (polypropylene), approx. 60 x 60 cm

This stencil was part of the *Hou afstand, vermijd drukte* campaign (Keep your distance, avoid crowds) which Amsterdam City Council launched in the spring of 2020. The campaign was a response to the global corona pandemic, which also swept through the Netherlands from March 2020. The Dutch regional governments raised the alert status to Grip 4, the highest emergency level. One of the most decisive measures imposed on the population by the government to prevent the spread of the Corona virus in public spaces and during social interactions was to keep a distance of 1.5 metres between people – 'social distancing'. The city council put together a campaign team, which was able to enforce these measures in public spaces rapidly and without a great deal of bureaucratic hindrance. 'Keep your distance, avoid crowds' was a campaign aimed at managing pedestrian traffic in busy Amsterdam shopping streets, after the first lockdown announced by the government had been relaxed.

The method of communication chosen was to place stencils in the streets that gave people a 'nudge', an easily understood reminder. In the *Middelen Openbare Ruimte* catalogue published by the city council on 26 May 2020, this specific sign was referred to as the 'A1 wachtrij' (A1 queue) colloquially known as the '1,5 meter wachtvoetjes' (one-and-a-half-metre waiting space). The sign is one of a small series that also addressed pedestrians. They feature various elementary human figures: one of them with a figure holding an umbrella at a distance of one and a half metres from someone walking a dog, and another showing a figure with a walking stick and a shopping cart at that same distance from a woman wearing a headscarf (inv. nos. NG-2021-73-1 and 2, NG-2021-74-1 and 2).

Let de Jong van Beek en Donk, the designer and concept developer, made the design for the signs in close collaboration with Ilse van Eck, the city council's behavioural expert. During lockdown they used a laptop to conduct their research and trawled Instagram and other social media in search of worldwide examples of signs in public spaces. They found that yellow was the most suitable colour for specific and temporary signs.

Paint It Yellow, a creative production agency in Haarlem, which was used to working ad hoc, was commissioned to make the stencils. Distributing the signs all over Amsterdam was carried out by a mobile team from Paint It Yellow. The signs were sprayed on the pavement with a long-lasting, water-based paint which would only wear off after an average time of four months. Due to its frequent use, this sign is covered with a thick layer of spray paint. While they were spraying the paint in the streets, members of the Paint It Yellow team were often confronted with expressions of displeasure, even verbal abuse from passers-by – people who were evidently offended by a reminder from the government. Amsterdam City Council gave every member of the Paint It Yellow spray team a Hero Pin, an award given to people who put their heart and soul into helping others. Paint It Yellow donated the stencils they used to the Rijksmuseum.

HS

PROVENANCE:  
 Gift of Paint It Yellow to the museum, 2021  
 (inv. no. NG-2021-71).







10 BIBI SKAJA (1978)

*I Can't Breathe*, 2020

Demonstration board, acrylic on canvas, 115 x 74.4 x 1.5 cm

Black Lives Matter (BLM) is an international movement that arose in the Afro-American community in the United States as a response to the violence meted out to Black Americans by the police. In the spring of 2020, there were large-scale anti-racism protests in the US following the death of George Floyd. He died on 5 May of that year in Minneapolis as a result of police brutality. This American BLM protest spread to Europe. On 1 June the first large anti-racism demonstration in the Netherlands took place in Dam Square in Amsterdam. Initiatives to stage BLM demonstrations in other Dutch cities followed. On 8 June a BLM demonstration attended by hundreds of people was held in Abdijplein in Middelburg, notable for the disciplined observance of the one-and-a-half-metre rule imposed in response to the prevailing Corona pandemic.

When they left the Abdijplein through two exit gates, a great many of the demonstrators left their cardboard demo boards or other signs behind at the organizers' request. The result is an up-to-the-minute archive put together from this BLM demonstration in Zeeland. Admittedly it is not complete, nevertheless the 263 boards and other manifestations it contains are representative and therefore unique. After the demonstration archive had spent time in different locations in Zeeland, the organizers of the demonstration transferred it to the Rijksmuseum (inv. nos. NG-2021-69-1 to 263).

The majority of the boards were made from a piece cut from a cardboard box with a slogan written in felt-tip pen. These boxes, a side effect of online shopping as a consequence of the Corona lockdown, were widely available in Dutch households. Sometimes the boards also featured illustrations, for example the clenched black fist, a revolutionary gesture that traditionally bears witness to anti-fascism and anti-racism.

In keeping with the American origins of the BLM movement a great deal of what was written on the boards was in English. The words 'I Can't Breathe', the repeated cry of distress uttered by George Floyd shortly before his death, are a recurring theme. This appeal for help is written above a painted portrait of Floyd made by the

Vlissingen-based artist Bibi Skaja, and was held aloft during the demonstration.

The references to *Zwarte Piet*, the Dutch childcare benefits scandal, the ethnic profiling by the Dutch police and Middelburg's slavery past on a number of the boards make it clear that in the midst of worldwide, but above all American-inspired BLM activism, a typical Dutch voice of protest with its own agenda rang out in Zeeland. In addition to John Lennon and Tupac Shakur, the Middelburg-born Jewish diarist Etty Hillesum, who was murdered in Auschwitz in 1943, was quoted on a remarkable classic banner on poles in the middle of all the cardboard boards: 'Bearing fruit and flowers in every place of soil where one is planted, shouldn't that be the intention? And shouldn't we help to realize this intention?' Others kept their message more succinct: 'Fuck Trump', a reference to Donald Trump, the former president of the United States (2017-21), who in June 2020 had National Guard troops violently suppress BLM protests in America.

HS

PROVENANCE:

Gift of the Black Lives Matter organization of the demonstration in Middelburg 8 June 2020, to the museum, 2021 (inv. no. NG-2021-69-259).

