



# Short Notice

## Wouter Schouten's Drawings of Batavia: 1658-64

• BEA BROMMER, MARIJKE BAREND-VAN HAEFTEN AND  
ALIT DJAJASOEBRATA •

In the Rijksmuseum's collection, there is a series of drawings of vibrant street scenes in seventeenth-century Batavia, present-day Jakarta. The drawings are extremely valuable and informative sources for historical ethnography, but until now it has proved impossible to identify the artist. The drawings, twenty-two separate sheets and a small sketchbook containing twenty drawings – recto and verso – were acquired during the Second World War by the Colonial Institute in Amsterdam, later the Royal Tropical Institute.<sup>1</sup> Carel Steinmetz, who was associated with that Institute between 1941 and 1949, was the first to attribute the drawings to Cornelis de Bruyn. Regrettably, he did not get around to explaining his grounds for this attribution.<sup>2</sup> The collection was then transferred to the Rijksmuseum on long-term loan and registered under numbers RP-T-1964-342 to 364; it remains here to this day.<sup>3</sup> The attribution to the painter and traveller Cornelis de Bruyn, who stayed in Batavia for a short time in 1706, persisted for a long time, but was eventually rejected. New research, based on comparisons of the situations pictured and descriptions and illustrations in the travel journals we know from the second half of the seventeenth century and early eighteenth, leads to Wouter Schouten.<sup>4</sup>

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Fig. 1

*The Militia in Batavia on the March*, c. 1664.

Pen and black ink, approx. 270 x 210 mm. The companies depicted are Macassars, Javanese, Ambonese and Balinese. The sketch of a Malaysian wedding, below, was probably made later. Amsterdam, Rijksmuseum, inv. no. RP-T-1964-364-7(v); on loan from the Royal Tropical Institute.

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Fig. 2

Attributed to WOUTER SCHOUTEN, *Wedding Decorations at the Gate of the Castle of Batavia*, c. 1664.

Pen and black ink, approx. 270 x 210 mm. Amsterdam, Rijksmuseum, inv. no. RP-T-1964-364-8(r); on loan from the Royal Tropical Institute.

A comparison of the handwriting on the drawings with a manuscript by Schouten strengthens this attribution.

### The Artist

In 1972 Jeanne Terwen-de Loos was the first to look in more depth into the meaning of the drawings. She described some of the sheets in the catalogue *Nederlandse schilders en tekenaars in de Oost* that accompanied the exhibition of the same name in the Rijksmuseum, describing them as 'interesting observations of the life of Batavian people in the seventeenth century'.<sup>5</sup> She also remarked that they were by different hands and that the dates of the drawings vary. She believed that the attribution to Cornelis de Bruyn was anything but secure.

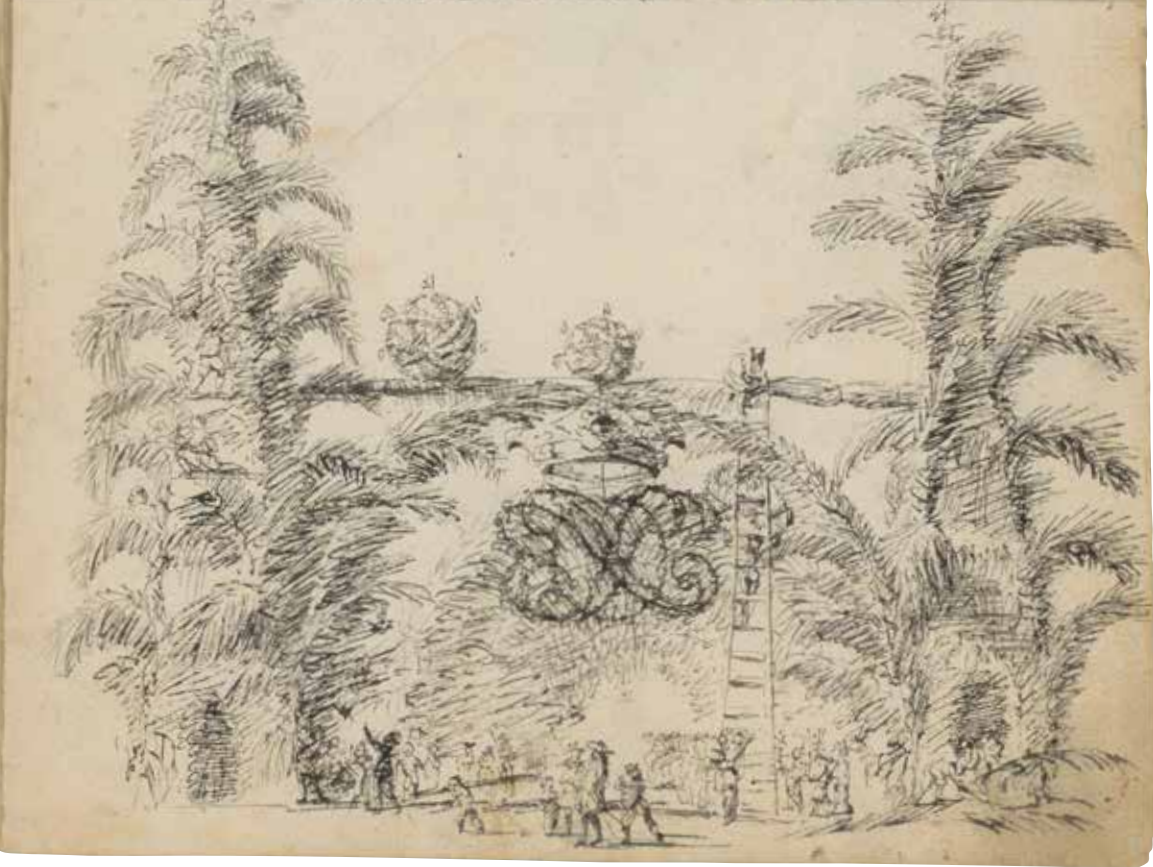
At the core of the collection is a group of drawings by the same hand.<sup>6</sup> While it is true that the dates 1701 and 1704 appear on a number of pencil drawings, they are not part of this core group in either style or handwriting; the same applies to a couple of sheets in red chalk. These anomalous drawings are not taken into account in this short notice.<sup>7</sup>

An initial indication of a date for the drawings and the possible artist is found in the sketchbook (fig. 2). There is a picture of the exterior of

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the land gate to the Castle of Batavia, the Dutch East India Company's administrative centre in Asia, which can be identified by the round gate with above it the arms of the Chambers of the Dutch East India Company, the lion sejant with the arms of Batavia, topped by the little bell tower.<sup>8</sup> Decorations have been added on pyramids of bamboo interspersed with crowned monograms and globes. These decorations were extremely rare – only two are known in seventeenth-century sources. In the description of the wedding of Director-General Joan van Hoorn and Susanna van Outhoorn, only daughter of Governor-General Willem van Outhoorn, on 24 July 1692, we find 'two tall pyramids of long bamboos clad with greenery and flowers; hanging among the same under a decorated crown'.<sup>9</sup> Almost thirty years earlier, on 20 August 1664, the castle had been adorned in a similar manner for the wedding of Governor-General Joan Maetsuyker and Elisabeth Abbema:

The castle bridge was adorned with greenery and the road from the gate to the castle up to his Honour's house was lined like an avenue with galleries of branches of the coconut palm and decorated all over with other greenery and flowers.<sup>10</sup>

This means that our artist must have been in Batavia in 1664 or 1692. None of the professional painters and draughtsmen known from the literature to have worked in Batavia in the seventeenth century was there in either of these two years.<sup>11</sup> The notion that a professional artist made the drawings is, however, debatable. In an age when many people were accomplished in drawing, a lot of competent amateurs produced outstanding work. One such amateur was Wouter Schouten, a surgeon in the service of the Dutch East India

Company and author of a book, *Oost-Indische Voyagie*, published in 1676. Schouten was on the spot during Maetsuyker's wedding in 1664. He recorded the event in his *Voyagie*:

soon afterwards the old Lord General Johan Maetsuycker entered into the marital state again ... the wedding ceremonies were conducted not splendidly but solemnly: except that in the evening some fine fireworks were let off in the courtyard of Castle Batavia as a demonstration of joy.<sup>12</sup>

Schouten says nothing about decorations on the castle gate, but on the page of the sketchbook before the picture of the decorated land gate there is a drawing of militiamen marching that could correspond to Schouten's account of something he saw ten days before the wedding (fig. 1):

On 30 July I saw the militia of the town of Batavia, according to the annual custom, very splendid in arms, parading in the castle and through Batavia town very correctly.<sup>13</sup>

Schouten's candidacy is serious and deserves further examination. Not only are all the professional painters and draughtsmen ruled out for the years 1664 and 1692, so too are other travellers who wrote and drew. Abraham Bogaert, for instance, might have been in Batavia in 1692, but his handwriting bears absolutely no resemblance to that of the notes on the drawings. Joan Nieuhof was stationed in India in 1664 and was dead in 1692, and Cornelis de Bruyn, who as we have seen was long thought to have made the drawings, did not arrive in Batavia until 1706.<sup>14</sup> That leaves Schouten.

### **Wouter Schouten, his *Oost-Indische Voyagie* and Thirty-Six Poems**

Schouten was born in Haarlem in 1638 and trained as a surgeon in his youth.<sup>15</sup>

He soon decided to sign up with the Dutch East India Company and in 1658 he sailed to the East Indies. His motivation was not just a desire to get some practical experience in surgery; as a devout member of the Dutch Reformed Church he wanted to see God's wonders in the East. Like many authors of his time, he saw the new geographical discoveries as new pages in God's book of nature, God's second revelation after the Bible. He consequently wanted to explore and record these mighty works, as he called the new countries, peoples, religions, flora and fauna in accordance with good Old Testament usage. Schouten worked in Batavia, and visited the Kingdom of Arakan, in present-day Myanmar, and the coast of Malabar in the southwest of India. Having returned to Batavia, he set out for home, arriving in the Netherlands in October 1665.

Back in Haarlem, he built up a practice as a surgeon. He also set to work putting his experiences in Asia on paper. As well as the *Voyagie*, he wrote thirty-six poems. In the end, however, they did not make it into the book.<sup>16</sup> The long period that elapsed between his return and the appearance of the book can probably be explained by the turbulent situation in the country. In June 1672 the Dutch Republic was invaded by French troops. Towns and villages were burnt to the ground, Amsterdam was besieged, and trade, industry and the sale of books came to a complete standstill. Many planned publications did not come out until years later.<sup>17</sup> It was not until well into 1674 that the economy began to pick up again and we see book production gradually get back on track. Schouten himself remarks in his dedication to the four burgomasters of Haarlem that his travel book has 'at last, contrary to my expectations, gone to press' – a reference to the length of time it took to produce it.<sup>18</sup>

### From Drawing to Book Illustration

Schouten had another medium for sharing his experiences with the world. In his preface he writes that he had also added 'the drawings and sketches of the places in the Indies, drawn by me'.<sup>19</sup> The sketches he made on the spot in Asia were the starting point for the forty-seven engravings in *Oost-Indische Voyagie*. The fact that we have to take the accuracy of these engravings with a pinch of salt is not necessarily Schouten's fault. A publisher often gave the engravers who made the printing plates for the book illustrations a free hand, and they usually had no idea what they were depicting. The famous life-size Mahamuni Buddha statue Schouten saw in Arakan, for instance, was clumsily depicted with a western head and a large beard (fig. 3). Buddha figures like this were evidently unknown in the Republic at that time, and the image was engraved in accordance with western norms. Earlier research found that the topographical illustrations were accurate.<sup>20</sup> The original drawings used for the engravings have been lost – the sad fate of many drawings that were used for book illustrations.

The drawings in the Rijksmuseum look like swift sketches in word and image, made to help fix a particular observation in the memory. It is clear that word and image are closely associated for Schouten. A prime example is the drawing of the wedding of a 'rich Moor'. On one sheet he made several little sketches of the wedding procession as it wound its way through Batavia (fig. 4). He noted various details as an *aide-memoire*, so that he could use the sketches later for his final drawing. He made his notes on the other side of the paper, in a more formal style that comes across as very stiff compared with the swift, fluent sketches (fig. 5).

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< Fig. 3  
WOUTER SCHOUTEN,  
*The Statue of the  
Mahamuni Buddha  
in Myanmar.*  
Engraving,  
*Oost-Indische  
Voyagie*, 1676.  
Second Book,  
p. 120.

Fig. 4  
Attributed to  
WOUTER SCHOUTEN,  
*Wedding Procession  
of a Rich Moor in  
Batavia*, c. 1660.  
Pen and black ink,  
272 x 422 mm.  
Amsterdam,  
Rijksmuseum, inv. no.  
RP-T-1964-342(r);  
on loan from the  
Royal Tropical  
Institute.

on horseback is the most important person in the finished drawing (fig. 5) and is also referred to in the poem. According to the *Oost-Indische Voyagie*, an 'exquisite sunshade' was held above his head.<sup>22</sup> This does not appear in the finished drawing, but it is in the sketch (fig. 4). Leading the Moor are men with 'torches, flambeaux and lanterns held aloft', according to the *Voyagie*.<sup>23</sup> We get a good impression of these spectacular torches and lanterns from the sketch, while the explanatory notes state that the lanterns are octagonal and have square panes. The torches also appear in the poem. The Moor rides through the town 'while they light him with torches'.<sup>24</sup> For many other details besides the torches and lanterns, the annotated sketch serves as a visual and written source for Schouten's book. The notes were a reminder for the artist and were incorporated later in the eventual travel account. The only anomaly is that a note on the drawing says that the wedding lasted eight days, whereas

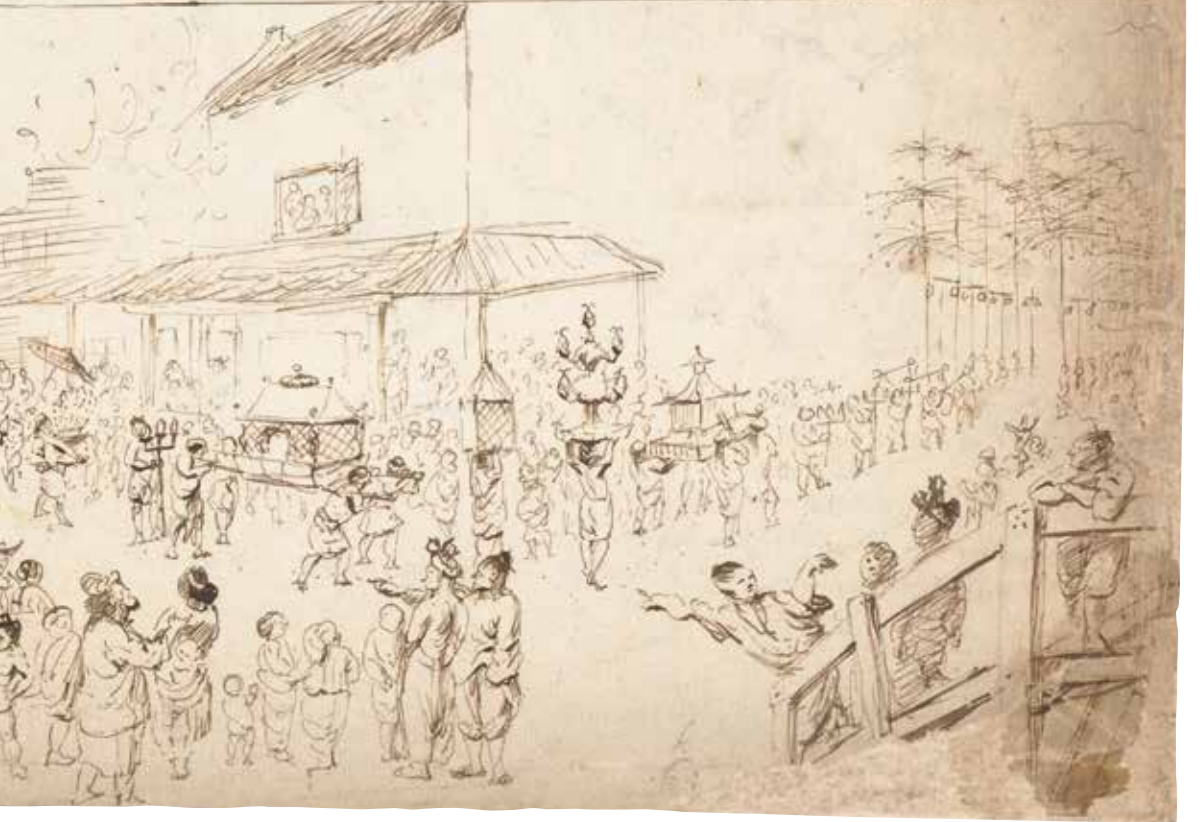
pp. 308-09

Fig. 5  
Attributed to  
WOUTER SCHOUTEN,  
*Wedding Procession  
of a Rich Moor in  
Batavia*, c. 1660.  
Pen and black ink,  
272 x 422 mm.  
Amsterdam,  
Rijksmuseum, inv. no.  
RP-T-1964-342(v);  
on loan from the  
Royal Tropical  
Institute.

Captions to both drawings, the relevant passages from Schouten's *Oost-Indische Voyagie* and one of his unpublished poems can be found in the appendix. It is clear that both the passage in the travel journal and the poem correspond with the information in word and image on both drawings, albeit not in precisely the same words. For instance, 'the Moorish bridegroom ... being seated on a fine Persian horse' is the protagonist of this passage in Schouten's travel book.<sup>21</sup> The Moor







the book refers to a period of fourteen evenings. This discrepancy is wholly outweighed by the large number of parallels. There are also striking similarities between other drawings in the group and passages in Schouten's book.

Schouten was on the spot when the castle was decorated for Maetsuyker's wedding and it is obvious that his drawings and notes were an important aid when it came to writing his book. These arguments justify the attribution

of the drawings to Wouter Schouten. The attribution is further strengthened by a comparison of the handwriting on the drawings with that of Schouten's poems and the notes in the copy of the *Oost-Indische Voyagie* that he gave his Haarlem friend Cornelis de Glargius (fig. 6). Notwithstanding the evident differences between the neatly penned dedication and the swiftly scribbled notes, certain similarities, such as the g and the h, are unmistakable.

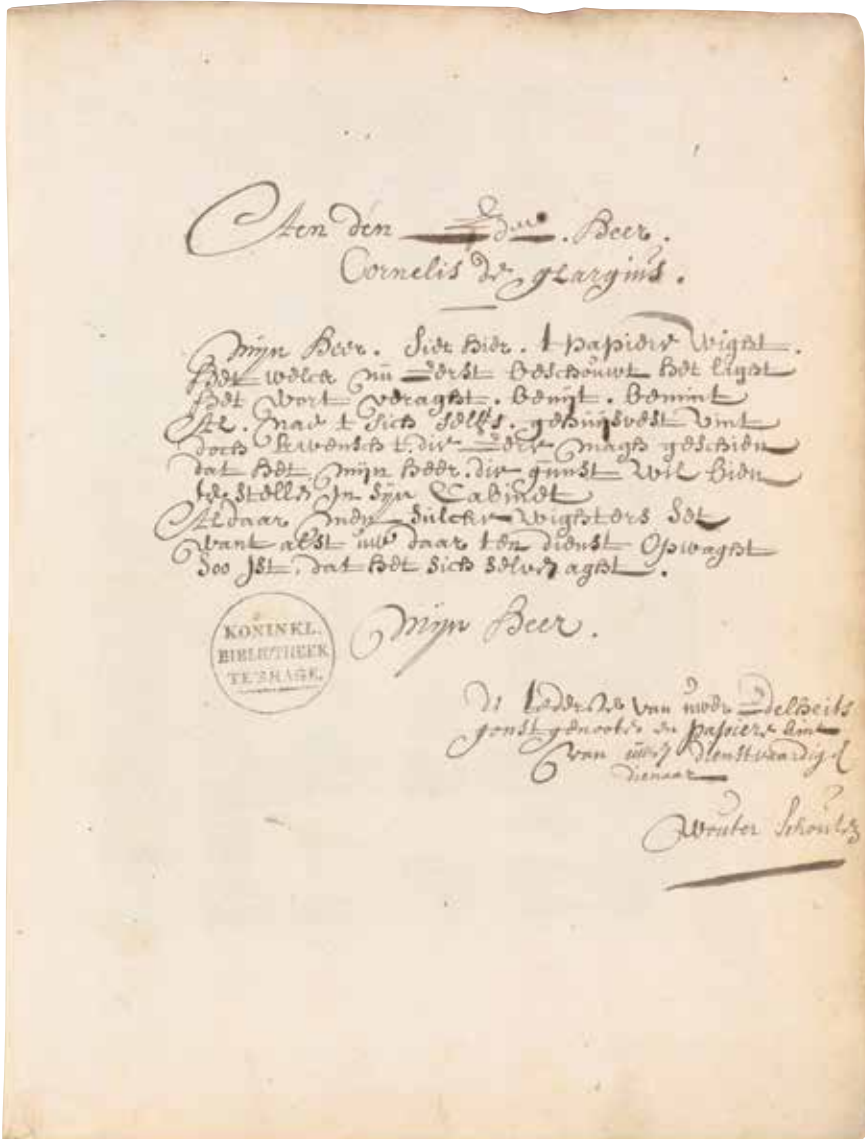


Fig. 6  
Dedication to  
CORNELIS DE  
GLARGIUS by  
WOUTER SCHOUTEN,  
written in his copy  
of the *Oost-Indische  
Voyagie*. The Hague,  
National Library of  
the Netherlands,  
inv. no. KB 75 E 60.

## APPENDIX

Notes on the drawing *Wedding Procession of a Rich Moor in Batavia*

Notes written on the drawing *Wedding Procession of a Rich Moor in Batavia* (figs. 4 and 5, pp. 307-09), passage from *Oost-Indische Voyagie* and an unpublished poem by Wouter Schouten.

**Notes on the drawing, verso (fig. 5, pp. 308-09):**

upper left:

*dese boomjens dat zijn de stamme van jonge bamb./ waer aen 3 stucken van [afbeelding] een oude bamb/ gestooken zijn dewelke rontom vol gaatjens/ en in elk gaatje een fijn gespleten stik bamb/ gestooken is en dat soo rontom aen welke stockje rontom beplackt is met gesneden papier/ half root en half wit en aen de enden en blom/ op dese manier maar de blommen zijn bruijn geel*

these little trees are the stems of young bamboo/ into which 3 pieces of [illustration] an old bamboo/ are thrust, which are full of small holes all round/ and in each hole is thrust a finely split cane of bamboo/ and that all round said cane all round is covered with cut-out paper/ half red and half white and at the ends a flower/ in this manner but the flowers are brownish yellow

to the right of this, above, left and right of the palanquin:

*dese lijst met dese topjens is rontom met gout/ dit is een pampieren pallek [palankijn, draagstoel] van root wit/ hier binnen/ staan 2 stoeltjens/ wit pampiere huijsjens met root pampier versierts/ hier is ligt in*

this frame with this crest is gilded all round/ this is a paper *pallek* [palanquin] in red and white/ within it/ stand 2 small chairs/ little white paper houses decorated with red paper/ there is light in here

to the right of this, above:

*meijden met witte kleetjens over het hoofd/ dese moeten achteraan komen/ pongeningenange [bronzen slaginstrumenten]/*

girls with white veils over their heads/ they have to come at the back/ *pongeningenange* [bronze percussion instruments]/

upper right:

*dienaren/ dese ligten geven sulken helder ligt dat het te verwonderen is/ [bij het vuurwerk] gelen vonc*

*dese 3 hebben kleene./ turbantjens op word./ soo sijn alle de andere mooren met roo[de] topjens/ den breugom met sijn speelnoden sijn voor haarl met geelen wit?/ blom*

servants/ these lights give such bright light that it is to be wondered at/ [by the fireworks] yellow sparks

these 3 have small./ turbans on./ so are all the other moors with red caps/ the bridegroom with his companions are before them with yellow white?/ flower

centre left:

*dese lantarenen sijn wel 8/ kantig met 4 kante ruiten/ de eene root en de ander/ wit soo dat dese lantaarenen/ root en wit sijn*

these lanterns are 8/ sided with 4 square panes/ the one red and the other/ white so that these lanterns/ are red and white

lower left:

*dese bruiloft is al een van de beste want het is een rijke moor/ de bruyt blijft thuys als sij trouwen/ de bruijloft duurt 8 dagen lang*

this wedding is one of the best for it is a rich moor/ the bride stays at home when they marry/ the wedding lasts 8 days

centre:

*wit pampiere huysjens/ met root pamp versiert/ hier is ligt in*

white paper houses/ decorated with red paper/ there is light in here

lower right:

*dit is in sijn beurt buiert/ als de breugom 4 huijsen gerede heeft/ soo branden sij dese bamb .| 1. 2./ of 4. Ja voor kapiteijn maleijers/ sijn 6 eerschoten gedaen met een snaphaen*

this is in his neighbourhood/ when the bridegroom has 4 little houses ready/ they burn this bamboo/ 1. 2./ or 4. Indeed, for captain of the Malay/ a 6-shot salute was fired with a flintlock

**Recto (fig. 4, p. 307):**

*Hier speeten sij de geheele hoop met rosewater [afbeelding] uit soo een glaesjen wanneer als de bamboese branden/ aen dese 2 stocken sijn heldere ligten die soodanig ligt geven als of het een heldere sterre waar dese stocken sijn root en wit geslingert/ soo sijn de 2 kopere lampen [afbeelding] dese en sijn daarom niet minder*

Here they sprayed the whole heap with rosewater [illustration] from such a glass when once the bamboo burns/ there are bright lights on these 2 sticks that give off such light as if it were a bright star these sticks are garlanded with red and white/ thus are the 2 copper lamps [illustration] and are therefore no less

***Oost-Indische Voyagie, Second Book, pp. 324-26:***

‘Wij vonden ons in de Maent Julius, op een seeckeren avont-stont aen Lant: wanneer ons aen-gedient wiert dat binnen de Stadt Batavia, niet verre van ons Logiment een rijcken Moor de Bruydegom was; die nu in desen aenstaenden nacht met vreemde Ceremonien hem in den huwelijcken staet begeven sou.

Wy begeerigh de nacht-rust te versuyimen om sulcks te sien hadden ons des avonts naer het gehouden Avont-mael noch nauwelijcks in de stoep en buyten aen straet begeven of wy sagen een groote menigte van Toortsen, Fackelen en verheven Lantarens aen stocken vast-gebonden (die in het duyster een helder licht vertoonden) al sachiens tot ons naderen. Veele danssers, Speelders, Tamboers en kluchtige Tijd-verdrijvers de welck op Trommelen, Pijpen, en Schalmayen als oock op kopere Beckens met aengenaem geraes haer lustigh lieten hooren; hadden de voor-tocht, om (naer 't scheen) het swarte Gebroederschap te vermacken. Achter dese vrolijkke basen quamen twee Moorse Priesters beyde in 't wit gekleed; en daer op de Bloedt-vrienden van den Bruydegom en Bruyt; die met een langsame tret voorby geraeckt zijnde, sagh men den Moorsen Bruydegom selfs (doch sonder sijne geminde Bruyt) aenkomen: zijnde op een schoon Persiaens Paert gezeten. Hij toonden hem zedigh in sijn gebaer; en sagh altijd seer statigh en stemmigh voor hem neder. Boven hem wiert een kostelijck Sonne-scherm, rontom met lange neder-hangende zijde franje behangen, steeds omdraeyende, gedragen, dat door het licht der menighvuldige fackels en Toortsen, ongemeen seltsaem stont.<sup>25</sup>

‘On a certain evening in the month of July we found ourselves ashore, when we were told that in the town of Batavia, not far from our lodgings, a rich Moor was the bridegroom and in this coming night would be committing himself to the married state with strange ceremonies.

Desirous of forgoing our night's rest to see such a sight, that evening, after the evening meal, we had scarcely crossed the threshold and reached the street before we saw a great multitude of torches, flambeaux and lanterns tied to canes held aloft (which shone a bright light in the darkness) slowly approaching us. Many dancers, musicians, drummers and comical entertainers, who were making themselves heard with a pleasant sound on drums, pipes and shawms as well as on copper cymbals, took the lead in order (so it appeared) to amuse the black brotherhood. Behind these cheerful folk came two Moorish priests both dressed in white; and then after the relatives of the bridegroom and bride, who went past at a slow pace, we saw the Moorish bridegroom himself approaching (but without his beloved bride): being seated on a fine Persian horse. He was modest in his demeanour and looked down very solemnly and soberly before him all the while. Above him was borne an exquisite sunshade, trimmed all round with long silk fringe hanging down, revolving constantly, which looked uncommonly rare in the light of the many kinds of flambeaux and torches.’

A poem unpublished at the time:<sup>26</sup>

Siet hier, mijn leeser, hoe den moor  
 Zijn alderlieftste trouwt,  
 oock hoe men dient de gasten voor  
 wanneer men bruiloft hout.  
 Hoe dat een minnaer rijck geschadt,  
 gans prachtich opgetooijt,  
 rijdt door veel straeten van de stad  
 terwijl men bloemen strooijt,  
 terwijl men hem de avontlucht  
 door wierooock prepareert,  
 terwijl men hem door menich klucht  
 de sorch en droefheit weert,  
 terwijl men hem met soet gequeel  
 en aengenaem gesangh  
 en met een wonderlijck gespeel  
 omcingelt in zijn rangh,  
 terwijl men hem met fackels licht  
 opdat het klatergout  
 mach blincken voor sijn bruin gesicht  
 nu elck hem dus beschout,  
 terwijl hij stil en statich sidt  
 op 't Persijaense beest  
 en naer het schijnt den hemel bidt  
 met ijver in den geest.

Behold, my reader, how the moor  
 marries his dear beloved,  
 and how one serves the guests  
 when one celebrates a wedding.  
 How a lover richly clad,  
 magnificently adorned,  
 rides through many  
 of the streets in the town  
 while they scatter flowers,  
 while they scent the evening air  
 with incense for him,  
 while with many farces  
 they ward off care and sorrow,  
 while they surround him in his rank  
 with sweet warbling  
 and pleasant song  
 and with wonderful playing  
 while they light him with torches  
 so that the spangles  
 might glitter before his brown face  
 now all regard him,  
 while he sits still and dignified  
 on the Persian steed  
 and it seems prays to heaven  
 with ardour in his soul.

## NOTES

- 1 Earliest mention of the drawings: number 3075 in Frederik Muller's catalogue *Les Indes Orientales* (1882): *Types, moeurs et costumes aux Indes Orient.: Java, Bali, les Moluques, Macassar et des Chinois établis aux Indes. - Dessins à la plume, à la sanguine et à l'encre de Chine, pris d'après nature et datés 1700*. Thirty sheets with drawings recto and verso (see also note 3). No artist is given and the dating appears to have been derived from the dates 1701 and 1704 written on a couple of sheets. The price at the time was twenty-five guilders. They were acquired by Norbertus van den Berg, President of the Javasche Bank in Batavia, later president of the Nederlandse Bank in Amsterdam. The Javanese poet and author Noto Soeroto, who lived and worked in the Netherlands from 1906 to 1932, published two drawings, dated 1650: Noto Soeroto, 'Hanengevechten op Java', *Nederlandsch Indië, oud en nieuw* 1 (1916-17), pp. 126-32. In 1941 Jeanne de Loos-Haaxman accepted the illustrations with Noto Soeroto's dating unchanged in J. de Loos-Haaxman, *De landsverzameling schilderijen in Batavia. Landvoogdsportretten en compagnieschilders*, Leiden 1941, vol. 2, figs. 121, 122.
- 2 J. Terwen-de Loos, *Nederlandse schilders en tekenaars in de Oost: 17de-20ste eeuw*, exh. cat. Amsterdam (Rijksmuseum) 1972, p. 18. Steinmetz gave only a brief description of the drawings: ('native types and street scenes in Batavia, c. 1700 (in preparation)'; ('volkstypen en straatscènes te Batavia, ca. 1700 (in bewerking)'). C.P.C. Steinmetz, 'Indische familiedocumenten', *Cultureel Indië* 7 (1945), p. 215.
- 3 It is not clear whether this series corresponds fully with the collection discussed in the Frederik Muller catalogue. A similar set of drawings with a separate number, no. 3412, was offered under the heading *Les Hottentots*. This was a lot of fifteen sheets, likewise with a dating of 1700. The buyer was Charles Aiken Fairbridge, who gave the drawings to

- the South African Library in Cape Town, now part of the National Library, inv. nos. INIL 6250-6264. See Andrew B. Smith and Roy H. Pfeiffer, *The Khoikhoi at the Cape of Good Hope: Seventeenth-Century Drawings in the South African Library*, Cape Town 1993; Andrew B. Smith, 'Drawings of the Khoikhoi at the Cape of Good Hope: An Up-Date and Response to Schrire', *The South African Archaeological Bulletin* 50 (June 1995), no. 161, pp. 83-86. The two collections appear to have been a single entity at one time. The drawings appear to have been split into a South African part and an East Indian part rather carelessly, with the result that there are a couple of East Indian drawings in Cape Town.
- 4 A provisional attribution to Schouten in Bea Brommer, *To my dear Pieternelletje: Grandfather and Granddaughter in VOC Time, 1710-1720*, Leiden 2015, pp. 60-61 and *passim*.
  - 5 'interessante observaties van Bataviaans volksleven in de 17de eeuw'.
  - 6 Inv. nos. RP-T-1964-342, 344, 348, 351, 354-56, 358-61, 362 (uncertain), 363 (uncertain).
  - 7 Brommer 2015 (note 4), p. 220, fig. 193, puts forward the possibility that one or more are by Joan Nieuhof.
  - 8 Described in F. de Haan, *Oud-Batavia. Gedenkboek uitgegeven door het Bataviaasch Genootschap van Kunsten en Wetenschappen naar aanleiding van het driehonderdjarig bestaan der stad in 1913*, vol. 1, Batavia 1922, p. 149.
  - 9 'Set up before the land gate were two tall pyramids of long bamboos clad with greenery and flowers; hanging among the same under a decorated crown the names of the bridegroom and bride, made from flowers artfully tied together, and below that a wax figure, representing Fame, to express the universal wish of all desirable blessings on the united couple; furthermore, there also hung on the inside of the entrance to the land gate the coats of arms of the bridegroom and bride, each likewise bedecked with flowers arranged above, and large ditto above said gate, moreover on either side before the guard of honour, a variety of other works of greenery and flowers made into globes, festoons etc. The stone bridge of the castle was also decorated in their manner by the officers of the Chinese nation with arches of greenery and flowers, also hung with flags and streamers of every conceivable colour.' 'voor de lantpoort opgeregt twee hooge piramiden van lange bamboesen met groente en bloemen bekleet, hangende tusschen deselve onder een vercierde kroon, de naam van de bruijdegom en bruijt, van gemaekte bloemen kunstelijk door malkanderen gestrikt, en daar onder aan een wasse beeltje, verbeeldende de Faam, om uijt te roepen den algemenen wensch van alle wenschelijke Zeegeningen over het vereende paer; voorts hingen ook aan den Inganck van de Lantpoort aan de binnekant de wapens van den bruijdegom en bruijt, Ider mede met gecierde bloemen boven de selve, en wijders ook boven de voorsz poort, mitsgaders ter weder zijde voor de corpdegarde, nog verscheijde andere wercken van groente en bloemen gemaekt als globens, festoenen etc. ook was de stene brugge deses casteels door de officieren der chinese natie na hare wijze verciert met bogen van groente en bloemen mitsgdrs behangen met vlaggen en wimpels van alderhande couleuren.' Daybook 1692, on Batavia; 24 July. The Hague, National Archives, Van Hoorn-Van Riebeeck Collection, no. 1.10.45-1.
  - 10 'De brugge van 't casteel was met groente besteken en de weg van de poorte des casteels tot aan het huys van zyn Edt na deses lants wyse met galleryen van clappus tacken en ander groente en bloemen alomme verciert.' Nothing was found about any similar events between 1692 and 1751, when the land gate was demolished. Daybook 1664-65, p. 342. J.A. van der Chijs et al., *Dagregister gehouden int Casteel Batavia vant passerende daer ter plaetse ...*, 31 vols., Batavia/The Hague 1887-1928.
  - 11 Loos-Haaxman 1941 (note 1); see also Marie-Odette Scalliet, 'Twee eeuwen Vereenigde Oost-Indische Compagnie. Europese schilders in Oost-Indië in de zeventiende en achttiende eeuw', in Koos van Brakel (ed.), *Indië omljst. Vier eeuwen schilderkunst in Nederlands-Indië*, exh. cat. Amsterdam (Tropenmuseum) 1998, pp. 13-38; Marten Jan Bok, 'European artists in the service of the Dutch East India Company', in Thomas da Costa Kaufmann and Michael North (eds.), *Mediating Netherlandish Art and Material Culture in Asia*, Amsterdam 2014, pp. 177-204.
  - 12 'kort daer aen gaf hem den ouden Heer Generael Johan Maetsuycker wederom in den Houwelijcken Staet ... de Houwelijcks Ceremonien wierden niet prachtigh maer statigh uytgevoert: allenlijck wierden in de voornacht in het Kasteel Batavia voor het Hof tot vreughde-vertooning eenige fraeije Vuurwercken aengesteecken.' Wouter Schouten, *Oost-Indische Voyagie ...*, Amsterdam 1676, Third Book, p. 132.



- 13 'Op den 30 Julius sagh men de Burgerije der Stadt Batavia, volgens 't jaerlijcks gebruyck, seer heerlijk in de Wapenen, treckende in het Kasteel en door de Stadt Batavia seer treffelijck op.'
- 14 Abraham Bogaert embarked in December 1701 to sail to the East Indies as a senior surgeon. This was his third long voyage. There is therefore a possibility that he was also in Batavia in 1692 and attended the wedding, however he makes no mention of it in his *Historische Reizen*, which was published in 1711. Abraham Bogaert, *Historische reizen door d'oostersche deelen van Asia ...*, Amsterdam 1711.
- 15 M. Barend-van Haeften, 'Inleiding', in M. Breet, *De Oost-indische voyagie van Wouter Schouten*, Zutphen 2003, pp. 11-20.
- 16 M. Barend-van Haeften and H. Plekenpol, *Wouter Schouten, dichter en voc-chirurgijn*, Zutphen 2012. The poems are in the National Library of the Netherlands in The Hague, shelf mark KB 75 E 59, a notebook with thirty-six poems, and KB 75 E 60, a copy of the *Oost-Indische Voyagie*, dedicated to Cornelis de Glargius with just the first twelve poems.
- 17 Joan Nieuhof, *Gedenkwaerdige zee- en lantrize door de voornaemste landschappen van West en Oost Indien ...*, Amsterdam 1682. There is a clear hiatus in Dutch book publications between 1672 and 1674, see the *Short Title Catalogue Netherlands*. For the publication of Nieuhof's book and his drawings see also Bea Brommer, 'Een pot bier in de Place Reaal. Joan Nieuhof, Jacob van Meurs en het Rampjaar 1672' (in preparation).
- 18 'noch eyndelijck, tegens mijne verwachting, onder de Pars geraeck't.
- 19 'oock Noch daer by d'Afteeckeningen en schetsen der Plaetsen in Indien, by my geteekent'.
- 20 In 2002, the French art historian and Burma expert Cathérine Raymond described the seventeenth-century Kingdom of Arakan on the basis of Dutch sources. The engravings in Schouten's work played an important role in her work, and she found that Schouten's landscapes in particular were close to reality. C. Raymond, 'An Arakanese perspective from the Dutch sources: Images of the Kingdom of Arakan in the seventeenth century', in J. Gommans and J. Leider (eds.), *The Maritime Frontier of Burma: Exploring Political, Cultural and Commercial Interaction in the Indian Ocean World, 1200-1800*, Leiden 2002, pp. 177-97, esp. p. 178. Rajpal de Silva and Willemina Beumer also found his pictures of Ceylon topographically accurate. R.K. de Silva and W.G.M. Beumer, *Illustrations and Views of Dutch Ceylon 1602-1796*, Leiden 1988, p. 451.
- 21 'den Moorsen Bruydegom ... zijnde op een schoon Persiaens Paert gezeten'
- 22 'kostelijck Sonne-scherm'
- 23 'Toortsen, Fackelen en verheven Lantarens'
- 24 'terwijl men hem met fackels licht'
- 25 Schouten 1676 (note 12), Second Book, pp. 324-26.
- 26 Barend-van Haeften and Plekepol 2012 (note 16), pp. 127-28.



Amboette Brande  
follo vvaars dje jorke fje coot du roit gefhijet