

## Provenance report regarding Miniaturstupa

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*Photo: Rijksmuseum, Amsterdam (Inv.no. AK-RAK-1988-19)*

Title	Miniaturstupa / Miniature stupa
Custodian	Dutch State
Current possessor	Rijksmuseum Amsterdam
Inventory number	AK-RAK-1988-19
Material/technique	Terracotta (clay material) Upper part (9 cm) formed by a mould; lower part formed by hand.
Measurements	Height 11.5 cm Diameter 9 cm

### Summary of findings

No definitive conclusions on the provenance can be drawn from the data available: clear-cut judgements based on style cannot be made and there are no documents or oral information available to trace its provenance. Material-technical research could give insight into the stupika's geographical provenance as stupikas were made of clay from the area where they have been found (for instance, the Borobudur stupikas were made from clay, along with some sand and a small amount of lime, typical of the Borobudur area).

The stupika was donated to the Rijksmuseum Amsterdam by Mr and Mrs Oorthuys-Lutjens in 1988. Mr Oorthuys bought the stupika somewhere between 1958 and 1988 from Aalderink Oriental Art in Amsterdam. Aalderink obtained the stupika somewhere between 1929 and 1988.

## Reconstruction provenance

### After 1929 - [no date]

Aalderink Oriental Art in Amsterdam

[Inventory card AK-RAK-1988-19].

### [no date] - 1988

Mrs and Mr C. Oorthuys-Lutjens

[P. Lunsingh Scheurleer, "De schenking Oorthuys-Lutjens," *Bulletin van het Rijksmuseum* 40 (1992);  
inventory card AK-RAK-1988-19].

### 1988-present day

Rijksmuseum Amsterdam

[P. Lunsingh Scheurleer, "De schenking Oorthuys-Lutjens," *Bulletin van het Rijksmuseum* 40 (1992);  
inventory card AK-RAK-1988-19].

## Object information

This is a stupika of unknown provenance: a miniature stupa made of clay that functioned in the Buddhist world of South and Southeast Asia as a votive gift. Stupikas often (but not always) contained a small tablet with a formulae or a small image of Buddha and were offered at holy places. They come in all kinds of different shapes and some have four smaller stupas placed at the lower edge of the stupika, some eight, others nine, or none. This particular stupika has four smaller stupas. Although the pinnacle on top of the *harmika* has broken off, the wear of this particular stupika is remarkably minimal compared to other stupikas in museum collections. Considering the Buddhist scripture<sup>1</sup> used and the fact that these religious practices still resembled the practice in India, scholars date these stupikas to between the eighth and ninth centuries CE.<sup>2</sup>

The upper part of the stupika is formed by a mould. Moulds, filled with clay from above, could be placed upside down in the ground or could be pressed into a block of clay.<sup>3</sup> In that case the lower part of the stupika had to be moulded by hand: some stupikas even contain the fingerprints of their makers.<sup>4</sup> William Southworth, a curator of Southeast Asian art in the Rijksmuseum, argues that the stupika in the Rijksmuseum was made by pressing the mould into a block of clay and moulding the bottom of the stupika by hand.<sup>5</sup>

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<sup>1</sup> C. Lamster, *Landschap, bevolking, godsdienst, gebruiken en gewoonten, architectuur en kunst van het eiland Bali* (Haarlem: Droste Cacao- en Chocoladeabrieken, 1932), 20.

<sup>2</sup> 'Keuze uit de aanwinsten,' *Bulletin van het Rijksmuseum* 39 (1991): 132-145, 143.

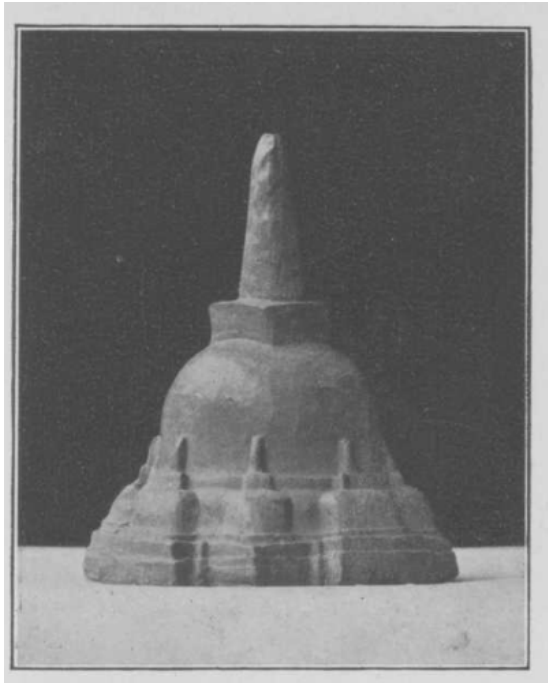
<sup>3</sup> William Southworth, unpublished report on clay stūpikas in Indonesia.

<sup>4</sup> *Oudheidkundig verslag* 1925 (1925): 165.

<sup>5</sup> Southworth, unpublished report.

In 1941, four bronze moulds to form stupikas were known: one was in possession of the *sunan* of Surakarta, one was in the famous collection of Anna Resink-Wilkens (1880-1945) in Yogyakarta (now probably in the Museum Sono Budoyo in Yogyakarta)<sup>6</sup> and two moulds, found in Klaten in 1941, were exhibited in the Museum Sriwedari (today's Radya Pustaka Museum) in Surakarta.<sup>7</sup> The mould of Resink-Wilkens had eight smaller stupikas at the lower edge of the object. The amount of smaller stupikas in the other moulds is not yet known, nor is the moulds' precise current location. Perhaps they are still in these museums in Yogyakarta and Surakarta. In 1988, in Palembang (Sumatra), another mould was found.<sup>8</sup>

In 1918, the Dutch Archaeological Bureau used the historical mould from the Resink-Wilkens' collection to create a new stupika. In this way a new 'perfect' stupika was born: it even included a pinnacle on top of the *harmika* (over time most pinnacles have broken off).<sup>9</sup> According to the museum documentation, this specific specimen or a later created stupika from the same mould is now in the Wereldmuseum: WM-27953. As stupikas were made from clay, mostly sourced locally, and were baked at a low



This is the stupika made in 1918 by Mr. Sell from the Archaeological Bureau using the mould in the Resink-Wilkens' collection.

Source: *Oudheidkundig Verslag* 1918, pp. 100-101.

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<sup>6</sup> In 1943, during the Japanese occupation of Indonesia, Anna Resink-Wilkens' collection was transferred to the Museum Sono Budoyo and remained there. See: Interview of Mrs Rens Heringa with Mrs Trude Ament-Resink, 14 April 1990; Arsip Nasional Republik Indonesia, Arsip Sono Budoyo, inv.nr. 2029. Inventory of the transfer made by Museum Sono Budoyo, d.d. 18 San-gatu 2603 [18 March 1943].

<sup>7</sup> "Oudheidkunde vondsten. Talrijke Hindoe-Bronzen in het Klatensche gevonden uit de tiende eeuw," *De Sumatra Post*, July, 23th, 1941.

<sup>8</sup> Southworth, unpublished report. See also John Miksic, *Borobudur: Golden tales of the Buddhas* (London/Singapore: Periplus Editions, 1990), 34.

<sup>9</sup> *Oudheidkundig verslag* 1918 (1918): 100-101.

temperature<sup>10</sup> or perhaps dried in the sun,<sup>11</sup> they are very fragile. Dutch colonial scholars observed how they would break at the lightest touch<sup>12</sup> and how they were very difficult to find intact.<sup>13</sup>

### The finds of stupikas in Indonesia

In Indonesia between the end of the nineteenth century and 2020 these stupikas have been found in Central- and East-Java (e.g. in Yogyakarta, Banyuwangi, and at the Borobudur temple), Bali (e.g. in Pejeng), and Sumatra (e.g. in Palembang). Four stupikas were found in Sumberputih (in the district of Kendal on Java) around 1903. These were unknown objects for Dutch scholars at the time: members of the Bataviaasch Genootschap described the form of the stupikas as “bells.”<sup>14</sup> The first major discovery was the find of a couple hundred stupikas on the shore of a little river south of the Pura (temple) Penataran Panglan, near Pejeng,<sup>15</sup> Gianyar, Bali in 1924.<sup>16</sup> Most stupikas (showing four smaller stupas at the lower edge of the stupika or no smaller stupas at all<sup>17</sup>) were transferred to a small stone building near the temple, but some came into the possession of individuals like the Dutch *controleur* of Gianyar, Mr H.C.J. Gunning.<sup>18</sup> Nowadays stupikas from Pejeng are exhibited in the Bali Museum.<sup>19</sup> Several stupikas found in the collection of the Dutch Nationaal Museum van Wereldculturen are also most probably from Pejeng.<sup>20</sup> Another important find of around 800 of stupikas took place in 1935 in Jongke,<sup>21</sup> a little village along the main road between Yogyakarta and Sleman. Several of these stupikas one can also find in the collection of the Dutch Nationaal Museum van Wereldculturen.<sup>22</sup> Most of these stupikas did not have any additional stupikas around the base and were made in perhaps two or three

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<sup>10</sup> Pauline Lusingh Scheurleer, e-mail to Caroline Drieënhuizen, 30 March 2021.

<sup>11</sup> W.F. Stutterheim, *Oudheden van Bali* part 1 (Singaradja: Kirtya Liefcrinck-Van der Tuuk, 1929), 105.

<sup>12</sup> Ibidem.

<sup>13</sup> W.O.J. Nieuwenkamp in: *Nederlandsch Indië Oud en Nieuw* 7, no. 10 (1925): 208.

<sup>14</sup> Southworth, unpublished report. See also: J. Knebel, “Beschrijving der Hindoe-oudheden in de afdeeling Kendal (Residentie Samarang)” in: *Rapport van de commissie in Nederlandsch-Indië voor oudheidkundig onderzoek op Java en Madoera 1911* (Batavia/s-Gravenhage: Albrecht&Co./M.Nijhoff, 1912), 124-137, 126-127; *Notulen van de algemeene en directievergaderingen van het Bataviaasch Genootschap van Kunsten en Wetenschappen* 41 (Batavia/s-Gravenhage: Kolff/Nijhoff, 1903), 112. Minutes meeting d.d. 9-10-1903.

<sup>15</sup> “Pedjeng” in Dutch colonial sources.

<sup>16</sup> *Oudheidkundig verslag* 1924 (1924), 30; *Oudheidkundig Verslag* 1925 (1925), 165; Stutterheim, *Oudheden van Bali* 105; Lamster, *Landschap, bevolking*, 20; Nieuwenkamp in: *Nederlandsch Indië Oud en Nieuw*, 208.

<sup>17</sup> *Oudheidkundig Verslag* 1925 (1925), 165.

<sup>18</sup> Nieuwenkamp in: *Nederlandsch Indië Oud en Nieuw*, 209. Nieuwenkamp caused some confusion in his article. He mentions H.C.J. Gunning being *controleur* of Klungkung and a ‘Haezewinkelman’ being the *controleur* of Gianyar in the possession of Balinese stupikas. However, in 1924 H.C.J. Gunning was *controleur* of Gianyar. He became *controleur* of Klungkung in 1925. We are not sure which De Haze Winkelman Nieuwenkamp meant. In 1925 A.W. de Haze Winkelman was *controleur* in West-Lombok (Mataram). G.A.W. Ch. De Haze Winkelman had been *controleur* in Badung (Bali) between 1911 and 1914. In 1925 he was assistant-resident on Sumatra. Between 1933-1937 he was *resident* of Bali and Lombok. In that case the timeline does not seem correct. , I was not able to locate another De Haze Winkelman, who was a civil servant on Bali/Lombok.

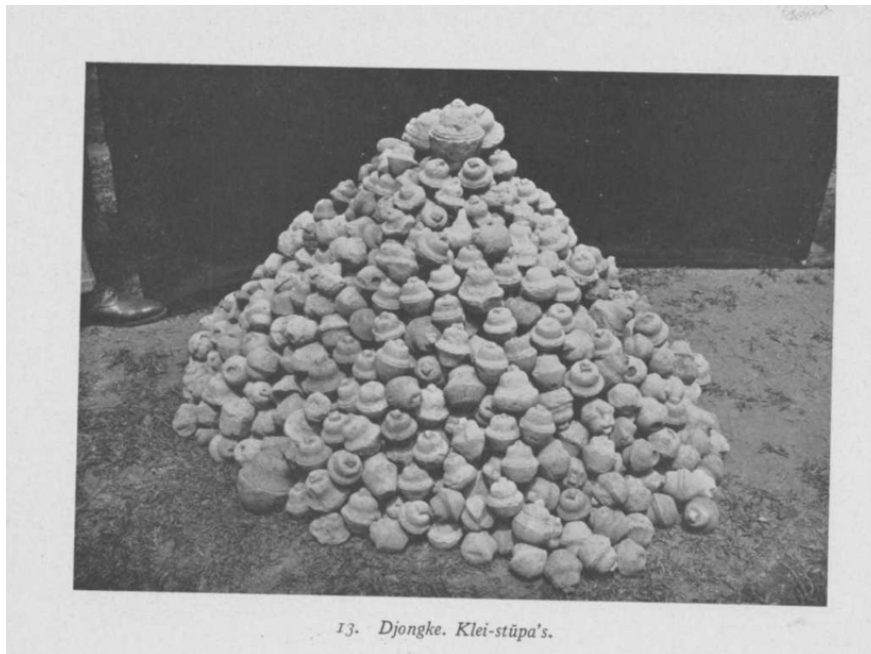
<sup>19</sup> Wayan Widia, *Stupika tanah liat: koleksi Museum Bali* ([Den Pasar]: Proyek Pengembangan Permuseuman Bali, 1981).

<sup>20</sup> See for instance objects RV-2329-1 and RV-2329-2 and TM-809-200a and TM-1772-860 in the collection of the Nationaal Museum van Wereldculturen. They all are documented being from Bali and have four smaller stupas. See: <https://collectie.wereldculturen.nl>

<sup>21</sup> “Djongkel” in Dutch colonial sources.

<sup>22</sup> See for instance objects inv.nrs. WM-28065 t/m WM-28076 in the collection of the Nationaal Museum van Wereldculturen. See: <https://collectie.wereldculturen.nl>

different sizes.<sup>23</sup> During the colonial period there were also reports of stupikas found in Jetis, Yogyakarta.<sup>24</sup> In the early 1970s an important site was Gumuk Klinting, Banyuwangi. The stupikas found there resembled the stupikas from Pejeng and Jongke.<sup>25</sup> In 1973 stupikas were found in Sarangwati, near Palembang (Sumatra) and in 1974 at the Borobudur temple.<sup>26</sup> At Borobudur 2397 stupikas, made of a yellowish-brown clay typical of the area, were found in a pit.



The stupikas found in Jongke, Yogyakarta, in 1935.

Source: *Oudheidkundig verslag* 1938, part 1931-1935.

## Provenance report

The stupika under investigation was donated by Mr and Mrs Oorthuys-Lutjens<sup>27</sup> to the Rijksmuseum in 1988. Cornelis ('Kees') Oorthuys (1919-2012) was an engineer, who worked at a technical trading company. Between May 1948 and May 1958 he lived and worked in Jakarta and frequently travelled for business. He worked with businessman Jan Jetso Boeles (1909-2002), who lived in Bangkok from 1935 but often visited Jakarta. Besides being a businessman, he was a scholar and specialist in Buddhism in

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<sup>23</sup> Southworth, unpublished report. And see pictures included in this report.

<sup>24</sup> "Oudheidkunde vondsten. Talrijke Hindoe-Bronzen in het Klatensche gevonden uit de tiende eeuw," *De Sumatra Post*, 23 July 1941.

<sup>25</sup> Southworth, unpublished report. See also Peter Ferdinandus, "Recent archaeological excavations in Blandongan site, Batujaya, Karawang, West Java," in *Aspek-aspek arkeologi Indonesia/Aspects of Indonesian archaeology* 25 (Jakarta 2002): 17.

<sup>26</sup> Agustijanto Indradjaya, "Stupika dan votive tablet Borobudur," *Jurnal Konservasi Cagar Budaya Borobudur* 5, no. 1 (2011): 36-40, 36, 38; Otto Karow, *Terrakottakunst des Reiches Majapahit in Ostjava* (Frankfurt am Main: Museum für Völkerkunde, 1987), 194.

<sup>27</sup> This is Gusta ('Oda') Lutjens, born in Java in 1920. She passed away in 2000.

Southeast Asia. In 1941, he wrote his first Dutch scholarly article on Buddhist iconography in North Thailand.<sup>28</sup> He also traded in antique Javanese artefacts.<sup>29</sup>

Oorthuys probably started collecting in 1957. Around that time he bought two statues in a little antique store run by a Chinese-Indonesian man in Pasar Baru, Jakarta. Later he also procured artefacts in the antique store across the street from “Harmonie” the former Dutch society in Central-Jakarta. Oorthuys also bought directly from *tukang antik* who came to his house to sell antiques. Back in the Netherlands he continued collecting and bought at Aalderink Art Gallery in Amsterdam, among other locations.<sup>30</sup> In 1988 Oorthuys was inspired by the *Divine Bronze: Ancient Indonesian Bronzes* exhibition (30 April until 31 July 1988) at the Rijksmuseum and decided, in later life and with children showing no interest in his art collection, to donate a part of his collection to the museum.<sup>31</sup>

The inventory card of the stupika mentions that this particular stupika had been bought at Aalderink’s art gallery.<sup>32</sup> When asked in 2020-2021, former Rijksmuseum curator Pauline Lunsingh Scheurleer believed the stupika was bought at the art gallery of the brothers Refuge in Diepenveen (Overijssel, the Netherlands), the other Dutch gallery where Oorthuys bought most of his other objects. However, Mr Refuge did not recognise the stupika.<sup>33</sup> We also do not know when Oorthuys bought the stupika. Oorthuys arrived in May 1958 in the Netherlands so every date between May 1958 and 1988 is possible.

*Where* and *when* the art gallery procured the stupika is unclear. The gallery has not yet been able to respond to our requests for information. Aalderink Oriental Art has existed since 1929<sup>34</sup> so the stupika could have been obtained by them anytime between 1929 and 1988.

As there is no systematic research on the external appearance of stupikas available, it is impossible to draw any conclusions based on style. Lunsingh Scheurleer already stated in 1991 that it is not known where this stupika originated from.<sup>35</sup> On the first inventory card that was made, someone has written with pencil or pen “accordingly from Bali.” Typed on the card the geographical provenance is given with some doubt: “Bali(?)” The most recent inventory card presents this provenance with certainty, but according to former curator Lunsingh Scheurleer, this is incorrect. She still asserts the uncertain geographical provenance of the stupika.<sup>36</sup> The stupikas cannot be traced back to their moulds. Not only can we assume that not all moulds have survived, but even when they have, it is impossible to identify a stupika made by that mould. For example, there are already two moulds known with eight smaller stupikas around the circumference.

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<sup>28</sup> Biography of Jan Jetso Boeles: <https://www.dutchstudies-satsea.nl/deelnemers/jan-jetso-boeles/> Alfred Monerie, “Mentaliteit en ijver sleutel tot succes. Thailand: geen stapjes maar reuzensprongen,” *De Telegraaf*, 15 April 1989.

<sup>29</sup> Pauline Lunsingh Scheurleer, “De schenking van Oorthuys-Lutjens,” *Bulletin van het Rijksmuseum* 40 (1992): 270.

<sup>30</sup> *Ibidem*.

<sup>31</sup> *Idem*, 271.

<sup>32</sup> Inventory card Rijksmuseum AK-RAK-1988-19.

<sup>33</sup> Pauline Lunsingh Scheurleer, email to Klaas Stutje, 2 June 2020, and to Caroline Drieënhuizen, 30-3-2021; Sidonie Mossink-Refuge, e-mail to Caroline Drieënhuizen, 7 April 2021. Mrs Refuge has asked her father, who was one of the two brothers running the gallery, about it.

<sup>34</sup> Aalderink: Oriental Art and Ethnographica. <https://www.aalderinkorientalart.nl/history>.

<sup>35</sup> “Keuze uit de aanwinsten,” 143, Lunsingh Scheurleer, “De schenking van,” 273.

<sup>36</sup> Pauline Lunsingh Scheurleer, e-mail to Klaas Stutje, 30 May 2020.

The only thing we can observe with caution and due consideration is that the stupika in the collection of the Rijksmuseum has four smaller stupikas placed at the lower edge of the stupika, similar to the stupikas found in Bali in Pejeng (and different from those found at, for instance, Borobudur, Jongke, and from the mould in the former Resink-Wilkens-collection).



Stupika from Pejeng in the collection of the Dutch Nationaal Museum van Wereldculturen.

*Collection Nationaal Museum van Wereldculturen,  
Coll.no. TM-809-200a*



Stupika from Jongke in the collection of the Dutch Nationaal Museum van Wereldculturen.

*Collection Nationaal Museum van Wereldculturen,  
Coll.no. WM-28065*