

The background of the entire page is a painting by W.O.J. Nieuwenkamp. It depicts a complex wooden structure, possibly a ship's hull or a large building, under construction. The structure is made of numerous dark brown wooden beams and planks, some of which are being worked on by a person in a red shirt standing on a wooden ladder. The background of the painting is a textured, yellowish-green, suggesting a landscape or a sky. The overall style is expressive and somewhat abstract, with visible brushstrokes and a rich color palette.

ZEEUWS VEILINGHUIS  
ZEELAND AUCTIONEERS

W.O.J. NIEUWENKAMP  
THE WORLD TRAVELER

13 MAY 2025



# ZEEUWS VEILINGHUIS

## Z E E L A N D A U C T I O N E E R S

### W.O.J. NIEUWENKAMP

### THE WORLD TRAVELER

**AUCTION:** Tuesday 13 May 2025, 1.30 pm (Amsterdam time)

**VIEWING:**

Friday	9 May	11.00 am - 3.00 pm
Saturday	10 May	10.00 am - 3.00 pm
Monday	12 May	11.00 am - 3.00 pm
Tuesday	13 May	11.00 am - noon

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Cover illustrations:

Front: lot 241

Back: lot 212

## W.O.J. Nieuwenkamp, The World Traveler

Last year, on November 19, we auctioned the collection of Idanna Pucci. This collection contained many drawings that W.O.J. Nieuwenkamp made in Indonesia. Several paintings were also auctioned. The auction was a great success: a 'white glove sale' with 100% sales and hammer prices that were often far above the estimates. Due to this great success, we were invited by the Nieuwenkamp family to the Villa Nieuwenkamp in Fiesole (near Florence) and were also allowed to auction work from their collection.

This catalogue primarily gives an image of Nieuwenkamp as a world traveler. Or perhaps as he himself would prefer to express it, 'world wanderer'. The works that are now being auctioned show scenes from Indonesia, Italy, Egypt, India, China, Japan and Cuba. They show Nieuwenkamp's great interest in faraway countries and cultures and a world where one could still be a real explorer. The journeys he made were often long. He was often separated from his wife for more than a year. About the beginning of his long journeys (1898) he said:

*'I was twenty years old when I left my father's office. That was not at all for me, to turn around on an office stool day in, day out. My father was of course very angry. He traded in tea and spices and all kinds of other Dutch East Indies things, since he had had to sell his sailing ships, because my father used to be a ship owner. ... Our company was called W.O.J. Nieuwenkamp and I had to continue it as W.O.J. obediently. But I became so pale and sick and awful from always sitting on an office stool. Now, on doctor's advice I made a sea voyage; I was allowed to go to the Mediterranean. But I liked that trip so much that I immediately stopped coming back to the office. From that moment on I had to take care of myself and then I drew for magazines such as 'Eigen Haard' and others, until went to the Indies in 1898, with 500 guilders in my pocket.*

*That was quite a thing at the time, because at that time I was one of the very few Dutchmen who went to the Dutch East Indies exclusively to study the country and its people and the art of the Indies. I arrived in Batavia and immediately received an offer to become a teacher at a grammar school there. ... But I said that I had not come to the Indies for that. Incidentally, that job was attractive: starting salary 450 guilders per month and with a pension at 45 years. But I did not need to go to the Indies for a decent job, I might as well have stayed in my father's office! A little less than a year later I was able to return to Holland to work out the material I had collected, could have lived decently and still had 200 guilders more in my pocket than when I left! And since then I have continued to wander, either in Holland or abroad.'*

W.O.J. Nieuwenkamp in 'W.O.J. Nieuwenkamp. Een interview met een groot Hollandsch kunstenaar', in 'De Amsterdammer', 25 augustus 1934, p. 7.



*'Mount Fuji, drawn on board of the 's.s. Grotius', 12 November 1917 on letterhead of the shipping company 'Stoomvaart Maatschappij Nederland' (lot 224).*



*Nieuwenkamp in Sangsit, Bali, 1918.*



*Travel chests from Nieuwenkamp*

The auction includes drawings, paintings, etchings and lithographs. Several drawings are studies for paintings. Many of these studies are quite detailed and relatively large. Nieuwenkamp only started painting when he settled in Italy. He drew much inspiration from earlier drawings and sketches that he had made during his many travels.

After the auction of the Idanna Pucci Collection, the works in this auction complete the image of W.O.J. Nieuwenkamp.



*Nieuwenkamp's motto: 'Vacando Acquiro' ('I acquire by wandering')*



201

JAN TOOROP (1858-1928)

'Portrait of W.O.J. Nieuwenkamp', signed and dated 27 July 1924 lower right, charcoal and pencil on paper. H. 31 cm. W. 21 cm.

*'Jan Toorop (1858-1928) is, together with Van Gogh and Mondriaan, one of the most important Dutch artists from the period around 1900. They oriented themselves towards the latest international developments in the visual arts and in turn knew how to inspire other artists. For example, Toorop was a great source of inspiration for Gustav Klimt.'* (Quote from the Kunstmuseum Den Haag website).  
Toorop was born in the Dutch East Indies.

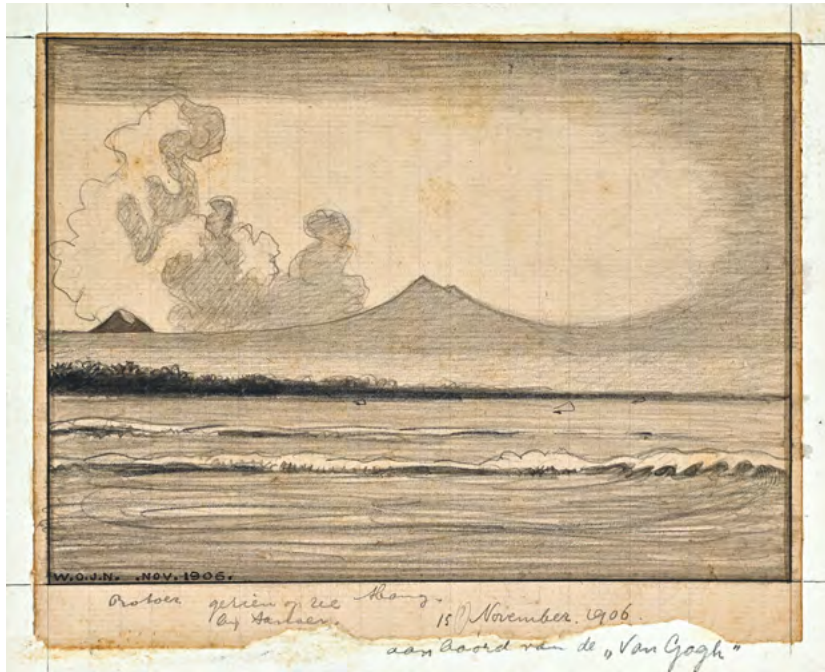
**Provenance:** gift from Toorop to Nieuwenkamp.

**Literature:** Venselaar, ill. p. 551.

€ 4.000 - 6.000

## Indonesia

Between 1898 and 1938 Nieuwenkamp made six major journeys to the former Dutch East Indies. He published several books about this, with illustrations that he made during his travels. As can be read in the introduction, he was at the time 'one of the very few Dutchmen who went to the Dutch East Indies exclusively to study the country and the art of the Indies'.



202

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'The Batur and Abang vulcano's seen from on board the ship Van Gogh', signed and dated 15 November 1906, pen, pencil and ink on paper. H. 14 cm. W. 19.5 cm. (paper size H. 18 cm. W. 22 cm).

Literature: Venselaar, ill. p. 266.

€ 500 - 700



203

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Old Batavia', dated 7 December 1918, pencil on paper. H. 21 cm. W. 26 cm.

€ 500 - 700



204

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'The palace in Bogor', 1918, signed in pencil lower right, lithograph. H. 47 cm. W. 57.5 cm.

Literature: Venselaar, ill. p. 444.

€ 80 - 120



205

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Chinese quarter, Batavia', dated 14 December 1918, pencil on paper. H. 21 cm. W. 26 cm.

Literature: Venselaar, ill. p. 514.

€ 500 - 700

## The Borobudur

In 1922, Wijnand's eyes fell on a large lotus floating in a pond of the magnificent garden Doria Pamphilj in Rome, and a revelation struck him. He became convinced that the Borobudur Temple may have been conceived like a giant lotus in stone rather than a stupa as was believed. Could the temple have been constructed as the lotus throne of Maitreya, the future Buddha? In his mind, he saw the monument shaped like a white lotus floating in a lake of rice fields fed by the same intricate irrigation system of canals he had seen in Bali, but with countless lotus flowers blossoming around it.

Wijnand became obsessed with this idea, and he set aside the manuscripts of his travel diaries to delve into the lotus throne theory. At the end of 1924, he began translating into Dutch *La Vie du Bouddha* by André-Ferdinand Hérold which opened his way into the symbolic world of Buddha. He knew that the publication would significantly enhance his status as an expert.



206

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'The goose herder, a relief from the Borobudur', signed and dated November 1949, pencil on paper.  
H. 21 cm. W. 20.5 cm.

**Literature:** Venselaar, ill. p. 814.

This drawing was made for the (unpublished) book 'De groote lotus in het hart van Java, Boroboedoer' ('The great lotus in the heart of Java, Borobudur').

€ 800 - 1.200

... In February 1925, he had just finished visiting plantations in Sumatra and Java managed by the Dutch company HVA, when he received the first proof from the printer in the Netherlands of the translation's first pages of the typeset. By then, he had almost completed by hand the entire text. Eager to return to Amsterdam, he reserved a cabin on the steamship *Koningin der Nederlanden* sailing from Batavia. But just before departure, he received a most shocking news: the translation of the *La Vie de Bouddha* had already been done by a certain G. de Ridder, published by Thieme, and was already in bookshop. The publisher in Paris had sold the translation rights twice, each for 1000 francs! Nieuwenkamp at least would succeed in getting his money back.

He lobbied for the acceptance of his theory until his final breath. To this day, expert archeologists continue to disregard it. His book about the 'Great Lotus in the Heart of Java' (*De Grote Lotus in het Hart van Java*), which he viewed as his ultimate contribution to history and humanity, was left unfinished in a chest only to be discovered fifty years after his death.

**Idanna Pucci** (source: auction catalogue of the Idanna Pucci Collection, November 2024).



207

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'A Balinese fairy tale, the story of the heron and the crab', vignette intended for a translation of the book '*La Vie du Bouddha*', signed, ink and watercolour on paper. H. 19 cm. W. 19 cm.

Literature: Venselaar, ill. p. 796.

€ 400 - 600



208

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Coffee garden near Jampit, East Java', signed and dated 7 January 1918, mixed media on paper. H. 30.5 cm. W. 49.5 cm. Nieuwenkamp wrote the exact location in the lower margin of the paper.

Literature: Venselaar, ill. p. 439.

€ 400 - 600



209

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Ikat decoration', signed and dated 4 July 1925, ink on cardboard. H. 31 cm. W. 47 cm.

See for a comparable decoration: the cover of 'Nieuwenkamp, Zwerftocht door Timor en onderhoorigheden', Elsevier, 1925.

€ 400 - 600



210

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Landscape at Pamegatan, West Java', annotated 'Pamegatan', charcoal on paper.  
H. 49 cm. W. 60 cm.

€ 300 - 400



211

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'The Bromo vulcano', 1918, signed in pencil, lithograph. H. 51 cm. W. 56.5 cm.

Literature: Venselaar, ill. p. 444 and p. 512.

€ 150 - 200



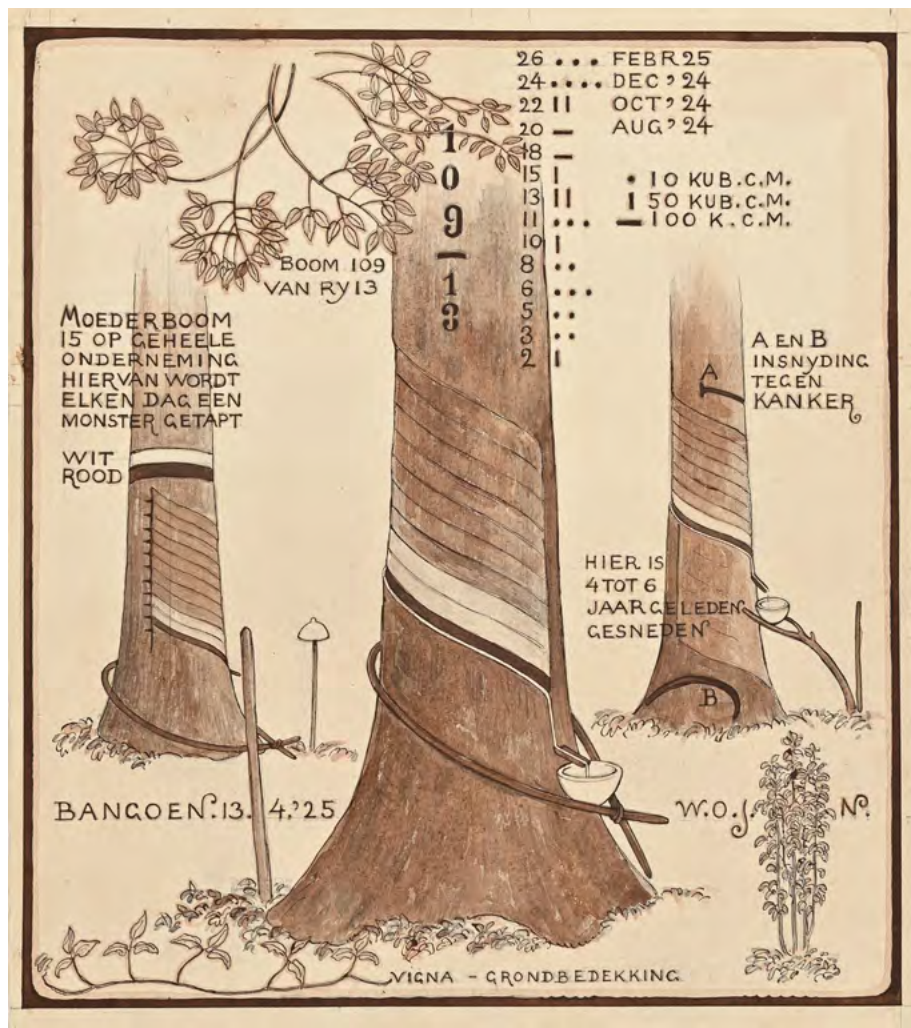
212

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Karbouwengat, Fort de Kock, Sumatra' ('Ngarai Sianok'),  
signed lower left and dated 28 April 1925 lower right, pen and ink on paper.  
H. 30 cm. W. 36 cm.

Literature: Venselaar, 2019, ill. p. 586.

€ 2.000 - 3.000



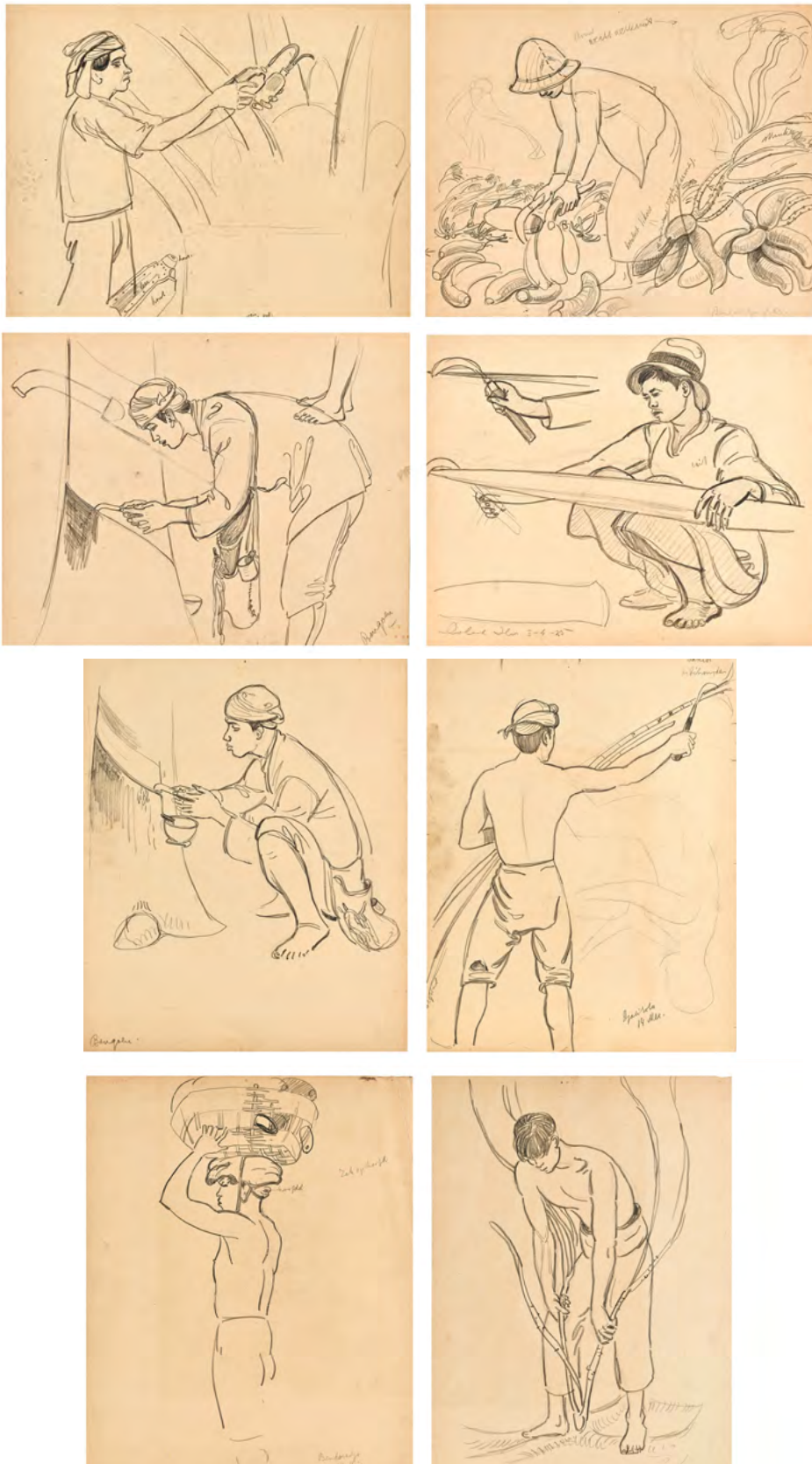
213

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Explanation of rubber tapping', signed and dated Bangoen (Sumatra) 13 April 1925, pencil, pen, brush and ink on paper. H. 31.5 cm. W. 28.5 cm.

Literature: Venselaar, 2019, ill. p. 578.

€ 700 - 900



214

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

Eight sketches of workers at plantations. Java: Bendorejo (3), Jatiroto (1), Sumatra: Bangun (2), Tinjowan (1) and one in another place. All made in April-May 1925.

One of Bendorejo is illustrated in Venselaar, ill. p. 596. Dimensions all ca. H. 31 cm. W. 38.5 cm (paper size). The plantations were owned by HVA (Handels Vereeniging Amsterdam), nowadays PT Perkebunan.

€ 800 - 1.200



215  
WIJNAND OTTO JAN NIEUWENKAMP  
(1874-1950)  
'Simbar plant, Bali', signed and dated Boeboenan 1906, pencil, pen and ink on paper. H. 17.5 cm, W. 16.5 cm (paper size H. 20.5 cm, W. 17 cm). Nieuwenkamp wrote on this drawing that this plant is often used as model for ornaments in temples and palaces.

Literature: Venselaar, ill. p. 278.

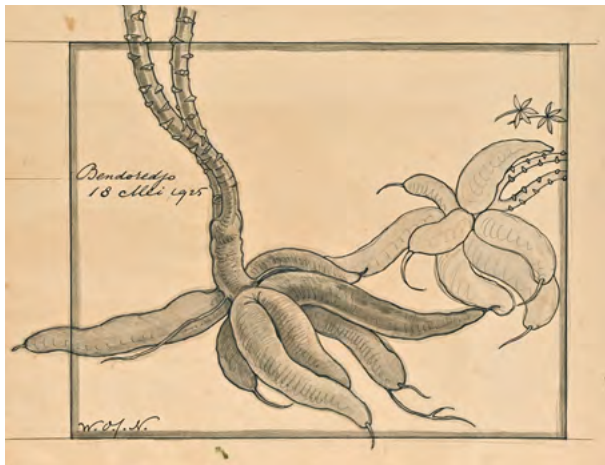
€ 500 - 700



217  
WIJNAND OTTO JAN NIEUWENKAMP  
(1874-1950)  
'Simbar plant, Bali', signed and dated Bali, 1906, pencil, pen, brush and ink on cardboard. H. 25 cm. W. 20 cm.

Literature: Venselaar, ill. p. 274.

€ 500 - 700



216  
WIJNAND OTTO JAN NIEUWENKAMP  
(1874-1950)  
'Cassava roots from which tapioca is extracted', signed and dated Bendorejo (East Java), 18 May 1925. H. 22.5 cm. W. 28.5 cm (paper size: H. 31 cm, W. 36.5 cm).

Literature: Venselaar, ill. p. 596.

€ 500 - 700



218  
WIJNAND OTTO JAN NIEUWENKAMP  
(1874-1950)  
'Indonesian fruit', signed and dated Tindjowan (Sumatra), 7 April 1925, pencil and ink on paper. H. 15.5 cm. W. 15.5 cm.

€ 500 - 700



219  
 WIJNAND OTTO JAN NIEUWENKAMP  
 (1874-1950)  
 'Balinese bricklayer', dated Besakih 13 September  
 (1918), pencil on paper. H. 32 cm. W. 29.5 cm.

Literature: Venselaar, ill. p. 489.

€ 500 - 700



220  
 WIJNAND OTTO JAN NIEUWENKAMP  
 (1874-1950)  
 'A young Balinese carves a motif into a coconut  
 shell', dated 18 March 1937, pencil on paper.  
 H. 23 cm. W. 20 cm. (paper H. 30.5 cm. W. 24 cm).

Literature: Venselaar, ill. p. 795.

€ 500 - 700



Nieuwenkamp in conversation with a Balinese sculptor, 1918.



Raden Mas Jodjana



222

WIJNAND OTTO JAN NIEUWENKAMP  
(1874-1950)

'The Javanese Prince Raden Mas Jodjana as Visnu',  
pencil on paper. H. 59.5 cm. W. 50 cm. Study for the  
painting that was made in 1932, see Venselaar,  
ill. p. 877 and Kits Nieuwenkamp, ill. p. 83.

€ 300 - 400

221

WIJNAND OTTO JAN NIEUWENKAMP  
(1874-1950)

'The Javanese Prince Raden Mas Jodjana as Visnu',  
ink on thin (transparent) paper.  
H. 59.5 cm. W. 50 cm.

Study for the painting that was made in 1932,  
see Venselaar, ill. p. 877 and Kits Nieuwenkamp,  
ill. p. 83.

€ 300 - 400



## The trip around the world

From 8 September 1917 to 31 January 1919 Nieuwenkamp made a trip around the world. To reach the Dutch East Indies, he had to travel west instead of east:

*'... The journey (from Amsterdam to Batavia) took us three months, from IJmuiden we went north because of the danger of mines: Iceland, Newfoundland, America, Panama Canal via San Francisco straight to Japan. The journey from America to Japan in particular took a long time: it took us twenty-one days, because they had not wanted to give us any coal, so we had to sail very slowly. Nothing but air and water, not even a ship was seen all those weeks, and finally we went via China straight to Java. So three quarters of the globe, but the mood on board remained wonderful.'*

About the flu of 1918 he told:

*'It was in 1918 and the flu was raging in the Indies at that time, more than 1,000,000 people died of this disease in three months. I know that I had a great longing for Holland, it was at a time when it took half a year for a letter to arrive and I had no idea whether my wife and children were still alive or had already died of the flu. Still half ill, I had to repatriate and fortunately I regained my old strength on board.'*

W.O.J. Nieuwenkamp in 'W.O.J. Nieuwenkamp. Een interview met een groot Hollandsch kunstenaar', in 'De Amsterdammer', 25 August 1934, p. 7.



223

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Pintado point at Cape Maisi, Cuba', signed lower left, pen and ink on paper.  
H. 15 cm. W. 20.5 cm. Drawn on board 's.s. Grotius' on 21 September 1917.

€ 200 - 300



224

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Mount Fuji, seen from Kannonzaki', dated 12 November, pen and ink on paper. H. 10 cm. W. 14.2 cm (paper size H. 14.5 cm. W. 19 cm). Drawn on board 'S.s. Grotius', 12 November 1917 on letterhead of the shipping company 'Stoomvaart Maatschappij Nederland'.

Literature: Venselaar, ill. p. 427.

€ 300 - 400



225

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Bonsai tree with trunk in the shape of a pig', signed and dated Canton 26 November 1917, pencil on paper. H. 13.5 cm. W. 13.5 cm.

Literature: Venselaar, ill. p. 433.

€ 400 - 600



226

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Canton, China', pencil on paper, November 1917, study for an etching and a painting.  
H. 33.5 cm. W. 36 cm.

**Literature:** Venselaar, ill. p. 431 (this drawing) and p. 872 (the painting).

The painting is also illustrated in: Kits Nieuwenkamp, ill. p. 102 and Carpenter, ill. p. 79.

€ 400 - 600



227

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'The lonely pine tree on the rock', 1945,  
oil on canvas on cardboard.

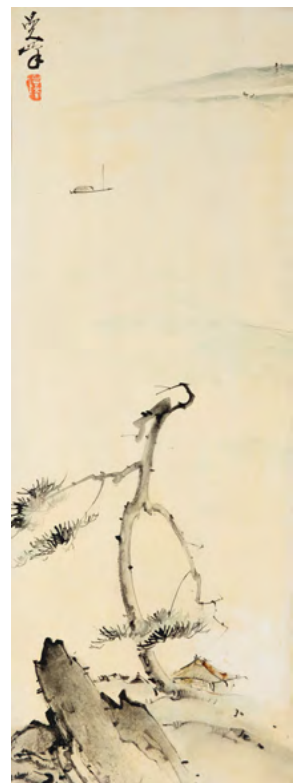
H. 50 cm. W. 60 cm.

**Literature:** Venselaar, 2019, ill. p. 883.

For Chinese people the pine tree represents longevity, virtue, and solitude. Along with the plum and the bamboo it is considered one of the 'Three Friends of Winter'. These 'three friends' are evergreens, and the plum tree even blossoms during the winter. The pine tree is a popular symbol of the New Year.

€ 3.000 - 4.000

*A painting by Lee Man Fong (1913-1988)  
with the same subject*



## Egypt

In 1933-1934 Nieuwenkamp undertook a journey through Egypt. There is an unpublished manuscript of this (In het land der Pharaoh's). He also visited Egypt on an earlier journey to the Indies (1904).



228

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Flight to Egypt' (after Matthew 2:13-23), 1935, oil on canvas. H. 75 cm. W. 90 cm.

Literature: Venselaar, 2019, ill. p. 879.

€ 3.000 - 5.000

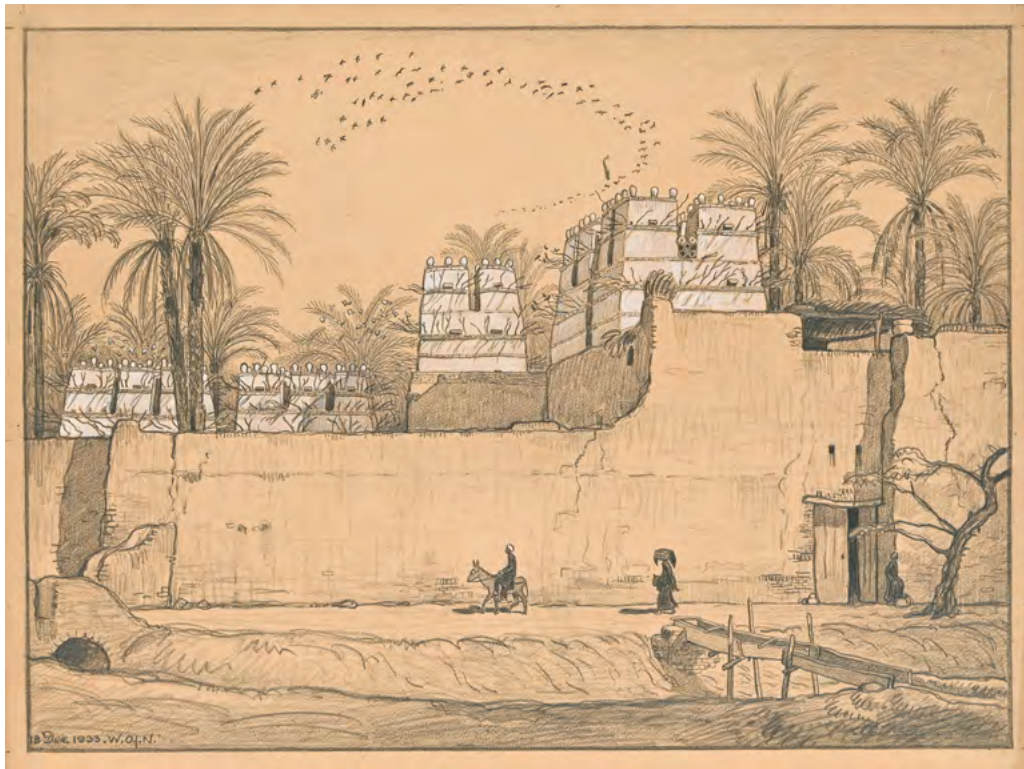


229

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Pyramids, Egypt', dated 9 December, pencil and ink on paper. H. 19 cm. W. 29 cm.

€ 400 - 600



230

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)  
 'Old city in Egypt', signed and dated 18 December 1933 lower left,  
 mixed media on paper. H. 42.5 cm. W. 57.5 cm.

€ 500 - 700



231

WIJNAND OTTO JAN NIEUWENKAMP  
 (1874-1950)  
 'Egyptian man with a young goat', 1934,  
 gouache on paper. H. 50 cm. W. 33 cm.

Literature: Venselaar, ill. p. 705.

€ 200 - 300



232

WIJNAND OTTO JAN NIEUWENKAMP  
 (1874-1950)  
 'Boy on a cow', mixed media on paper.  
 Probably made in Egypt.  
 H. 48 cm. W. 60 cm (paper size).

€ 150 - 200

## India

*'Just as he produced his Bali book, to, as he himself wrote, open the eyes to the wonderful beauty of nature and art in the Insulinde, so too, like all his work, his British-Indian work must be considered as a testimony. Nieuwenkamp shows us outside of European culture new worlds that are worth knowing and awakens our interest in the life of the peoples under the tropical sun.'*

A. Hallema in 'W.O.J. Nieuwenkamp en zijn Britsch-Indisch werk', Elsevier, 8 March 1916.

Nieuwenkamp visited India in 1913-1914 and 1917-1919. In 1924 the travelogue 'Heilige Steden' ('Holy cities') about these journeys was published. He also wrote several articles about them.



233

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'The bazaar in Madurai, India', dated 26 January (1914), pencil on paper, study for an etching.  
H. 48.5 cm. W. 38 cm.

**Literature:** Venselaar, 2019, ill. p. 386 (both this drawing and the etching).

€ 500 - 700



234

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Girl in lotus pond', dated November-December 1922, pencil on paper. H. 30 cm. W. 40 cm.

**Literature:** Venselaar, ill. p. 398. On p. 870 it's illustrated again, with the remark that this drawing may be a study for a painting (no image available) that was destroyed during the war.

€ 1.000 - 1.500



235

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'A temple on the river Ganges, India',  
dated May 1915, etching.

H. 37 cm. W. 31.5 cm.

Made for the Album 'Benares'.

**Literature:** Venselaar, ill. p. 406.

€ 200 - 300



236  
WIJNAND OTTO JAN NIEUWENKAMP  
(1874-1950)

'Bathing women, Benares, India', signed in pencil, etching. H. 24 cm. W. 19 cm.

**Literature:** Venselaar, ill. p. 389 (mentioned as a rare etching, not in Nieuwenkamps' catalogue). And for a painting with a nearly identical representation (mirror image): Venselaar, ill. p. 874; Carpenter, ill. p. 74; Kits Nieuwenkamp, ill. p. 95.

€ 100 - 150



238  
WIJNAND OTTO JAN NIEUWENKAMP  
(1874-1950)

'Bathing girls on the banks of the Ganges, Benares, India', signed in pencil, etching. H. 25 cm. W. 19.5 cm.

€ 100 - 150



237  
WIJNAND OTTO JAN NIEUWENKAMP  
(1874-1950)

'Temple feast, Kandy, Ceylon', signed in pencil, etching. H. 22 cm. W. 16 cm.

**Literature:** Kits Nieuwenkamp, ill. p. 86.

€ 100 - 150

An anecdote about one of his adventures in Ceylon:

*'In the middle of the jungle of Ceylon stood a statue, where there used to be a city, slowly but surely overgrown by the jungle. But the statue still stood there against the rock. I got there with a guide, but the only way there was the path of the elephants, right through the wilderness. We had to wait first until they had drunk and the narrow path was clear again, so as not to run the risk of being crushed by them. When we wanted to go back, the guide had lost the path, and set out to find it again, leaving me alone in the jungle, with the pleasant prospect of a chance to let the elephants walk all over me! But fortunately everything turned out well at the last moment, the path was found again and the guide returned.'*

Nieuwenkamp in 'W.O.J. Nieuwenkamp. Een interview met een groot Hollandsch kunstenaar', in 'De Amsterdammer', 25 August 1934, p. 7.



239

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Lotus flowers', pencil and ink on paper.

H. 38 cm. W. 50 cm.

Later used as a study for a painting that was made between February 1929 and May 1932, see Venselaar, ill. p. 398 and p. 873. See for a comparable drawing: Carpenter, ill. p.124.

€ 500 - 700



240

WIJNAND OTTO JAN NIEUWENKAMP  
(1874-1950)

'Benares', 1915, signed lower right, etching.

H. 39 cm. W. 49.5 cm.

€ 300 - 4000

## Italy

Like Rudolf Bonnet and Willem Gerard Hofker, Nieuwenkamp was a great lover of both Indonesia and Italy. They found an extremely refined art and culture in both countries. Nieuwenkamp encouraged Bonnet to go to Bali. Bonnet in turn showed Hofker Italy.

Nieuwenkamp on his emigration from the Netherlands to Italy:

*'On December 20, 1920, on a cold, misty day with the streets covered in mushy snow, we left the picturesque, but stone-dead, Edam and set off for the sunny South. We stayed three weeks in Sorrento on the blue Gulf of Naples. That was quite a transition, suddenly from the cold, damp Dutch town to that wonderful place in the middle of orchards heavily laden with golden lemons and oranges, under a wide azure sky. There I could sit outside, in the sunshine, and draw. I made quite a few sketches there on the rocky coast and in the picturesque valleys with their age-old towns. Then we went even further south, to Taormina in Sicily, on the Strait of Messina. That is one of the most beautiful places on earth. In January the almond trees blossom there and the sweet-smelling air is filled with the hum of busy bees. There too I made many drawings of blossoming trees, of jagged rocks, of the picturesque Greek theatre and of the slopes of the smoking Etna covered with eternal snow.*

*We often dived into the crystal clear water on the beach of Isola Bella. When the flowering of the almond trees were over, we started the return journey; we stayed a few days in Sorrento again, then for a long time in Rome, to experience spring there once more.'*

In March 1922 he settled in Rome, in a house with a *'magnificent studio, one of the most beautiful in all of Rome.'*

*'Towards the end of 1925 we decided to leave Rome. It had gradually become too noisy with the perpetually creaking trams and excessively loud honking cars. ... We paid farewell visits to friends and acquaintances. One of them, Prof. Steinmann, asked where on earth we were going to go if we were to leave Rome, because, he said, whoever has once lived in Rome, remains in Rome, and if he were to leave, he would sooner or later return to the Eternal City. There is no second city in all of Italy where a foreigner can settle down. Only Florence may be an exception to this rule. There are wonderful country houses in the immediate vicinity, where it is good to live.'*



*The artist's studio with a view of the Fiesole hill.*

On the advice of Prof. Steinmann, Nieuwenkamp contacts the German owner of the villa *'Riposo dei Vescovi'*, a beautiful country estate near Florence. The country estate was empty and the owner himself had been ill for some time. Eventually, Nieuwenkamp bought the villa from him.

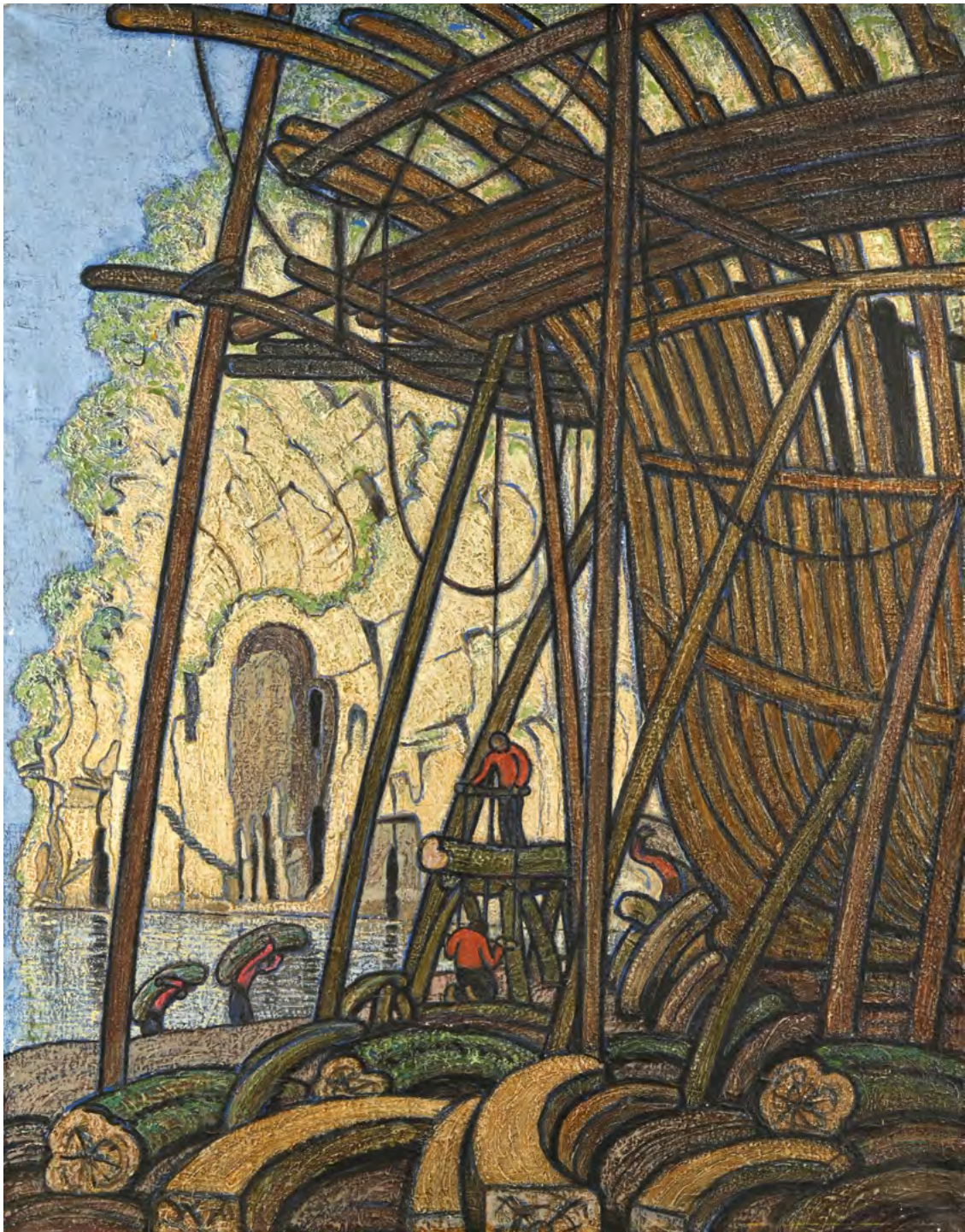
*'On Monday, December 28, 1925, the iron gate of the 'Riposo dei Vescovi' opened for us for the first time, and we curiously entered the forecourt. The house was far from easy; it was spacious and large, but old and dilapidated. But when we entered the garden and descended a beautiful avenue of cypresses to a round fountain, and there, under stately eucalyptus trees, admired the panoramic view and walked further between trimmed hedges when suddenly a green room with stone benches and splashing fountains, presented itself to our astonished gaze, and, at the end of the avenue, such a picturesque fountain was again softly singing, yes, then we were so delighted to nestle in this earthly paradise.'*

Source: *'Het huis op de heuvel'* ('The house on the hill') by W.O.J. Nieuwenkamp, 1949.



*The artist's studio, 1940.  
To the right of the mantelpiece is the painting lot 241.*

*At the gate of Villa Nieuwenkamp, 2025.*



241

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Ship under construction, Piano di Sorrente, Italy', oil on canvas.

H. 115 cm. W. 90 cm.

Verso dated January 1931 - November 1931 and annotated 'Sorrente'.

**Literature:** Nieuwenkamp, ill. XXX (drawing of the interior of his studio);

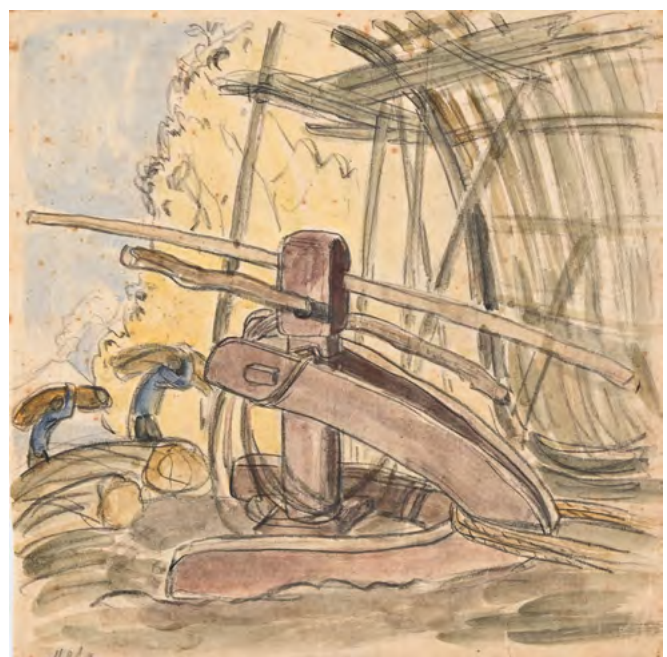
Venselaar, ill. p. 11 (photo with Nieuwenkamp in his studio, ca. 1950, see also opposite page) and p. 873.

Added a sketch for this painting, mixed media on paper. H. 23 cm. W. 23 cm.

€ 10.000 - 15.000



*Nieuwenkamp at Riposo dei Vescovi, late 1940s. Behind him the painting (lot 241).  
Courtesy of Waterlands Archief, with thanks to Gianni Orsini.*



*A study of the painting (included in this lot).*



242

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Large tree, Rome', signed and dated Rome, 1921, pencil and ink on paper.

H. 59 cm. W. 49 cm.

€ 800 - 1.000



243

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Park in Rome', signed and dated Roma 1922, pencil and ink on paper.

H. 25.5 cm. W. 32 cm.

€ 400 - 600



244

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'The Tower of Centocelle', dated 2 January 1922, pencil on paper. H. 24.5 cm. W. 33.5 cm.

The Tower of Centocelle, or San Giovanni Tower (also called Tower of Torre Spaccata), is a medieval tower located in eastern Rome.

€ 400 - 600



245

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Memento Mori', Santa Maria della Concezione, Rome, 1923, oil on canvas.

H. 50 cm. W. 60 cm.

Literature: Venselaar, 2019, ill. p. 868.

€ 2.000 - 3.000



246  
WIJNAND OTTO JAN NIEUWENKAMP  
(1874-1950)  
'Park in Rome', pencil on paper.  
H. 30.5 cm. W. 27 cm.

€ 300 - 400



248  
WIJNAND OTTO JAN NIEUWENKAMP  
(1874-1950)  
'Park in Rome', pencil and charcoal on paper.  
H. 54 cm. W. 49 cm.

200 - 300



247  
WIJNAND OTTO JAN NIEUWENKAMP  
(1874-1950)  
'Villa Riposo dei Vescovi in winter',  
signed in pencil, lithograph, no. 7 of 12.  
H. 53.5 cm. W. 44 cm.

€ 150 - 200



249  
WIJNAND OTTO JAN NIEUWENKAMP  
(1874-1950)  
'Park near St. Peter's Basilica, Rome',  
pencil and charcoal on paper. H. 55 cm. W. 49 cm.  
In background, behind the trees,  
St. Peter's Basilica is visible.

€ 200 - 300



250

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)  
'Bathing woman, Capri, Italy', 1923, mixed media on cardboard/paper.  
H. 58 cm. W. 49 cm.

Literature: Venselaar, ill. p. 869 (in the catalogue of paintings).

€ 1.000 - 1.500



251

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)  
'Beach in Sorrente, Gulf of Naples, Italy', mixed media on paper.  
H. 59.5 cm. W. 49 cm.

Study for a painting which was made in 1932, but was destroyed during the war.

Literature: Venselaar, ill. p. 877.

€ 700 - 900



252

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Cave with boats, Amalfi, Italy', oil on canvas.

H. 50 cm. W. 60 cm.

Literature: Venselaar, ill. p. 875;

Carpenter, ill. p. 131 (with the artist in his studio).

€ 1.000 - 1.500



253

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Smugglers at the coast of Amalfi, Italy', charcoal on paper. H. 35 cm. W. 53.5 cm.

€ 300 - 400



254

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Fisherman, probably at Amalfi, Italy', pencil on paper. H. 57 cm. W. 49 cm (paper size).

€ 100 - 200



255

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Smugglers at the coast of Amalfi, Italy', pencil and ink on paper.

H. 57.5 cm. W. 50 cm.

Study for a painting that was made in 1931-1932, see Venselaar, ill. p. 876 and  
Kits Nieuwenkamp, ill. p. 76 (full page).

Below the impressive cliffs of the Amalfi coast,  
the smugglers are drawn as tiny figures in a boat and on the beach.

€ 400 - 600



256

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'The cloister court in the cathedral of Amalfi', mixed media on paper. H. 49.5 cm. W. 60 cm.

See for a painting with the same subject: Venselaar, 2019, ill. p. 875.

€ 700 - 900



257

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Trees and cactuses with drying laundry, South Italy', mixed media on paper.

H. 41 cm. W. 59 cm.

€ 200 - 300



258

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Pompei', signed and dated 15 March 1921, mixed media on paper.

H. 31 cm. W. 32 cm.

€ 500 - 700



259

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Plane Trees in Winter', mixed media on paper. H. 48.5 cm. W. 59.5 cm.

This drawing is a study for the painting that was made in 1929, see auction Zeeuws Veilinghuis, 19 November 2024, lot 105 and Venselaar, ill. p. 873 and Kits Nieuwenkamp, ill. p. 123.

€ 400 - 600



260

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Sorrento, Italy', 1941, signed, oil on panel. H. 50 cm. W. 60 cm.

*Literature:* Nieuwenkamp, ill. XXII (drawing of the interior of the dining room of his villa); Venselaar, ill. p. 881.

€ 7.000 - 9.000

*The dining room in Riposo dei Vescovi, 1941.  
On the right the painting (lot 260)'.*





261

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'A Baron von Münchhausen tale', 1943, signed, oil on canvas on cardboard.  
H. 60 cm. W. 50 cm.

Literature: Venselaar, ill. p. 881.

After a print by G. Doré, made in 1862.

According to one of von Münchhausens' tales, his father captured on a voyage from England to the Netherlands a sea-horse and rode it on the bottom of the sea.

€ 6.000 - 8.000



262

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Monte Spagnolo on the slope of the Etna vulcano, Sicily, Italy',

signed lower left and dated 17 February 1921 lower right, mixed media on paper.

H. 25.5 cm. W. 31.5 cm.

€ 400 - 600



263

WIJNAND OTTO JAN NIEUWENKAMP (1874-1950)

'Monte Spagnolo near the Etna vulcano', dated Etna 17 February (probably 1921),

mixed media on paper.

H. 27.5 cm. W. 34.5 cm.

€ 300 - 500



264

WIJNAND OTTO JAN NIEUWENKAMP  
(1874-1950)

'Greek temple, Sicily, Italy', signed and dated  
5 January 1933 lower right, watercolour on paper.  
H. 56.5 cm. W. 43 cm.

€ 500 - 700



65

WIJNAND OTTO JAN NIEUWENKAMP  
(1874-1950)

'The church of St. Nicholas, Catania, Sicily',  
dated 19 February 1921, mixed media on paper.  
H. 16.5 cm. W. 13.5 cm.

€ 100 - 200



266

WIJNAND OTTO JAN NIEUWENKAMP  
(1874-1950)

'In the valley of the Alcantera river, east of  
Randazzo, Sicily, Italy', dated 16 February 1921,  
mixed media on paper. H. 31 cm. W. 26 cm.

€ 300 - 400



267

WIJNAND OTTO JAN NIEUWENKAMP  
(1874-1950)

'Taormina, East Sicily, Italy', signed,  
mixed media on paper. H. 30 cm. W. 25 cm.

€ 400 - 600

Lot 267 and 268 are detailed studies for the upper and lower right part of the painting 'Het leven tegemoet' ('Towards life'). See Venselaar, ill. p. 878 and Kits Nieuwenkamp, ill. p. 84 (large image).

The painting shows episodes of the life of Jesus: 'The flight to Egypt' (lot 268) and 'Golgotha' (upper left on the hill in lot 267).



268

WIJNAND OTTO JAN NIEUWENKAMP  
(1874-1950)

'Maria and Jesus on the donkey together with  
Josef', mixed media on paper. H. 30 cm. W. 25 cm.

€ 400 - 600



269

WIJNAND OTTO  
JAN NIEUWENKAMP  
(1874-1950)

'Laundry day, Taormina, Sicily, Italy',  
dated February 1921, mixed media on paper.  
H. 48 cm. W. 44 cm.

Detailed study for a painting that was made in 1933, see Venselaar, ill. p. 879;  
Carpenter, ill. p. 123; Kits Nieuwenkamp, ill. p. 109.

€ 400 - 600



270

WIJNAND OTTO JAN NIEUWENKAMP  
(1874-1950)

'Drying the laundry, South Italy', around 1921,  
gouache on paper. H. 26 cm. W. 21 cm.

Literature: C. Venselaar, p. 540.

€ 200 - 300

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