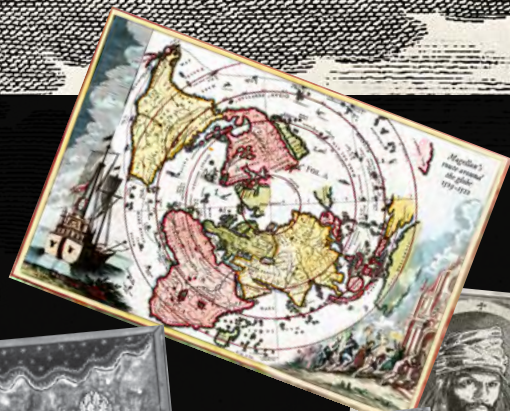


M A L A C C A.



# SKOLA GAMBAR Enrique de Malacca

Ahmad Fuad Osman

ILHAM 



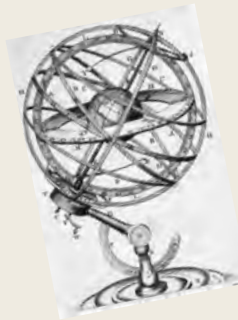
The first circumnavigation around the world by the Magellan-Elcano expedition in 1519 has, over time, gained allegorical significance, marking the start of the age of globalisation. And yet, this story of heroism, tribulation and adventure is primarily told through a Eurocentric (Western-centric) lens.

Records show that among the 270 crew members who undertook the perilous three-year-long expedition on five ships was an enslaved Malay sailor and interpreter named Enrique de Malacca. This insight offers us an opportunity to revisit this historical moment, through the perspective of a person from the Malay Archipelago. *Skola Gambar Enrique de Malacca* is the fourth iteration of the *Enrique de Malacca Memorial Project* by Ahmad Fuad Osman. The project was previously exhibited at the Singapore Biennale (2016), the Sharjah Biennale (2019) and most recently at Ahmad Fuad Osman's mid-career solo exhibition at the National Art Gallery of Malaysia (2019–2020).

This present staging offers a response and a new perspective to the recent 500-year-anniversary of the circumnavigation. Drawing on the historical and presently unused Malay terminology for 'museum', *Skola Gambar* or 'picture school' repurposes a local interpretive frame to question the standard museological process, its authority over interpretations of the past, and the legitimisation of (grand) historical narratives. The artefacts assembled for display possess diverse provenance — some historical, some tenuously linked, some reproduced, some functioning as stand-ins and some that are simply fabricated, speculative and fantastical.

Even so, Ahmad Fuad Osman's creative approach is informed by historical thinking. The artist directs us to pay close attention to the different voices, claims and meanings that images and artefacts can activate. By assembling and staging a wide variety of *gambar-gambar*, the artist draws on the collage principles that underpin the museum's display operation to reveal the contested meaning-making processes that underlie the legacy of Enrique.

Moving beyond the simplistic binary of East versus West, *Skola Gambar* explores the *keramat* of images as powerful containers of memories, visions and ideas, that do not simply represent but actively shape collective historical consciousness. In doing so, the exhibition also explores the contours of history writing, to understand the shared values and competing claims on Enrique's identity and geographic affiliations across Malaysia, Indonesia and the Philippines.



Curated by Simon Soon  
in conversation with  
Felice Noelle Rodriguez

Pelayaran Magellan-Elcano mengelilingi dunia menjadi tanda bermulanya zaman globalisasi. Namun demikian, kisah tentang keperwiraan, kesengsaraan dan pengembaraan itu acap kali diceritakan melalui kaca mata Eropah (Barat).

Berdasarkan pelbagai catatan, salah seorang daripada 270 orang awak-awak yang berlayar selama tiga tahun dengan lima buah kapal itu adalah seorang pelayar dan penterjemah berketurunan Melayu bernama Enrique de Malacca. Kerana itu kita ingin kembali menjenguk titik sejarah ini melalui sudut pandang orang yang datang dari Kepulauan Melayu.

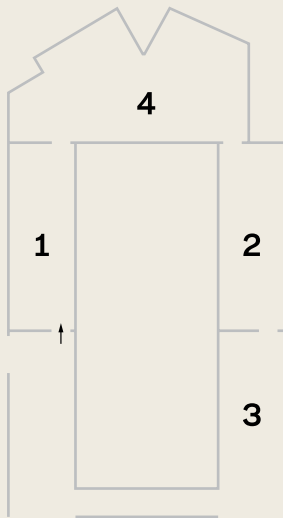
*Skola Gambar Enrique de Malacca* merupakan lelaran keempat daripada *Enrique de Malacca Memorial Project* yang dihasilkan oleh Ahmad Fuad Osman. Projek ini pernah dipamerkan di Singapore Biennale (2016), Sharjah Biennale (2019) dan paling terkini di pameran solo pertengahan kerjaya Ahmad Fuad Osman di Balai Seni Negara Malaysia (2019–2020).

Persembahan ini menawarkan tindak balas dan pandangan baharu terhadap pelayaran mengelilingi dunia yang kini memasuki ulang tahun ke-500. Dengan menggunakan istilah lama bagi 'muzium', *Skola Gambar* mengguna pakai kerangka pentafsiran tempatan untuk mempermasalahkan proses museologi yang piawai, kewibawaannya dalam menafsirkan masa lalu, dan keabsahan naratif-naratif (aliran utama) sejarah (*grand narratives*). Segala artifak yang dipamerkan datang dari pelbagai sumber — ada yang bersejarah, ada yang berkait secara samar-samar, ada yang dihasilkan semula, dan ada juga yang berbentuk gantian atau rekaan, telahan dan khayalan.

Biarpun demikian, pendekatan daya cipta Ahmad Fuad Osman tetap berpaut kepada sejarah. Seniman ini menuntun kita supaya menjadi lebih peka dengan gambar-gambar dan artifak-artifak yang melahirkan pelbagai jenis suara, dakwaan, dan makna. Beliau memanfaatkan prinsip-prinsip kolaj — yang merupakan asas kepada pameran muzium — dalam menghimpun dan mementaskan pelbagai jenis gambar. Dengan halus Fuad memasuki kesedaran sejarah kita untuk mencungkil naik kerencanaan proses pemberian makna yang menggarisbawahi pusaka Enrique.

Dengan tidak mengendahkan dikotomi Timur lawan Barat, *Skola Gambar* menyelongkar *keramat* gambar sebagai tempat tersimpannya pelbagai ingatan, matlamat dan pemikiran yang mencerminkan dan membentuk kesedaran sejarah bersama. Oleh itu, pameran ini turut meneroka pelbagai raut tulisan sejarah untuk memahami nilai-nilai sepunya dan pelbagai percanggahan pendapat mengenai identiti dan tempat-tempat di Malaysia, Indonesia dan Filipina yang dikaitkan dengan Enrique.

# Kerangka (Structure)



- 1 Kacukan (Creole)
- 2 Peta (Picture)
- 3 Mare Liberum (High Seas)
- 4 Keramat (Afterlife)

The Skola Gambar is divided into four chapters: (1) Creole, (2) Picture, (3) High Seas, and (4) Afterlife. Additionally, each chapter contains three sections that address some of the important themes and issues that the artist and curators have explored over the course of their conversations. These texts serve as a reminder of the importance of historical thinking as well as the significance of an artistic approach to that thought process.

The smaller labels connected to specific artefacts on display contain fragmentary accounts and descriptive information, to facilitate the use of displayed artefacts as object lessons. The labels do not aim to provide visitors with definitive answers on history; rather, they briefly contextualise the artefacts on display, which may lead visitors to pay closer attention.

Visitors will have to piece together their own account and understanding of Enrique's life story through a range of sources. The four chapters do not need to be viewed in sequence. Exploring the connections between the themes and issues raised in this exhibition can be approached in a non-linear and interconnected manner.

Skola Gambar dibahagikan kepada empat bab: (1) Kacukan, (2) Peta, (3) Mare Liberum dan (4) Keramat. Setiap bab mengandungi tiga bahagian yang berbicara tentang beberapa tema dan isu penting hasil daripada perbualan seniman ini dengan para kurator. Tulisan pernyataan ini memberi isyarat tentang pentingnya sudut pandang sejarah serta pendekatan seni terhadap proses tersebut.

Label-label yang mengiringi setiap artifak mengandungi cebisan catatan dan pernyataan untuk membantu artifak yang dipamerkan menjadi objek pembelajaran. Label-label ini tidak menawarkan jawapan sejarah yang muktamad kepada para pelawat, sebaliknya memberi konteks kepada setiap artifak dipamerkan agar para pelawat dapat merenung dengan lebih dekat.

Para pelawat perlu mencantumkan sendiri pendapat dan pemahaman mereka tentang kehidupan Enrique melalui pelbagai sumber. Keempat-empat bab tersebut tidak perlu direnung berdasarkan turutan. Penerokaan hubungan antara tema dan isu-isu yang dibangkitkan di dalam pameran ini boleh sahaja dilakukan secara bersimpangsiur dan saling berhubung.

STUDENT LEARNING RESOURCE LABELS ARE LOCATED THROUGHOUT THE EXHIBITION

LABEL SUMBER PEMBELAJARAN PELAJAR DI TEMPATKAN DI SELURUH PAMERAN

# Cermin Sejarah

I first came across Enrique de Malacca in 1985. Among my mother's small collection of old books was a novel titled *Panglima Awang* by the Malay reformist Harun Aminurrashid. Published in 1958, a year after Malaya's independence, the book was my first introduction to an alternative history of the Malay world. It was written in a manner that spoke to the rakyat (people), which made the book an instant hit! This formative coming-of-age encounter led me to create this memorial.

History commemorates the Magellan-Elcano expedition led by Portuguese explorer Ferdinand Magellan as the first circumnavigation of the Earth. However, Magellan himself did not actually complete the full circle as he was killed on Mactan Island in the Philippines. The surviving crew from the expedition carried on the journey, eventually reaching the Spice Islands. One of the two remaining ships, commanded by Juan Sebastian Elcano, made its way back to Europe.

Among Magellan's original crew was an enslaved Malay sailor named Enrique whom Magellan had acquired during the Portuguese conquest of Malacca in 1511. Over the years, Enrique would become an important interlocutor for Magellan, as interpreter and teacher of the different cultural worlds that existed in the Malay Archipelago. In his last will, Magellan declared that Enrique should be made a 'free man' upon his death and according to historical records, Enrique was last sighted on Mactan Island, shortly after Magellan's passing.

In the absence of evidence, we now pass into the realm of speculation. Could it be that upon gaining his freedom, Enrique did make it back home to Malacca? If that was the case, was Enrique the first person to successfully circumnavigate the Earth as he had already covered the journey to Europe previously when Magellan brought him back as a captured slave? What would the image of the world look like if we were to explore it through the perspective of Enrique, an enslaved person from the Malay Archipelago who became an explorer of foreign lands, and a go-between of different cultures?

The *Enrique de Malacca Memorial Project* is built from archaeological evidence, interviews with scholars, religious notes, and popular folklore that I have assembled over the years. It is an attempt to create an archive to recover a figure lost to history. While we do not know the fate of Enrique, this factual void has shaped a diverse mythical legacy surrounding his identity, allegiance and reputation. The undertaking has led me to discover the persistent and popular 'afterlives' of a historical person in present-day Malaysia, Indonesia and the Philippines. In turn, Enrique's legacy has found new expressions in the specific post-colonial context of these countries—with each contributing to a kaleidoscope of competing and overlapping personalities known variously as Enrique de Malacca, Enrique de Cebu, Enrique Maluku, Daeng Malik Siluak, Henrique, Henry, Heinrich, Panglima Awang, etc.

— Ahmad Fuad Osman

## AHMAD FUAD OSMAN

Born in 1969 in Kedah, Malaysia, Ahmad Fuad Osman graduated with a BA in Fine Art from MARA Institute of Technology (now UiTM) in 1991. In the 1990s, Fuad was involved in the Malaysian film and theatre industry, and this period influenced a shift in his artistic practice from Neo-Expressionist painting to conceptual multi-disciplinary works encompassing installation, sculpture, print and video. Socio-political themes have long been a key concern as he investigates subject matters including identity politics, the abuse of power and historical amnesia. Using a potent mix of wit and philosophy Fuad speaks to broad spectrums of society on challenging subjects.

Recent years have shown a conceptual turn for Fuad with an interest in the veracity of truths, alternate histories and contesting or reinterpreting of existing histories emerging. This characteristic comes through in *Recollections of Long Lost Memories (2007/08)*, which won Jurors' Choice Award at the APBF Signature Art Prize (2008) in Singapore, and his more recent work, 'Enrique de Malacca Memorial Project'. Drawing on historical accounts, texts and archives, Fuad pieces together fragments of evidence and conflicting narratives, finding creative ways to fill in gaps. As such his recent practice not only reconsiders historical narratives, but opens up possibilities of contesting and rewriting established canons.

Fuad has exhibited internationally including *Cast But One Shadow: Afro Southeast Asian Affinities* at UP Vargas Museum, Manila Philippines 2021/22, 'Blackout' at Kunsthal Rotterdam 2019, at Sharjah Biennale's *Leaving The Echo Chamber* 2019, *Singapore Biennale: An Atlas of Mirrors*, Singapore, 2016; *Multiple Languages*, Silverlens Gallery, Makati, Manila, Philippines, 2014; *Welcome to the Jungle: Contemporary Art in Southeast Asia From the Collection of Singapore Art Museum*, Yokohama Museum of Art, Japan, 2013, and participated in residencies including the Vermont Studio Centre, USA (2004), Goyang National Art Studio, South Korea (2005–2006) and Rimbun Dahan, Malaysia (2007–2008). His works can be found in the collections of National Art Gallery (Malaysia), Petronas Gallery (Malaysia), Singapore Art Museum, and KADIST amongst others.

Ahmad Fuad Osman lahir pada tahun 1969, di Kedah. Beliau memperoleh Ijazah Sarjana Muda dalam bidang Seni Halus dari Universiti Teknologi MARA (UiTM) pada tahun 1991. Pada tahun 1990-an, Fuad bergiat dalam industri teater dan fileman Malaysia sehingga mendorong beliau untuk melakukan anjakan dalam amalan keseniannya. Beliau bergerak dari amalan kesenian Neo-Expressionisme kepada menghasilkan karya-karya konseptual pelbagai disiplin seperti instalasi, arca, media cetak dan video. Fuad juga intim dengan tema sosio-politik misalnya politik identiti, masalah penyalahgunaan kuasa dan penyakit lupa sejarah. Dengan falsafah dan kecerdasan, Fuad berbicara kepada segala macam orang tentang segala macam hal.

Sejak kebelakangan ini, Fuad mengalihkan minat kepada persoalan kebenaran sesebuah hakikat, sejarah-sejarah yang tidak didendang, dan mencabar atau mentafsirkan semula naratif sejarah sedia ada. Hal ini terserlah dalam *Recollections of Long Lost Memories (2007/08)*, yang telah memenangi *Juror's Choice Award of APBF Signature Art Prize (2008)* di Singapura). Begitu juga dengan karya terbarunya iaitu 'Enrique de Malacca Memorial Project'. Dengan merujuk pelbagai catatan, teks dan arkib sejarah, Fuad mencantumkan pelbagai serpihan cerita dan riwayat yang saling bercanggah, kemudian mengisi kekosongan yang ada dengan cara kreatif. Minat terbaharunya ini tidak hanya bertindak mempersoalkan semula naratif sejarah, tetapi juga membongkar segala kemungkinan terhadap upaya mencabar lalu mengarang semula hukum-hukum yang sudah termapan.

Karya-karya Fuad sudah berada di pentas antarabangsa termasuklah karya *Cast But One Shadow: Afro Southeast Asian Affinities* di UP Vargas Museum, di Manila, Filipina (2021/22), 'Blackout' di Kunsthal Rotterdam 2019 dan di Sharjah Biennale: *Leaving The Echo Chamber* 2019, *Singapore Biennale: An Atlas of Mirrors di Singapura* 2016; *Multiple Languages* di Silverlens Gallery, Makati, Manila, Filipina 2014; *Welcome to the Jungle: Contemporary Art in Southeast Asia From the Collection of Singapore Art Museum* di Yokohama Museum of Art di Jepun 2013. Beliau juga pernah menyertai pelbagai sua seni seperti di Vermont Studio Centre, USA (2004), Goyang National Art Studio, Korea Selatan (2005–2006) dan Rimbun Dahan, Malaysia (2007–2008). Karya-karya beliau boleh disaksikan di Balai Seni Negara (Malaysia), Galeri Petronas (Malaysia), Singapore Art Museum, dan KADIST.

# Kacukan (Creole)

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- 1** 16<sup>th</sup> century Gun  
Powder Flask  
Reproduction  
Wood  
15 × 5.5 × 18 cm

An early 16<sup>th</sup> century powder flask of classic Continental design made in a triangular shape. It includes holes that would be used to connect iron loops for a shoulder sling. The gunpowder is released by means of pressure applied to a curved fitting near the spout.

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- 2** Gunpowder Flask  
c. 1500s  
Horn  
23 × 7 (diameter) × 2 cm

This simple powder flask kept gunpowder, which was required when using muzzle-loading guns. During the first Portuguese invasion and sacking of the Port of Malacca in 1511, they documented the findings of over 3000–4000 locally made muskets in various shapes and sizes. Unfortunately, many of the weapons and treasures looted from the Malacca palace were lost at sea during a storm that sank the *Flor De La Mar* in 1512.

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- 3** Cast-Bronze Half Cannon  
c. 1500s  
88.7 × 25.5 × 26.5 cm

This is a half cannon from the early 16<sup>th</sup> century. It was typically made in the Western Mediterranean. The Spanish and Portuguese ships were outfitted with these cannons and used them as naval swivel guns.

The *Trinidad* was the flagship of Magellan's fleet, and it was also the most expensive of the five ships in his Armada de Molucca (*Victoria*, *Concepcion*, *Santiago*, *Trinidad* and *San Antonio*). Of these ships, one was lost at sea (*Santiago*), while another abandoned the expedition (*San Antonio*) in South America and returned to Spain. *Concepcion* was damaged, burned by the crew and lost at Cebu in the Philippines on December 21, 1521, when Magellan was killed. The two remaining ships were the *Victoria*, with Juan Sebastian Elcano as captain and the *Trinidad*, with Gomez de Espinosa as captain. The *Trinidad*, docked in the Moluccas for over four months after the ship was damaged during the battle on Mactan. While *Victoria* took the passage back to Spain via India and Africa, *Trinidad* was tasked with returning via the Pacific and Atlantic. However, the *Trinidad* never made it home, as it was captured by the Portuguese and was eventually wrecked in a storm while at anchor under Portuguese control.

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- 4** 16<sup>th</sup> century Cannon Balls  
(c. 1500s)  
Iron  
Dimensions variable  
(13 / 30.5 / 34 cm)



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**5** **An assortment of musket balls (c. 16<sup>th</sup> century)**  
Iron  
Average circumference between 4.5–6.2 cm

An assortment of musket balls made from iron. These types of bullets were known to be produced in Pahang and the Johor Kingdom during the Malacca Sultanate.

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**6** **Small signal cannon (date unknown)**  
bronze

The art of metal casting was practised in the Brunei Sultanate as far back as the 16<sup>th</sup> century as a result of early trade with China, India and the Middle East.

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**7** **16<sup>th</sup> century rubble from Portuguese's A Famosa Fortress, Malacca**  
Laterite stone (c. 1500s)  
15 × 14.5 × 21 cm

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**8** **Blue and White ceramic bowl, Ming Dynasty (1368–1644)**  
42 × 5.7 × 20.7 cm,  
46 × 6 × 20 cm

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**9** **Fragments of Blue and White Ming Dynasty ceramics (1368–1644)**  
Variable sizes between 2.7–6.2 cm

Ceramics produced at an industrial scale in China were in high demand globally. Though originating from China, the use of these ceramics took on new significance as they interacted with local cultural beliefs and practices across the globe. Besides serving its intended purpose as containers for food and drink, they were valued as sacred heirlooms to store medicinal and magical charms in Borneo, functioned as decoration for the tombs of African nobilities, and were even used as an architectural decorative feature in European palaces.

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**10** **A molded and carved Longquan celadon plate from the Yuan dynasty late 13<sup>th</sup> to early 14<sup>th</sup> century (c. 1279–1368)**  
35.7 cm (diameter)

A celadon glazed plate, with a detailed incised dragon and cloud motifs, in an olive green hue.

This type of ceramic ware was exported from the Yuan Chinese empire to Malacca. While the ceramic ware was used locally, Malacca also served as a transhipment point for traders who then supplied the products to other parts of Asia, the Middle East and Europe.

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**11** **Tasbeeh/Misbaha (Prayer beads) c. 16<sup>th</sup> century**  
Camel bones  
35 × 51 cm

A set of Muslim prayer beads originating from Morocco, made from camel bones that are looped into a string.

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**12** **Liturgical Comb (c. 16<sup>th</sup> century)**  
Reproduction: 2016  
Cow bone  
9.2 × 14.7 × 0.3 cm

A hair accessory and comb-pick made out of cow bone.

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**13** **Ptolemy World Map (printed, 1482)**  
Reproduction:  
UV print on paper  
40 × 57 cm

Ptolemy (c. 100–178) was an important geographer and astronomer working in Ancient Rome. This map takes valuable information from his famous book, 'Geographia'. His work informed mapmakers on the size of the earth, and the coordinates for all the places and features indicated on the map.

Despite the fact that many of Ptolemy's calculations were later proved to be incorrect, the introduction of mathematics and accurate measurement-taking would change the nature of European map-making.

Until 'Geographia' was translated from Greek into Latin in 1407, European medieval mapmaking had previously been based on the deemed importance of each country (the more important a country was, the bigger it would appear on the map).

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**14** Herrera y Tordessilas  
*Descripcion de las Indias del Poniente* (first printed, 1601)  
Hand-tinted  
copperplate map  
32 × 45 cm

The earliest map to name all the islands of the Philippines; it is based on the manuscript world map (c.1575) of Spanish court cartographer Juan Lopez de Velasco. Appointed by King Philip II as the first historiographer of the Indies, Herrera devoted his life to writing accounts of the Spanish Empire, drawing on his access to official state papers. Here, his line of demarcation, separating the Portuguese and Spanish spheres of influence, runs just east of Malacca, the Portuguese center of the East Indian spice trade, thus giving Spain the majority of Asia and the Pacific. Note that the highlighted Spanish settlement in Manilla (founded in 1571), located on the island of Luzon in the Philippines, is marked with the red icon of a church. This may indicate the existence of a Roman Catholic cathedral, which was constructed in 1581 (or marks the second one that was built in 1592).

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**15** Antonio Pigafetta  
*Journal Maps of Magellan's Voyage to the Spice Islands* (c. 1521)  
Reproduction:  
UV print on paper  
Dimensions variable

Undertaken in the service of Spain, these first-hand accounts of the voyage are from the journal of Venetian nobleman and scholar Antonio Pigafetta (1480/91–1534). This set of three maps are extracted from the 23 hand-drawn coloured maps that accompany each of the published manuscripts, of which survived, one in Italian and three in French.

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**16** *Amboyna, Banda Neira*  
attributed to De Bry 1606  
Engraving  
Antique print on hand  
laid (verge) paper  
34.5 × 20.5 cm

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**17** Dirk de Jong  
*View of Ternate* c. 1784  
Engraving  
reproduction:  
UV print on paper  
28 × 38 cm

This engraving shows the active volcano of Gamalama with scenic views of the Island of Ternate, a major spice island in the archipelago of the Maluku province. The island was also the capital of the former Sultanate of Ternate that was in direct conflict and competition with a neighbouring kingdom called Tidore. The Sultan of Ternate sided with the Portuguese and gave the latter permission to construct a fort on the island. When the surviving fleet of the Magellan-Elcano expedition arrived at the spice islands, they immediately secured trade relations with Ternate's rival, the Sultan of Tidore.

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**18** Ahmad Fuad Osman  
*Botanical illustrations of cloves and nutmeg*  
2016  
Watercolour and  
graphite on paper  
20 × 20 cm

Cloves (*Sygzium aromaticum*) are the aromatic flower buds of the Myrtaceae tree. One of the most highly prized spices of the 1500s from the Maluku Islands, it is widely recognized for its medicinal and culinary qualities.

Nutmeg (known as 'pala' in Malay) is the seed of a tree that could only be found historically on the Banda Islands in the Moluccas (Spice Islands). The first harvest of nutmeg trees takes place 7–9 years after planting, and the trees reach maturity after twenty years.

Local inhabitants of the Maluku islands were involved in harvesting, drying, and processing these spices before they entered the global market.



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**19** Sebastian Munster  
*India Extrema – XIX –  
Nova Tabula (printed,  
1545)*  
Reproduction:  
UV print on paper  
35 × 47 cm

Sebastian Munster (1488–1552) was a German cartographer and cosmographer. He was regarded as one of the most important map makers of the 16<sup>th</sup> century.

This is his first printed map of Asia. Largely based on Ptolemy's work, this map 'India Extrema' incorporates the recent discoveries of new lands. This includes the Portuguese outpost of 'Goa' and 'Calicut' (where Vasco da Gama landed in 1497), 'Taprobana' designated as 'Sumatra', port of 'Malaqua', 'Java' as two separate islands, and 'Moloca' the famed spice islands, which became the object of considerable quarrel between Spain and Portugal. The Pacific Ocean is however still uncharted. Here the ocean is depicted as an archipelago of many islands.

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**20** Bellin  
*Malacca (printed, 1754)*  
Reproduction:  
UV print on paper  
28 × 38 cm

Port of Malacca during the Dutch period (1641–1825).

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**21** *Hukum Kanun Melaka /  
Malacca Code of Law 1664*  
Replica of bound  
manuscript 2019  
20.5 × 14.5 cm  
National Library of  
Malaysia collection

The 'Hukum Kanun Melaka' was the first known legal code of the Malacca Sultanate established in the 1400s. This manuscript was used as a code of law for the land, while 'Undang-Undang Laut Melaka' was used to regulate conduct on sea. This particular manuscript was copied by Sayid Al-Syarif Jamaludin Ibn Sayid Al-Syarif Abdullah in Mataram in 1664. It contains Malacca's code of law during the reign of Sultan Muhammad Shah, the 3rd Sultan of Malacca (1422–1444).

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**22** *Fortaleza de Malaca  
(c. 1630)*  
Reproduction:  
UV print on paper  
40 × 33 cm

A perspective illustration that appears in Manuel de Faria e Sousa's *Asia Portuguesa* (1630), depicting Malacca following a century of Portuguese colonization. The fort compound, which served as the Portuguese administration of Malacca, is shown here to be heavily guarded with well-defined defensive walls. Across the bridge on the left side of the illustration is the market town area where trading took place.

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**23** *Malaccan Spears I  
(c. late 16<sup>th</sup> century)*  
steel, wood, brass  
Full length: 133 cm

*Malacca Spear II  
(c. late 16<sup>th</sup> century)*  
steel, wood, brass  
Full length: 150 cm

This type of weapon is used for throwing, stabbing, or swinging. Its weight is balanced with the heavier side being at the spearhead. In battles the spear is used to target and kill the commander, King or Sultan in charge.

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**24** *Malay Kris  
(c. 16<sup>th</sup> century)*  
Steel, wood, brass,  
horn  
Scabbard: 58 × 12 × 3 cm  
Blade: 66 × 7 × 5 cm

This kris (Malay dagger), known as *Kris Penyalang* or *menyalang*, executes by driving the dagger through the shoulder to the heart. The blade is made of damascene steel. The scabbard is made from wood, copper inlay and a bull's horn.

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**25** *Malay Badek  
(c. 16<sup>th</sup> century)*  
Steel, wood, brass,  
horn  
Scabbard:  
35 × 7.5 × 2 cm  
Blade: 40 × 5 × 3 cm

A self-protective weapon developed by the Bugis and Makassar people of South Sulawesi. It has been used in the Malay community for centuries, and its popularity was second to the Keris.

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**26** **Lawi Ayam**  
(date unknown)  
Steel, wood, brass,  
horn  
Scabbard:  
12.5 × 5.5 × 2.5 cm  
Blade:  
10 × 1.2 × 6 cm

Inspired by the claw of the tiger, this category of knives is well known throughout the Malay Archipelago. It is a concealed weapon used as a last resort during hand-to-hand combat.

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**27** **Linschoten**  
**The Malays and the**  
**Javanese (printed, 1596)**  
Antique copper engraving, original print on hand-laid (verge) paper  
35.5 × 30.3 cm

The legend reads “Inhabitants of Malacca, the best speakers, the most polite and the most amorous of the East Indies. Inhabitants of Java, who are hard-headed and obstinate”. This engraving is from Jan Huyghen van Linschoten’s *Itinerario*, 1596.

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**28** **Unknown author, c. 1540**  
**Biblioteca Casanatense,**  
**Rome.**

Anonymous 16<sup>th</sup> century Portuguese illustration from the codex known as the *Código Casanatense*, or *Casanata Codex*. The inscription reads: “Gentile people from the Kingdom of Malacca they are called Malayos”.

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**29** **Marlin bone dagger**  
(c. 16<sup>th</sup> century)  
44 × 4.5 × 1.5 cm

Carved dagger, probably owned by Armada de Molucca’s crewmember, and made from the bone of a Marlin fish. Self-made weapons such as these were often crafted to pass the time on the long voyage.

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**30** **Protection cane**  
(date unknown)  
28 × 4.5 × 1.5 cm

This is a fossilized or petrified wood from a tree root or vine, believed to provide mystical power to the owner. The texture of the wood is as hard as rock. The cane is believed to have been in the possession of Enrique’s descendants for generations.

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**31** **16<sup>th</sup> century Portuguese**  
**Sword**  
Reproduction 2019  
Steel, brass  
Full length: 77.5 cm

For the Portuguese, might and command were recognised as values of great importance. No other instrument represents these values better than the sword. While its chivalric code expresses noble aims and ideals, there is a darker aspect to this symbol. Swords have caused bloodshed, conflict and upheaval. Even today, the sword is a reminder of the tremendous destruction that resulted from European colonisation.

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**32** **Portuguese Armada**  
**Helmet (16<sup>th</sup> century)**  
32 × 32 × 22.4 cm

It is also known as a ‘morion open helmet’ from the Kingdom of Castile (Spain) from the 16<sup>th</sup> to early 17<sup>th</sup> century.

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**33** **Candle holder**  
(date unknown)

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**34** **Medicine Container**  
(date unknown)  
Horn, wood, beads,  
string  
14 × 12 cm

These magnificent medicine containers were probably produced in Arab Spain between the 8<sup>th</sup> to 15<sup>th</sup> centuries. Scholars traced back the use of horn, as a container for liquid medicine, to Asia.

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**35** **Gunpowder Flask**  
(c. 16<sup>th</sup> century)  
Wood  
15 × 5.5 × 18 cm

An early 16<sup>th</sup> century powder flask, of classic Continental design, made in a triangular shape. It includes holes that would be used for iron loops to create a shoulder sling. The gun powder is released by means of pressure that is applied to a curved fitting near the spout.

# Keramat (Afterlife)

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**36** 16<sup>th</sup> century Malacca  
Men's Attire  
Reproduction 2016  
Overall height: 182 cm

This is the attire of a high-ranking title holder living in 16<sup>th</sup> century Malacca. The shirt and pants are made of natural dyed cotton. The cloth tied around the waist is called the 'samping'. The head gear — called the 'tengkolok' or 'de-star' — is a loose cloth folded and wrapped around the forehead to withstand light blows to the head. Scholars believe that the folded headpiece is adapted from the turbans used by Muslim missionaries.

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**37** Malacca Court Sandal  
Reproduction 2016  
leather  
27 × 14 cm

Court sandals known as 'capals' were worn by the elite and warrior classes of Malacca as part of their formal attire. The capal's straps are made of soft leather with hardened layered leather for the base and sole of the sandal.

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**38** Enrique's Timeline  
Framed UV print on  
aluminium  
104 × 204 cm

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**39** 16<sup>th</sup> century Spanish/  
Portuguese's Sailor's  
Attire  
Reproduction 2016  
Overall height: 182 cm

In the 16<sup>th</sup> century, a typical sailor had his attire made from loosely sewn cotton. The waistcloth is tightly bound and holds the trousers in place. Additionally, it serves as a holster to hold weapons.

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## VIDEO PROJECTION

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**Waris (Heir)**  
2016–2019  
Single-channel video  
24 min 6 sec

In Negeri Sembilan, there exists a village whose residents believe that their ancestry can be traced back 15 generations to *Datuk Laut Dalam*, who founded their village. *Datuk Laut Dalam* is an honorific title that translates to 'the elder of the deep sea', and villagers believe that his true identity was Enrique de Malacca. His grave is taken care of by the villagers to this day. This video documents a meeting between Ahmad Fuad Osman and the 15th generation heir of *Datuk Laut Dalam* at a small village in Negeri Sembilan, Malaysia in 2016.

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**40** 16<sup>th</sup> century Spanish  
Armada Shoes  
Reproduction 2016  
Leather  
27 × 14 cm

These pointed babouche-type shoes for men were made of naturally tanned leather. This type of shoe is heavily influenced by Muslim Spanish traditions, and is still seen in Morocco today.

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**41** In local folklore, this is believed to be the grave of Datuk Laut Dalam. Kampung Padang Lekuk, Rembau, Negeri Sembilan Malaysia.

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**42** Armada de Molucca Crew List  
UV print on aluminium  
104 × 204 cm

The entire crew list and their post duties. The listing here divides the crew members into one of the five ships they were assigned to. Collectively, the five ships were known as Armada de Molucca — the name of Magellan's fleet that sailed for the Spice Islands in 1519–1522.

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**43** List of Publications written on Enrique de Malacca from Malaysia, Indonesia, Philippines and the U.S.A.

LEFT TO RIGHT

- 1 Enrique el Negro (Enrique The Black) by Carla M. Pacis, 2002 (Philippines)
- 2 Enrique Melaka, Melayu Pertama Mengelilingi Dunia (Enrique Malacca, First Malay to Circumnavigate the World) by Abdul Latip Talib, 2016 (Malaysia)
- 3 Longitude by Carlos Cortes, 1998 (Philippines)
- 4 Panglima Awang/Enrique Melaka: Melayu Pertama Mengelilingi Dunia (Commander Awang/ Enrique Malacca, First Malay to Circumnavigate the World) by Professor Dato' Dr. Nik Hassan Suhaimi bin Nik Abdul Rahman, Professor Madya Dr. Khazin bin Mohd Tamrin, Yahaya Abu Bakar, Professor Madya Dr. Shaiful Bahri bin Md. Radzi, 2010 (PERZIM Malaysia)
- 5 Enrique Maluku by Helmy Yahya and Reinhard R. Tawas, 2014 (Indonesia)
- 6 Panglima Awang, Penguasa Lima Lautan (Commander Awang, Ruler of the Seven Seas) by Rosli Mohd Sah, 2014 (Malaysia)
- 7 Panglima Awang (Commander Awang) by Harun Aminurrashid, 1983 (Malaysia)

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**44** Carved terracotta head (date unknown)  
5.4 × 10.8 cm

Sculpture fragment believed to portray Raja Humabon, who was later baptized as Don Carlos. He was Rajah of Cebu when he first met Magellan and Enrique in 1521.

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**45** Wafaq and Talismanic Container (date unknown)  
Arabic script on vellum, silver  
5.7 × 4.5 cm

The amulet in silver here is known as a 'Wafaq'. It has an outer capsule container, which holds a piece of paper containing an Arabic prayer or invocation for the purpose of divine protection. This type of amulet was worn around the neck or the waist of the bearer. The amulet's contents are typically kept secret and not shown to others.



# Peta (Picture)

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**46** *Tordesillas Map*  
(printed, 1502)  
Reproduction:  
UV print on paper  
40 × 80 cm

This map resulted from ‘*The Treaty of Tordesillas*’, signed in 1494, which divided the newly discovered lands outside Europe between the Portuguese Empire and the Crown of Castille, along a meridian of 370 leagues, west of the Cape Verde islands, off the west coast of Africa. Known as the ‘*Cantino Planisphere*’ (or *Cantino World Map*), it is named after Alberto Cantino, an agent for the Duke of Ferrara, who successfully smuggled it from Portugal to Italy in 1502. It originally measured 220 × 105 cm.

This planisphere is the earliest surviving map showing Portuguese geographic discoveries in the East and West. It is particularly notable for portraying a fragmented record of the Brazilian coast, and for depicting the African coast of the Atlantic and Indian Oceans with remarkable accuracy and detail.

It reveals the vast areas of the New World that the Spanish and Portuguese had claimed, while defining the limits of the westward exploration of Spain and the eastern ventures of Portugal. This strengthened Magellan’s case to find an alternate route to the Spice islands from the West, which would further Spanish influence in the trade.

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**47** BOCARRO, António  
(1594–1642)  
*Livro Das Plantas de  
Todas as Fortalezas, 1635*  
*Book of plans for all  
fortresses, cities and  
towns in the State of  
Eastern India*  
Watercolor on paper  
(48 pieces)  
Biblioteca Nacional de  
Portugal

While working as a custodian of the archive in Portuguese Goa, India, Antonio Bocarro found time to produce an exhaustive survey of the Portuguese colonial territories in the Far East, including a detailed account of the sources of revenue for each of these territories. The accompanying illustrations were prepared by Pedro Barreto de Resende. Each illustration typically profiles a fort and its surrounding landscape. Collectively, the illustrations visualise the structure of Portuguese empire-making as a series of forts that dotted the sea routes, forming a supply chain that connected Asia to Europe, which functioned to protect the conveyance of valuable spices that had a high demand in the European market.

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**48** Waldseemüller,  
Martin (1470–1519)  
*Carta marina navigatoria  
Portvgallen navigationes,  
atque tocius cogniti orbis  
terre marisque formam  
naturam situs et terminos  
nostris temporibus recog-  
nitos et ab antiquorum  
traditione differentes,  
eciam quor vetusti non  
meminervnt avtores,  
hec generaliter indicat*

1 map on 12 sheets,  
128 × 233 cm, sheets  
46 × 63 cm or smaller  
(original sizes)

Library of Congress  
Geography and Map  
Division Washington,  
D.C. USA

*Carta marina navigatoria Portvgallen navigationes* (marine navigational chart of the Portuguese navigations) was a map created by the German cartographer Martin Waldseemüller in 1516. The map was printed on 12 separate pages, designed to be assembled into a wall map of the world.

The map marks a significant departure from the European map-making convention that previously relied on the authority of the classical geographical treatise of Ptolemy. Waldseemüller retains some of the allegorical conventions of map-making illustrations that convey specific political messages, such as the King of Portugal riding on a giant fish at the bottom of the map. Otherwise, the map just focuses on what is known and recorded. Unknown and hypothetical lands are completely omitted. Waldseemüller furnished the map with a rich amount of notes, illustrations, and ornamentations teemed with encyclopaedic details. Many were references from recently printed books and accounts that described the exotic new lands and peoples of Africa, Asia, and America.

Illustrations include the Great Khan in China, a rhinoceros, the earliest European image of a possum, the *sati* (the Hindu practice of a widow casting herself upon the funeral pyre of her deceased husband), amongst others. Waldseemüller designated the new continent as *Terra Nova*. An inscription states that Cuba is part of Asia (*Terra de Cuba – Asia Partis*), expressing the erroneous conviction of Columbus, who upon his landing in Cuba thought he had reached the shores of China and Japan.

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**49**

Ahmad Fuad Osman  
*Portrait of Prince  
Henry The Navigator*  
(1394–1460)  
2018  
Oil on canvas

Infante D. Henrique of Portugal, Duke of Visue, better known as Prince Henry the Navigator, was believed to be a central figure in the early days of the Portuguese Empire and in the 15<sup>th</sup> century European maritime discoveries and maritime expansion. Through his administrative direction, he was regarded as the main initiator of what would be known as the *Age of Discovery*.

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**50**

Ahmad Fuad Osman  
*King Dom Manuel I*  
(1469–1521)  
2018  
Oil on canvas  
56 × 48 cm

Known as ‘*The Fortunate*’, King Dom Manuel I was the King of Portugal from 1495 to 1521. When he rejected Magellan’s proposal, Magellan turned to the King of Spain for support and pledged his allegiance to Spain. This angered Dom Manuel I, who excommunicated Magellan’s entire family and tore down his family crest from his house in Sabrosa, Portugal.

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**51**

Ahmad Fuad Osman  
*King Charles V*  
(1500–1558)  
2018  
Oil on canvas  
66 × 58 cm

King Charles V (1519–1558) of the Holy Roman Empire (also King Charles I of Spain, from 1516) supported Magellan’s proposal to sail westbound for the Spice Islands, despite criticisms and tensions within his court.

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**52**

Ahmad Fuad Osman  
*Portrait of Ferdinand  
Magellan (c. 1480–1521)*  
2016  
Oil on canvas  
55 × 43 cm

Born into a Portuguese noble family around 1480, Ferdinand Magellan was a skilled navigator. He received support from King Charles I of Spain to search for a route westward to the ‘Spice Islands’ (the Maluku Islands). Commanding a fleet of five vessels, he crossed the Atlantic Ocean and travelled south to Patagonia, passing through the Strait of Magellan into a body of water he named the ‘peaceful sea’. Today, this body of water is known as the Pacific Ocean. The expedition reached the Spice Islands in 1521, the same year that Magellan was killed during the Battle of Mactan in the Philippines. Although Magellan did not complete the entire voyage, his legacy as one of the greatest explorers lives on.

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**53**

*Santo Niño*  
(date unknown)  
Ivory  
8 × 3 × 2.3 cm

This is a miniature relic of the Child Jesus (or *Santo Niño*) sculpture and is carved from a small piece of ivory. The iconography of Jesus represented as a child holds a very special meaning in the history of Christianity in the Philippines. It is said that the oldest icon of Santo Niño, currently located in Cebu, was presented by Magellan to Rajah Humabon and the Queen as a baptismal gift in 1521 upon their conversion to Christianity.

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**54**

*St. James’s Cross*  
24 karat gold plated  
silver  
4.2 × 6.2 cm

A cross of Saint James, also called the Santiago cross or the *Cruz Espada*. St. James is the patron Saint of Spain. Portrait illustrations of Ferdinand Magellan depicting him wearing the cross, which visually communicated his allegiance to the Spanish crown.

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**55** *Paternoster*  
Stone beads on string  
44 × 83 cm

16<sup>th</sup> century European rosary or Paternoster (latin for the Lord's Prayer).

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**56** Theodore de Bry  
(1528–1598)  
*Ptolemy* (printed, c.1673)  
2018  
Line engraving  
Reproduction:  
UV print on paper  
28 × 25 cm

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**57** John Ogilby  
*Magellanus*  
(printed, c.1671)  
2018  
Altered line engraving  
Reproduction:  
UV print on paper  
28 × 25 cm

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**58** Ahmad Fuad Osman  
*Enrique de Malacca*  
2019  
UV print on paper  
28 × 25 cm

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**59** Ahmad Fuad Osman  
*Portrait of Antonio Lombardo Pigafetta*  
(c. 1491–c. 1531)  
2016  
Oil on canvas  
45 × 37 cm

Italian scholar and explorer, Antonia Pigafetta, was one of the remaining 18 men (out of approximately 260 crewmen on the Magellan-Elcano expedition), who reached Spain in 1522 after a three-year-long journey.

The voyage was recognised as the first circumnavigation voyage of the world. When Magellan was killed in a massacre on the island of Mactan, Juan Sebastián Elcano took over as captain of the expedition. Pigafetta's journal is the source for much of what we know about the voyage including Enrique's crucial role as interpreter. The journal also mentions Enrique's escape after Barbosa, Magellan's brother-in-law, refused to grant Enrique the freedom that was promised to him in Magellan's last will.

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**60** *Journal of Pigafetta 1525*  
Bound English translation book (1969)  
25.5 × 18.5 cm

The scholar Antonio Pigafetta kept a detailed journal of events throughout his voyage with Ferdinand Magellan. The original journal no longer exists. However, Pigafetta rewrote the journal between 1522 and 1525, with one version in Italian and three in French. These journals include 23 illustrated maps and describe the people and languages of the islands of the Malay Archipelago. It is also from these journals that we learn about Enrique de Malacca and his role in this voyage.

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**61** *The expedition fleet that Enrique de Malacca was part of was called Armada del Maluco, named after the Indonesian Spice Islands. The fleet consisted of five ships and was stocked with supplies to last the crew for a two year long voyage.*

The list here offers a glimpse into the provision that sustained the large group of sailors out at sea. Food made up a significantly portion of the provision, and costed almost as much as the value of all the ships combined. Almost 80 percent of the food supply consisted of two items—wine and a type of sailor biscuit called 'hardtack'. On rare occasions, some of the ships' meat came in the form of livestock, which included seven cows and three pigs.

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**62** Jan Huygen Van Linschoten, c. 1596  
Engraving  
9.8 × 13.5 cm  
(original size)

This rare small engraving shows the *Victoria*, one of the five ships that was part of Ferdinand Magellan's expedition. It was the only ship to have successfully circumnavigated the globe and survived the voyage. The engraving was published on the title page of Linschoten's *Itinerario* (1596). In the accompanying caption, the ship is allegorised as a symbol of hard-won victory, and personified as a witness to the historical voyage. *Victoria* here addresses the readers of *Itinerario*:

*“Prima Ego velivovis ambivi cursibus orbem, Magellane novo te duce ducta freto. Ambivi, meritoque vocor Victoria: sunt me vela, alae; precium, gloria: pugna mare de magelli navi”*

"I was the first to sail around the world by means of sails, and carried you, Magellan, leader, first through the straits. I sailed around the world, therefore I am justly called Victoria (Victory), my sails were my wings, my prize was glory, my fight was with the sea".

---

63

**Theodor De Bry,  
Magellan (based on a  
drawing by Johannes  
Stradanus)**

1594  
engraving  
14.4 × 19.6 cm

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64

**Magellan's Compass  
(c. 16<sup>th</sup> century)**

Reproduction:  
UV print on paper  
17.5 × 25.5 cm

An early 16<sup>th</sup> century compass and nautical instrument as described by Antonio Pigafetta's published account of Magellan's circumnavigation of the earth. There were several compasses and nautical instruments made especially for the voyage.

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65

**Astrolabe  
(c. early 16<sup>th</sup> century)**

Bronze  
17 × 0.4 cm

This astrolabe is likely to have been made in Portugal around the early 16<sup>th</sup> century. The astrolabe would have possessed five additional plates that correspond to various localities important to early travellers, such as West, South Africa, Brazil, South America, and Malacca. This instrument would have been able to tell the times of day, sunsets and sunrise. The astrolabe was used for night time navigations through the readings of celestial star compositions.

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66

**Patagonian Giants  
Frontispiece to the  
first Italian edition of  
John Byron's *A Voyage  
Round the World in His  
Majesty's Ship*, 1768.**

Reproduction:  
UV print on paper  
28 × 25 cm

The illustration depicts a sailor offering bread to a Patagonian woman giant. The Patagonian giants were a race described as being on average ten-feet tall, non-hostile and hospitable. In reality, this was an exaggerated representation of the Tehuelche Indians, native to the Patagonian area of Argentina.

In 1520, it was recorded that these 'giants' were captured and brought along Magellan's journey. The hostages, however, did not survive the journey across the Pacific Ocean.

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67

**Petrus Bertius  
(1565–1629)  
'Fretum Magellanicum',  
1602**

Copperplate, with  
added colour  
Reproduction:  
UV print on paper  
25 × 28 cm

This map of the Strait of Magellan and Tierra del Fuego shows a route around the continent, recognised then as the shortest route between the Atlantic and Pacific oceans. The straits are sheltered by mainland South America and the islands of the Tierra Del Fuego archipelago. Magellan took 38 days to navigate the 350-mile passage with a maze of islands, bays, and channels before entering the Pacific Ocean with three ships.

The charm of the map lies in its depiction of the Patagonian Giants, the mythical race of large people first mentioned by Antonio Pigafetta in his journal on the voyage. Bertius' note next to the illustration states that the giants, who could apparently reach ten-feet in height, painted their bodies in colours sourced from diverse herbs.



# Mare Liberum (High Seas)

**68** Unknown author, c.1050AD, Egypt *Kitab Ghara'ib al-funun wa-mulah al-'uyun (The Book of Curiosities of the Sciences and Marvels for the Eyes; The Book of Strange Arts and Visual Delights), c.1050 CE, Egypt*

Map of the Indian Ocean: Book 2, Chapter 7: "On the cities and forts along the shore [of the Indian Ocean]" (MS. Arab. c. 90, fols. 29b–30a). Collection of Bodleian Library, University of Oxford, UK

The *Kitab ghara'ib al-funun wa-mulah al-'uyun* loosely translated as *The Book of Strange Arts and Visual Delights* is an Arabic cosmographical treatise. The manuscript is currently in the collection of the Bodleian Library at Oxford University. Produced in Egypt in the late 12<sup>th</sup> century, it was a copy of an older anonymous compilation from the 11<sup>th</sup> century. The treatise is illustrated with diagrams depicting geographical and celestial realms.

This particular illustration shows the Indian Ocean. The ocean itself is represented by the green section contained by the elongated oval form that stretches across two pages. Circling the ocean are markers showing important port cities along this vast trade corridor. The left portion lists down mostly cities on the extreme side of the Indian Ocean, while the right portion covers Asia.

On the bottom right section, we find localities in Southeast Asia, including what may be the first depiction of the Philippines. Scholars have suggested that Armā'il could be a mistake for Baru- Manil, the bay of Manila in the Philippines. In the bottom right, the mountain with a red cap that protrudes into the Sea of China, has been identified by other Islamic sources as a volcano located near Java. Next to the volcano is a circular disk shape labelled as 'Benumah island'. Scholars believed it is a corruption of Betumah, which refers to Tioman island, a historically important island with its hills serving as geographically landmarks useful for navigation and also for its function as a freshwater restocking stop for ships en route between China and India.

**69** *Mao, Yuanji, Wu bei zhi*  
Wood block print on paper  
40 pages (originally a 20.5 cm × 560 cm strip map)  
c. 1594–1640.  
Library of Congress Asian Division  
Washington, D.C. USA

The *Mao Kun* map, also known as Zheng He's navigation map, is a set of navigation charts published in the Ming dynasty military treatise *Wubei Zhi*. It depicts the geography of Eastern China, Southeast and Southern Asia, Arabia, and Eastern Africa. It includes Chinese labels of 570 islands, towns, and other places.

To get a better sense of the map structure, you can explore an interactive digital version of the *Mao Kun* map at: <http://zhenghe.rslc.us/>

**70** Francisco Rodrigues, c. 1513  
*Folio 34 of O Livro de Francisco Rodrigues (The Book of Francisco Rodrigues) c. 1513*  
Collection of La Bibliotheque de l'Assemblée nationale, Palais Bourbon, Paris, France

The Portuguese conquered Malacca in 1511 with the aim of finding and monopolising the sources of spices that were lucrative in the spice trade. Francisco Rodrigues was a ship pilot who sailed for the Spice islands of Maluku in 1511–1512. He subsequently published *O Livro de Francisco Rodrigues* (*The Book of Francisco Rodrigues*). A map from the manuscript shows the Malay peninsula and the northern part of Sumatra island. What is significant here is that Rodrigues consulted local maps and navigators to compose his own map. While very few indigenous maps of the Malay world have survived, accounts from early European explorers showed their reliance on local interlocutors who were much more familiar with the region's geography than their European counterparts. These early European maps contain traces of the local mapping knowledge traditions that did not survive into our present day.

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**71** H.C. Folkard  
*Paduakan (padewakang)*  
*ships of Celebes (1863)*

*Padewakang* were traditional boats used by the Bugis, Mandar, and Makassar people of South Sulawesi. *Padewakang* were used for long distance voyages serving the south Sulawesi kingdoms. It typically weighed between 20 and 50 tons, equipped with one or two masts with *tanja* sails. Like other traditional vessels of the archipelago, it used two quarter rudders. Between the end of the 16<sup>th</sup> century to early 20<sup>th</sup> century, they routinely sailed for the coasts of northern Australia in search of *trepanng* (sea cucumbers). They were often fitted with cannons known as *cetbang* or *lantaka*. *Padewakang* were the largest boats from South Sulawesi and were used as cargo ships or for battle. They dotted the maritime seascape spanning western New Guinea, the southern parts of the Philippines, and all the way to the Straits of Malacca.

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**72** A Malay map of  
Perak, 1876, from  
W.E. Maxwell's notes,  
MS 46943, Royal Asiatic  
Society, London, as  
published in Perak:  
*The Abode of Grace:  
A Study of an Eighteenth  
Century Malay State* by  
Barbara Andaya (1979).

Though this map was created in later times, it was probably based on an earlier 18<sup>th</sup> century map, which offers a rare example of an indigenous map making tradition and concept. The map depicts the Perak Sultanate, but offers a unique perspective on the Malay polity's concept of sovereignty. In the map, the river is the chief source of economic prosperity and therefore political control. Control of the Perak rivers and its tributaries allowed court ministers to impose taxation on the shipment of tin from the hinterland downstream. In a Feudal system, court titles came with territories that were granted to loyal supporters and close relations of the Sultan.

The map shows a central vertical column dividing the page into two halves; the column represents the main river, the Perak river. The square located at its centre is the Sultan, who is also the *nakhoda*, a sailing captain. The tributaries are assigned to specific offices and titles. The map suggests that nation-state borders were of little importance for the historical Malay polity. The vast jungle beyond was the home of the indigenous people of Malaysia, the Orang Asli. In this instance, what a map map focuses on reflects what the society recognises as valuable knowledge. This map suggests that Malay political sovereignty was centred on the control of significant routes in an economic supply chain.

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**73** *A scrimshaw of ships on  
the voyage across the  
Pacific Ocean engraved  
on a whale bone.*  
78 × 7 × 4 cm

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**74** *Sundial (c. 16<sup>th</sup> century)*  
Animal bone  
19.7 × 7 × 0.8 cm

Used to tell the time of day, the sundial was as important a navigational tool as the compass. The navigator could estimate the ship's current position by measuring the compass' direction against the time that had passed. It took Magellan and his crew about 98 days to sail across the Pacific Ocean.

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**75** *Kamal (c. 9<sup>th</sup> century)*  
2016  
Replica  
Wood and string  
11 × 6.2 × 0.7 cm

A celestial navigational tool from the 9<sup>th</sup> century Arab world known as the *Kamal*, meaning "guide" in Arabic. It is one of the earliest navigational tools used to determine latitude and is made from wood, string and lodestone.

This engraving depicts the Banda Neira Island, which is part of a chain known as the Banda Islands, located in the larger Maluku islands region. Banda Neira is the only settlement of significant size, and is a trading centre for nutmeg and mace. The island controlled the supply of these valuable spices until the mid-19<sup>th</sup> century.

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**76** **Islamic Celestial Globe**  
(c. late 19<sup>th</sup> century)  
Probably from India  
Brass  
17 × 14 × 17 cm

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**77** **Enrique's name in  
Magellan's Last Will and  
Testament**

Written on Wednesday, 24<sup>th</sup> of August 1519 in Seville, Spain, the last will of Ferdinand Magellan, among others, states “And by this my present will and testament, I declare and ordain as free and quit of every obligation of captivity, subjection, and slavery, my captured slave Enrique, mulatto, native of the city of Malacca, of the age of twenty-six years more or less, that from the day of my death thenceforward for ever the said Enrique may be free and manumitted, and quit, exempt, and relieved of every obligation of slavery and subjection, that he may act as he desires and thinks fit; and I desire that of my estate there may be given to the said Enrique the sum of ten thousand maravedis in money for his support; and this manumission I grant because he is a Christian, and that he may pray to God for my soul.”

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**78** **Battle of Mactan-type  
Kampilan c. 1700s**  
Wood, steel, horse hair  
Sword: 84 × 10 × 3 cm  
Scabbard:  
88 × 7 × 1.7 cm

The Kampilan is the most documented sword by the Spanish during their three centuries of occupying the Philippines. Its hilt is carved with a single edge and the handle is shaped like the jaw of a reptile (a crocodile, lizard, or the mythical dragon). Strands of horsehair are typically attached to the pommel of the handle. This is a sword designed to deliver a crushing blow with a single swing.

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**79** **Battle of Mactan-type  
shield c. 1700s**  
Wood, rattan  
93 × 38.5 × 13 cm

The shield is known locally as a kalasag and is made from hardwood indigenous to the Philippines. This unadorned shield is strengthened with rattan and resin and was used for warfare. Its shape is still used as part of the national regalia and coat of arms in the Philippines.

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**80** **Petrus Kaerius  
Insulae Philippinae**  
(printed, 1598)  
2018  
Reproduction:  
UV print on paper  
24 × 25 cm

The first detailed map of the Philippines as drawn by Petrus Kaerius (1565–1629). The map shows the group of islands on its side. The accompanying text reads: “inhabitants without laws who are cannibals.”

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**81** **Unknown Author  
Boxer's Codex, c. 1590**  
Collection of  
Lilly Library,  
Indiana University

The Boxer Codex is a late 16<sup>th</sup> century Spanish manuscript that was produced in the Philippines. About 270 pages of Spanish text describe these places, their inhabitants and customs. The manuscript's significance lies in the 75 coloured illustrations depicting the peoples of China, the Philippines, Java, the Moluccas, the Ladrones, and Siam. They serve as a rare and important record of how different people dressed and what ornaments and gears were part of their attire in early modern East and Southeast Asia. Additionally, the manuscript also contains 88 drawings showing mythological deities and demons, and both real and mythological birds and animals. Many of these fantastical illustrations originated from Chinese compendiums on strange and supernatural phenomena. They suggest that the illustrations were commissioned from Chinese commercial painters who settled in Spanish Manila.

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**82** *Various types of boats from Francisco Alcina's, Historia de Las Islas e Indios Bisayas (1668).*

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**83** *Francisco Alcina's Historia de Las Islas e Indios Bisayas, 1668*

An illustration from *Historia de las Islas e Indios de Bisayas* depicting a tattooed Visayan *horo-han* (commoner warrior) with a leaf-shaped paddle (*bugsay*). The *horo-han* served as paddlers and warriors for *karakoa*. They were seated on platforms (*daramba*) mounted on the outriggers.

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**84** *Magellan's Circumnavigation of the Earth, from the Portolan Atlas by Battista Agnese, c. 1544.*

The course of Ferdinand Magellan's around the world voyage from 1519–1521 is depicted here in a map that uses the Mercator projection. Mercator projection is a cylindrical map projection introduced by Flemish geographer and cartographer Gerardus Mercator in 1569. While all map projections create distortions of the true layout of the Earth's surface, the Mercator projection was designed to facilitate marine navigation. With the expansion of European trade and colonial power, the mapping projection became the accepted convention of how we visualise the world, with North represented in the upper portion and South in the lower portion of the map. In a sense, the capacity to depict the entire globe with an ever increasing degree of accuracy is a legacy of Magellan's harrowing voyage.

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**85** *Antonio Pigafetta Journal Maps of Magellan's Voyage to the Spice Islands (c. 1521)*  
Reproduction:  
UV print on paper  
21 × 14 cm

This illustration was part of 23 hand-drawn colour maps that accompanied the published manuscripts of Antonio Pigafetta's journal, a first-hand account on the Magellan-Elcano voyage and circumnavigation of the world. In March 1521 the expedition reached the Philippines, where relations with the indigenous people (as depicted in this engraving) went from peacefully trading fruit to engaging in pitched battle. Magellan was killed on Mactan Island on 27 April 1521.

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**86** *Battle of Mactan 1521*  
Engraving  
Reproduction: UV print on paper  
36 × 25 cm

Engraving from E. Benjamin Andrews 'History of the United States', from the 'Earliest Discovery of America to the Present Time'. (1913).

Mactan was a densely populated island located a few kilometers from Cebu Island in the Philippines. The battle of Mactan was fought at dawn on the 27 April 1521. It is said that Magellan was killed in the famous battle with the deathblow from Lapu Lapu, a Datu (leader) of Mactan.

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**87** *Frottage of Lapu Lapu's Monument*  
Mactan, Philippines  
2016  
Crayon on calico  
81.5 × 106.5 cm



## WHAT DO YOU THINK?

Please share your photos and experiences at the exhibition with the hashtags #ilhamgallerykl

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To protect the artworks from damage, we ask that visitors please refrain from touching any of the artworks on display.

Food and drinks are not allowed in the gallery.

While we do not allow flash, we do encourage photography in the gallery! Please instagram your favourite artwork with the hashtag **#ilhamgallerykl**—so we can share it on our page as well.

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*Bagi mengelak karya-karya seni daripada ditimpa kerosakan, kami meminta para pengunjung untuk tidak sesekali menyentuh sebarang karya yang dipamerkan.*

*Makanan dan minuman tidak dibenarkan dibawa masuk ke dalam galeri.*

*Walaupun kami tidak membenarkan penggunaan denyar (flash) kamera, namun kami menggalakkan orang ramai mengambil gambar di dalam galeri kami! Sila labelkan imej instagram mana-mana karya yang anda gemari dengan **#ilhamgallerykl**—agar kami dapat juga berkongsi imej tersebut di laman web kami.*

