

Otto Sander

Prinz Heinrich in Kiautschau / Prince Heinrich in Kiautschou

Released: c. 1905

Author: Conrad Fischer-Sallstein

Publisher: Globus Verlag, Berlin, Germany

Content: 193 pages, 16 photograph illustrations, 1 map depicting East China, Korea, Japan with Kiautschou highlighted in red, 1 close up map of Kiautschou

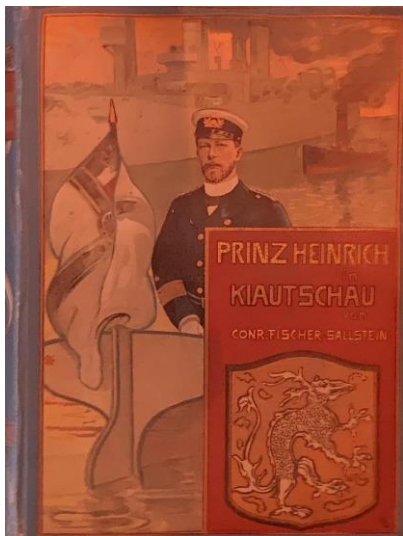
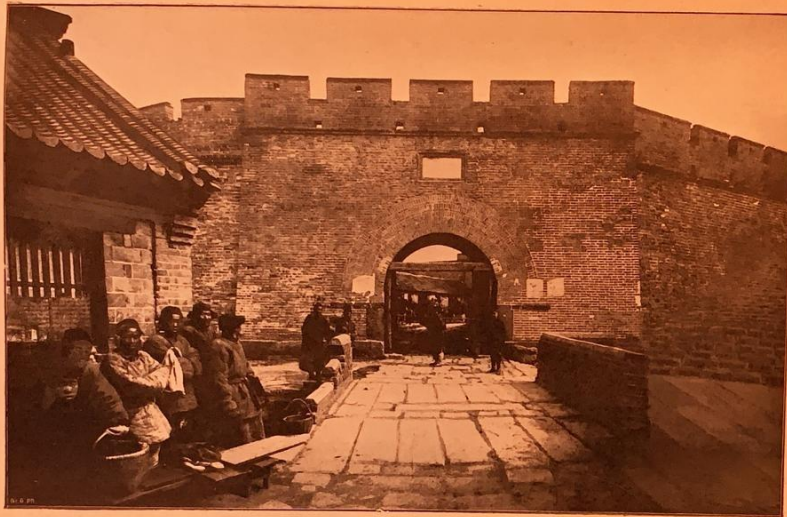


PHOTO OF Front Cover



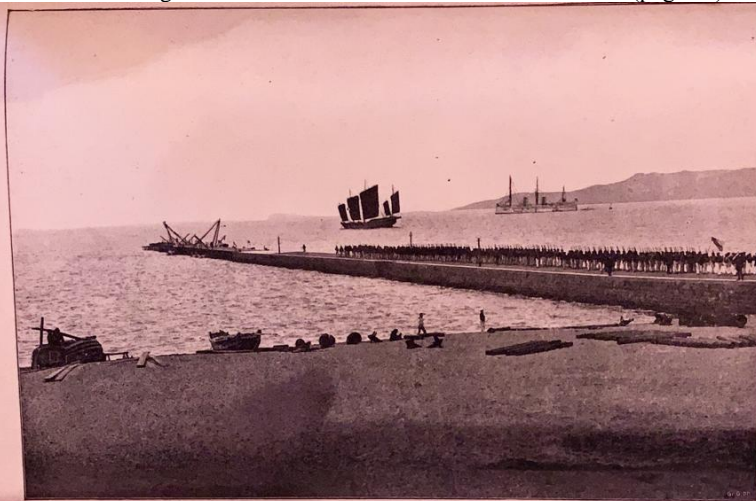
Kaiser Wilhelm II., Prinz Heinrich und die drei älteren kaiserlichen Prinzen an Bord
d. M. S. „Deutschland“ vor der Abreise nach China.

PHOTO OF "Kaiser Wilhelm II., Prinz Heinrich und die drei ältesten kaiserlichen Prinzen an Bord S.M.S "Deutschland" vor der Ausreise nach China." (Before Table of Content)



Thor von Tsimo; rechts zwei weiße Plakate in chinesischer und deutscher Sprache: Bekanntmachung über die Hinrichtung des Mörders des deutschen Matrosen Schulz.

PHOTO OF „Thor von Tsimo; rechts zwei weiße Plakate in chinesischer und deutscher Sprache: Bekanntmachung über die Hinrichtung des Mörders des deutschen Matrosen Schulz.“ (page 40)



Landungsmanöver S. M. S. „Kaiser“ im Hafen von Kiautschau.

PHOTO OF „Landungsmanöver S.M.S "Kaiser" im Hafen von Kiautschou“ (page 177)

This youth novel written by Conrad Fischer-Sallstein follows the journey and perspective of Prince Heinrich von Preußen (the younger brother of Kaiser Wilhelm II) and the imaginary cadet von Borlitz through the Suez, India, South-east Asia, China, Kiautschou (a German colony at the time), Korea and Japan as they meet different people and explore different places. Based on Prinz Heinrich von Preußen's real travels, *Prince Heinrich in Kiautschau* includes various arguments as to why Kiautschau is a valuable colony for the German Empire while also racially stereotyping China and the Chinese by describing them as "Zopf Männer" (Braid men) for example. The novel also portrays Prinz Heinrich von Preußen in a positive light by portraying him as a charismatic and intelligent leader. The 14 photographs showing the colony of Kiautschou, and Beijing help the reader visualize China and the activities of Prinz Heinrich von Preußen during his visit. Geographical maps included at the end of the novel share the same purpose, namely aiding in being able to imagine where one of the German Empire's colonies is located in the region of East Asia. This novel hence demonstrates how young Germans were exposed to promotions of the German Empire's colonies and the imperial German monarchy to inspire future support. Thus, youth literature was considered to be a useful form of mass media to influence popular culture at the time.

Die Eroberung von Peking und die Befreiung der Gesandten. Gesellschaftspiel / The Conquest of Beijing and the Liberation of the Legates. Board Game

Released c. 1901

Publisher: Hartmann und Wolf, Leipzig

Content: Colored print on cardboard gameplan, 8 different colored tin ships (4 missing), 8 different colored flags (7 missing), 2 die (1 with numbers and 1 with letters), tokens, game manual (in 5 languages specifically German, English, French, Italian and Russian)

Described as "Current! Educational! New!" in the weekly magazine *Die Woche*, this board game, sold for 6 Marks, took its inspiration from the ongoing Boxer Rebellion (1899-1901), and adapted the military developments into an educational entertainment game for German and European audiences. The Boxer Rebellion was an act of anti-colonial and anti-Western resistance which was eventually supported by the Chinese Qing dynasty. This uprising was ultimately suppressed by an international military force including Germany, France, Great Britain, the United States, Russia, Japan, Austria-Hungary, and Italy. The cover of the board game shows a fantasized depiction of China and includes portraits of all eight ambassadors, with the German ambassador indicated as killed in action. The depiction of China is interesting as it shows the popular image that existed of China in Europe and also what representation of the country was taught to the youth. With the objective of saving the foreign ambassadors, up to eight players choose one of the intervening eight nations and follow a predetermined path across sea and land to become the first to reach Beijing. Certain obstacles stood in the way of the player such as a storm at sea or the bombardment of the Taku Forts in Tianjin, China. Besides visualizing the movements of the "Eight-Nation Alliance", this board game was also seen as having educational value for the player. As the physical board game takes place on a zoomed-in map of the Yellow Sea, but also features a detailed map of "East China" and a world map in the upper right side of the board, the player is educated about East Asian geography and the location of European colonies, including German Kiautschou (Jiaozhou). This visualization would help teach a young player how the German Empire is an influential colonial and global power.

Met opmerkingen [SB(1): Also see Bowersox, 'Playing with the Boxers in German Youth Media', in Thoralf Klein (ed.), *The Boxer War: Media and Memory of an Imperialist Intervention* (Kiel: Solivagus, 2020), 134-5.



Source: Deutsches Spielearchiv Nürnberg



Source: Deutsches Spielearchiv Nürnberg



Source: Deutsches Spielearchiv Nürnberg

Tafereelen uit den Oorlog met Atchin voor de Jeugd / Scenes from the War with Aceh for the Youth

Released: 1875

Author: Johan Hendrik van Balen

Publisher: A. Tjaden, Deventer, the Netherlands

Printed by: Amand lith., Amsterdam, the Netherlands

Inspired by the ongoing Aceh War (1873-1904) in Indonesia, this 1875 novel by Johan Hendrik van Balen sought to inform the Dutch youth about current developments in the conflict. The Aceh War was a conflict between the Netherlands and the Sultanate of Aceh for control over northern Sumatra. The Netherlands ultimately succeeded in establishing control. As the conflict was followed closely by the Dutch general public, simplified information was seen as desirable for a younger audience to help shape their worldview and educate them about the need for the colonization of Indonesia. Written in poetic form, this novel also includes stereotypical depictions of the indigenous population that were common at the time. For example, General van Swieten (the commander of the Dutch military force in Sumatra in 1875) is presented as a forgiving leader while the Achinese leader is displayed as brutal and evil. This common comparison between Europeans and indigenous populations was important as it helped legitimize colonial conquests among the youth so that they grow up with ingrained ideas of racial hierarchy and stereotypes. These stereotypes were common across Europe and would be adapted to different national developments.



Source: Digitale Bibliotheek voor de Nederlandse Letteren

Atchin: Nieuw vermakelijk verovering-spel / Aceh: New entertaining conquest game

Released: 1874

Publisher: Unknown, the Netherlands

Content: colored lithography printed paper. 460 mm height x 605 mm wide, space for 19 tokens (10 for player playing as the Sultanate of Aceh and 9 for player playing as the Netherlands)

Released in 1874, this Dutch board game was inspired by the ongoing Aceh War (1873-1904) in Indonesia. The Aceh War was a conflict between the Netherlands and the Sultanate of Aceh for control and influence over northern Sumatra. The Netherlands was ultimately able to establish control over the area. Board games usually reflected the popular enthusiasm that was common amongst the Dutch during the war's early stages. Two people play the game, with one assuming the role of the Acehnese attempting to protect the *Kraton* (royal palace), and the other assuming the role of the Dutch attempting to capture it. Interestingly, the Acehnese player has the possibility of blocking a Dutch victory, instead of portraying the conflict with a predestined victory for the Netherlands. This is important because in this way the board game is not directly promoting European military superiority in colonial affairs. Drawings in the lower left- and right-hand side, however, show a depiction of Dutch and potentially Acehnese soldiers in a contrasting way: the Dutch are shown as orderly and using horses to transport cannons while the Acehnese are shown as using possible black slaves to transport their own cannons. It is difficult to tell exactly whether the soldiers carrying guns in the background of the lower left-hand side drawing are Dutch or Acehnese soldiers but what do you, as a viewer think? If it is the case that it is a drawing of Acehnese using slave labor, then this contrast could visually teach a young player about how "uncivilized" Aceh was, as they used slave labor while the Dutch East Indies had already "officially" abolished slavery

in 1860 even though it took a while to be implemented afterwards(Boomgaard). These lessons were valued by colonialists as it helped generate positive interest in colonialism among the youth while legitimizing it as well. *Atchin* also shows how the thematization of colonial warfare and stereotyping was transnational and would be adapted to current events relatable to the, in this case, Dutch public.

Source: <https://www.rijksmuseum.nl/nl/collectie/RP-P-OB-77.393>

Boomgaard, Peter. „Human Capital, Slavery and Low Rates of Economic and Population Growth in Indonesia, 1600–1910.“ *Slavery and Abolition*, 24, no.2 (2003): 83-96, DOI: 10.1080/01440390308559157

Catalogue Entry

Introduction

With colonialism in full swing during the nineteenth century, supporters saw the youth as an important demographic in creating future support for a country’s colonies. This was the case in the German Empire as well as the Netherlands, as increasingly accessible forms of media like board games and youth literature were seen as effective ways to combine education and entertainment. Authors and publishers of these forms of youth-targeted media attempted educational influence through different overarching themes such as racial stereotypes, the romanticization of colonies and the legitimizing of European colonialism. While colonial themes did appear in children’s environments, they were a part of a larger constellation of adventurous settings that were popular among the youth like the Wild West in the United States.ⁱ As we will see, these themes were universal and often adapted to specific colonial developments that were closely followed by the general public at the time. The German youth book and board game Prince Heinrich in Kiautschou (*Prinz Heinrich in Kiautschau*) and The Conquest of Beijing. The Liberation of the Legates. Entertainment Game (*Die Eroberung von Peking. Die Befreiung der Gesandten. Gesellschaftspiel.*) respectively and the Dutch youth book and board game Scenes from the War with Aceh for the Youth (*Tafereelen uit den oorlog met Atchin voor de jeugd*) and Aceh / New Entertaining Conquest Game (*Atchin / Nieuw vermakelijk verovering-spiel*) respectively show these attempts in creating imperial and colonialism supporting citizens.

German Youth Literature and Colonialism

Due to new technological developments which made book production more accessible to the general public and simultaneous increases in literacy rates, many nineteenth- and early twentieth-century pedagogues saw youth literature as a valuable educational source.ⁱⁱ Increased book production, however, also increased the number of what pedagogues at the time considered “trashy literature”, literature which did not teach any morals or knowledge and was therefore valueless.ⁱⁱⁱ In order to distance themselves from this label, many authors attempted to incorporate pro-colonial messages in their work, as this would educate young readers about the German Empire’s place in the world.^{iv} At the same time, the author and

publisher's motivation to profit off of increasing interests in colonialism was also a reason to include pro-colonial messages in their work.^v The authors were thus inspired by real-life events to reflect popular interest.^{vi} For example, the author of *Prinz Heinrich in Kiautschau*, Conrad Fischer-Sallstein, did so by basing his novel on the recorded travel accounts of Prinz Heinrich's real journey through Asia and combining it with the perspective of the fictitious cadet von Borlitz.^{vii} Other German examples of this process are Gustav Frenssen's *Peter Moors Fahrt nach Südwest* (1906) and Carl von der Boeck's *Des Prinzen Heinrich von Preußen Weltumseglung: Original Erzählung für die Jugend* (c.1890). In the case of *Peter Moors Fahrt nach Südwest*, the Herero Genocide is glorified as an adventure story by following a fictitious colonial soldier who goes to fight in German South-west Africa (current day Namibia) during the Herero Wars. This book sold approximately half a million copies by the end of World War I and is considered one of the most read youth novels in the German Empire period.^{viii}

Fischer-Sallstein attempted to legitimize colonial rule in Kiautschou through racial stereotypes. A common method was to dehumanize the colonial subject by depicting them as "uncivilized". While German control had already been established in Kiautschou by 1905, the racial stereotyping served to legitimize colonial rule. Fischer-Sallstein comments about Kiautschou arguing "seemingly no new conquest of the powerful aspiring German Empire has become so popular as our lease in China – Kiautschou. As a colonial power, we have now gained a foothold in East Asia and a say, when the rotten mass-empire of the Chinese, with their 800 million people should be opened up to European culture."^{ix} There are many key words that would resonate with a young reader. The author highlights Kiautschou's importance as a valuable colonial possession for Germans by arguing it gives them prestige as a colonial power and therefore as a global actor which gives them even more beneficial economic and geopolitical influence over China. China is then described as a "rotten mass-empire", reinforcing arguments of European superiority, especially if China is destined to be incorporated into European culture as claimed by Fischer-Sallstein, which he sees as beneficial for the Chinese population. These two arguments by Fischer-Sallstein serve to educate the reader about where a German colony is located and the reason why it is important for the German Empire to continue maintaining it in the future.

The German youth novel includes a further interesting element that would inspire the reader, namely the worldview of Kaiser Wilhelm II, who favored German colonial and global ambitions. This is portrayed in the novel through Wilhelm II's goodbye to Prinz Heinrich, where Fischer-Sallstein describes Wilhelm II saying "bring our name [Germany] to the foreign people who previously know us only as a geographical term. Show them our might and find their friendship, be a protector for German trade and change. – Should, however, the case arise, Heinrich, that you must use force to intervene, then show an iron fist and do so decisively".^x As Wilhelm II was an influential political actor and symbol in the German Empire and the general public was actively encouraged to be loyal to him and the monarchy, a young reader would read this excerpt and learn about German foreign policy and potentially support it as well since the arguments come from the German Empire's highest authority.

Board Games and Education

Through the Industrial Revolution and subsequent urbanization, children from the growing middle class increasingly moved their playground indoors, making toys, like board games, a regular part of a nineteenth-century upper class childhood.^{xi} Overseas colonies were seen as an effective setting for combining education and a child's rich imagination. By this time,

board games were recognized as an effective educational device to teach about world knowledge, especially for children, as it helped visualization and make education more fun.^{xii} As such, toys often took direct inspiration from colonial developments to reflect public interests and sympathies, allowing youths to feel included in these developments as well. The board game *The Conquest of Beijing* demonstrates this as it was inspired by the Boxer Rebellion in China.^{xiii}

The setting and outcome of board games highlights the importance of colonialism to the players. For example, the setting of the Boxer Rebellion is simplified in *The Conquest of Beijing* as it portrays the conflict purely from a Western perspective. While general context about the Boxer Rebellion and its causes is not provided, the only information the player is given is that foreign ambassadors need to be rescued and you must fight your way to Beijing.^{xiv} The participation of the German Empire in this multinational coalition could teach the player two things. Firstly, that the German Empire is one of the world's leading colonial powers and, secondly, that the colonial powers' response to the Boxer Rebellion was international. Colonialism, therefore, was beneficial to many countries yet still competitive, as the game encourages the player to be the first to conquer Beijing before the other countries. The game's outcome is predetermined as well, as any of the up to eight players will inevitably conquer Beijing, while the game only places obstacles like the "Bombardment of Taku" in your path which will be completed through rolling a number higher than five at least three times meaning that this is an obstacle the player will overcome sooner or later. This suggests the military superiority of the West over a country as large as China. As the "Bombardment of Taku" had already taken place by the board game's release, the creators would have had to make the obstacle passable for the player as otherwise it could not be seen as educative for the youth because then the game would not parallel real events, something that is advertised in the *Die Woche* pamphlet.^{xv}

The board game presents China in a stereotypical way. The lid of the Conquest of Beijing shows the title in a stereotypical Chinese font, with images of different monuments in Beijing, dragons, and Chinese lanterns and fans, all of which portray China as a place of wonder and fascination. This positive image is broken by a drawing at the bottom which shows ships firing on a coastal fort.^{xvi} In the German colonial imagination, then, China could be a site of Western conquest and influence while being admired for its 'otherness', its local beauty and mysticism.

The Netherlands, Germany and Pan-European Colonial Portrayals

Themes that commonly appeared in German colonial-related youth media were also shared in Dutch board games and youth literature. Real life events also served to be popular inspirations as both the novel *Tafereelen uit den oorlog met Atchin* by Johan Hendrik van Balen and the board game *Atchin: Nieuw vermakelijk verovering-spel (Atchin)* were inspired by the Aceh War between the Netherlands and the Sultanate of Aceh in northern Sumatra, Indonesia.^{xvii} Johan Hendrik van Balen and *Atchin* also attempted to legitimize colonial rule and warfare in Aceh through racial stereotypes. In the case of *Tafereelen uit den oorlog met Atchin*, the poem "Six Achenese" begins with the imposing line "Here an example, how wicked many are here in Aceh".^{xviii} The Netherlands, through General van Swieten, is portrayed as an honorable person, despite being the aggressor in the war, by freeing Acehnese prisoners and giving them silver coins. In contrast, the Acehnese are shown as dishonorable and bloodthirsty people through the Acehnese leader who kills the freed prisoners for not taking advantage of van Swieten's honor and attacking him.^{xix} This stark contrast is important

to distinguish, as the reader is given moral reasons to actively support Dutch colonial warfare. The contrast can also justify colonial rule because it gives the impression that the indigenous population of Aceh would be cared for better by Dutch rule. In *Atchin*, a drawing of Dutch soldiers is contrasted with Acehnese soldiers. The Dutch soldiers are shown marching in formation, carrying flags, and accompanied by a cannon pulled by horses. In contrast, another drawing shows possible Acehnese soldiers in the background carrying guns, while six potential black slaves wearing fabric that only covers the lower half of their bodies are dragging cannons through a mountain path.^{xx} If the soldiers behind the slaves are Acehnese, this contrast in cannon transportation would give the impression of Aceh being “uncivilized” as they use slave labor in this instance. The “civilized” versus “uncivilized” was therefore a common theme that was used to justify colonial rule because then the European power could “civilize” the indigenous population. While pro-colonial themes are universal in their portrayals of colonialism, colonies and their indigenous populations, these themes were then taken and adapted by the Netherlands and the German Empire to fit into their perceived colonial and worldview.

Conclusion

Toys, such as board games, and literature give valuable insights into how colonialism was portrayed to the youth of both the Netherlands and the German Empire. This portrayal involved widely shared European ideas of “civilized” versus “uncivilized” nations and painted colonialism in a positive and beneficial light, both for Europeans as well as indigenous populations living under colonial rule. These messages were then tailored to young audiences using entertaining narratives and images to captivate the youth. The inclusion of Kaiser Wilhelm II’s worldview in youth novels like *Prinz Heinrich in Kiautschau* also show the influence the Kaiser held in popular culture. Although European youth literature and entertainment was influenced by a range of different themes and settings, these examples show that colonialism certainly had its place in their imagination and helped create young imperial-minded citizens.

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ⁱ Jeff Bowersox, „Reading Empire: Politics, Gender, Confession and Class in Commercial Youth Literature” in *Raising Germans in the Age of Empire: Youth and Colonial Culture, 1871-1914*, (Oxford: Oxford University Press, 2013), 123.

ⁱⁱ Jeff Bowersox, „Reading Empire: Politics, Gender, Confession and Class in Commercial Youth Literature,” 123.

ⁱⁱⁱ Miriam Magdalena Schneider, “Princes Living on the Edge: Celebrity and the Markets,” in *The 'Sailor Prince' in the Age of Empire : Creating a Monarchical Brand in Nineteenth-Century Europe* (Cham, Switzerland: Palgrave Macmillan, 2017), 226-228.

^{iv} Schneider, “Princes Living on the Edge: Celebrity and the Markets,” 226-228.

^v Jeff Bowersox, „Reading Empire: Politics, Gender, Confession and Class in Commercial Youth Literature” in *Raising Germans in the Age of Empire: Youth and Colonial Culture, 1871-1914*, (Oxford: Oxford University Press, 2013), 129-131.

^{vi} Jeff Bowersox, „Reading Empire: Politics, Gender, Confession and Class in Commercial Youth Literature” in *Raising Germans in the Age of Empire: Youth and Colonial Culture, 1871-1914*, (Oxford: Oxford University Press, 2013), 127.

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- ^{vii} Miriam Magdalena Schneider, "Princes Living on the Edge: Celebrity and the Markets," in *The 'Sailor Prince' in the Age of Empire : Creating a Monarchical Brand in Nineteenth-Century Europe* (Cham, Switzerland: Palgrave Macmillan, 2017), 243.
- ^{viii} "Afrika ist schwarz. Wirklich?" *Aktion 3. Welt Saar Flugschrift*, 2014.
- ^{ix} Conrad Fischer-Sallstein, *Prinz Heinrich in Kiautschau* (Berlin: Globus Verlag, c. 1905): 114.
- ^x Fischer-Sallstein, *Prinz Heinrich in Kiautschau*, 3.
- ^{xi} David Hamlin, "A World Made for Exploration: Germans and Their Toys, 1890–1914," in *The World of Children: Foreign Cultures in Nineteenth-Century German Education and Entertainment*, ed. Simone Lässig and Andreas Weiß (Oxford: Berghahn Books, 2020), 254. <https://doi.org/10.2307/j.ctv1dwq1fh.16>.
- ^{xii} Andreas Weiß, "Introduction: World Knowledge and Non-European Space: Nineteenth Century Geography Textbooks and Children's Books," *Journal of Educational Media, Memory & Society* 10, no. 1 (2018): 3.
- ^{xiii} Deutsches Spielearchiv Nürnberg, *Die Eroberung von Peking und die Befreiung der Gesandten. Gesellschaftspiel*. Leipzig: Hartmann und Wolf, c.1901. Board Game.
- ^{xiv} Deutsches Spielearchiv Nürnberg, *Die Eroberung von Peking und die Befreiung der Gesandten. Gesellschaftspiel*.; Different causes can be identified which created the Boxer Rebellion including factors like Western colonialism in China, local social unrest, droughts and more. For further information see Susanne Kuss, "The Boxer War," in *German Colonial Wars and the Context of Military Violence* (Cambridge, MA: Harvard University Press, 2017), 15-36.
- ^{xv} The „Bombardment of Taku“ refers to the Battle of the Taku Forts (1900) where forces of the international alliance fought the Qing Empire to capture strategic forts located at Tianjin and the Han River. For further information about an account of the battle itself see: Robert Leonard, *The China Relief Expedition. Joint Coalition Warfare in China. Summer 1900* (Laurel, MD: Applied Physics Laboratory Johns Hopkins University, 2018), 15-16.
- ^{xvi} Deutsches Spielearchiv Nürnberg, *Die Eroberung von Peking und die Befreiung der Gesandten. Gesellschaftspiel*. Leipzig: Hartmann und Wolf, c.1901. Board Game.
- ^{xvii} Johan Hendrik van Balen, *Tafereelen uit den Oorlog met Atchin voor de Jeugd*, (The Netherlands, 1874); Rijksmuseum, *Atchin: Nieuw vermakelijk verovering-spel*, The Netherlands, 1874, Board Game.
- ^{xviii} Johan Hendrik van Balen, *Tafereelen uit den Oorlog met Atchin voor de Jeugd*, (The Netherlands, 1874), 10.
- ^{xix} Van Balen, *Tafereelen uit den Oorlog met Atchin voor de Jeugd*, 10.
- ^{xx} Rijksmuseum, *Atchin: Nieuw vermakelijk verovering-spel*, The Netherlands, 1874, Board Game.