

ROYAL BATAVIA SOCIETY OF ARTS AND
SCIENCES

SHORT GUIDE
TO THE
MUSEUM

BY

A. N. J. Th. à Th. VAN DER HOOP



1948

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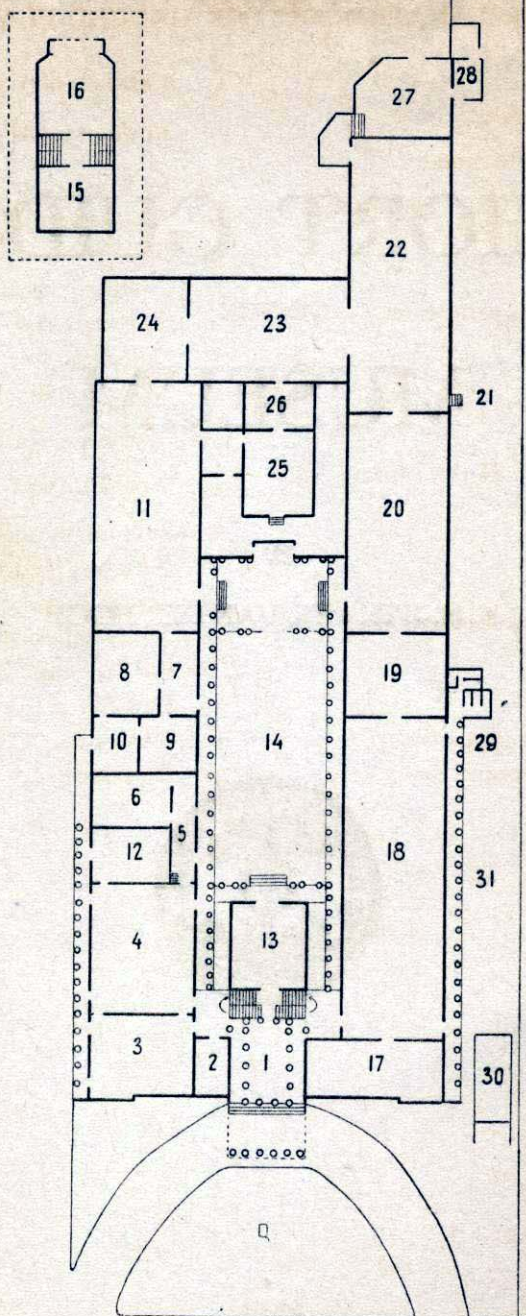
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Upper floor.



Koningsplein

Ground-plan of the Museum.

EXPLANATION OF THE GROUND-PLAN.

1 Entrance-Hall.

2 Hall-porter's room.

Historical Collection :

3 Board-room.

4 Historical room.

5 Corridor.

6 East-India-Company-room.

Library :

7 Lending library.

8 Reading-room.

9 Administration of the Library.

10 Librarian.

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Archaeological Collection :

13 Rotunda.

14 Inner court.

15 Treasure-room (upper floor).

16 Bronze-room (upper floor).

17 Cabinet of Coins.

Ethnographic Collection :

18 Java and Sumatra.

19 Wood-carvings.

20 Bali, Borneo, Celebes.

21 (Northern Museum grounds;
study-material Archaeological
Collection).

22 New-Guinea, Moluccas; maps.

23 Ceramic Collection.

24 Prehistorical Collection.

25 Administration of the Society.

26 Secretary of the Board.

27 Work-shop.

28 Study-collection and workshop of
the Ceramic Collection.

29 Lavatories.

30 Store-room.

31 Bicycle-shed.

PREFACE

Already before the war the Society was very much behind with its museum-guides. At present the stock is entirely sold out, so that it was decided to publish a new edition of guides.

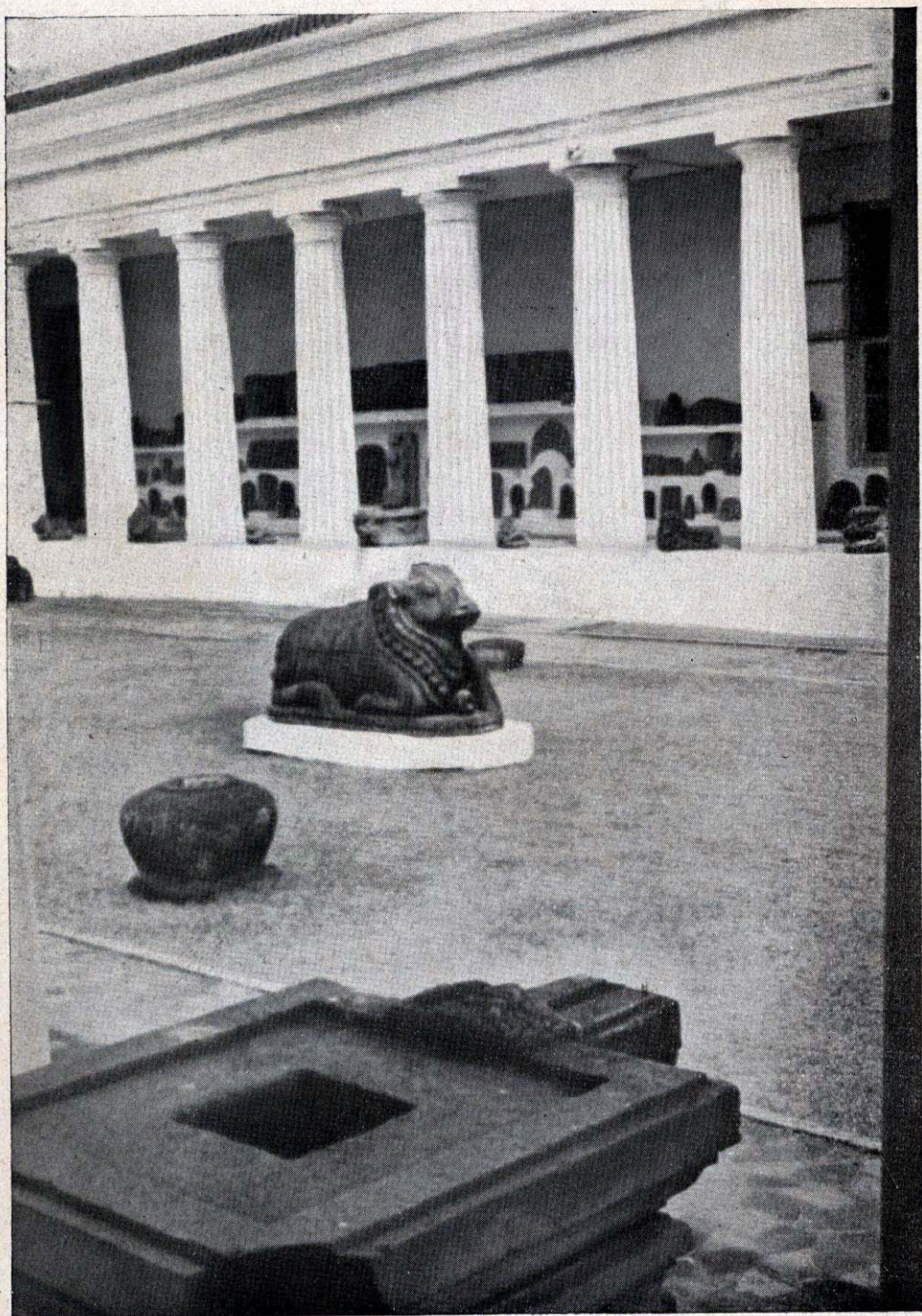
This first guide is intended as a concise, general survey. Its size had to be restricted and its price low. For this reason it was impossible to enter into details concerning the various collections.

It is the intention to have this general guide followed as soon as possible by other guides in which the separate collections are treated in more detail.

I would fain offer my heartiest thanks to Mr. E. W. van Orsoy de Flines, who wrote the chapter on the Ceramic Collection; to Prof. Dr. A. J. Bernet Kempers, who corrected the chapter on the Archaeological Collection; to the Government Information Service, who made most of the photographs, and to Miss M. H. Huisman for the English translation of this guide.



1. Main Entrance of the Museum



II. Inner Court with part of the Archaeological Collection.

INTRODUCTION

During the second half of the 18th. century there was a revival and renewal of science in Europe. This involved a cultivation of science in wider circles. As a result "learned societies" were founded in many countries. One of those was the *Hollandse Maatschappij der Wetenschappen* (Netherlands Society of Sciences) which was founded in Haarlem in 1752.

In these circles the idea took shape of founding a branch in Batavia. On second thoughts it seemed preferable, however, to initiate there an entirely independent society and in 1778 the "*Bataviaas Genootschap van Kunsten en Wetenschappen onder de zinspreuk ten nutte van het algemeen*", (Batavia Society of Arts and Sciences under the motto for Public Welfare) was founded.

In 1923 it was given the prerogative to call itself: "Royal".

From the very start it was organized as a semi-official body, under the direction of a Board, consisting of "Directing members" or "Directors". The Board has always had one or more Government officials amongst its members. In this way contact with the Government was maintained, the character of private institution at the same time remaining intact. Expenses were and are met partly by private contributions and partly by Government and other subsidies.

The aim of the Society at first covered a large field as was usual in those days, namely to promote all arts and sciences, in particular natural history, physics, archeology, literature, ethnology and history of this country, the oldest "Program" emphasizing all that might further agriculture, trade and prosperity. One of the means to reach this end was to offer prizes for essays on special subjects. The titles of these essays show that the Society was indeed engaged on much now pertaining to the present Departments of Economic Affairs, Public Health, etc.

The foundation of the Society was mainly due to the activities of Mr. J. C. M. Radermacher who became a member of the Council of the Netherlands Indies later on. He presented to the Society a house on the Kali Besar, the well-known business quarter in the old part of the town, and also a collection of physical instruments, minerals, other "naturalia", musical instruments from Java, and books. By doing this he laid the foundations for the museum and the library of the Society.

During the British interregnum (1811 — 1816) the Lt. Governor-General, Sir Stamford Raffles was president of the Board. His interest in- and knowledge of the history and archeology of Java are well-known and live on in memory. He reorganised the Society at that time and prompted it to new life. Two speeches he

made in the Society have been preserved and give proof of his scientific interest and of his extensive knowledge of this country.

As the old house on the Kali Besar had become too small Raffles ordered a new house to be built for the "Literary Society" to serve as a museum and meeting-hall. Later on this building was to become the land registry office, Ryswykstraat 3, next to the "Harmony" club. At the present time it is being used as Food Office.

The middle of the 19th century everywhere witnessed specialization in the cultural field. More particularly there was a division between the so-called „Arts" and "Science" or the "A" and "B" sciences. The Society specialized in the first group, and more particularly in philology, ethnology, archeology and history. For the study of science other institutions gradually came into being, such as the Botanical Gardens with their laboratories and collections at Buitenzorg, the Physical Society at Batavia, the Mining Service at Bandung, etc.

The Society hardly occupied itself with "Art" though the word was included in its name. For this purpose too other societies were founded in the course of time, the various Art-clubs and the Association of Art-clubs.

Soon the building in the Ryswykstraat became once more too small owing to the regular expansion of the collections. In 1862 the Government decided to build a new museum and to lend it to the society for the duration of its existence.

At first its site was intended to be on Koningsplein South opposite the end of Gang Holle; later on it was decided to build the museum on its present site Koningsplein West.

The museum was put into use in 1868. Several times it was rebuilt and enlarged and at present it is much too small again; the site however, is completely filled up. Adjoining premises were bought by the Government years ago for the further expansion of the Museum; unfortunately, however, these were used for the building of the Law Academy and lack of space is now an acute problem. Owing to this it is impossible to exhibit the collections properly.

The present building is very popular with the population of Batavia and used to be called in the language of the people the "Rumah gadjah", the elephant's house, after the bronze elephant standing in front of it. This elephant was presented to the town of Batavia by H. M. King Chulalongkorn of Siam, on the occasion of his visit to Batavia in 1871. During the same journey he presented a small elephant of a similar shape to Singapore, where it stands in front of the Raffles-Museum.

In the years 1925 and 1926 the regulations of the Society were considerably altered. During the second half of the 19th. century and the first quarter of the 20th. century it had become more and more specialized in the direction of philology, ethnology, history and archeology. Scientific work was exclusively directed by the Board. In order to do full justice to the other Branches of Arts, Departments were

founded, each of them under its own management; the scientific work was entrusted to these Departments. The general management and the appointment of the various kinds of members was reserved for the Board.

This form of organization has remained unchanged up to the present. When the war broke out the number of Departments had been raised to six, viz.: 1) Philology and ethnology, 2) Law, 3) Customary law, 4) Social and economic problems, 5) International problems, and 6) History.

An important part of the scientific work of the Society further consists of publications, the most important of which are:

The Magazine for Indonesian Philology and Ethnology.

(Before the war 80 volumes)

The Treatises. (74 volumes)

The Yearbook. (7 volumes)

The Bibliotheca Javanica. (8 volumes)

The Society further published independent works, catalogues of the collections, etc. The Accounts and Reports of the Archeological Service are also published by the Society and distributed amongst its members.

The Museum contains various collections. Owing to lack of room these are not very conveniently arranged. As there are no separate rooms for the reference collections, there is often so much displayed in the show cases that it bewilders the ordinary visitor. This circumstance also renders adequate, concise labelling difficult. Before the war a start was made with this work, but during the war it was partly lost. It will be a considerable time before the labelling will be satisfactory; the more so because this will have to keep pace with improvement in the display.

This short, general guide was written in order to help the visitor to find his way. It stands to reason that in this booklet no enumeration can be given of everything included in the collections; attention can only be called to a number of important objects in each Department. It is the intention to have this small guide followed by others, giving somewhat fuller details regarding the collections separately.

The curators of the museum will be pleased to give every information to visitors who are interested in a special subject and to keep for their inspection the manuscript-inventories and catalogues. We further call to attention that a considerable number of articles is not on show, but that they are at the disposal of students at their request. The woven cloths, for instance, are as a rule not displayed in order to protect them against the influence of the light; they are, however, stored in such a way as to be easily shown to those who are interested. Hundreds of masks are put away owing to lack of space. And so on and so forth.

PLAN OF THE MUSEUM

The building has the shape of an oblong rectangle, one short side being situated at the Koningsplein West. This short side has an upper floor. The two long sides, the northern and southern wings, contain the main part of the collections. The rectangle is divided into the large inner court and the offices at the back. This plan is clearly shown by the ground-plan attached. The figures between brackets in the text of this guide refer to the ground-plan.

The southern wing (on the left-hand side when entering) contains the historical collection and behind that the library.

Walking straight on from the hall we enter the "rotunda" and after that the inner court, which together contain the stone sculpture of the archeological collection.

Ascending the stairs we reach the upper floor and find the treasure-room in front and the bronze-room at the back.

Turning right from the hall we enter the long northern wing with the Cabinet of coins, medals and seals right in front at the Koningsplein; for the rest this wing is taken up by the ethnographic collection. From this wing a door opens on the northern museum-grounds, where the study-collection of sculpture and the collection of stones bearing inscriptions from the Hindu-period are placed; all this belonging to the archaeological collection.

At the back of the ethnological collection we find on the left-hand side the passage to the short western wing which contains the ceramic collection and the prehistorical collection.

LIBRARY

The library is the largest in this country and it contains an extensive collection of books in the fields of philology, ethnology, history, archeology, literature, law and many other subjects. Moreover various informatory works of a general character such as encyclopedias, dictionaries, etc.

From the beginning attempts have been made to collect everything printed in the Indian archipelago regardless of the subject; the library possesses an exhaustive collection of complete series of papers and periodicals of all kinds. Moreover the libraries of the combined faculties of law and letters have found a place in the library.

In the reading-room (8) everyone can consult the reference-works and can have the books from the store-room(11) brought to him, after having looked up the titles in the catalogue in the lending-library(7). The staff will gladly give information about the conditions for the lending of books. Applications for membership of the Society can be made at the secretariate (26). (Figures refer to the ground-plan).

ARCHAEOLOGICAL COLLECTION.

The archaeological collection mainly contains objects from the Hindu-period. The stone statues and other sculpture in stone are for the main part to be found in the rotunda(13) and in and around the inner court(14). A study-collection of the same material is to be found on the northern museum-grounds, where also the stones with inscriptions have been put up. On the upper floor the central showcase of the treasure-room (15) contains the objects of precious metals. The bronze objects are displayed in the bronze-room(16).

Most of the objects in the archeological collection have come from those islands where the Hindu influence has been strongest: in the first place Java, in the second place Sumatra.

This Hindu influence can, as far as Java is concerned, be divided into three periods, which can also be distinguished geographically. The oldest remains date from about the fifth century A.D. and have come from West-Java. They merely consist of a few stones with inscriptions; temples or sculpture from that period have not been found. One of the stones with inscriptions was found near the desa Tugu, a little East of Batavia, and is now in the Museum, on the northern grounds(21).

The second period is the famous Middle-Javanese period, between 700 and 900 A.D. It is the period when the large temples were founded: the Borobudur, Prambanan, Mendut, Kalasan, Dieng-temples etc. Photographs of a few of these "tjandis" are hanging in the fronthall behind the stairs. The Buddhist and Hindu religions existed side by side, perhaps not without interconnection.

If we want to admire the Hindu-Javanese temples with their sculpture, it is necessary to know at least a few things about the significance of those monuments.

The Borobudur is a Buddhistic "stupa" or "dagoba". By this is originally meant a monument in the shape of a half globe, often over a relic. The shape of the Borobudur, however, is much more complicated than the stupas in India. It is moreover richly decorated with reliefs, which i.a. picture the life of Buddha, and with statues of Buddha.

By the side of these we know many temples in Java, Buddhist as well as Hindu, in the ordinary sense of the word; with a temple-room, containing one or more statues, either Buddhas and Bodhisattwas or Hindu gods. The three principal temples of the well-known Lara-Djonggrang-complex near Prambanan in Middle-Java contain the statues of Çiwa (in the centre), Brahma (on the right-hand side of Çiwa) and Wishnu (on his left-hand side). The Tjandi Mendut, near the Borobudur, is Buddhistic and contains a Buddha between two Bodhisattwas.

The number of gods represented is very great. Between the Hindu and Buddhist pantheon are many points of contact and intermediate forms as a result of the "syncretism", the mixing of the two religions. Moreover the following circumstance confronts us with difficult problems:

The old, not yet Hinduized Indonesians were animists and worshipped their ancestors. To this end they made for the deceased statues of ancestors in wood or stone. In some territories (Borneo, the Batak country, Nias) this custom still exists. When the Hindu religion penetrated into this country it remained rather pure at first. Nevertheless the old ancestor-worship still lived on. As a rule the people saw in the prince the incarnation of one of the supreme gods, and in the nobility of the realm the incarnation of the minor gods. Especially in East-Java, at the end of the Modjopait period, i.e. shortly before the arrival of the Islam, it became the custom to build a temple for a deceased prince; the ashes of the cremated king were entombed under the temple and in the temple his statue was placed in the shape of the god, whose incarnation he had been. This is a case of the old-Indonesian custom of making statues of ancestors, returning in a Hinduistic form. In studying such a statue the answer has to be found to the two-fold question: which god is represented by the statue, and which prince has been represented in the shape of that god.

Consequently it is impossible to give a fairly complete survey of the tens of statues in the Museum. We only want to mention a few of the most important ones.

In the front-hall (1) four Buddha-statues have been placed, originating from the Borobudur. They have a characteristic, severe, simple style.

Also Buddhistic, but of an entirely different character, is the colossal statue, which stands in the rotunda (13), facing the inner court. It represents a "Bhairawa", dating from the 13th. century and was found in Sumatra, in Upper-Djambi. It belongs to the "tantric Buddhism", a highly corrupted form of Buddhism, mixed with Çiwaism. In this religion terrifying gods and bodhisattwas were customary. Bhairawa is here represented standing on a victim, holding in his left hand a cranial cup and in his right hand a stone sacrificial knife.

Of the Hinduistic trinity, Brahma, Wishnu and Çiwa, Brahma has been little worshipped on Java; consequently his statues, fourheaded, are rare. His "riding-animal" is the goose.

Wishnu is often represented on his riding-animal, the bird Garuda.

On Java Çiwa was generally looked upon as the supreme god; he is represented in different shapes; very popular was the "Çiwa-guru", i.e. Çiwa as teacher, represented as an elderly, corpulent and bearded man. Other statues represent him as the supreme god, "Mahadewa".

The spouse, or perhaps rather the "female energy" of Çiwa is also represented in different shapes and under different names. In the collection are many statues of her as "Durga", who with her left hand subdues a demon in the shape of a bull.

Of the other gods we mention Ganeça with the elephant's head, the god of wisdom and son of Çiwa, a beautiful statue of whom is to be found in the front part of the rotunda. Further Surya, the sun-god, who rides across the sky in a car-

riage which is drawn by seven horses. An example is to be seen in the hall in front of the secretariate. Compare Apollo in classical mythology who as sun-god makes use of the same vehicle.

In the same hall we see on the left-hand side (south) of the entrance of the secretariate one of the most beautiful statues, which represents a deceased king in the shape of a god. The statue represents king Kertaradjasa of Modjopait as Hari-hara, a combination of Çiwa and Wishnu, characterized by the attributes of either. The queen is standing on the right-hand side of the entrance.

King Kertaradjasa ruled over Java from 1216-1251.

His statue is characteristic of the style of that period, with its rich details, in particular of the ornaments: the headdress, the ear-rings, the beautiful clasps round the upper arms, the bracelets, the breast-ornament and the caste-chord, hanging down as a sash from the left shoulder.

All those ornaments we find in their original form in the treasure-room (15) on the upper floor.

In the central show-case we see the objects of precious metal, dating from the Hindu-Javanese period and for the greater part found in the ground. Against this show-case has been placed in a separate case on the left (north) side an exceptionally beautiful small silver statue of the Bodhisattwa Mandjuçri, also adorned with the above-mentioned ornaments, the originals of which are to be seen in the show-case itself. We further find there gold and silver statuettes of gods and other objects connected with religion and worship of the dead of the Hindu period.

In the high wall-cupboards are displayed valuables such as the treasures from Bali and Lombok which date from a later period and which will be mentioned further on in the discussion of the ethnological collection.

Also on the upper floor, opposite the treasure-room, is the bronze-room (16) which, as the name indicates, contains mainly bronze objects from the Hindu period. In that period bronze seems to have been precious and was mainly used for objects of worship.

In the two cases left and right of the door we see bronze vessels, probably mostly to be used in temples. In the left-hand corner we find goblets for holy water, adorned with the signs of the Zodiac, the so-called "zodiac goblets".

In the show-case along the left (south) wall there are temple-bells, which used to hang on a chain and were beaten on the convex rim at the bottom; prayer-bells with long handles as are still used by the Balinese priests; big bells in the shape of a cowbell; on the temple reliefs we see these bells hanging on the neck of elephants. Further all kinds of lamps. The simplest lamp in the various parts of the world consisted of an earthen or metal open tray or dish in which oil was poured and a wick was placed. This primitive form corresponds to the Hindu-Javanese lamps, but these have all kinds of ornaments.

Along the right (north) wall are the bronze statuettes of gods. The big bronze

Buddha, standing in a separate show-case, may date, judging by its style, from about the fifth century. The statue shows Greek (Hellenistic) influences, which penetrated into India after the expedition of Alexander the Great. It was found in a rivulet in Celebes but its origin is unknown. It has perhaps been imported from India or Ceylon.

Right opposite it, also in a separate show-case, there is a statue from a much later period, a Çiwa as Mahadewa, probably made in the tenth century, and found in Tegal.

In the centre of the hall there are show-cases with earthenware, found in the neighbourhood of the old capital Modjopait in East-Java. Further a few old iron arms. Here are also displayed various charters engraved in bronze, so-called "pia-gem".

To the archaeological collection finally belongs the study-material which is to be found on the Northern Museum grounds (21). Of great significance from a historical point of view are the many stones with inscriptions which have been stood along the wall of the museum. Most of them are edicts of princes, issued on ceremonial occasions, as the foundation of a temple, etc.

In the centre of these grounds we see sarcophagi from the Hindu-period, which proves that cremation was not the only form of funeral but that interment in stone coffins also occurred.

CABINET OF COINS, MEDALS AND SEALS

The Cabinet of coins, medals and seals (17) is situated right in front of the northern wing, which begins on the right-hand side of the hall.

A great part of the collection was presented by the late Mr. J. P. Moquette, member of the Board of the Society and curator of this cabinet, who died in 1927.

The collection is too little specialized to be complete for all countries; from Indonesia, however, most of the coins and a number of important medals are present; further several objects which served as a medium of exchange and have to be looked upon as the precursor of the present money; e.g. small rectangular pieces of cloth from the island of Buton, and little copper rings from Kerinchi (Sumatra).

ETHNOGRAPHIC COLLECTION

The entire northern wing is further occupied by the ethnographic collection. The first room (18) contains on the left (south) side the objects from Java, on the right (north) side those of Sumatra. Let us begin with Java.

In the first part of the room the models of houses have been placed. The houses in Indonesia are, as a rule, built on piles. This is also the case in West-Java. In Middle-and East-Java on the other hand the houses are not built on piles but directly on the ground.



III. Manju Çri, silver. 750 A. D. Semarang.



IV. *Silver box, Macassar.*

We see here various models of dwelling-houses, rice-barns, stables, etc. Important are the models of a house and a rice-barn from the Sunda-area, which still have the old-fashioned, sagging roof, covered with fibre of the arenga-palm ("idjuk"). These houses have practically disappeared; they were too dangerous on account of pestilence, as they were liable to house rats, and at the instance of the Public Health Department they have been substituted by more modern dwellings.

The house from Kudus (East of Semarang) is a beautiful example of the houses from that area adorned with carvings.

There further is a model of a compound of a well-to-do man from Madiun (East-Java), which is not very highly finished but which gives a good general picture. On entering the gate we see on the left a "gardu" house (small guard-house) and on the right the "lumbung" (rice-barn). In the centre is the "pendopo" a reception-and meeting-room, three sides of which are open. This room is joined to the outer verandah of the main building in which the family lives; to the right and the left, a little more at the back, are the annexes.

In the middle of the room is a complete "gamelan" which the Society bought in Solo, a few years before the war.

Next to the gamelan in the centre is a "petanen" from Djocjarta. These beds of state are sometimes called "bridal beds" but this name is not quite correct. Originally it is a family-shrine, which stands in the middle of the Javanese house and which is dedicated to fertility; as such it may be looked upon as a shrine of Çri, the goddess of fertility of man, animal and field, and particularly of rice.

It is customary to have a light burning night and day in front of the bed: The two dolls represent a bride and a bridegroom. When there is a real wedding in the house these dolls are taken away and the bridal pair has to sit for a short while in state in front of the bed and receive the guests. The wedding-night however is not passed in it.

It would carry us too far to deal with the contents of all the cases, were it only briefly. We shall therefore confine ourselves to a few items.

In the centre of the hall and in some of the sidecases we find the various forms of "wajang", the Javanese theater. According to the forms it can be divided into wajang kulit, wajang golek, wajang wong and topeng.

The wajang kulit is the shadow-play. It is played with leather figures, which are skilfully cut out, and which are moved by the "dalang" in front of a white screen, the "kelir". A big oil-lamp, "blenchong", is hanging over the head of the dalang and throws shadows on the screen.

The wajang golek is played with puppets, the trunks, heads, and arms of which are carved out of wood, and which are dressed in "real" clothes. The dalang puts his right hand in the "sarong" of the doll (which has no legs) and holds the lower part of the trunk with his thumb, fore-finger and middle-finger: His ring-finger

and little finger turn the pin which connects the head with the trunk; with his left hand he moves the arms, with the help of two sticks. In this manner the trained dalang can imitate the movements of the dance quite true to nature. There is no screen.

In one of the cases we find the "wajang kelitik or keruchil", an intermediary form between the wajang kulit and golek.

In the wajang wong the performers are human dancers; in the topeng the actors wear masks. In the wajang wong the actors speak their own part; in the topeng the dalang recites the text.

According to the texts ("lakon") the wajang can be divided into the classical "wajang purwa" and the various later texts. The texts of the wajang purwa have been derived from the two famous Indian epics, the Mahabharata and the Ramayana. To the Javanese idea, however, these scenes are laid in his own country. The various younger texts go back to the history and the legends of Java of a later period.

In Middle-Java the purwa-lakons are performed with the wajang kulit which is considered to be the pre-eminently classical wajang. In West-Java, however, these texts are acted with the wajang golek.

Up to the present day the various forms of wajang are very popular in Java, and great value is attached to the propitious influence of the performance. In Batavia too the wajang golek is still regularly acted on the occasion of weddings, inaugurations of houses, etc. This is a remnant of the old, animistic worship of the ancestors; originally the shadows are the ghosts of the ancestors, which on solemn occasions have to be called up and honoured to make them favourably disposed.

In the other cases of this section we find all kinds of arts and crafts. There are cases with weapons, where we are particularly impressed by the art of forging krises. The Javanese kris is forged in so-called "pamor", i.e. the forging of alternate layers of ordinary steel and nickelsteel, which produces a beautiful shading of light and dark colours; this technique is sometimes incorrectly called "damascene work", but that is something entirely different. Further there are cupboards with brass, earthenware, woodcarving, etc.

The most important of these is perhaps the batik, the art of adorning white cloth with coloured motives, by covering those parts that have to remain uncoloured with wax on both sides, and dipping the whole cloth into a dye. In one of the cases we see very simple implements, in another case, in the centre of the room, are the batiked sarongs and other cloths; this case is arranged in such a way that every week two different cloths are displayed; the whole collection is gladly shown on request, however.

On the other side of the room, on the right side when entering, the collection of Sumatra is displayed. In front again the models of houses, which are here

of a wide diversity of character. There are very simple forms of houses, e.g. the model of a house of the Kubu, which has been put in a separate case. The Kubu is a wandering, very primitive tribe in South-Sumatra. This house is of a very temporary character; little more than a floor and a roof, consisting of bamboo and leaves. Further the typical, now unfortunately entirely extinct, "beehive-dwelling" of the island of Enggano at the West coast of Sumatra. This house has the exact shape of a beehive and is built on high piles for the sake of safety.

On the other hand we find on Sumatra the wonderful houses of the Padang Highlands, with their elegantly curved ridges of the roofs which end in a number of points; we see the spacious and comfortable houses of Palembang. In the town of Palembang two of these houses have been converted into Museums. Finally we mention the genuinely old-Indonesian houses of the Bataks.

As far as textile industry is concerned batik work is almost entirely absent on Sumatra; on the other hand the ornamentation by means of interwoven motives has reached a very high level; in the centre of the room we find cases with the interesting "ship cloths", from the environs of the Ranau-lake, the cloths ("songket") interwoven with gold-thread from Palembang and from the Lampongs, etc.

As an example of the peculiar, animistic customs in Sumatra we would draw the attention to the nearly life-size doll, "sigalegale", from the Batak country, placed separately in the centre of the room. When a Batak dies his son has to represent him at the funeral festival; if there is no son such a doll is made, into which the soul of the deceased can descend and attend the festival; the doll can be moved by means of bits of string, which are to be seen at the back of the case; during the festival three people are seated behind the doll and cause it to make dancing movements.

The next room (19) contains wood-carvings, displaying a number of more elaborate specimens of wood-work. In the centre two royal sedan-chairs from Bali; next to these, to the left (South side) an antique gamelan from Banten, to the right, one from Martapura near Bandjarmasin. Along the walls to the left polychrome doors from North-Bali and South-Bali and the panelling of a house from Java; to the right also wood-carving taken from houses. In the corner in the North-East a racing-sledge ("karapan"), the origin of which is the plough and which is used for bull-races in East-Java and Madura. Against the North-Western wall a pulpit ("mimbar") from a mosque in Batavia, dating from the first half of the eighteenth century; the wood-carving shows strong Dutch influence.

Concerning wood-carving in general the following can be said. The art of wood-carving must be very old in Indonesia; this is proved by the many stone chisels and adzes from the neolithic period, which were found here and must have served for wood-carving. This is to be deduced from the fact that similar stone tools have until recently been used by some negro tribes in Afrika for the same

purpose. It is also noticeable that the inhabitants of several islands in the Archipelago, who have undergone little or no Hindu influence, produce wood-carving in the same style.

The more primitive peoples, little influenced from abroad, such as the inhabitants of Nias, make wood-carving in the Old-Indonesian style. Other peoples, as e.g. the Javanese, who have been more influenced by foreign culture (India, China, etc.) show these influences in the style of their wood-carvings.

The primitive Indonesian style, dating from prehistoric times, is monumental and symbolic. The wood-carving is simple and it does not serve as flat ornament: the panels are not ornamented, but only symbols are applied which are necessary to avert danger, to promote fertility, etc. The phallus and the woman's breasts are symbols of fertility and at the same time they avert danger. The mask too, the origin of which is probably the ancestor's statue, averts danger. Further we find animals with a magic or religious significance, such as the lizard, the serpent and the bird. The magic character of the art consequently prevails.

The younger style, or rather the younger styles, are more decorative, ornamental. Floral motives begin to play a prominent part, as well as geometric ones; meanwhile the old motives remain, so that the various styles nearly always occur intermingled.

The first part of the next room (20) contains the collection from Bali. In the centre stands a big mythological figure, a so-called "barong". It is a kind of lion, which is carried on the shoulders of two men and which is probably related to similar figures in China. The Balinese barong is looked upon as the guardian spirit of the village, particularly against the greatly feared witches. In the play "Chalon Arang" the Barong fights the witch Rangda, whose mask hangs in a case on the North side of the room. In this play the youths of the village assist their Barong, but they are confused by the magic of Rangda and direct the kriss against themselves.

In the same room we find models of the house of a well-to-do North-Balinese with the house-temple on the back-premises; and of a village-temple of Singaraya.

The religion on Bali is a mixture of Hinduism and of the ancient animism, the latter with ancestor-worship and worship of the sun, the gods of the mountains, and so on. The temples are adorned in a style which is derived from the ancient Hindu-art, but the general planning of the temples is entirely different. The Balinese temple is not a closed building containing the statue of a god; statues are not worshipped in it. The temple is a structure of one or more walled courts, accessible by gates. In this, and other respects the Balinese temple bears resemblance to the ancient Polynesian sanctuaries.

In the larger Balinese temples, such as this one at Singaraja, there are three courts. A high, narrow gate, open at the top, the so-called "chandi bentar", gives access to the first temple square. Immediately behind the gate there is a small stone

wall which screens off the inner space and prevents the evil spirits, or rather the evil influences in general, from entering; it is identical to the spirit-screen, the shadow-wall, or the dragon-screen in China.

A second gate, the "paduraksa", not open at the top, leads to the second temple court, and a similar gate, only smaller, gives access to the third court. In the first and second courts there are many small buildings for different purposes: a turret in which hangs the signal-drum, the "kulkul", to summon the population to temple festivals; kitchens for the preparation of the offerings; houses for the gamelan; a meeting-hall; etc. The last court, however, is the holy of holies; here are the shrines in which the gods are supposed to descend when the priests officiate in the temples. The gods are, however, not represented by statues. One of the shrines is devoted to the god of the mountain "Gunung agung". Another, in the shape of a richly sculptured high stone chair or throne, is intended for Surya, the sun-god.

All these shrines and stone seats are decorated with beautiful, flowery sculpture; in some old temples, however, we still find instead of them the rough monuments, built from uncut stone-blocks, ("megaliths"), dating from prehistoric times and recalling the Polynesian sanctuaries.

In this Bali-room are further along the walls cases with masks and carved statues. The wooden statues mostly represent figures from the Balinese mythology; of old, however, a secular art exists side by side with this; as for instance the extremely realistic statue, representing a Raja from Lombok. A few examples of the well known modern Balinese wood-carvings are also displayed.

Finally there is in this room a relief-map of the island of Bali, made by the draughtsmen of the Museum.

Of the rich and many-sided culture of this island the collection displayed here only gives a fragmentary picture. An important addition is however to be found in and Lombok are displayed. The beautiful golden krises, adorned with precious stones, are amongst the main attractions for the bulk of the visitors; neither should we forget to look at the lower part of the cases, where examples of the Balinese art of silver chasing are exhibited such as are no more to be found anywhere else.

In the same room, at the South side (on the left) the collection from Borneo is displayed. In this collection we draw the attention to the well-known head-hunters' swords. ("mandau"). They are excellent examples of forgery; the steel has a very slight spiral bent to improve the "stroke"; in about 95 percent of the specimens present this bent turns in one direction, in 5% in the opposite direction; these latter have been made for left-handed persons. To the sheath of the mandau a small knife has been fastened, for the purpose of cleaning the hunted heads. The hilt is beautifully carved in ivory, bone, horn or wood.

The masks of the Dyaks from Borneo have a peculiar style, entirely different

from the Javanese masks. There are two kinds; the one kind is used for ancestor worship, the other for rites of fertility, harvest-festivals, etc.

The Dyaks are masters of the art of making objects from beads. Some of the beads used are very old and are highly valued. Women carry their babies on their backs in a kind of small wooden chair. The mother is unable to protect the child on her back against evil influences by her own magic strength; for this reason the back of the board carrying the child is adorned with beads which are made up into evil-averting motives, particularly stylized human figures. This is one of the many examples of ornamentation not only meant to be decorative, but having a definite magic aim.

On the North (left) side of the room (20) is the collection from Celebes. Here the attention is drawn by clothes made from tree-bark ("Fuya"). A special kind of bark is beaten with stone beaters in rotan handles. This beating is continued until a kind of paper is obtained. Patterns are applied on it with natural dyes; the material is sewn into jackets, and skirts, somewhat resembling our old-fashioned crinolines, which are worn at festivals.

The process of beating tree-bark also occurs on other islands, but nowhere it is as beautifully done as on Celebes. The custom has now become practically extinct; during the war it was taken up again owing to shortage of textiles. The conception that the primitive Indonesians dressed exclusively in tree-bark is not correct; very old, pre-historic earthenware shows already the imprints of fairly fine textures.

The hindmost, most Western room (22) contains the collections from New-Guinea, the Lesser Sunda islands and the Moluccas.

The Papuas from New-Guinea are no Indonesians in the scientific sense of the word. Both their physical qualities and their language are entirely different. The culture of the Papuas, however, appears to have undergone Indonesian influences; not only the more recent Malay influences in the coastal regions, but also older cultural influences going back to pre-historic times.

In the centre of the large island several tribes are still living in a cultural stage comparable to the prehistoric, neolithic period. They still use stone implements, knives and especially axes; with these they are able to cut down fairly big trees, provided the timber be not too hard.

The beautiful bead-work and also the tree-bark with robust decoration in natural dyes which almost seems modern, deserves special attention.

The religion of the Papuas is animistic with strongly developed ancestor-worship. They make wooden statues of ancestors ("korwar") the skull of the deceased himself often being placed inside the korwar. But not only the skulls of deceased ancestors are preserved; many tribes also try to get other skulls into their possession by head-hunting, in order to appropriate the magic strength they contain.

The skulls are sometimes given a face, modelled in clay. These faces are often beautifully shaped and skilfully tattooed.

Many Papuas are totemists, and part of the material in the cupboards is used in totemistic dances and other rituals.

At the end of the room are a number of maps, all of them made by the draughtsmen of the Museum. In the first place a relief map of the entire archipelago. Owing to the small scale of this map the height of the mountains had to be greatly exaggerated. As a consequence the relief is not very true to nature. The colours for the depths of the seas, however, are very interesting. Dark blue is deep-sea, light blue means shallow.

Sumatra, Java and Borneo appear to be connected with Asia by a shallow part of the sea, the so-called "shelf", where the sea is everywhere less than 200 meters in depth, as a rule even much less. During the glacial period, in the "pleistocene", the level of the oceans was lower and this flat was dry. In this way the most ancient, pre-historic men, who were not yet sea-faring, were able to reach Java.

In the Eastern part of the Archipelago we see the dark colours, which indicate deep-sea; along Java and Sumatra too, on the side of the Ocean, there are deep "troughs". The greatest depth of the sea has been gauged East of the Philippines. The dividing line between the deep seas in the East and the shallow flat in the West runs between Borneo and Celebes. It is the so-called "line of Wallace", well-known in zoology. West of this line the animal world is related to that of Asia (elephant, tiger, man-apes), East of that line it is related to that of Australia (marsupial, casowary, etc.) Meanwhile the dividing line cannot be drawn sharply.

Behind the outline-map there is a large relief-map of Java. Here the altitude has been exaggerated 100%, so that the relief more closely approaches the natural forms; two small reliefs of the Gunung Tjeremai near Cheribon, added to the explanation of the map elucidate this; the one mountain is produced with the natural proportions of height, the other (like the entire map) with the altitude exaggerated by 100%, i.e. twice the natural height. The various configurations of the surface of Java can easily be distinguished on this map.

Against the back wall of the room hangs a large map showing the ethnologic division of Indonesia. In the frames of these and the two following maps portraits have been painted of types of the population by the late Javanese artist Mas Pirngadie, who worked for seven years, until his death, in the Museum.

Next to this large map hangs (South) a smaller one, indicating the density of the population; on the other side hangs a map representing the languages. The Indonesian languages are spoken in the North up to Central Formosa, in the West up to Madagascar, in the East up to a part of Micronesia. The Papua languages are not related to them.

THE CERAMIC COLLECTION

In the ceramic room (23) is to be seen a collection of foreign old ceramic are exhibited representing practically every kind, as: porcelain, semi-porcelain, earthenware, stoneware, faience, pipe-clay, etc. The indigenous ceramics, antique and modern, are to be found in the Praehistoric and Ethnographic departments.

By far the greater part of the foreign ceramic products are of Chinese origin and from other countries in East- and South-East Asia. Every piece was found in the Indonesian archipelago. In centuries gone by these foreign ceramic wares were imported as merchandise, for bartering or as presents. Though the peoples of Indonesia usually employed them as household articles and at festivals and ceremonies, they were always handled with reverence and consideration. This explains why relatively much of it still exists nowadays, notwithstanding the inevitable breakage and the buying-up of great quantities by collectors and foreign museums since the end of the 19th century. This veneration went so far that in some parts of the archipelago, even today, the possession of antique earthenware and porcelain is considered to be a standard of esteem for the family concerned. This also explains why these old pots, vases and dishes play an important part in family ceremonies, weddings, births, and funerals. This is particularly the case in Borneo and in parts of the Moluccas. There and elsewhere it becomes evident to how great an extent the use of worshipped, antique ceramics is connected with the periodical offerings to the deceased and to the spirits. The objects are venerated as heirlooms, "pusaka", and sometimes they are preserved in one and the same family for many generations.

On the other hand a great number of ceramics, which are now in the hands of the Indonesian population, were found by them and their ancestors in the ground while working the fields and building houses. These objects were buried centuries ago, often in periods of disturbances and unsafety, and accidentally came to light again later, even at the present time. Needless to say that many of these accidentally found objects were damaged or entirely destroyed. Together with undamaged pieces there are always found sherds and fragments, and these fragments and the pieces which are everywhere broken in daily use and thrown away, supply valuable and reliable material for historical research. More reliable even than the objects which have been preserved undamaged, for those may have been removed to other regions through inheritance or gifts, nobody, however, caring about the sherds and pieces in and above the ground, which consequently remained where they were for centuries. For this reason the undamaged objects are important on account of their beauty, their make and their ornamentation, fragments serving as indications of former important sites of habitation, government and commerce and of trade routes. An extensive collection of sherds is therefore to be found in our museum for historical research.

On entering the ceramic room our attention is drawn by a great number of glazed earthenware pots, decorated with dragons, lions and flowers, which are displayed on either side of the long glass show-cases in the middle of the room. These are the so-called "tempayans", which are to be found practically everywhere in the archipelago. Particularly the Dyaks from Borneo value them highly and they have a series of religious customs connected with these tempayans. At the same time they use them for domestic purposes, as is also done by the population of the other islands. They originate from the Chinese provinces of Kwangtung and Fukien, and date from the 13th. until the 17th. century.

The huge pots of stone-ware with a dark glaze, standing in the same row are of Siamese make and must have been imported between 1300 and 1600. They are called "martavans".

As far as the real porcelain is concerned it may be remarked that by far the greater part of it belongs to the type which is decorated in blue on a white ground. It was made in South-East China (Fukien) and the Eastern provinces of Kiangsi and Anhwei. The oldest "blue and white" has to be placed in the 13th. century. The large export of this kind of porcelain must have taken place about 1500, some 25 cases contain various kinds of this type. Labels give information about the district and period of fabrication.

Pure white porcelain from the Ming period (14th. — 17th. century) is to be seen in case 23, and porcelain from the same period, decorated in red, green and yellow enamel on the glaze in case 9. Monochrome and polychrome Ming pieces, manufactured in cloisonné and barbotine technique (1500 — 1650), are shown in case, 5 and 48.

Proceeding to the green glazed porcelaneous ceramics, usually called "celadon", in the first place the attention must be drawn to case 16, where are placed the oldest pieces of this manufacture, dating from the 12th and 13th centuries. In cases 8 and 17 we find celadon from several factories in South-, East-and North-China. Other specimens are to be seen in the show-cases 34, 35, 36 and 63, combined with other ceramics from the Sung period (11th — 13th century) and from the Mongol period (14th century). Case 2 contains strongly made, weighty pieces of celadon from the 14th century and later.

The Tszu-Chou Yao, which is so famous on account of its artistic decoration in sepia or in graffito, and related kinds, fill the cases nrs. 18, 31, 41, 57 and 62. Amongst the oldest pieces, Sung and early Ming, there are a few from later centuries, in order to facilitate comparison.

Part of case 41 is taken up by the famous so-called "blanc de Chine", white and cream-coloured porcelain from Te Hwa in Fukien, to be dated from circa 1550 until the beginning of the 18th. century.

Most of the pieces in Sung and Yuan ceramics, as a rule glazed white or grey, fill the cases 15, 37 and 38. In case 38 we moreover see a few peculiar pieces

from the last-mentioned reign (13th and 14th centuries). Shells and coral have attached themselves to these pieces, which were fished up out of the Java-sea by fishermen of the North coast of Java and near the Karimun Djawa islands. Case 58 contains i.a. the Chun Yao manufacture, light blue glaze with magenta spots; 12th-15th century. — Not all of the displayed Sung and Yuan pieces are of Chinese make. Some of them have been made in North Annam and Tongking, countries which have been Chinese colonies for a long time.

Amongst the other, non-Chinese ceramics from South-East Asia we mention in the first place the stone-ware from Siam and Cambodja, mainly made in the potteries of Savankalok and Sokuthai. They are to be found in the cases 12, 13 and 63. Their make and decoration clearly point to Chinese influences, though they have kept their Further-Indian character.

As a second important product of Further-India we mention the Tongkingese semi-porcelain (a kind of faience) blue on white and sometimes polychromed. Frequently they are imitations of the Chinese porcelain of the imperial factories in Kiangsi. Cases 6 and 24 contain a large collection of attractive make from the 14th and 15th centuries. — Other products, of the ovens of Tongkin and some from Cambodia fill case 64.

Old Japanese ceramics are rare in the Indonesian archipelago. This cannot be said of the later Japanese porcelain, Imari, Hirado and a few other kinds, to be seen in case 13.

In appearance this make, which was manufactured mainly in the 17th century, sometimes has a deceiving resemblance to the Chinese blue-and-white from the same period.

Case 14 contains an extensive collection of Chinese earthenware, mainly from the southern province of Kwantung. Amongst these are ornamental pieces as well as ceramics for domestic purposes. Also relatively young pieces, some of them of the 19th century, have been included.

For the oldest ceramic wares from China, dating from the T'ang period (7th — 10th century) and the Han- and post-Han pottery (1st — 6th century) we refer to the show-cases 51 and 72 (the most antique real porcelain) and the show-case 54. A number of large, egg-shaped pots in stoneware, usually with a yellow-green glaze, Chinese manufacture from the 8th to the 10th century, are placed under the windows of the hall. Pots of this kind are even in these days occasionally dug up in Central-Java.

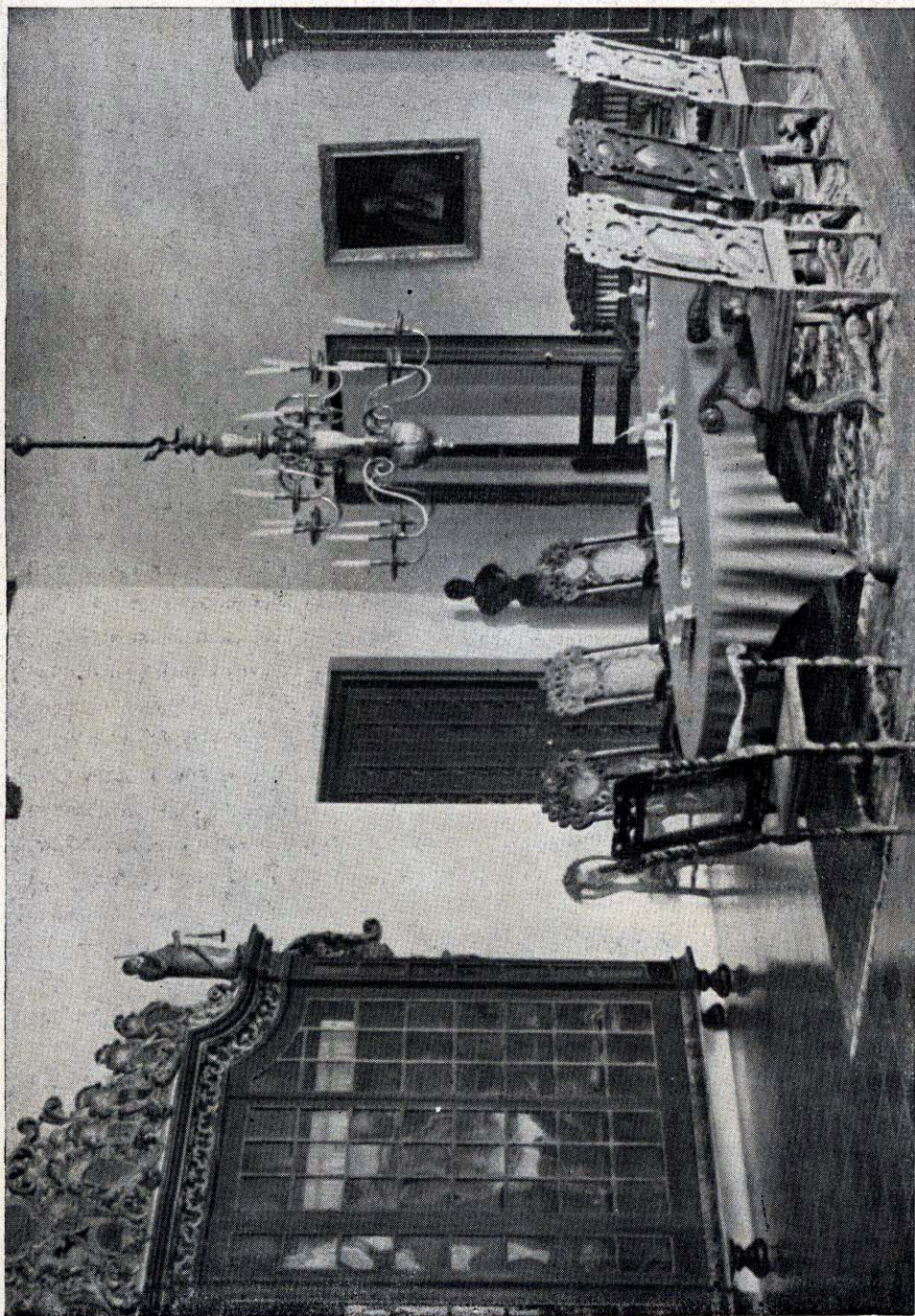
As specimens of old, non-Asiatic ceramics, found in Indonesia, earthenware from Arabia and stone-ware from the Netherlands and West-Germany are shown in the show-case 49.

THE PREHISTORIC COLLECTION

A small room at the back of the ceramic collection comprises the prehistoric



V. Vase, Central-China, 12th. or 13th. C., found in Bangka.



VI. Board-room, with furniture from the Castle of Batavia.

collection (24), consisting of the antiquities, dating from a period when writing did not yet exist in this country; consequently, from a period concerning which we can only gather information by studying the objects which, either by intentional excavations or by chance, have been found in the ground.

Long before the Hindus arrived in Indonesia and introduced the art of writing together with their culture, people were living in this country.

The finds from that age may be divided into three periods, which are exhibited in chronologic order in the room; the oldest period on the right, at the side of the windows; the youngest at the opposite side.

The palaeolithic period is the first period. From that age a number of skulls have been found. The best-known is the "*Pithecanthropus erectus*" found in the Solo valley near the hamlet of Trinil. The skull is in many respects much more primitive than those of the most primitive human races still living; as to the capacity of the skull, i.e. the volume of the brains, they are in between the latter and the anthropoid ape. Most of the modern scientists, however, consider him to be a man; he must have lived in the middle-pleistocene. A few kindred, still older fossiles, were found shortly before the war. The research concerning the most ancient human remains has not proceeded far enough to draw here conclusions about their position in the pedigree of man.

Younger, more highly developed pleistocene men have also been found in Java, viz. the so-called "Ngandong-skulls" and the "Wadjak-skulls". As far as the volume of the brains is concerned, they more or less correspond to human beings of the present age, and they closely resemble the "Neanderthaler" man from Europe.

The most important implements we have found from that period in Java are the "handaxes", i.e. stones which have not been polished, but which have been slightly sharpened and pointed with the aid of another stone and have been given such a shape as to make them easy to grip; they were consequently used without handle or haft, and served both as implement and as weapon.

Between this first period, the palaeolithic period and the second, the neolithic period, there is in some places (Deli and Acheen) a transitory period, the so-called "mesolithic". The people lived in pile-villages along the shallow Strait of Malacca; they mainly lived on crustacea; the shells of these were deposited under the houses, thus resulting in the formation of shell-heaps. This process is still met with amongst some Papua-tribes. In the shell-heaps stone implements have been found, usually still unsharpened but sometimes already with a whetted edge.

The neolithic period is the second period which in these parts lasted from 1500 until 500 B. C. The stone implements from that period, a great many of which have been found here, are ground and sometimes beautifully polished. The arts of weaving and pottery date from that period. The earthenware often bears on the outside the imprint of textile (so-called textile-ceramics). The water-buffalo as do-

mestic animal and the growing of rice on wet fields (sawahs) probably date from that same time. This culture arrived here from Further-India (Indo-China, Annam, Laos; maybe also Assam and Upper-Burma) and was brought here by the ancestors of the present-day Indonesians, at least by the principal component of them. They spoke Indonesian languages.

The Bronze-culture or the Dong-Son-culture finally forms the third period which prospered here some centuries before the arrival of the Hindu-culture. This culture also came from Further-India, especially from Tongking and neighbouring countries. The people were highly skilled in casting bronze and were also familiar with the use of iron. Axes and ornaments were made of bronze. The finest remains of this culture are the bronze kettledrums. It is uncertain whether they were made in this country or have been brought here from their country of origin; we are only sure of the younger forms; a mould of these has been found in Bali.

The drums were used as war-drums and for magic and religious purposes; on the top are often four frogs, which were associated with rain; the drums were beaten to evoke rain. On other drums ships are represented, symbolizing the ship which conveys the soul of the deceased to the hereafter.

To this same bronze-culture belong the beautiful glass beads and also the stone from a stone-cist grave in South Sumatra. The stone is entirely covered with painting and forms one of the oldest examples of Indonesian art.

We recommend for further reading the „Short Guide to the Prehistoric Collection” by Dr. P. V. van Stein Callenfels.

THE HISTORICAL COLLECTION

The historical collection contains objects connected with the history of the Europeans in Indonesia, mainly furniture. It is placed in the front part of the southern wing, that is on the left when entering. The space has been subdivided in: the Board-room (3), the Historical Room (4), a hall (5) and the so-called "Compagnieskamer" (East-India-Company-room) (6).

The Board-room is fitted up with furniture, which has partly come from the castle of Batavia, in the style of the first half of the 18th. century. We see here i.a. a huge, richly decorated book-case, which has come from the Court of Justice and which must have been made between 1748 and 1750. On its top the coats of arms of the president, the secretary and the members of the Court have been carved out.

The screen opposite the entrance of the Board-room was also used in the castle, viz. in the meeting-room of the Governor — General and the Councillors of the Indies. The top is decorated with the coats of arms of the towns of the East-India Company: Batavia, Middelburg, Hoorn, Enkhuizen, Amsterdam, Rotterdam and Delft.

The large Historical Room has not been fitted up in one style but contains a study-collection of objects, mainly furniture, from various periods. The oldest furniture is to be found near the entrance of the room, so in the eastern section, the youngest at the other end.

On the east wall of the room (against the Board-room) is hanging a large, painted map of Batavia in 1627, and over it the portret of the founder of the town, Jan Pieterszoon Coen. About this map and the extension of the town more can be read in the „Excursiegids voor Oud-Batavia”, published by the A. M. V. J. (Y. M. C. A.) and for sale in the hall of the Museum.

Concerning the antique furniture a few words may be said here. As far as is known all the furniture collected here was made in the East. Dutch models are, however, to be recognized in them, but with local influences, the beautiful kinds of wood also betraying the origin.

Of old the Company employed a number of artisans, who served under a Head. They were housed at first in the castle, later on in the town, in the "artisans'-quarter". The director, the masters and the foremen were Dutchmen, who employed local workmen and coolies. The cabinet-makers, were, if not Dutch, mainly of Indian origin; hence the Indian motives to be seen in the carvings. Later on the trade was more practised by the free Chinese.

The furniture follows mainly the Dutch styles. In the 17th. century they are stiff, with straight lines; often made of ebony, and decorated with flower-and garland motives, derived from Indian art. The chairs have vertical, rectangular backs; the cabinets have straight tops and frequently ball-feet; also spiral, twisted legs, columns and rails frequently occur.

About 1700 the influence of the Louis XIV style made itself felt. The furniture became richer in form and ornamentation; the Indian motives gave way to European ornaments; ebony is less frequently used; more colourful kinds of wood are preferred, e.g. the so-called „kyu ambon merah” and often the furniture is covered with red lacquer and decorated with gold leaf; e.g. some chairs and the screen in the Board-room.

In the first half of the 18th. century the furniture becomes more and more elaborate; frequently ostentatious and over-decorated, as is testified by the large book-case in the Board-room. In the middle of the 18th. century simplification sets in again; the furniture becomes plainer but also finer and more elegant. Universally favoured in that period are the knee-shaped bent legs for chairs and the crestings on top of the cabinets.

At the end of the 18th. century there is a return to classical forms (neo-classicism) with attendant further simplification. In France this is the style-Louis XVI; in England represented by the brothers Adam and other designers of furniture. Examples of this style are to be found in the last section of the historical room, i.a. a beautiful cabinet and a few tables.

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The European „Empire“-style is badly represented in the East-Indies. As an example of a piece of furniture from the 19th. there is a large, round table in the last section. The top has been made from one board and has a diameter of 2 m 27 cm.

The East-India-Company-room (6) has been kept as far as possible in one style, as is also the case with the Board-room. Doors and windows with shutters in open-work carving have come from an antique room in the so-called "toko merah". By this name is meant the double house on the Kali Besar West nr. 11, at present used by Messrs. Jacobson, Van den Berg & Co. Circa 1900 the northern front room was removed from these premises and transported to the Museum, the stucco and the beamed ceiling being carefully copied. The Delft tiles along the wall have come from the Government Archives.

The woodwork in this room must have been made c. 1740; the furniture has been chosen as much as possible in the corresponding style. It is not certain, however, whether all the furniture really dates from this period; here in the Indies as in the Netherlands, 18th. century forms of furniture have frequently been copied in the second half of the 19th. century; it is often impossible to distinguish them from the originals.

THE COLLECTION OF MANUSCRIPTS

This collection comprises manuscripts from the Archipelago and surrounding countries. It is not accessible to the public, but experts who want to see the manuscripts are advised to apply to the Librarian.

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NIX BANDOENG.