

Indonesia



an invitation

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These lovely girls of South Sulawesi in their bright-coloured hand-woven silk sarongs are dressed for the 'Patundu' dance to welcome distinguished visitors (see next page).



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an invitation



W. VAN HOEVE LTD. — THE HAGUE

THIS REVISED EDITION IS PUBLISHED IN CO-OPERATION BETWEEN
THE INDONESIAN COUNCIL FOR TOURISM AND THE DEPARTMENT
OF INFORMATION OF THE REPUBLIC OF INDONESIA

PHOTOGRAPHS:

DEPARTMENT OF INFORMATION, REPUBLIC OF INDONESIA,
DJAKARTA

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PRINTED IN THE NETHERLANDS



WELCOME TO INDONESIA

'Selamat Datang'! You are heartily welcome to Indonesia! The whole country, consisting of more than three thousand islands, is open for you to explore. You will find some of its beauty and romance wherever you go, but some of it you will have to look for in out-of-the-way places, like the fragrant melati flower which does not expose itself boldly to the public eye, but gladly displays its beauty to those who find their way into the forest.

You will find it well worth while to become acquainted with Indonesia and its friendly people. Welcome!

HOW TO REACH INDONESIA

A glance at the map will show you that Indonesia — situated between the continents of Asia and Australia — is no out-of-the way country, but an important link in international transportation. With the modern means of transport, Indonesia is within easy reach of all parts of the world. International airlines, such as B.O.A.C., QANTAS, PANAM, Aeroflot and K.L.M., call at Djakarta regularly. These and several other international airlines connect at Bangkok, Singapore and Manila with the aircraft of Garuda Indonesian Airways (G.I.A.) to all parts of Indonesia.

Ocean liners of many different steamship companies call regularly at various ports in Sumatra, Djawa and Sulawesi.

HOW TO TRAVEL WITHIN INDONESIA

The fastest and most convenient way to travel within Indonesia is by G.I.A., the national airline. Over thirty cities and towns scattered throughout the islands can now be reached by air in a matter of hours, modern Convairs being used on all the main routes.

The State Railways have an extensive network throughout Djawa and in South, West and North Sumatra. Air-conditioned carriages have been introduced on the main lines of Djawa.

Inter-island transportation is provided by a number of local steamship companies, with frequent sailings between more than sixty ports throughout Indonesia.

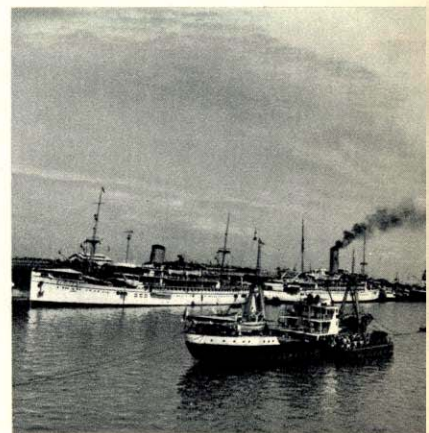
Local travel is facilitated by numerous bus services.

All orders for tourist services in Indonesia should be addressed to NITOUR INC., Djakarta, the only tourist bureau in Indonesia recognized and authorized by the government. Services include assistance on arrival, guides, hotel reservations, arrangements of conducted tours, etc.

International airliners call at Kemaijoran Airport (Djakarta) every day.



Indonesian and foreign ocean liners at the port of Tandjung Priok near Djakarta.



G.I.A. Convairs not only fly throughout the Indonesian Archipelago, but also to Singapore, Bangkok, Manila, Hongkong and Tokio.



INDONESIA

Country and Climate

The Republic of Indonesia is an island nation in South East Asia with a population of a hundred million Indonesians, chiefly of Malay racial stock. The word 'Indonesia' is a composite of two Greek words: 'indos' (East Indian) and 'nesos' (island).

The Indonesian Archipelago extends for over three thousand miles along either side of the equator and forms a gigantic stepping-stone between Asia and Australia. To obtain an idea of its size, superimpose Indonesia on a map of the Atlantic Ocean, placing its westernmost island on the site of New York, and you will find that its eastern extremity reaches well into French West Africa!

Indonesia consists of over three thousand islands, with a total land area of 735,000 square miles. Sumatra, Kalimantan, Djawa, Sulawesi, Bali, Flores, Timor and Halmahera are among the larger islands.

Indonesia is one united nation and has one national language, Indonesian, which is derived from Malay. The national device of Indonesia is 'Bhinneka Tunggal Ika', which means 'Unity in Diversity'. This refers to the fact that there are a great many regional differences among the people of the various islands. They each have their own characteristics and their own regional language. In Djawa alone, for instance, there are three regional languages, Sundanese, Djawanese and Madurese. Next to Indonesian, altogether some two hundred different languages are spoken throughout the islands. •

Islam is the religion of the great majority of the Indonesian people. There are also about three million Christians, and in Bali and western Lombok there are some two million adherents of the Bali-Hindu religion.

Indonesia is predominantly a mountainous country; there are no fewer than four hundred volcanoes, a hundred of which are active. Countless rivers carry the rich alluvium down the mountain slopes to the fertile plains with their luxurious vegetation. Djawa and Bali are the most densely populated, and also the most intensively cultivated, islands of Indonesia. Rice, the staple food of the people, is grown throughout the beautifully terraced landscape, every square foot of which is utilized.



Pantai Air Manis (Fresh Water Beach) near Padang, Central Sumatra.

Indonesia has a tropical and fairly equable climate. The average temperature at sea level is 26° Centigrade or 79° Fahrenheit, but every three hundred feet of elevation reduces the temperature by one degree Fahrenheit. As one is never far from either sea or mountains, there is nearly always a cooling breeze. The state of the weather is determined by the monsoons. South of the equator, as in Djawa and Bali, the east monsoon generally lasts from April till November, and the west monsoon from December till March. There is more rainfall during the west monsoon, but it generally comes in the shape of occasional tropical downpours, which rarely last longer than an hour and are most refreshing.

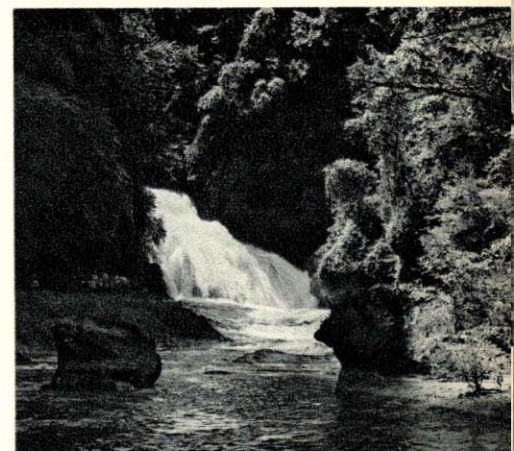


'Cobra race': Buginese vessels carrying copra Makassar-Djakarta.

The winding mountain road from Djakarta to Bandung, shrouded in fog at sunset.



One of the countless waterfalls in Indonesia.



The volcanic island of Krakatau in the Sunda Strait between Djawa and Sumatra, notorious for its eruption in 1883.



The ruins of one of the oldest Hindu temples on the Diëng plateau in Central Djawa.



BRIEF HISTORY OF INDONESIA

Very little is known about the people who lived in Indonesia about a thousand years before Christ; they used stone implements, some of which have been found in West Djawa. The fifth century before Christ saw an influx of people, probably from Further India, who had a higher degree of civilization.

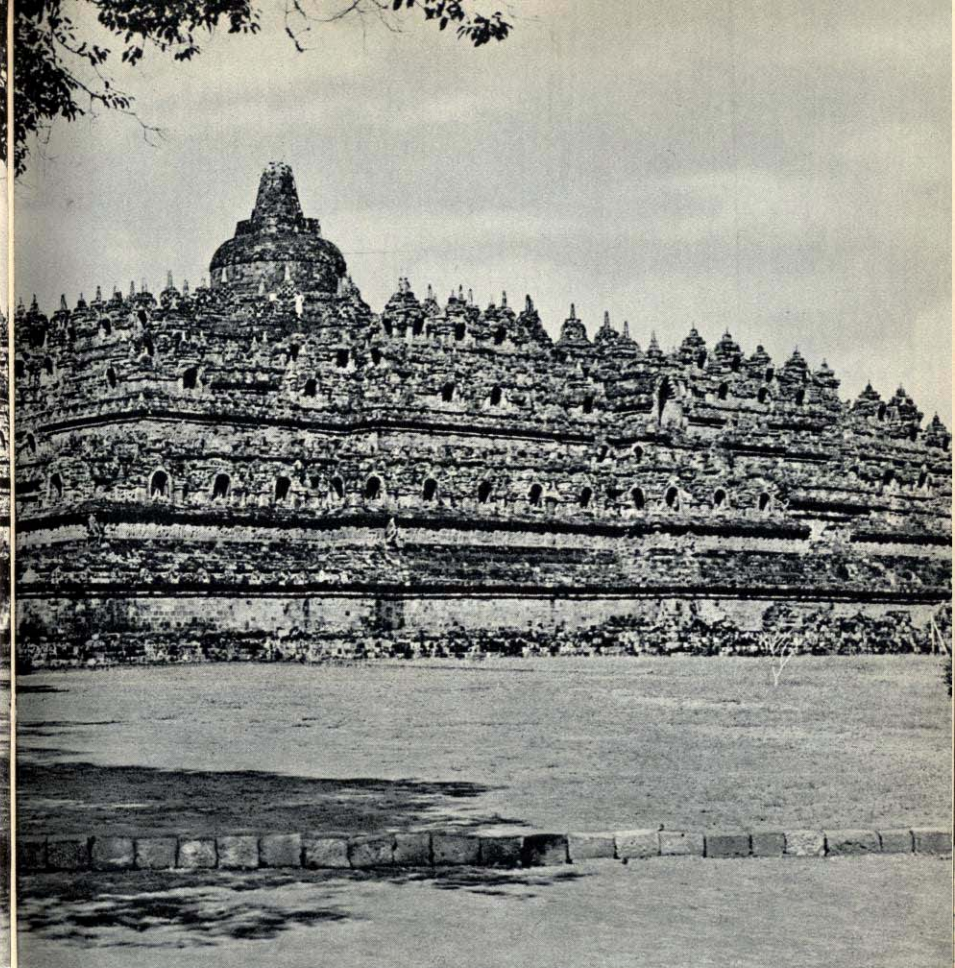
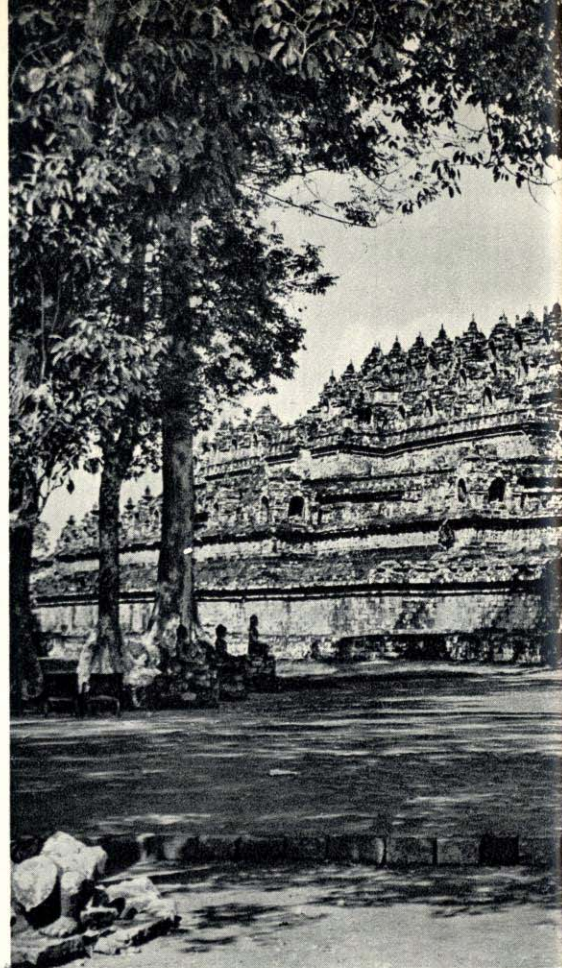
In the first century A. D., Hindu and Chinese traders began to visit the islands. Many Hindus settled in Sumatra, Djawa and Kalimantan, and introduced their culture and religion. Hindu culture gradually set its mark upon the islands, and since the fifth century there has been a succession of various Hindu kingdoms. Many beautiful relics of this Hindu period in Sumatra, Djawa and Bali testify to the high degree of civilization attained; the best known is the Borobudur in Central Djawa, a monumental *stupa* built in the eighth century, which is in an excellent state of preservation. The various Hindu kingdoms covered a period of about a thousand years.

In the thirteenth century traders from Arabia, Persia and Hindustan began to introduce Islam, first in Sumatra, then in Djawa and most of the other islands. Many of the local kings were converted, and finally the remaining Hindu kingdoms



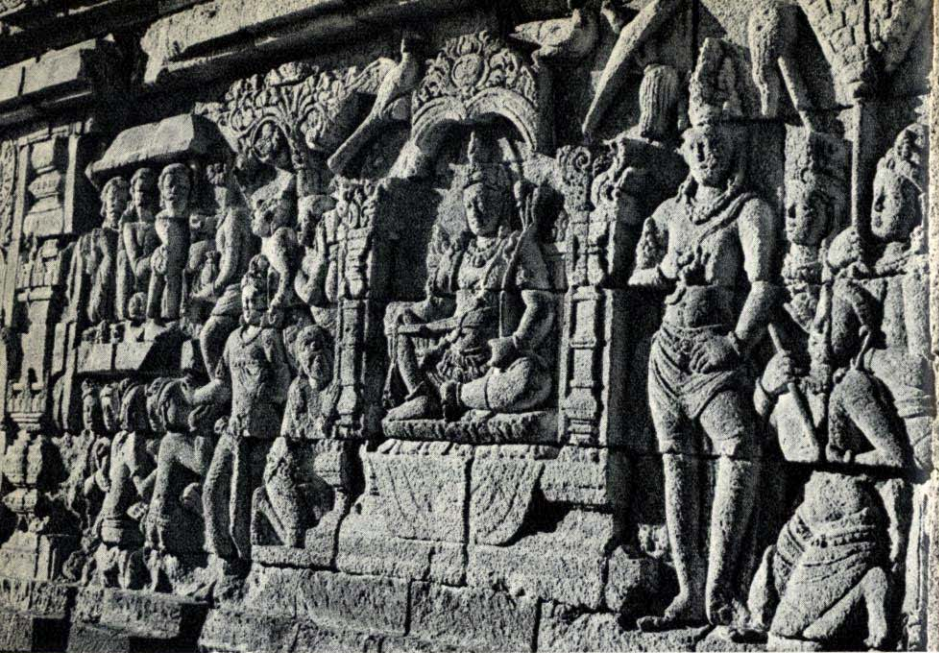
Mask of an evil spirit, as used in Balinese plays.

The magnificent Borobudur, a creation of Hindu-Djawanese art in the eighth century. It was built as a Buddhist sanctuary and represents not a temple but a massive 'stupa', such as is to be found throughout the Buddhist world to commemorate historic events or to shelter sacred relics.



The circular upper terraces of the Borobudur are studded with bell-shaped 'stupas', each with a statue of Buddha.

were conquered. The last king of the great Hindu-Djawanese empire of Modjopahit, rather than surrender to the rising tide of Islam, committed suicide in 1478; his son, accompanied by numerous courtiers, priests, men of letters and artists, fled to Bali, where a Bali-Hindu culture still flourishes. The few remaining Hindu principalities were liquidated during the sixteenth century, when the power of the Islamitic kingdoms was consolidated.



The statue of Aditiawarman, medieval king of Melayu in the realm of Menangkabau, Central Sumatra, now in the Djakarta Museum.



The terrace walls of the Borobudur are covered with beautiful relief carving. This scene represents Buddha, when still Prince Gautama, surrounded by his courtiers.

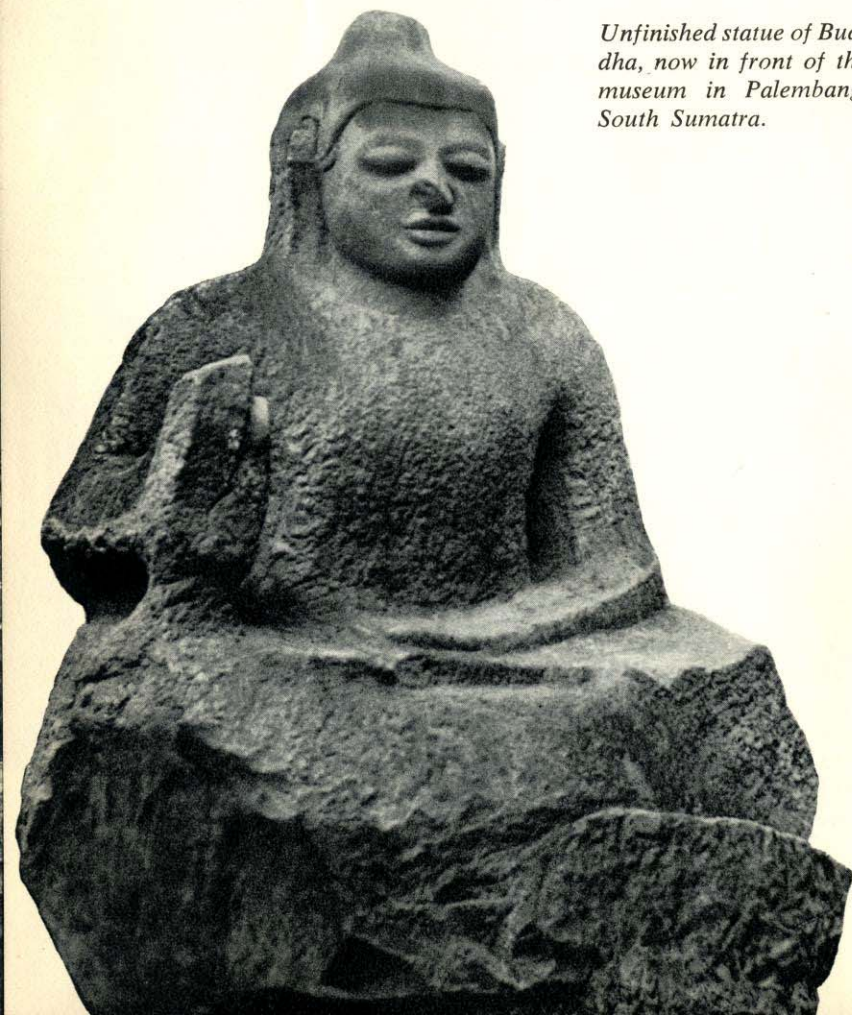


The interior of Mendut, a Buddhist shrine near the Borobudur. The large statue on the right represents Buddha, flanked by the statue of a 'Bodhisatva'.



Another relief on a terrace wall of the Borobudur, depicting one of Buddha's followers, a prince in search of the highest wisdom. →

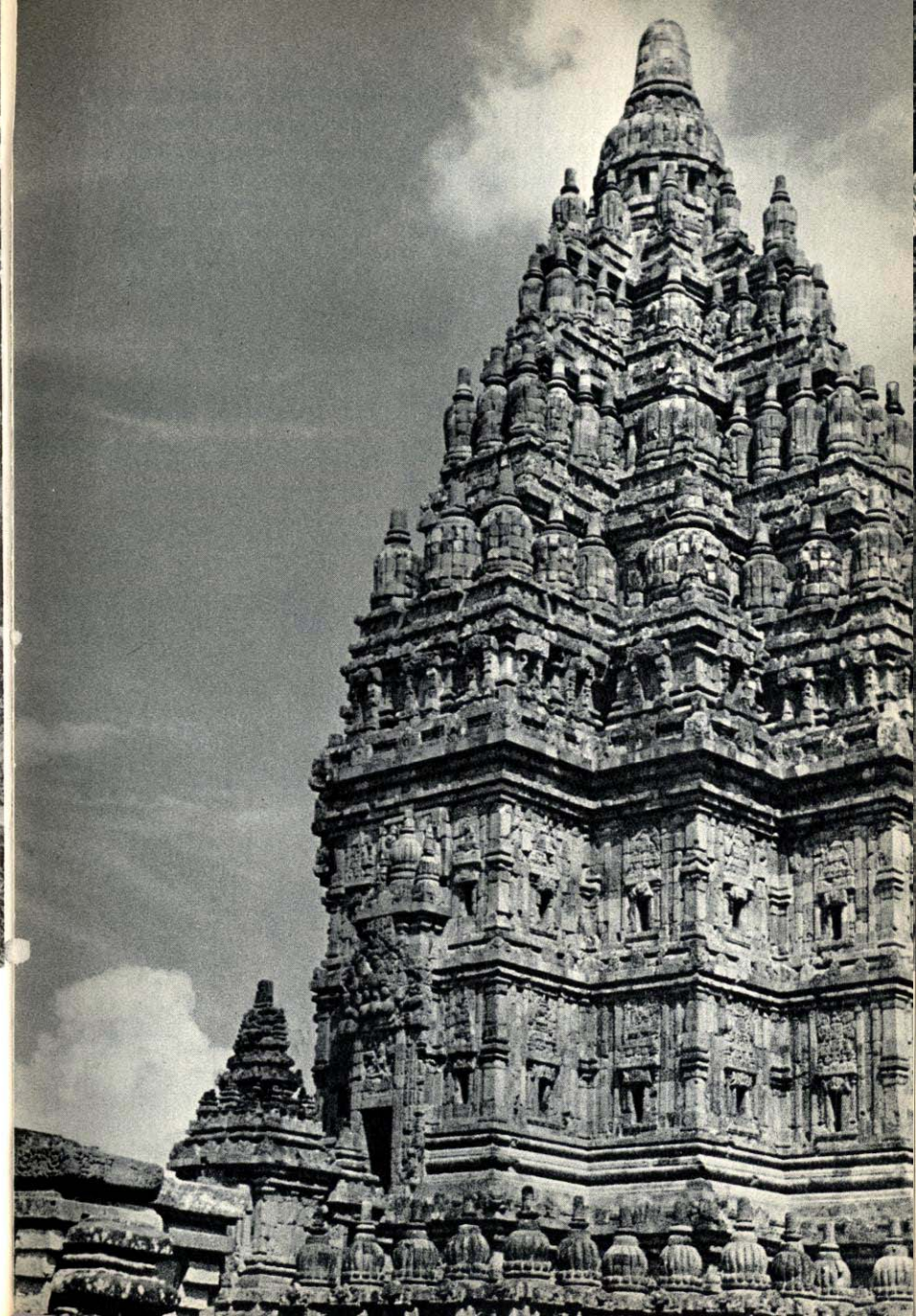
Unfinished statue of Buddha, now in front of the museum in Palembang, South Sumatra.





These relics of the medieval kingdom of Melayu were found near Batu Sangkar, in the Menangkabau region of West Sumatra.

Loro Djonggrang, the main temple of the Prambanan complex on the road from Jogjakarta to Solo. The Prambanan complex is dedicated to Ćiwa and was built in the eighth century, at about the same time as the Borobudur. →



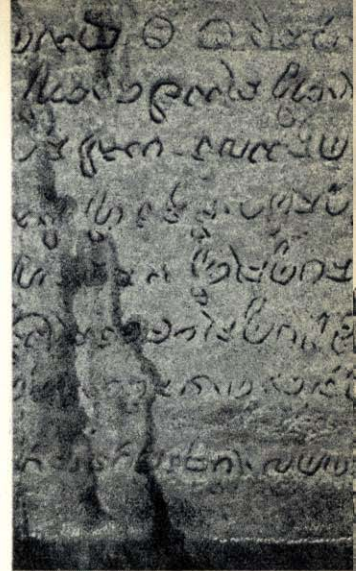


Entrance to the Pura Besakih, the great temple for all Bali; it is Bali's most impressive temple, with its hundreds of 'merus' (pagodas) thatched with palm fibre (see also photographs on pages 62 and 101).

The mosque of Kudus, Central Djawa, was built in the early fifteenth century; the Hindu-Djawanese influence is plainly visible.



The engraved stone 'Batutulis' at Bogor near Djakarta, West Djawa, the oldest written record of the reign of the medieval kings of Padjadjaran.



The mosque of the 'Mangkunegaran' at Solo, Central Djawa.





The coast of Banten, West Djawa, where Europeans first set foot in Indonesia.

A seventeenth-century fortress of the Dutch East India Company on the island of Ternate, North Maluku.



The seventeenth-century Portuguese Church at Djakarta.

The first European known to have visited Indonesia was Marco Polo, in 1292. Throughout the sixteenth century, Portuguese sailors and merchants visited Indonesia; they went as far east as the Maluku islands. In 1596, the first ships from Holland reached Djawa. The Dutch successfully fought the Portuguese, Spaniards and English, and slowly began to consolidate their power throughout the archipelago. In 1610, the first Dutch Governor General of the 'East Indies' was appointed. For more than three centuries the Dutch ruled these islands, with an interruption of three years of British rule (1811-1814). In March 1942, Indonesia was conquered by Japanese forces, who occupied the country until their capitulation in August 1945. As the people of Indonesia were not in favour of a return to colonial rule, the independence of the Republic of Indonesia was proclaimed in Djakarta on August 17, 1945. When the Dutch tried to re-establish their rule, they were met by the organized resistance and guerilla warfare of a people fighting for its independence. This struggle lasted for four years, until finally, in

December 1949, the Dutch formally recognized the sovereignty of the Government of Indonesia over the territory formerly known as the Netherlands Indies.

The Republic of Indonesia is a democratic and constitutional state. The President is constitutionally the Head of the State. The Cabinet Ministers are responsible to the President. The philosophy of the State is laid down in the five basic principles of the 'Pantjasila': belief in God, humanity, nationalism, sovereignty of the people, and social justice.

In October, 1950, Indonesia became a member of the United Nations.

A draft of the Proclamation of Independence, August 17, 1945, in President Sukarno's handwriting.



President Sukarno's message on August 17, 1963, in the newly built stadium with a capacity of 120,000 seats.

← *On August 17, Indonesia celebrates Independence Day. Here the original Red and White Flag of 1945 is hoisted in front of Merdeka Palace at Djakarta.*

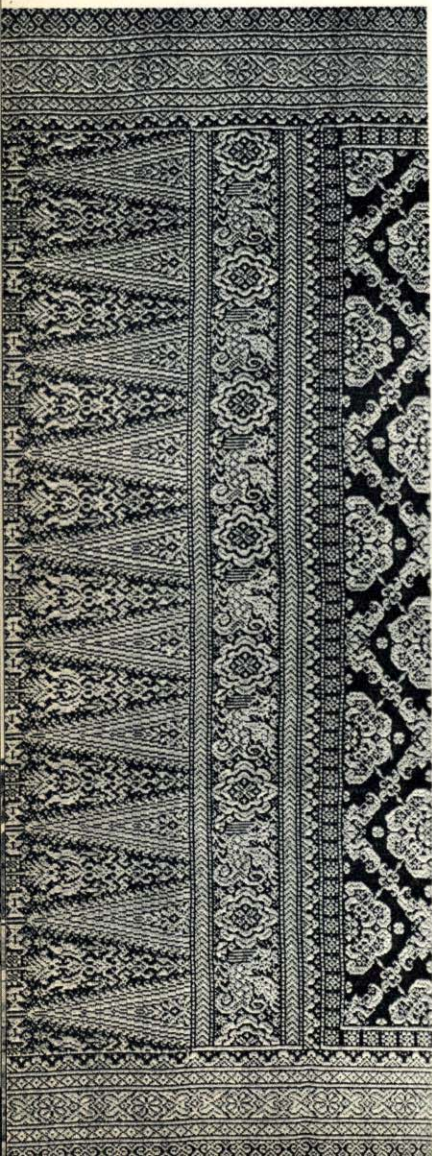


President Sukarno addressing Parliament, Djakarta.



President Sukarno on Independence Day, August 17, 1963, unveiled a statue commemorating the liberation of West Irian.

Multi-coloured mat plaited from dried 'pandanus' leaves (West Djawa).



ARTS AND CRAFTS OF INDONESIA

The people of Indonesia are imbued with an innate sense of the artistic. It is therefore often scarcely possible to make a distinction between arts and crafts.

Very old is the art of weaving cloths (named 'kain') and sarongs for daily wear or for ceremonial occasions, especially in Sumatra, Bali, Sumba, Sumbawa, Flores and Timor. These 'kains' and sarongs display pictorial or ornamental designs in beautiful colours.

Batik is a speciality of Djawa. It is an intricate process of waxing and dyeing. The entire cloth is coated with

'Kain songket' of Palembang, South Sumatra. The dark red cloth is richly interwoven with gold thread. It is used for festive occasions, dances, wedding parties, etc.

This batik pattern is known as Parang Baris. It takes a connoisseur to know the numerous batik patterns and their varieties.

wax, with the exception of the parts to be dyed. This process is repeated until a beautiful ornamental design in two or more colours is produced. Originally batik was only used for traditional Djawanese clothing for both men and women, but of late batik has become the vogue for Western-style dresses as well.

The most accomplished silversmiths of Indonesia are found in Jogjakarta in Central Djawa. In Sumatra, Bali and South Sulawesi there are also centres of silversmiths.

The best wood-carvers of Indonesia live in Djapara (Central Djawa) and in Bali. The Balinese decorate their



With the 'tjanting' this girl applies molten wax in the process of making batik.

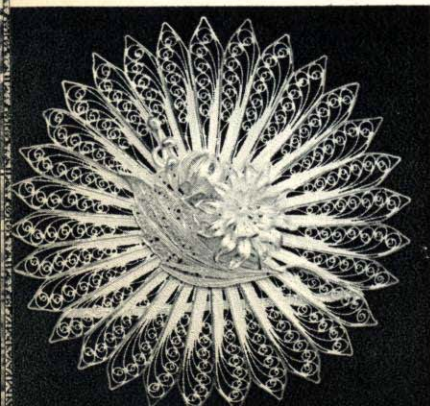




Tea-set made in the well-known Jogjakarta silver works.



The mythical Garuda bird, made in a silversmiths' village in Bali.

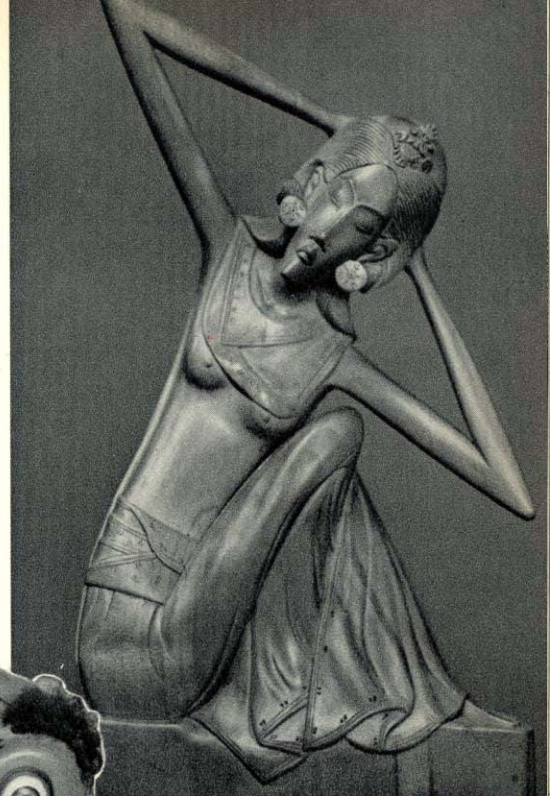
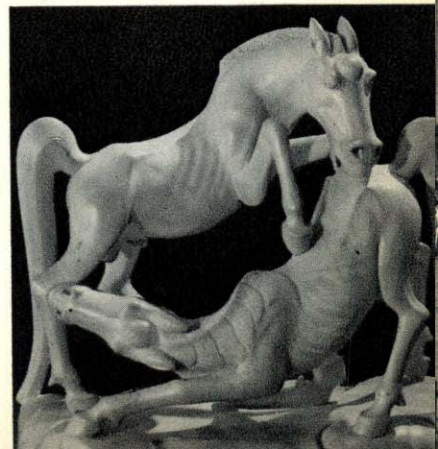


A silver filigree brooch from Kendari, South Sulawesi.

Balinese masks, as used in 'Topeng' plays.



Modern Balinese wood-carving





Food covers from South Kalimantan, made from dried pandanus leaves and adorned with silver or copper plates.

The twentieth century has seen the birth of a new school of Indonesian painters, most of them from Djawa, who were strongly influenced by the Western style of painting, but some of whom have imparted a definite Indonesian character to their work.

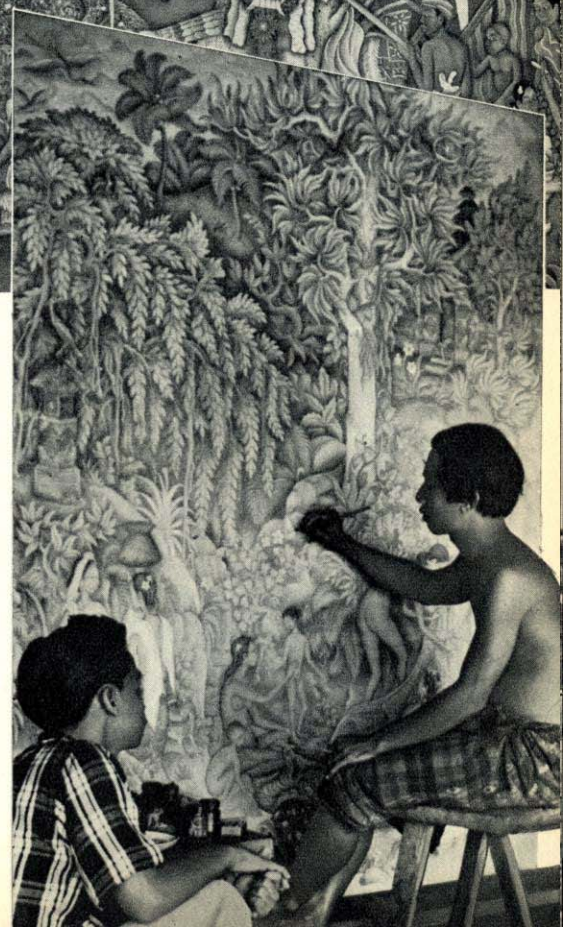
Special mention, however, should be made of Balinese painting. In the old days, the Balinese only painted traditional scenes on cloth. About thirty years ago there was a revival of their art. Highly adaptable as they are, the Balinese introduced modern media, such as tempera, and began to paint subjects from everyday life on canvas and on paper, both in colours and in black and white.

The Garuda motif is beautifully worked out in this wood-carving from Solo.



Modern Balinese painting, representing the story of the fight between the evil witch Rangda and the benevolent 'lion' Barong.

The talented Balinese painter Ida Bagus Made working on a painting presented by the Indonesian Government to the United Nations Building in New York.



DJAKARTA

Djakarta, a city of some three million inhabitants, is the capital of Indonesia. In the Middle Ages the harbour town of Sunda Kelapa stood on the site of the present Djakarta. Early in the sixteenth century Sunda Kelapa was conquered by a prince from Banten who changed its name to Djajakerta. In 1619, the Dutch took Djajakerta and renamed it Batavia. When the independence of Indonesia was proclaimed in 1945, the city was given its present name, Djakarta. The President of Indonesia has his residence in Djakarta, which is the seat of the Government.

Djakarta has grown into a city of large distances. From north to south it measures well over ten miles. Endless streams of traffic pass through its crowded streets: modern cars, buses and trucks, but also 'opelettes', small jitney-buses accommodating eight passengers, horse-drawn carriages named 'delman', and handcarts. The most striking feature of traffic in Djakarta is its omnipresent 'betja', a foot-pedalled tricycle or pedicab, which is the most popular means of conveyance for the shorter distances. About 40,000 of these betjas weave their way through Djakarta's traffic with surprisingly few accidents. The Government intends to substitute 'bemo' (short for 'betja bermotor', or motorized betjas) for the pedicabs.

Though an Oriental city, architecturally Djakarta is a blend of Oriental and Western buildings and homes. Scattered throughout the city are a great number of colourful markets, which cater for the daily requirements of the people. Beside the regular department stores and shops, a great deal of selling takes place on the sidewalks, where tradesmen have set up 'open air' shops. Itinerant vendors who sell practically everything from house to house, from furniture to picture-frames, fruit, vegetables, kitchen utensils or ice cream, are another typical feature of the city.

There are many thousands of eating places in Djakarta, ranging all the way from elegant restaurants with Western or opulent Chinese food, to the simple portable bamboo or wooden contraptions on the wayside, serving only two or three customers at a time.

No visitor to Djakarta should fail to visit its museum, which is recognized as the finest of its kind in South East Asia. It houses a wonderful ethnographical collection of arts and crafts from all the islands and all the different peoples making up Indonesia; it also contains a superb collection of old Chinese porcelain found in Indonesia.



Street scene in Djakarta.



The 'bemo' is a very popular means of transport in Indonesia.



Djakarta Museum contains the finest collection of Oriental art and ethnological exhibits in South-east Asia. The bronze elephant is a present from the late King Chulalongkorn of Thailand.

Djalan Nusantara, one of Djakarta's busiest streets. The tall building is the head office of Indonesia's national airline, Garuda Indonesian Airways.

→





The 14-story Hotel Indonesia, Djakarta.

These houses in down-town Djakarta were built in the seventeenth century.



Prahus sailing from Pasar Ikan, Djakarta's fish market, for the Djawa Sea.

The 'Pemandangan Laut' yachtclub at Tandjung Priok, the port of Djakarta.





The eighteenth-century Palace at Bogor, located in the famous Botanical Garden.

BOGOR AND PUNTJAK

Bogor, thirty-three miles south of Djakarta, is a beautifully situated residential town with a population of about 150,000, and has a pleasant climate due to its situation 850 feet above sea level.

In 1745 the then Dutch Governor General bought a large estate in Bogor, which he named Buitenzorg; a palace was built there which became the official residence of the Dutch Governors General until the Japanese conquest of the islands in March 1942. It is now used by the President of Indonesia. In December 1954, a historic conference of the Colombo Powers was held in the Palace at Bogor. It was attended by the Prime Ministers of Pakistan, India, Ceylon, Burma and Indonesia. This was the precursor of the Asian-African Conference, held in Bandung in April 1955.



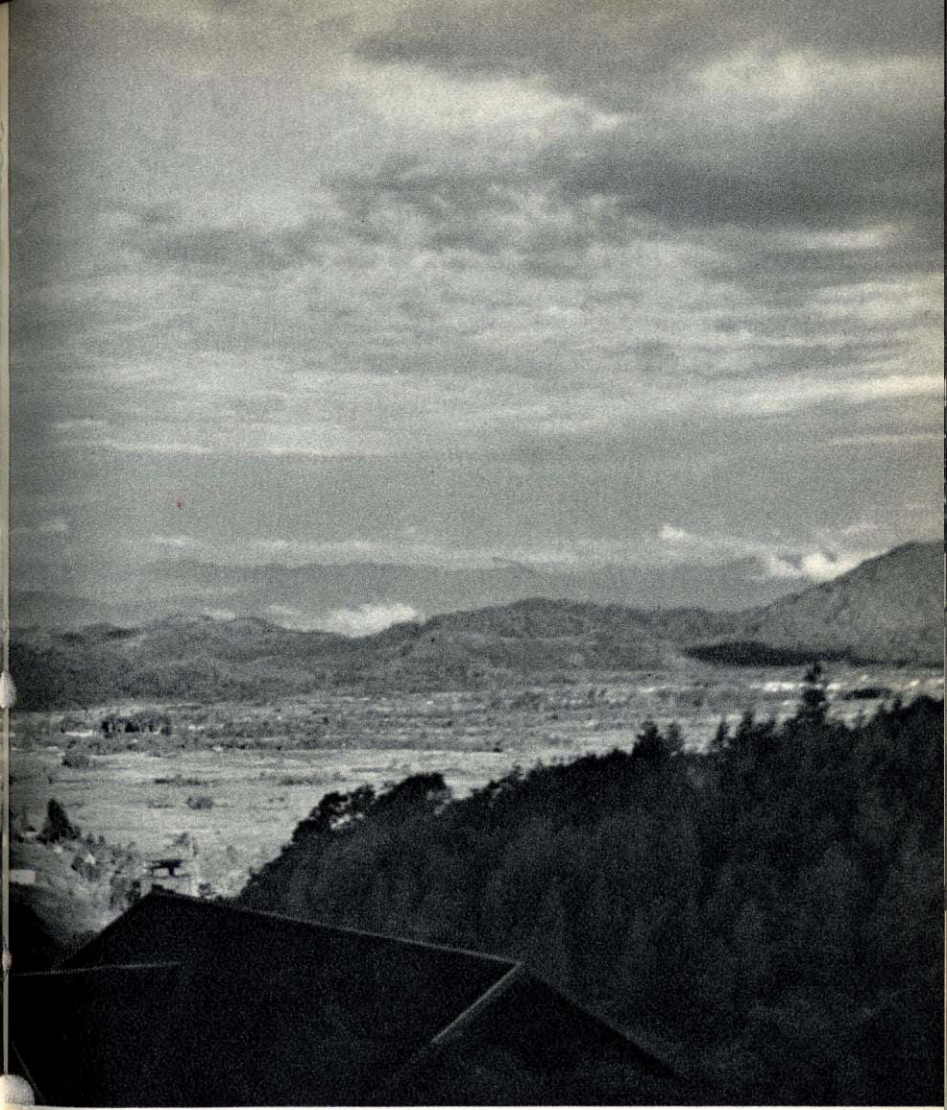
The mountain road south of Bogor to the Puntjak winds its way through tea gardens.

Bogor's chief claim to fame is its Botanical Garden, dating from 1817, and covering 275 acres. The Garden is not only exceedingly beautiful, but is also of scientific importance as almost every species of tropical vegetation is represented: over 10,000 varieties of trees and 500,000 varieties of plants. There are many 'wild' orchids, while a hothouse cultivates exotic types of orchids. The 'Puntjak' at 4,800 feet, leads to Djakarta's playground. This area with its invigorating mountain climate, twenty miles south-east of Bogor, is studded with hotels, restaurants and swimming pools. Near the village of Tjibodas is a beautiful park which is well worth visiting. It contains specimens of all kinds of trees and plants growing in the mountain areas of the tropics.

The President of Indonesia has a beautiful country house at Tjipanas, in the Puntjak region.



The Puntjak mountain district with its invigorating climate is situated some fifty miles from the crowded capital. It may be called the play-



ground of Djakarta. The area is studded with hotels, restaurants, bungalows, swimming pools, golf courses and beautiful gardens.



On the way to the Puntjak one passes this lovely lake named Telaga Warna, Lake of Colours.

BANDUNG

Bandung, a hundred miles by road south east of Djakarta (half an hour by plane), is a city with a population of about 800,000, and is the capital of the province of West Djawa. This beautifully laid-out city is built on a 2,200 feet high plateau, which in prehistoric times was the bed of a great lake. This plateau is surrounded by high mountains covered with rice fields, cinchona and tea plantations and forests. It has a very bracing mountain climate.

A short drive to the north of Bandung past the holiday resort of Lembang, takes one to the top of the 6,300 feet high Tangkuban Prahua volcano, up to the very rim of the crater. Incidentally, Tangkuban Prahua means 'overturned boat'.

These young ladies are wearing the national sarong and 'kebaja'.





A typical Indonesian portable restaurant.



Braga, the shopping centre of Bandung.

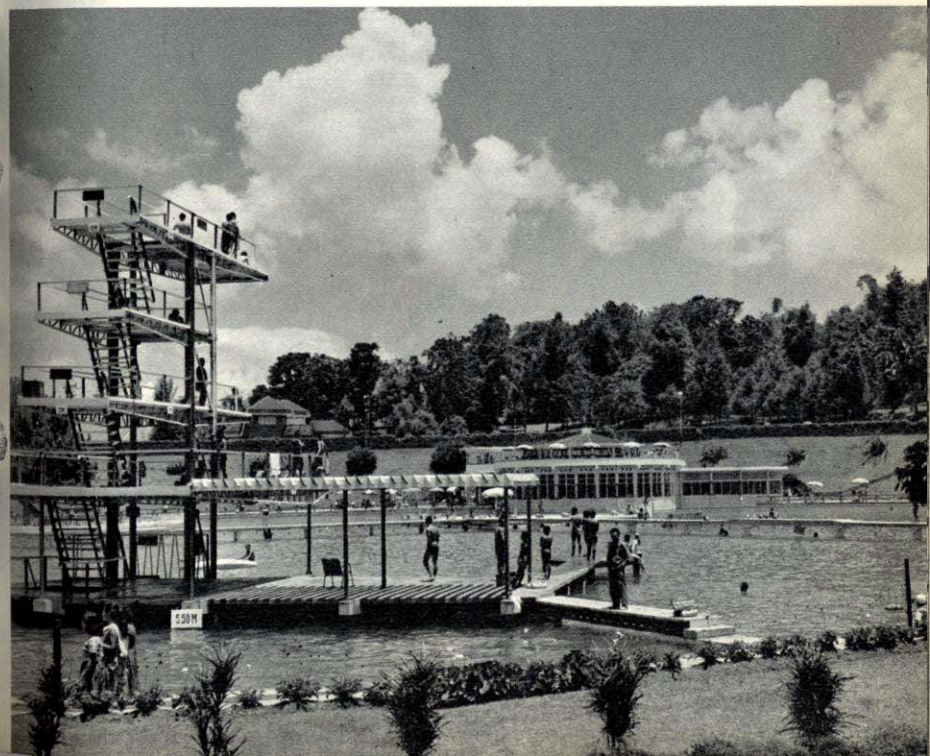
One of the modern hotels on Asia-Africa Street in Bandung.

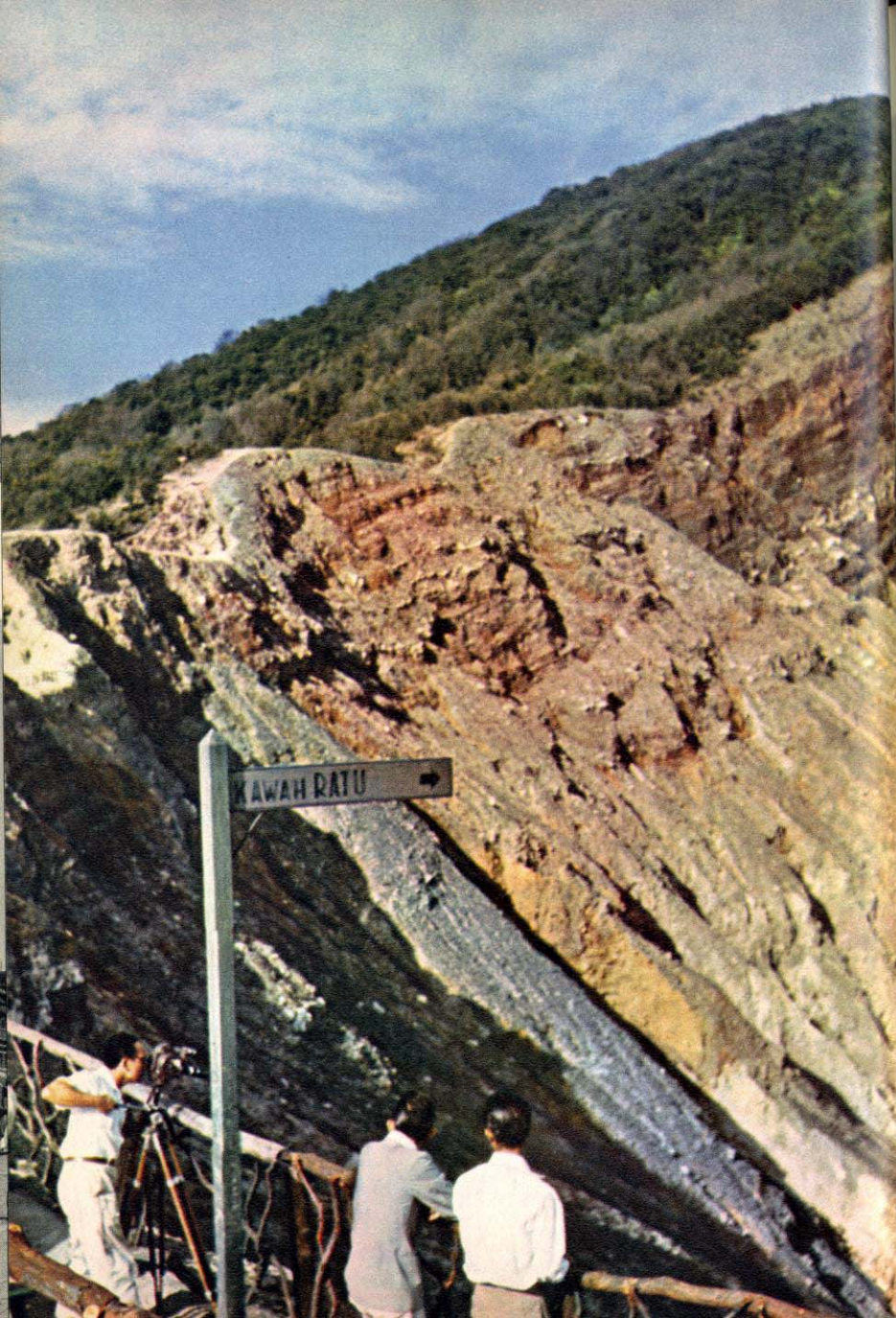


The people of West Djawa are called the Sundanese; they are noted for their cheerful character, their infectious gaiety and their colourful way of dressing.

Bandung is one of the most delightful cities of the Far East and has a number of excellent hotels. It was chosen as the site of the historic Asian-African Conference of April 1955, which was attended by the Prime Ministers and other delegates of no less than twenty-nine Asian and African nations.

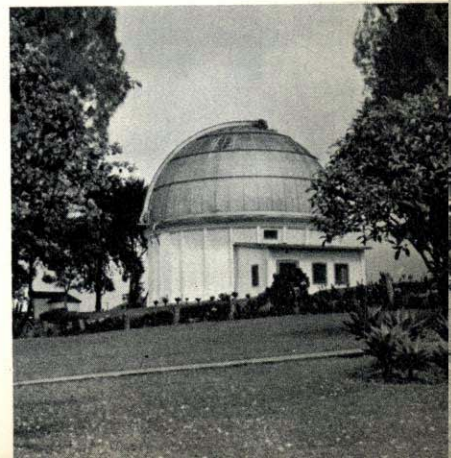
Bandung's new swimming pool 'Karang Setra'.





The crater of the Tangkuban Prahú volcano near Bandung is accessible by motor-car.

The Bosscha observatory at Lembang, five miles from Bandung, is the best equipped observatory in the southern hemisphere.



← *The slope of the Tangkuban Prahú volcano near Bandung.*

JOGJA AND SOLO

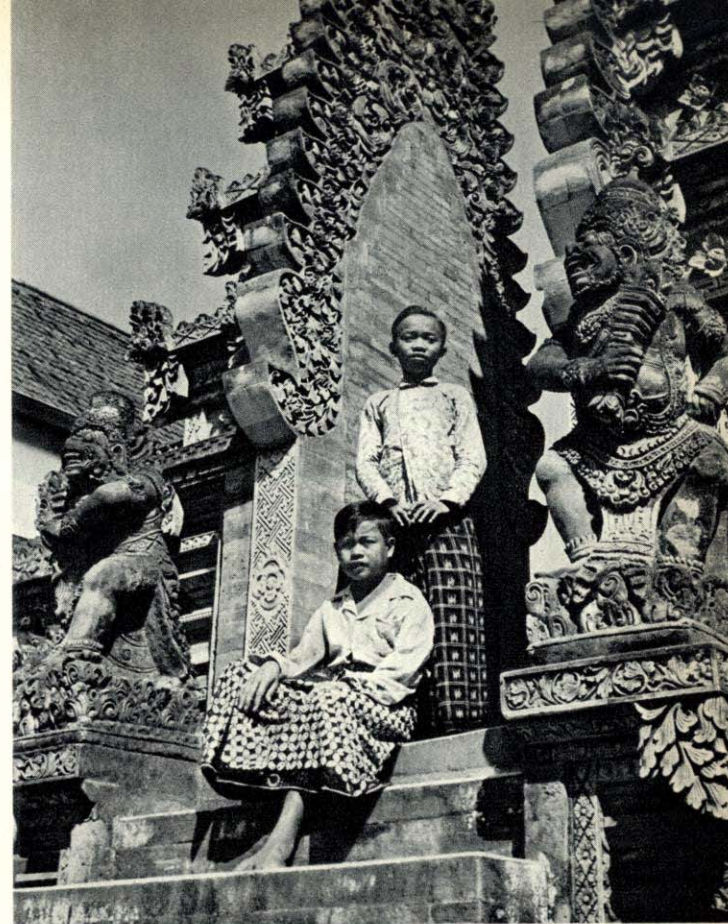
Jogja and Solo are the most typically 'Djawanese' cities of Djawa. There are three distinct ethnological groups in Djawa, the Sundanese in West Djawa, the Djawanese in Central Djawa and the Madurese in East Djawa, each having their own regional language. Of the fifty million inhabitants of Djawa, about thirty-five million are Djawanese proper; they are by far the largest ethnological group not only of Djawa but of the entire Republic of Indonesia. Jogja and Solo have been their main cultural centres for the past thousand years. Their highly developed civilization shows traces of strong Hindu influences.

Jogja, or Jogjakarta as it is officially called, has for centuries been the seat of the Sultans of Jogjakarta. Although keeping in step with modern times, it still preserves many of the old traditions. The same applies to Solo, or Surakarta as it is officially called, which for centuries has been the seat of the Sunans of Solo. The Kratons, or palaces, have always been and still are centres of the most incredibly aristocratic and refined expressions of art, particularly gamelan music and dancing.

Jogja, some 310 miles east of Djakarta (two hours by air), is a pleasant city of about 400,000 inhabitants. It is well known for its



The typical horse carriage of Central Djawa, the 'andong'.



Djawanese youngsters at the entrance gate of the Suro Budoyo museum at Jogjakarta, Central Djawa.

exquisite silverware and batik. From 1946 until 1949 it had the distinction of being the capital of the Republic of Indonesia. At present it is the seat of Gadjah Mada University, which is attended by thousands of students from all over Indonesia. Incidentally, there is probably no city in Indonesia with so many bicycles per head of population!



The court gamelan (orchestra) of Jogjakarta.

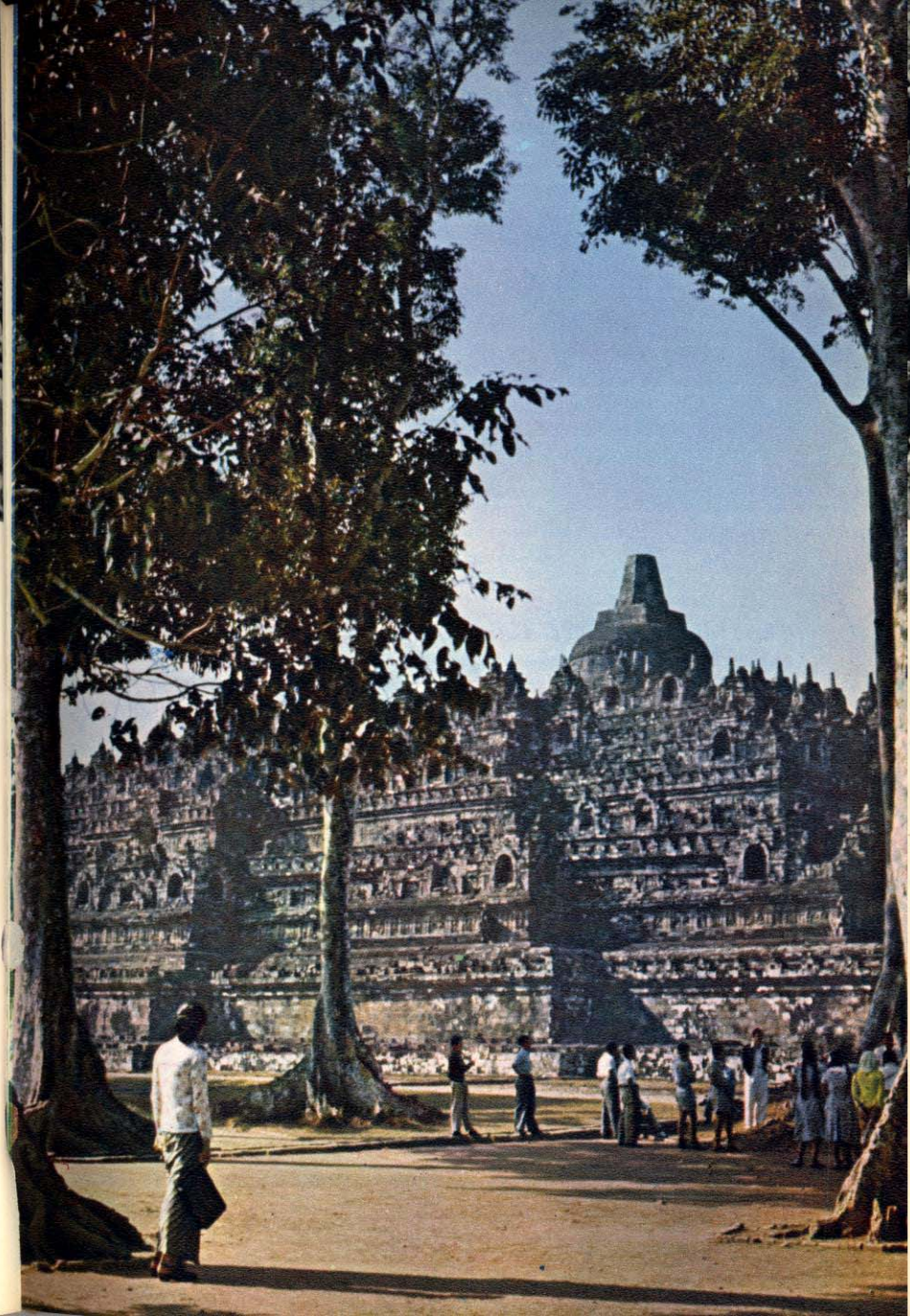
No visitor to Jogja should fail to visit the magnificent Borobudur, one of the world's greatest Buddhist sanctuaries, situated twenty-four miles from Jogja. Borobudur was built around a hill in the eighth century, and represents a massive stupa consisting of nine terraces. The terrace walls are covered with carving depicting historic Buddhist scenes.

Only two miles from Borobudur is the Mendut temple, which contains an indescribably beautiful statue of a seated Buddha, flanked by two Bodhisatvas.

On both sides of the main road from Jogja to Solo (thirty-seven miles) are a number of Hindu-Djawanese shrines. The largest and best known is the Prambanan complex, ten miles from Jogja, which is a series of temples, dedicated to Çiwa. It is now used as the backdrop for the famous Ramayana Ballet performance.

Solo is a city of about 900,000 inhabitants, and a centre of the batik industry. The city is renowned for its gamelan music, many different kinds of dancing, theatrical performances and shadow plays.

The Borobudur.





*A batik shop in Solo,
Central Djawa.*

*Portrait of a Djawanese nobleman.
Note the typical Jogianese head-
dress and jacket.*



*These women sell fruit and other food on the sidewalk of Malioboro,
the main street of Jogjakarta.*

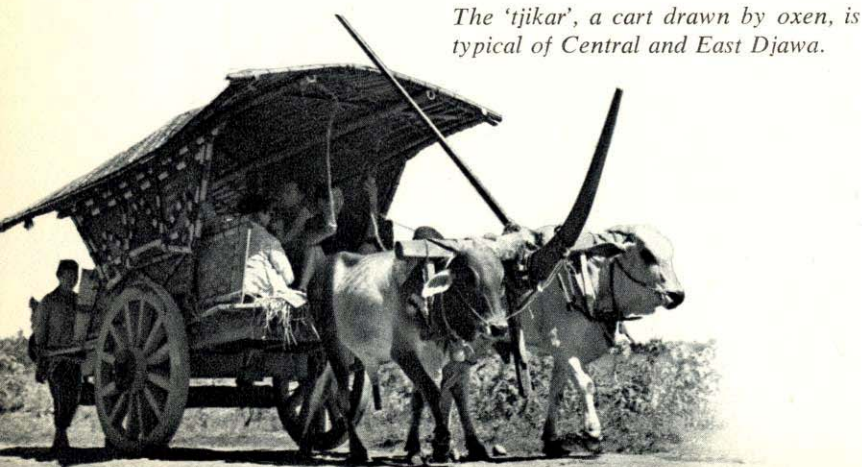


The entrance gates of the Kraton (Palace) of the Sunan of Solo.





Mount Merapi in Central Djawa is an active volcano; its last eruption took place in 1954.



The 'tjika', a cart drawn by oxen, is typical of Central and East Djawa.

THE ISLAND OF BALI

Bali has been called many things by many people: Isle of the Gods, Isle of the Demons, Isle of a Thousand Temples, the Last Paradise, the Magic Isle, Isle of Romance, the Enchanted Isle. These names may sound too rapturous to be true, but, as a matter of fact, each of them contains an element of truth. The island fully deserves its fame.

Bali, immediately east of Djawa, $8\frac{1}{2}$ degrees south of the Equator and $3\frac{1}{2}$ hours by air from Djakarta, is a small island with an area of only 2,220 square miles. Yet its fertile soil supports a population of a million and a half. A chain of mountains of volcanic origin traverses the island from east to west. The 10,000 ft. Gunung Agung (Peak of Bali) is to the Balinese what Fuji is to the Japanese. Scenically Bali is an island of spectacular beauty.

During the Middle Ages Hinduism extended its influence to Bali which until late in the fifteenth century was part of the great Hindu-Djawanese empire of Modjopahit. The spread of Islam throughout Djawa caused many Djawanese princes to migrate to Bali, together with their court entourage of musicians, poets, dancers, actors, sculptors and craftsmen. They put their stamp on Bali's civilization, which has been preserved until the present day. The Balinese resisted Islam and adhered firmly to their own religion and their own way of life, at the same time taking an intelligent interest in modern developments.

Bali has had a very varied history, which is fully documented in many learned books. One of the most fascinating but highly tragic episodes of recent Balinese history (1906) is described with compassion and accuracy by Vicki Baum in her compelling novel 'Tale of Bali', which has been recognized by the Balinese themselves as the only good novel about Bali by a non-Balinese.

The determining factor in the life of the Balinese is their religion, Bali-Hinduism, which governs their daily lives. It is impossible within the scope of this book to give an adequate description of the intricacies of the religion of the Balinese; suffice it to say that their religion is continually manifested in highly colourful celebrations, sacrifices, purification rites, temple festivals, processions, cremations and other ceremonies. These celebrations are invariably accompanied by different types of gamelan music, shadow plays,



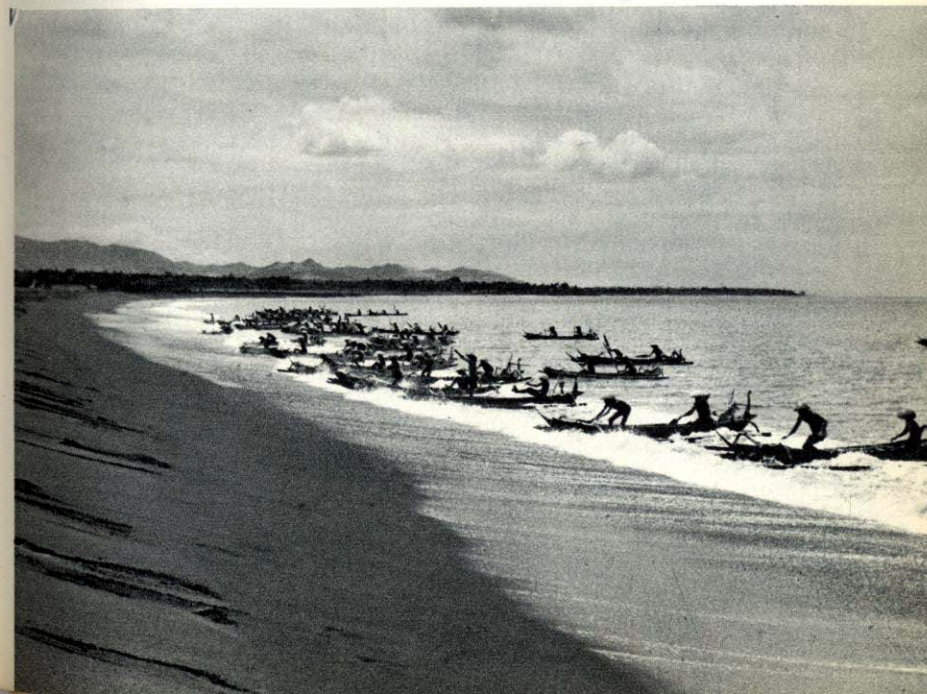
Main gate of the Pura Kehen at Bangli, one of the principal temples of South Bali.

and often highly dramatic dances and theatrical performances. There are no theatres in the Western sense of the word, but all performances take place in temple yards, under banyan trees, on a village square or by the wayside. Every Balinese is familiar with the heroes and heroines of the Mahabharata, Ramayana and other age-old Hindu epics, from which most of their plays and dances are derived.

To call Bali the Island of a Thousand Temples is definitely an understatement, because not only does every town or village have a number of temples for different purposes, but every home has its own house temple, ranging from modest shrines to the elaborately carved temples of the princes. Moreover, there are temples in the rice fields, on the beaches, in caves, under banyan trees and on hilltops.

The handsome people of Bali are naturally endowed with an artistic temperament. Their art is not something of the past, but is

These 'djukungs', outrigger canoes, are coming in on the surf on Bali's south coast



'Merus' (pagodas) near Tjandikuning on the shore of Lake Bratan in Central Bali. The meru represents the great cosmic mountain Mahameru and is the seat of the high Hindu gods.

'Merus' thatched with palm fibre, in the Pura Besakih, Bali's most important temple (see also pages 22 and 101).





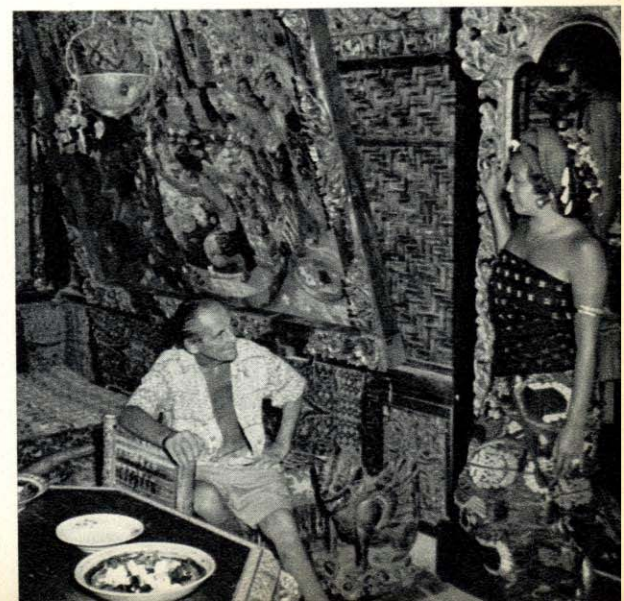
North coast of Bali near Buleleng.

Balinese flute-players.



still very much alive. Much of it is of a traditional nature, but modern influences have been admirably adopted and have prompted new expressions of their art, which maintains its typical Balinese character. The Balinese excel in carving figures in wood, stone and horn. Certain villages have guilds of goldsmiths and silversmiths. The women specialize in weaving colourful sarongs and other cloths. There are a great many gifted painters in Bali; originally they painted only mythological scenes, but during the past thirty years they have increasingly derived their inspiration from scenes of everyday life in Bali.

The late Belgian painter Le Mayeur de Merpus and his Balinese wife Ni Polok in their elaborately decorated home at Sanur on the south coast of Bali.





← Ni Polok, who acquired fame as a 'Legong' dancer, still enjoys practising in her lovely garden on Bali's seashore.

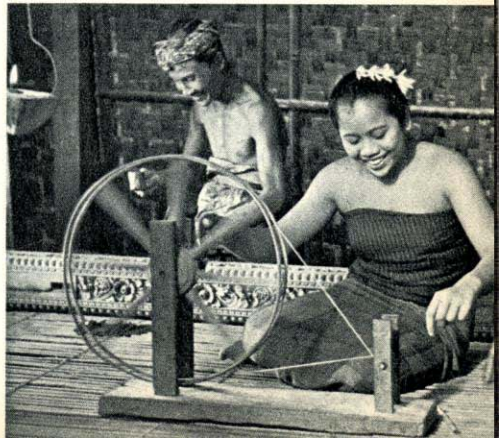
Balinese housewife weaving a sarong on her hand-loom.



Fighting cocks are well cared for in Bali.



Home industry in Bali. Wood-carver's daughter at her spinning wheel.





The Buginese of South Sulawesi are great sailors. A Buginese prahu near Makassar.



Royal tombs on the island of Sumba, Nusa Tenggara.

EASTERN INDONESIA AND KALIMANTAN

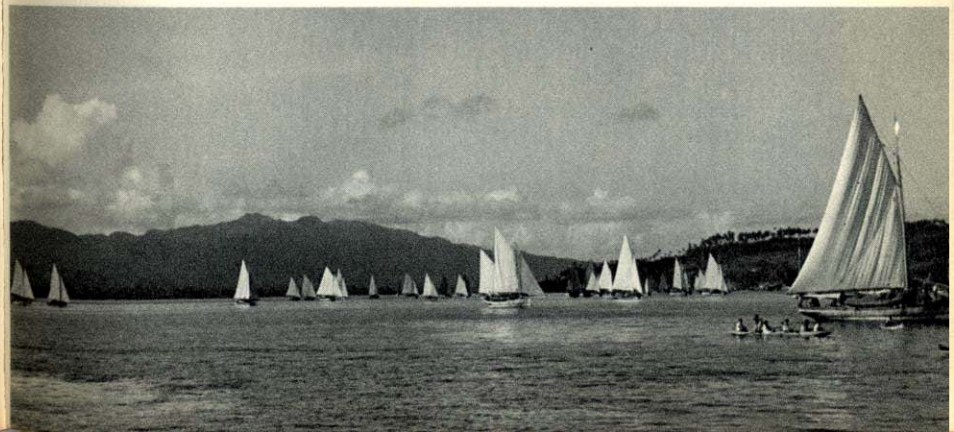
Although the eastern part of Indonesia and Kalimantan are almost completely unknown to the average tourist, this part of the Orient has always had a special attraction for those 'off the beaten track' world travellers, to whom the fascination of this area means more than mere physical comfort. This is where Joseph Conrad and Somerset Maugham found inspiration for some of their best stories.

Sulawesi, formerly known as Celebes, is the largest island of eastern Indonesia. Its capital city of Makassar is the principal port. An unforgettable sight is Makassar's prahu harbour; the Buginese of South Sulawesi sail their prahus throughout the entire Indonesian archipelago. The mountainous centre of Sulawesi is inhabited by the Toradjas with their unique culture. The Minahassa district in north-eastern Sulawesi has a character of its own.

Other well-known parts of eastern Indonesia are historic Ambon, capital of the Maluku or Spice Islands; West Irian, famous for its birds of paradise; Timor with its port of Kupang, where Captain Bligh ended his historic four thousand mile open boat voyage after the mutiny on the 'Bounty' in 1789; Flores, where from a vantage point in the mountains one can see three lakes, each of a different colour.

Kalimantan, formerly known as Borneo, the third largest island in the world, is largely covered with forests and has many big rivers. Its original inhabitants are the Dayak people, but the population

Yachts in the Bay of Ambon, the capital of the Maluku Islands.





Toradja house in the southern part of central Sulawesi.



The horse-drawn "bendi", a popular vehicle in North-East Sulawesi.

of the coastal regions largely consists of the descendants of immigrants from other Indonesian islands. Its capital is Banjarmasin in the south, famous for its diamonds. Oil is found in east Kalimantan, and one of the world's larger oil refineries is located at Balikpapan on the east coast. On Kalimantan's west coast, Pontianak, which is situated on the equator, is an important trading centre.

Boat race on the Barito river at Banjarmasin, South Kalimantan.



Beautiful Bungus Bay near Padang, on the west coast of Central Sumatra.

WEST SUMATRA

Sumatra is the fifth largest island in the world and has a population of 11.5 million, consisting of various ethnological groups such as the Lampungs in the south, the Menangkabaus in the central west, the Bataks further north, and the Atjehnese in the extreme north, with Malays all along the east coast. Immigrants from Djawa are scattered throughout the island. Over its entire length, the western half of Sumatra is covered with an eleven hundred miles long chain of mountains of volcanic origin, which descend towards the wide plains of the eastern half. Scenically Sumatra is a land of rugged and spectacular beauty.

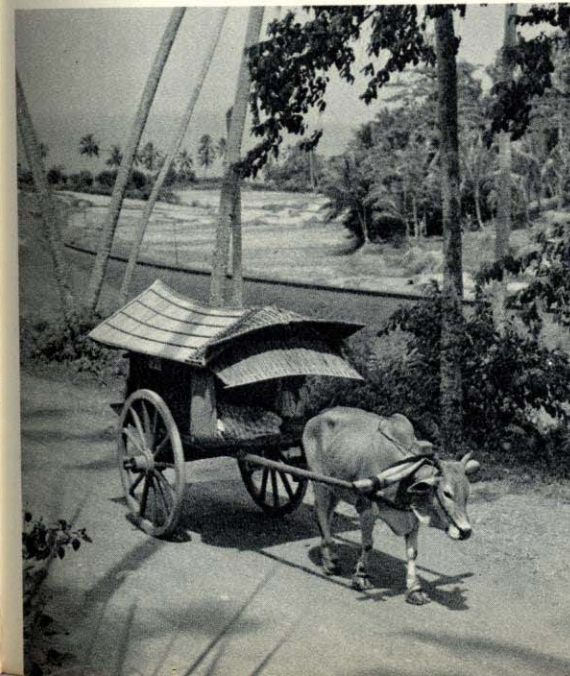
The western part of Central Sumatra is known as the Menangkabau country. The words 'menang' (triumphant) and 'kabau' (water buffalo) refer to the old legend of a foreign prince who wanted to assume power over West Sumatra by having his own mighty buffalo pitted against any other buffalo of the country in a fight to the death. The people accepted this challenge and selected a baby buffalo, on whom they fastened a set of iron horns. In the ensuing fight the baby buffalo killed its powerful adversary, whereupon the people gratefully named their country Menangkabau; from then on they gave the roofs of their homes the shape of buffalo horns.

Women occupy a high place in the social structure of the Menangkabaus, in accordance with matriarchal principles. After her marriage, a woman does not pass over into her husband's family, but remains in her own home, where her husband is a welcome guest who may even decide to take up permanent residence in his wife's home. Children do not come under the authority of their father, but under a brother or other male relative of their mother.

The railway passes through the Anei Canyon between Padang and Bukit Tinggi (Central Sumatra).



A typical Menangkabau village in Central Sumatra. The mosque is its most prominent building.



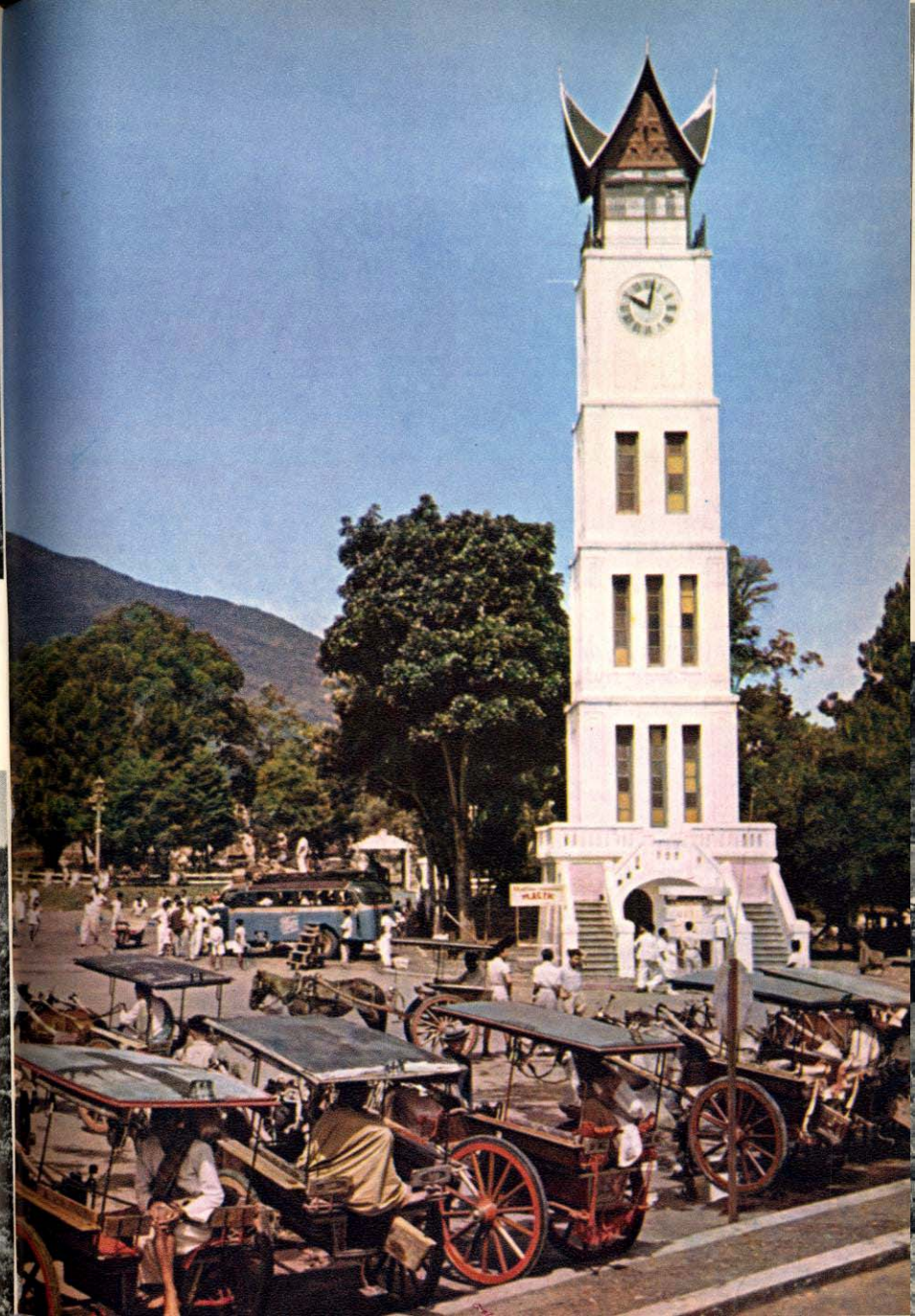
Farmers in Central Sumatra often use ox-carts to take their products to market.



Lake Manindjau near Bukit Tinggi, Central Sumatra.

Scene in Bukit Tinggi (see also page 76). →

This beautiful mountain valley, named Ngarai Sianok, is located in the immediate vicinity of Bukit Tinggi.



This clock tower near the market of Bukit Tinggi is topped by a model of a Menangkabau house.



The museum in the Zoological Garden of Bukit Tinggi is built in Menangkabau style.



This monument marks the spot where the equator crosses Central Sumatra.



Padang on the west coast, less than three hours by air from Djakarta, is the capital city of Central Sumatra and the gateway to the heart of the Menangkabau country. The most important town of Menangkabau is Bukit Tinggi, fifty-seven miles from Padang. The countryside around Bukit Tinggi, with its mountain lakes, valleys, rich green rice fields and villages among a profusion of palm trees, is one of the most beautiful parts of Indonesia.

The three most important buildings which one finds in every Menangkabau village are its 'Mesdjid' (mosque), its 'Balai Adat' (council house) and its 'Lumbung Adat' (communal storehouse for rice). Menangkabau houses are built on poles, which go right up to the roof; these poles divide the house into different compartments for each of the families occupying the house. When a daughter marries, another compartment is added. The floor of the house is about six feet above the ground. Its most distinctive feature is the roof, which is saddle-shaped, the ends pointing up like buffalo horns. The roofs of the larger houses contain as many as six of these spires. The museum in the Zoological Garden of Bukit Tinggi is a splendid example of this characteristic type of architecture.

NORTH SUMATRA

Lake Toba in North Sumatra is a vast mountain lake of unparalleled beauty. It is three thousand feet above sea level and is twice the size of Lake Geneva; it contains the densely populated island of Samosir with an area of about three hundred square miles. Lake Toba is surrounded by imposing mountain ranges, some of them rising almost vertically out of the lake, alternating with gently sloping plateaus.

Lake Toba and surroundings are the central area of the Batak people, who believe that they are descended from a common ancestor, the old patriarch Si Radja Batak, who lived in Samosir. Small wonder, therefore, that they used to consider Lake Toba as

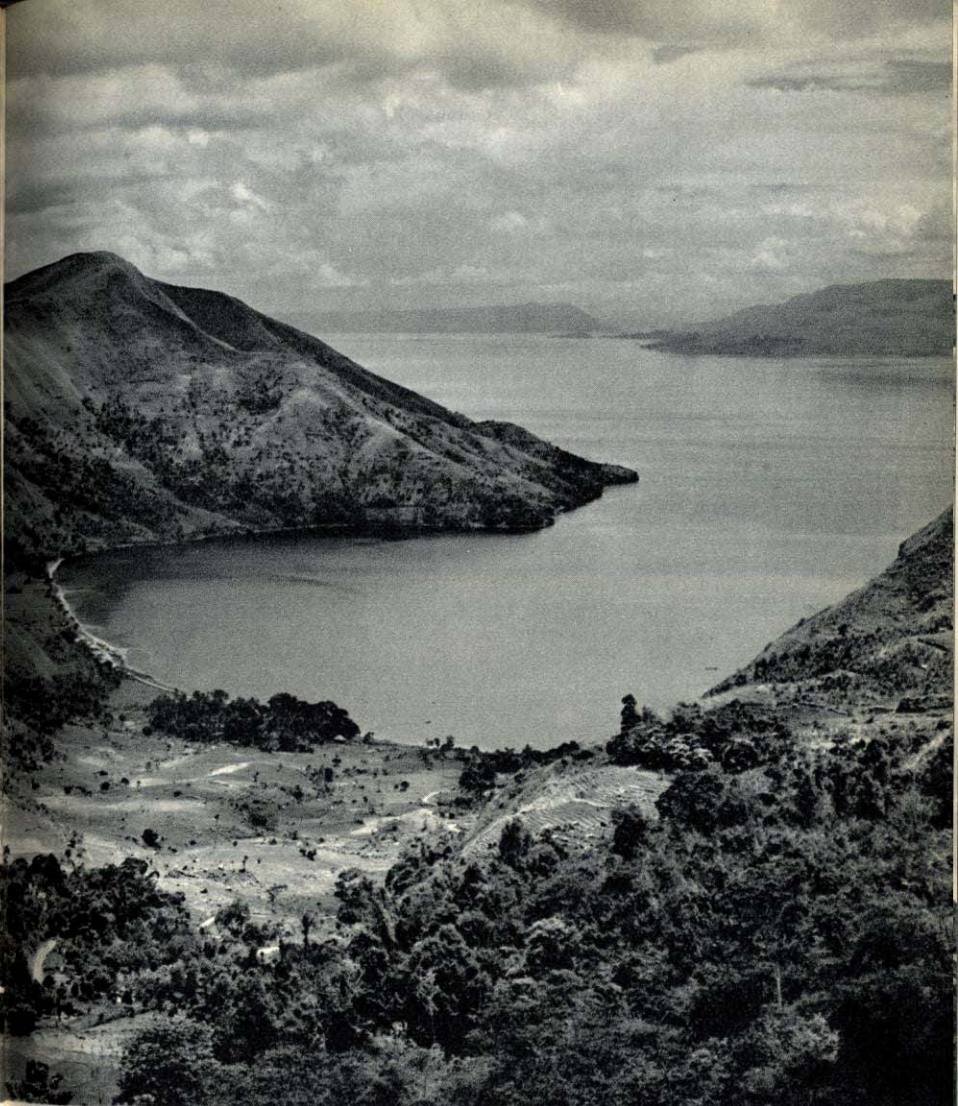
Main street of a village on the island of Nias, off the west coast of North Sumatra. The seated man is wearing the traditional Nias costume.



Grassy plains on the shore of beautiful Lake Toba, North Sumatra.

sacred; great misfortune would befall the people if any stranger were to approach the lake. Two American missionaries who attempted to do so in 1834 in spite of this taboo, paid with their lives. During the past century the Batak people gradually lost their desire for isolation; their country was opened to outside influences by the building of roads, the spread of Islam from the south and of Protestantism from the west, and the building of State schools. By now the Bataks are among the most tolerant groups of people in the country and cordially welcome foreign visitors. The town of Prapat, built on a promontory in Lake Toba, has developed into a favourite holiday resort.

The Bataks show many marked differences in their social structure from the Menangkabau people, living south of the Batak country, whom we discussed in the previous chapter. For one thing, their social system is not based on matriarchal, but on patriarchal principles. The Batak people are divided into six distinct tribes, named Toba Batak, Karo Batak, Pakpak or Dairi Batak, Timur or



One of the many inlets of Lake Toba in North Sumatra. This mountain lake is situated at three thousand feet above sea level and is twice as large as Lake Geneva; from north to south it measures fifty miles.

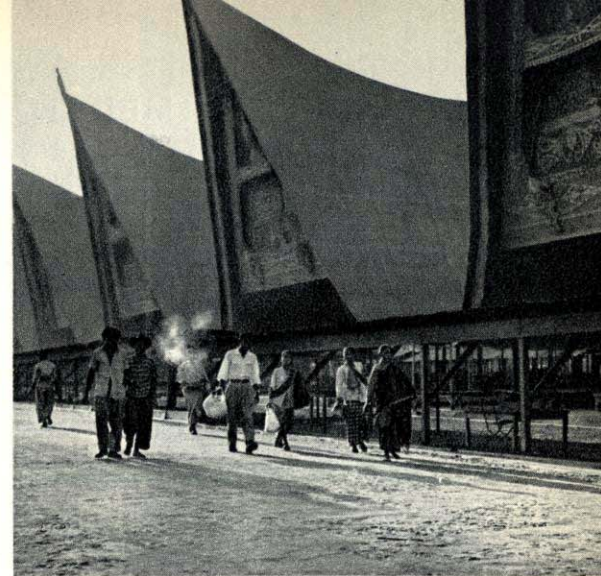


A village in North Sumatra with its characteristic Batak architecture.

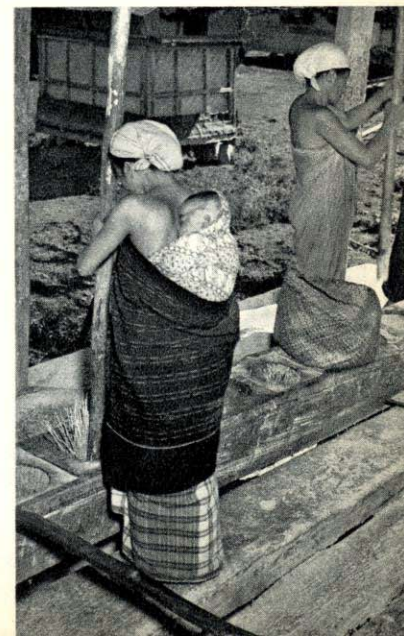
Simelungun Batak, Angkola Batak and Mandailing Batak. Half of the Batak people are Toba Bataks. Each of these tribes is divided into a number of kinship groups named margas. Membership in a marga is determined by descent in the male line. The Bataks are adherents of exogamy; no man is allowed to marry a girl of his own marga. Upon her marriage the wife passes over into the husband's marga.

The architecture of Batak houses is most characteristic. Their houses are square in shape and soundly built on poles. The roof is shaped like a saddle and protrudes over the front of the house. Most houses are beautifully carved on the outside.

The country between the mountains around Lake Toba and Sumatra's east coast is under intensive cultivation. This region, called Deli, is covered with tobacco, rubber and palm oil plantations.



The market at Balige, North Sumatra, is built in Batak style.

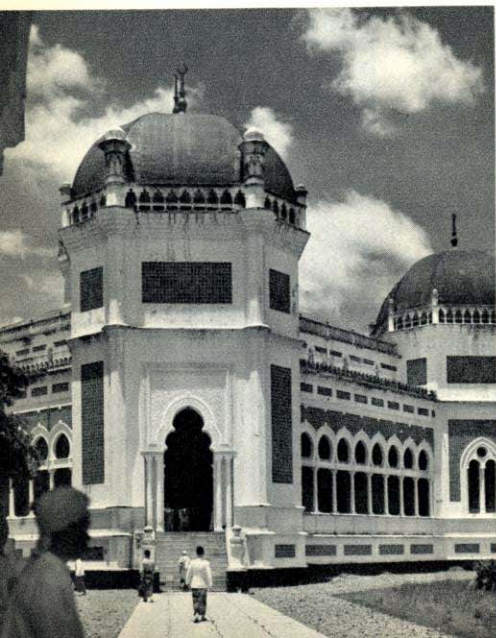


Batak women pounding paddy in their village. Note how they dispense with baby-sitters.

MEDAN

Medan, the largest city in Sumatra, four hours by air from Djakarta and two hours by air from Singapore, is the capital of the Province of North Sumatra. Some eighty years ago Medan was still an insignificant little kampung (village), but to-day it is a city with an estimated population of over half a million people.

Medan owes its phenomenal growth to the fact that it is the centre of the rich district of Deli. Some of the world's finest tobacco is grown and processed in Deli; the Deli tobacco leaf used for cigar wrappers is particularly well known. More recently it was discovered that the soil of Deli and environs is also eminently suitable for the cultivation of rubber and palm oil, tea and sisal.



*Large mosque in Medan,
North Sumatra.*

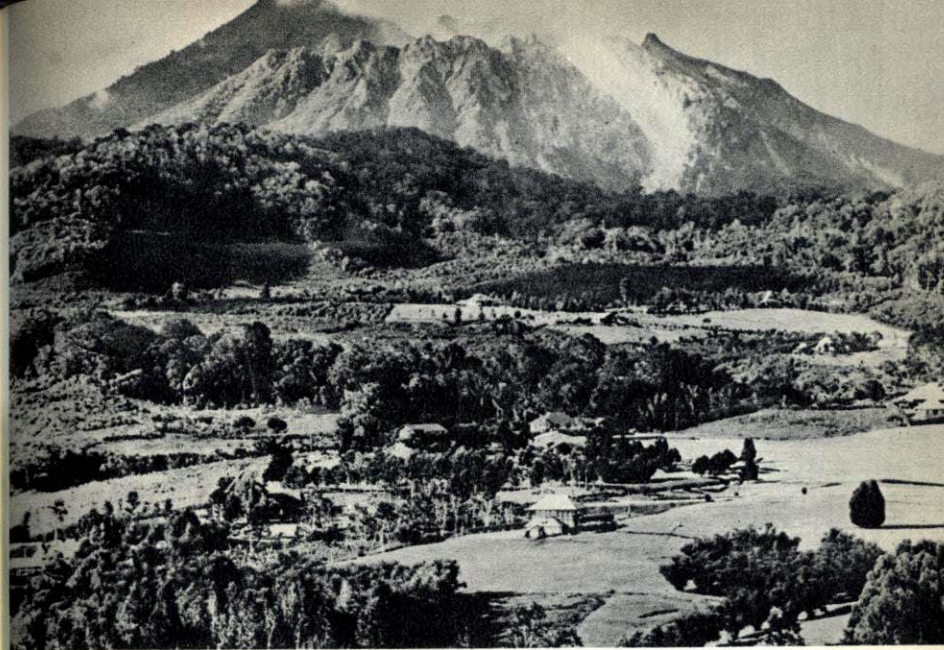
*The business section of Medan,
the capital of North Sumatra.*



Medan is a beautifully laid-out city with wide tree-shaded streets. Its 'mesdjid' is one of Indonesia's largest and most beautiful mosques. The palace of the Sultan of Deli is a building of quite spectacular architecture. Medan's large and always crowded market gives one a colourful picture of the conglomeration of different ethnological groups which make up its population: Malays, Bataks, Atjehnese and Djawanese from Indonesia itself; Sikhs and Tamils from India; and, as in most Indonesian cities, a large proportion of Chinese.

Belawan Deli on the Straits of Sumatra is a regular port of call for mail steamers. This port is situated at a distance of fourteen miles from the city of Medan.

Medan is the gateway for visitors to fabulous Lake Toba, in the heart of the Batak country, which was described in the previous chapter. A fine motor road, passing through the towns of Tebing Tinggi and Pematang Siantar, connects Medan with Prapat on Lake Toba, a total distance of 111 miles.



The village of Brastagi in North Sumatra, with Mount Sibajak, an active volcano, in the background.

This house near Brastagi, North Sumatra, is built in traditional Karo Batak style.



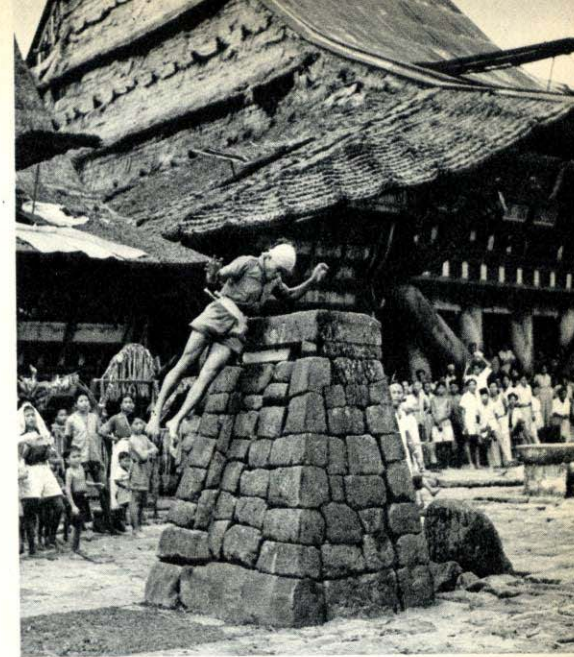
The mosque dominates this village in West Sumatra.





These boys are climbing greased poles during a village fair in West Djawa.

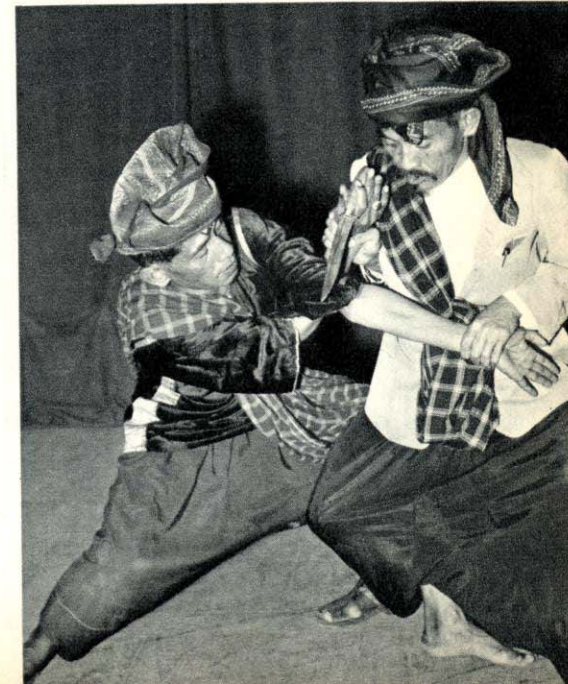
This man of the island of Nias, off the west coast of Sumatra, is performing a high jump during a ceremonial celebration.



FESTIVALS AND CEREMONIES

This chapter is called 'Festivals and Ceremonies', but it might just as well be called 'Customs and Traditions', because in Indonesia festivals and ceremonies are an inseparable part of the traditional life of the people. It would be unwise to generalize, because it should not be forgotten that Indonesia, a homogeneous nation of a hundred million people, has as its national device 'Bhinneka

Silat Menangkabau, the art of self-defence, as practised in Central Sumatra. In other parts of Indonesia it is called 'pentjak'.



The puppets used in the 'wayang kulit' shadow play are cut out of leather.



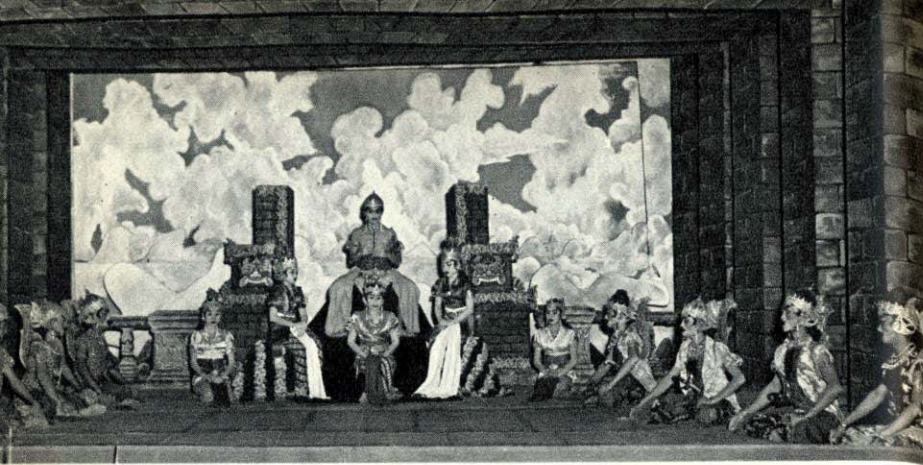
Back-stage during a 'wayang kulit' performance in Central Djawa; the audience sits on the other side of the screen.



This man is performing a 'wayang golek' or marionette play in West Djawa. The wooden puppets are exquisitely dressed.

Tunggal Ika', meaning 'Unity in Diversity'. This has reference to the fact that the population of Indonesia is composed of a great many ethnological groups. Altogether about a hundred and thirty separate groups can be enumerated. It is precisely this 'diversity' which makes Indonesia one of the most fascinating countries to discerning foreign visitors.

The Indonesian archipelago consists of more than three thousand islands, and its people speak two hundred different regional languages of their own, though all of them are familiar with the Indonesian language. This clearly shows why one should not



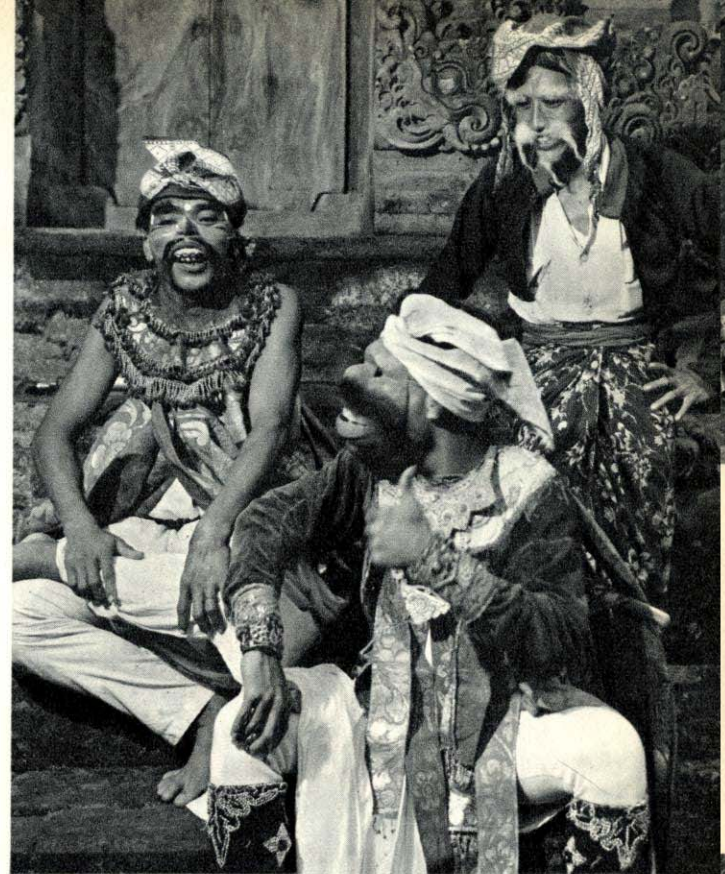
'Wayang wong' actors and actresses in a traditional stage performance in a theatre at Solo, Central Djawa.

generalize on the subject of Indonesian customs and traditions. Each island has its own peculiar festivals and ceremonies connected with birth, marriage and death. Then there are different types of ceremonies connected with the religion of the people.

It will not be possible, within the scope of this book, to give a complete account of all the various festivals and ceremonies throughout Indonesia. Only a few of the more spectacular ceremonies will be described.



These clowns provide comic relief in an otherwise serious play in Central Djawa.



'Topeng' performance in Bali, a masked play in which three or four actors play all the parts and impersonate all sorts of characters from half-witted servants to heroic kings.

The island which is justly famous for its profusion of festivals and ceremonies, from the simplest to the most elaborate, is Bali. As already mentioned in the chapter on Bali, there are literally thousands upon thousands of temples there. The Balinese temple generally consists of two or three open courtyards surrounded by low walls, containing an indefinite number of shrines, open sheds and pavilions. At set times religious festivals are held in each temple, particularly when the temple's 'odalon' (birthday), the



The 'angklung', a musical instrument made of bamboo, is highly popular in Bandung, West Djawa.

These gaily adorned bulls are about to take part in a bull race on the island of Madura, in the northern part of East Djawa. →

These boys from the Minahasa, North East Sulawesi, have formed a bamboo flute orchestra.





Cock fights in Bali attract many spectators.

anniversary of its consecration, is being celebrated. Days before the feast, men begin to decorate the temple, building temporary bamboo altars, adorning the shrines with flags and pennants, and dressing up the statues guarding the entrance with checkered cloth and flowers. Women busy themselves at home, preparing offerings of fruit, multicoloured rice cakes and flowers, which they then carry on their heads to the temple in a stately procession.

The temple feast involves a profusion of complex ritual. On the first evening the gods are invited to descend into the shrines prepared for them. For three days they will be feasted, honoured and entertained, asked for advice and favours. After their descent the gods are taken to the nearest big river or to the sea for a symbolic bath; this is called 'melis' or 'makies'. The villagers form a procession, sometimes over a mile long, headed by carriers of spears, white umbrellas and pennants, followed by a long line of girls wearing yellow, green or blue scarves, marching in single file, carrying offerings and pots of holy water on their heads. The statuettes of the gods, decorated with fresh flowers for the occasion, are carried on cushions on the heads of specially selected girls and are shaded by umbrellas. Other women and men follow, the men carrying and playing the instruments of a sonorous orchestra. After elaborate ceremonies at the river side or on the beach, the gods are taken back to the temple, where the feast continues through the night.

'Njepi' is a curious celebration which takes place in Bali once a year

at the spring equinox, generally in March, but sometimes in the first week of April. On the day of the New Moon, all the demons and evil spirits are driven out of the villages by means of magic curses; first of all they are lured to the great offerings set up at the crossroads, and then they are expelled by the curses of the high priests or 'pedandas'. This purification ceremony is called 'metjaru'. Cock fighting takes place during the day, an essential part of the ceremonies, because occasionally the unclean earth needs purifying by the spilling of blood. After sunset, while the priests are completing their exorcisms, the village people, and the children in particular, excitedly start making as much noise as possible by banging sticks of bamboo together, beating on gongs, tin cans or anything else that will produce a noise, in order to scare away the evil spirits.

'Njepi' may be called the Balinese New Year feast of the solar-lunar or 'saka' year.

The Balinese calendar, however, also knows the 'wuku' year, consisting of thirty wukus or weeks of seven days each. The great national holiday of Bali is named 'Galungan', which occurs every 210 days, always on a Wednesday. For a period of ten days the ancestral spirits visit the homes of their descendants and are lavishly entertained with sacrificial ceremonies, music and dancing. During this period the villages are beautifully decorated with tall bamboo 'pen ors' erected in front of every housegate, together with long mosaic-like strips of palm leaf called 'lamaks'. Men, women and children are all dressed in their very best festive attire. In between visits to the temples they go to the many feasts held on the island during these ten days. The thenth day, named 'Kuningan',



Bull-race on Madura.



Buffalo fights form part of funeral ceremonies in the country of the Toradjas in Central Sulawesi.

always on a Saturday, marks the end of the Galungan festivities. This day is celebrated in spectacular fashion by a 'perang dewa' (battle of the gods) in the village of Paksewali. The day after Kuningan, Sunday, thousands of people from the south of Bali make a pilgrimage to the small island of Sakenan near Denpasar.

Among the most spectacular ceremonies in Bali are its cremations. The ceremonial burning of the body means the final liberation of



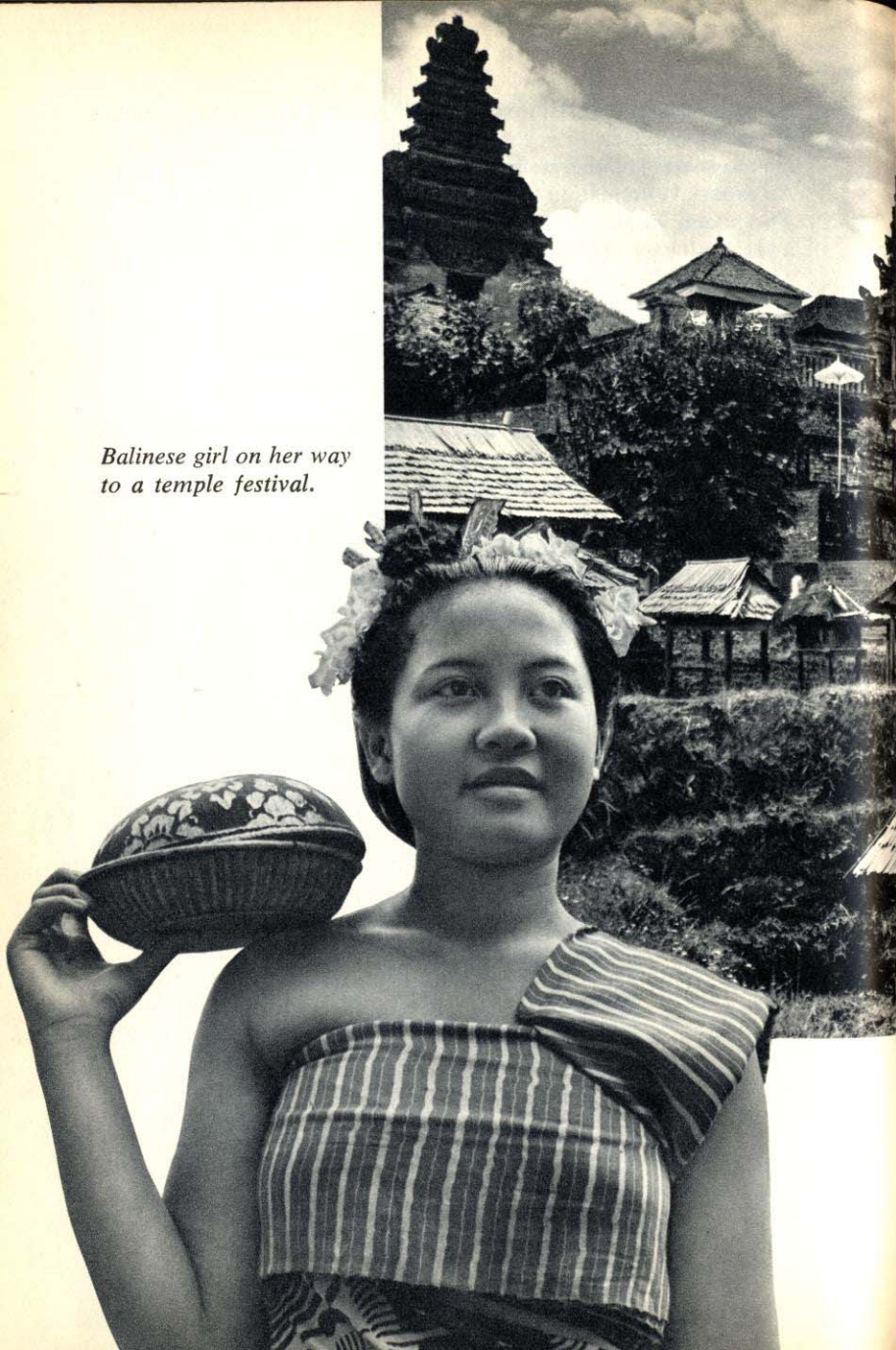
Fighting rams in West Jawa.

the soul before its entry into heaven. Therefore, a Balinese cremation is not an occasion for mourning, but one of great gaiety. A cremation requires elaborate preparations, and is a highly costly affair. An expensive cremation lends great prestige to the wealthier families. The poorer families bury their dead first, and often have to wait a year or longer before a mass cremation can be organized, the cost of which is then shared.

Dramatic performance in Bali. The masked dancer represents Rangda, the evil witch, casting imprecations at the squatting 'Baris' dancer. The two girls in the foreground have auxiliary roles in the drama.



*Balinese girl on her way
to a temple festival.*



*The impressive staircase leading up to the imposing
Pura Besakih, Bali's largest temple, sacred to the whole
island. The white umbrellas indicate that a ritual
temple festival is in progress (see also pages 22 and 62).*



The entrance to the eleventh-century Goa Gadjah, the Elephant's Cave, near Bedhulu in South Bali. The 'raksasa', or monster with the bulging eyes, is splitting the rock with his enormous hands. The cave itself may have been the former residence of a hermit.

During a temple festival in Bali, holy water is sprinkled on the outstretched hands of those taking part in the ceremonies. Note the offerings made of fruit.



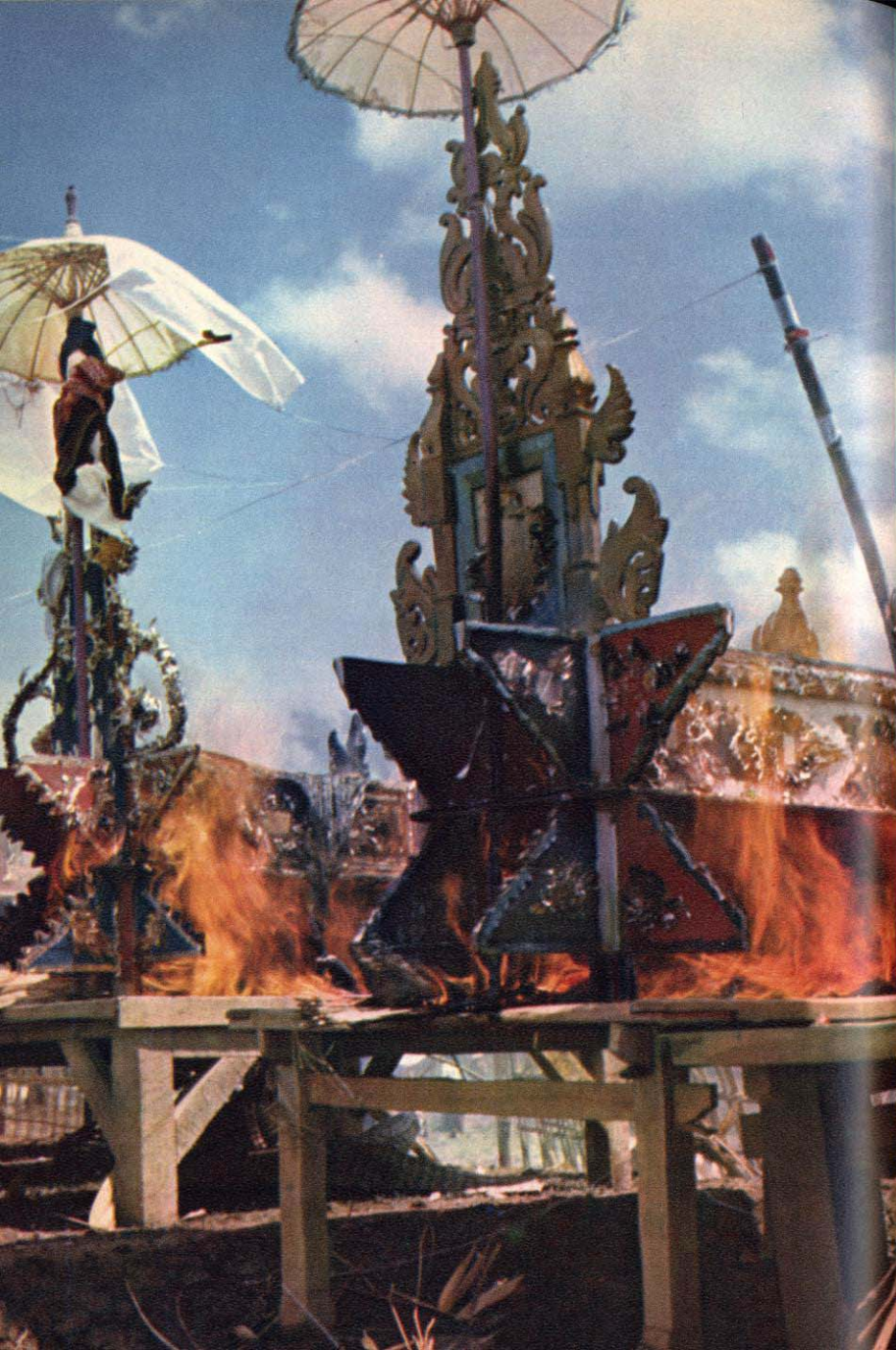
Balinese men and women at prayer in a temple yard.





Balinese ceremonies (see page 107).





Page 104 (top). At set times the people of every village in Bali take the gods to the sea or the nearest big river for a symbolic bath ('melis' or 'makies'). To this purpose they form processions, sometimes a mile long. The march is preceded by carriers of pennants, white umbrellas and spears, followed by a long line of people bearing offerings. The statuettes of the gods are carried on the heads of girls and shaded by umbrellas. Page 104 (bottom). After arrival on the beach a sacrificial ceremony is held, while fragrant incense is burned. Page 105. The remains of a Balinese nobleman are carried to the cremation ground in a tower called 'bade'. Page 106. The Balinese cremate their dead. Page 107. Kris dancers in trance. After their attack on Rangda, the witch (see pag. 99), Rangda casts a spell on them, whereupon they turn their weapons on themselves. On the left the tail end of the Barong, a mystical animal often resembling a lion, animated by two men. Barong has protective qualities and is regarded by the Balinese with awe but also with some affection.





Menangkabau bridegroom and bride accompanied by their nearest relatives, Central Sumatra.

The island of Madura, close to Surabaya, is known for its exciting annual bull races, named 'karapan'. The bulls race in spans of two; they are carefully bred in the hope that one day they may become champions. Victorious bulls lend great prestige to their owners. For this annual event the bulls are decorated with flags, and on their way to the arena they are accompanied by gamelan music.

The shadow play or 'wayang kulit' is a performance by marionettes (wayang) carved out of leather (kulit), casting their shadows on a white screen, which are deftly manipulated by a story-teller called 'dalang', who sits behind the screen, a flaming oil lamp dangling immediately over his head. The stories consist of narratives from the famous Hindu epics Ramayana and Mahabharata, in which the serious episodes are alternated with scenes of slapstick humour.

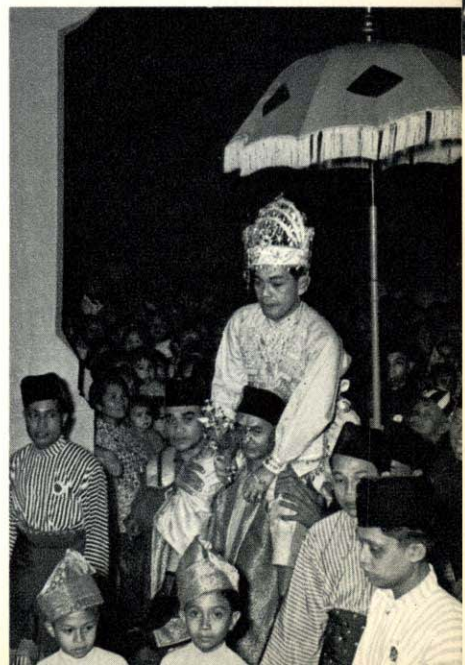
A 'wayang kulit' performance, often lasting from dusk to dawn, is always accompanied by various types of melodious gamelan music,

A Djawanese prince of Solo (Central Djawa) and his bride in ceremonial court dress.



depending on whether the show takes place in Bali, Central Djawa or West Djawa. The Sundanese people of West Djawa are particularly fond of watching 'wayang golek' performances. Here the 'dalang' manipulates beautifully dressed and finely carved wooden puppets, and, as in the 'wayang kulit', recites episodes from the Ramayana and Mahabharata, while the loftiest stories are occasionally punctuated by the ribald comments of the clowns, convulsing the audience with laughter. These 'wayang golek' performances usually last through the night.

This princely bridegroom in East Sumatra is carried to the house of his bride on the shoulders of a relative.



DANCES

As is the case with festivals and ceremonies, described in the previous chapter, each of the many groups of the archipelago who make up the Indonesian nation, has its own traditional dances. Again, it will not be possible to enumerate the hundreds of different dances of Indonesia in this book; there is only space for a summary description of some of the more remarkable dances.

There is no island in Indonesia where the dance plays such an important part in the life of the people as in Bali. In the daily existence of the Balinese there is no distinct separation between social, religious and artistic aspects, which are inextricably interwoven. There are no professional dancers as in Europe or America; a dancer may also be a farmer, a taxi driver, a tailor, a brilliant musician or a clerk. In Bali the dance is truly a people's art. There is an astonishing variety of Balinese dances, only a few of which will be described here.

'Legong' is one of the most exquisitely beautiful dances, performed



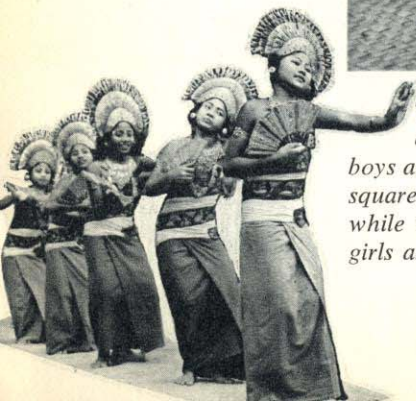
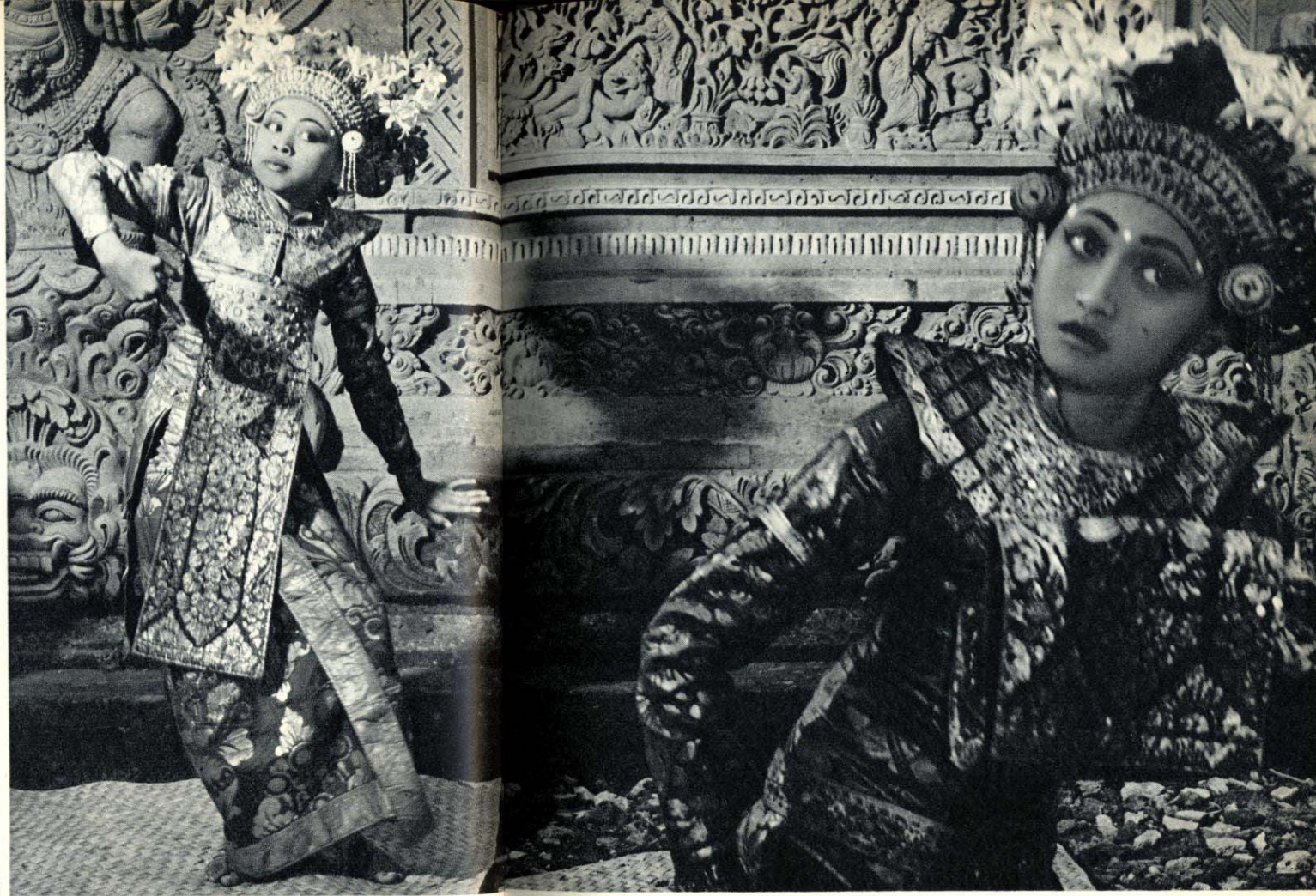
The dancers of Bali begin their training when they are five or six years old. This little girl is being taught the 'Legong' dance. The teacher is often a retired 'Legong' dancer, who guides the movements of her pupil, holding her by the wrists until she acquires the feel of the various gestures and movements.



'Wayang wong' performance in Central Djawa.

by three very young girls; the two principal dancers, the 'Legongs', have an attendant named the 'Tjondong'. From head to foot they are dressed in glittering gold-leaf costumes, and wear gold painted headdresses ornamented with fresh frangipani flowers.

There is perhaps no dance performance in Bali which strikes foreign visitors with such impact as the 'Ketjak', popularly nicknamed the monkey-dance. 'Ketjak' is really an accompaniment to a ritual trance dance named 'Sanghyang', but it is often performed separately nowadays. In complete silence some hundred and fifty men, dressed only in loin cloths, crouch in five or six concentric circles around a flickering oil lamp. All of a sudden they sit up and utter sharp cries, then slump down again emitting a hissing sound



'Djanger' is a modern and very popular dance in Bali, usually performed by twelve boys and twelve girls in groups of six, forming a square, girls facing girls and boys facing boys, while the dancemaster sits in the centre. These girls are wearing the typical djanger headdress.

These young girls are dancing the 'Legong', one of the most delicate and refined, but nevertheless dynamic dances of Bali, performed by girls up to thirteen or fourteen years of age. The most familiar 'Legong' story is derived from a medieval Djawanese romance about the King of Lasem. Note the elaborate sandstone ('paras') carving on the palace wall in the background.



'Ketjak' is one of the most impressive dances of Bali. A group of about a hundred and fifty men squat in five or six concentric circles, swaying their bodies, uttering rhythmic sounds alternating with deep-toned chanting. The 'Ketjak' was originally an accompaniment to a ritual trance dance, and is primarily a dance of exorcism. Its libretto is often taken from the Ramayana, featuring the monkey armies of Hanuman and Sugriwa; that is why foreigners usually call 'Ketjak' the monkey dance.



of outgoing breath from their mouths. They utter rhythmic sounds alternating with deep-toned chanting, swaying their glistening bodies all the while until suddenly the heaving mass of men opens up, all of them fall backward, like a huge bud bursting instantaneously into full flower. Then they sit up again and continue their chanting and swaying, from time to time thrusting their hands forward or upward, moving them left and right in the illumination of the oil flame and to the accompaniment of hissing sounds and staccato cries.



'Tari selendang', scarf dance, on the island of Timor, one of the Nusa Tenggara Isles.



The 'Ma'engket' dance in the Minahasa, the north-western section of Sulawesi.



'Tari pajung', umbrella dance, in Sumatra.

Introductory dance of 'Tari topeng', mask dance, in West Djawa. After the introduction this girl dancer will put on a mask.



The 'Barong' performances prove once again that in Bali one cannot consider any dance separately from its religious and social significance. 'Barong' is a mythical lion-like animal with a sagging body, covered with long hair and little mirrors, and a finely curved tail. From its mask, crowned with an elaborate structure of gilt leather, hangs a black beard. This fantastic animal is animated by two men, one being the front legs and the other the hind legs. 'Barong' is on the 'right' side and helps man in his fight against evil influences, as represented here by 'Rangda', the magically powerful queen of the witches. 'Rangda' is a monstrous old woman with bulging eyes and fangs for teeth, a two feet long tongue ending in flames, dressed only in her long white hair reaching to her feet, long clawlike fingernails holding a white cloth to hide her terrible face when approaching her victims.

In Central Djawa, particularly in Jogja and Solo, the ruling princes have been patrons of the dance for centuries, which has resulted in the development of the refined and aristocratic character of the

Djawanese dances. Among the best known court dances are 'Bedoyo' danced by nine girls, and 'Serimpi', danced by four girls, who must belong to the highest nobility. Dressed in beautiful batik skirts and embroidered velvet bodices, they wear gold headdresses ornamented with fresh flowers, their arms adorned with gold armlets and bracelets. Their dance is of exquisite grace and refinement.

One of the most impressive performances in Central Djawa is 'wayang wong', a 'danced' play based on legendary episodes from the Mahabharata and Ramayana. It is a magnificent spectacle of rhythm, sound, dance and colour, and may last as long as three days, from dawn until late at night.

'Tari lilin', or candle dance, is characteristic of the Menangkabau people in the western part of Central Sumatra and represents the story of a number of courtiers looking for a precious stone lost by the queen of a medieval kingdom. It is performed in different variations; sometimes the dancers manipulate empty saucers, and sometimes they burn candles on the saucers.

'Tari lilin' is the dance of the Menangkabau people in Central Sumatra. The accompanying music originally consisted of a drum and flutes, but recently Western instruments have been added.



Gending Çriwidjaja' dancer of Palembang, South Sumatra. This was originally a court dance, dating back to the medieval Indonesian kingdom of Çriwidjaja. The chief movements are made with the hands.

'Serimpi' dancers of Jogjakarta, Central Djawa (see pages 120 and 121).



The 'Sedatih' dance of Atjeh, in the northernmost part of Sumatra.





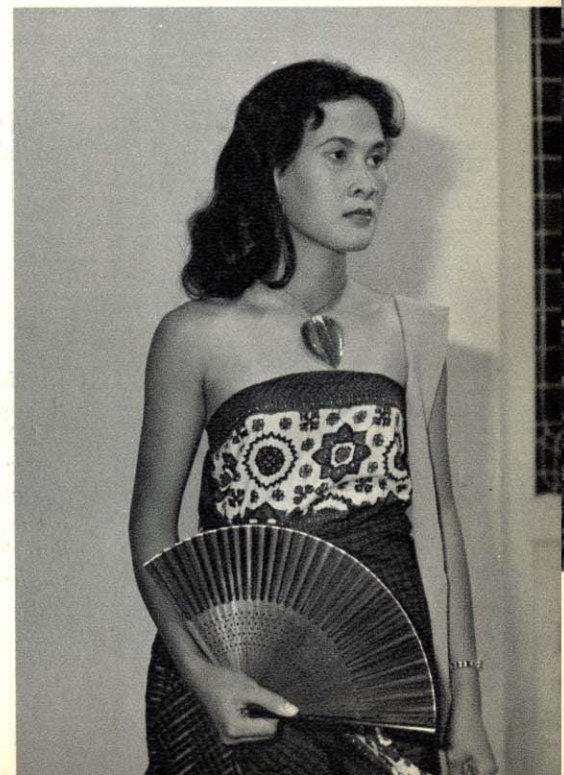


Young Menangkabau women in festive attire, Central Sumatra.

DRESSES

Because the Indonesian nation comprises a great many different ethnological groups scattered throughout the many islands, each with its own customs and traditions, it naturally follows that there are many regional differences in the way people dress; again, it would be wrong to generalize.

It may be said that the basic and most indispensable garment for everyday wear of the Indonesian people is the 'kain', a piece of cloth generally about nine feet long and four feet wide.



Djawanese girl wearing a 'kemben' (strapless).



Buginese girls in their traditional dress, South Sulawesi.



Young Batak women in their ceremonial dress, North Sumatra.



The girl on the left wears the national costume, consisting of sarong and kebaya; the two girls in the centre are from Palembang, South Sumatra, and are formally dressed for a festive occasion; the girl on the right is from Lampung, the southernmost part of Sumatra, and wears ceremonial attire.

When both ends of a 'kain' are sewn together, it becomes a 'sarong'. Both men and women usually wear a 'kain' or 'sarong', wrapped and fastened around the waist, the folds hanging down to the feet. In parts of Indonesia, particularly in Sumatra, the men wear long trousers under their 'kain' or 'sarong', while it has become more and more customary to wear a 'badju', a kind of jacket. As far as men's clothes are concerned, the local 'badju' has almost entirely been superseded by Western-style shirts. The women,



This girl from the remarkable village of Tenganan in East Bali wears a ceremonial scarf of a type which is only woven in her village. It takes over five years from the time the cotton is prepared until these scarves are completed, because of the extremely laborious process of dyeing and weaving involved.



These ladies belong to the Djawanese aristocracy in Central Djawa, and are dressed for a formal occasion.

however, still wear a special type of 'badju', called 'kebaya', which is a jacket with usually long, rather close-fitting armlength sleeves. The combination of 'sarong' and 'kebaya' may therefore be called the national dress of Indonesian women. The 'sarong', which is held in place by wrapping a twelve feet long and eight inch wide coloured sash around the middle, is usually made of batik, especially in Djawa, but in other islands such as Bali, 'sarongs' of woven cloth are frequently used. 'Kebayas' are made of different kinds of material; the peasant women in Central Djawa, for instance, make their 'kebayas' of rather coarse home-spun material in dark colours with narrow stripes. Usually, however, 'kebayas' are made of very thin coloured or flowered material. Ladies of noble birth wear

The girl on the left is wearing a batik dress cut in Western style; the lady on the right is dressed in the national costume, and wears a batik 'kain' and a 'kebaya'. The curtain is also made of batik. →





Ladies from Sumatra in their regional dresses.



Young girls in new style dresses.



Young girls from several parts of Indonesia attending a reception.

Dancing girls from the Island of Sumba.

kebaya' of silk or velvet. The 'sarong-kebaya' dress is not complete without the 'slendang', a long, colourful shawl, which is carried over one shoulder. Orthodox Mohammedan women in the eastern part of Indonesia, as those in Sulawesi and Sumbawa, wear a second 'sarong', one end of which they hold up over their heads when going out on the street.

There is, of course, great variation in the traditional festive attire, both for men and women, but on certain occasions they generally dress up in the most splendid multicoloured and gold-covered costumes.





Young woman from Makassar, South Sulawesi, in a modernized regional dress.



West Sumatran girl in daily wear.



A statue of the late Raden Adjeng Kartini, the founder of the Indonesian woman's emancipation movement.



A girl in modern West Irian dress.

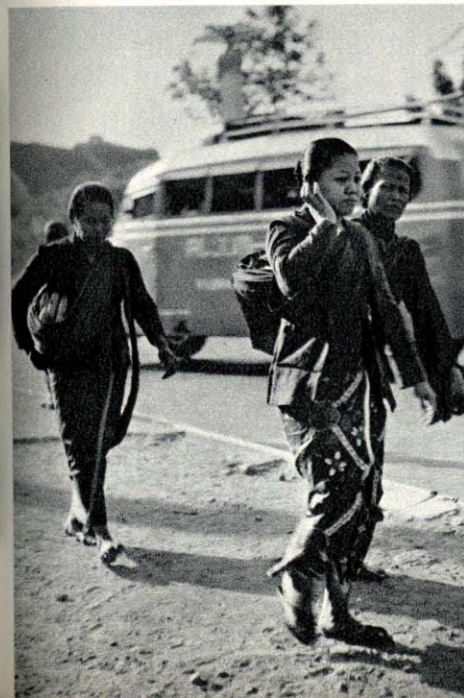
AGRICULTURE

Indonesia is primarily an agricultural country; eighty per cent of the population are engaged in some type of agriculture. Indonesia's tropical climate, its abundant rainfall and its rich alluvial soil combine to make it one of the most fertile countries in the world, with an astonishing agricultural productivity.

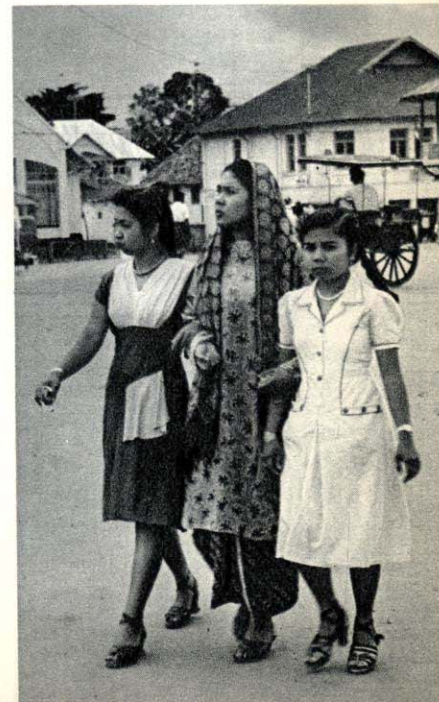
By far its most important food crop is rice, most of which is grown on beautifully terraced irrigated 'sawahs' or rice fields. Rice is the staple food of the people. Other important food crops, also mainly for domestic consumption, are cassava, corn, sweet potatoes, peanuts and soybeans.

Among the crops grown principally for export, rubber occupies first place; the largest rubber-producing areas are in the islands of Sumatra, Djawa and Kalimantan. Rubber accounts for the largest

Peasant women in Central Djawa.



Daily wear in Central Sumatra.





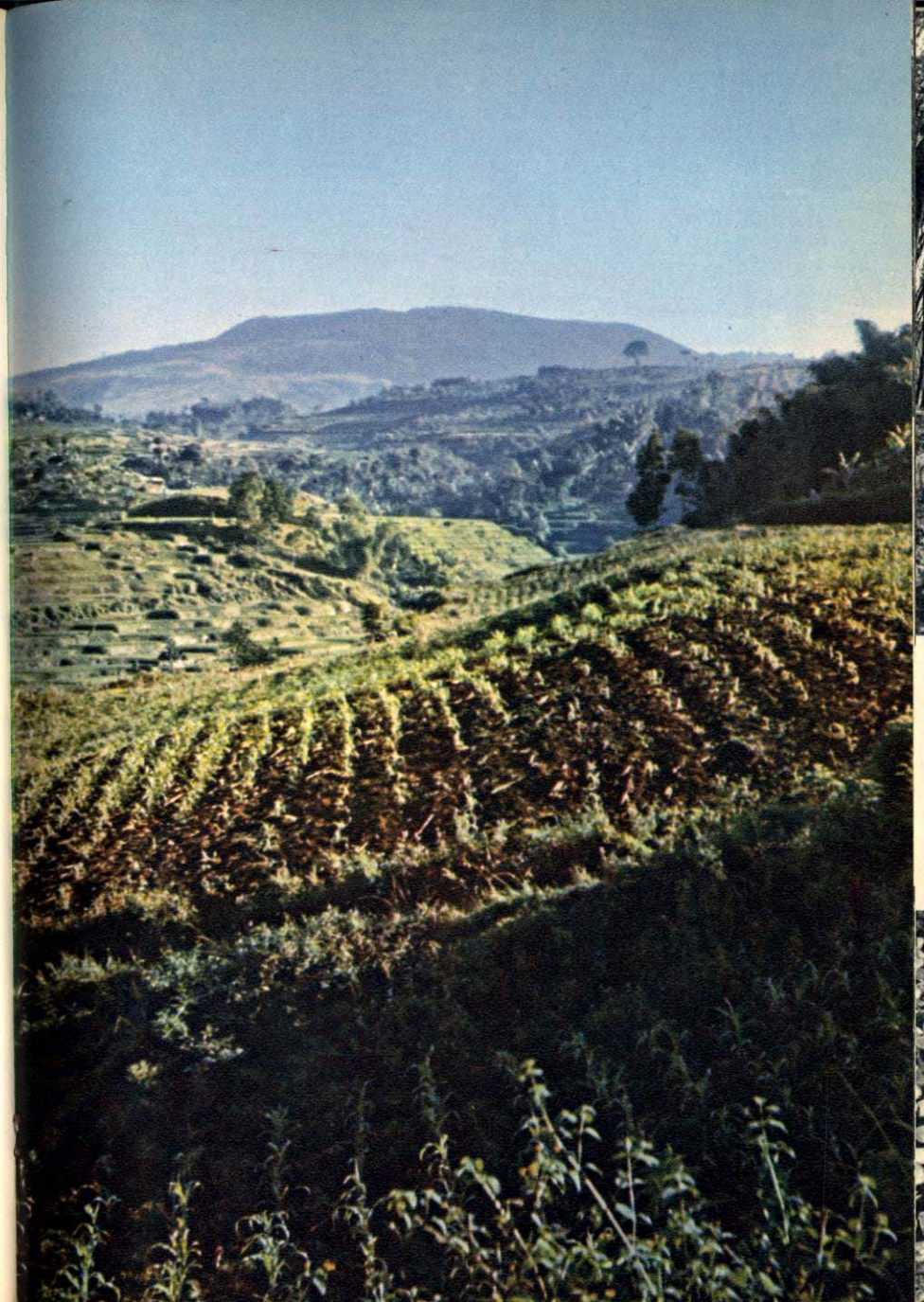
Indonesia is one of the world's principal producers of natural rubber. These workers are tapping the trees on a rubber plantation.

percentage of the foreign exchange that Indonesia derives from its exports. The omnipresent coconut tree produces copra, half of which is destined for home consumption, the other half being exported. Sugar cane is grown principally in Djawa. Coffee is grown



Coconut meat becomes copra by being dried in the sun.

The fertile soil of Indonesia lends richness to the landscape. A field of young corn in the foreground, terraced rice fields in the background.





These trees provide shade for the tea plants on this estate. Picking tea leaves is the work of women.



These boys and girls are sorting coffee beans. Djawa coffee is famous throughout the world.



These trollies carry the freshly cut sugar cane to the mill for refining. In the background one of Djawa's thirty-five volcanoes, fifteen of which are still active.



Tobacco is grown in Djawa and Sumatra.

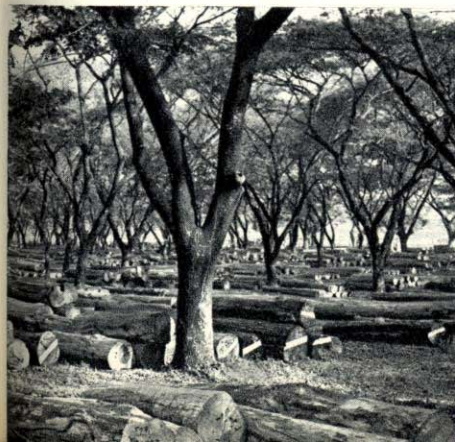


Pepper trees in South Sumatra.

in Djawa, Bali and Sumatra. The Indonesian people, generally speaking, are no great tea-drinkers (they prefer coffee), so most of Djawa's and Sumatra's tea is sold abroad. Tobacco is grown chiefly in Djawa and Sumatra; the tobacco leaf grown in the Deli region of North Sumatra, which is ideally suitable for cigar wrappers, is very well known. Other export products include palm oil, sisal, kapok and pepper.

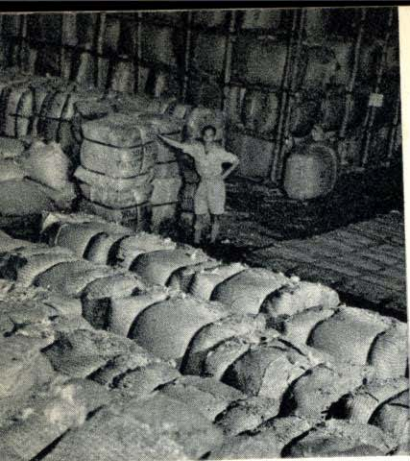
Moreover, the soil of Indonesia is extremely rich in mineral resources. Among the most important factors in the economy of

Teak is one of the finest grades of hardwood.



Cinchona trees in Djawa, from which health-giving quinine is produced.





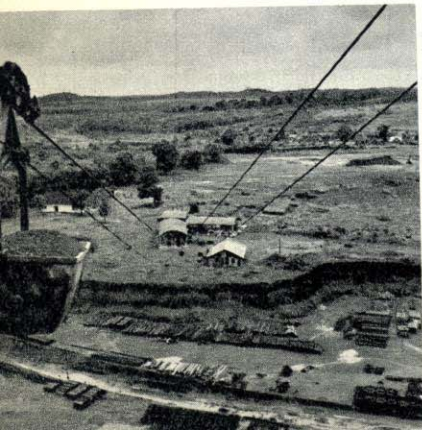
Bales of kapok ready for export.



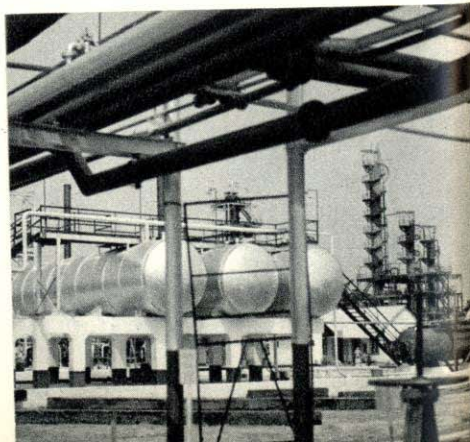
Tin-mines flourish on Bangka and Belitung.

Indonesia is the fact that it is an oil-producing country. Most of its oil is found in the islands of Kalimantan, Sumatra and Djawa. There are several oil refineries, the largest being located at Balikpapan in East Kalimantan and at Palembang in South Sumatra. After rubber, oil and its various products are the largest source of foreign exchange to Indonesia. Tin is mined on the 'tin islands' of Bangka, Belitung and Singkep. Other mineral products are bauxite, iron ore, copper, nickel, gold, silver and diamonds; the area around Bandjarmasin in South Kalimantan is famous for its diamonds.

A bauxite-mine on the island of Bintan.



Oil refineries operate at Balikpapan and Palembang.



The 'tjenderawasih' or bird of paradise is a native of West Irian, the easternmost province of Indonesia.

ANIMALS

Indonesia has a most interesting animal life, predominantly Asiatic, but in the eastern part of the Archipelago more or less Australian in character.

Tigers and panthers are to be found in Sumatra, Djawa and Bali. It is said that tigers sometimes even swim the narrow straits separating Djawa and Bali.

Elephants occur only in Sumatra and Kalimantan; they have become extinct in Djawa.

The one-horned rhinoceros is a native of West Djawa; its horn is supposed to have strong magical qualities. The twinhorned rhinoceros is found in Sumatra.

Small grey monkeys are found as far east as Bali, but orang-utans and gibbons live only in Sumatra and parts of Djawa.

Wild boar and deer are quite common; the dwarf deer or 'kantjil', which plays the same part in Indonesian fairy tales as the fox in Western stories, is peculiar to the country.

Crocodiles abound in many jungle rivers and in swampy areas.

The small island of Komodo, which lies halfway between Sumbawa and Flores in the eastern part of Indonesia, is famous for its giant lizards, *Varanus Komodoensis*, which are only found there; they are up to nine feet in length.

Every visitor to Indonesia will soon become familiar with the sympathetic little 'tjitjak', a very small pale-coloured lizard that will scale the whitewashed walls of his hotel room, jerkily darting hither and thither, effectively eliminating any insect that may have found its way into his room.

The docile 'kerbaus' or water buffaloes are the farmer's best friends. Note the cluster of banana trees on the other side of the river.



Monkey with young in the 'sacred forest' near Sangeh, Bali.

The Maluku Islands in eastern Indonesia are known for their wealth of beautiful parrots and other birds of the most fantastic colours.

The easternmost part of Indonesia, West Irian, is famous for its birds of paradise. Another noteworthy bird is the amazing and voracious casuaris, a curious cursorial bird, three or four feet tall, which will gobble even stones or nails to fill its stomach when it cannot find enough normal food, and which vigorously defends itself by throwing its feet forward whenever attacked.



The lotus flower in the National Botanical Garden, Bogor (Djawa).

We have already mentioned a large number of more or less wild animals. One of the most thoroughly domesticated animals in Indonesia is the water buffalo, named 'kerbau' in Indonesian. They are the farmer's best friends, and are generally handled and controlled by tiny children who spread themselves on their generous backs, taking them to the rice fields at the crack of dawn to do the ploughing, later taking them to a pool for a refreshing bath. Water buffaloes invariably attract elegant white birds named 'blebok', which perch on their broad backs.

The fragrance of the frangipani flowers is well known. →



FLORA

Flowers grow in great profusion in Indonesia. A well-known variety is the fragrant frangipani; in Bali it is called 'djepun' and is chiefly grown in temples. In Djawa, however, where frangipani is called 'kambodja', it is a graveyard tree. Scarlet hibiscus flowers (named 'putjuk' in Bali, and 'kembang sepatu' elsewhere) and many different varieties of orchids are found everywhere.



Many varieties of lilies grow profusely in Indonesia.



'Trengguli', pudding pipe tree, in Jogjakarta (Djawa).

Indonesia being a completely tropical country, the combination of its rich soil with its warm and moist climate has naturally resulted in the most luxurious tropical vegetation. Wherever the land is not under cultivation, most of the country (estimated at more than twenty per cent of the total land area of Indonesia) is covered with age-old dense forests. Air travellers can fly over Sumatra or Kalimantan for hours without seeing much more than a green carpet of jungle, in which many rivers wind their way. These forests contain many kinds of trees, such as sandalwood trees, camphor trees and several varieties of the fig tree. Famous among fig trees is the 'waringin' or 'banyan' tree.

The most useful trees of Indonesia are the omnipresent coconut tree and the bamboo, spelled 'bambu' in Indonesian.





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