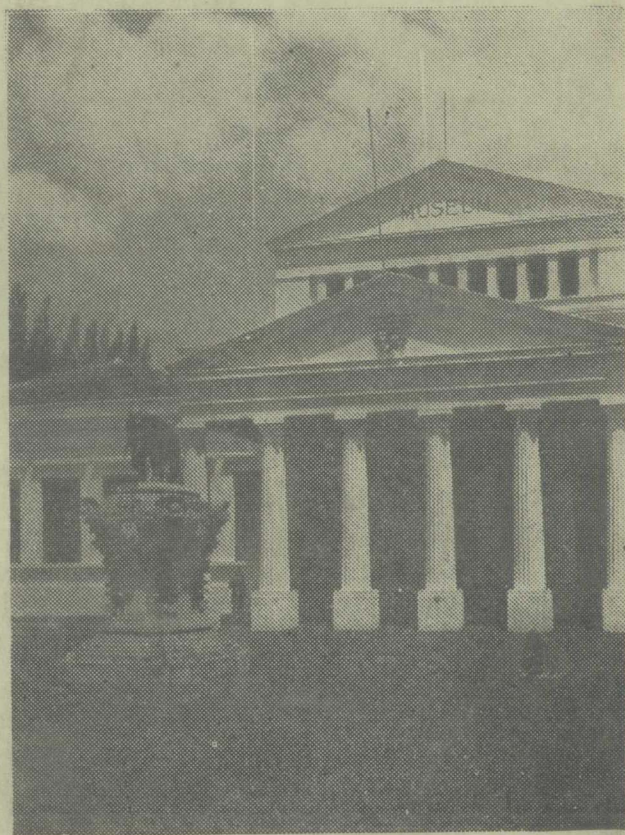


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SHORT GUIDE TO THE MUSEUM



(Second Revised Edition)

LEMBAGA KEBUDAJAAN INDONESIA
„BATAVIA SOCIETY OF ARTS AND SCIENCES”

1954

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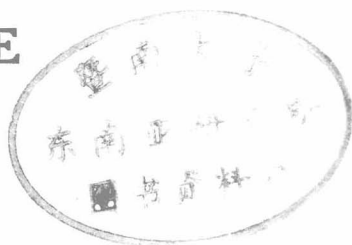
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LEMBAGA KEBUDAJAAN INDONESIA

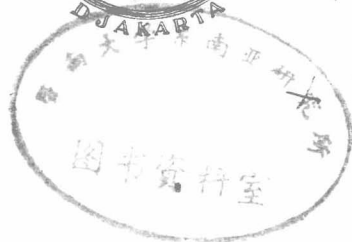
„BATAVIA SOCIETY OF ARTS AND SCIENCES”

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**SHORT GUIDE
TO THE
MUSEUM**

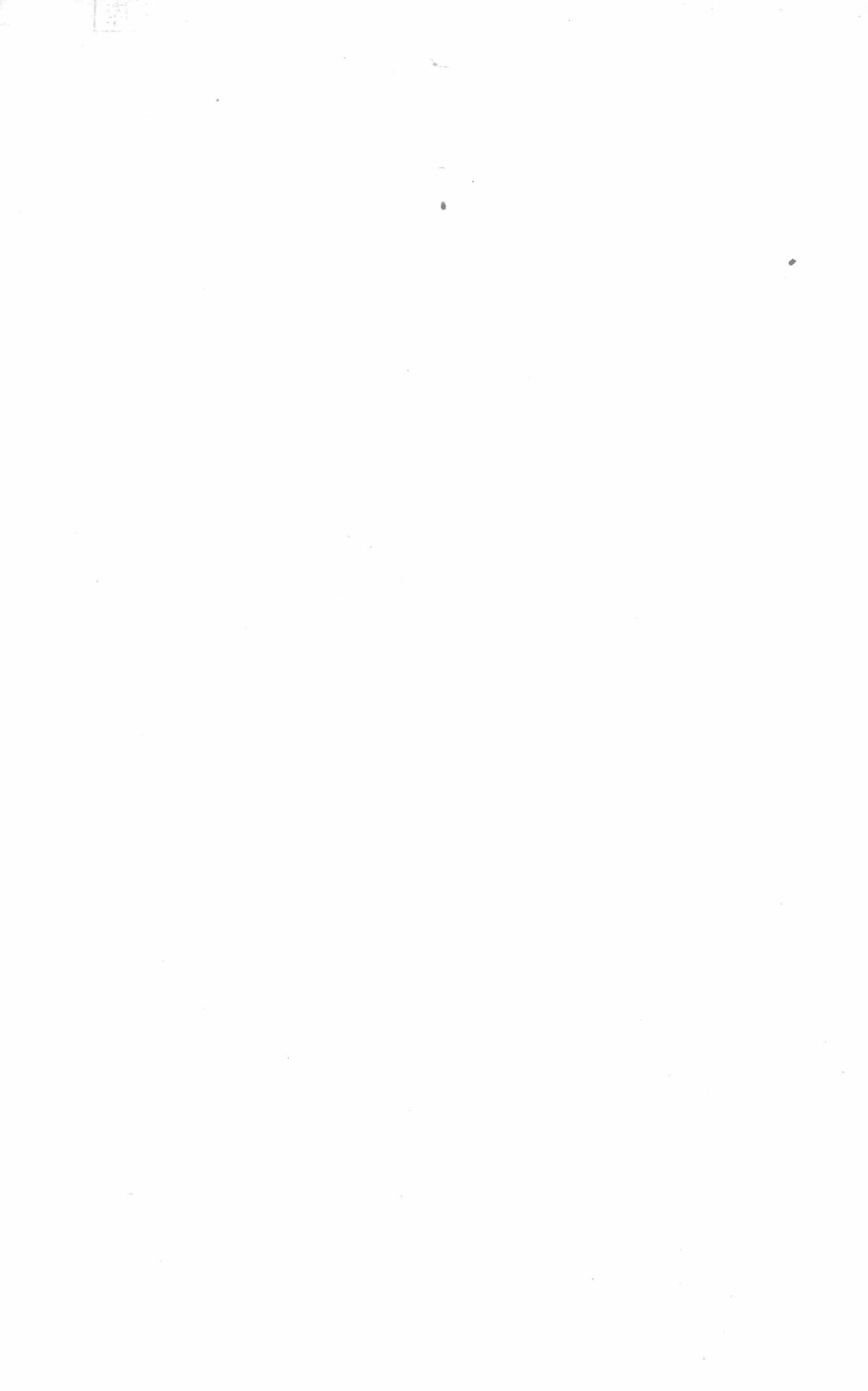


(Second Revised Edition)



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P R E F A C E

(First edition)

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 is 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.

Batavia, October 1948.

Dr. A.N.J. Th. à Th. van der Hoop
Secretary.

PREFACE TO THE SECOND REVISED EDITION.

The first edition of the Short Guide was out of print for more than a year. Because of several circumstances our Society was not able to reprint this booklet.

This revised edition does not differ much from the former one. Some of the illustrations has been changed and we express herewith our sincere thanks to Mr. Hoogland for the new photographs.

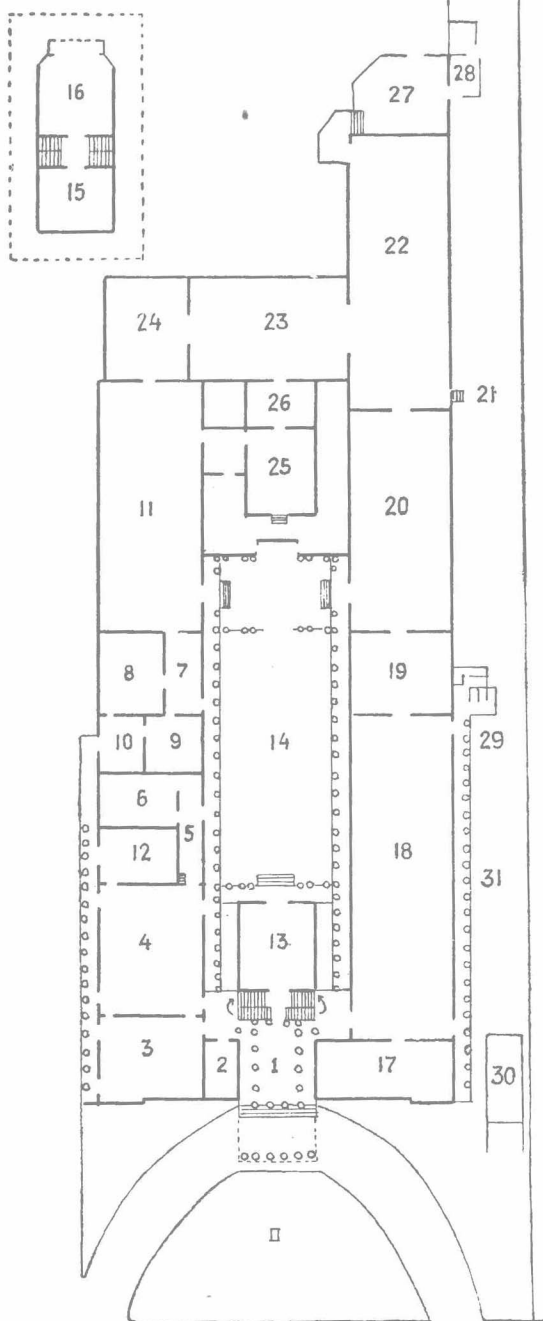
We also render our heartiest thanks to Mr. E.W. van Orsoy de Flines, Keeper of the Archaeological and Ceramic Collection, to Mrs. C.H.M. Heeren — Palm, Keeper of the Ethnographic and Historical Collection and to Mr. H.R. van Heekeren, Keeper of the Prehistoric Collection, for their kind cooperation to revise and to correct the texts.

We hope this Short Guide will be a great help to the visitors of our Museum.

Djakarta, September 1954.

Moh. Amir Sutaarga
Act. Secretary.

Upper floor



Medan Merdeka Barat
GROUND-PLAN OF THE MUSEUM

EXPLANATION OF THE GROUND-PLAN.

- | | |
|---|---|
| <p>1. Entrance-Hall.</p> <p>2. Exhibition-room.</p>

<p>3. Board-room.</p> <p>4. Historic room.</p> <p>5. Corridor.</p> <p>6. East-India-Company-room.</p>

<p>7. Lending library.</p> <p>8. Reading-room.</p> <p>9. Administration of the
Library.</p> <p>10. Librarian.</p> <p>11. Store-room.</p> <p>12. Bookbinders.</p>

<p>13. Rotunda.</p> <p>14. Inner court.</p> <p>15. Treasure-room (upper floor).</p> <p>16. Bronze-room (upper floor).</p> <p>17. Cabinet of Coins.</p> | <p style="text-align: center;">Ethnographic Collection :</p>
<p>18. Java and Sumatra.</p> <p>19. Wood-carvings,</p> <p>20. Bali, Borneo and Celebes.</p> <p>21. (Northern Museum grounds ;
study-material Archaeological
Collection).</p> <p>22. New-Guinea, Moluccas, Nu-
satenggara (Lesser Sunda
Islands). MAPS.</p> <p>23. Ceramic Collection.</p> <p>24. Prehistoric Collection.</p> <p>25. Administration of the Society.</p> <p>26. Secretary of the Board.</p> <p>27. Work-shop.</p> <p>28. Study-collection and workshop
of the Ceramic Collection.</p> <p>29. Lavatories.</p> <p>30. Store-room.</p> <p>31. Bicycle-shed.</p> |
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Fig. 1. Front of the Museum. (Foto Hoogland)

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 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 a general meeting on the 29th. February 1950 it was given the name of „Lembaga Kebudajaan Indonesia”.

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 as was usual in those days, namely to promote all arts and sciences, in particular natural history, physics, archaeology, 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 archaeology 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, Djalan Madjapahit 3, next to the „Harmonie” club.

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, archaeology and history. For the study of science other institutions gradually came into being, such as the Botanical Gardens with their laboratories and collections in Bogor, the Physical Society at Djakarta, 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 Djalan Madjapahit 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 Merdeka Selatan opposite the end of Gang Holle ; later on it was decided to build the museum on its present site Merdeka Barat.

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 (at present the Ministry of Defence) 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 Djakarta and used to be called in the language of the people the „Gedung gadjah”, the elephant's house, after the bronze elephant standing in front of it. This elephant was presented to the town of Djakarta by H.M. King Chulalongkorn of Siam, on the occasion of his visit to Djakarta 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 archaeology. 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.
(85 volumes).

The Transactions. (79 volumes).

The Yearbook. (10 volumes).

The Bibliotheca Javanica. (10 volumes).

The Society further published independent works, catalogues of the collections, etc. The Accounts and Reports of the Archeological

Service were 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.

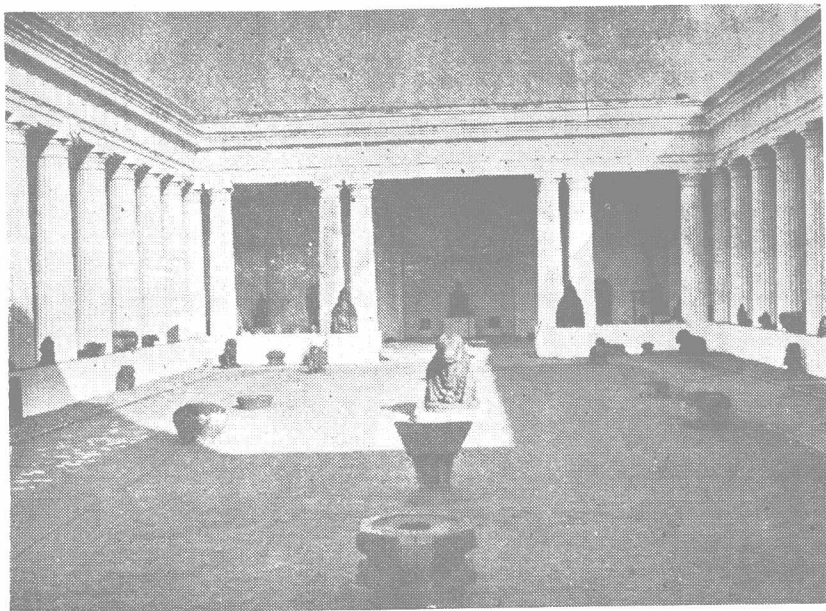
This short, general guide was written in order to help the visitor to find his way. It stands to reason that in this booklet no enumeration be given of everything included in the collections; attention can only be called to a number of important objects in each Department. It is the intention to have 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 Medan Merdeka Barat. 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.



(Foto Hoogland)

Fig. 2. Inner court with part of the Archaeological Collection.



(Foto Aneta)

Fig. 3. Board-room with furniture from the Castle of Batavia.

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 archaeological 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 Medan Merdeka ; 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, history, ethnology, archaeology, 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 Indonesian archipelago regardless of the subject ; the library possesses an exhaustive collection of complete series of papers and periodicals of all kinds.

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 show-case of the treasure-room (15) contains the objects of precious metals. The bronze objects are displayed in the bronze-room (16).

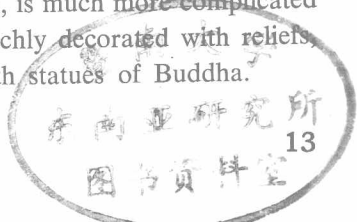
Most of the objects in the archaeological collection have come from those islands where the Hindu influence has been strongest: in the first place Java, in the second place Sumatra.

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 Djakarta, and is now in the Museum, on the northern grounds (21).

The second period is the famous Central-Javanese period, between 700 and 900 A.D. It is the period when the large temples were built: Borobudur, Prambanan, Mendut, Kalasan, Diëng-temples etc. Photographs of a few of these „Chandis” are put up 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.

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 picture the life of Buddha, and with statues of Buddha.





(Foto Hoogland)

Fig. 4. Adityawarman, First King of Minangkabau, Sumatra, in the shape of a Bhayrawa (14th century).

Apart from these there are 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 Central-Java contain the statues of Ćiwa (in the centre), Brahma (on the right-hand side of Ćiwa) and Wishnu (on his left-hand side). The Chandi 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 statues for the deceased 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 Modjopahit 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 body 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 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 many 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 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 14th century and was found in Sumatra, in Upper-Djambi. It belongs to the „tantric Buddhism”, a corrupted form of Buddhism, mixed with Ćiwaism. 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 Ćiwa, Brahma has been little worshipped in Java; consequently his statues, fourheaded, are relatively rare. His „riding-animal” is the goose.

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

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

The spouse, or rather the „female energy” of Ćiwa 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 emerging from the neck of a bull, on which Durga stands.

Of the other gods we mention Ganeća with the elephant head, the god of wisdom and son of Ćiwa, a beautiful statue of which is to be found in the front part of the rotunda. Further Surya, the sun-god, who rides across the sky in a charriot 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 to 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 Modjopahit as Harihara, a combination of Ćiwa and Wishnu, characterized by the attributes of both. The queen is standing on the right-hand side of the entrance.