Indonesian Arts and Crafts

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Indonesian Arts and Crafts

PICTORIAL ATLAS

WITH AN INTRODUCTION

BY

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N.V. TOT EXPLOITATIE VAN HET MAANDBLAD „NEDERL.-INDIË, OUD EN NIEUW"
TEN HAGEN'S DRUKKERIJ EN UITGEVERSMAATSCHAPPIJ, N.V.



INTRODUCTION

THE term "Indonesians" includes in the general use of this word now-a-days all natives and tribes of Netherlands India. The use of this term is not quite correct, because a great part of the Papuas living in the east of Netherlands India do not appertain to Indonesians, and the natives of the Philippine Islands could well be included among Indonesians, although they do not appertain to Netherlands India. However, for the sake of brevity, in the following Atlas of Plates on the native arts and crafts of Netherlands India the term "Indonesian" has been accepted. Consequently, one may find in it items of Papuan arts but none from the Philippine Islands.

The great variegation from the point of view of ethnography and civilisation presented by the millions of inhabitants in Netherlands India, is reflected also in the products of her arts and crafts. Yet, notwithstanding all this multiformity, the natives of Netherlands India possess much that is common in language, beliefs, customs and habits. Similarly, there is much in their handicrafts too, that can be called commonly Indonesian when compared with artistic products of other nations.

The first characteristic feature of native arts in Netherlands India is the peculiarity that they are in many respects real, general *"folk-arts"*. Especially in districts which have not had much contact with Western civilisation and World Traffic, there are no special craftsmen, but everyone practises handicrafts. At the same time, these products are meant for daily use ; for that is a second peculiarity of the natives of Netherlands India,—found also with some other primitive peoples, —that they feel the necessity to adorn even the simplest objects of utility and to make them in this way an art product. [1])

To what great heights this native art has reached, what a born artist the Indonesian is, — an impression of these can be better gathered by a study of our plates than by any description. This Introduction has merely the purpose to give a brief description of some special processes of ornamental art used in Netherlands India.

Here we wish to add yet another general observation, *i. e.* that Indonesian art is most intimately connected with animism (in the general sense of this term). In different Indonesian tribes the artist considers himself during his work to be possessed by higher powers, spirits, on whose good or bad mood fully depends his success or failure. There are consequently a whole series of prescriptions for the artist. He must bring offerings, burn incense, &c. The smith, *e.g.*, who wants

[1]) Naturally the state of things is no longer the same among tribes living for either short or long periods under the intensive influence of the West. In those tracts the native society is already more differentiated. However, this process began e.g. on Java and Bali even before the arrival of Europeans. As to the working of iron, silver and gold, this was certainly always in the hands of some special workmen.

to make a soldering, whenever the iron does not join properly, takes refuge in a charm.

This connection with animism may give also an explanation of several Indonesian ornamental motifs. There is *e. g.* very probably some connection between the frequently occurring human and animal figures and the magic powers present in men and animals and also in their representations. The geometrical ornaments, often used, are in many instances to be derived with much probability from human and animal figures very much deformed. These geometrical ornaments together with the human and animal representations form the original Indonesian motifs. Flower and leaf ornaments are mainly to be ascribed to Hindu influence.

The influence of animism is further to be recognised in the fact that some art objects are produced exclusively for the sake of ancestor-worship, magic art, &c., *e.g.* images of forefathers, magic wands, &c. Nearly all objects of *plastic art* are exclusively for these purposes. Otherwise Indonesian art is with a few exceptions only *superficial ornamentation.* As far as it is necessary for a proper understanding of the objects reproduced, a few words will be said in dealing with these sculptures about Indonesian animism.

A. WICKERWORK (Figs. 1 to 13).

One of the oldest forms of domestic handicraft in the Archipelago is wickerwork. It is to be found even to-day on all the islands, and produces objects of daily use which in most cases cannot be replaced by Western importation.

The following materials are used generally: *Bamboo, Rotan, leaves of Pandanus and of palms, kinds of reed, stalks of orchid, and ferns.* More rarely are employed *horse-hair*, and *gold-* and *silver-thread.*

The strips for coloured wickerwork are previously dyed. On Bali and Lombok bamboo and rotan are besmeared with glue-colour covered by a layer of plant juice; in other places dragon's-blood (*Daemonorops draco* Bl.) is often used for red paint. Further is the material often cooked in mixtures of water and various vegetable dyes; now-a-days also in aniline dyes.

Although wickerwork in general is a work of the fingers only, yet there are some simple tools in use, *i. e. hooks* to pull the strips, and in some tracts *benches* and planks *for matting.* For the making of hats a special plank is employed with a circular hole in which to fit the hat.

A description of the Indonesian technique of wickerwork may be considered superfluous as the technique of all primitive wickerwork is very simple and everywhere similar. However, the *travangan*, or open-worked wickerwork, found mainly on Sumatra, deserves special mention. It is a usual one-stroke work: 1 up, 1 down, but leaving out open parts which form certain patterns. Especially in Tapanoeli (Western Sumatra), and on the East Coast of Sumatra, beautiful wickerwork is produced by this method.

The products of wickerwork are nearly exclusively for the maker's own use, anyhow for the inland market. One exception is the hat-making of Tangĕrang

(Province of Batavia), which supplies a world product. This industry is practised by natives but under the directorship of the French firm, Petit-Jean and of a Captain of the Chinese. The Tangĕrang hats have earned good renown on the world market. There are also other places in the Province of Bantam and the Preanger Regencies where hat-making is a regular handicraft.

B. WEAVING (Figs. 14 to 72).

The art of weaving has reached a high level in the Indian Archipelago, notwithstanding the primitive tools used in this branch of handicraft.
It is not improbable that in the beginning vegetable fibres were employed as in wickerwork. But now-a-days this occurs only sporadically in most parts of the Archipelago. The use of *"koffo"* still possesses some importance in the weaving of the islands Sangir and Talaut (to the N. of the N.O. cap of Celebes). *Koffo* is the fibre of the bast of a kind of banana-tree (*Musa textilis* or *Musa mindanensis*), called also Manilla-hemp or abaca. The weavings of this consist, — mostly in white, red-brown, or black, — of clothes for the upper and lower parts of the body. Formerly all the clothes for men as well as for women on Sangi were made of *koffo*. Now *koffo* is used only for the matting of nets and stair-carpets. The most important material used now for weaving is cotton, and, secondly, silk. All over India a simple spinning-wheel is in use. Homespun thread is employed still sometimes, but mainly imported yarn is used.
As already mentioned above, weaving instruments are in most tracts of the Archipelago very primitive. In general one can differentiate three types. In the East of the Archipelago one finds mostly an instrument consisting of two round pieces of wood, one of which is fastened to a pile, or to a post of the house, or to a tree. The second one is attached to the back of the weaver by means of cords to which a leather piece is fastened. The warp is spanned between these two pieces of wood, and the weaver can make it looser or tighter by bending forward or backward. With such a loom only pieces of *one* certain length can be woven, according to the distance between the two rollers.
The instrument found in the Western part of the Archipelago is fit also for the weaving of longer pieces. One of the rollers is replaced by a plank resting in two blocks inserted from above, the feet of which are fastened to horizontal planks. The unwoven warp is wrapped round this plank or warp-beam. When the woman has woven the breadth of a plank, she can roll up the woven part and store it in the other warp-beam which is hollow in this type of loom and is made to contain the material. After that she must stand up to turn the warp-beam with one turn. By this means a new part of the unwoven material is freed.
With both types the following tools are necessary: quill, roller, weaver's shear, often a slay and a pulling stick to pull up the half of the warp threads when the spool has been turned. Consequently all these are made with movements of the hand and take up much time. The third type of loom is therefore much more efficient. Here the weaver draws up and down the odd and even threads by means

of pedals. She sits on a low bench and it is not necessary for her to hold with tightly stretched back the warp threads. This instrument is used on the west coast of Sumatra, on South Celebes for narrow textures, in Soerabaya, in the east corner of Java and in the "Principalities" (Central Java).
Nowadays the Textile Section of the Departement of Agriculture, Industry and Commerce, Bandoeng, produces a loom with fixed warp-installation and with semi-automatically worked spools, and sells these instruments to the inhabitants throughout the Archipelago.
A peculiar process of weaving in Netherlands India is the so-called *ikatting*. The term is derived from the Malay word *mengikat* (from the root *ikat*), which means "to bind". Professor Nieuwenhuis invented for it the Dutch term *"figuurknoopen"*, in English: "figure knotting", which renders fairly well the aim and the kind of this work. It is a process of dyeing by means of *omitting* some of the threads destined for weaving. For this purpose bundles of threads are entwined with fibres on certain places in a way that the dye cannot get through to the entwined spots when the bundles of threads are dipped in the dyeing bath. In this manner one can produce *e.g.* speckled threads, but one can *"ikat"* also a perfect pattern directly in the warp. One can stretch the threads on a frame and entwine some of them in a way that *e.g.* the figure of a bird is produced by the entwined threads. Now, when this frame is put in red dye, and the entwined threads are undone after drying, then the result is a warp of red threads with a white bird left out. If a thread of one colour, say red, is woven through it, then the figure of the bird will appear sharply on the produced tissue. This example is a very simple one in order to make the process clear. Anyone who sees the lovely and highly complicated patterns supplied by Indonesians, can now have some impression, what an enduring and lengthy work such *ikat* tissues may be. A special charm of *ikatted* textures is, moreover, the running into each other of colours. This is caused by the circumstance that the entwinings cannot quite prevent on the borders the influence of the dye.
Nearly everywhere only warp-threads are *ikatted*. An example of *ikatting* also the woof-threads is found in the textures of the *dèsa* Tĕnganan on Bali, an isolated village in the mountains at a distance of several hours from Karangasĕm.
Besides cotton threads *ikats* are also made on silk. In which tracts of India beautiful tissues are produced, is best learned from the titles of the figures in the Atlas. We mention here only: the Timor Archipelago, for its brilliant *ikat* textures, Bali for lovely silk tissues, Sumatra for silk tissues *ikatted* as well as with in-woven gold and silver threads.

C. BATIK (Figs. 73 to 87).

Batik too, like *ikat*, is a process of leaving out; not, however on the thread, but on the ready woven texture. It is a pre-eminently Javanese manner of decorating clothes, although it is found also on some other islands of the Archipelago.
Regarding the question as to whether it is an originally Javanese or Indonesian

process or not, opinions are different. Dr. Brandes advocates the Javanese origin in a paper in the *Journal of the Batavia Society*, 1889. In the standard work by Dr. Rouffaer en Dr. Juynboll, "The Art of the Batik in Netherlands India and its History" [in Dutch], there are numerous arguments in favour of the opinion that this art have been introduced to Java by Hindus. The contribution by Mr. J. W. van Nouhuys about the wax batik of the Toraja in Central Celebes (in "*Netherlands India Past & Present*", vol. 10, 1925-26) opens new possibilities that the Indonesian origin of the batik may be demonstrated after further researches. In vol. 15 of the same periodical there are interesting communications on batik work in Djambi, the important place of Sumatra.

The raw material on which batik is practised is in the first place European cotton. Silk is also used, but in a lesser degree. The fabric to be treated with batik work, is first of all washed to remove all starch. It is then cooked in rice water, some-times mixed with some lime or bamboo leaves. This is in order to prevent the wax entering too thoroughly into the threads of the texture. It is then laid on a plank and knocked with a wooden hammer in order to remove all creases. The *manner of separating colours* is melted bees' wax, sometimes mixed whit a small quantity of resin. The batik woman (this work is always done by women) has next to her a chafing-dish with glowing charcoal, and on it an iron pan with the wax, in order to keep it melted. The fabric which she is to provide with batik hangs before her on a rack of bamboo or wood, which is racked by a bamboo clip or by a hook with counterbalance.

The woman draws with a pencil on the fabric the partition in which the pattern must come, or she draws with a charcoal the whole pattern. Sometimes the pattern is drawn on Chinese paper and pinned at the back of the fabric so that the lines become transparent through the texture.

Now her first work is to cover with melted wax the outlines of the figures. This is done by means of the *chanting (tjanting)*, a small reservoir made of sheetbrass, with the capacity of about a fluid ounce or so, with a handle of *glagah* reed; it possesses one to four fine spouts through which the wax can be poured on the cotton. (See fig. 81).

When the first side is ready, the back is taken in hand. (The wax lines show through the thin tissue). Namely, a batik work is always identical on both sides, there is no "seamy" side as on other fabrics.

Then the figures are filled in. If whole panels are to be left out, they are entirely covered with wax. If lines are to be left white, then waxen lines are drawn. In order to leave out dots or dotted lines, the wax is brought on the fabric in drops. The fabric is now covered in this manner on both sides, and now the wax must become dry. After that the fabric goes into the first dye, the blue tub. When this dyeing in indigo is finished, the fabric is washed and the wax must be removed. It may be melted in hot water in case all the wax must be removed; or part of it is scratched off, if other parts are still needed to cover the texture in the following dye. For the second dyeing, which is the reddish-brown so-called *soga* colour, the spots

which must remain blue or white, are covered once more with a layer of wax. Blue parts left uncovered become black in the second immersion.
In Solo this whole process takes 15 days. Fabrics are immersed three times daily, or stay sometimes during several nights in the dye. When the whole dyeing is achieved, the fabric is washed, dried, and immersed in clear lime-water, after which the colours are fixed. Then the texture is dried, and thereupon the wax is entirely removed. We have now a fabric in three colours: blue, *soga* and white. Some other colours are, of course, also used. There are some tracts where the batik is glossed after this process.
A peculiarity and also a special charm of batik fabrics is that the colours are never sharply divided from each other, because the covering wax layer can never protect closely enough. Moreover, through the folding up and rolling up of the fabric, the wax layer gets here and there cracks, so that the dye enters and coloured veinlets are produced on a, say, white panel. Before immersing in the second dye, batik makers often expressly make cracks in the wax to produce marbling. The blue colour, however, may not show such marbling.
There are two main centres of batik art, *i.e.* Soerakarta and Pĕkalongan. The loveliest batik is mostly made in the Province Jogjakarta and in the residency of Bagĕlèn. Beautiful batik works with a peculiar character of their own and in special colours are those of Djambi, S.Sumatra. (See fig. 82, 83, 84).
Batik became on Java a mass industry; in most great places of Java there are 'batikkeries' directed by Natives, Chinese or Europeans (especially Indian-European ladies). The 1st Part of the Report on Batik Works published by the Inspector of Works of the Office of Works in about October 1930, deals with West Java and mentions in Batavia and its neighbourhood 264 "batikkeries" owned by Chinese, and 93 owned by Natives.
In these works *chanting* is not generally used, but a kind of wax-seal, called the *chap (tjap)* which accelerates the work considerably, but produces pieces of less artistic value.

D. BAMBOO CARVINGS (Figs. 88 to 108).

If there is anything in which the extraordinary artistic instinct of Indonesians can be recognised, it is undoubtedly in the brilliant decoration of bamboo carving. The richness and variety as well as the strong consistency of this ornamentation is well illustrated in the figures of our Atlas. Here we need only to say briefly something about the workmanship.
A simple ornament on rice-knives, flutes, and cases of spindle-spools is often put up by means of *burning* in the epiderm with a bit of glowing cocoa-nut shell. More complex is the *engraving* of ornament with the point of a tapering piece of metal or sharp stone splinter.
The most beautiful decorations are, however, produced through *incision* of the ornament whereby sometimes small pieces of the bamboo-bark are slit off and removed. This is a very difficult work because of the hardness and glossiness of

the material, and one is astonished that the pattern can be kept so distinctly on this stubborn material.
The place of origin being always given under the figures of the Atlas, it is not necessary to enumerate the tracts in which especially nice bamboo-carving is produced. Here we want only to draw the attention to the fact that bamboo carving is never or scarcely ever found with people of a higher civilisation in the Archipelago, like the Javanese, Malays and the Balinese, and that their ornament is by no means equal to that which is produced by *e.g.* the Timorese, the Dayak or the Toraja.

E. WOOD-CARVING (Figs. 109 to 145).

There is no need to write about the way in which Indonesian wood-carving is produced, as this does not differ from what is found elsewhere.
Wood-carving, however, does not serve the purpose of superficial ornamentation only, but includes also plastic art; therefore we may add here a few words about the significance and aim of some productions of Indonesian wood-carving.
Balinese wooden images,—whether they are polychrome or unstained,—represent to a large extent divinities of the Hindu pantheon. One can find, however, also images of *e.g. padandas* or priests, or even of worldly persons. These wooden images do not serve only as decoration but also as stands for creeses (see fig. 230, 232, 233), as it is a Balinese custom to lay down the creese when coming to visit someone.
Another purpose is served by images found elsewhere in the Archipelago, *i.e.* on the Island Nias (to the W. of Sumatra), in the N.W. portion of Dutch New Guinea, round the Geelvink Bay, and on some of the Southwestern Islands (Moluccas). These are the so-called ancestor or spirit images. They are intimately connected with the worship of the spirits of the ancestors met with in those tracts. These spirits are believed to be the tutelary genii of their family members left behind, who protect these latter ones when they do not omit to offer to the spirits the prescribed sacrifices. These spirits haunt usually the realm of the ghosts. Sometimes, however, they pay a visit to their surviving family, and then they can enter into the images prepared for them. Whenever one wants their advice, one turns to the image in which one believes the spirit of an ancestor is living. The term "idols" is, consequently, not quite appropriate for these images.
Wood-carving is very beautiful in Java, especially at Japara, and Bali. On most islands of the so-called "Outer Possessions" much care is bestowed on the decoration of houses with wood-carving; we mention specially Nias, the Batak Lands (Toba-Batak) and Central Celebes.
Wood sculpture is used in Java mainly for the production of grips of creeses representing mannered human figures, and of puppets of the *wayang golèk* (see p. 139).
Masks for the *mask-plays (topèng)*, are also made of wood, chiefly of a soft kind, painted and gilded; some of them are decored with a diadem of hammered leather; in-

side, at the height of the mouth a *rotan* or wooden arch is attached by which the mask is held between the teeth; sometimes a leather strap is used for the same purpose. The *topèng* representation is a succession of talking and dancing by the masked actors of a recitation of the *dalang*, leader of the play, and the *gamĕlan* music; the difference between this and the *wayang* lies in the fact that in this latter play only the *dalang* speaks. The well-known Javanese hero Raden Pandji is the chief character of the mask-plays.

F. BRASS-WORK (Figs. 146 to 181).

Indonesian brass-work is made with the process called *à cire perdue*. The form is first modelled in wax, then a small layer of fine charcoal powder is pasted on it, finally, the whole wax form is surrounded by a thick layer of clay mixed with sand. When all these are dry, there are two ways to prepare the cast. One can, following one manner, warm the form in a small oven, so that the wax melts and flows out of the form through a hole made in the bottom. In this way we obtain a hollow form into which the melted metal may be poured. Or, in another way, one can pour directly into the wax the melted metal through an opening made in the top of the form. The wax melts and is replaced by the metal. To make the object free from the form, the latter one must be broken, so that it can only be used once.
Not only massive objects can be produced in this manner, but hollow ones as well. If one wishes to cast *e.g.* a brass bowl, one kneads first a clay form in the shape of the inside of the projected bowl. This clay form must be covered with a layer of wax in the thickness of the wall of the bowl, and the wax pasted with charcoal powder. After that the outer clay form is added. Then one of the two manners described above may be employed. The metal used for Indonesian brass-work is a mixture of copper and zinc.
When the cast is polished, the ornament is put on by means of chiselling, chasing or engraving. Relief ornaments are put on before casting, thus in the mould.
The ornamentation of brass-work is drawn from the human figure,—on Java mainly in the form of the Wayang type,—from animals, plants and geometric figures. The descriptions of the illustrations in the Atlas show which motifs are used in different tracts.
Although much brass-work is still produced in the Archipelago, it falls in general far below the excellence of ancient brass-work. Modern brass-work—with the exception of a few good pieces—does not reach in general a higher niveau than that of bazaar mercery: impure materials, coarse forms, crude chiselling. An ancient *bokor* (Javanese brass bowl) when compared with a new Soerabaya brass-bowl, is "like a plate by Pijnacker compared with a present day Delft ware", writes Mr. J. G. Huyser in „Nederlandsch-Indië, oud-nieuw" *("Netherlands India Past & Present")*, vol. 1, p. 229.

G. IRON-WORK (Figs. 208 to 235).

Whereas the division of labour is not very far advanced among the native popu-

lations, iron work was always the work of a special expert, the village smith. He makes all kinds of simple agricultural tools and objects of household use, but these are not products of *art*. There is, however, art in the producing of iron *weapons*.These are known by all nations of the Archipelago as far as they know iron work. One can speak, however, only of a few places where there is a real *armourer's art*. First mention is deserved in this connection by the Javanese and the Balinese who produce the *creese*.

We have no intention to give an exhausting description of the making of a creese; we should like, however, to draw attention to the preparation of creeses with so-called *pamor*. This word is derived from the Javanese root *wor*, *awor*, "mixed", and means "mixing, mixture". As a matter of fact, "*pamor* creeses" consist of alternative layers of simple iron and of meteoric iron with some proportion of nickel. In order to forge a blade, the smith takes three sheets of iron, he intercalates two sheets of meteoric iron, makes them red-hot, and forges them in this way together. When the bar is prepared in the necessary length, he cuts it in two, puts the two halves upon each other and forges them once more to one bar. This process is repeated until a bar is produced which consists of some fifty layers. These he forges to the shape of the creese, always following the pattern which he wants to produce upon the lame.

When the forging is ready and the creese has been fashioned, the blade must be rubbed with lemon-juice and arsenic; through this process the meteoric iron turns whitish, whereas the simple steel becomes even darker. The two shades, however, differ only slightly, and this is just the characteristic of the Javanese *pamor* creeses.

In the Principalities of Java meteoric iron with some nickel is used, originating from a meteor stone fallen down in the middle of the 18th century in the neighbourhood of Prambanan and preserved in the 'Kraton' of Soerakarta. This iron is known as the *pamor Prambanan*. Nowadays Krupp nickel is also employed, and weapon smiths of Bugi often use a kind of iron received from Luwu, Celebes. The Balinese creese contains more nickel-iron, and is polished smoothly, as contrasted whit the Javanese one. *Pamor* creeses are produced also on Sumatra, on Celebes and Borneo. The process is also employed for the preparation of lance-heads.[1])

H. GOLD- AND SILVER-WORK (Figs. 182 to 185).

For the production of gold and silver objects different alloys are employed in Indonesia. Copper and silver is alloyed with gold, and copper with silver. The proportions of base or less valuable metals in Dutch Indian gold- and silversmith's works are considerable. In the opinion of some authors the reason for this fact is the tendency of the Indonesian to attain a certain colour and not to produce ornaments of highly precious metals Others say that it is to be ascribed to the

[1]) In general, imported European iron is used. There exist, however, some native iron-foundries, among others in the village Tjibeber near Serang, Residency Bantam, West Java.

necessity to produce gold and silver ornaments also for the less wealthy clients. The reddish metal known as "pinchbeck" (in several native languages *"suasa"*), is often employed; it is a mixture of equal quantities of gold and copper. Gold and silver coins are often used in the Archipelago as material; on Sumatra also golddust and native gold.

The process of casting the precious metals is also the *à cire perdue* process, used especially for massive ornaments. The casting by a Toba-Batak goldsmith in North Sumatra is described by Mr. J. E. Jasper and Mas Pirngadie in their work "The Native Arts and Crafts in Netherlands India", vol. IV, pp. 25-26, in the following terms: "The casting process is nearly the same as that of the copper moulder, and its essence is briefly this: first, a rough mould, the kernel is shaped out of a mixture of clay and burnt ricebran, and is burnt. This kernel is used as a kind of last, and covered evenly with *rimbaga* (a kind of wax, mixture of resin and fat). In this manner a first waxen form is given, on which the relief forms are now modelled, likewise with *rimbaga*. After that, small spouts are made of *rimbaga* on this form, the whole is covered with fine powder of dry clay, and finally it is pasted with a kneedable mixture of clay with burnt bran. Then the wax is melted and the liquid hot metal poured in. The ornamentation of the surface of gold and silver objects is done by means of engraving, chiselling or chasing".

Often brass objects are decorated not by means of gilding or silvering them, as it is done in the West, but by enwrapping them with thin leaf-gold. This kind of work is especially employed for the making of armlets and foot-rings. With the Acheenese e.g. a piece of *suasa* is made flat so that it is suitable to enwrap a brass bar, wereby they take care that the thin metal closes tightly to the brass. When all these are bound together with a string, the object is kept in a mixture of borax and water and placed afterwards in a fire of hot coals. As soon as the smith observes that the metal is about to become liquid, he cools it by pouring over it some water. The uneven parts of the *suasa* are then hammered down with an iron hammer on the anvil.

A favourite process for silver-work is the filigree, in which the Uplands of Padang specially excel. First the metal wires are drawn as thin as possible: then they are cut in the necessary length, bent in a good shape and arranged in the intended figure; finally the whole is soldered with borax, and silver and copper solder. A manner of ornamentation often used is the so-called granulation, "the only technique of decoration of some importance with the Bataks, Dayaks and the Timorese, and employed by more civilised tribes in combination with filigree work". (Jasper and Pirngadie, vol. IV, p. 65).

Tiny pieces of silver cut off from a thin silver wire are placed in fine charcoal powder which is put in an iron box. The box is then put in a furnace or in fire. The pieces of silver melt and remain in the glowing charcoal as granules; they keep their round form when they are cooled and become hard. (*Op cit.*, pp. 65, 66).

A centre of this art are some three *dessas* (villages) in the control department of Haranggĕnĕng, Department Sidajoe, Residency Soerabaya, where especially

ear-drops, armlets, and hairpins are decorated with fine granulation. One finds here not less than 300 gold- and silversmiths, half of whom tours over a great part of East Java.
In Java and Bali especially the gold- and silversmith finds a considerable amount of work in the production of metal sheaths for creeses; a number of figures of our Atlas furnishes good evidence of the great artistry shown in these.

I. MANUFACTURE OF WAYANG-PUPPETS (Figs. 186 to 198).

The dressing of animal skins is not highly developed in the Archipelago. Tannery exists, and dressed skins are used for battle jackets, for cuirasses, shields &c., but there is nothing artistic in these objects.
Quite different, however, is the dressing of skins to parchment and the manufacture of Wayang-puppets; Java especially excels in the production of these. The skin, preferably of a young buffalo, sometimes also of a cow, is soaked for three or four days, and then stretched on a solid wooden frame. When it is dried and cleaned, —by which the chief object is to remove fat portions,—the skin is made quite smooth and flat. Through this process it gets a transparent, ivory-like colour. After that, it is cut into pieces of about the size of the future Wayang-puppets. The puppet-maker now puts a model of the puppet on this piece of parchment, and incises with a pointed iron all the lines of the pattern into the piece underneath. The portions which must be removed are cut out with the aid of some 15 different chisels and a wooden hammer. Then the puppet is whitened by means of a mixture of bone-ashes and size, and peel-ashes of the durian (fruit of *durio zibethinus*). Then is it painted or gilded; varnished; dried between plates of pleated bamboo; planed and a horn rod is added having a pointed end underneath and divided in two branches higher up. These two upper ends run on both sides up to the head of the puppet in order to make it stiffer.
Wayang-puppets made of leather, or rather: of parchment, are employed in what the Javanese calls *wayang kulit* (*kulit* = skin, leather), and which includes both the *wayang purwà* and the *wayang gĕdog*. There are two more kinds of Javanese shadow-plays, *i.e.* the *wayang kĕruchil* or *kelitik*, with flat wooden puppets with leather arms; (2) the *wayang golèk*, with puppets of wood in the round, dressed on the lower part of the body and with heads capable of being turned.
A brief description of the Javanese Wayang play may not be out of place here. The Wayang is a performance with shadow pictures; consequently, the Wayang with leather puppets is always played at night.
The place of the performance is—when it takes place at the house of a well-to-do Javanese—the gallery which links the fore-part of the house with the back-house: the *pringgitan* (from *ringgit*, the High Javanese word for *wayang*).
The screen is a great white cotton sheet with red borders, the *kĕlir*, stretched on a solid wooden frame. Above, behind this screen, from one of the beams of the roof or from a piece of wood fastened on the upper part of the *kĕlir*, hangs a great metal lamp, often beautifully worked, in the shape of a bird (Vishnu's

vehicle, the *garuda)*. The lamp, called the *blènchong (blèntjong)* contains in its lowermost part a small basin for oil; out of this sticks a wick.
On the floor, next to the *kělir*, are laid a few banana stems. One can easily stick in these the sharp point of the horn handles fastened under the Wayang-puppets. At some distance behind the *kělir* there is a large wooden box in which to store the puppets: on the fore-side of this box there are hanging a few metal or wooden plates which the performer beats with a kind of hammer made of horn or wood. On the floor behind the screen is a bowl for offering incense and a metal basin for the sacrifice of food.
The most notable kind of the subject-matters represented in the *wayang purwå*, plays, is borrowed mainly from the two Sanskrit epics, the *Mahābhārata* and the *Rāmāyaṇa*, although very freely transformed by Javanese poets. The events are often presented as occurring at Javanese places and the average Javanese sees in them the adventures of the ancestors of his present princes and regents. Besides these, some truly Javanese pieces, probably originating from ancient natural myths, are also produced in this Wayang. The characteristic feature of these Wayang-puppets is the pointed nose, at least with princely personages, representing the *type of nobility;* the *type of the malefactor*, however, characterising demons and villains, possesses coarser and rougher features.
The subject-matter of the other variety of the *wayang kulit*, the so-called *wayang gědog*, consists of a cycle of stories around the famous Javanese hero, Prince Panji Kuda Vanengpati; these stories possess very probably some historical basis.
The producer of the wayang is called *dalang;* he moves the puppets, he recites the conversations and the narrative parts of the epics and he gives signs to the musicians. Much is required from a good *dalang;* he must know the Ancient Javanese language as well as that of the Court, he must know the stories and the musical modes, he must be able to make a proper differentiation among the voices of the "players", &c.
The performance begins at about 8 o'clock at night and is not finished until next morning at about dawn. The men and older boys sit with the *dalang*, behind, whereas women and children in front of the screen.
Indispensable with a Wayang performance is the Javanese orchestra, the *gamělan*. In this orchestra predominance is given to percussive instruments, from the heavy hanging *gongs* to the light gongs called *bonang:* these are metal kettles resting with their openings downwards upon cords which are tightened in a wooden frame. Further percussive instruments are a. o. the *saron* and the *gambang*, with metallic or wooden sounding bars, and the *gěndèr* in which the keys rest upon cords, underneath which bamboo tubs serve for sound-boards. Besides these, one finds the flute, a kind of hautboy, a kind of cither, and the *rěbab*, the Javanese violin with two strings which leads the melody. On account of this the *rěbab*-player is at the same time the leader of the orchestra.
The Wayang is still held in high honour with the Javanese; it is not merely an amusement but has still to-day a kind of religious importance, as may be seen from

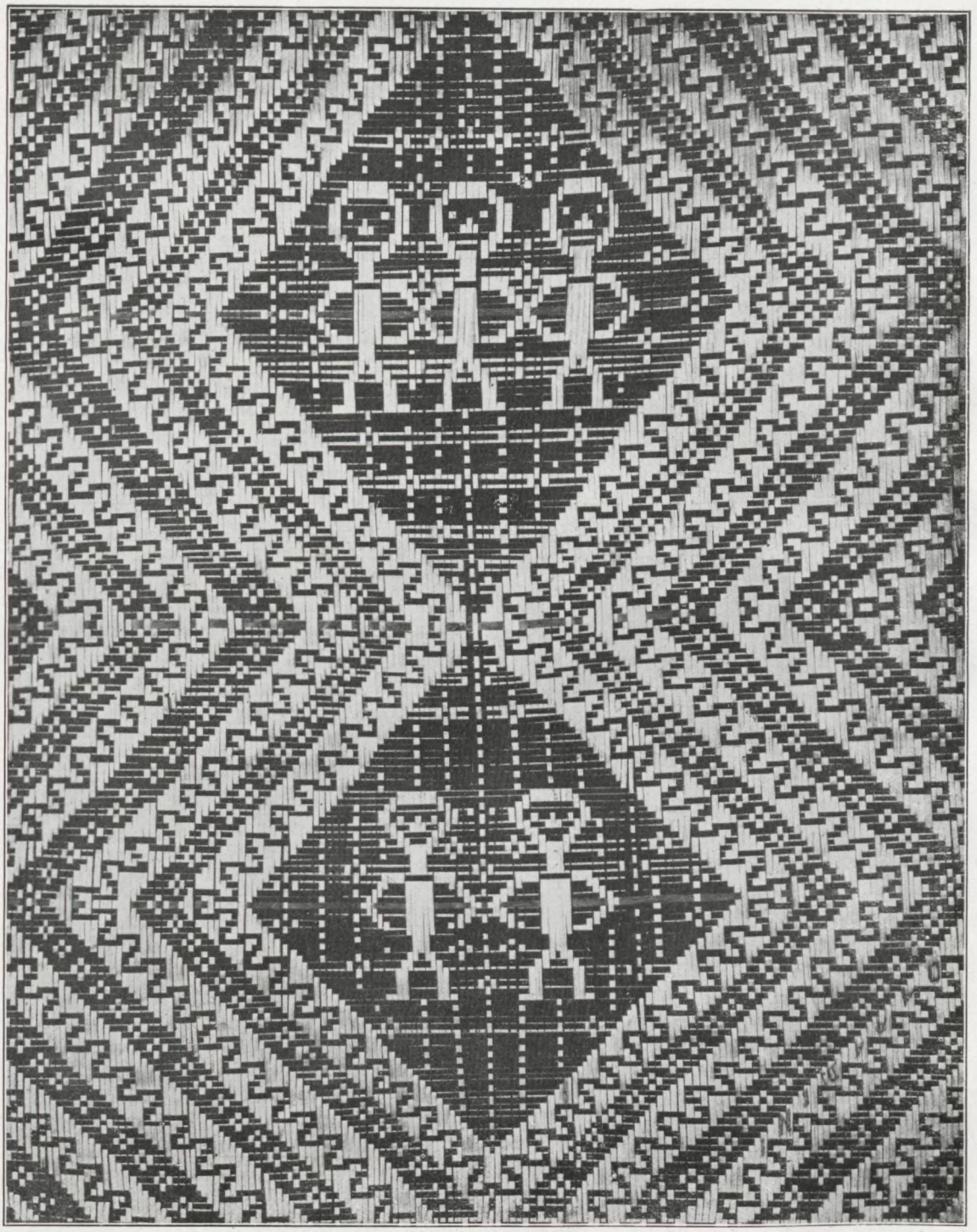
numerous facts: the preparation of incense and food offerings before the commencement; the fact that the performance of a Wayang may be the object of a vow; the value attached to it as a means of preventing misfortune, &c.
From a Javanese poem of the first half of the 11th century A. D. (the *Arjuṇa-vivāha*, "The Wedding of Arjuna"), one may conclude that the Wayang has been known in Java since numerous centuries.
There are widely different opinions as to the origins of the Wayang. Dr. G. A. J. Hazeu ascribed it to ancestor-worship, but Professor Dr. N. J. Krom thought that it, or "at least that which the Javanese of to-day knows to be the Wayang" must be a Hindu-Javanese invention. Mr. B. M. Goslings supposes Chinese origins, while Dr. W. H. Rassers thinks that the Javanese theatre goes back to a Totemistic period on Java when the Javanese still lived in a division of tribe-halves *(phratries)*. *Wayang* representations in which puppets are replaced by men, are called *wayang wong* (Malay: *wayang orang)*. The original, classical *wayang wong*, introduced by the Sultan of Jogyakarta, in the middle of the 18th century, is only found in the 'Kraton' of this native state. It is performed only at very solemn opportunities, because of the high expense of the valuable costumes and the numerous actors who are kept by the Prince during the long time of rehearsals. (See fig. 201—207).
The *wayang wong* is a series of Javanese dramatic dances whose subject-matter is borrowed from the *wayang purwa*. Similar dances are also those of the *sĕrimpi* and the *bĕdåjå* performed by dancing girls specially trained in this art, in which they excel.



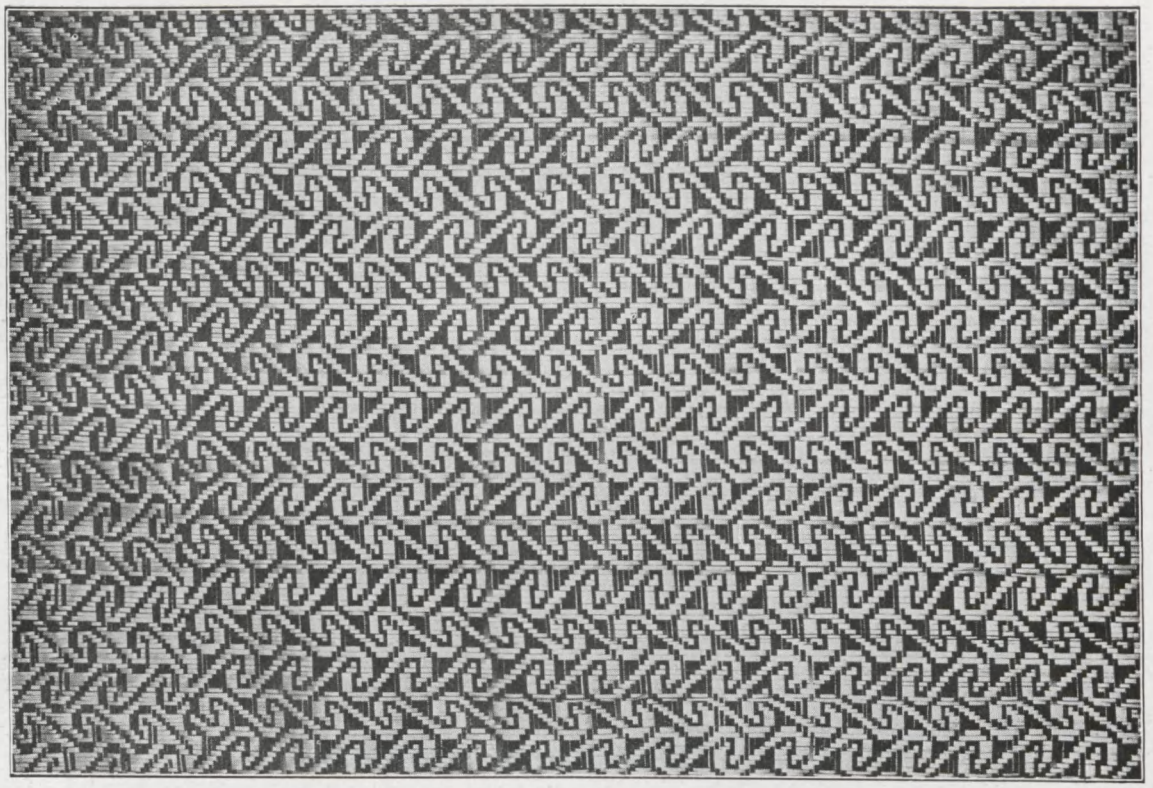
1. Javaansche mattenvlechters. — Javanese Mat Weavers. — Artisans javanais faisant une natte. — Javanische Mattenflechter.



2. Tangĕrangsche hoedenvlechters. — Hat Makers of Tangĕrang. — Chapellerie à Tangĕrang. — Hutmacher in Tangĕrang.



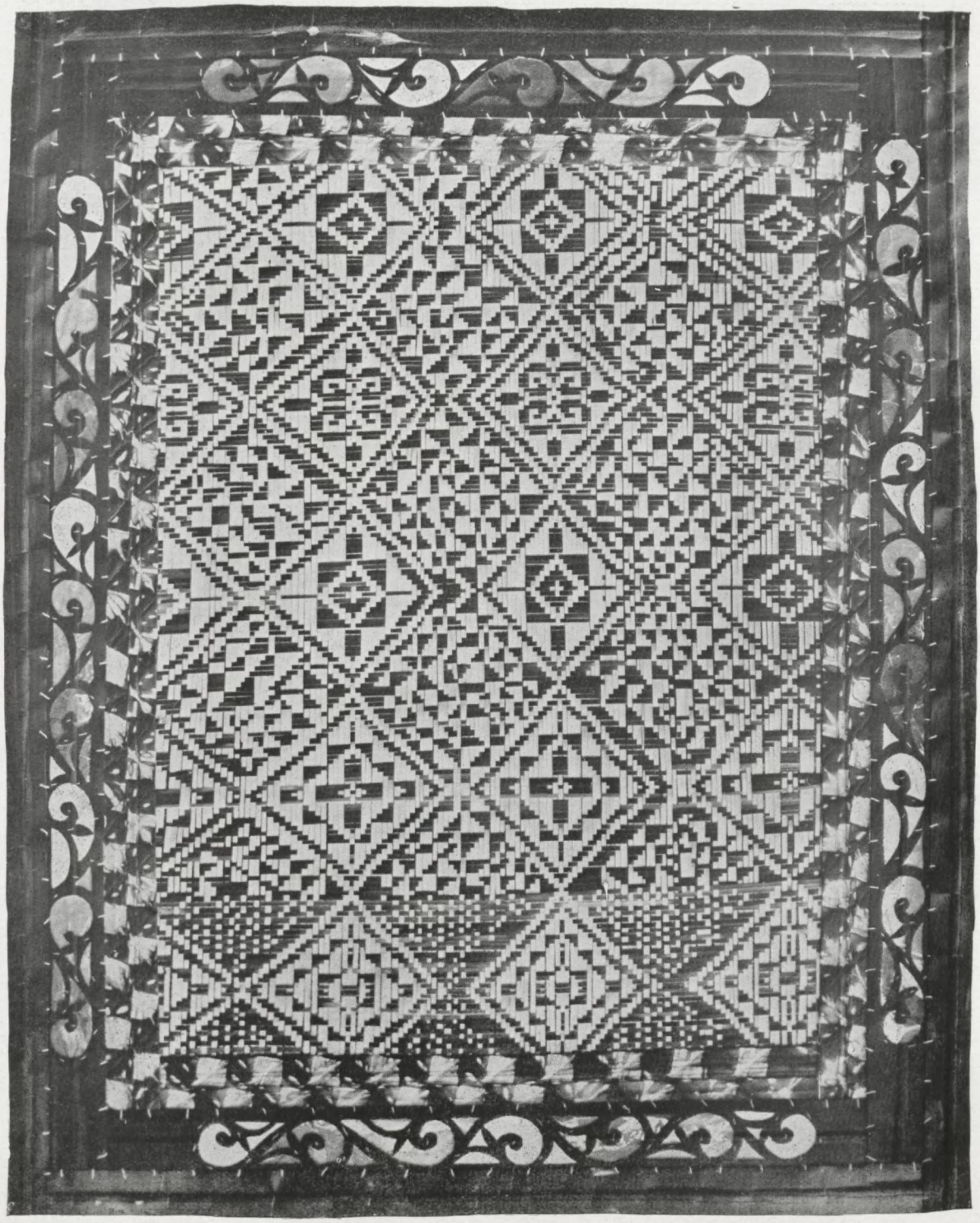
3. Mat der Tabaroe's. Halmahera. — Mat of the Tabaru. Halmahera. — Natte des Tabaru. Halmahera. — Matte der Tabaru. Halmahera.



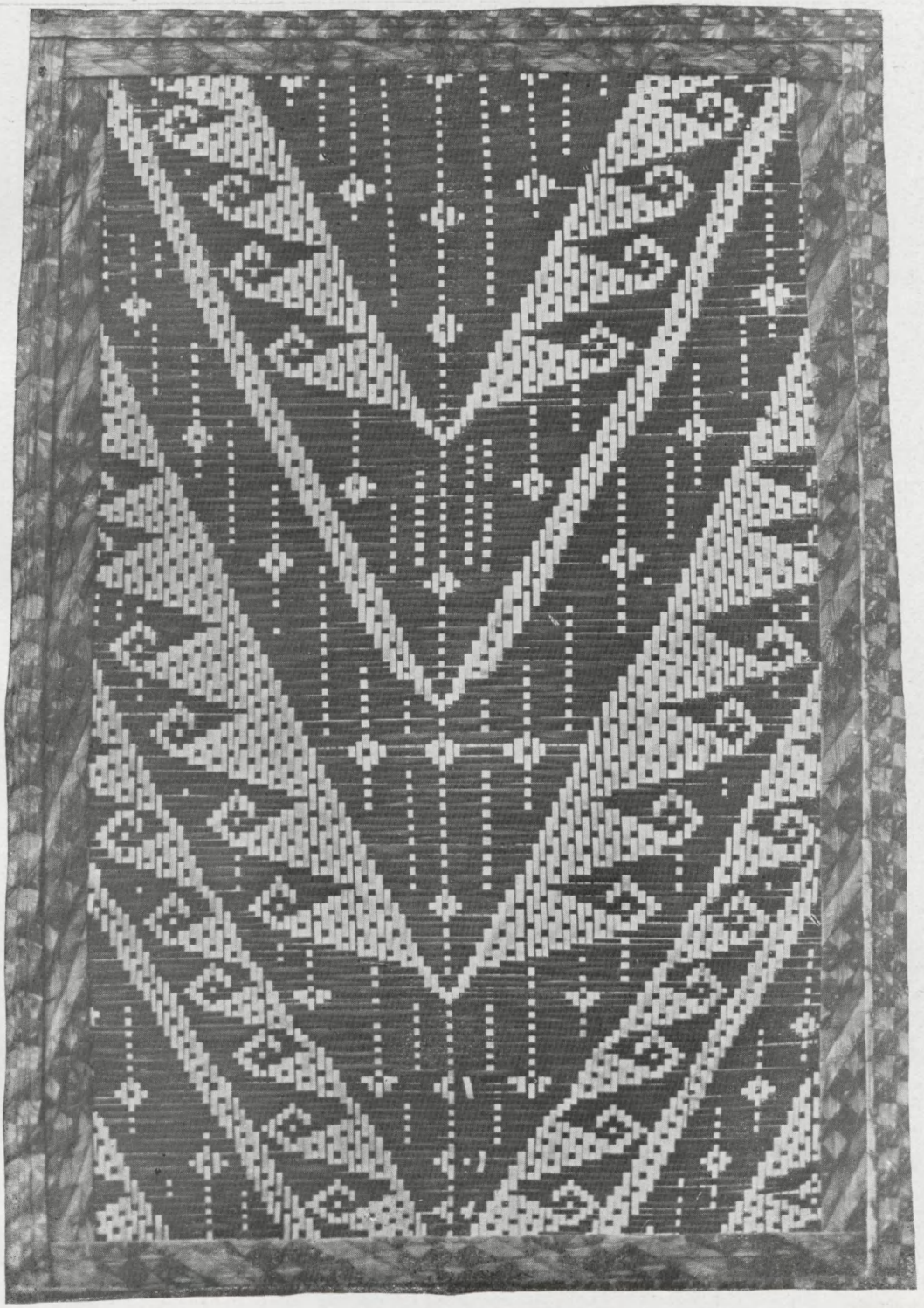
4. Mat der Tabaroe's. Halmahera. — Mat of the Tabaru. Halmahera. — Natte des Tabaru. Halmahera. — Matte der Tabaru. Halmahera.



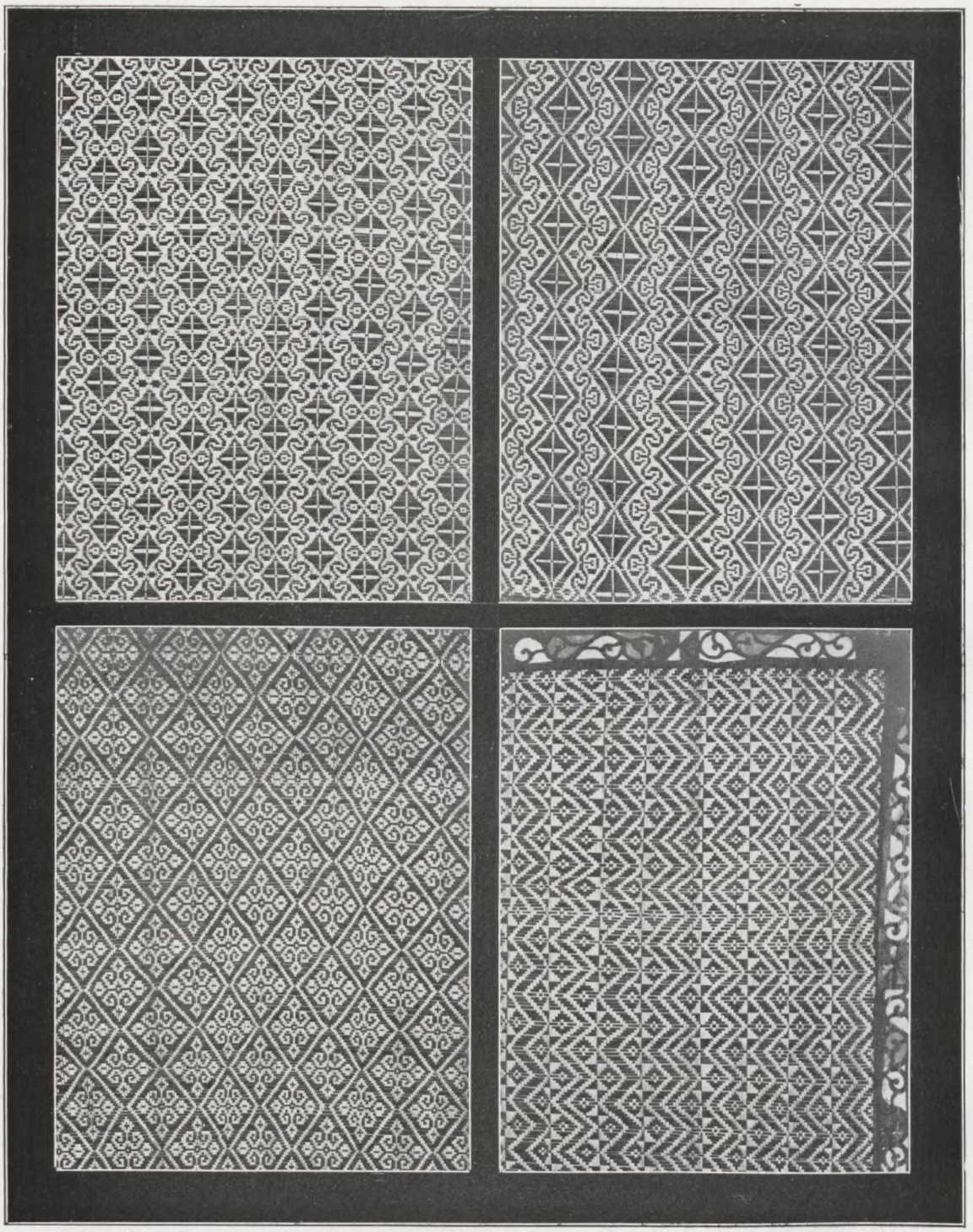
5. Mat der Tabaroe's. Halmahera. — Mat of the Tabaru. Halmahera. — Natte des Tabaru. Halmahera. — Matte der Tabaru. Halmahera.



6. Mat der Tabaroe's. Halmahera. — Mat of the Tabaru. Halmahera. — Natte des Tabaru. Halmahera. — Matte der Tabaru. Halmahera.



7. Mat der Tabaroe's. Halmahera. — Mat of the Tabaru. Halmahera. — Natte des Tabaru. Halmahera. — Matte der Tabaru. Halmahera.



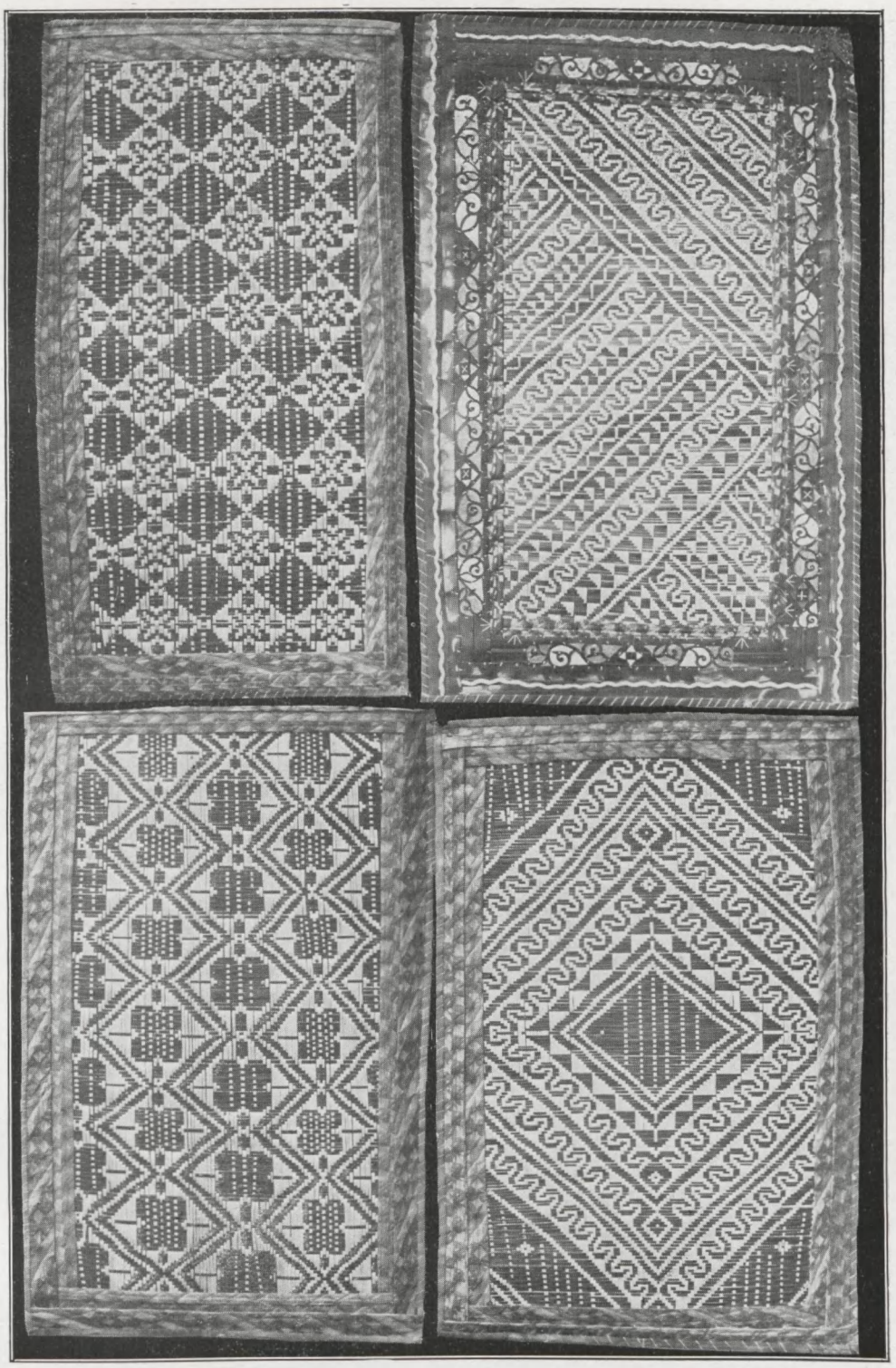
8. Vlechtmotieven der Tabaroe's. Halmahera. — Patterns of Weavings of the Tabaru. Halmahera. — Motifs de sparterie des Tabaru. Halmahera. — Flechtmustern der Tabaru. Halmahera.



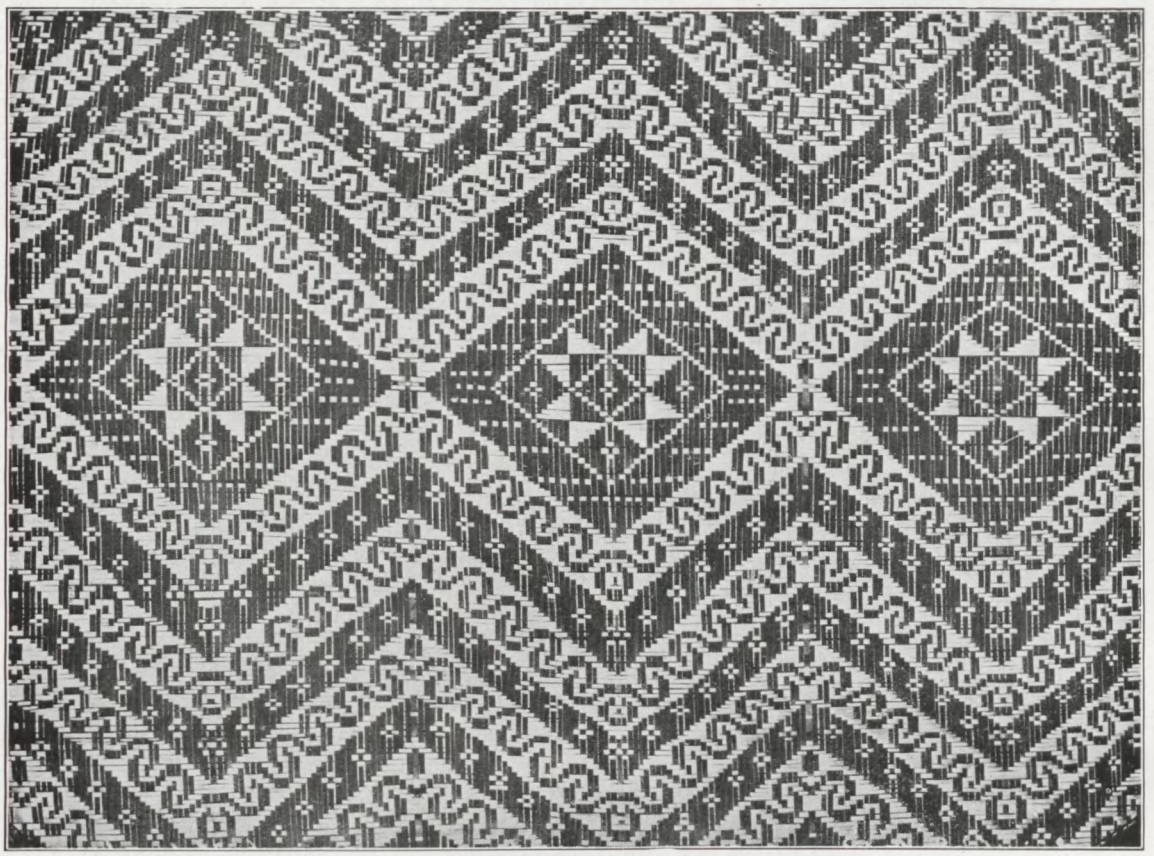
9. Vlechtmotieven der Tabaroe's. Halmahera. — Patterns of Weavings of the Tabaru. Halmahera. — Motifs de sparterie des Tabaru. Halmahera. — Flechtmustern der Tabaru. Halmahera.



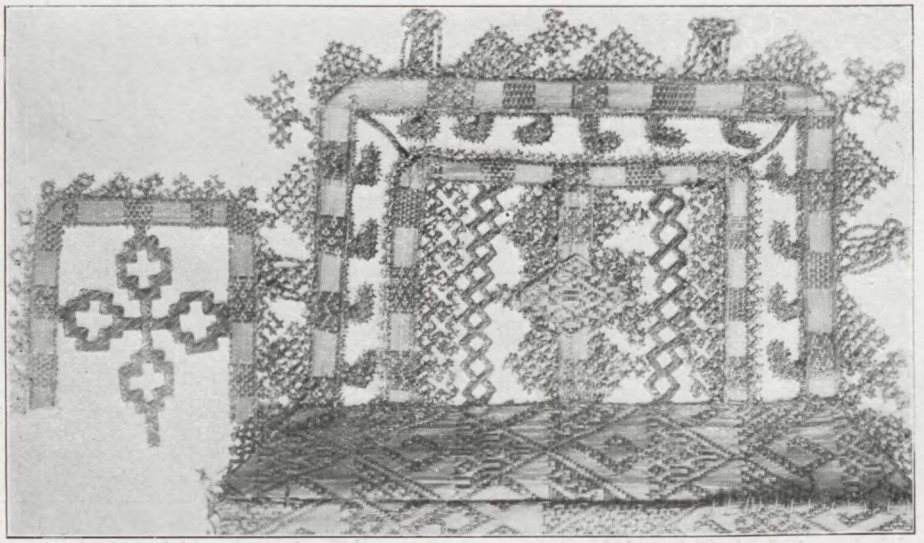
10. Mat der Tabaroe's. Halmahera. — Mat of the Tabaru. Halmahera. — Natte des Tabaru. Halmahera. — Matte der Tabaru. Halmahera.



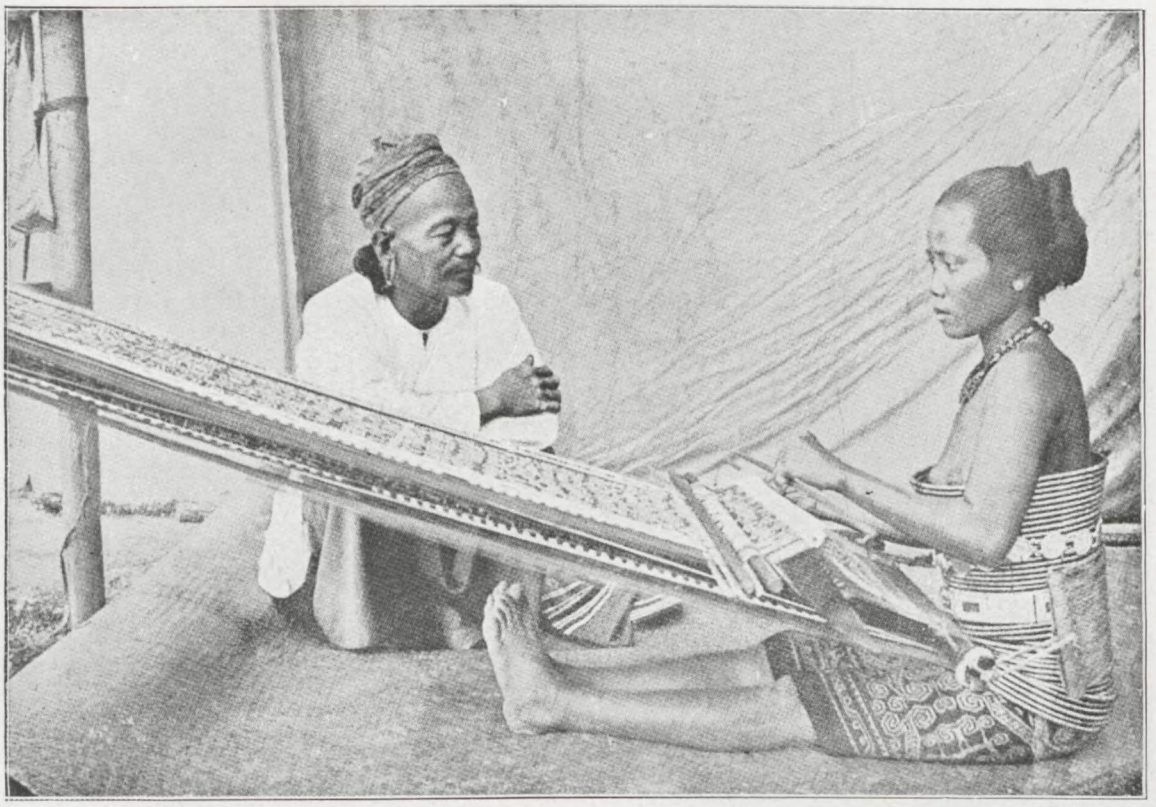
11. Vlechtmotieven der Tabaroe's. Halmahera. — Patterns of Weavings of the Tabaru. Halmahera. — Motifs de sparterie des Tabaru. Halmahera. — Flechtmustern der Tabaru. Halmahera.



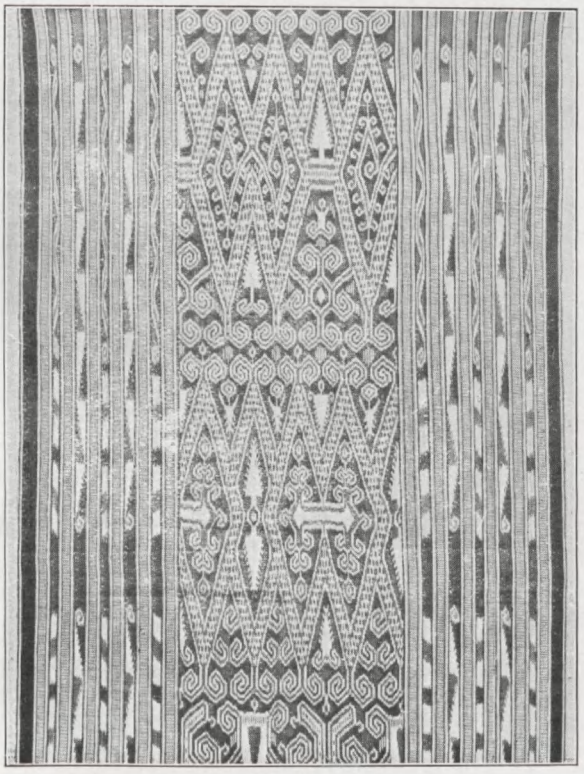
12. Mat der Tabaroe's. Halmahera. — Mat of the Tabaru. Halmahera. — Natte des Tabaru. Halmahera. — Matte der Tabaru. Halmahera.



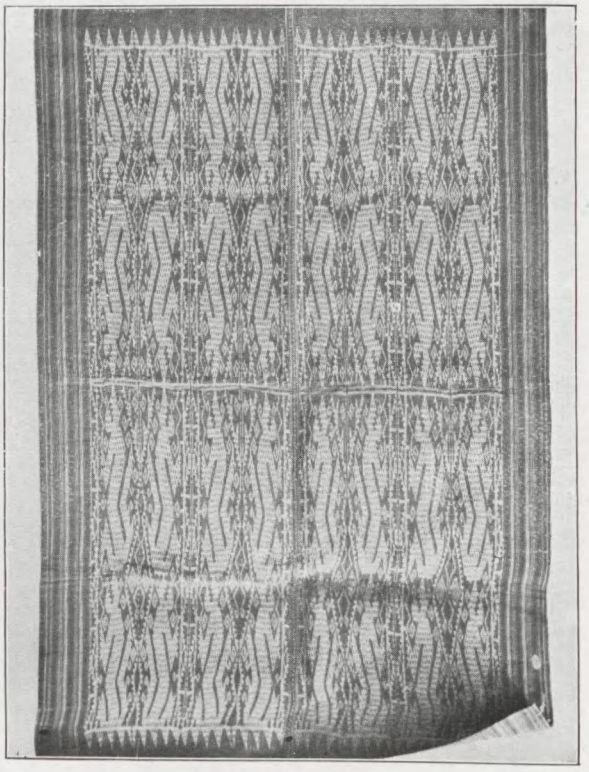
13. Hoek van een gevlochten mat. Noord Nieuw-Guinea. — A Corner of a Woven Mat. North of New Guinea. — Coin d'une natte. Nord de la Nouvelle Guinée. — Ecke einer geflochtenen Matte. Nord-Neu-Guinea.



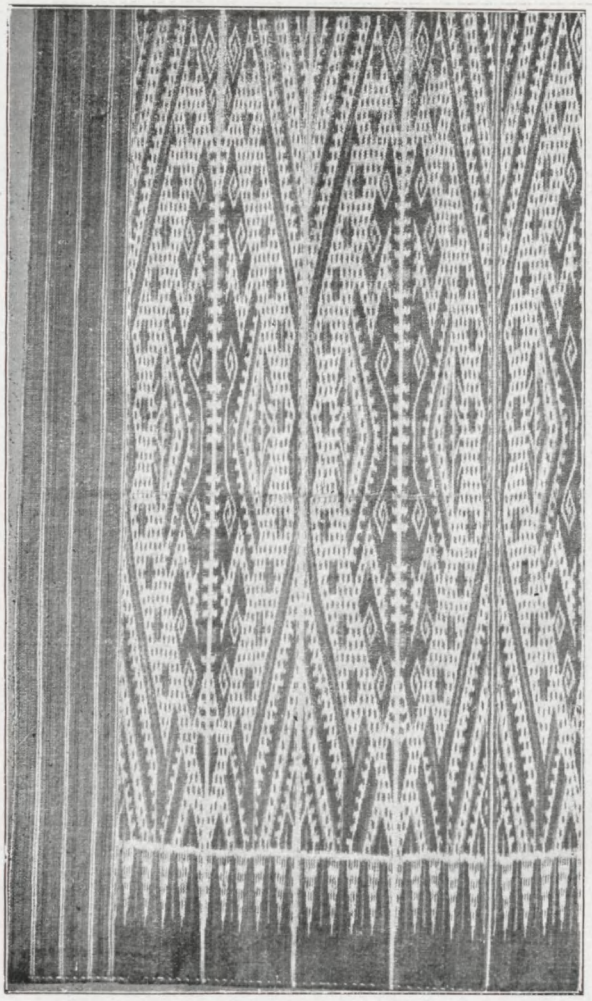
14. Wevende vrouw der Sĕribas-Dajaks. Sĕrawak. — Weaving Woman of the Sĕribas Dayak. Sĕrawak. — Ouvrière Sĕribas-Dayak en tissant. Sĕrawak. — Weberin der Sĕribas-Dajak. Sĕrawak.



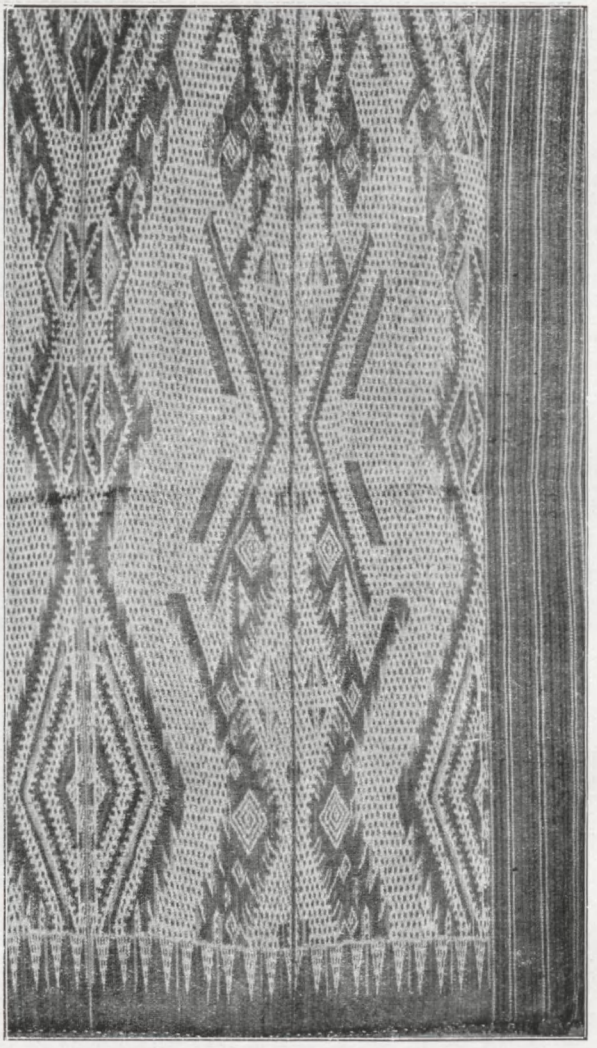
15. Katoenen weefsel der Batang-Loepar-Dajaks. — Cotton Fabric of the Batang-Lupar-Dayak. — Tissu de coton des Batang-Lupar-Dayak. — Kattungewebe der Batang-Lupar-Dajak.



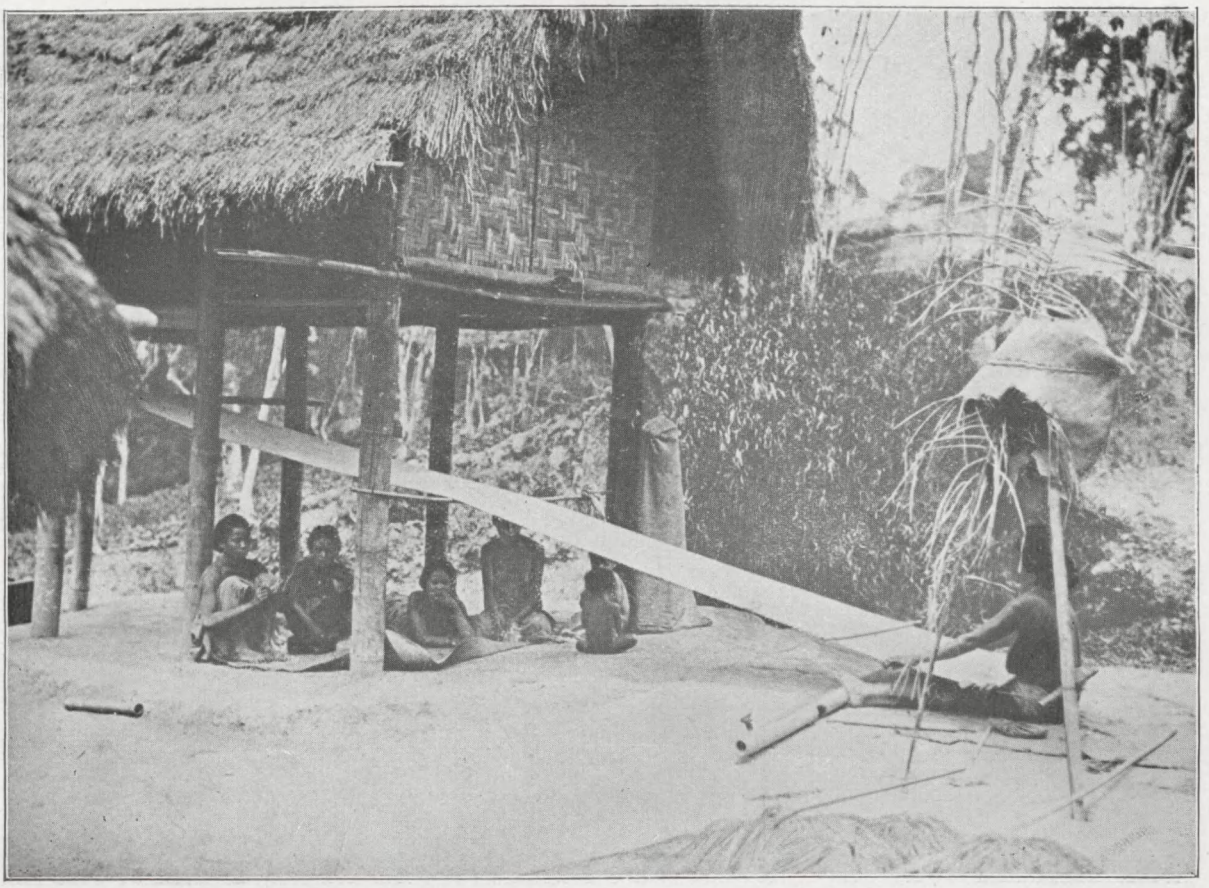
16. Dajaksch vezelweefsel uit Koetei. Oost-Borneo. — Fibre Tissue of the Dayak of Koetei. East-Borneo. — Tissu de fibre des Dayak de Koetei. Bornéo oriental. — Fasergewebe der Dajak aus Koetei. Ost-Borneo.



17. Weefsel van vezelstof en geïmporteerd garen. Koetei, Oost-Borneo. — Tissue of Fibre and imported Thread. Koetei, East-Borneo. — Tissu de fibre et de fil importé. Koetei, Bornéo oriental. — Gewebe aus Faser und eingeführtem Garn. Koetei, Ost-Borneo.



18. Weefsel van vezelstof en geïmporteerd garen. Koetei, Oost-Borneo. — Tissue of Fibre and imported Thread. Koetei, East-Borneo. — Tissu de fibre et de fil importé. Koetei, Bornéo oriental. — Gewebe aus Faser und eingeführtem Garn. Koetei, Ost-Borneo.



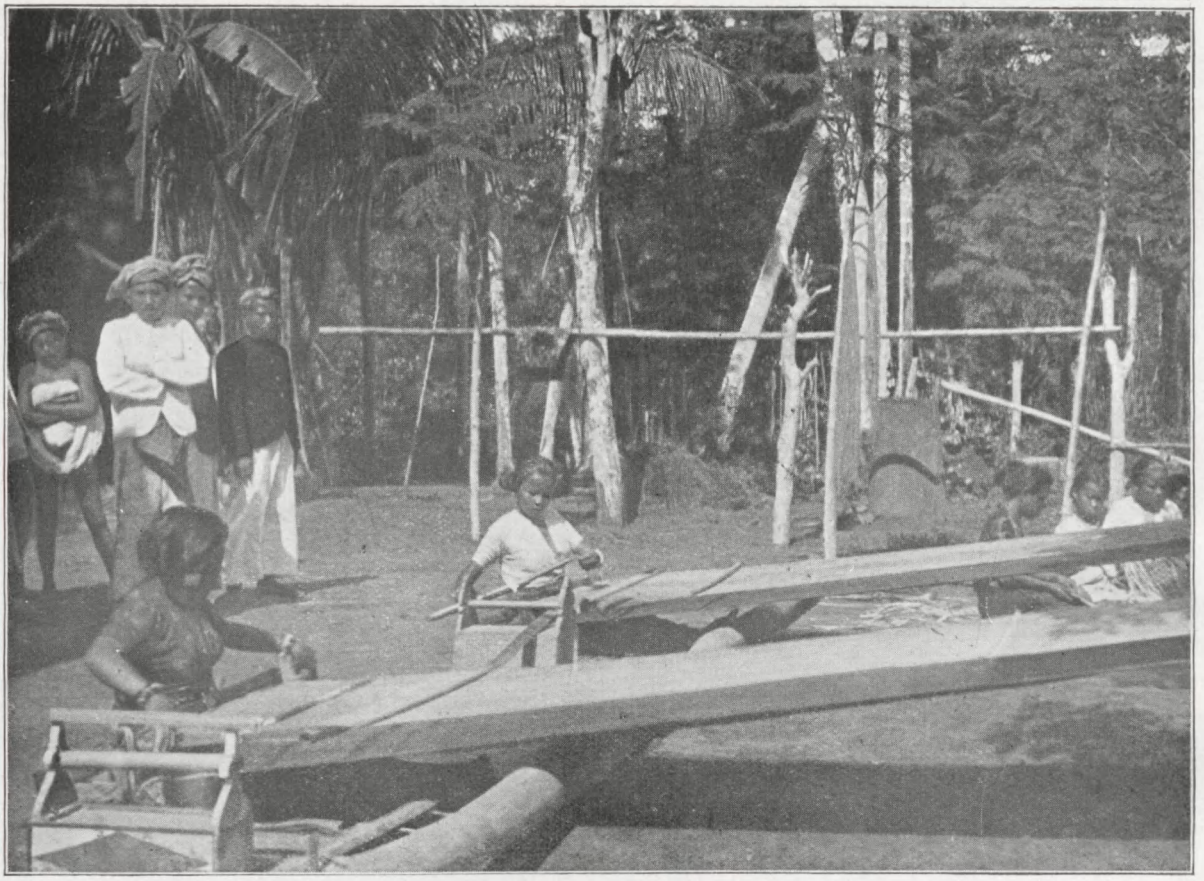
19. Toradja-weefster aan een getouw. Celebes. — Weaving Woman of the Toraja with a Loom. Celebes. — Ouvrière Toraja avec le métier à tisser. Célèbes. — Weberin der Toradja beim Webstuhl. Celebes.



20. Doodendoek. Rongkong, Midden-Celebes. — Funeral Cloth. Rongkong, Central-Celebes. — Toile funéraire. Rongkong, Célèbes Central. — Leichentuch. Rongkong, Mittel-Celebes.



21. Doodendoek. Rongkong. Midden-Celebes. — Funeral Cloth. Rongkong, Central-Celebes. — Toile funéraire. Rongkong, Célèbes Central. — Leichentuch. Rongkong. Mittel-Celebes.



22. Weefsters te Mamoedjoe. Midden-Celebes. — Weaving Women at Mamoedjoe. Central-Celebes. — Tisseuses à Mamoedjoe. Célèbes Central. — Weberinnen in Mamoedjoe. Mittel-Celebes.



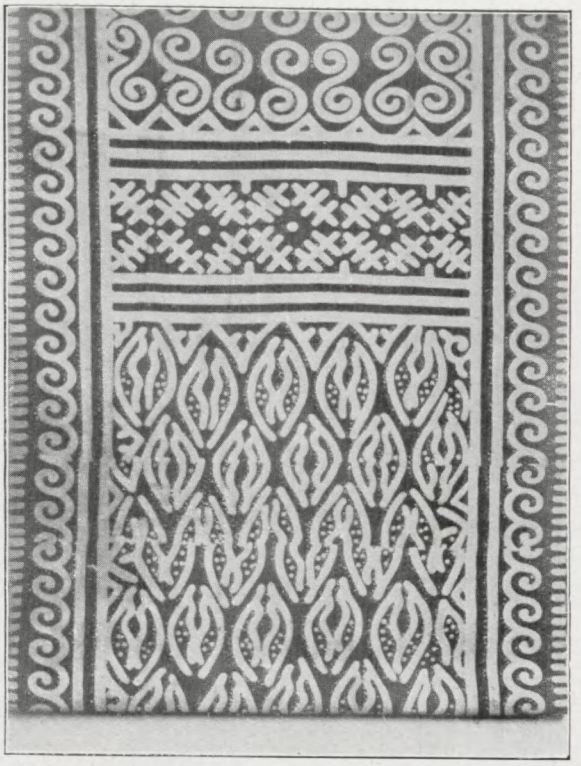
23. Rongkong-weefsel. Midden-Celebes. — Fabric of Rongkong. Central-Celebes. — Tissu de Rongkong. Célèbes Central. — Rongkong-Gewebe. Mittel-Celebes.



24. Rongkong-weefsel. Midden-Celebes — Fabric of Rongkong. Central-Celebes. — Tissu de Rongkong. Célèbes Central. — Rongkong-Gewebe. Mittel-Celebes.



25. De beide middenbanen van een Rongkong-weefsel. Midden-Celebes. — The two Central Panels of a Fabric of Rongkong Central-Celebes. — Les deux panneaux centraux d'un tissu de Rongkong. Célèbes Central. — Die zwei Mittelstücken eines Rongkong-Gewebes. Mittel-Celebes.



26. Kain sarita. Paloppo. Midden-Celebes. — Kain sarita. Paloppo. Central-Celebes. — Kain sarita. Paloppo. Célèbes Central. — Kain sarita. Paloppo. Mittel-Celebes.



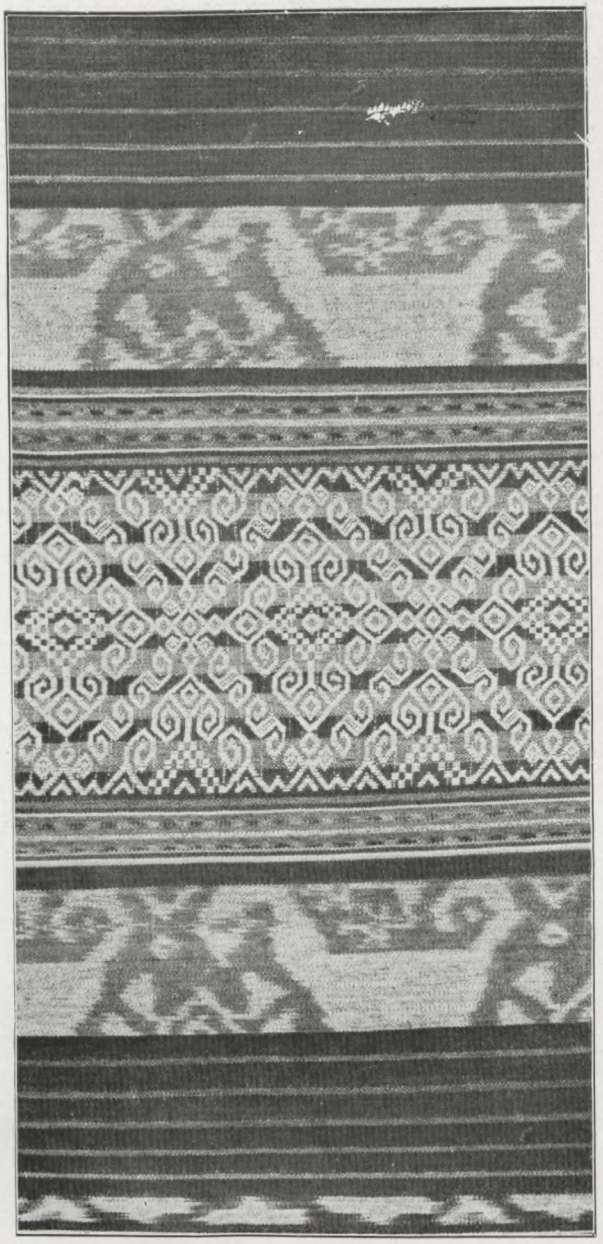
27. Geïkatte doodendoek. Midden-Celebes. — Funeral Cloth with *Ikat* on the Warp. Central-Celebes. — Toile funéraire avec *ikat* sur la chaine. Célèbes Central. — Leichentuch mit *Ikat* auf der Kette. Mittel-Celebes.



28. Geïkatte doodendoek. Midden-Celebes. — Funeral Cloth with *Ikat*. Central-Celebes. — Toile Funéraire avec *ikat*. Célèbes Central. — Leichentuch mit *Ikat*. Mittel-Celebes.



29. Katoenen weefsel. Soemba. — Cotton Fabric. Sumba. — Tissu de coton Soumba. — Kattungewebe. Sumba.



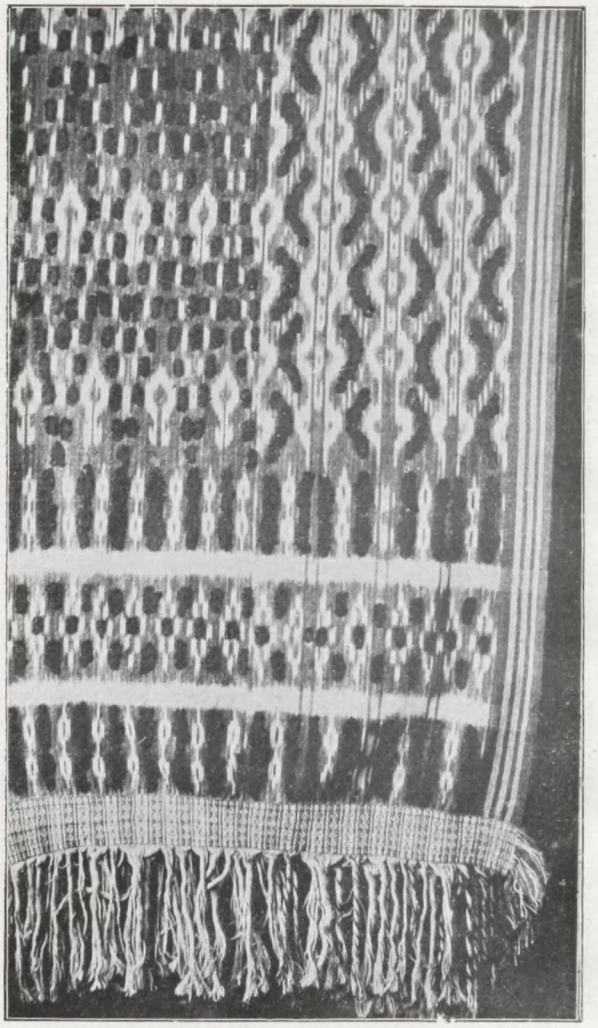
30. Ikat-weefsel. Soemba. — Tissue with *Ikat*. Sumba. — Tissu avec *Ikat*. Soumba. — *Ikat*-Gewebe. Sumba.



31. Ikat-weefsel Soemba. — Tissue with *Ikat*. Sumba. — Tissu avec *Ikat*. Soumba. — Gewebe mit Ikattierung. Sumba.



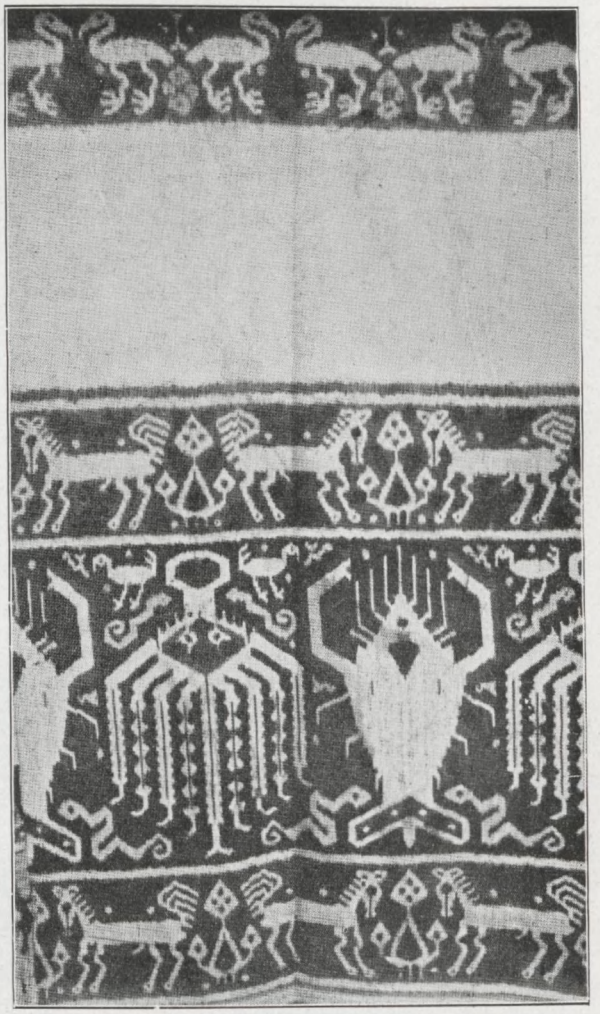
32. Ikat-weefsel. Oost-Soemba. — Tissue with *Ikat*. East-Sumba. — Tissu avec *Ikat*. Soumba oriental. — *Ikat*-Gewebe. Ost-Sumba.



33. Katoenen weefsel van Noord-West-Soemba. — Cotton Fabric from North-West Sumba. — Tissu de coton du Nord-ouest de Soumba — Kattungewebe aus Nord-West-Sumba.



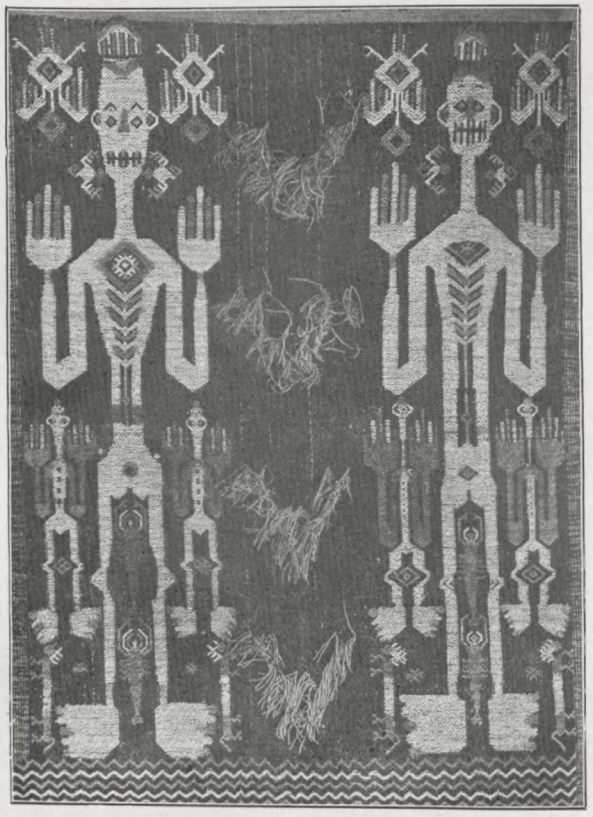
34. Ikat-weefsel uit Oost-Soemba. — Cotton Fabric from East-Sumba. — Tissu de coton. Soumba oriental. — Kattungewebe aus Ost-Sumba.



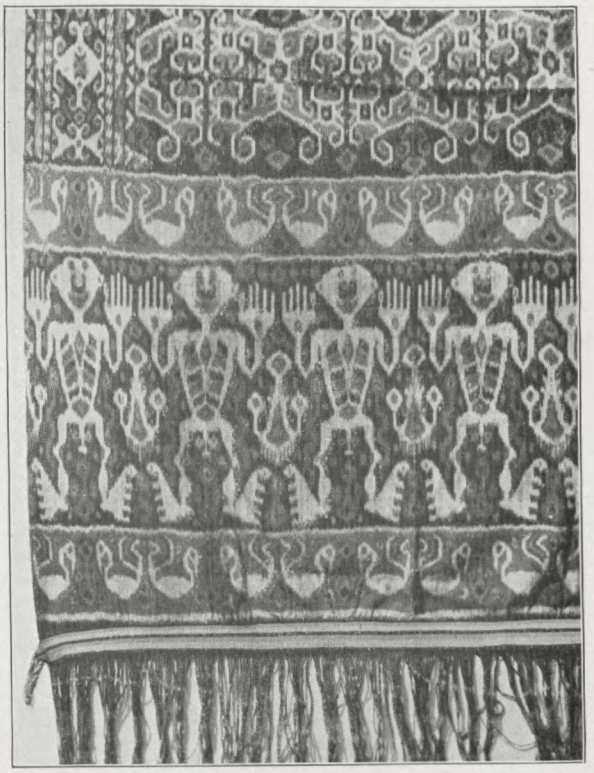
35. Ikat-weefsel. Soemba. — Tissue with *Ikat*. Sumba. — Tissu avec *ikat*. Soumba. — Gewebe mit *Ikat*. Sumba



36. Ikat-weefsel. Soemba. — *Ikat* Tissue. Soumba. — Tissu *ikat*. Sumba. — Ikat-Gewebe. Sumba.



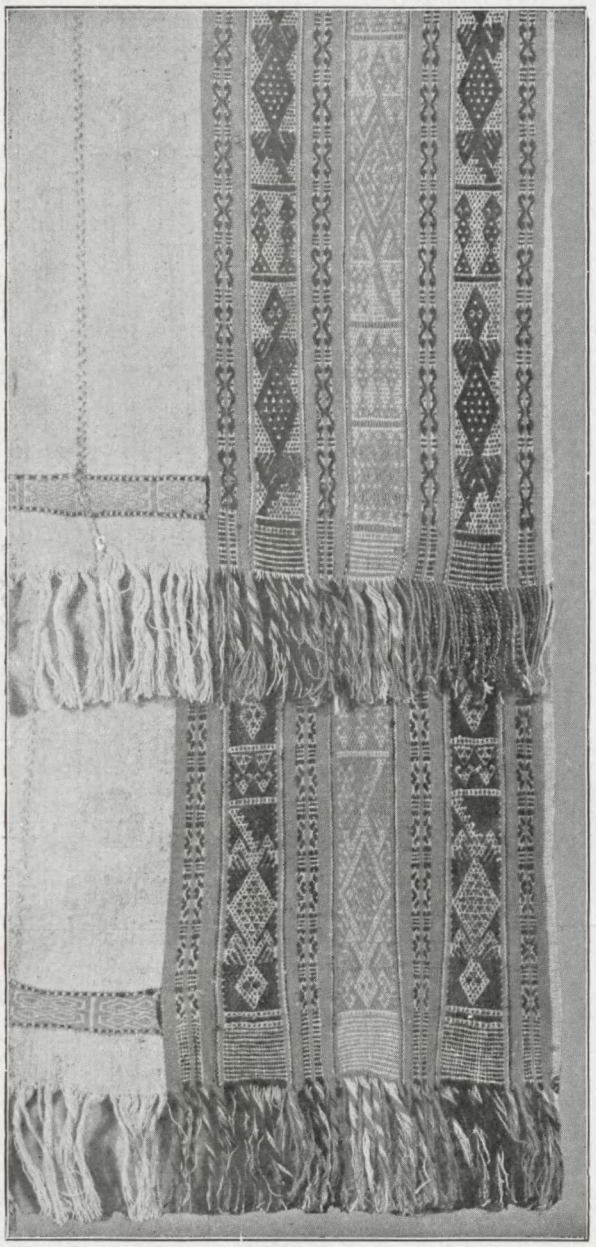
37. Ikat-weefsel. Soemba. — Tissue with *Ikat*. Sumba. — Tissu avec *Ikat*. Soumba. — *Ikat*-Gewebe. Sumba.



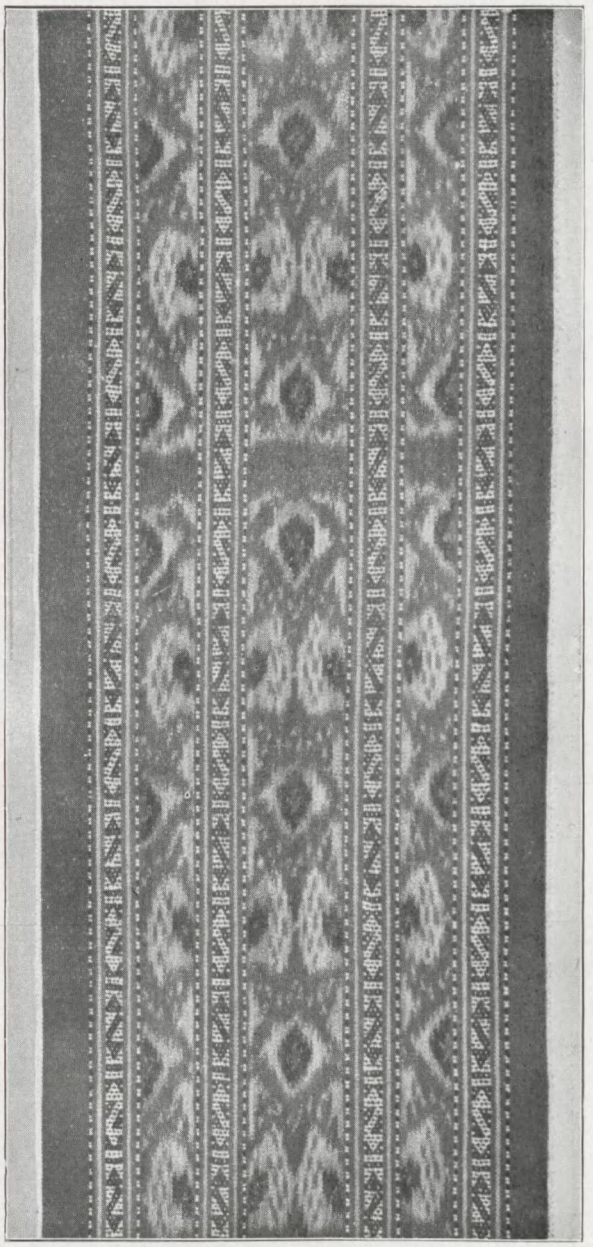
38. Ikat-weefsel. Soemba. — Tissue with *Ikat*. Sumba. — Tissu avec *Ikat*. Soumba. — *Ikat*-Gewebe. Sumba.



39. Begrafenis te Fatoe Kopa. Midden-Timor. — Burial at Fatu Kopa. Central-Timor. — Enterrement à Fatou Kopa. Timor Central. — Begräbnis zu Fatu Kopa. Mittel-Timor.



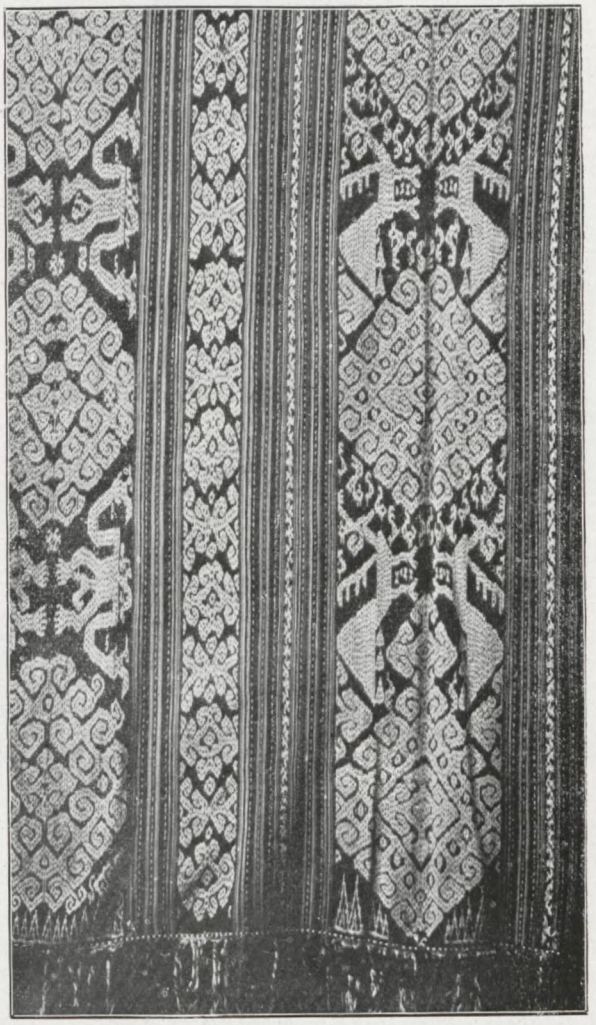
40. Slimoet van Amanoebang. Timor. — A *Slimut* from Amanubang. Timor. — Un *slimut* d'Amanoubang. Timor. Ein „Slimut" aus Amanubang. Timor.



41. Slimoet van Amarasi. Timor. — A *Slimut* from Amarasi. Timor. — Un *slimut* d'Amarasi. Timor. — Ein „Slimut" aus Amarasi. Timor.



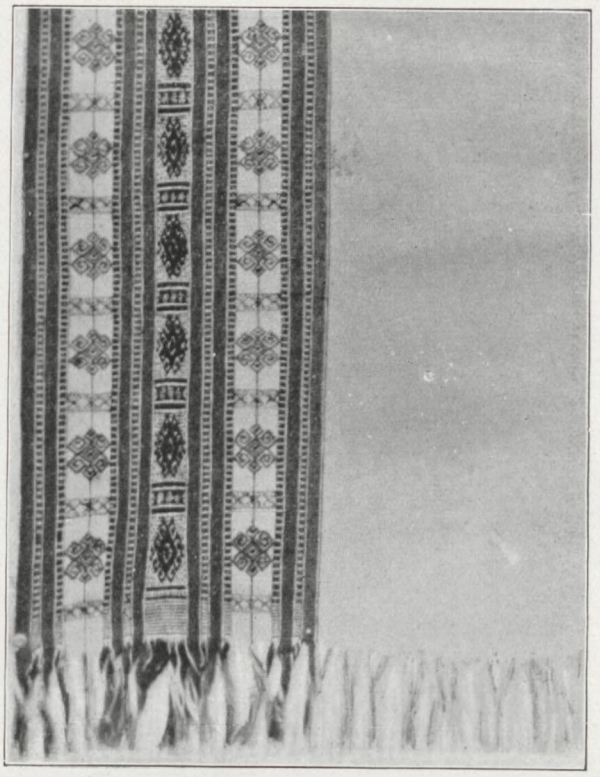
42. Ikat-weefsel van Amanoebang. Midden-Timor. — *Ikat* tissue from Amanubang. Central-Timor. — Tissu *Ikat* d'Amanoubang. Timor Central. — *Ikat*-Gewebe aus Amanubang. Mittel-Timor.



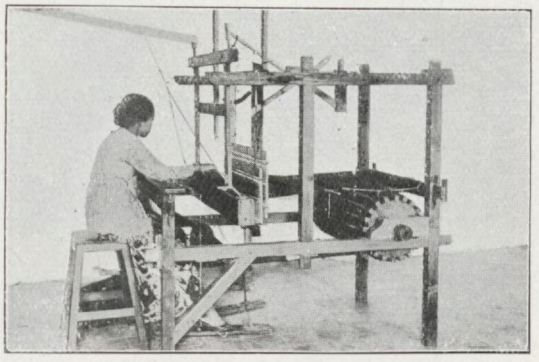
43. Ikat-weefsel van Amanoebang. Midden-Timor. — *Ikat* tissue from Amanubang. Central-Timor. — Tissue *Ikat* d'Amanoebang. Timor Central. — *Ikat*-Gewebe aus Amanubang. Mittel-Timor.



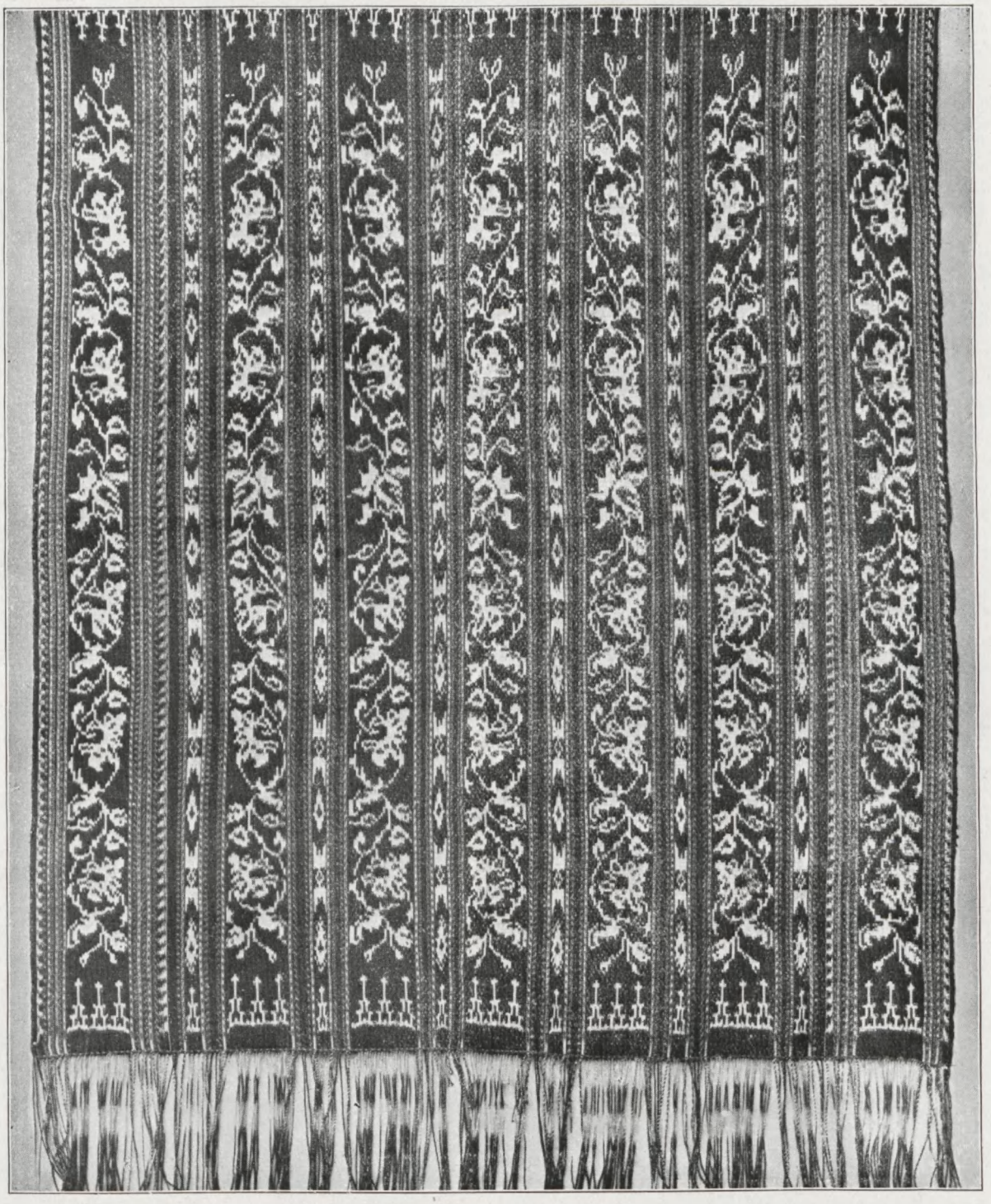
44. Ikat-weefsel van Amanoebang. Midden-Timor. — *Ikat* from Amanubang. Central-Timor. — Un *Ikat* d'Amanoubang. Timor Central. — Ein *Ikat* aus Amanubang. Mittel-Timor.



45. Ikat-weefsel van Mollo. Midden-Timor. — *Ikat* from Mollo. Central-Timor. — Un *Ikat* de Mollo. Timor Central. — *Ikat* aus Mollo. Mittel-Timor.



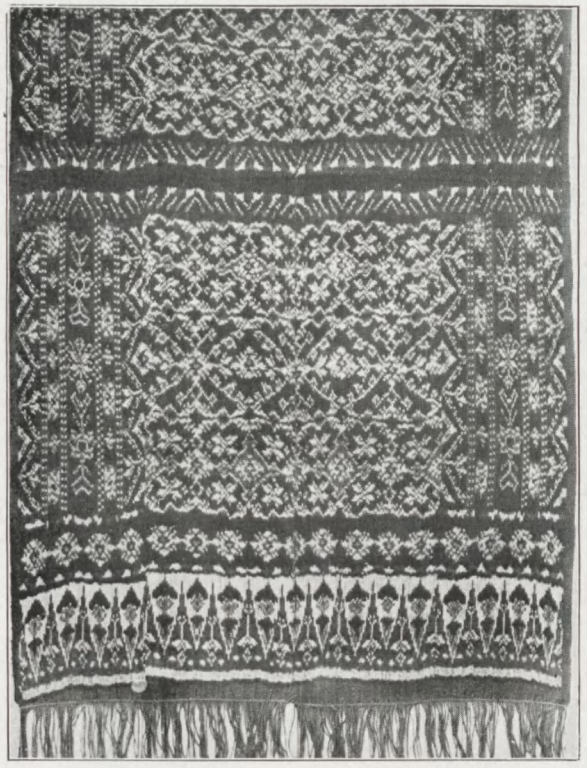
46. Europeesch weefgetouw onder de bevolking verspreid door het N.-I. Gouvernement. — European Loom distributed amongst the Natives by the Netherlands Indian Government. — Métier à tisser européen répandu parmi les Indonésiens par le Gouvernement des Indes Néerlandaises. — Europäischer Webstuhl verbreitet zwischen der Bevölkerung durch die Niederländisch-Indische Regierung.



47. Ikat-weefsel. Sawoe, Timor-Archipel. — *Ikat* tissue. Sawu, Timor-Archipelago. — Tissu avec *ikat*. Sawou, Archipel de Timor. — Gewebe mit Ikattierung. Sawu, Timor-Archipel.



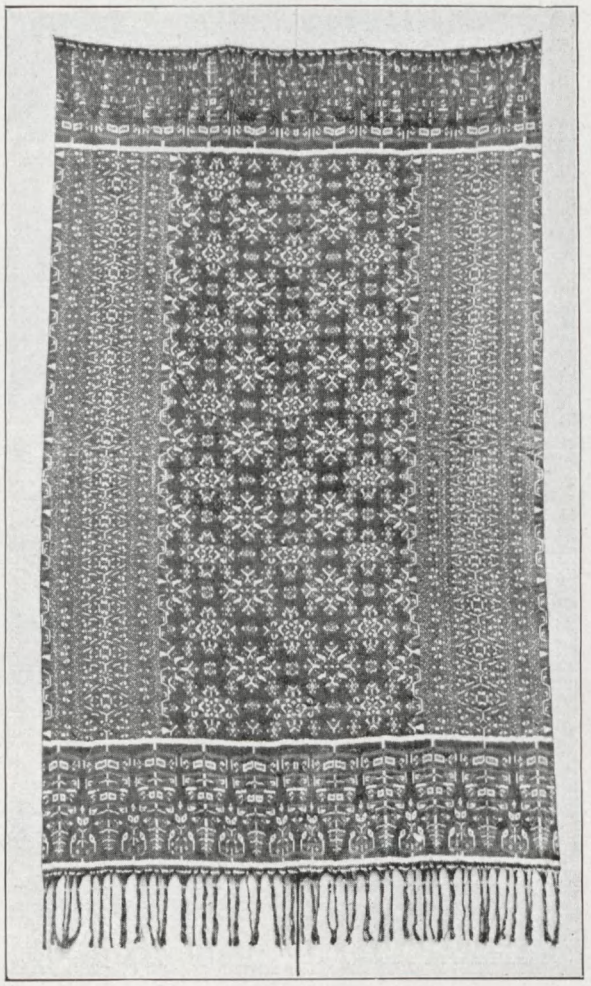
48. Vrouwen van het eiland Roti (Timor-Archipel) aan het weefgetouw. Rechts een vrouw aan het ikat-raam. — Women of the Island of Roti (Timor-Archipelago) at the Loom. To the right a Woman with the *Ikat* Frame. — Femmes de l'île de Roti (Archipel de Timor) avec le métier à tisser. A droite: une ouvrière avec le cadre pour l'*ikat*. — Frauen vom Insel Roti (Timor-Archipel) mit dem Webstuhl. Rechts: eine Arbeiterin mit dem Ikat-Rahmen.



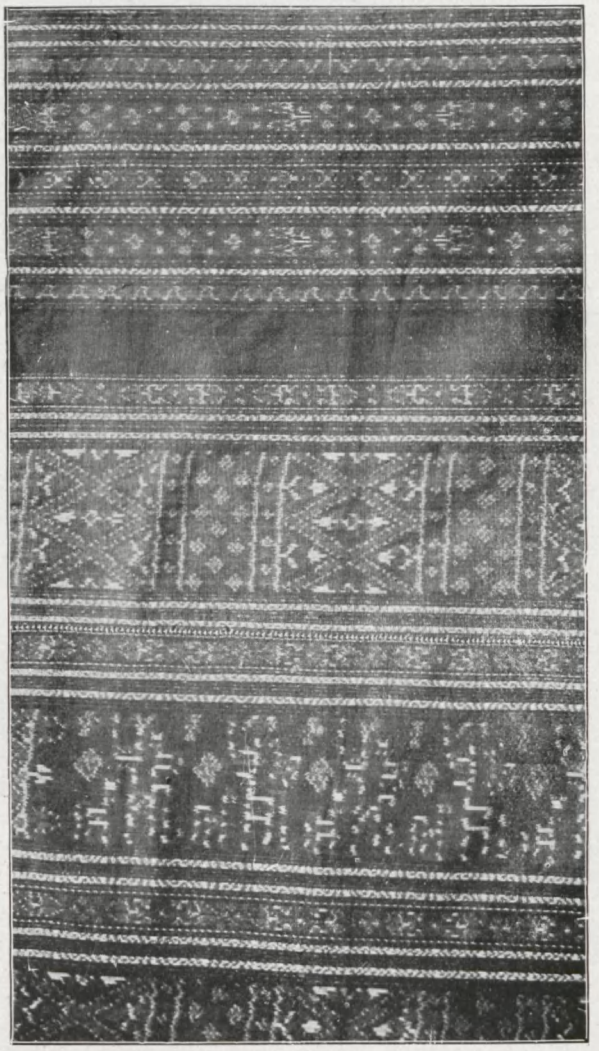
49. Ikat-weefsel. Roti. — *Ikat* tissue. Roti. — Tissu avec *ikat*. Roti. — Gewebe mit Ikat. Roti.



50. Ikat-weefsel. Endeh, Midden-Flores. — *Ikat* tissue. Endeh, Central Flores. — Tissu avec *Ikat*. Endeh, Flores Central. — *Ikat*-Gewebe. Endeh, Mittel-Flores.



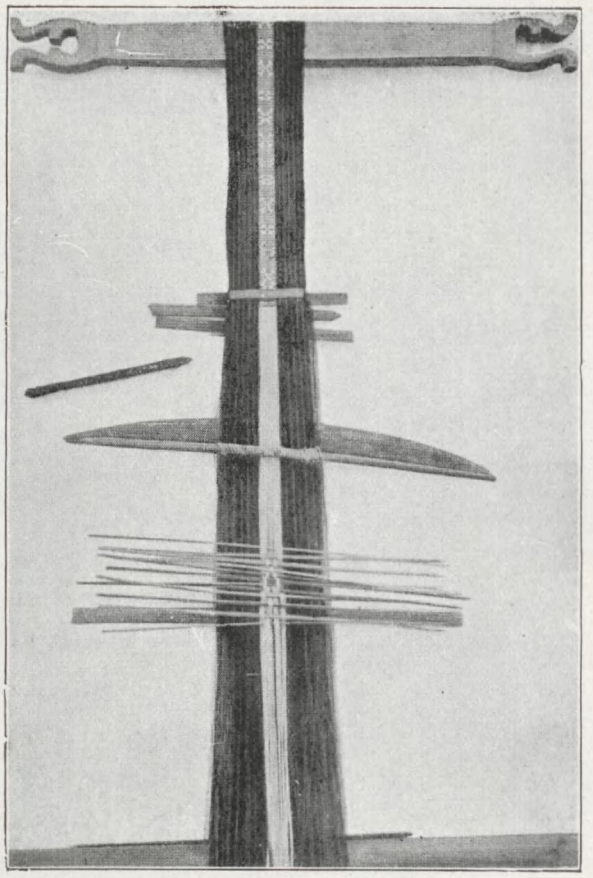
51. Ikat-weefsel. Flores. — Tissue with *Ikat*. Flores. — Tissu avec *ikat*. Flores. — *Ikat*-Gewebe. Flores.



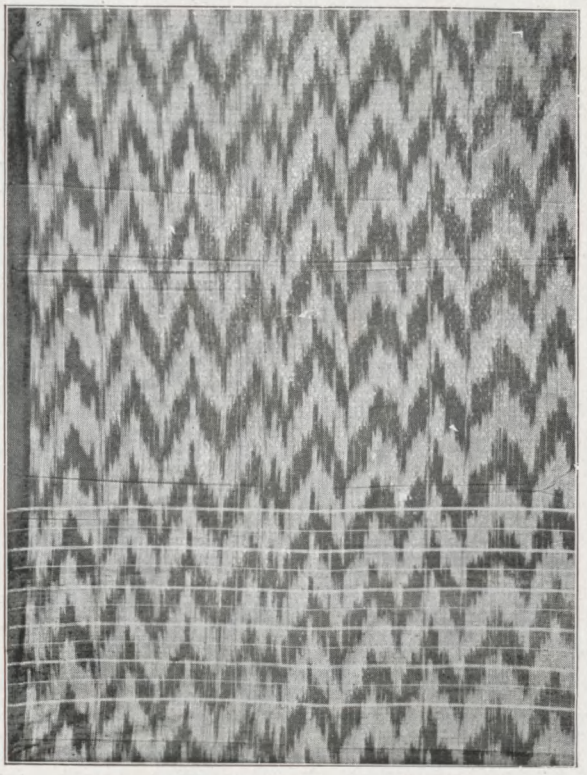
52. Ikat-weefsel. Endeh, Midden-Flores. — Tissue with *Ikat*. Endeh, Central Flores. — Tissu avec *Ikat*. Endeh, Flores Central. — *Ikat*-Gewebe. Endeh, Mittel-Flores.



53. Weefster van Niki-Niki. Midden-Timor. — Weaving Woman of Niki-Niki. Central Timor. — Tisseuse à Niki-Niki. Timor Central. — Weberin von Niki-Niki. Mittel-Timor.



54. Banden-weefgetouw. Leti, Banda-zee. — Loom for weaving Bands. Leti, Banda Sea. — Métier à tisser des rubans. Leti, Mer de Banda. — Webstuhl für Bänder. Leti, Banda-See.



55. Zijden ikat-weefsel. Riau-Archipel. — Silk Tissue, with *Ikat* on the Warp. Riau Archipelago. — Tissu de Soie, avec *ikat* sur la chaîne. Archipel de Riau. — Seidengewebe, auf der Kette *ikattiert*. Riau-Archipel.



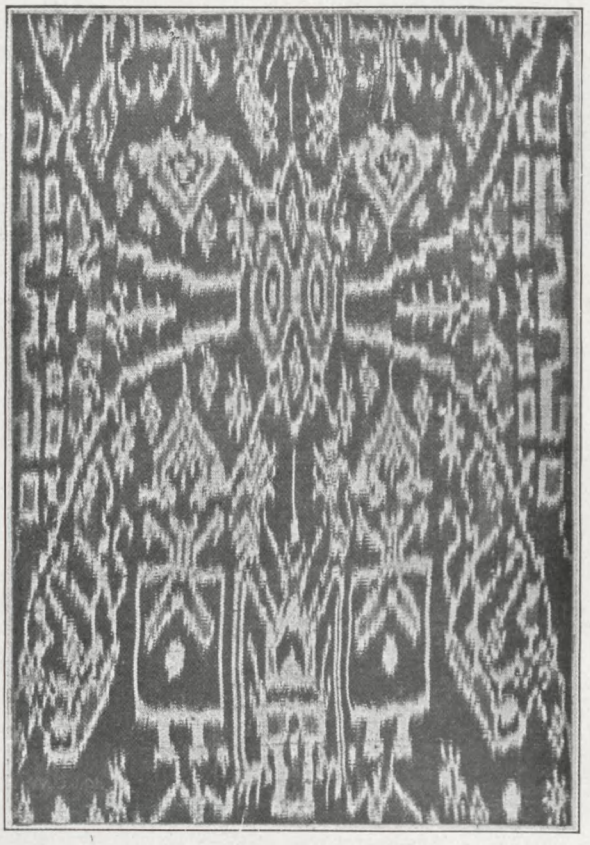
56. Koffo-weefsel. Sangi-eilanden. — *Koffo* Fabric from Sangi. — Tissue de *koffo*. Sangi. — *Koffo*-Gewebe. Sangi.



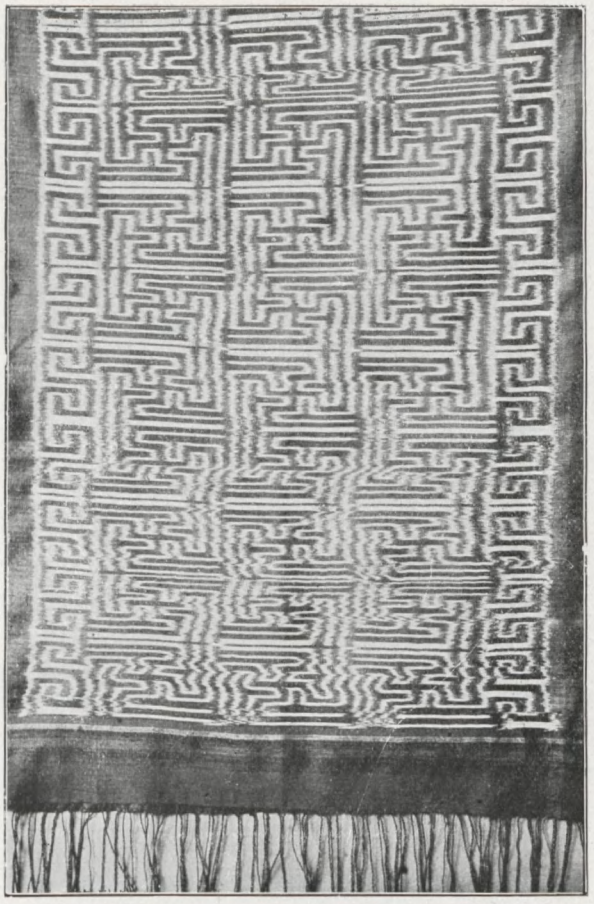
57. Balineesche danseres met Kain prada. — Balinese Dancing Girl with a „*Kain prada*". — Danseuse de Bali avec un „*kain prada*". — Balische Tänzerin mit einem „Kain prada".



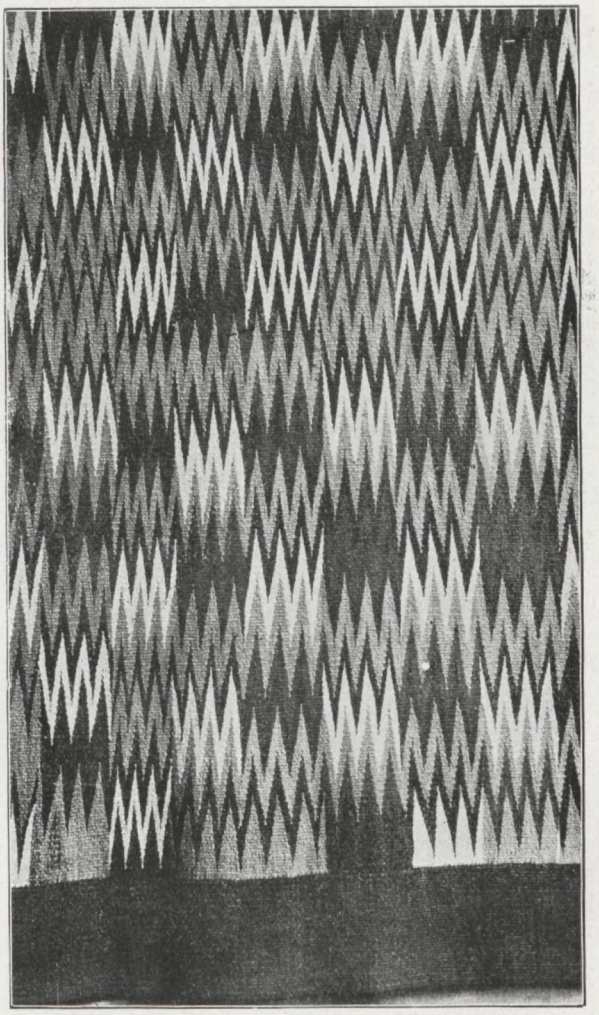
58. Balische doodendoek. Geïkat op schering en inslag. Tĕnganan. — Funeral Cloth from Bali. With *Ikat* both on the Warp and the Woof. Tĕnganan. — Toile funéraire de Bali. Avec *ikat* sur la chaîne et la trame. Tĕnganan. — Leichentuch aus Bali. Mit Ikat auf Kette und Einschlag. Tĕnganan.



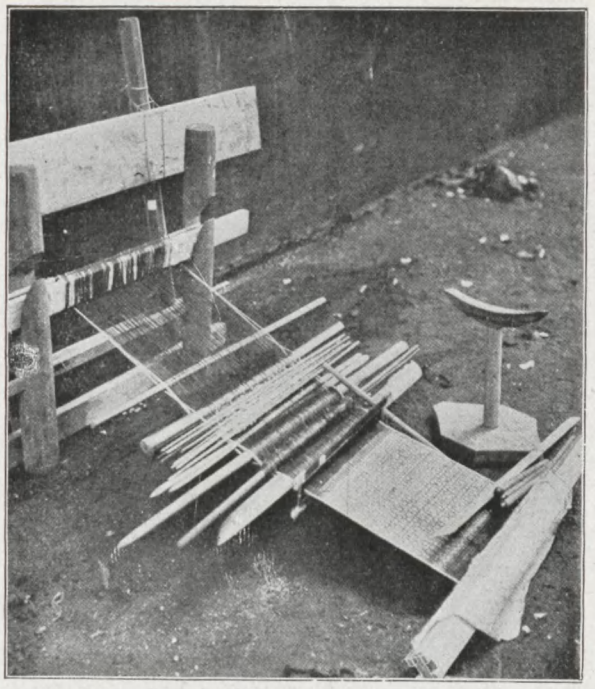
59. Zijden weefsel met ikat op den inslag. Bali. — Silk Fabric with *Ikat* on the Woof. Bali. — Tissu de soie avec *ikat* sur la trame. Bali. Seidengewebe mit Ikattierung auf dem Einschlag. Bali.



60. Zijden ikat. Bali. — Silk *Ikat*. Bali. — *Ikat* de soie. Bali. Seiden-*Ikat*. Bali.



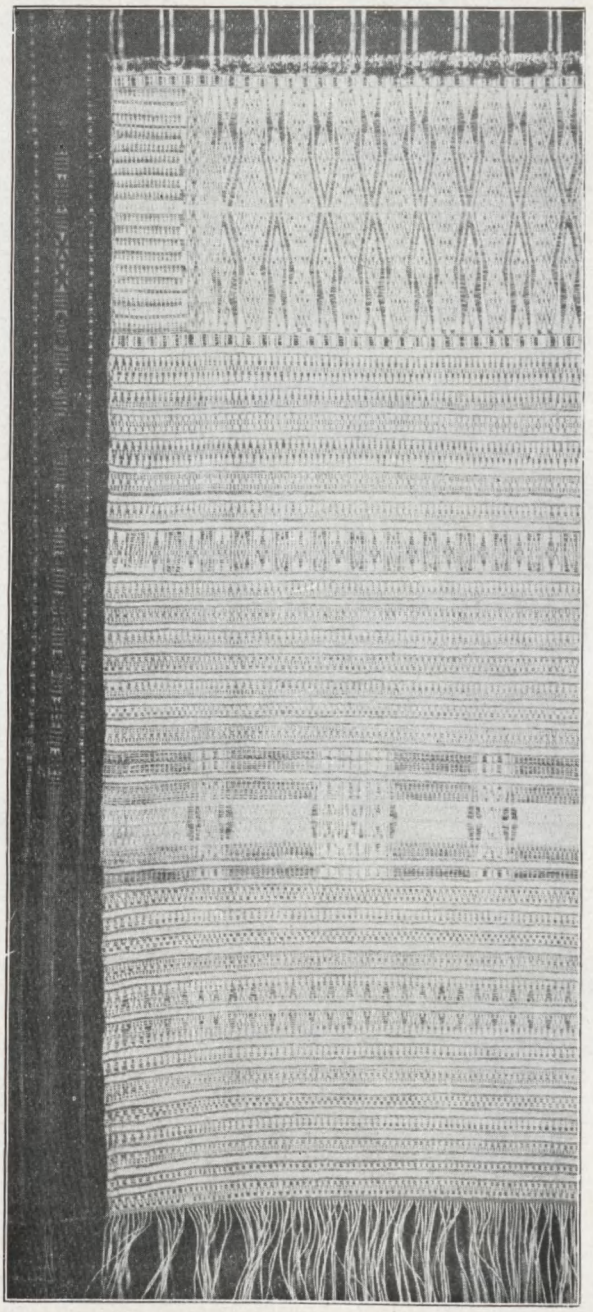
61. Weefsel van Noesa-Laoet. Gouvernement der Molukken. Fabric of Nusa-Laut. Government of the Moluccas. — Tissu de Nousa-Laout. Département des Moluques. Gewebe von Nusa-Laut. Regierungsbezirk der Molukken.



62. Weefgetouw. Atjeh, Sumatra. — Weaving-loom. Acheh, Sumatra. — Métier à tisser. Atcheh, Sumatra. — Webstuhl. Atjeh, Sumatra.



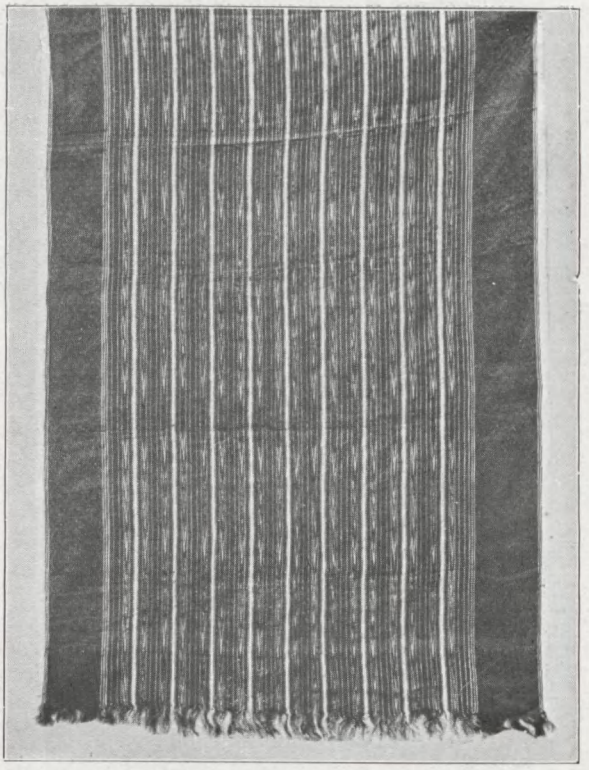
63. Antiek katoenen weefsel. Bengkoelen, Sumatra. — Antique Cotton Tissue. Bengkulen, Sumatra. — Tissu de coton antique. Bengkoulen, Sumatra. — Altes Kattungewebe. Bengkulen, Sumatra.



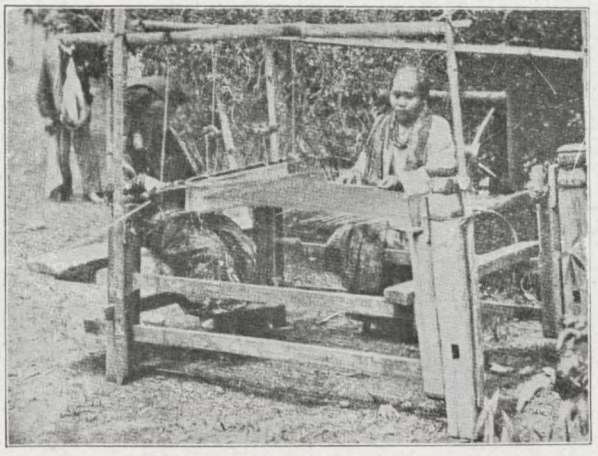
64. Ragidoep, katoenen ikat. Toba-Bataklanden, Sumatra. Ragidup Toba-Batak Lands, Sumatra. — Ragidup. Pays des Toba-Batak, Sumatra. — Ragidup. Toba-Batak-Länder, Sumatra.



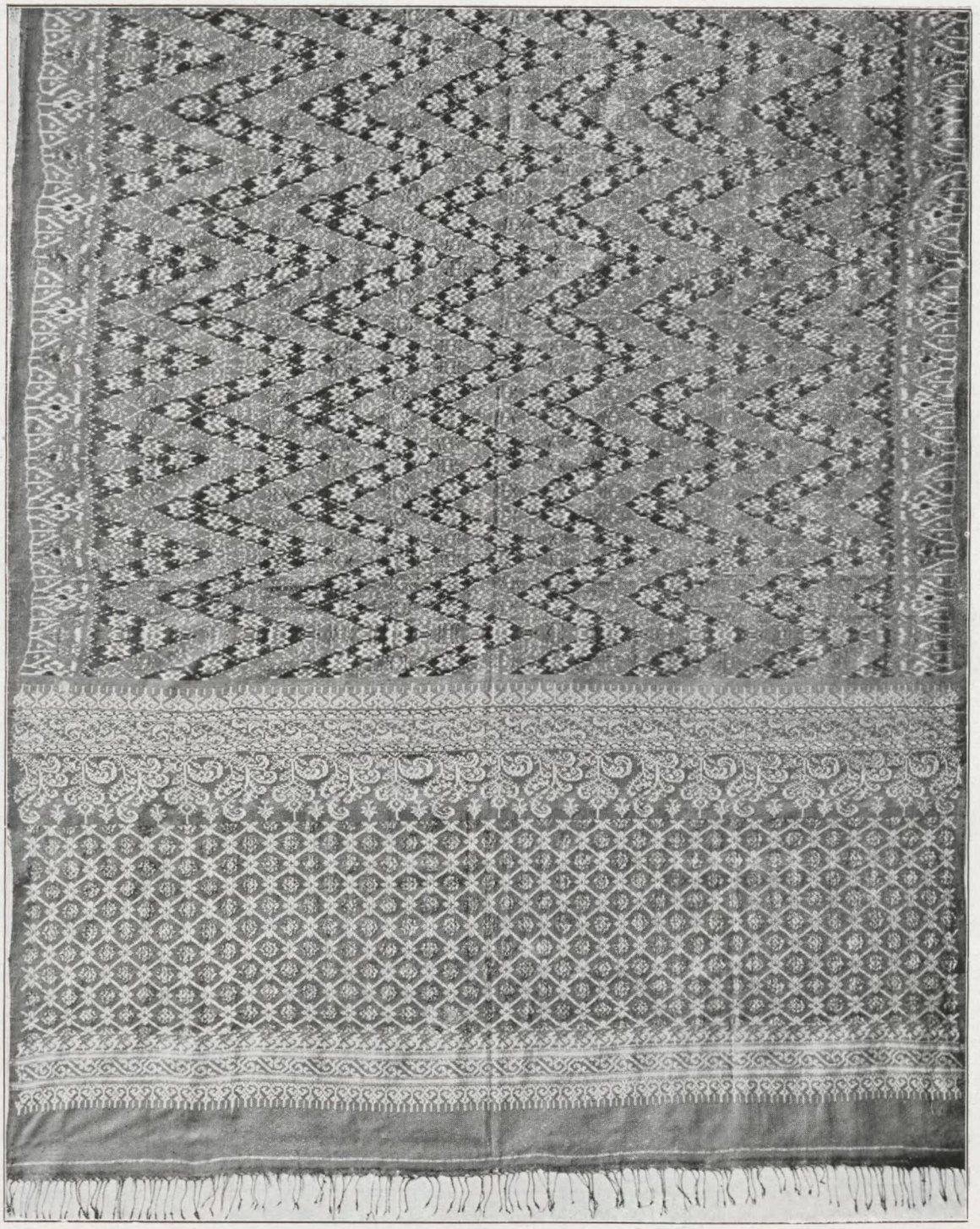
65. Geïmporteerd zijden weefsel. Atjeh, N. Sumatra. — Tissue of imported Silk *Ikat*ted on the Warp. Acheh. Tissu de sur soie importée. Avec *ikat* sur la chaîne. Atcheh. — Gewebe von importierter Seide. *Ikat*tiert auf der Kette. Atjeh.



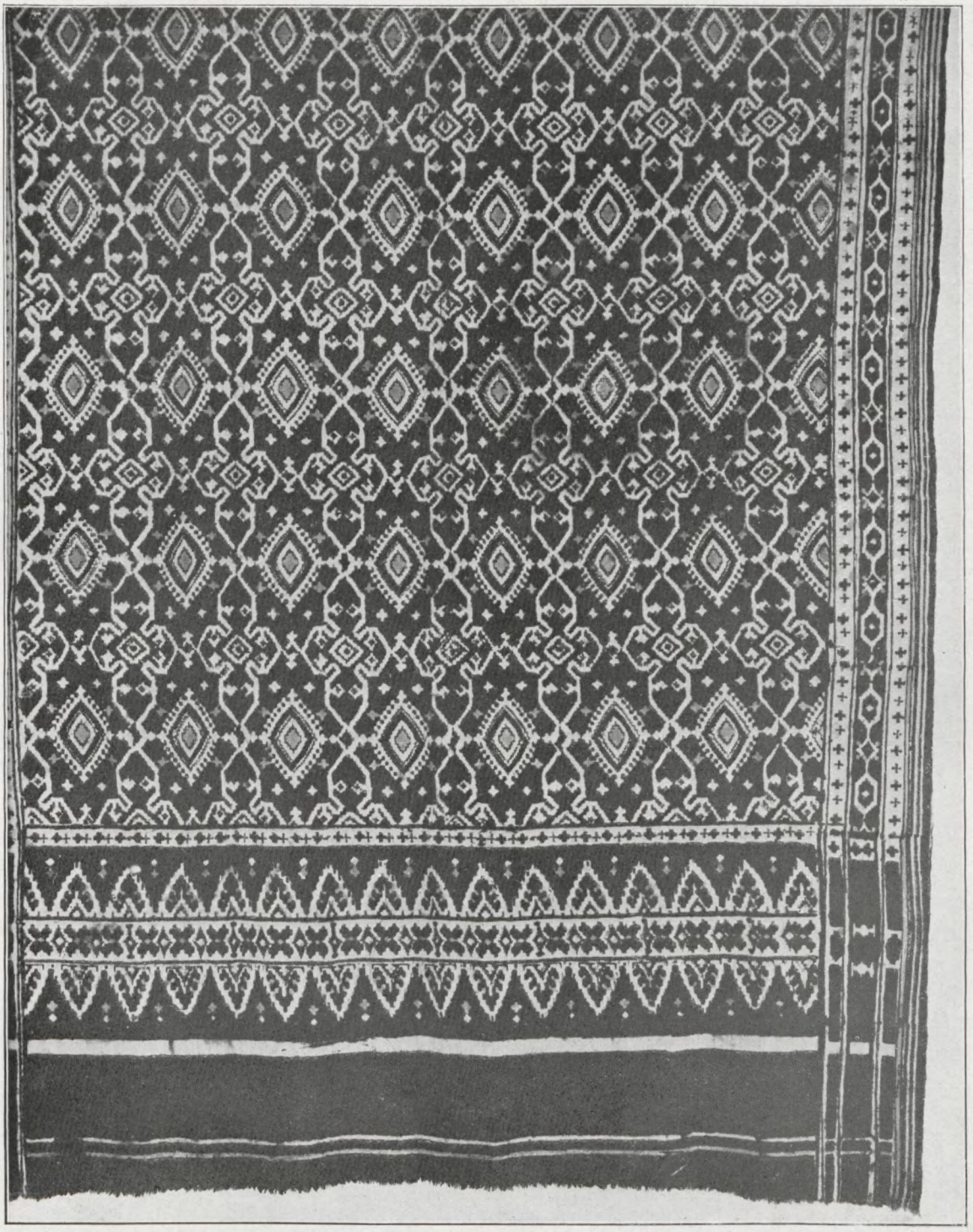
66. Zijden ikatweefsel. Atjeh. — Silk Tissue with *Ikat*ted Warp Strokes. Acheh. — Tissu de soie avec des bandes à l'*ikat* sur la chaîne. Atcheh. — Seiden Gewebe, mit *ikat*tierten Kettenstreifen. Atjeh.



67. Weefgetouw met voetbeweging. Kota Gĕdang. Sumatra's Westkust. — Loom with Pedal Driving. Kota Gĕdang, West Coast of Sumatra. — Métier à tisser avec motion de pied. Kota Gĕdang, Côte ouest de Sumatra. — Webstuhl mit Fussbetrieb. Kota Gĕdang, Sumatra's Westküste.



68. Ikat. Djambi, Sumatra.



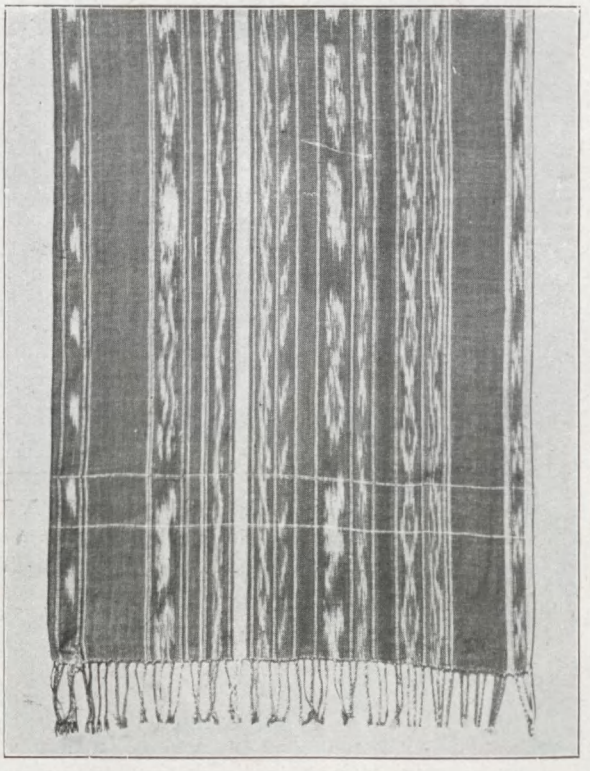
69. Katoenen namaak tjinde. Ingevoerd door de V. O. C. — Cotton imitation *Chinde*. Imported by the Dutch E. I. C. — Imitation *chinde* de coton. Importé par la C^ie^ des Indes Orientales Hollandaise. — Nachahmung-*Chinde* aus Kattun. Eingeführt durch die Holländische Ostindische Compagnie.



70. Soendaneesche weefsters. — Sundanese Weaving Women. — Tisseuses Sundanaises. — Sundanesische Weberinnen.



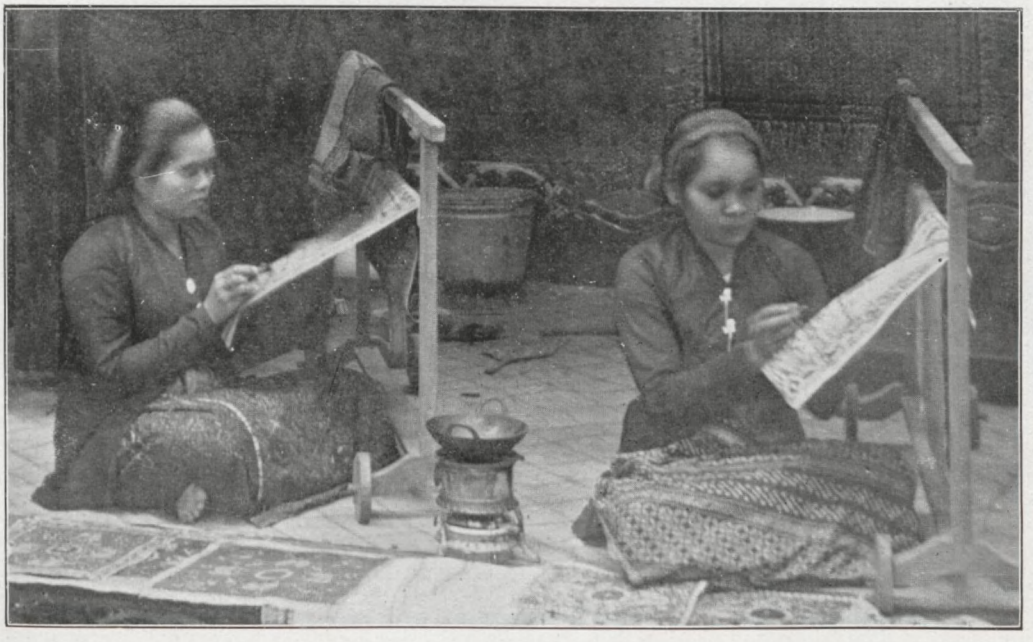
71. Ruige batik. Dĕmak. Rough Batik. Dĕmak. — Batik rudi. Dĕmak. — Rauhes Batik. Dĕmak.



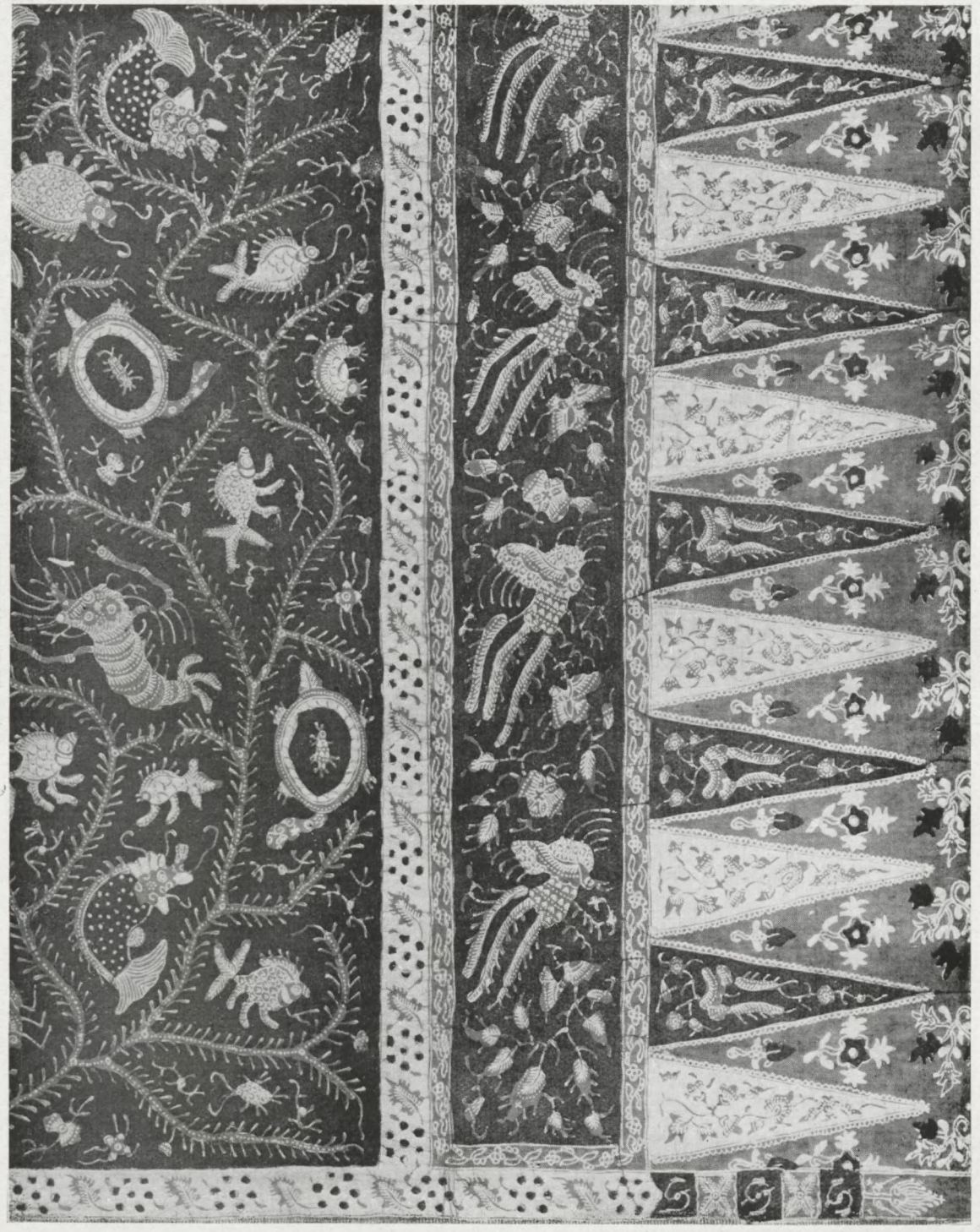
72. Kain kasang. Pĕkalongan.



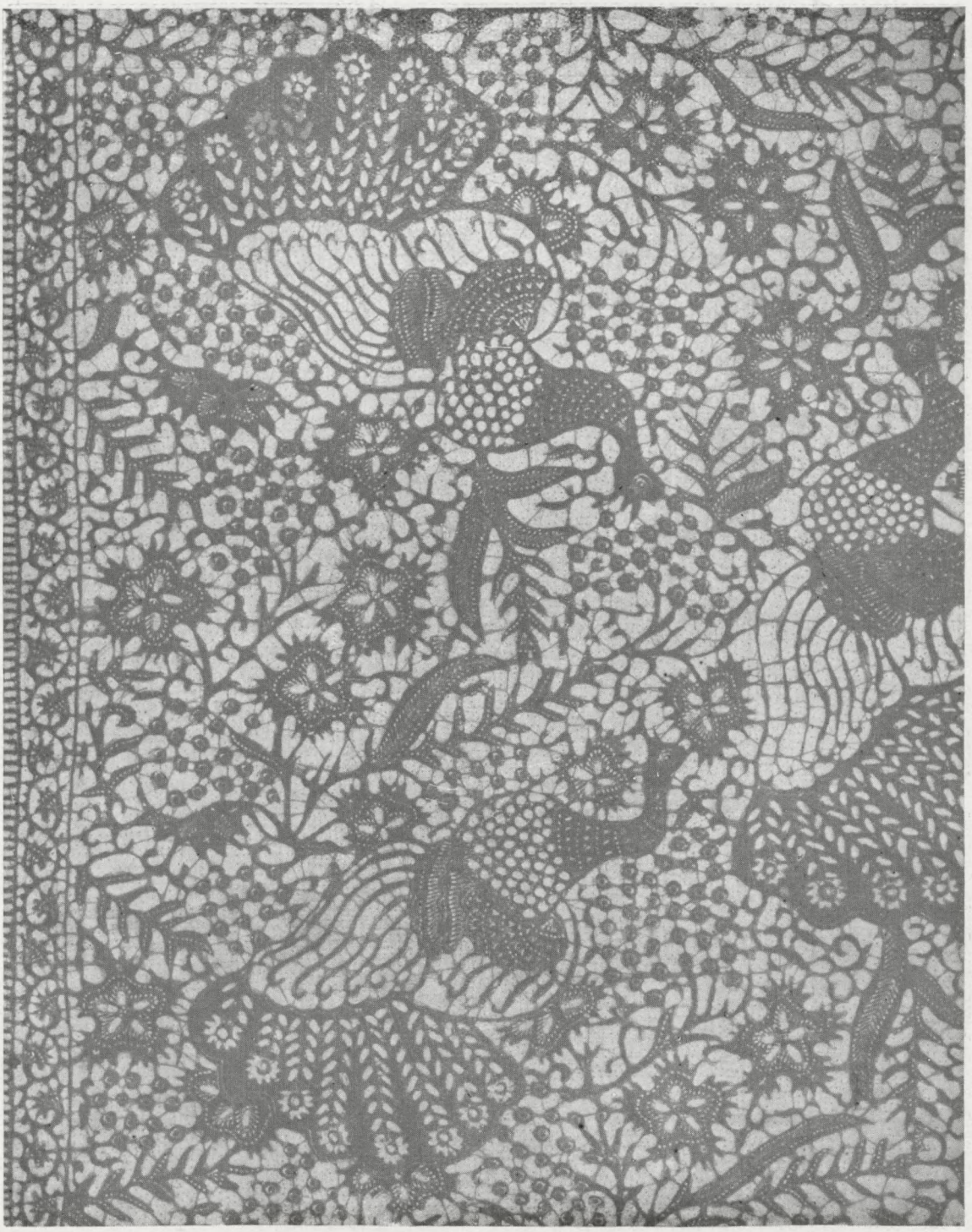
73. Javaansche Batiksters. — Javanese Batik Women. — Femmes javanaises au batik — Javanische Batikmacherinnen.



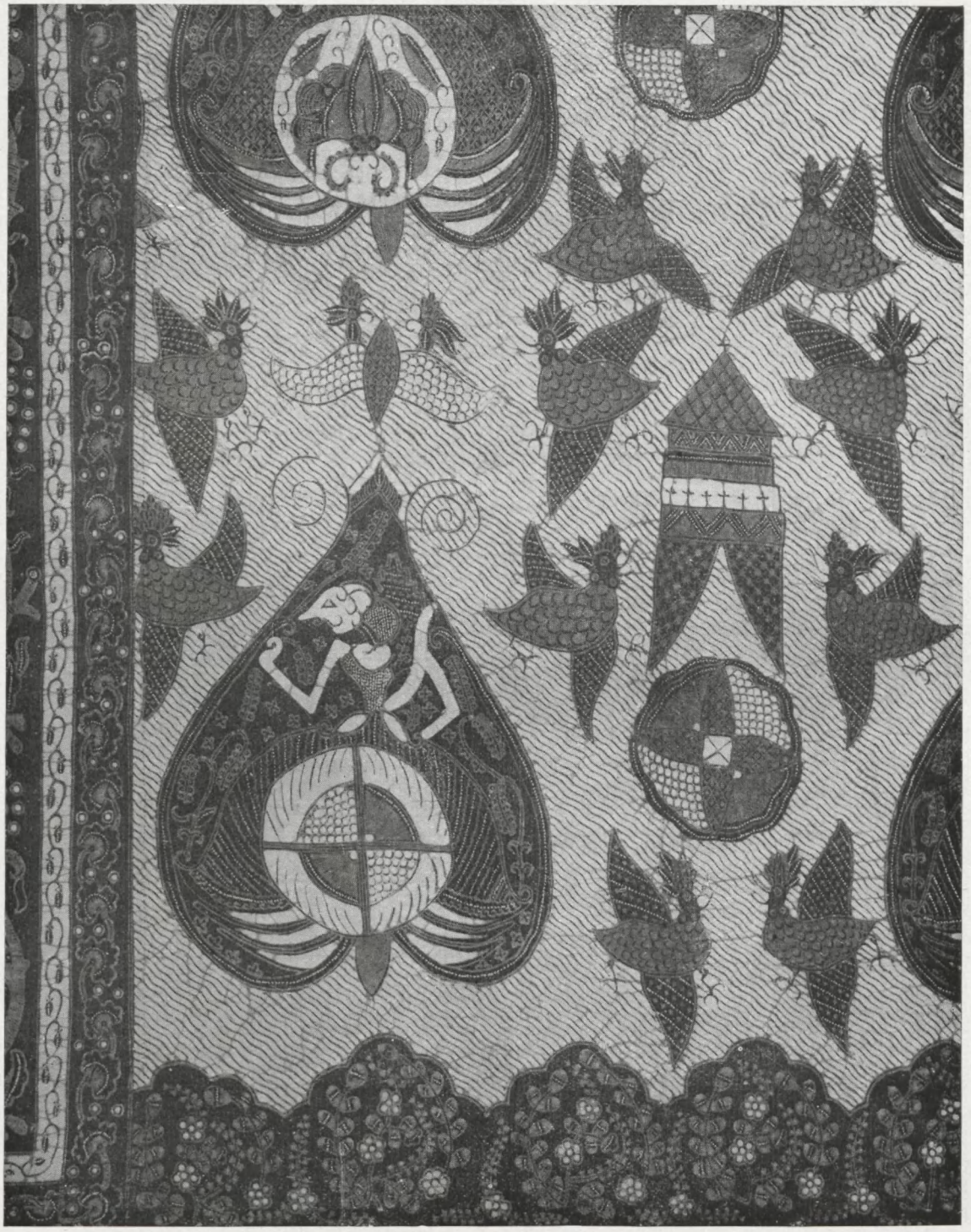
74. Javaansche Batiksters. — Javanese Batik Women. — Femmes javanaises au batik. — Javanische Batikmacherinnen.



75. Oud-Javaansche batik. — Ancient Javanese Batik. — Batik javanais ancien. — Altjavanisches Batik.



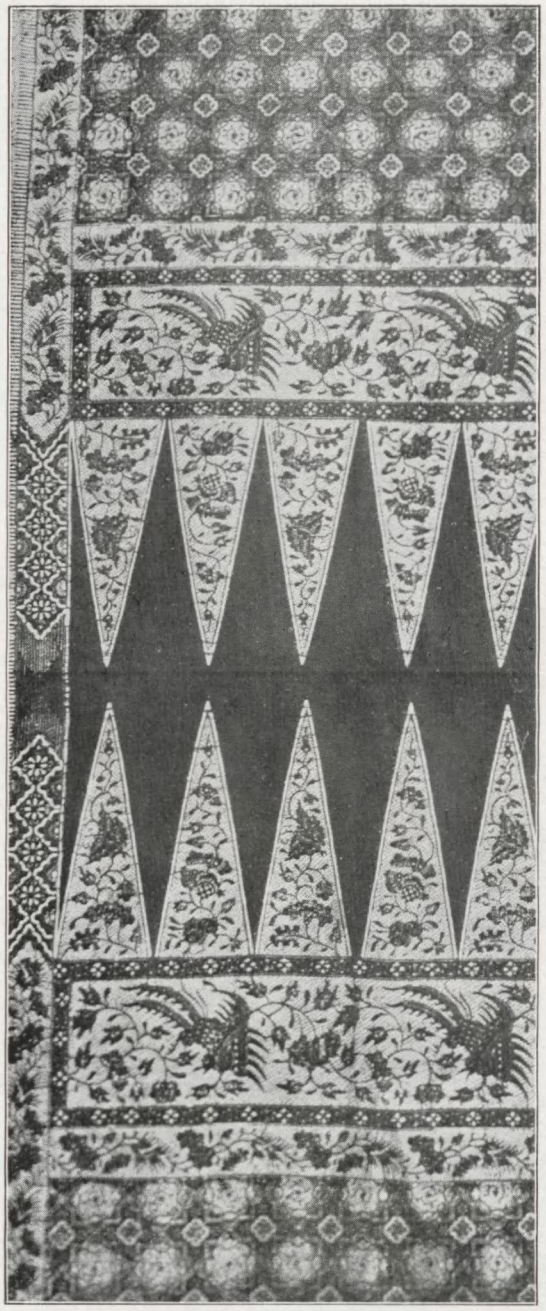
76. Oud-Javaansche batik. — Ancient Javanese Batik. — Batik javanais ancien. — Altjavanisches Batik.



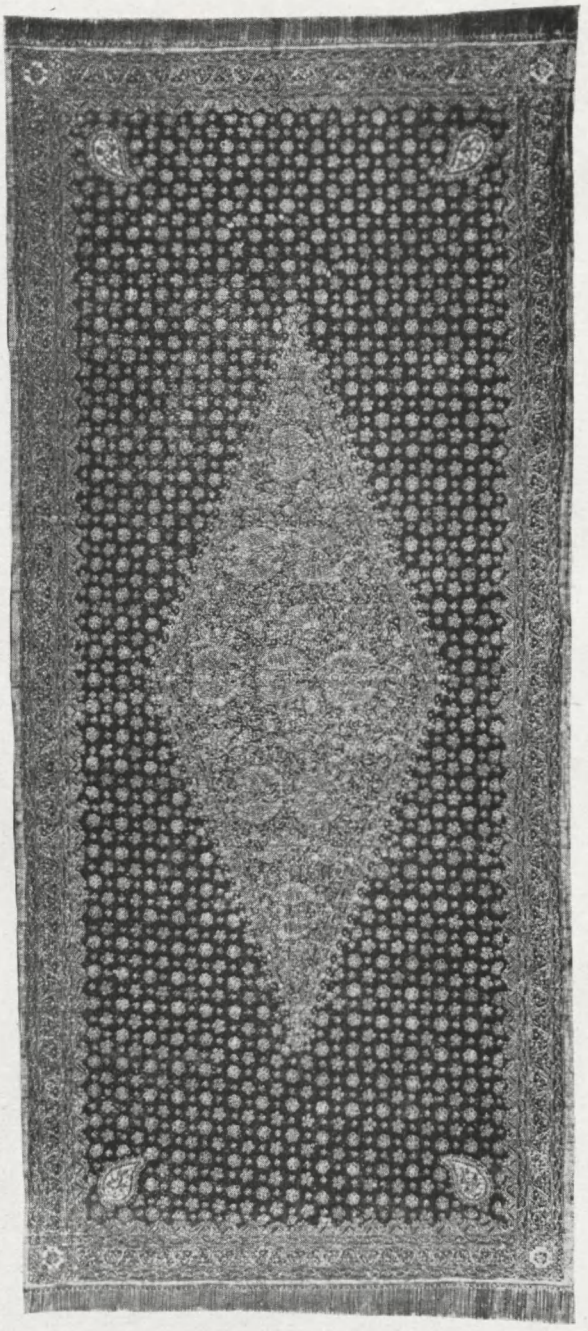
77. Oud-Javaansche batik. — Ancient Javanese Batik. — Batik javanais ancien. — Altjavanisches Batik.



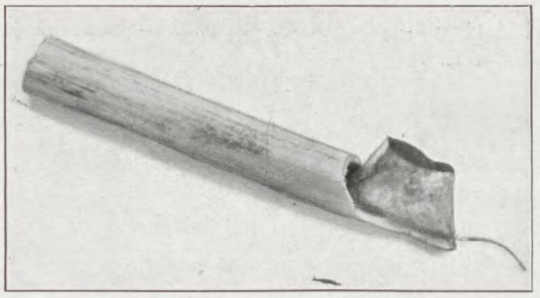
78. Javaansch meisje in gebatikte kleeding. — Javanese Girl in *batik*. — Jeune fille javanaise, habillée en *batik*. — Javanisches Mädchen in *Batik*-Kleidern.



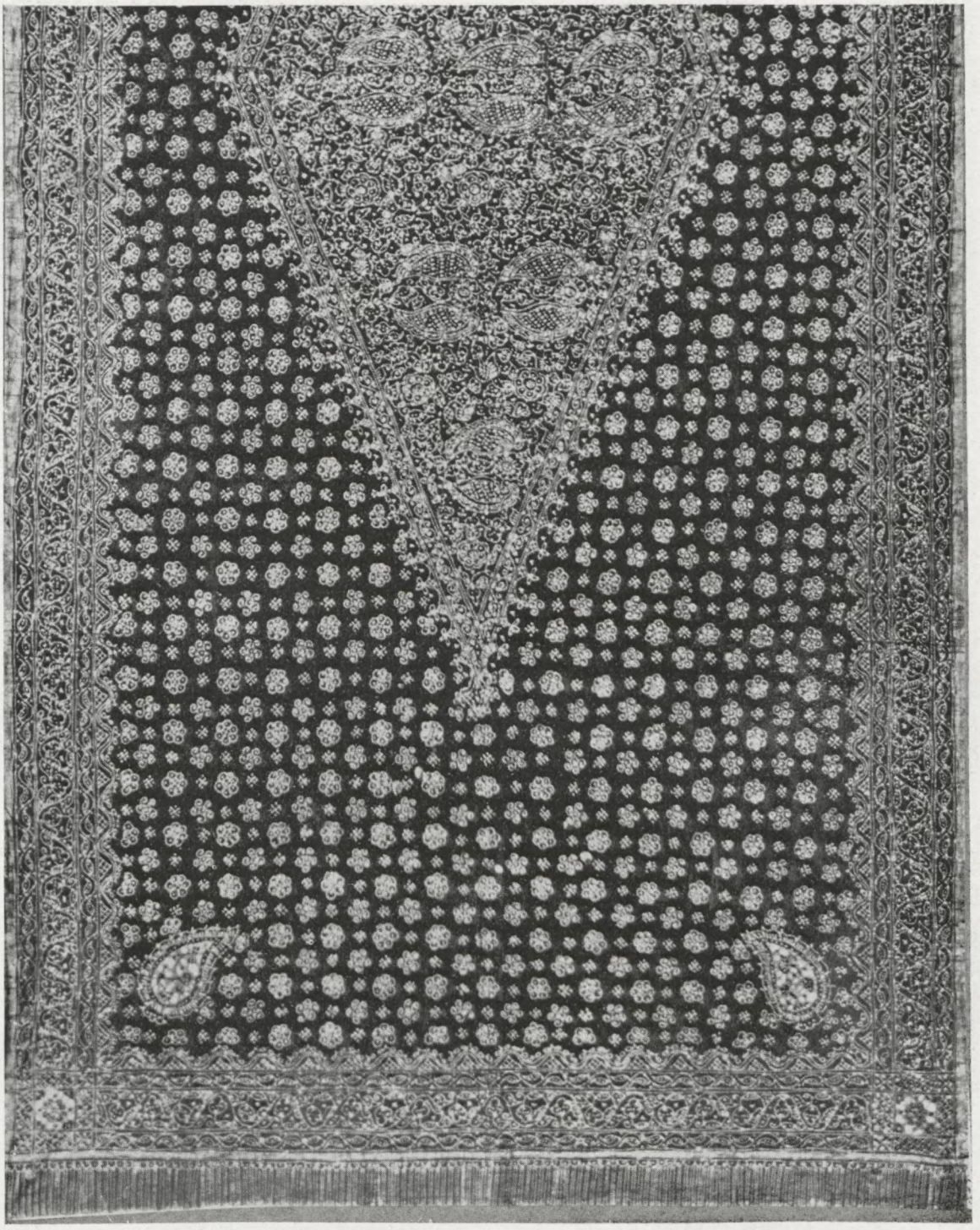
79. Javaansche batik. — Javanese Batik. — Batik javanais. — Javanisches Batik.



80. Batik uit Djambi, Sumatra. — Batik from Djambi, Sumatra. — Batik de Djambi, Sumatra. — Batik aus Djambi, Sumatra.



81. Tjanting. — *Chanting.* — Chanting. — Tjanting.



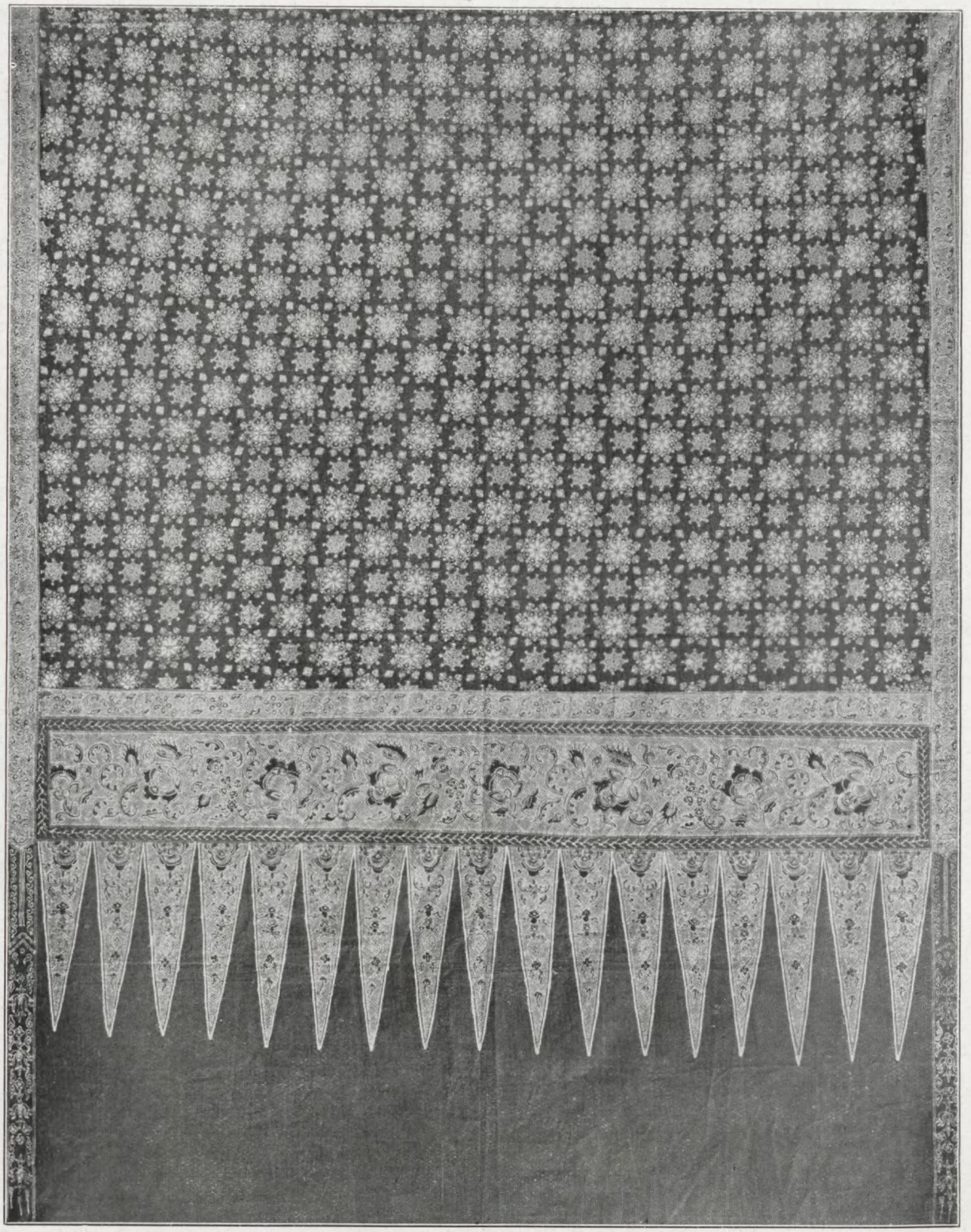
82. Batik uit Djambi, Sumatra. — Batik from Djambi, Sumatra. — Batik de Djambi, Sumatra. — Batik aus Djambi, Sumatra.



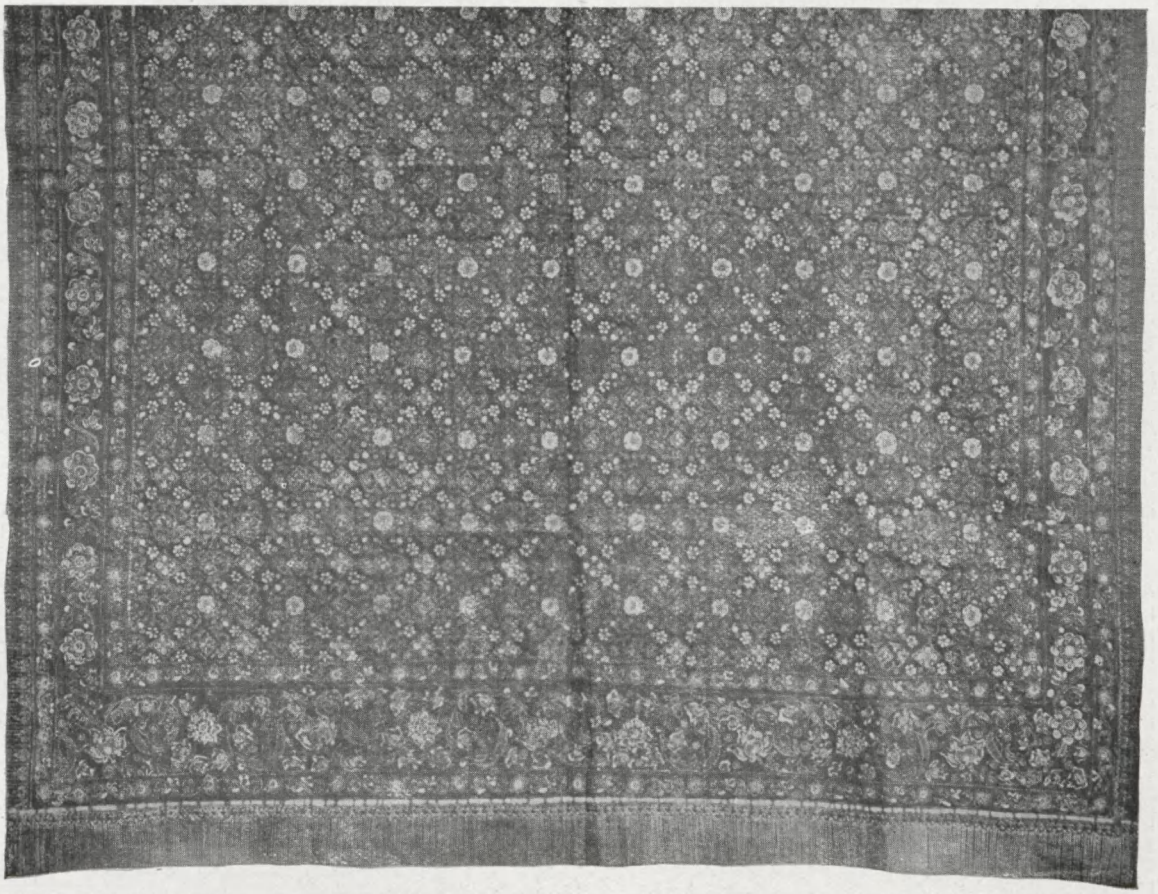
83. Gebatikte saroeng. Djambi, Sumatra. — Sarong with Batik. Djambi, Sumatra. — Sarong à batik. Djambi, Sumatra. Batikkiertes Sarong. Djambi, Sumatra.



84. Gebatikte Saroeng. Djambi, Sumatra. — Sarong with Batik. Djambi, Sumatra. — Sarong à batik. Djambi, Sumatra. Batikkiertes Sarong. Djambi, Sumatra.



85. Oude Voor-Indische, eenzijdig gebatikte en beschilderde saroeng. — Ancient Sarong from India Proper, with Batik and Painting on one side. — Sarong ancien de l'Inde antérieure avec batik et peinture d'un côté. — Altes vorderindisches Sarong, auf einer Seite batikkiert und bemalt.



86. Tweezijdig gebatikte slendang. Palembang. — A Slendang with Batik on both sides. Palembang. — Un Slendang avec batik sur les deux côtés. Palembang. — Ein auf beide Seiten batikkiertes Slendang. Palembang.



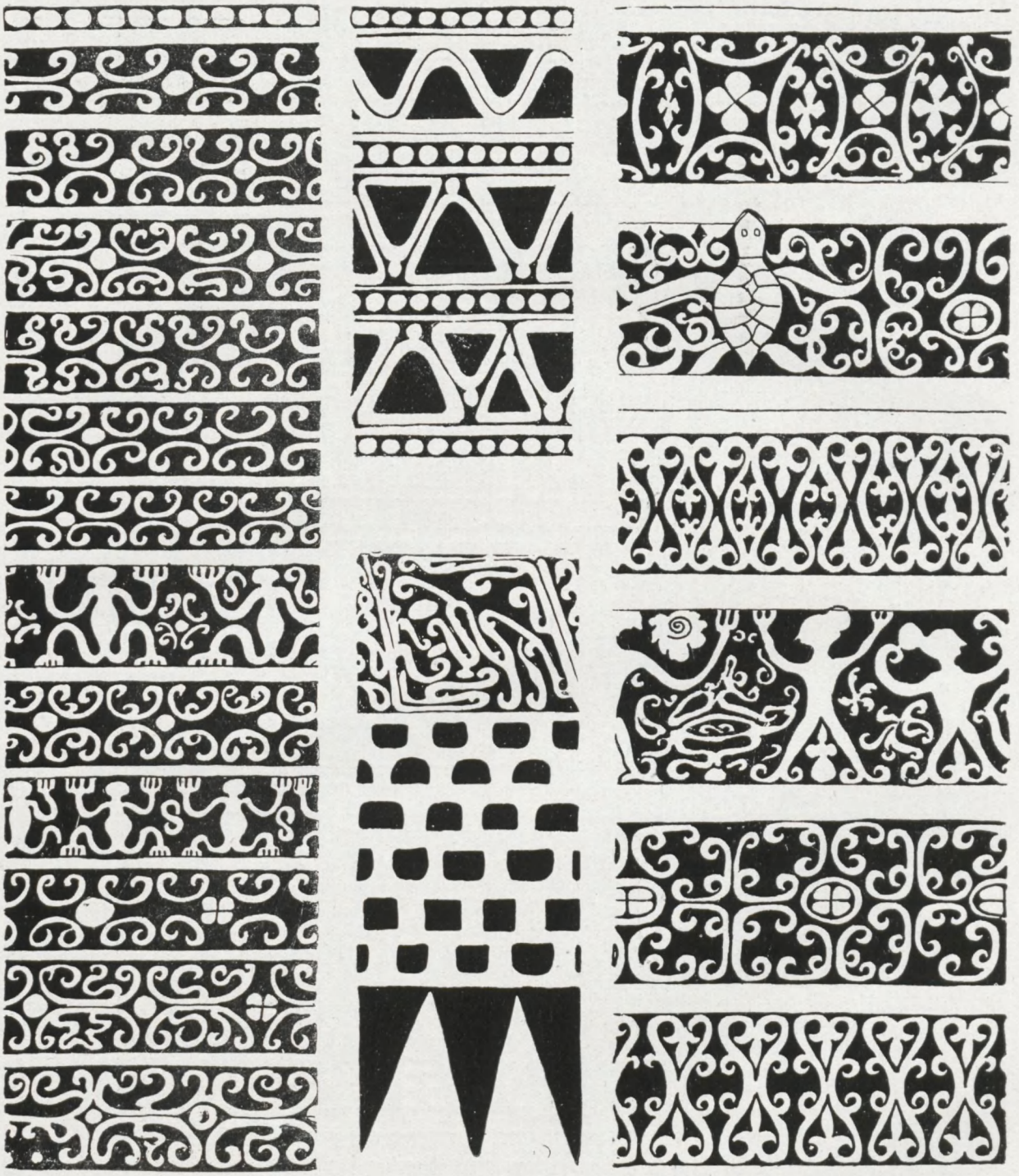
87. Was-batik. Beschilderde doek met voorstellingen uit het epos Rāmāyaṇa. Uit Voor-Indië op Celebes ingevoerd. Wax Batik. Painted Kerchief with Representations from the Rāmāyaṇa Epic. Imported to Celebes from India Proper. Batik à cire. Toile peinte avec représentations du poème épique Rāmāyaṇa. Importée à Célèbes de l'Inde antérieure. Wachsbatik. Bemaltes Tuch mit Vorstellungen aus dem Rāmāyaṇa-Epos. Aus Vorderindien nach Celebes eingeführt.



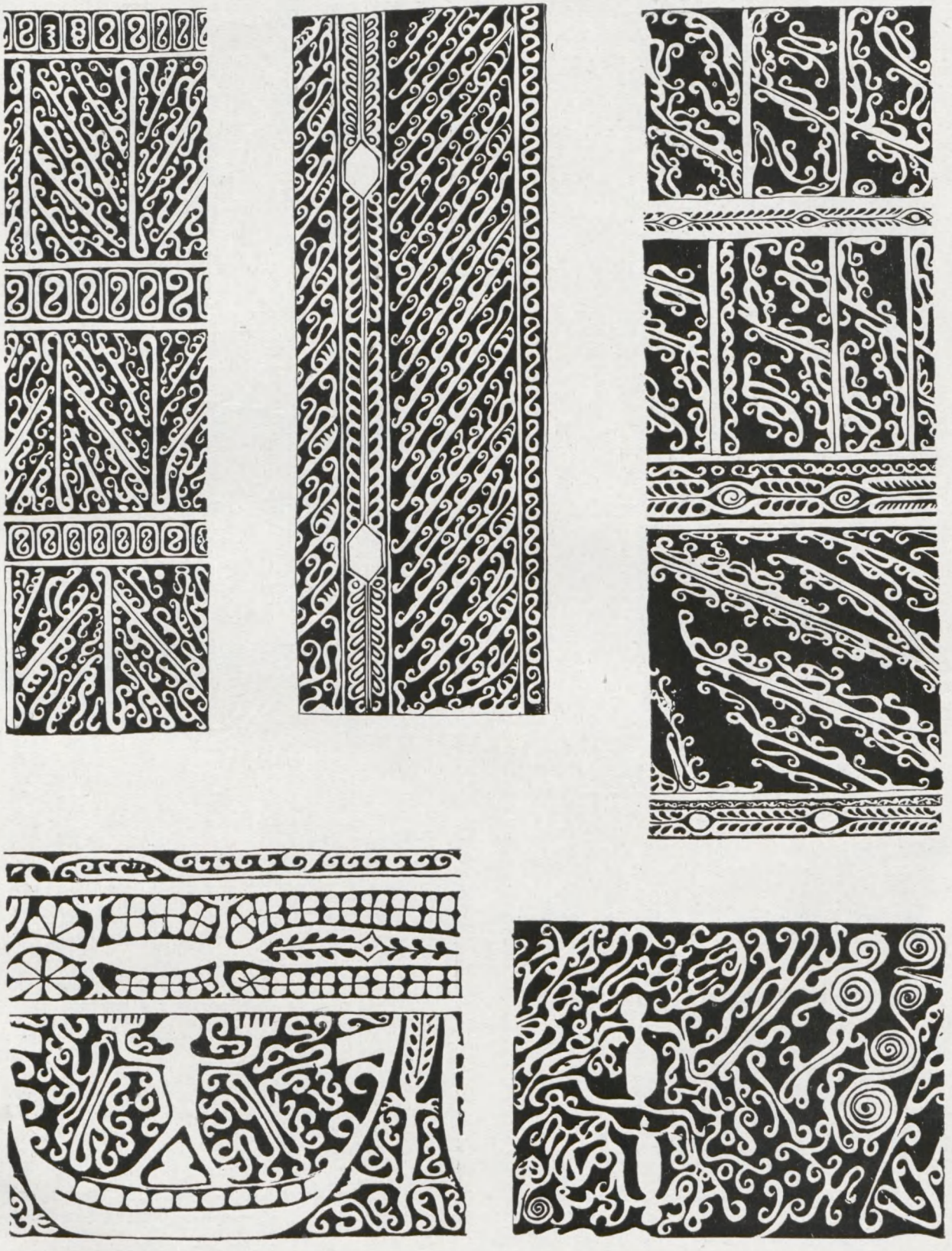
88. Bamboekokers van de Toradja's. Midden-Celebes. — Bamboo Tubes of the Toraja. Central Celebes. — Boîtes de bambou des Toraja. Célèbes Central. — Bambusbüchsen der Toraja. Mittel-Celebes.



89. Bamboe-ornament. Geelvinkbaai, Noord-Nieuw-Guinea. — Bamboo Ornament. Geelvink Bay, North New Guinea. — Ornements de bambou. Baie de Geelvink, Nouvelle Guinée septentrionale. — Bambusverzierung. Geelvinkbai, Nord-Neu-Guinea.



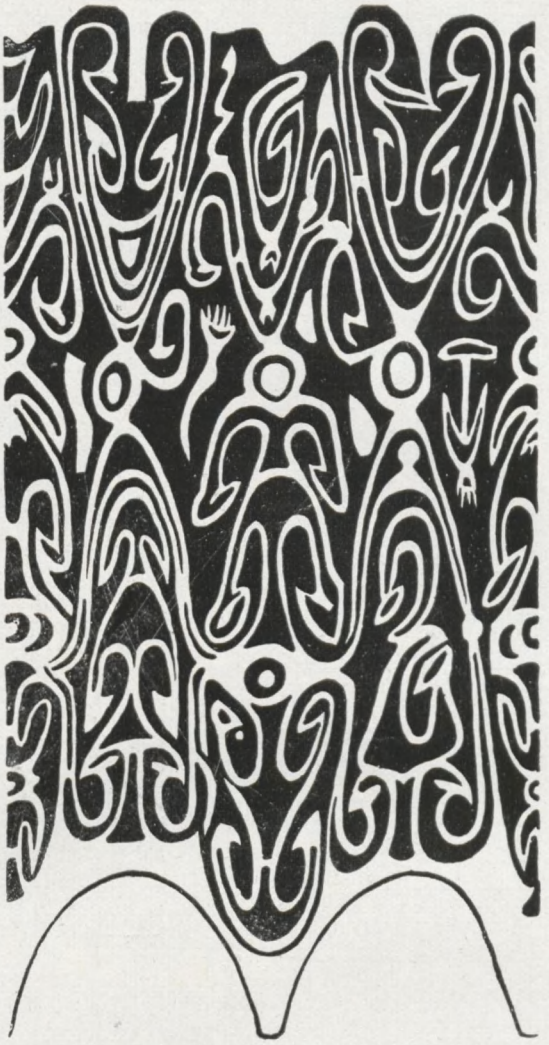
90. Bamboe-ornament. Geelvinkbaai, Noord-Nieuw-Guinea. — Bamboo Ornament. Geelvink Bay, North New Guinea. — Ornements de bambou. Baie de Geelvink, Nouvelle Guinée septentrionale. — Bambusverzierung. Geelvinkbai, Nord-Neu-Guinea.



91. Bamboe-ornament. Geelvinkbaai, Noord-Nieuw-Guinea. — Bamboo Ornament. Geelvink Bay, North New Guinea. — Ornements de bambou. Baie de Geelvink, Nouvelle Guinée septentrionale. — Bambusverzierung. Geelvinkbai, Nord-Neu-Guinea.







92a. Ornament tempelfluit. Noord-Nieuw-Guinea. — Ornament of a Temple Flute. Northern New Guinea. Ornement d'une flûte de temple. Nouvelle Guinée du Nord. — Verzierung einer Tempelflöte. Nord-Neu-Guinea.



92. Bamboe-ornament. Geelvinkbaai, Noord-Nieuw-Guinea. — Bamboo Ornament. Geelvink Bay, North New Guinea. Ornements de bambou. Baie du Geelvink, Nouvelle Guinée septentrionale. — Bambusverzierung. Geelvinkbai, Nord-Neu-Guinea.



93. Bamboe-ornament. Humboldtbaai, Noord-Nieuw-Guinea. — Bamboo Ornament. Humboldt Bay, North New Guinea. — Ornements de bambou. Baie de Humboldt, Nouvelle Guinée septentrionale. — Bambusverzierung. Humboldtbai, Nord-Neu-Guinea.



94. Bamboe-ornament. Humboldtbaai, Noord-Nieuw-Guinea. — Bamboo Ornament. Humboldt Bay, North New Guinea. — Ornements de bambou. Baie de Humboldt, Nouvelle Guinée septentrionale. — Bambusverzierung. Humboldtbai, Nord-Neu-Guinea.





95. Bamboe-ornament. Humboldtbaai, Noord-Nieuw-Guinea. — Bamboo Ornament. Humboldt Bay, North New Guinea. — Ornements de bambou. Baie de Humboldt, Nouvelle Guinée septentrionale. — Bambusverzierung. Humboldtbai, Nord-Neu-Guinea.



96. Bamboe-ornament. Humboldtbaai, Noord-Nieuw-Guinea. — Bamboo Ornament. Humboldt Bay, North New Guinea. — Ornaments de bambou. Baie de Humboldt. Nouvelle Guinée septentrionale. — Bambusverzierung. Humboldtbai, Nord-Neu-Guinea.



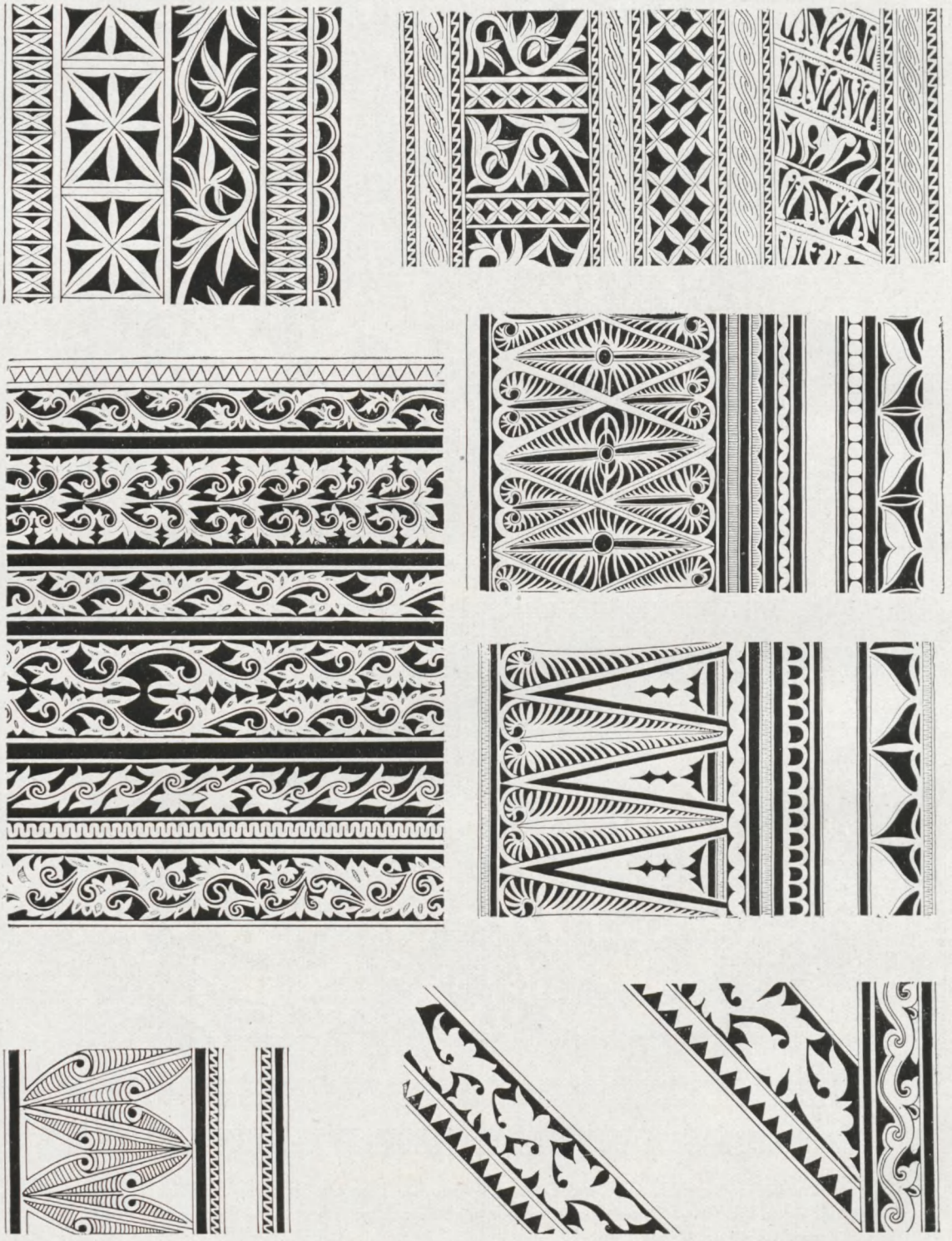
97. Bamboe-ornamenten der Kĕnja-Dajaks. Borneo. — Bamboo Ornaments of the Kĕnya Dayak. Borneo. — Ornements de Bambou des Kĕnya-Dayak. Bornéo. — Bambusverzierungen der Kènya-Dayak. Borneo.



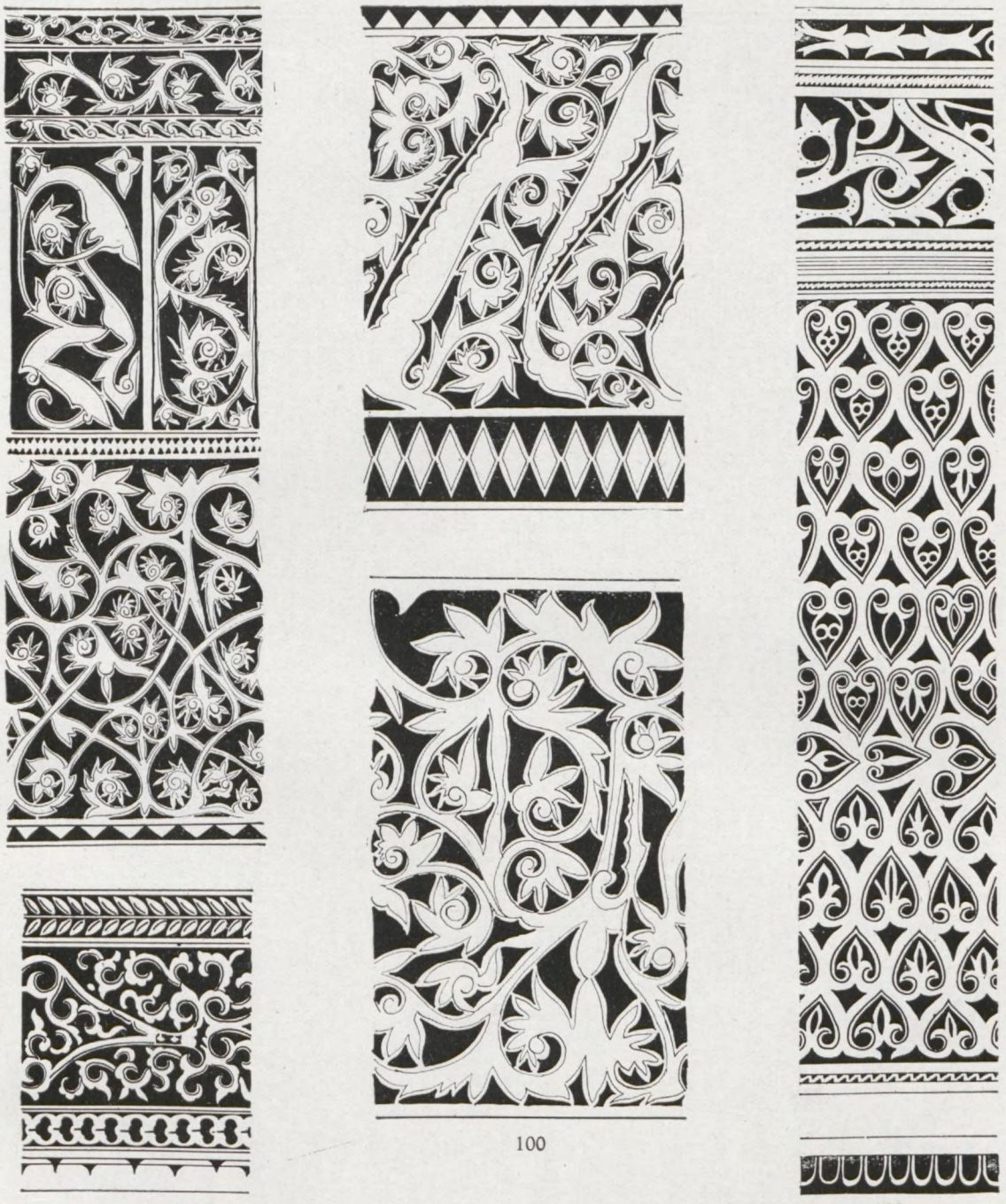
98. Bamboe-ornamenten der Kĕnja-Dajaks. Borneo. — Bamboo Ornaments of the Kĕnya-Dayak. Borneo. — Ornements de bambou des Kĕnya-Dayak. Bornéo. — Bambusverzierungen der Kĕnya-Dayak. Borneo.



99. Bamboe-ornamenten der Kĕnja-Dajaks. Borneo. — Bamboo Ornaments of the Kĕnya Dayak. Borneo. — Ornements de bambou des Kĕnya-Dayak. Bornéo. — Bambusverzierungen der Kĕnya-Dayak. Borneo.



100. Bamboe-ornamenten der Sĕmindoeng-Dajaks. Borneo. — Bamboo Ornaments of the Sĕmindung Dayak. Borneo. Ornaments de bambou des Sĕmindung-Dayak. Bornéo. — Bambusverzierungen der Sĕmindung-Dayak. Borneo.



100

100a

101. Staatsiestaf-ornamenten. Noord-Borneo. — Ornaments of State Staves. North Borneo. — Ornements de bâtons de parade. Bornéo septentrional. — Verzierungen auf Prunkstäben. Nord-Borneo.

101a. Bamboe-ornament der Batang-Loepar-Dajaks. Borneo. — Bamboo Ornament of the Batang-Lupar Dayak. Borneo-Ornement de bambou des Batang-Lupar-Dayak. Bornéo. — Bambusverzierung der Batang-Lupar-Dayak. Borneo.





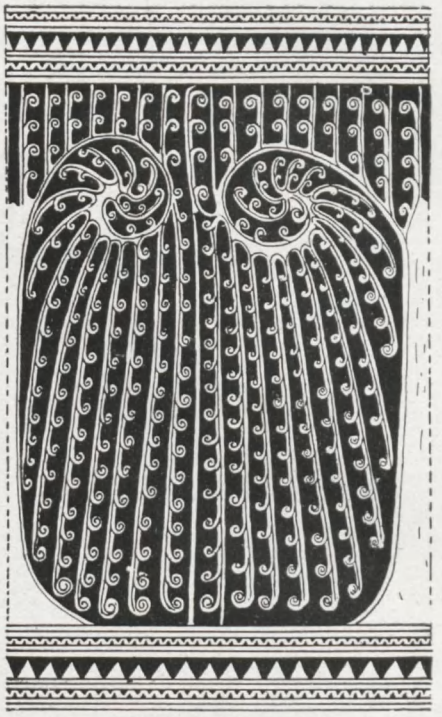


102. Statiestaf-ornamenten. Noord-Borneo. — Ornaments of State Staves. North Borneo. — Ornements de bâtons de parade. Bornéo septentrional. — Verzierungen auf Prunkstäben. Nord-Borneo.



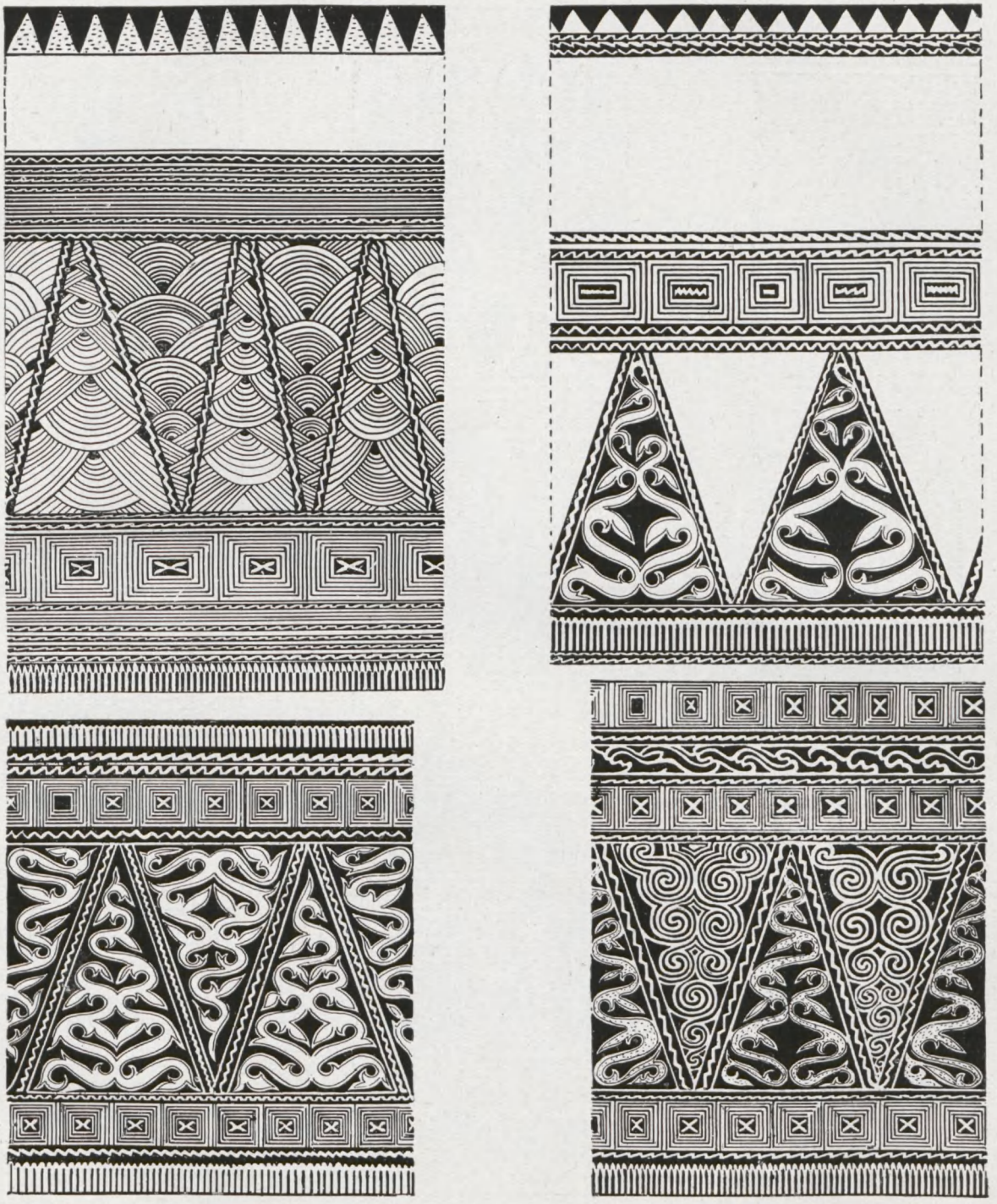
103. Bamboe-ornament der Ot-Danom-Dajaks. Borneo. — Bamboo Ornament of the Ot-Danom-Dayak. Borneo. — Ornement de bambou des Ot-Danom-Dayak. Bornéo. — Bambusverzierung der Ot-Danom-Dayak. Borneo.



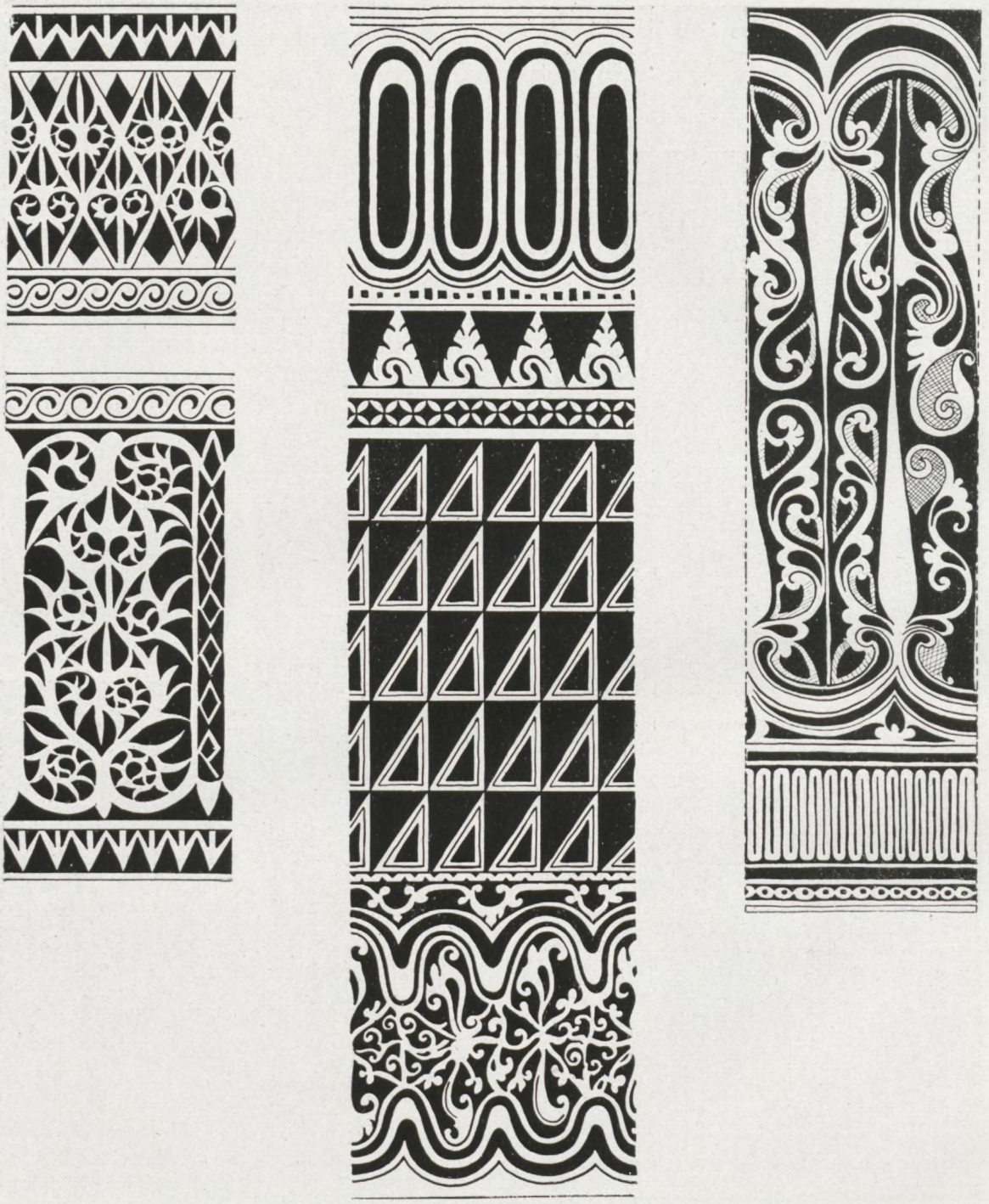




104/106. Bamboe-ornament der Ot-Danom-Dajaks. Borneo. — Bamboo-Ornament of the Ot-Danom-Dayak. Borneo. — Ornement de bambou des Ot-Danom-Dayak. Bornéo. — Bambusverzierung der Ot-Danom-Dayak. Borneo.



107. Bamboe-ornament der Sanggau-Dajaks. Borneo. — Bamboo Ornaments of the Sanggau Dayak. Borneo. — Ornements de bambou des Sanggau-Dayak. Bornéo. — Bambusverzierungen der Sanggau-Dayak. Borneo.



108. Bamboe-ornament der Dajaks. Borneo. — Bamboo Ornaments of the Dayak. Borneo. — Ornements de bambou des Dayak. Bornéo. — Bambusverzierungen der Dayak. Borneo.



109. Houten Korwar. Geelvinkbaai, Nieuw-Guinea. — Wooden Korwar. Geelvink Bay, New Guinea. — Korwar de bois. Baie de Geelvink, Nouvelle Guinée. Holz-Korwar. Geelvinkbai, Neu-Guinea.



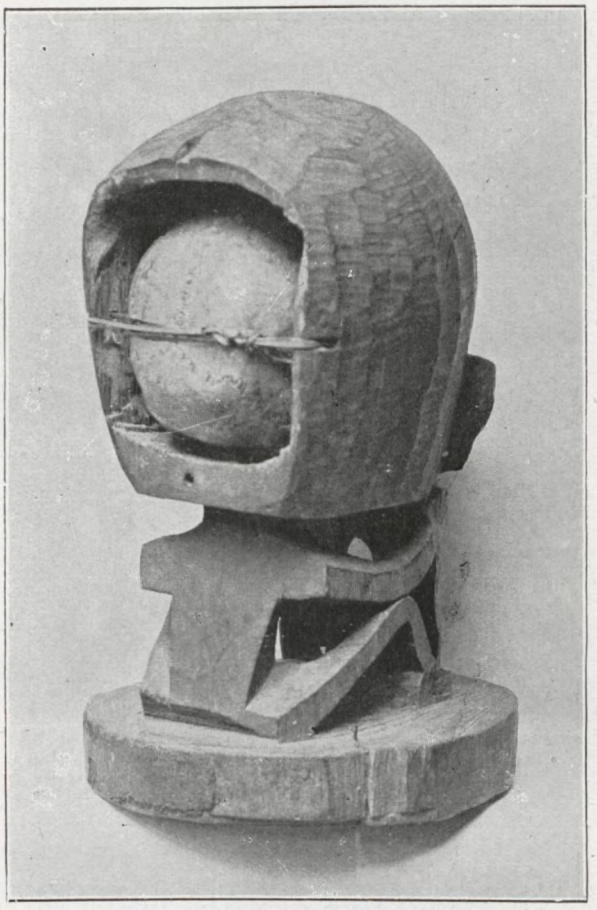
109a. Houten Korwar. Geelvinkbaai, Nieuw-Guinea. — Wooden Korwar. Geelvink Bay, New Guinea. — Korwar de bois. Baie de Geelvink, Nouvelle Guinée. Holz-Korwar. Geelvinkbai, Neu-Guinea.



110. Houten haak. Humboldtbaai, Noord Nieuw-Guinea. Wooden Hook. Humboldt Bay, North New Guinea. Crochet en bois. Baie de Humboldt, Nouvelle Guinée septentrionale. — Holzhaken. Humboldt-Bai, Nord-Neu-Guinea.

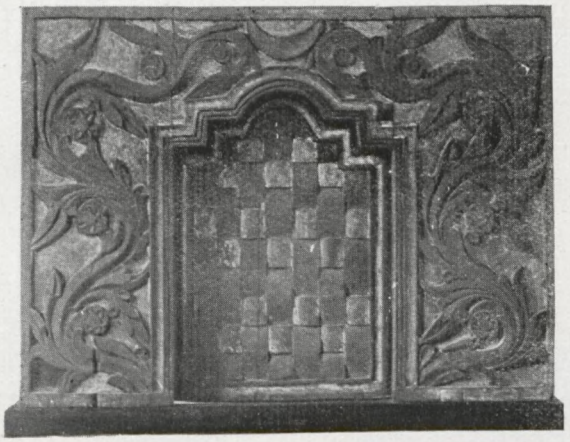


111. Voorsteven-versiering met menschelijke figuren Zuid Nieuw-Guinea. — Decoration of a Prow with Human Figures. South New Guinea. Décoration d'une étrave avec de figures humaines. Nouvelle Guinée méridionale. — Vordersteven verzierung mit menschlichen Gestalten. Süd-Neu-Guinea.





112/113. Schedel-Korwar. Noord Nieuw-Guinea. — Scull "Korwars". Northern New Guinea. — Crâne "Korwars". Nouvelle Guinée septentrionale. — Schädel-"Korwars". Nord-Neu-Guinea.

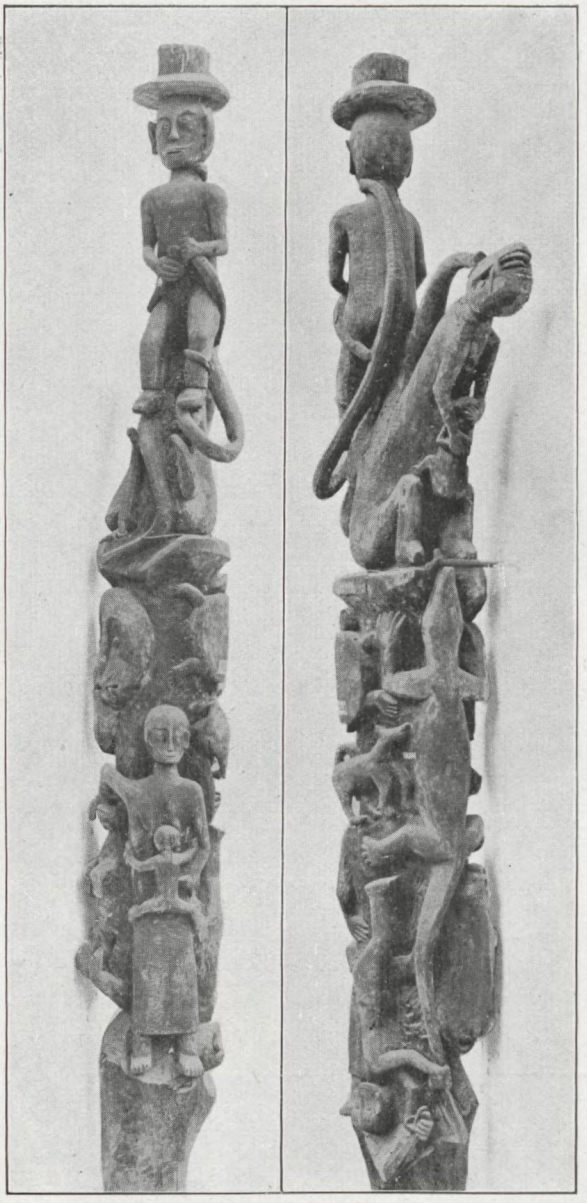




114/115. Houtsnijwerk. Groot-Kei. — Wood Carvings. Great Ki Island. — Sculptures en bois. Grande île de Kei. — Holzschnitzerei. Grosse Kei-Insel.



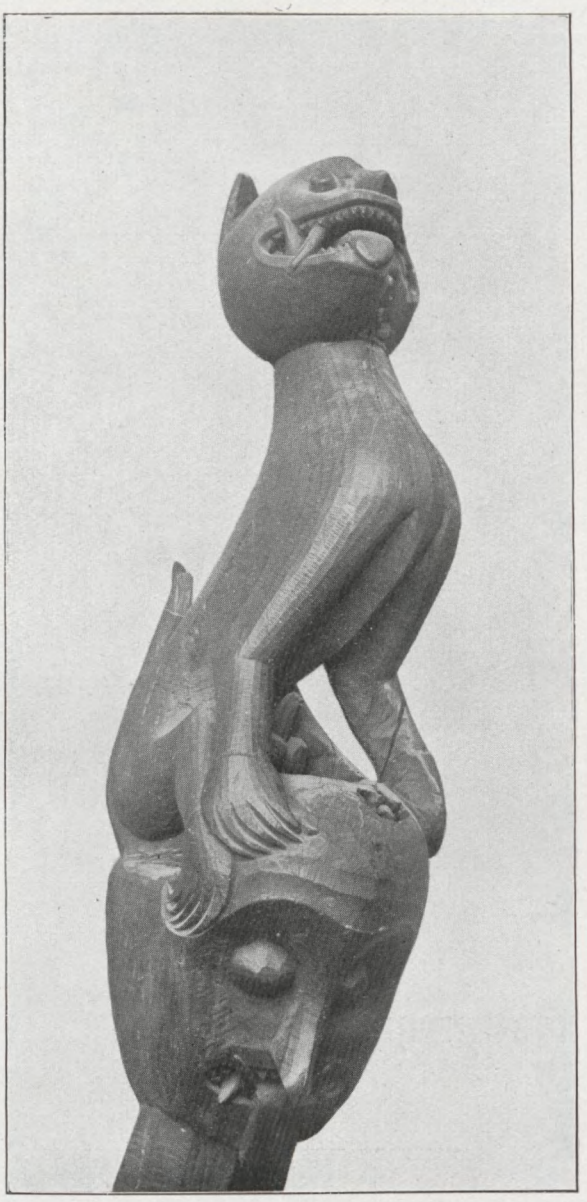
116. Houten voorouderbeeld. Eiland Nias. — Wooden Image of Ancestor. Nias Island. Statuette ancestrale de bois. Ile de Nias. Hölzernes Ahnenbild. Nias-Insel.



117. Doodenpaal. Westerafdeeling, Borneo. — Death Stela. Western Department, Borneo. — Pilier de mort. Departement occidental, Bornéo. — Totensäule. Westliche Abteilung, Borneo.



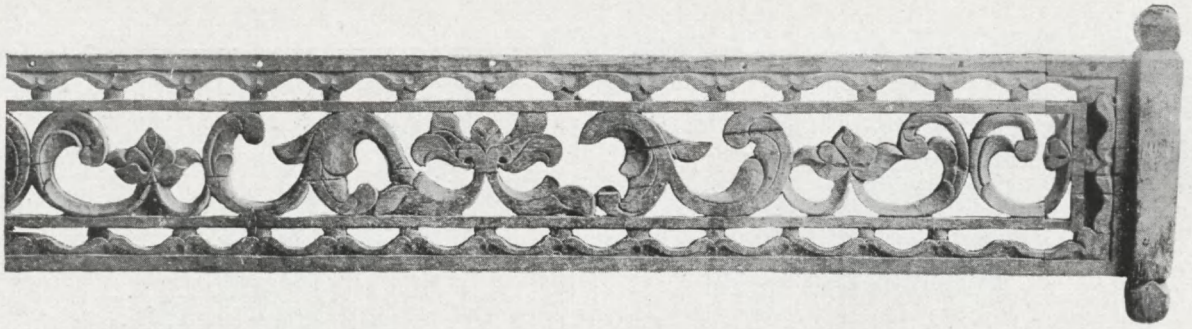
118. Sapoendoe, wachter der zielenstad. Borneo. — Sapundu, Guardian of the Town of Souls. Borneo. — Sapundu, gardien de la ville des âmes. Bornéo. — Sapundu, Wächter der Seelenstadt. Borneo.



119. Combinatie van Sapoendoe en tempatong. Borneo. Sapundu combined with a "tempatong". Borneo. — Sapundu pourvu du „tempatong". Bornéo. — Supundu mit dem „tempatong" kombiniert. Borneo.



120. Houtsnijwerk. Groot-Kei. — Wood Carving. Great Ki Island. — Sculptures en bois. Grande île de Kei. — Holzschnitzerei. Grosse Kei-Insel.



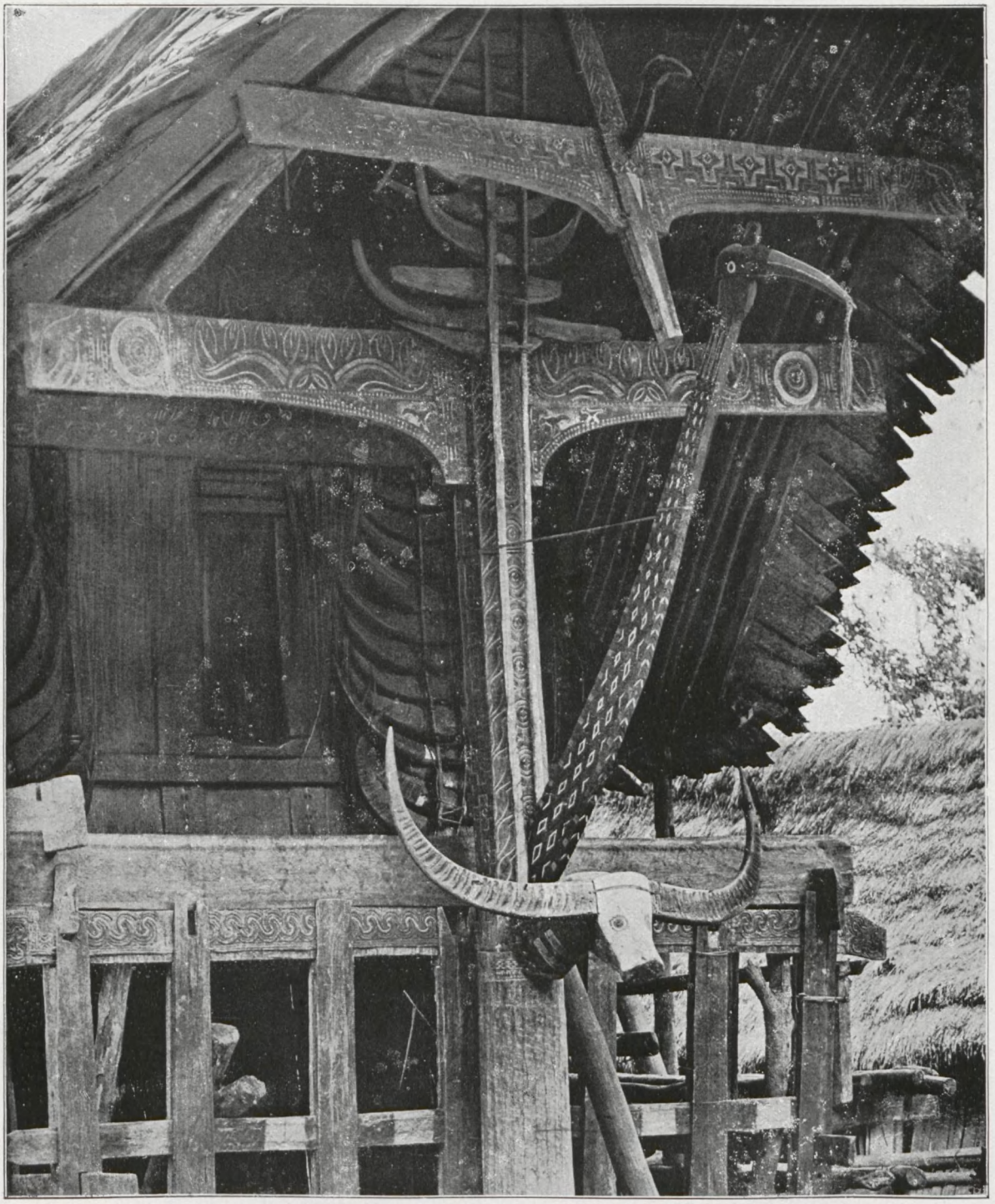




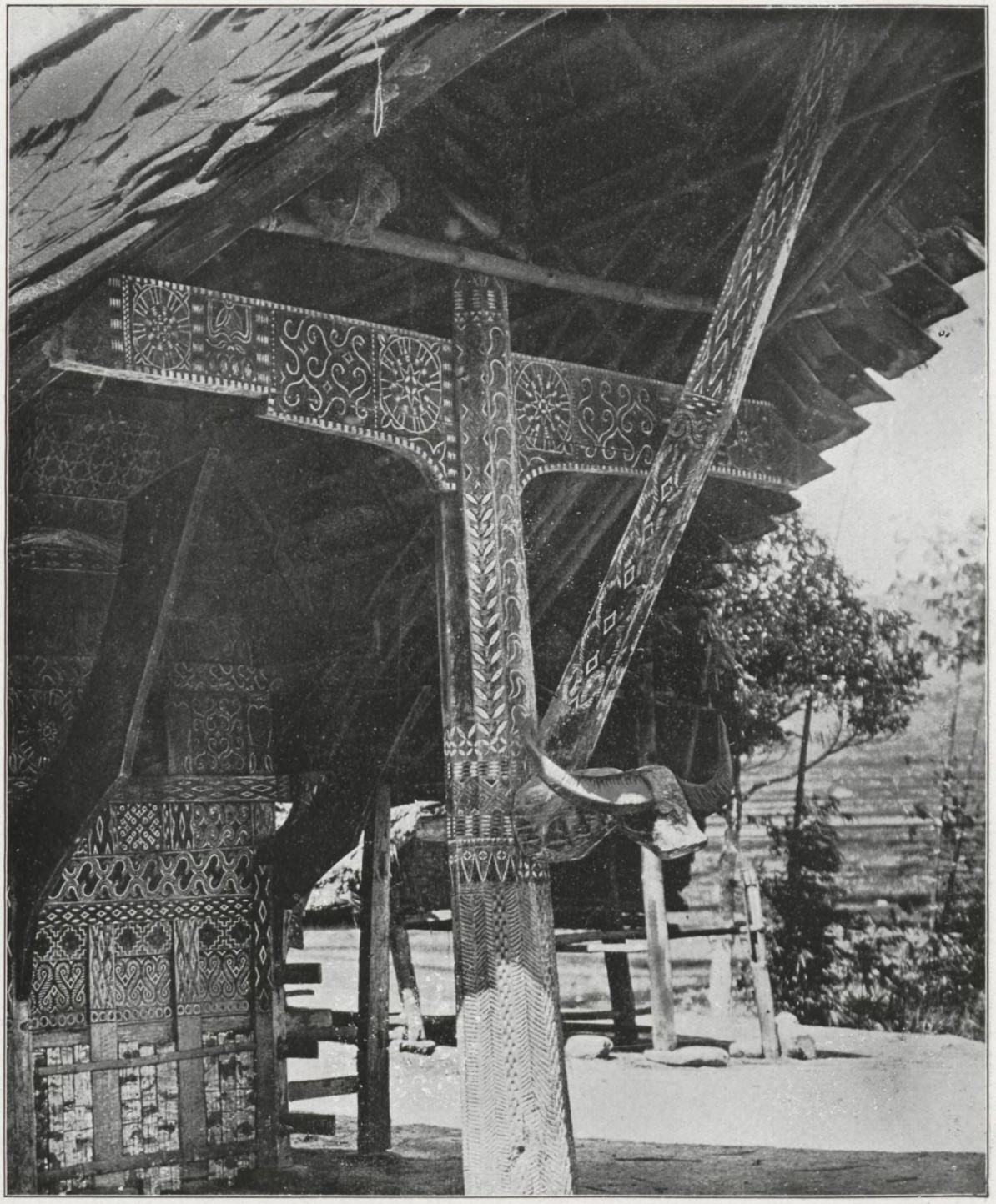




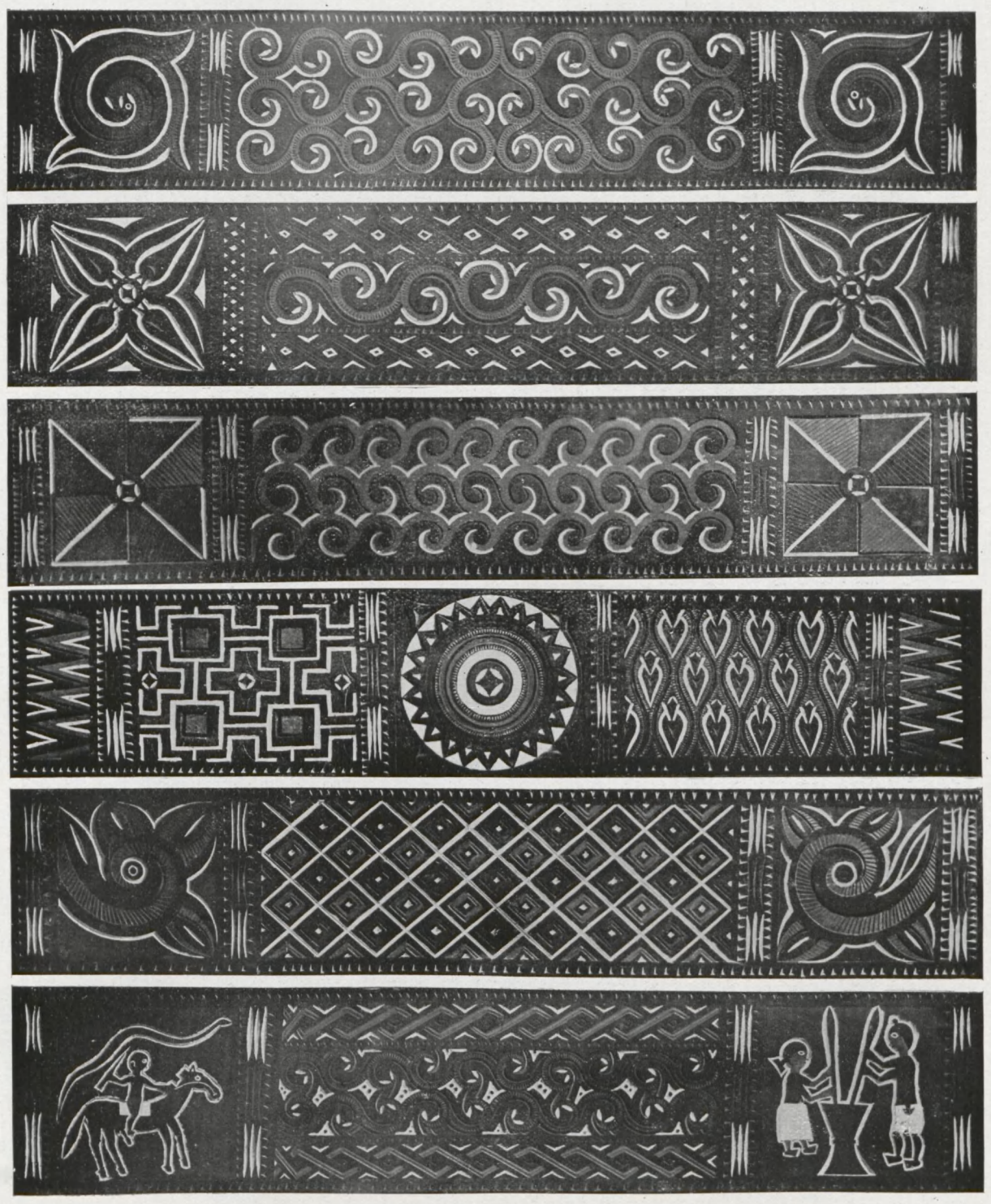
121. Houtsnijwerk. Groot-Kei. — Wood Carvings. Great Ki Island. — Sculptures en bois. Grande île de Kei. — Holzschnitzerei. Grosse Kei-Insel.



122. Huis in Tondjong. Midden-Celebes. — House in Tondjong. Central Celebes. — Maison à Tondjong. Célèbes Central. Haus zu Tondjong. Mittel-Celebes.



122a. Huis in Tondjong. Midden-Celebes. — House in Tondjong. Central Celebes. — Maison à Tondjong. Célèbes Central. Haus zu Tondjong. Mittel-Celebes.



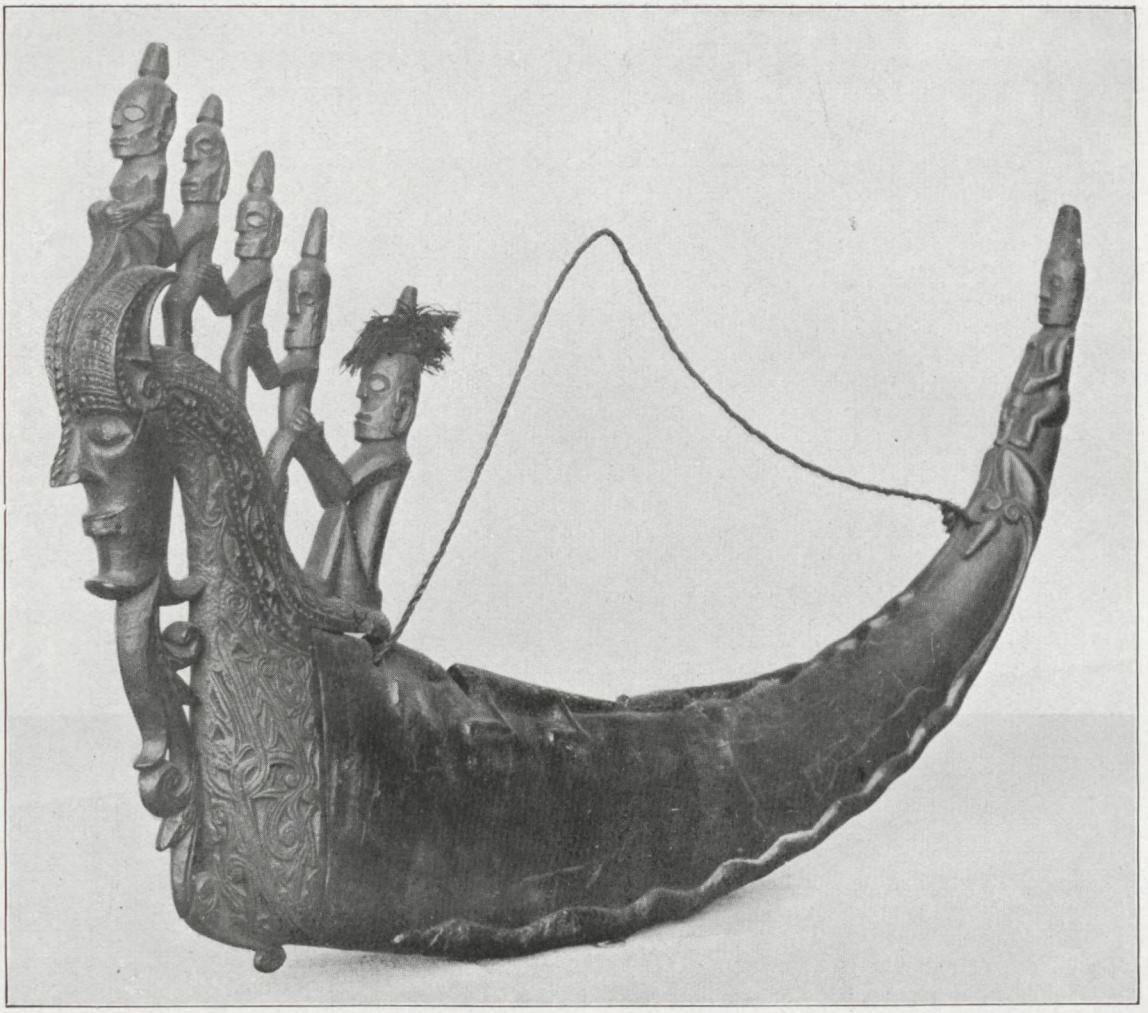
123. Met snijwerk versierde planken uit de huizen der Toradja's in Tondjong. Midden-Celebes. — Beams with Carvings of the Houses of the Toradja, Tondjong. Central Celebes. — Planches avec décorations gravées, des maisons des Toradja à Tondjong. Célèbes central. — Bretter mit eingeschnittenem Muster aus den Häusern der Toradja, Tondjong. Mittel-Celebes.



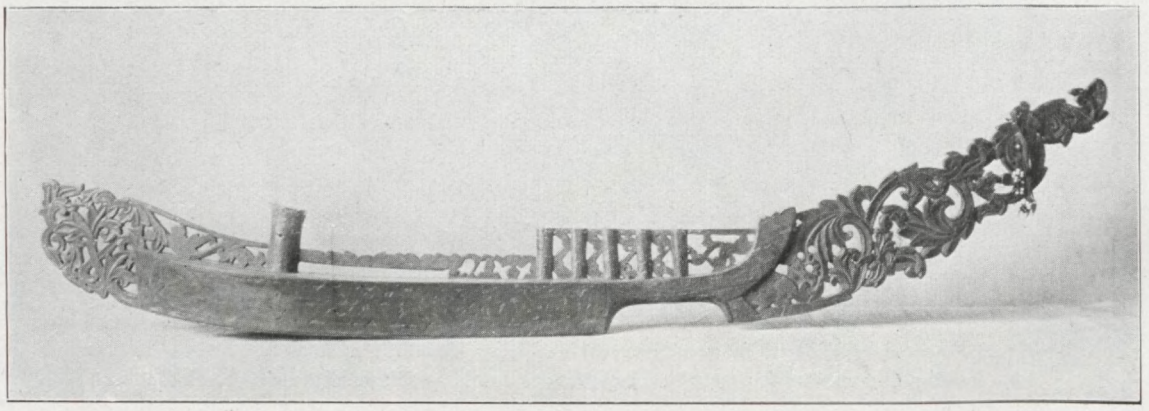
124. Tooverstaf der Bataks. Sumatra. — Magic Wand of the Batak. Sumatra. — Baguette magique des Batak. Sumatra. Zauberstab der Batak. — Sumatra.



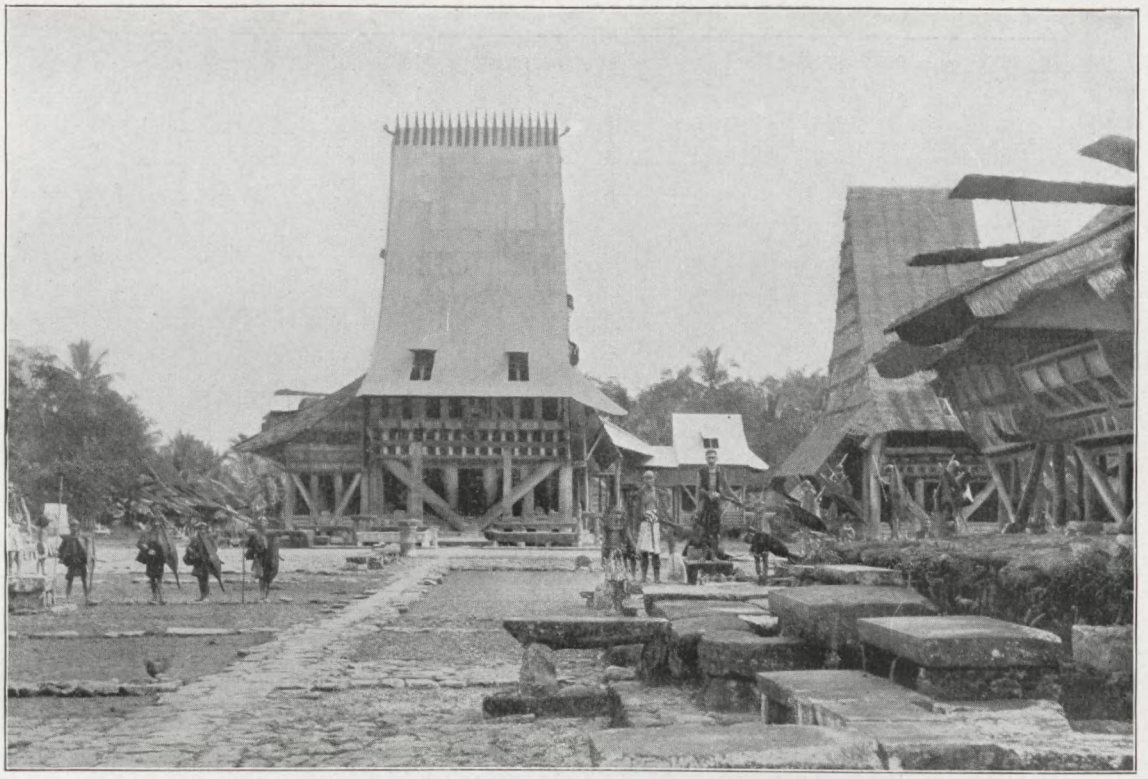
125. Boveneinde der Bataksche tooverstaven. — Upper Ends of the Batak Magic Wands. — Extrémité supérieure des baguettes magiques des Batak. — Oberes Ende der Batak-Zauberstäbe.



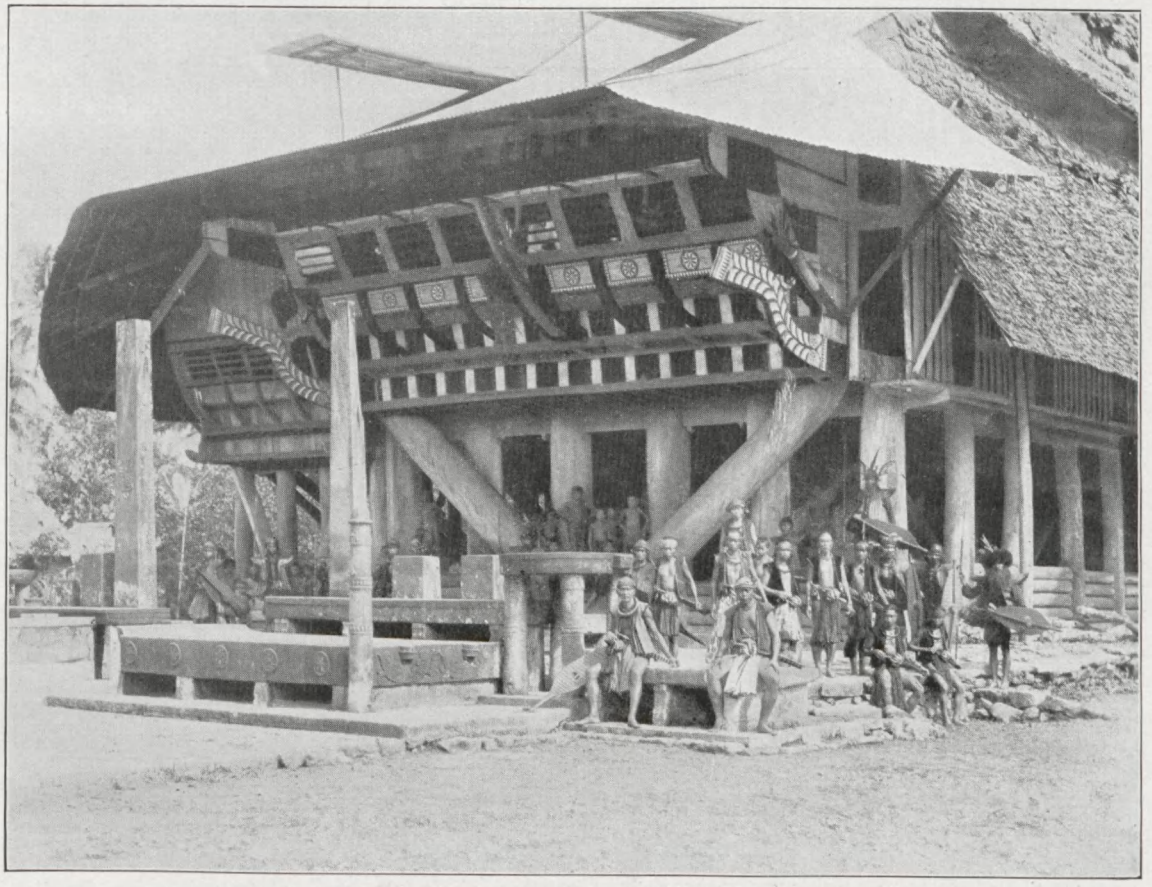
126. Bataksche hoorn voor toovermiddelen. — Batak Horn for Magic Accessories. — Corne des Batak pour les accessoires magiques. — Batak-Horn für Zauberei-Zubehör.



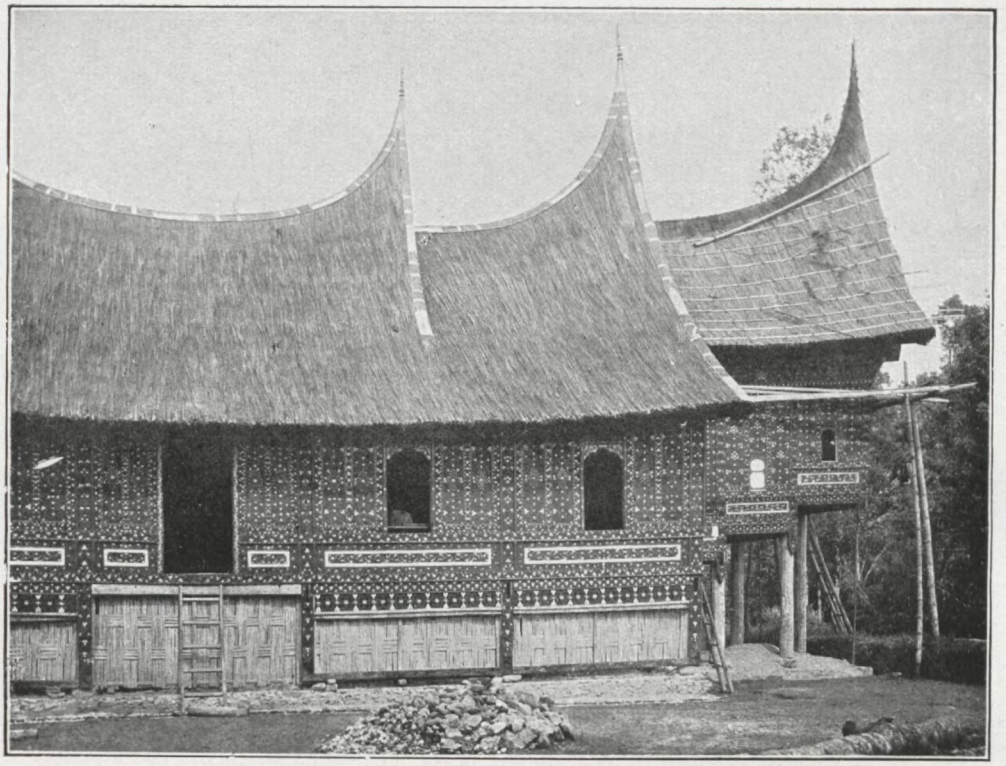
127. Muziekinstrument. (Kĕtjapi) Celebes. — Musical Instrument. (Kechapi) Celebes. — Instrument musical. (Kechapi) Célèbes. — Musikinstrument. (Kechapi) Celebes.



128. Huis van den Radja van Bawomataloewo. Nias. — House of the Rajah of Bawomataluwo. Nias. — Maison du raja de Bawomataluwo. Nias. — Haus des Rajas zu Bawomataluwo. Nias.



129. Voorgevel van het huis van den Radja van Bawomataloewo. Nias. — Front of the House of the Rajah of Bawomataluwo. Nias. — Façade de la maison du raja de Bawomataluwo. Nias. — Vorderseite des Raja-Hauses zu Bawomataluwo. Nias.



130. Woning. Padangsche Bovenlanden. — House. Padang Upland. — Maison. Pays montagneux de Padang. — Wohnung. Hochland von Padang.



131. Woning. Padangsche Bovenlanden. — House. Padang Upland. — Maison. Pays montagneux de Padang. — Wohnung. Hochland von Padang.



132. Woning in afbraak. Padangsche Bovenlanden. — House during Demolition. Padang Upland. — Maison pendant démolition. Pays montagneux de Padang. — Wohnung in Abbruch. Hochland von Padang.



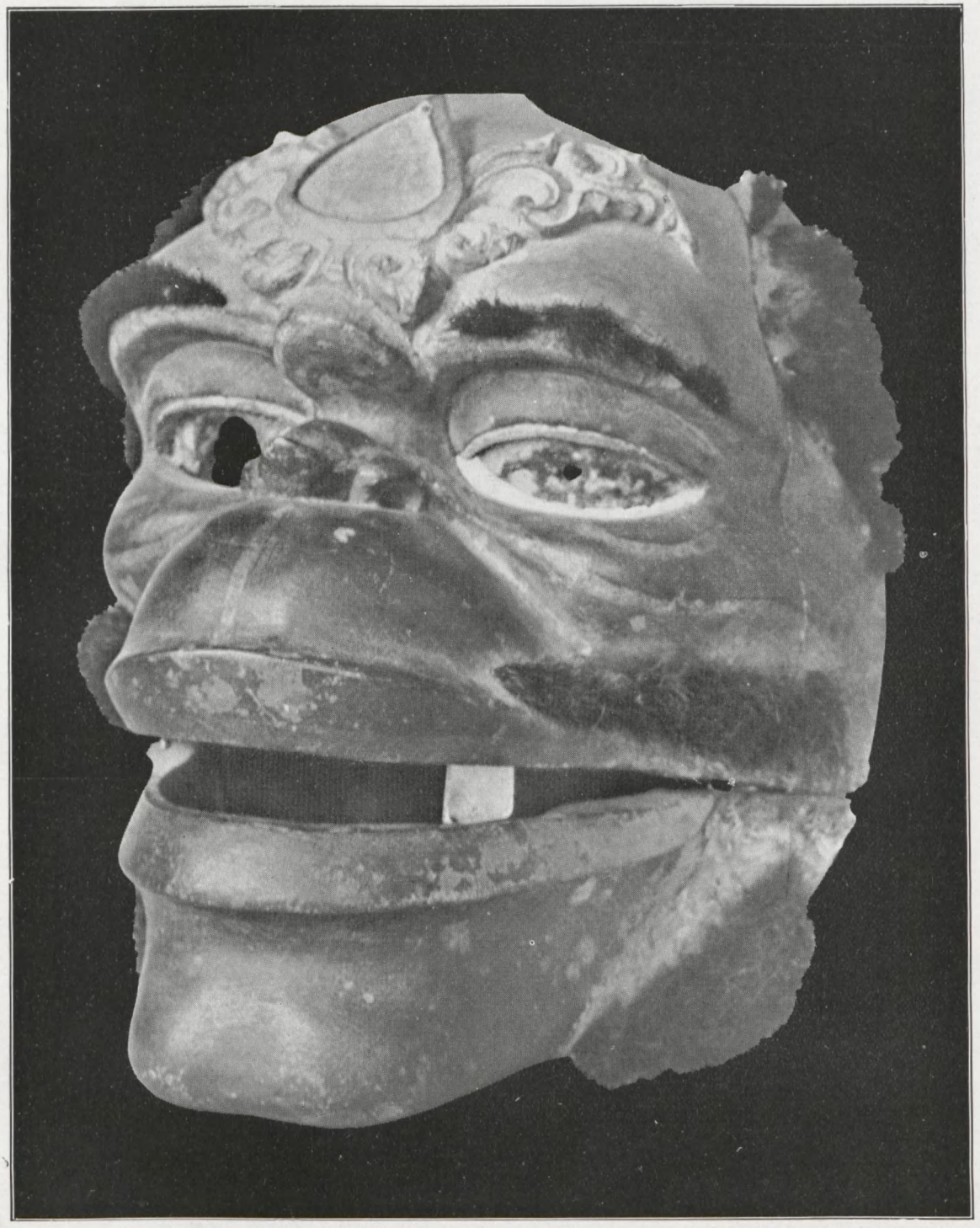
133. Djamboer (jongelieden-verblijf) te Baroes Djahé, Karo-Bataklanden, Sumatra. — A so-called *jambur*, or Meeting Place of Youg People, at Baroes Djahé, Karo-Batak Lands, Sumatra. — Maison de réunion pour jeunes gens nommée *jambur*, à Baroes Djahé, Pays des Karo-Batak, Sumatra — Zusammenkunftshaus junger Leute, das Jambur, zu Baroes Djahé, Karo-Batak-Länder, Sumatra.



134. Masker. Boven-Mahakam, Centraal-Borneo. — Mask. Upper Mahakam, Central Borneo. — Masque. Mahakam supérieur, Borneo central. — Maske. Ober-Mahakam, Mittel-Borneo.



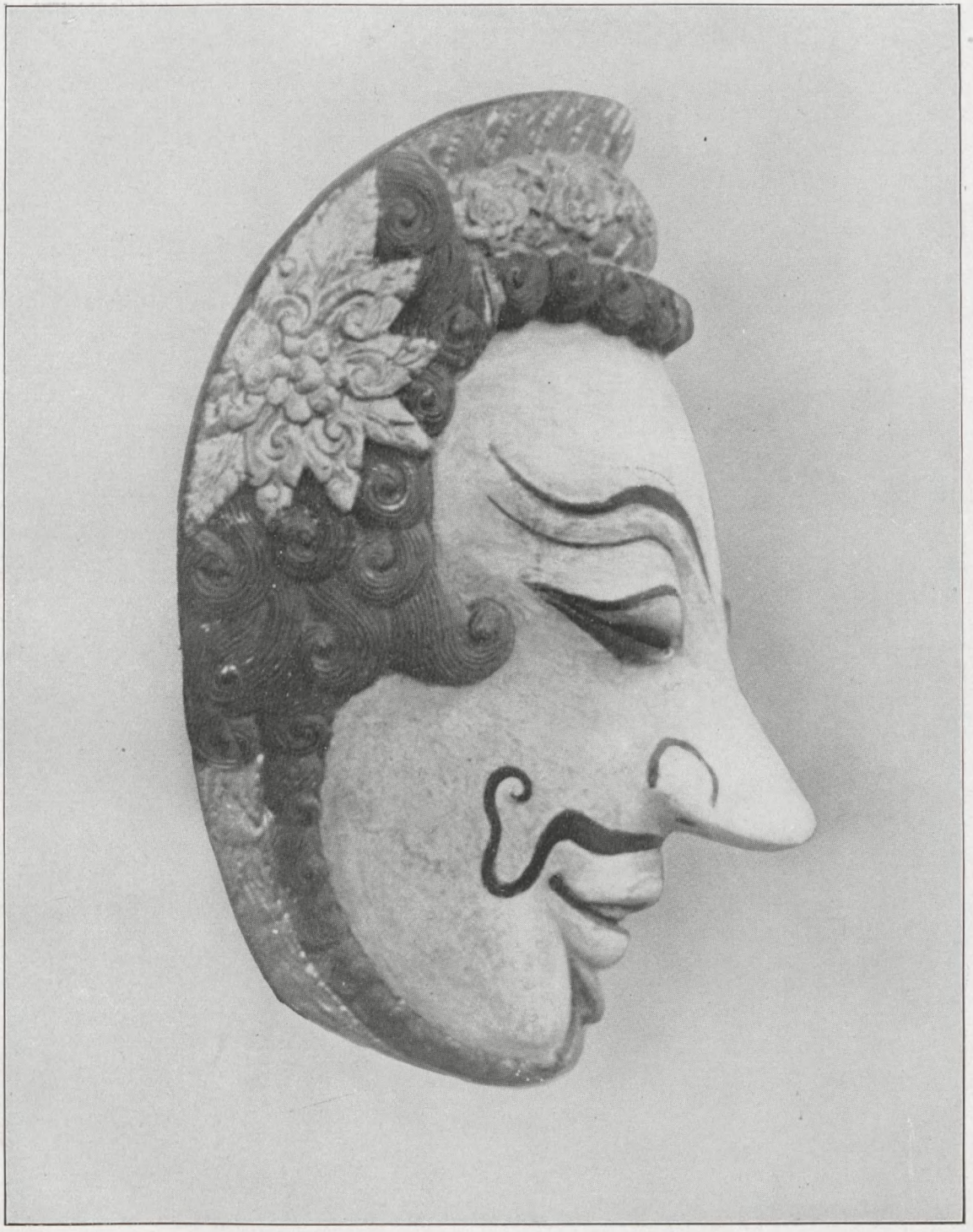
135. Masker. Mĕndalam-Kajans. Tandjong Karang, Centraal-Borneo. — Mask. Mĕndalam-Kajans. Tandjong Karang, Central Borneo. — Masque. Mĕndalam-Kajans. Tandjong Karang, Bornéo central. — Maske. Mĕndalam-Kajans. Tandjong Karang, Mittel-Borneo.



136. Houten masker. Bali. — Wooden Mask. Bali. — Masque de bois. Bali. — Hölzerne Maske. Bali.



137. Houten masker (topèng). Java. — Wooden Mask (*topèng*). Java. — Masque en bois (*topèng*). Java. — Holzmaske (Topèng).



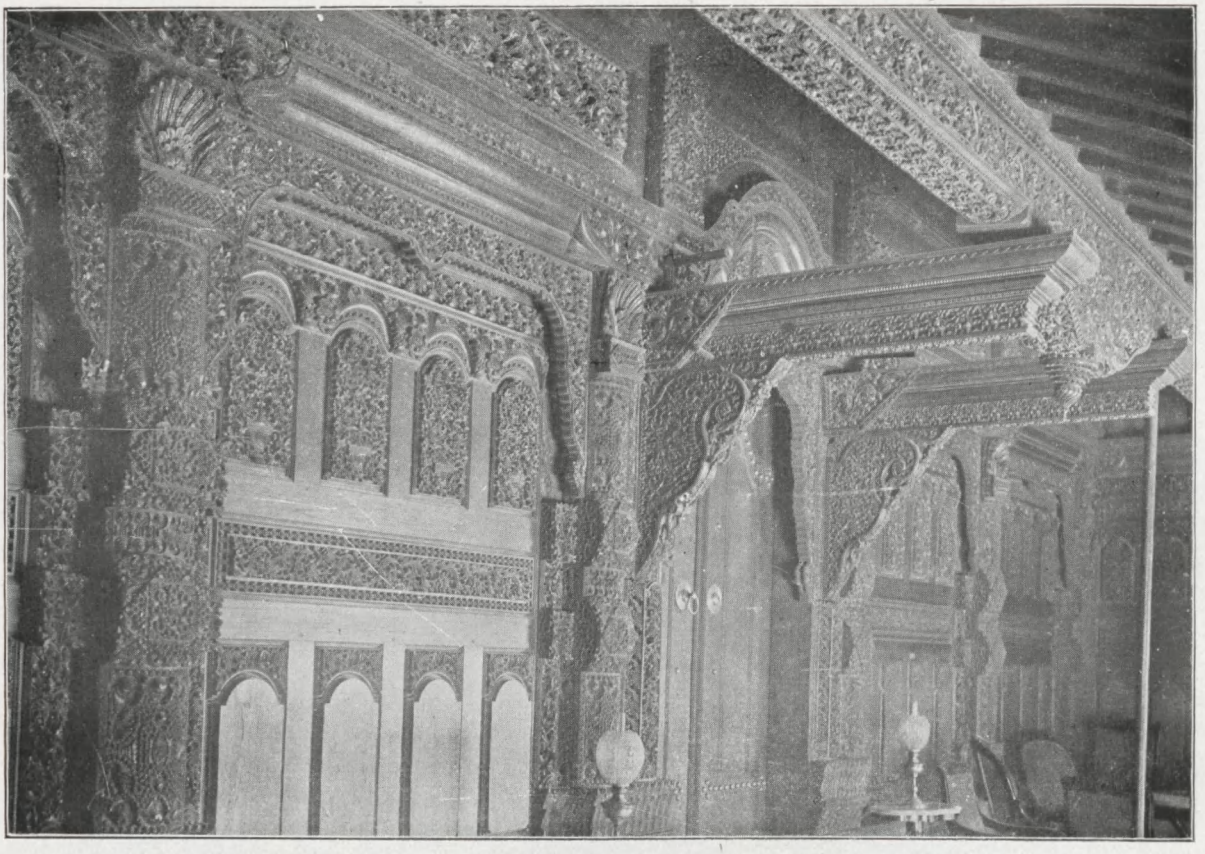
138. Houten masker (topèng). Java. — Wooden Mask (*topèng*). Java. — Masque en bois (*topèng*). Java. — Holzmaske (Topèng) Java.

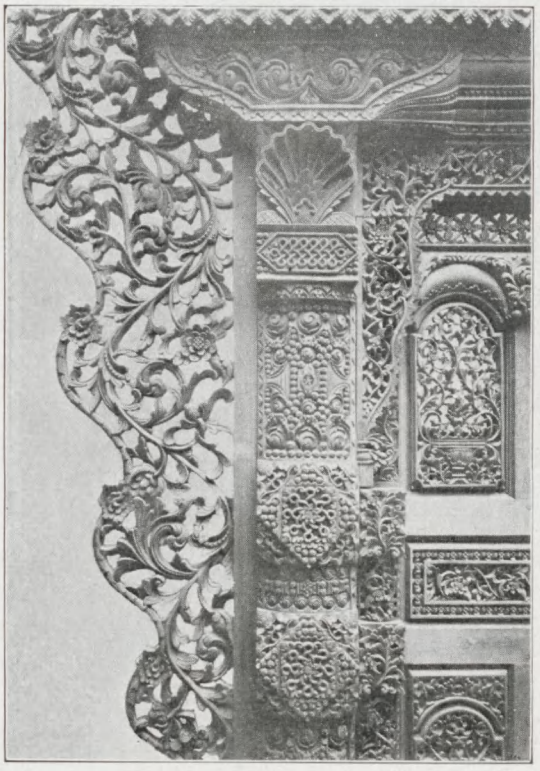


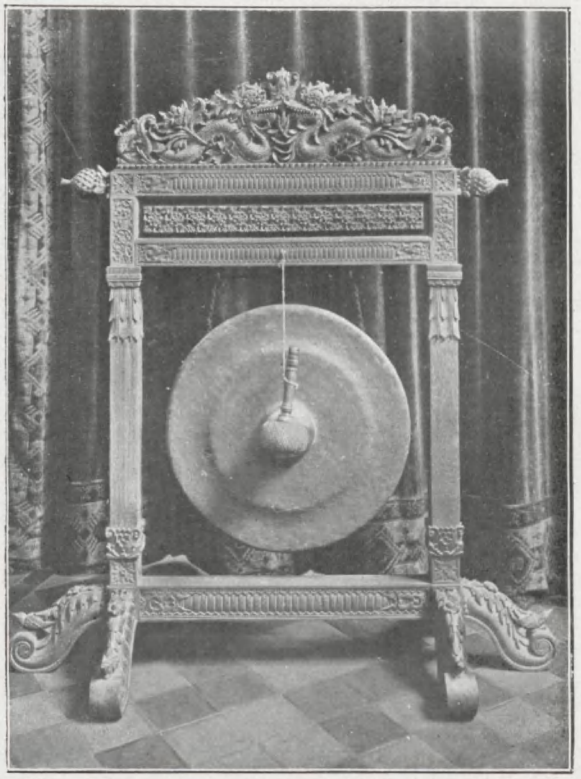
139. Houten masker (topèng). Java. — Wooden Mask (*topèng*) Java. — Masque en bois (*topèng*). Java. — Holzmaske (Topèng). Java.



140. Gongstandaard. Djaparaasch houtsnijwerk. — Gong Standard. Wood Carving of Japara. — Porte-gong. Sculpture de bois de Japara. — Gonghälter. Holzschnitzerei aus Japara.



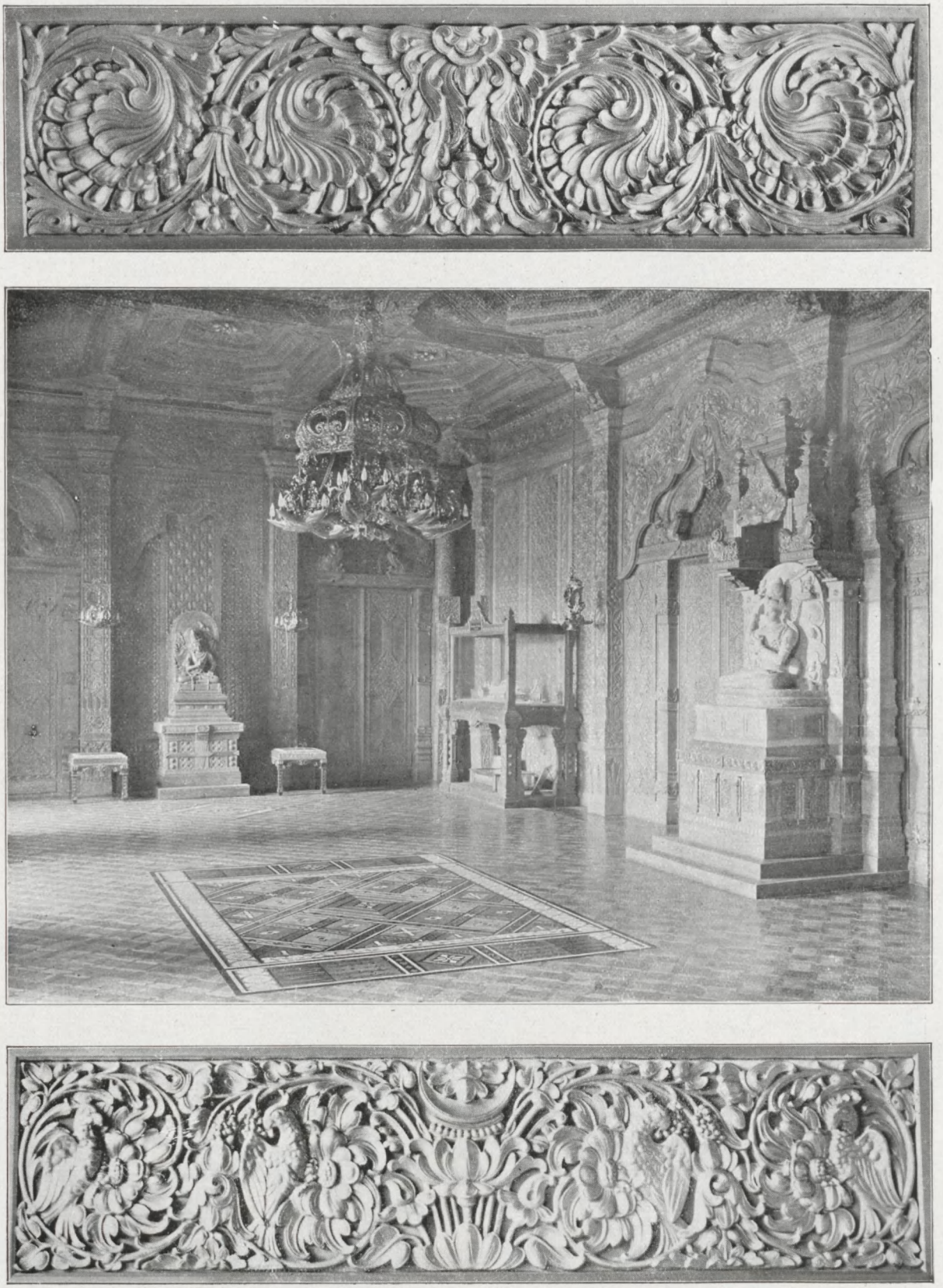




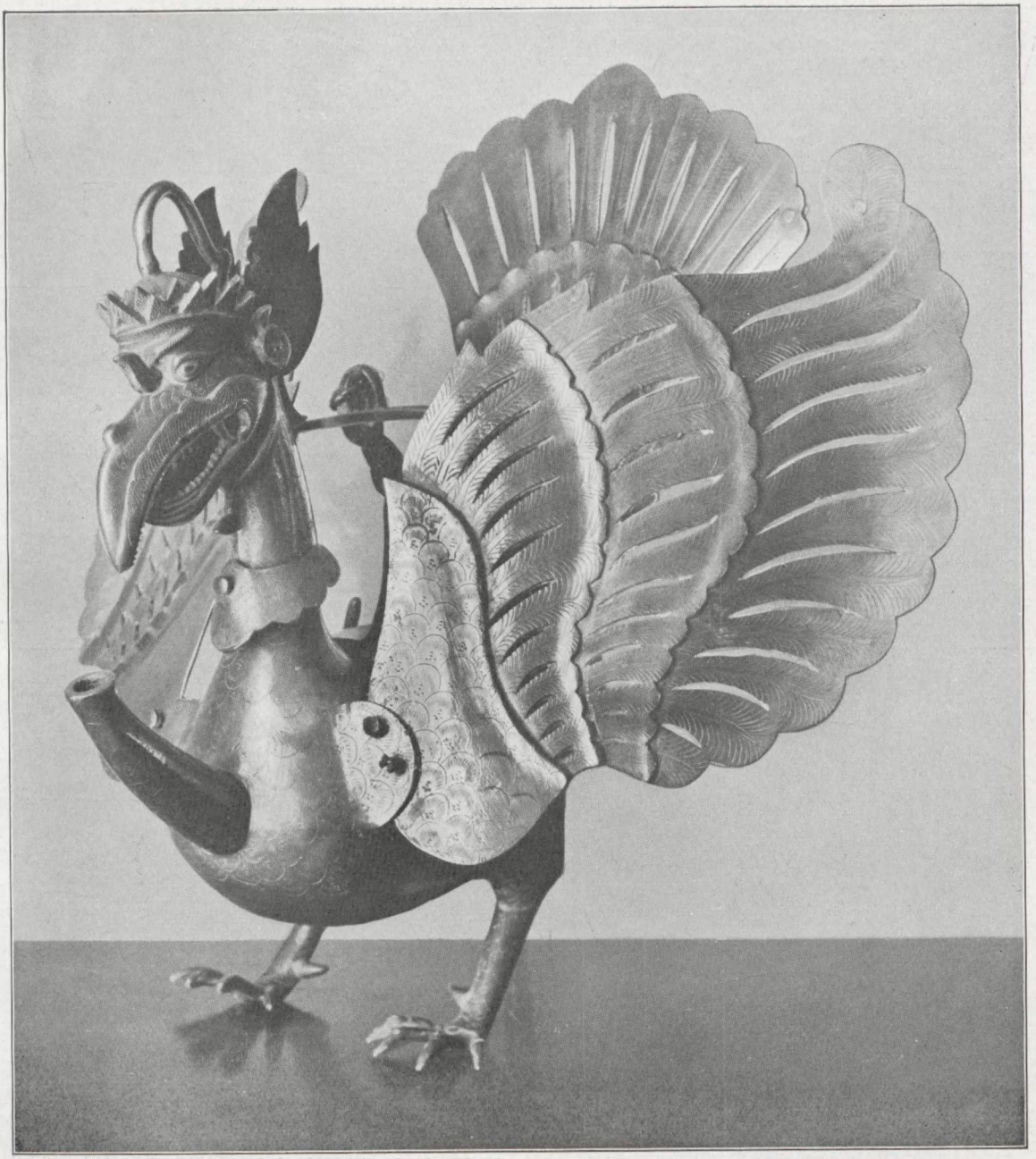
141/143. Houtsnijwerk. Djapara. — Wood Carvings. Japara. — Sculpture en bois. Japara. — Holzschnitzerei. Japara.



144. Houtsnijwerk van Djapara. Indische zaal, Kon. Paleis, Den Haag. — Wood Carvings from Japara. Indian Room, Royal Palace, The Hague. — Sculpture en bois de Japara. Salle indienne, Palais Royal, La Haye. — Holzschnitzerei aus Japara. Indischer Saal, königlicher Palast, im Haag.



145. Houtsnijwerk van Djapara. Indische zaal, Kon. Paleis, Den Haag. — Wood Carvings from Japara. Indian Room, Royal Palace, The Hague. — Sculpture en bois de Japara. Salle indienne, Palais Royal, La Haye. — Holzschitzerei aus Japara. Indischer Saal, königlicher Palast im Haag.



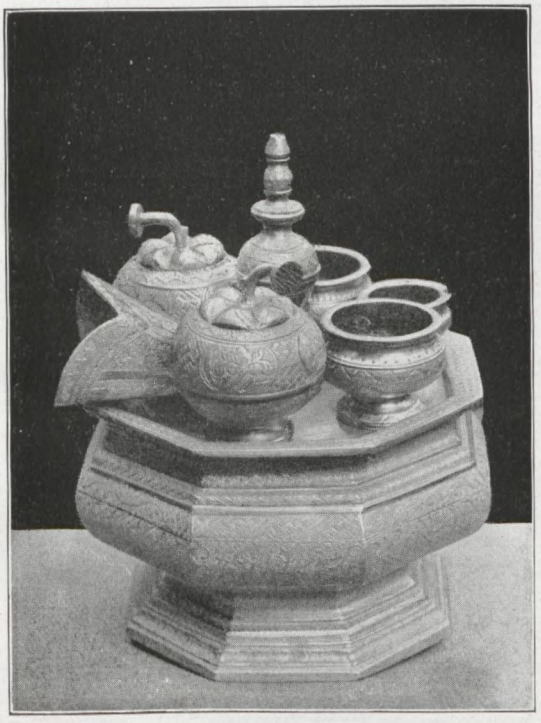
146. Koperen wajanglamp. Java. — Brass Wayang Lamp. Java. — Lampe de cuivre pour le wayang. Java. — Kupfern Wayang-Lampe. Java.



147. Diverse versieringsmotieven op koperen schalen. Java. — Various Ornamental Motifs of Brass Bowls. Java. — Motifs décoratifs différents sur bassins de cuivre. Java. — Verschiedene Verzierungsmuster auf Messingschalen. Java.



148a. Javaansch sirihstel. — Javanese *Sirih* Set. — Service à *sirih* javanais. — Javanisches Tafelgerät für *Sirih*.



148b. Javaansch sirihstel. — Javanese *Sirih* Set. — Service à *sirih* javanais. — Javanisches Tafelgerät für *Sirih*.



148c. Oud-Javaansche koperen lamp. — Ancient Javanese Brass Lamp. — Lampe de cuivre javanaise ancienne. — Altjavanische Kupferlampe.



148d. Ornament op Oud-Javaansche talam. — Ornamentation on an Ancient Javanese *talam*. — Décoration d'un *talam* javanais ancien. — Verzierung eines altjavanischen *Talams*.



149. Vee-bel. Madoera. — Koperen schaal. Sumatra. — Gordelplaten. W. Sumatra. — Javaansche kommen (*bokors*).
Cow-Bell. Madura. — Brass Bowl. Sumatra. — Buckles of Belt. W. Sumatra. — Javanese Bowls (*bokor*).
Sonnaille. Madura. — Bassin de cuivre. Sumatra. — Boucles. Sumatra occidental. — Bassins javanais (*bokor*).
Vieh-Schelle. Madura. — Messingschale. Sumatra. — Gürtelschnallen. W. Sumatra. — Javanische Schalen (*bokor*).



150. Koperen sirihbakken. Z.-O.-Borneo. - Beteldoozen. Sumatra. - Koperen kistje. W.-Sumatra. — Brass *sirih* Holders. S.-O.-Borneo. - Betelboxes. Sumatra. - Brass Box. W.-Sumatra. — Cuvettes de cuivre pour *sirih*. Bornéo du S.E. - Boîtes à bétel. Sumatra - Petite boîte de cuivre. Sumatra Occidental. — Messingnäpfe für *Sirih*. S.-O.-Borneo - Betelbüchsen. Sumatra. - Messingkästchen. W.-Sumatra.



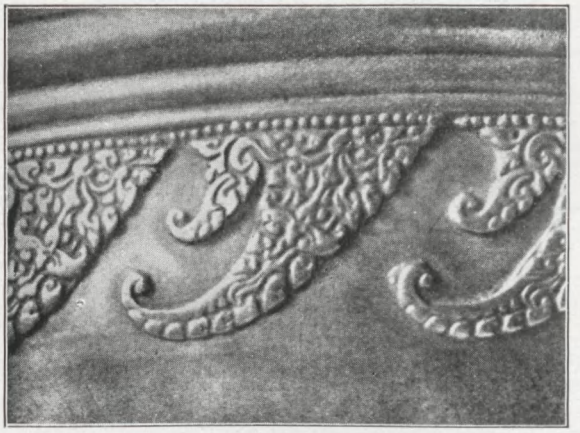
151. Koperen (messing) kommen uit de Padangsche Bovenlanden. — Brass Bowls. Upland of Padang. — Cuvettes de laiton. Pays montagneux de Padang. — Messingnäpfe. Hochland von Padang.

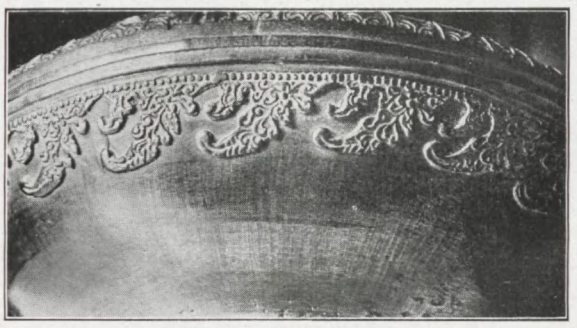


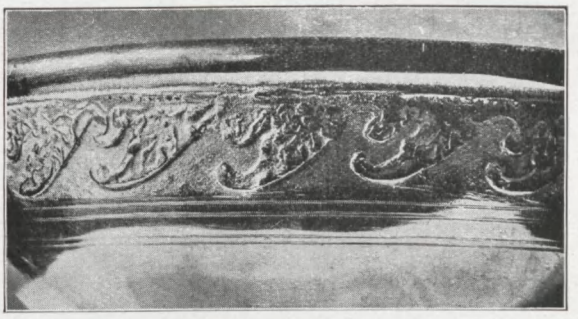


152. Messingkommen met ornament. Midden-Sumatra. — Decorated Brass Bowls. Central Sumatra. — Cuvettes de laiton ornementées. Sumatra Central. — Verzierte Messingnäpfe. Mittel-Sumatra.









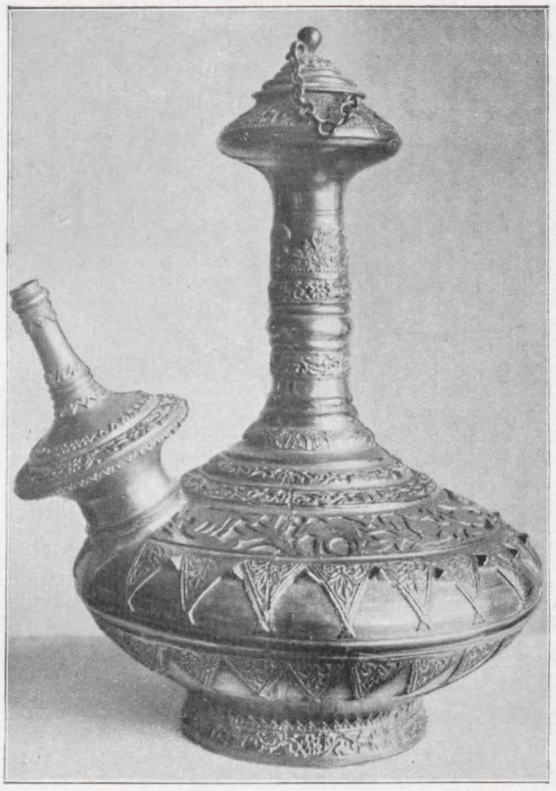
153. Ornamenten op kommen. Padangsche Bovenlanden. — Ornaments on Bowls. Upland of Padang. — Décorations sur des cuvettes. Pays montagneux de Padang. — Verzierungsmuster auf Näpfen. Hochland von Padang.



154. Koperen schaal. Padangsche Bovenlanden. — Brass Bowl. Upland of Padang. — Écuelle de laiton. Pays montagneux de Padang. — Messingschale. Hochland von Padang.



155. Bronzen schaal. Padangsche Bovenlanden. — Bronze Bowl. Upland of Padang. — Écuelle de bronze. Pays montagneux de Padang. — Bronzene Schale. Hochland von Padang.





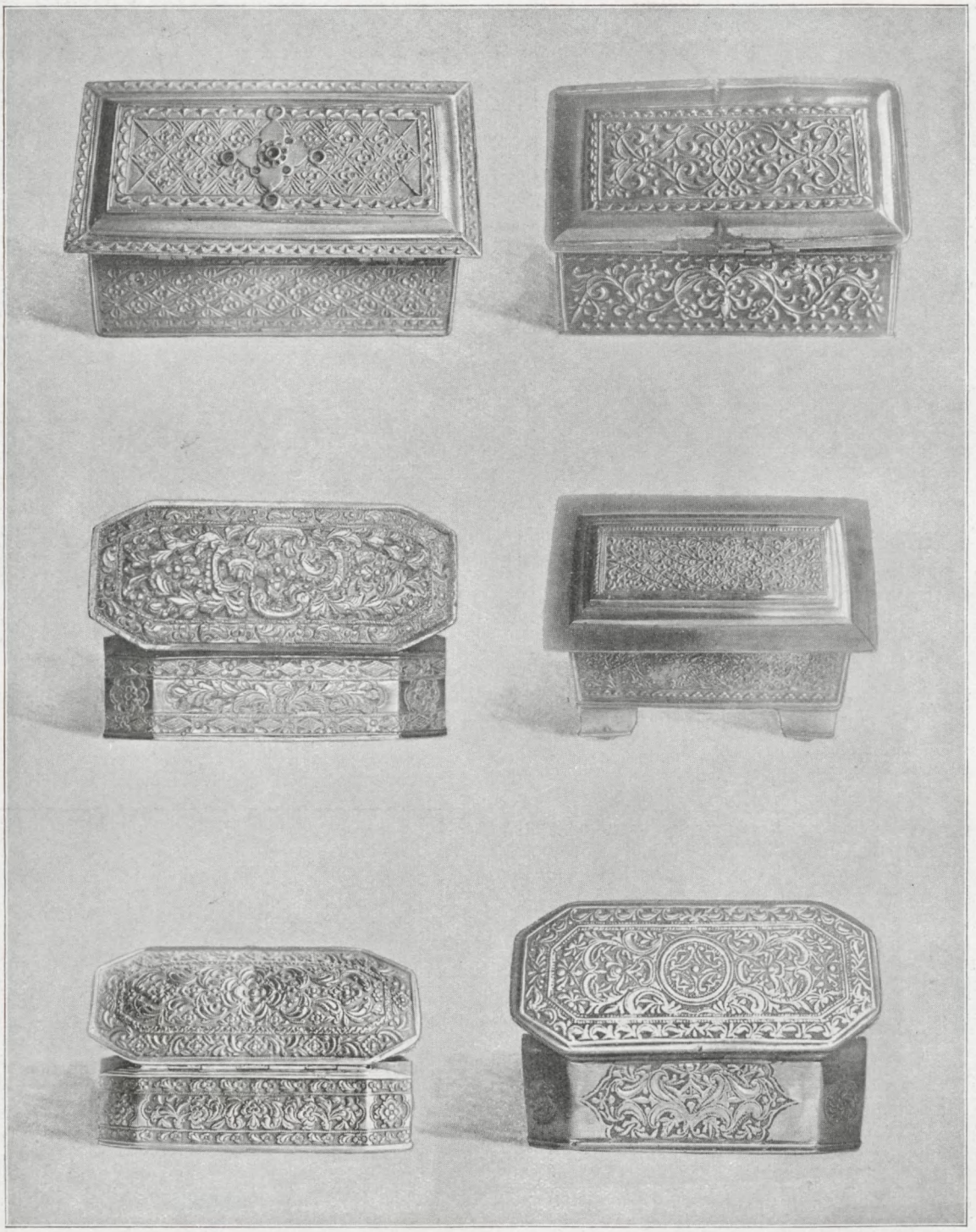
156/157. Koperen Gĕndi's (waterkruiken). Padangsche Bovenlanden. — Brass Water Pitcher called *gĕndi*. Upland of Padang. Jarre à l'eau de cuivre nommée *gĕndi*. Pays montagneux de Padang. — Wasserkrug (*gĕndi*) aus Messing. Hochland von Padang.



158. Bronzen schaal. Padangsche Bovenlanden. — Bronze Bowl. Upland of Padang. — Écuelle de bronze. Pays montagneux de Padang. — Bronzene Schale. Hochland von Padang.



159. Koperen ketel. Padangsche Bovenlanden. — Brass Kettle. Upland of Padang. — Chaudière en cuivre. Pays montagneux de Padang. — Messingkessel. Hochland von Padang.



160. Koperen sirihdoosjes. Padangsche Bovenlanden. — Brass Boxes for *sirih*. Upland of Padang. — Boîtes à *sirih* de cuivre. Pays montagneux de Padang. — Messingkistchen für *Sirih*. Hochland von Padang.



161. Bovenaanzicht koperen beteldoos. Padangsche Bovenlanden. — Lid of Brass Betel Box. Upland of Padang. — Côté supérieur d'une boîte à bétel en cuivre. Pays montagneux de Padang. — Deckelstück einer Betelbüchse aus Messing. Hochland von Padang.



162. Koperen model van een huis. Padangsche Bovenlanden. — Brass Model of a House. Upland of Padang. — Modèle de maison en cuivre. Pays montagneux de Padang. — Messingmodel eines Hauses. Hochland von Padang.



163. Koperen model van een Minangkabausch huis. Padangsche Bovenlanden. — Brass Model of a House in Minangkabaw. Upland of Padang. — Modèle de maison du Minangkabau en cuivre. Pays montagneux de Padang. — Messingmodell eines Hauses in Minangkabau. Hochland von Padang.



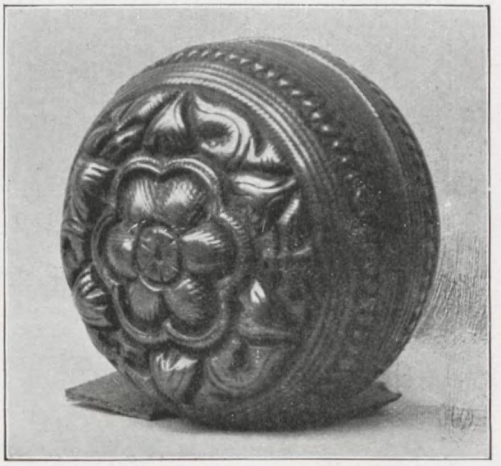
164. Koperen schaal op voet. Padangsche Bovenlanden. Brass Bowl with Leg. Upland of Padang. — Écuelle de laiton à pied. Pays montagneux de Padang. — Messingschale mit Fuss. Hochland von Padang.



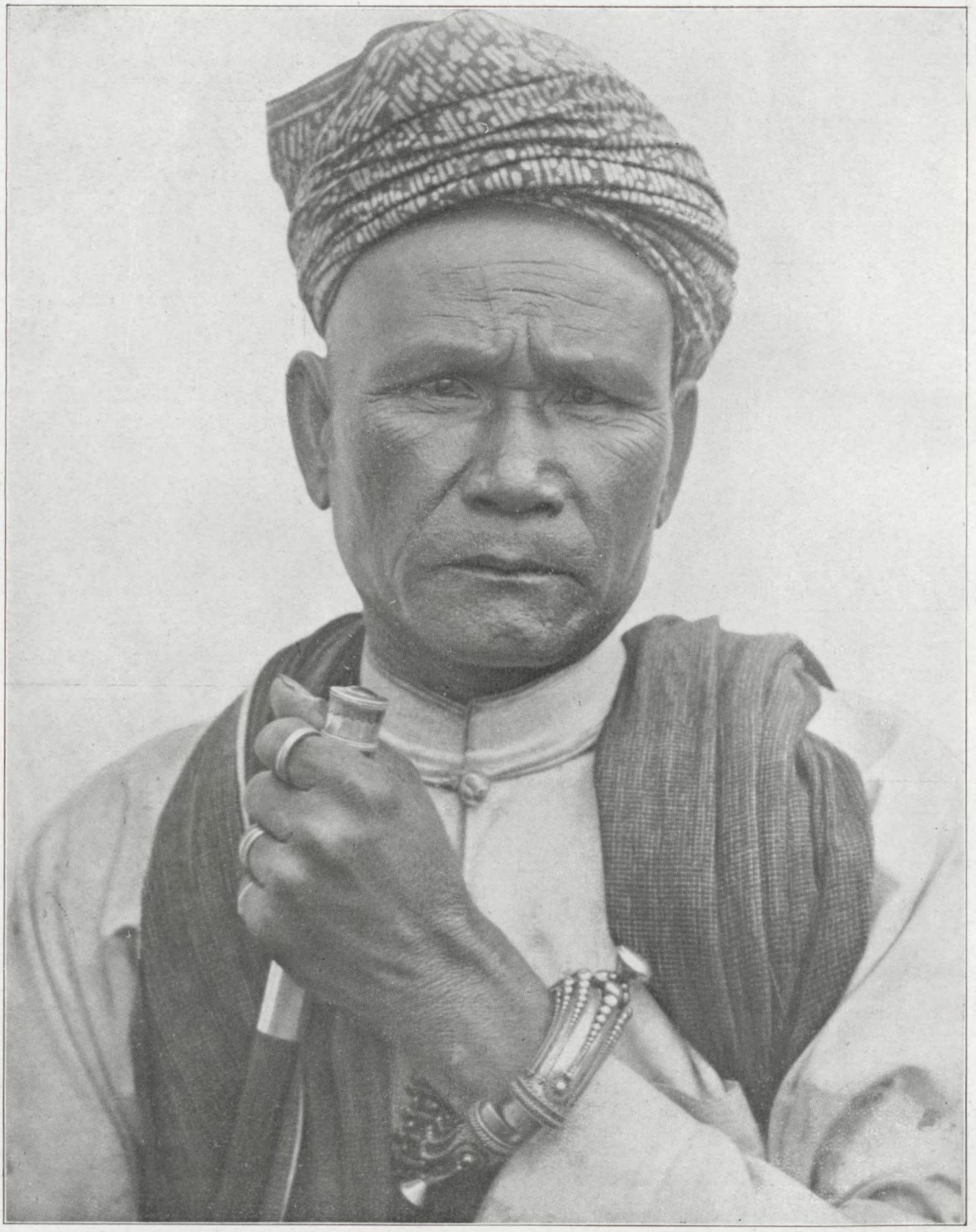
165. Koperen lamp. Boeton. — Brass Lamp. Boeton. — Lampe de cuivre. Boeton. — Messinglampe. Boeton.



166. Bronzen schaal. Padangsche Bovenlanden. — Bronze Bowl. Upland of Padang. — Écuelle de bronze. Pays montagneux de Padang. — Bronzene Schale. Hochland von Padang.



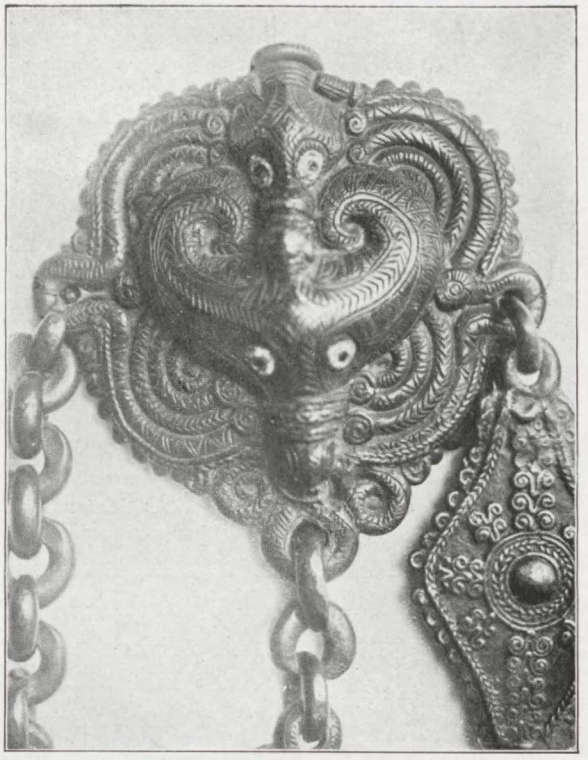
167. Koperen kalkdoos. Padangsche Bovenlanden. — Brass Chalk Box. Upland of Padang. — Boîte à chaux en cuivre. Pays montagneux de Padang. — Messingschachtel für Kalk. Hochland von Padang.



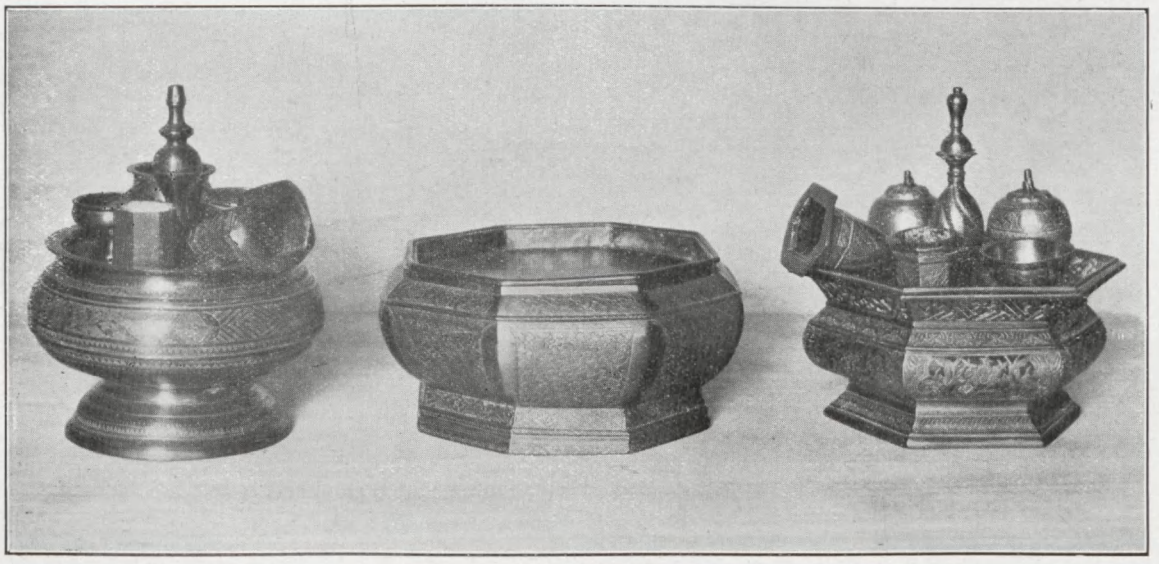
168. Batak met koperen armring. Sumatra. — A Batak Man with Brass Bracelet. Sumatra. — Homme batak avec bracelet de cuivre. Sumatra. — Batakker mit Kupferarmring Sumatra.



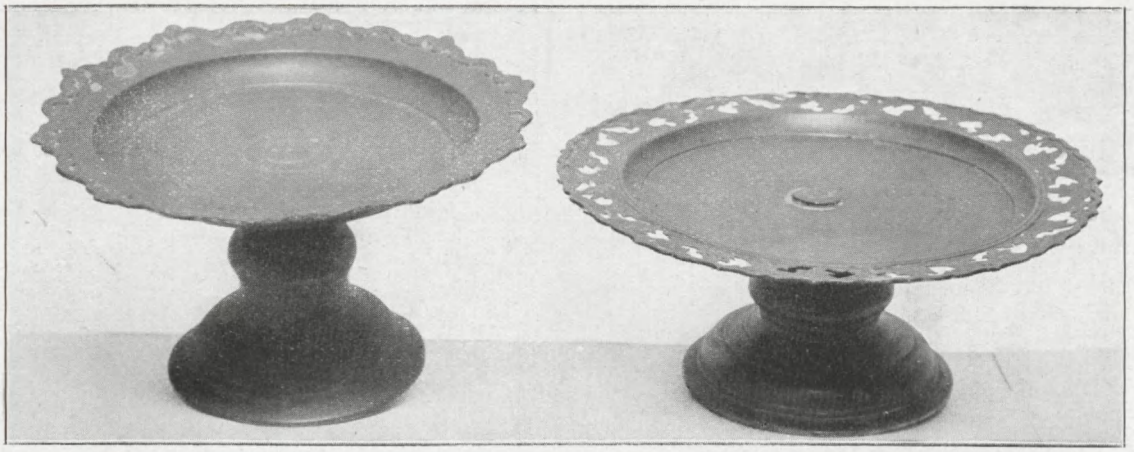
169 Koperen armring der Toba-Bataks. Sumatra. — Brass Armlet of the Toba-Batak. Sumatra. — Bracelet de cuivre des Toba-batak. Sumatra. — Messing Armspange der Toba-Batakker. Sumatra.



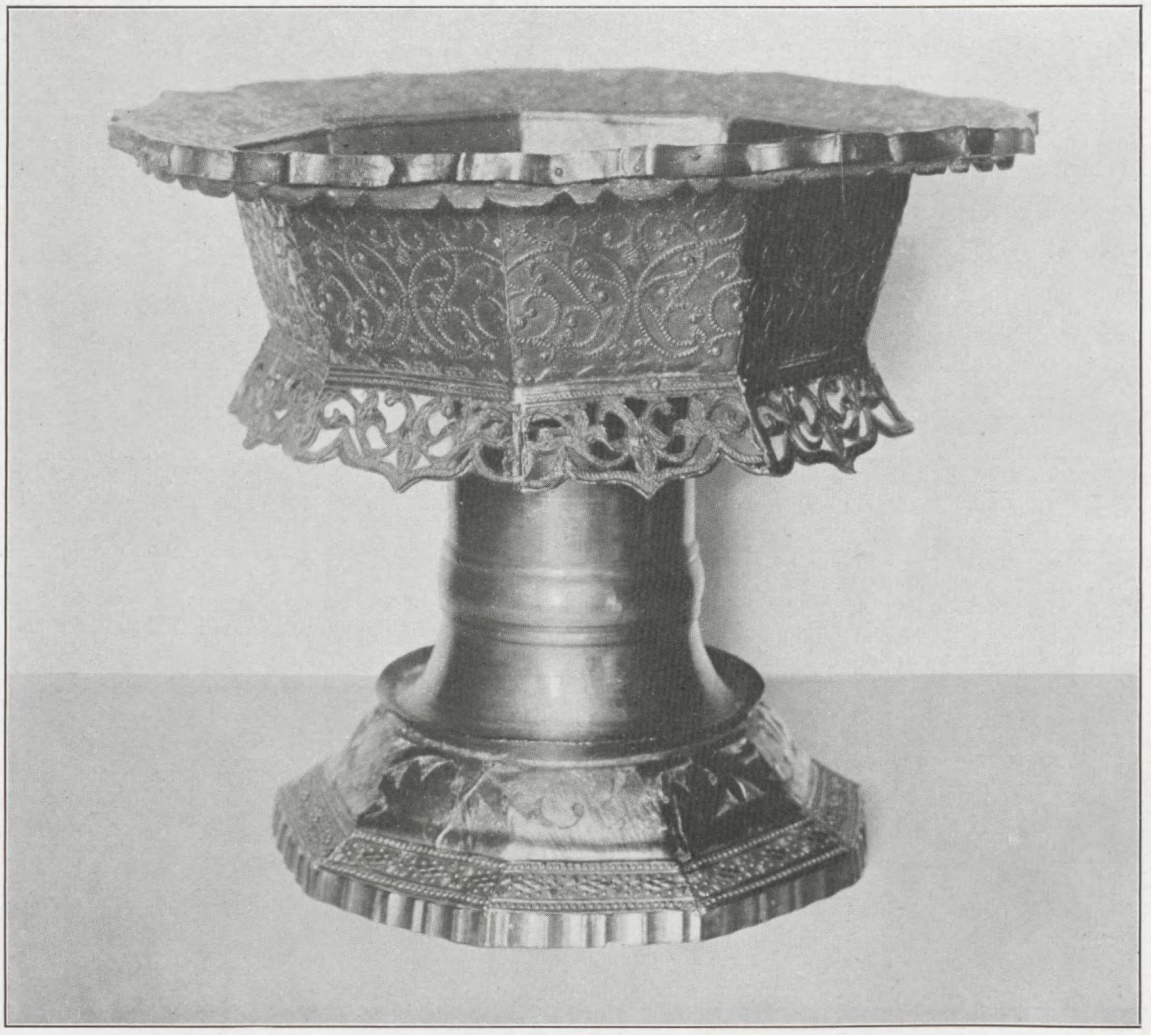
170. Fragment Bataksche vuurslag. — Fragment of a Batak Flint and Steel. — Fragment d'un briquet des Batak. — Bruchstück eines Batakker-Feuerzeugs.



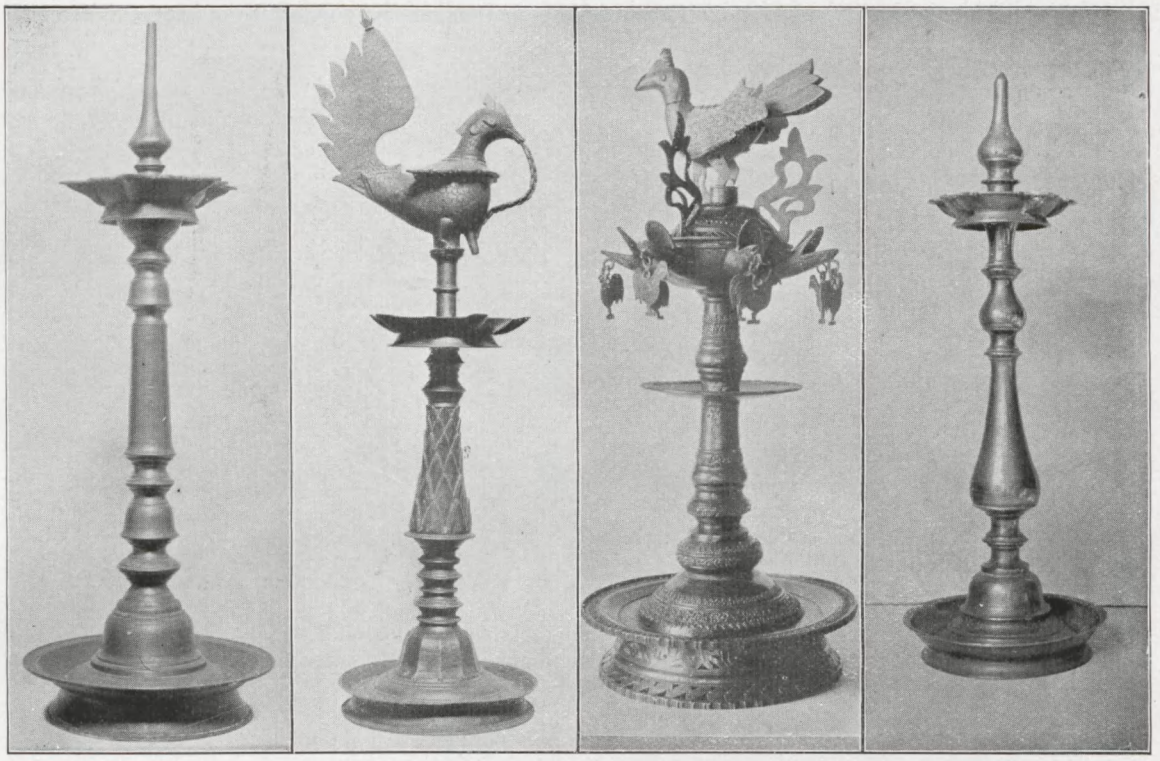
171. Koperen sirihstellen. Java. *In het midden:* Sirihbak. Midden-Sumatra. — Brass Set for *sirih*. Java. *Central piece: Sirih* Bowl. Central Sumatra. — Service à *sirih* en cuivre. Java. *Pièce centrale:* Cuvette à *sirih*. Sumatra central. — Messingen Tafelaufsatz für Sirih. Java. *Im Mitten:* Sirih-Napf. Mittel-Sumatra.



172. Sirih-schotel en etensblad. Atjeh, Sumatra. — Plate for *sirih* and Tray. Acheh, Sumatra. — Plat pour *sirih* et plateau. Atcheh, Sumatra. — Sirih-Schüssel und Platte. Atjeh, Sumatra.



173 Sirih-schaal. Midden-Sumatra. — Plate for *sirih*. Central Sumatra. — Écuelle pour *sirih*. Sumatra central. — Sirih-Schale. Mittel-Sumatra.



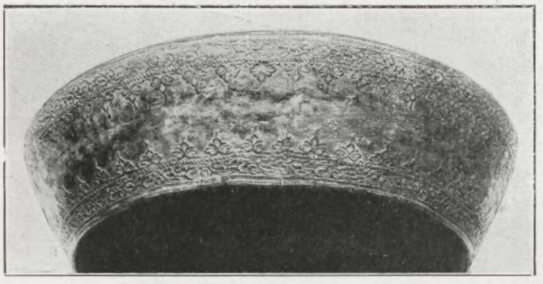
174. Staande koperen lampen uit Noord- en Midden-Sumatra. — Brass standing Lamps. Northern and Central Sumatra. Lampes statives de laiton. Sumatra septentrional et central. — Kupferne stehende Lampen. Nord- und Mittel-Sumatra.



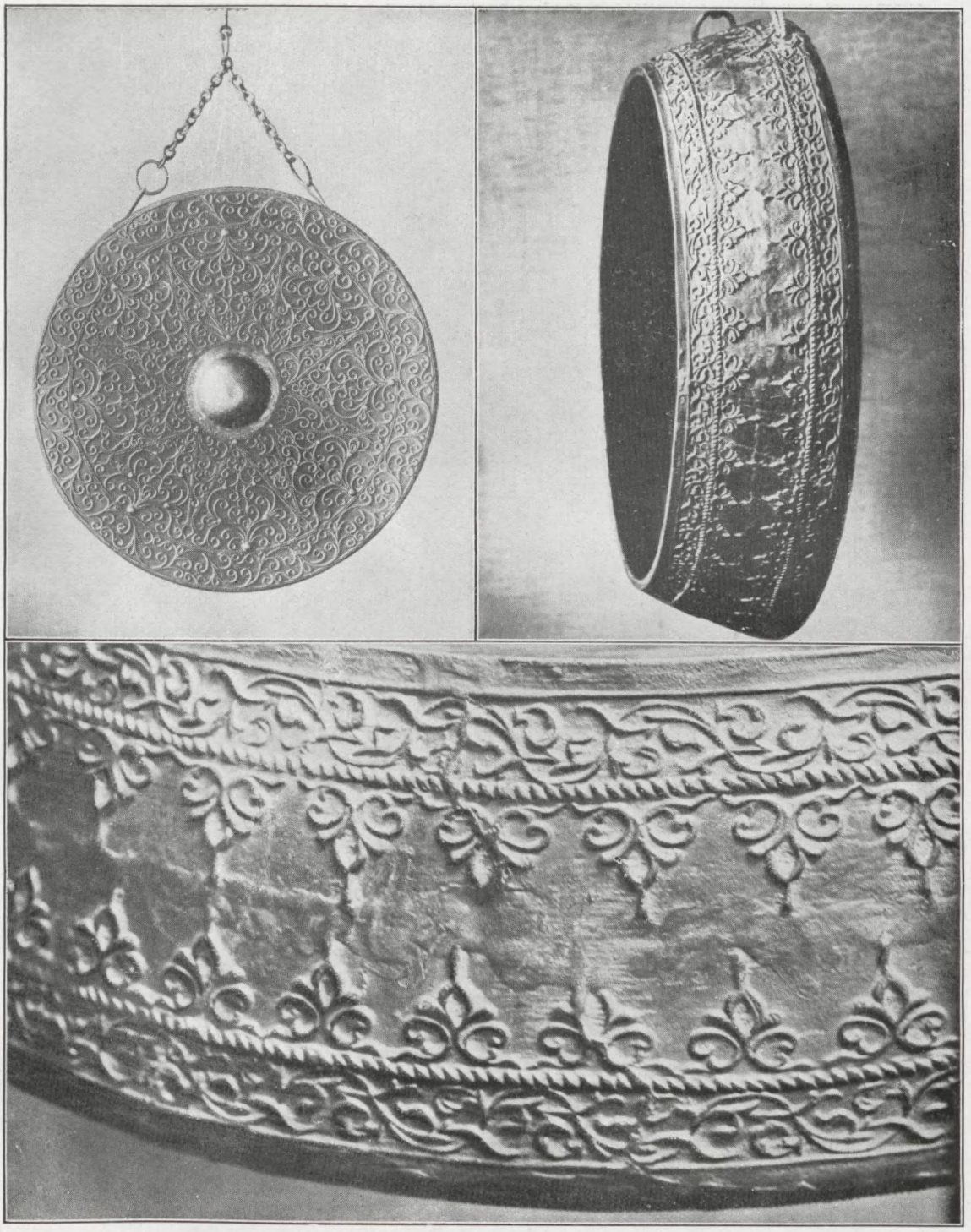
175/177. Bronzen voorwerpen. Broenei, Borneo. — Bronze Objects. Broenei, Borneo. — Objets de bronze. Broenei, Bornéo. — Bronzegegenstände. Broenei, Borneo.



178. Bronzen drakengong. Broenei, Borneo. — Bronzen Dragon Gong. Broenei, Borneo. — Gong de bronze à dragon. Broenei, Bornéo. — Drachengong aus Bronze. Broenei, Borneo.



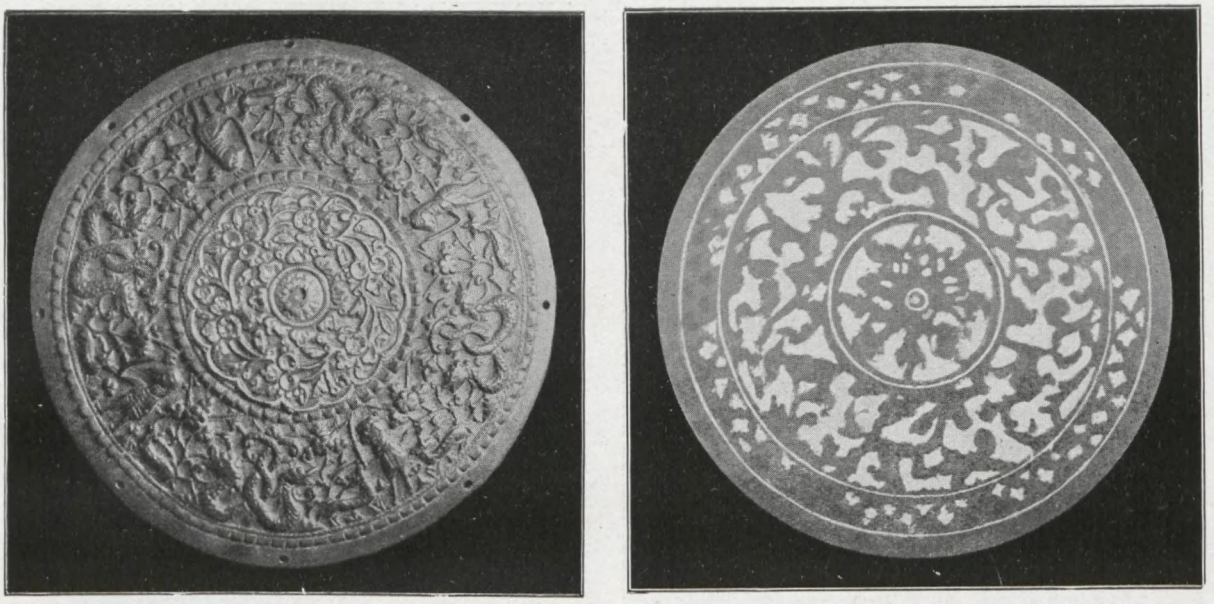
179. Bronzen gong, zijvlak. Broenei. — Bronze gong, side view. Broenei. — Gong de bronze, vue latérale. Broenei. — Bronzegong, Seitenansicht. Broenei.



180. Bronzen gong. Broenei. Voorzijde, zijvlak en detail. — Bronze Gong. Broenei. Front and Side view and Detail. Gong de bronze. Broenei. Vue de face, vue latérale et détail. — Bronzegong. Broenei. Vorder-, Seiten- und Teilansicht.



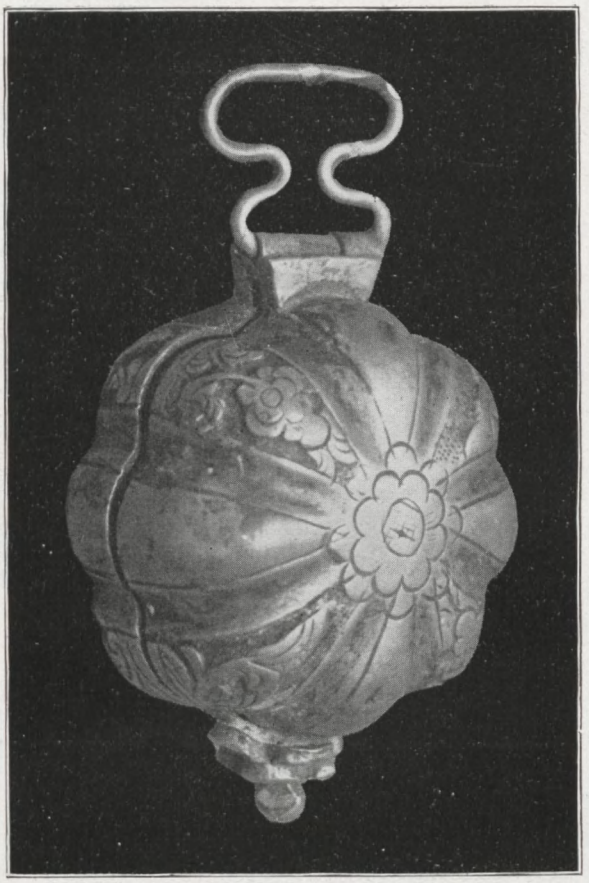
181. Bronzen ketel. Broenei, Borneo. — Bronze Kettle. Broenei, Borneo. — Chaudière en bronze. Broenei, Bornéo. Bronzekessel. Broenei, Borneo.

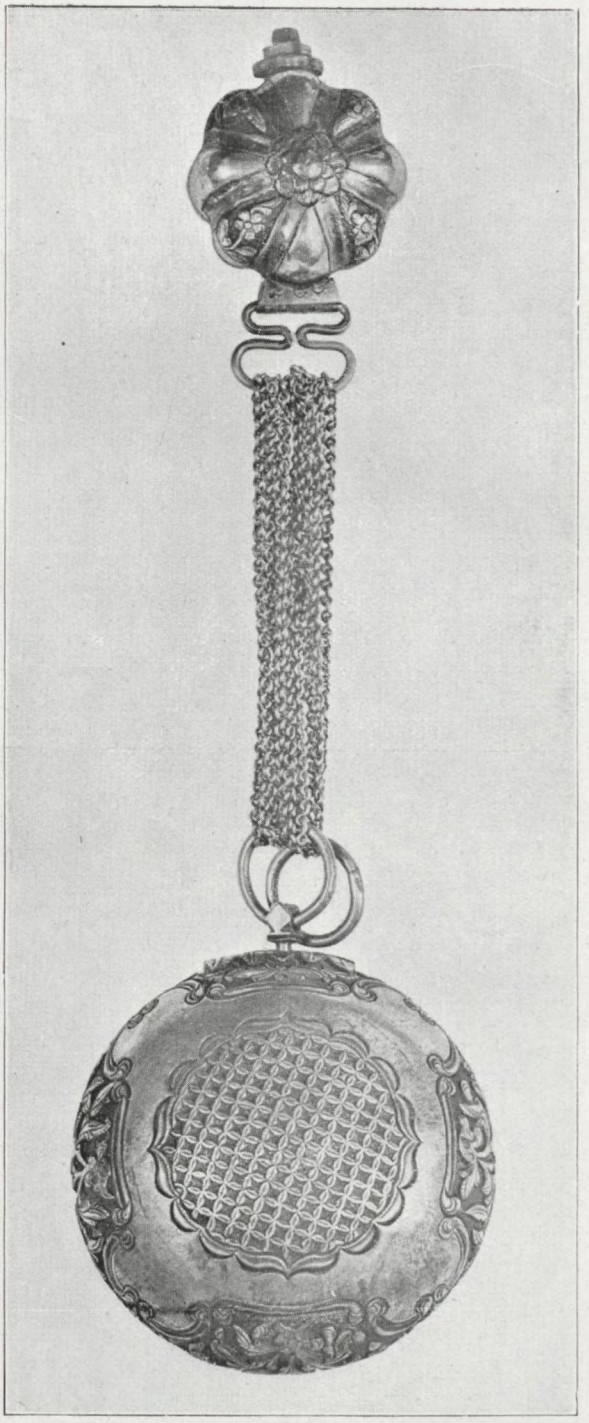


182a. Deksels van zilveren doosjes. Padangsche Bovenlanden. — Lids of Silver Boxes. Upland of Padang. — Couvercles de boîtes en argent. Pays montagneux de Padang. — Deckel von Silverschachteln. Hochland von Padang.



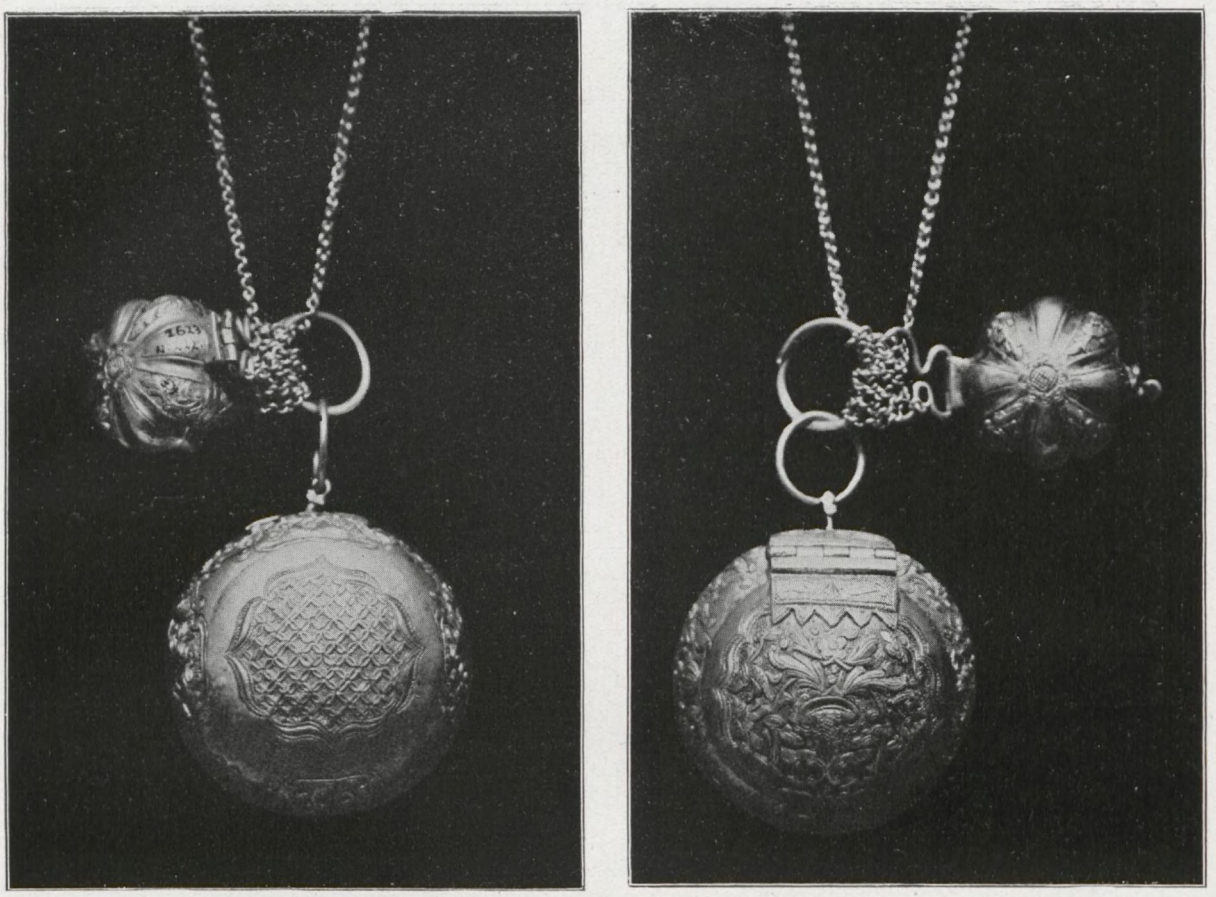
182b. Zilveren tabaks- en kalkdoosjes. Padangsche Bovenlanden. — Silver Boxes for Tobacco and Chalk. Upland of Padang. Boîtes à tabac et à chaux en argent. Pays montagneux de Padang. — Silberne Tabak- und Kalkschachteln. Hochland von Padang.



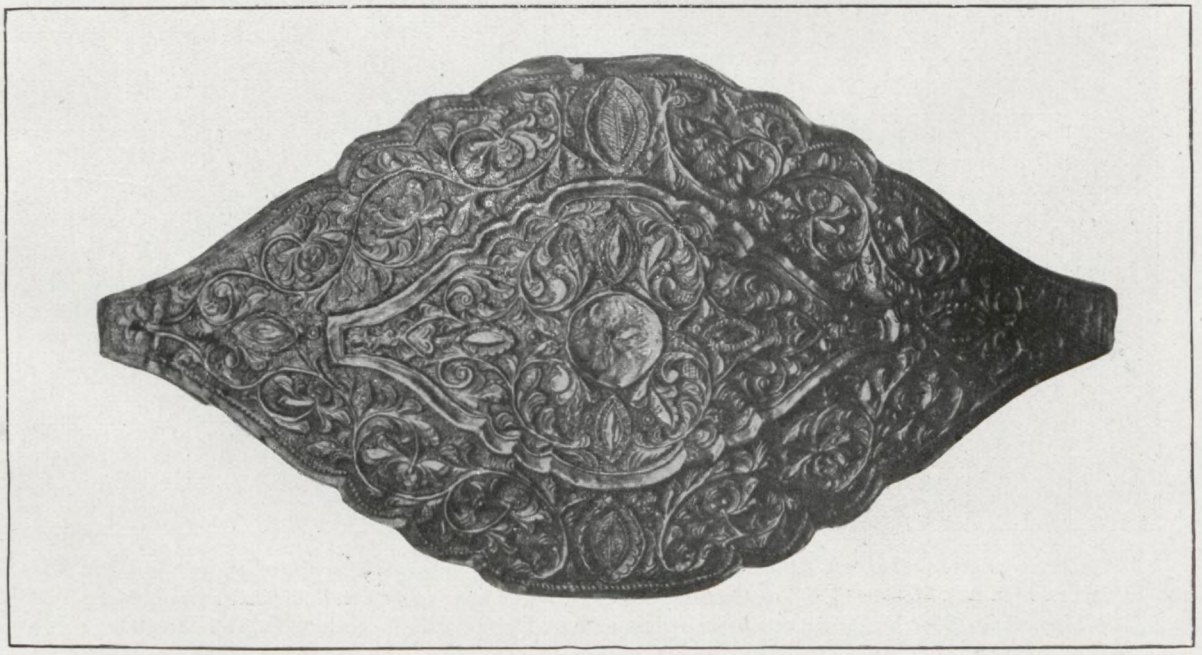




182 c, d, e. Zilveren tabaks- en kalkdoosjes. Padangsche Bovenlanden. — Silver Boxes for Tobacco and Chalk. Upland of Padang. — Boîtes à tabac et à chaux en argent. Pays montagneux de Padang. — Silberne Tabak- und Kalkschachteln. Hochland von Padang.



182 f. Zilveren tabaks- en kalkdoosjes. Padangsche Bovenlanden. — Silver Boxes for Tobacco and Chalk. Upland of Padang. — Boîtes à tabac et à chaux en argent. Pays montagneux de Padang. — Silberne Tabak- und Kalkschachteln. Hochland von Padang.



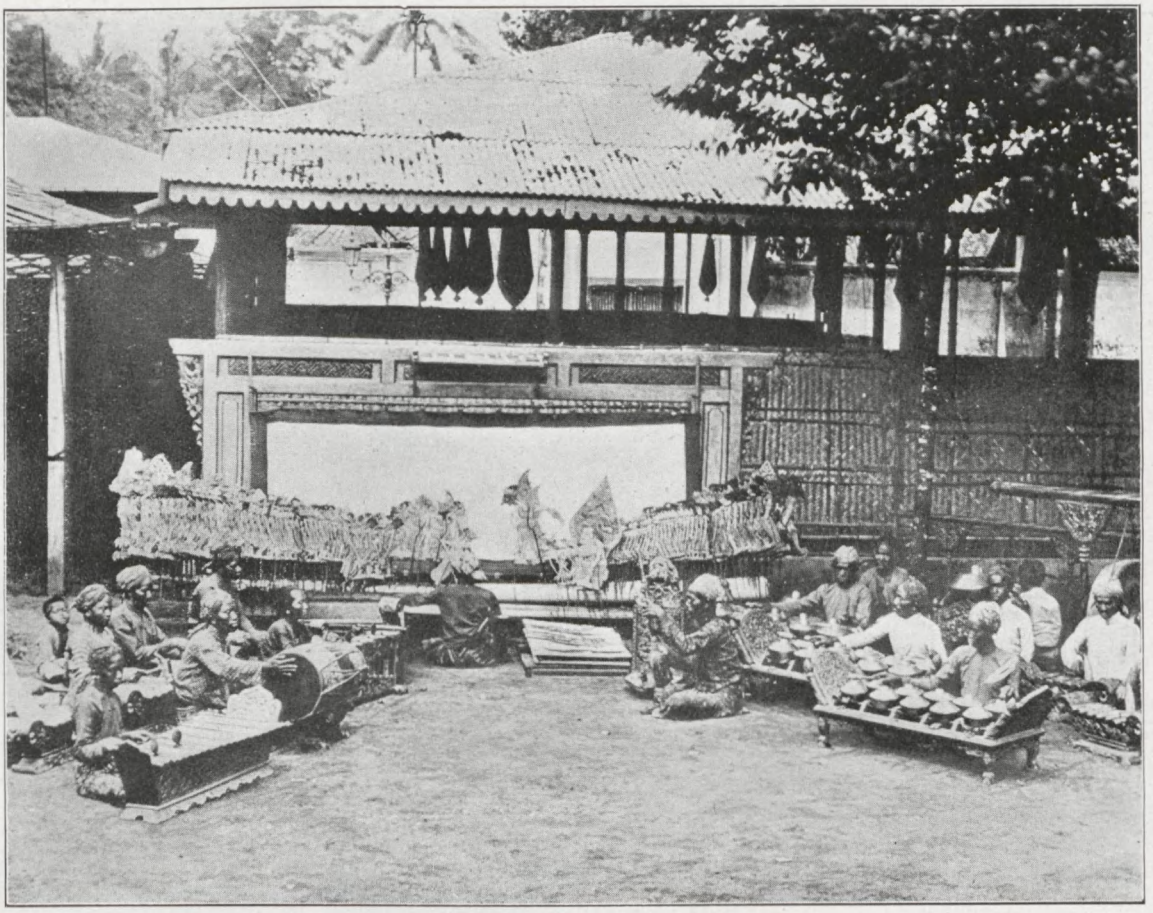
183. Zilveren gordelplaat. Padangsche Bovenlanden. — Silver Belt Buckle. Uplands of Padang. — Boucle en argent. Pays montagneux de Padang. — Gürtelschnalle aus Silber. Hochland von Padang.



184. Gedreven zilveren schaal op houten voet. Bali. (Verz. P. A. J. Moojen) — Embossed Silver Bowl upon wooden pedestal. Bali. (Collection of P. A. J. Moojen, C. A.). — Écuelle d'argent repoussée, sur piédestal en bois. Bali. (Collection de Mons. P. A. J. Moojen). — Silberschale mit erhabener Arbeit auf Holzgestell. Bali. (Sammlung P. A. J. Moojen).



185. Gedreven zilveren beker met deksel. Bali. (Verz. P. A. J. Moojen). — Embossed Silver Cup with Lid. Bali. (Collection of P. A. J. Moojen, C. A.). — Gobelet d'argent repoussé avec couvercle. Bali. (Collection de Mons. P. A. J. Moojen). — Silberbecker mit erhabener Arbeit und mit Deckel. Bali. (Sammlung P. A. J. Moojen).



186. De dalang met zijn poppen. — The "Dalang" with his Puppets. — Le „Dalang" avec ses marionettes. — Der „Dalang" mit seinen Puppen.



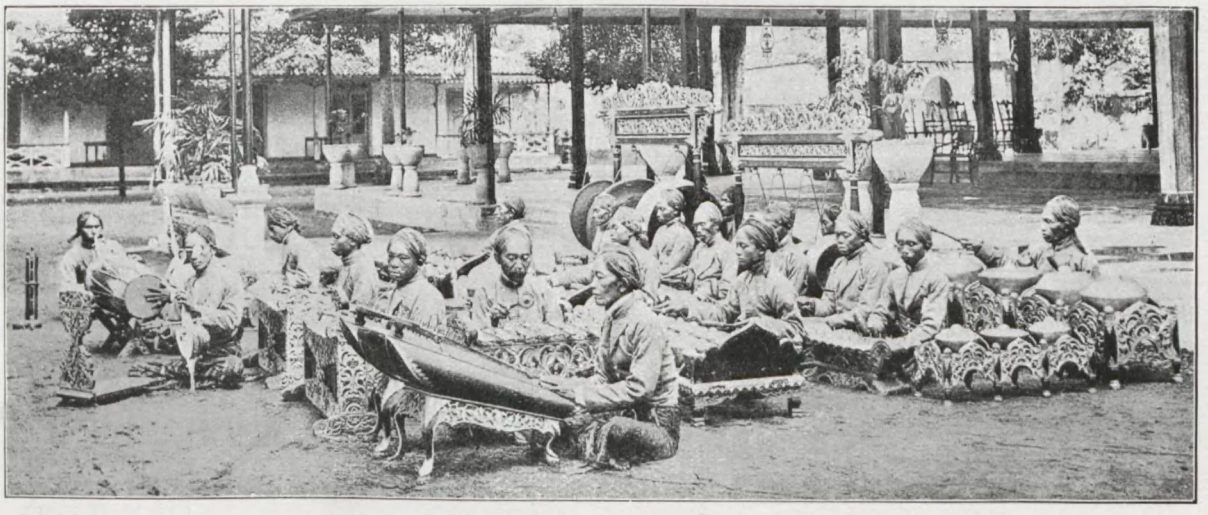
187/189. Wajang Poerwâ. Verschillende typen. — Wayang Purwâ. Different Types. — Wayang Purwâ. Types différents. — Wayang Purwâ. Verschiedene Gestalten.



190. Wajang-poerwâ. Soerakarta.



199. Wajang golèk. Houten poppen. — Wayang golèk. Wooden Puppets. — Wayang golèk. Poupées en bois. — Wayang golèk. Holzpuppen.



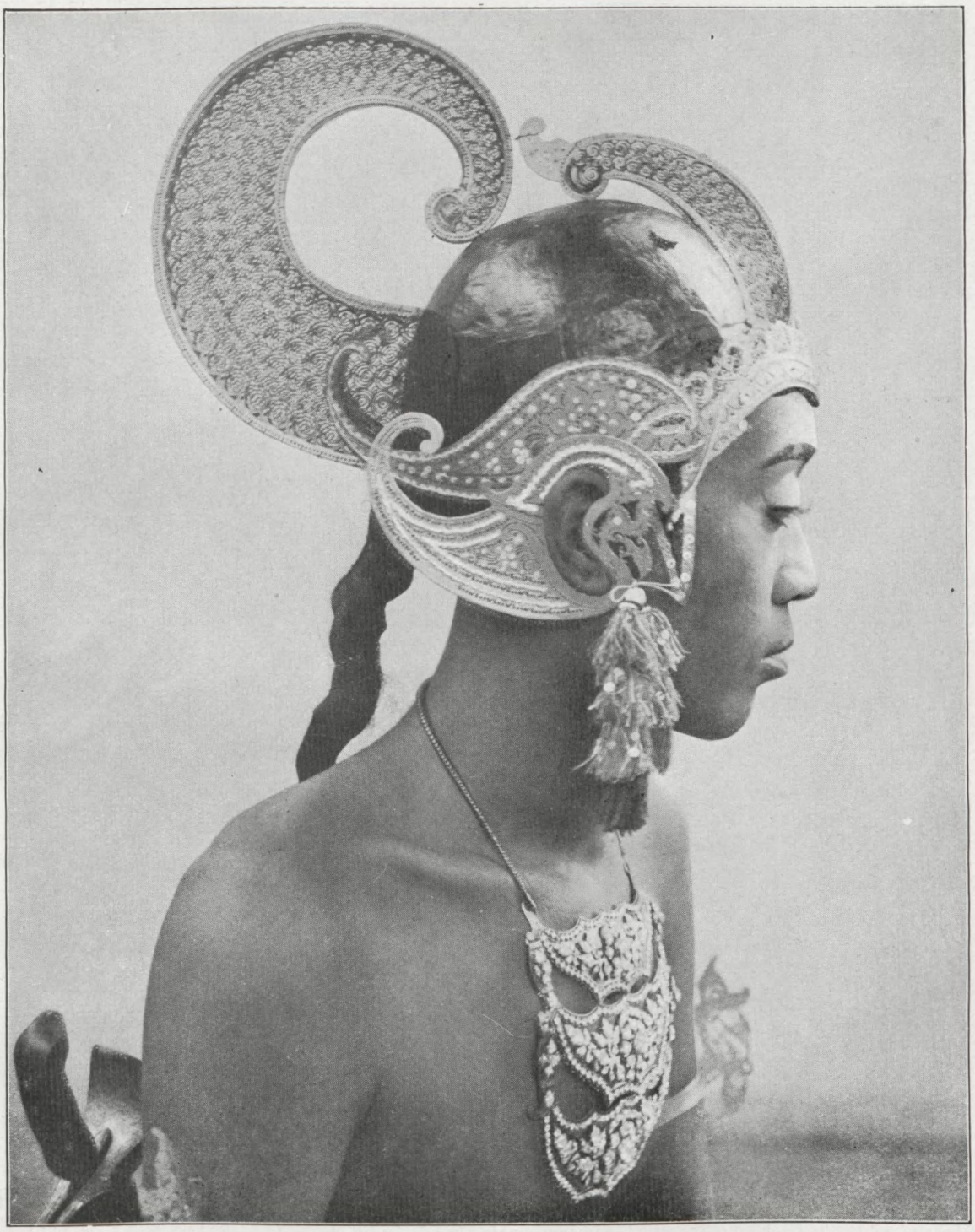
200. Gamělan-orkest. Jogkjakarta. — Gamělan Orchestra. Jogyakarta. — Orchestre gamělan. Jogyakarta. — Gamělan-Kapelle. Jogyakarta.



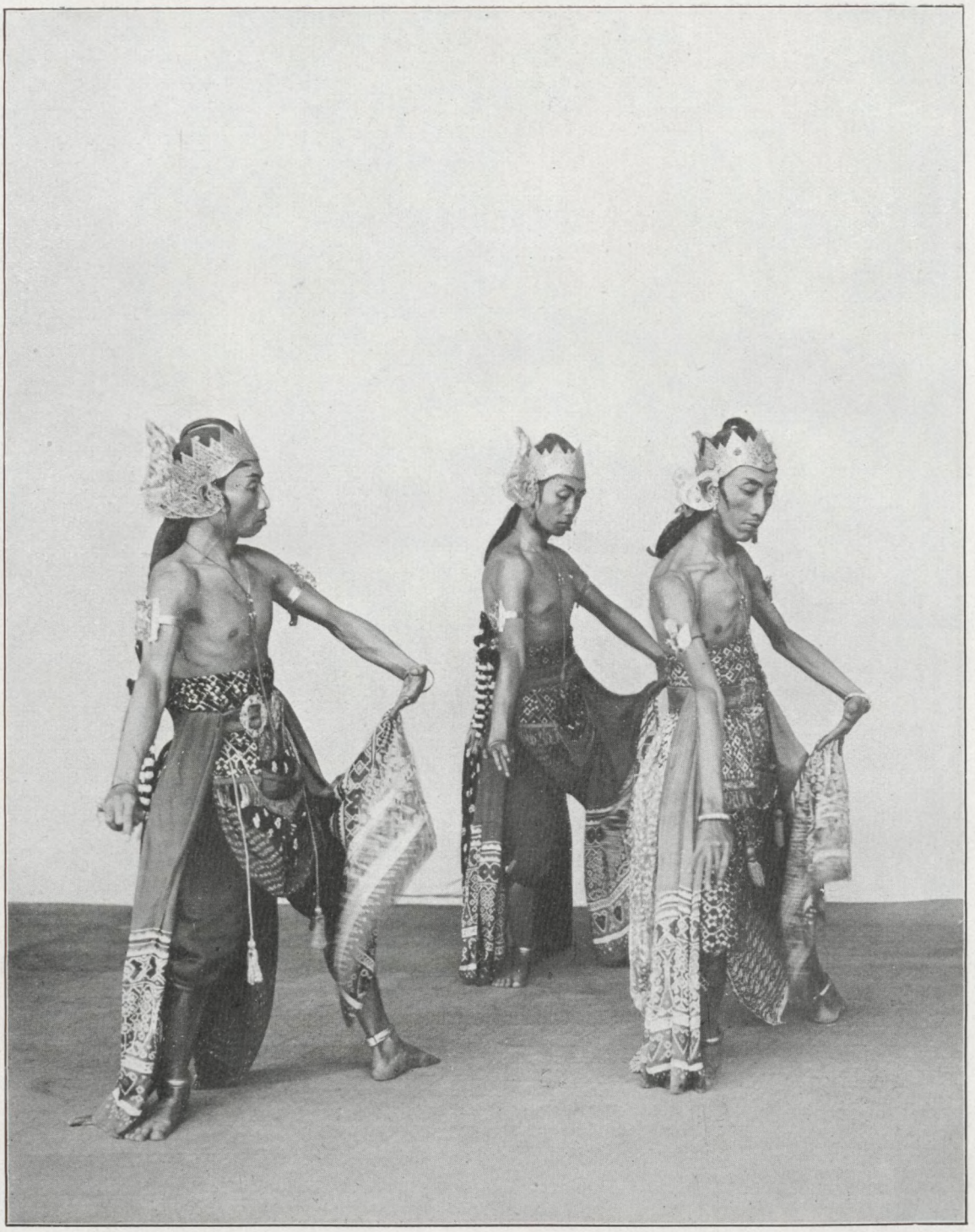




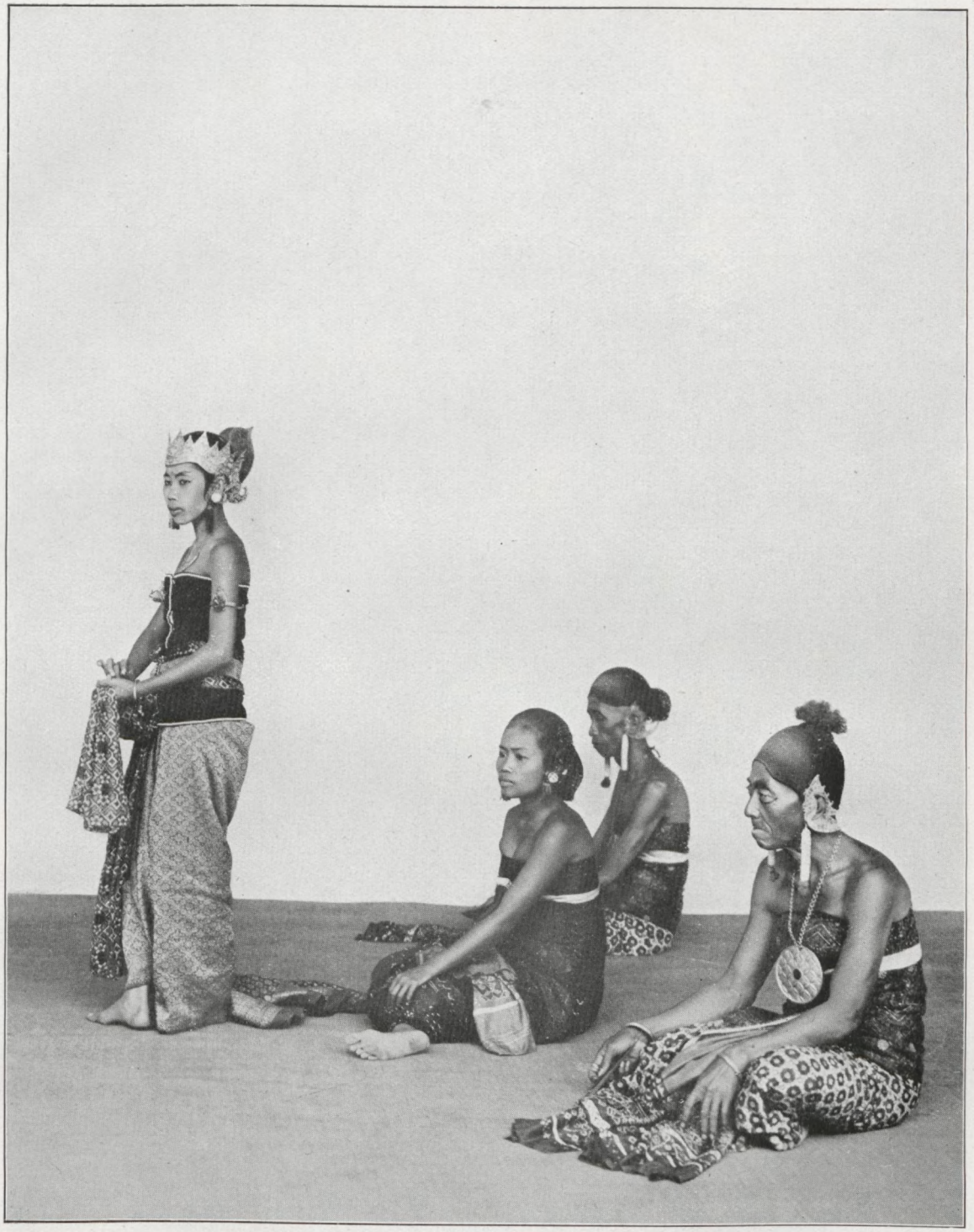
201/203. Wajang-wong. Soerakarta.



204. Wajang-wong danser. Jogjakarta. — Wayang-wong Dancer. Jogyakarta. — Danseur Wayang-wong. Jogyakarta. — Wayang-wong Tänzer. Jogyakarta.



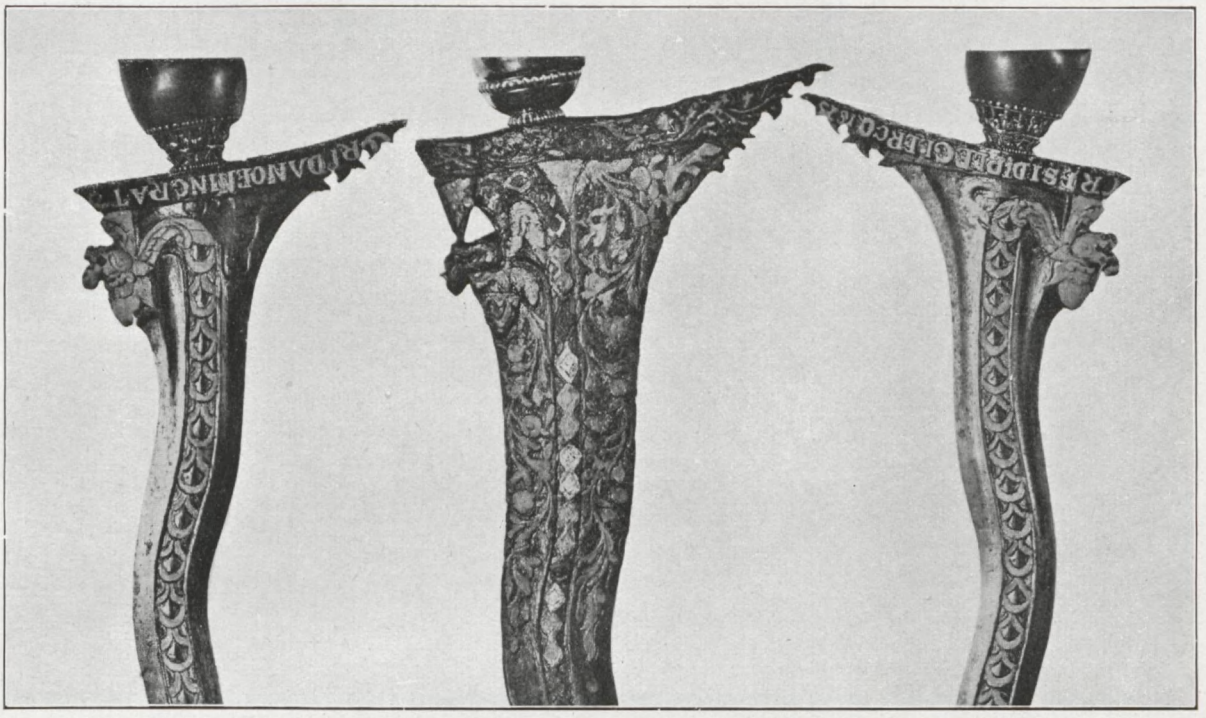
205. Wajang-wong. Soerakarta.



206. Wajang-wong. Soerakarta.



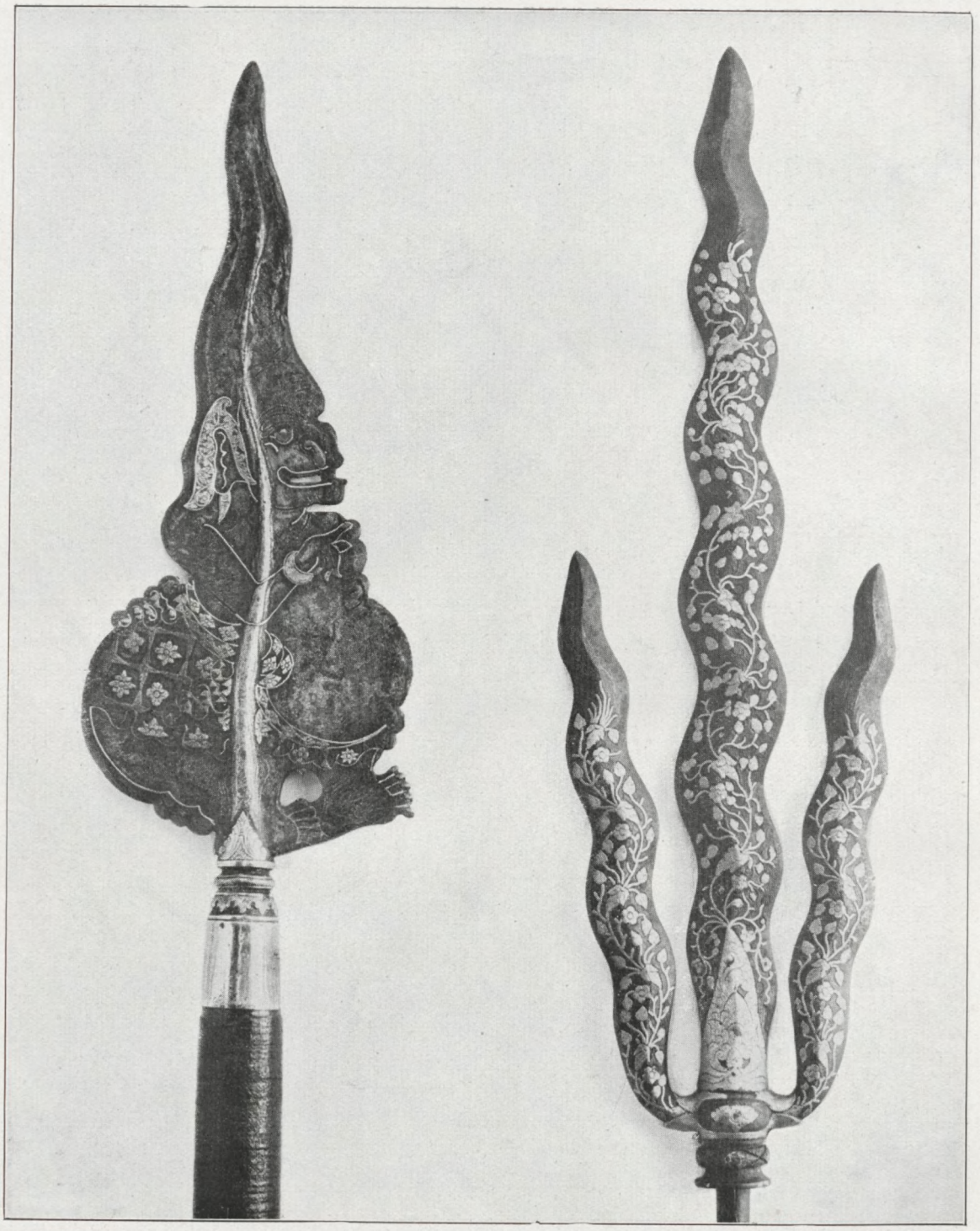
207. Dierfiguren uit de wajang-wong. — Animal Figures of the Wayang-wong. — Figures animales du Wayang-wong. — Tiergestalten aus dem Wayang-wong.



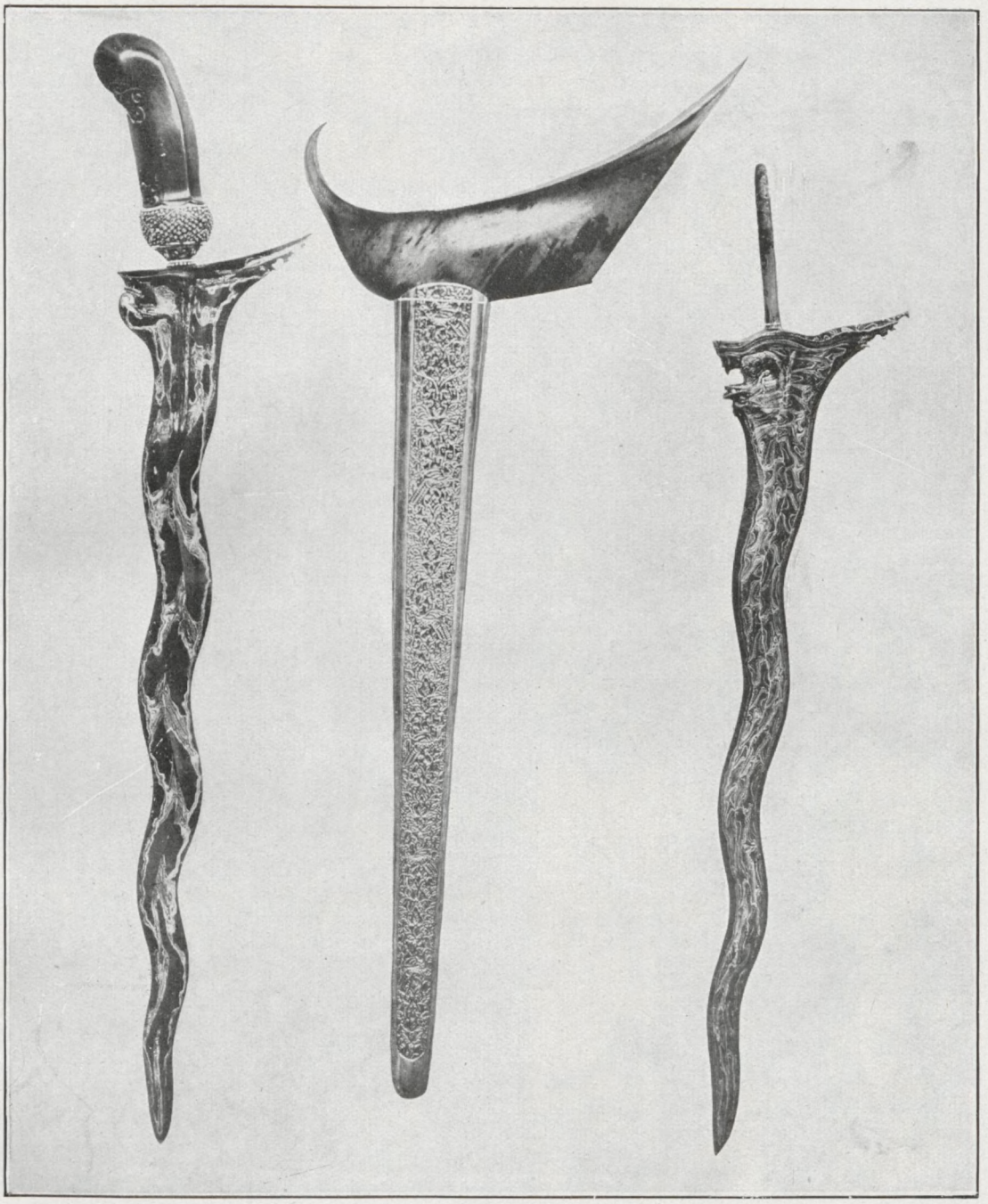
208. Oud-Javaansche krissen met pamor en inlegversiering. — Ancient Javanese Creeses with *pamor* and Inlaid Ornaments. Des *criss à pamor* et à marquetterie javanais anciens. — Alte javanische Krisse mit sog. Pamor und Einlegearbeit.



209. Javaansche goudsmeden, metalen krisbeslag vervaardigend. — Javanese Goldsmiths making Scabbards for creeses. — Orfèvres javanais préparant des fourreaux pour *criss*. — Javanische Goldschmiede bei der Herstellung von Kris-Scheiden.



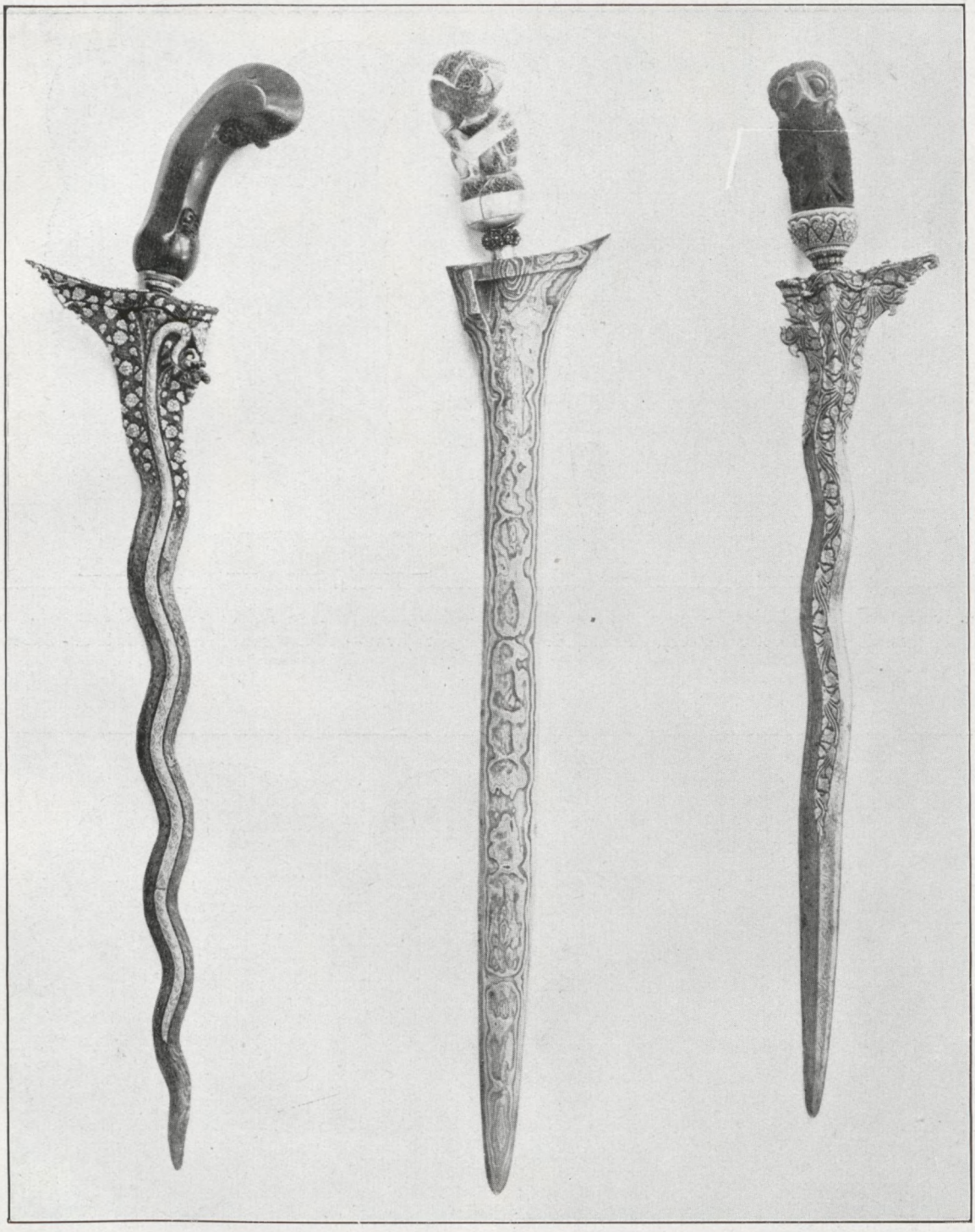
210. Javaansche lanspunten met goud geïncrusteerd. — Javanese Lance-heads with gold Incrustation. — Fers de lance javanais avec incrustation d'or. — Javanische Lanzenspitzen mit Goldeinlegearbeit.



211. Javaansche kris. Vorstenlanden. — Javanese Creese. The Principalities. — Criss javanais. Les Principautés. Javanischer Kris. Fürstenlande.



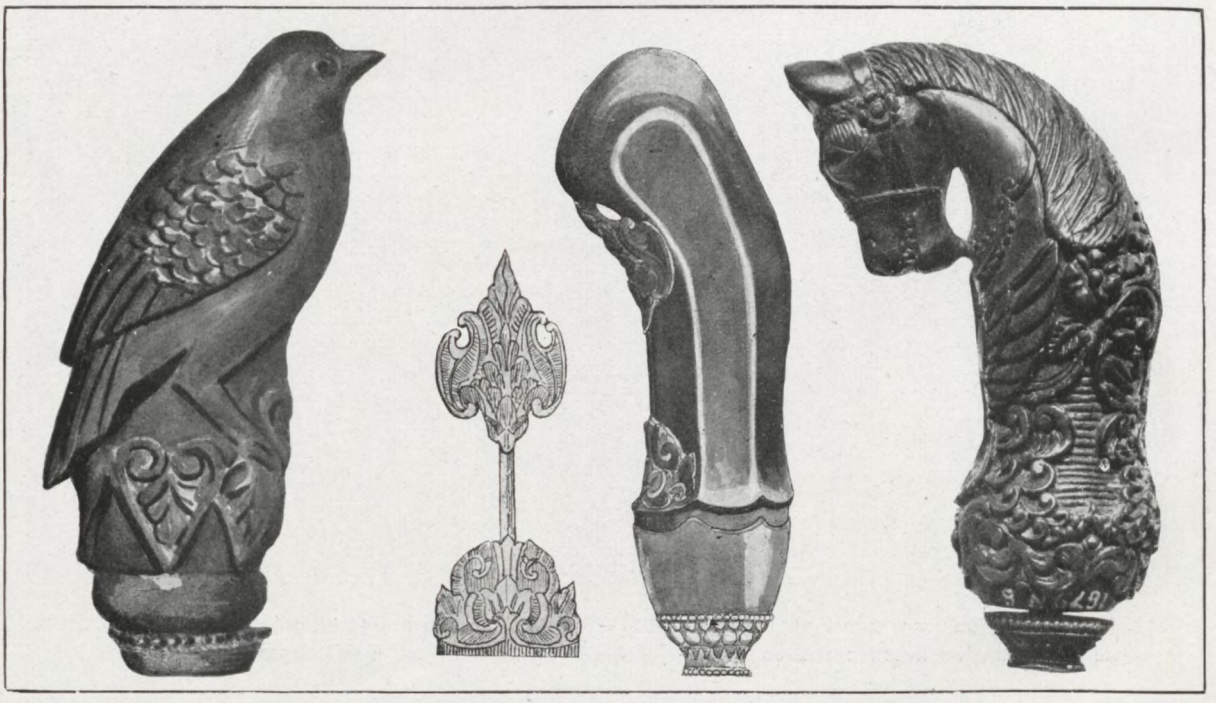
212. Indonesische pronkwapens. (1) Java. (2) Borneo. (3) Java. — Indonesian State Swords. (1) Java. (2) Borneo. (3) Java. Épées de gala indonésiennes. (1) Java. (2) Bornéo. (3) Java. — Indonesische Prunkwaffen. (1) Java. (2) Borneo. (3) Java.



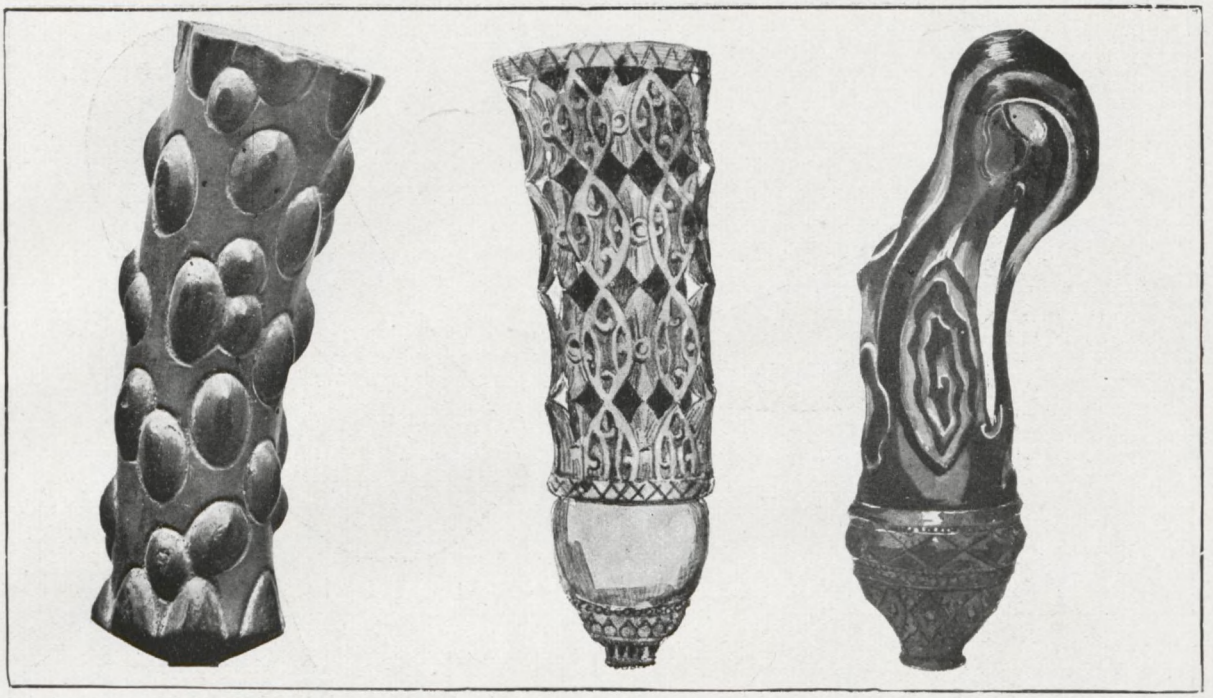
213. Javaansche pronkwapens met goud geïncrusteerd. — Javanese State Swords with gold Incrustation. — Épées de gala javanaises avec incrustation d'or. — Javanische Prunkwaffen mit Goldeinlegearbeit.



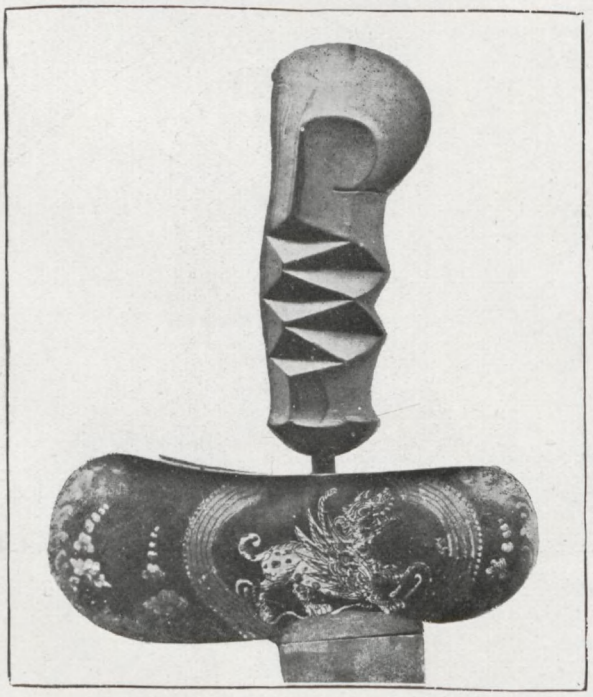
214. Ivoren krisgreep. Madoera. - Zilveren krisgreep. Java. — Ivory Creese Haft. Madura. - Silver Creese Haft. Java. Poignée de criss d'ivoire. Madura. - Poignée de criss d'argent. Java. — Elfenbeinern Krisgriff. Madura. - Silberner Krisgriff. Java.



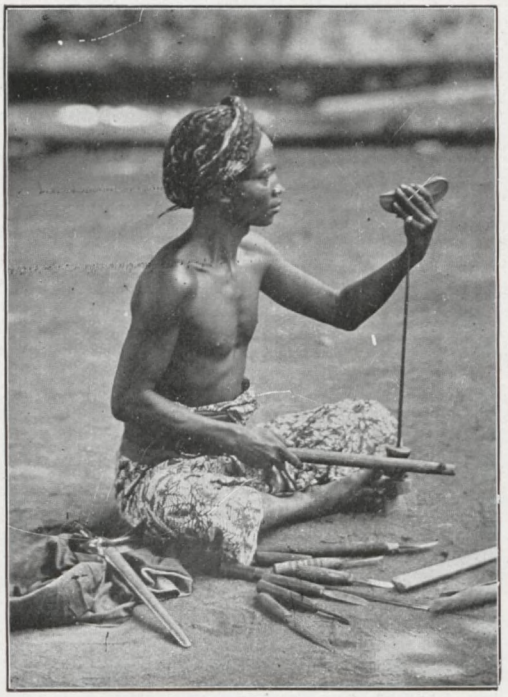
215. Houten krisgrepen. Java. — Wooden Creese Hafts. Java. — Poignées de criss en bois. Java. — Hölzerne Krisgriffe. Java.



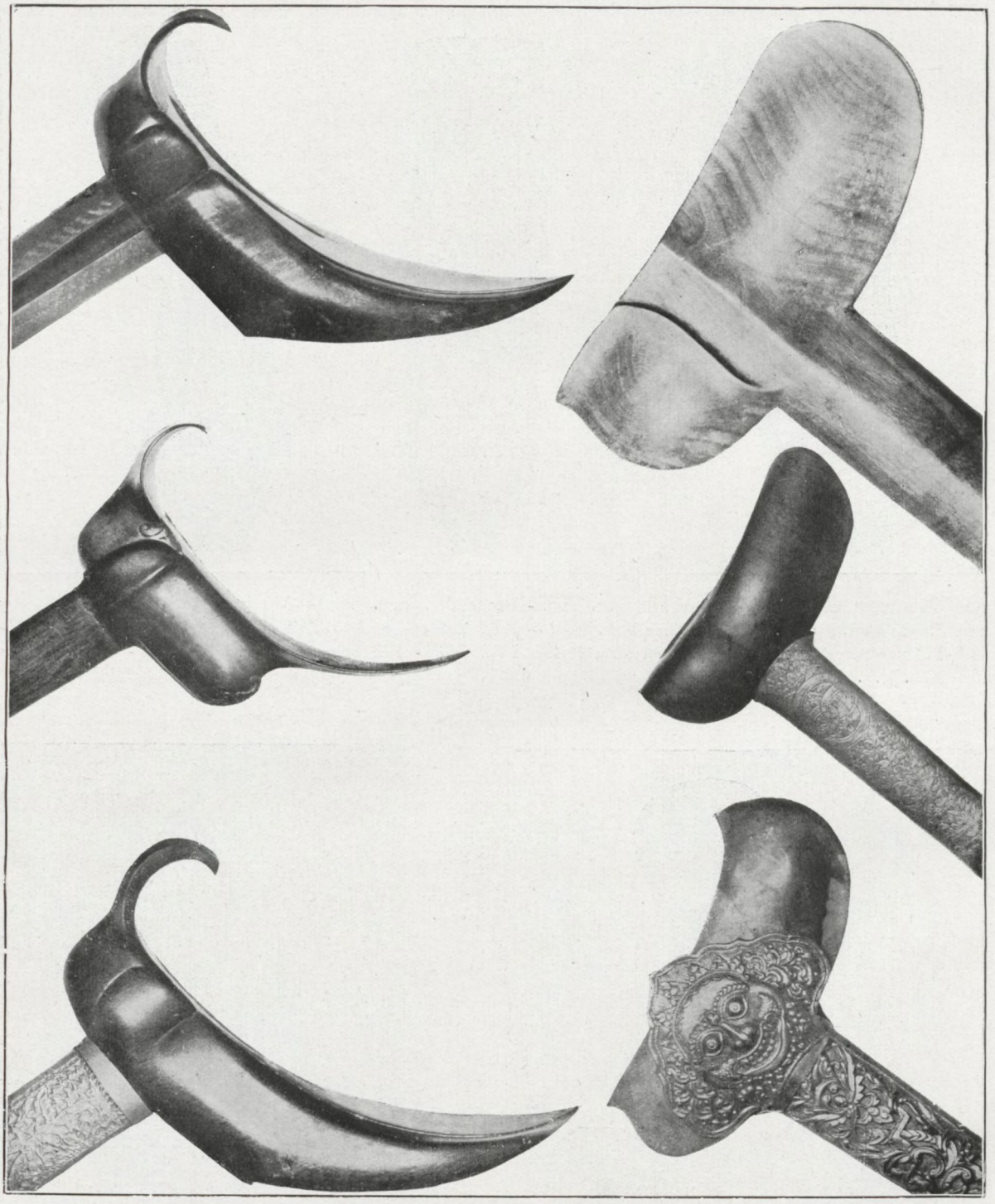
216. Houten krisgreep Bali. - Ivoren krisgreep. Java. - Houten krisgreep. Java. — Wooden Creese Haft. Bali. - Ivory Creese Haft. Java. - Wooden Creese Haft. Java. — Poignée de criss en bois. Bali - Poignée de criss d'ivoire. Java. - Poignée de criss en bois. Java. — Holzgriff eines Kris. Bali. - Elfenbeingriff eines Kris. Java - Holzgriff eines Kris. Java.



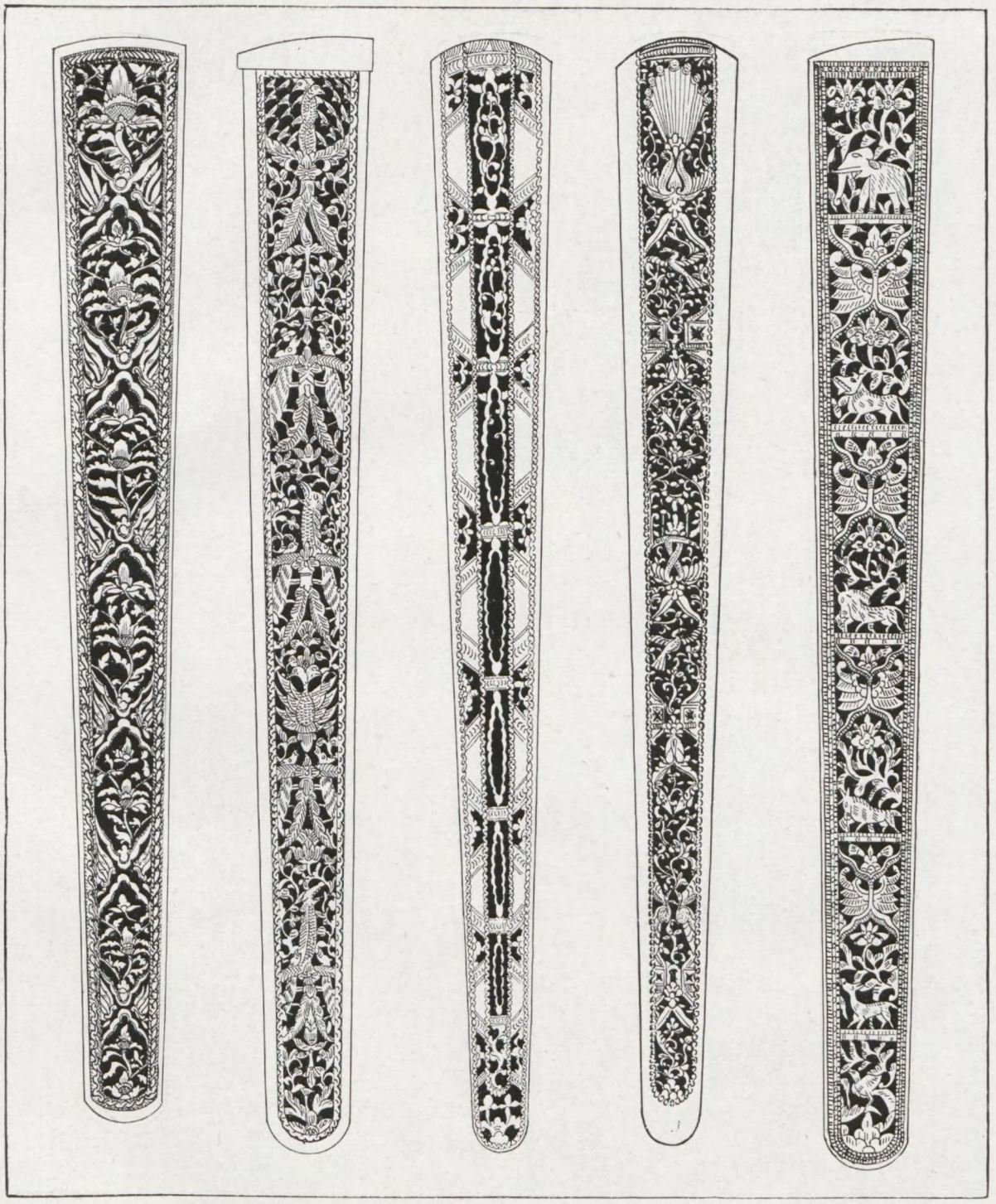
217. Houten krisgreep. Bali. — Wooden Creese Haft. Bali. Poignée de criss en bois. Bali. — Holzgriff eines Kris. Java.



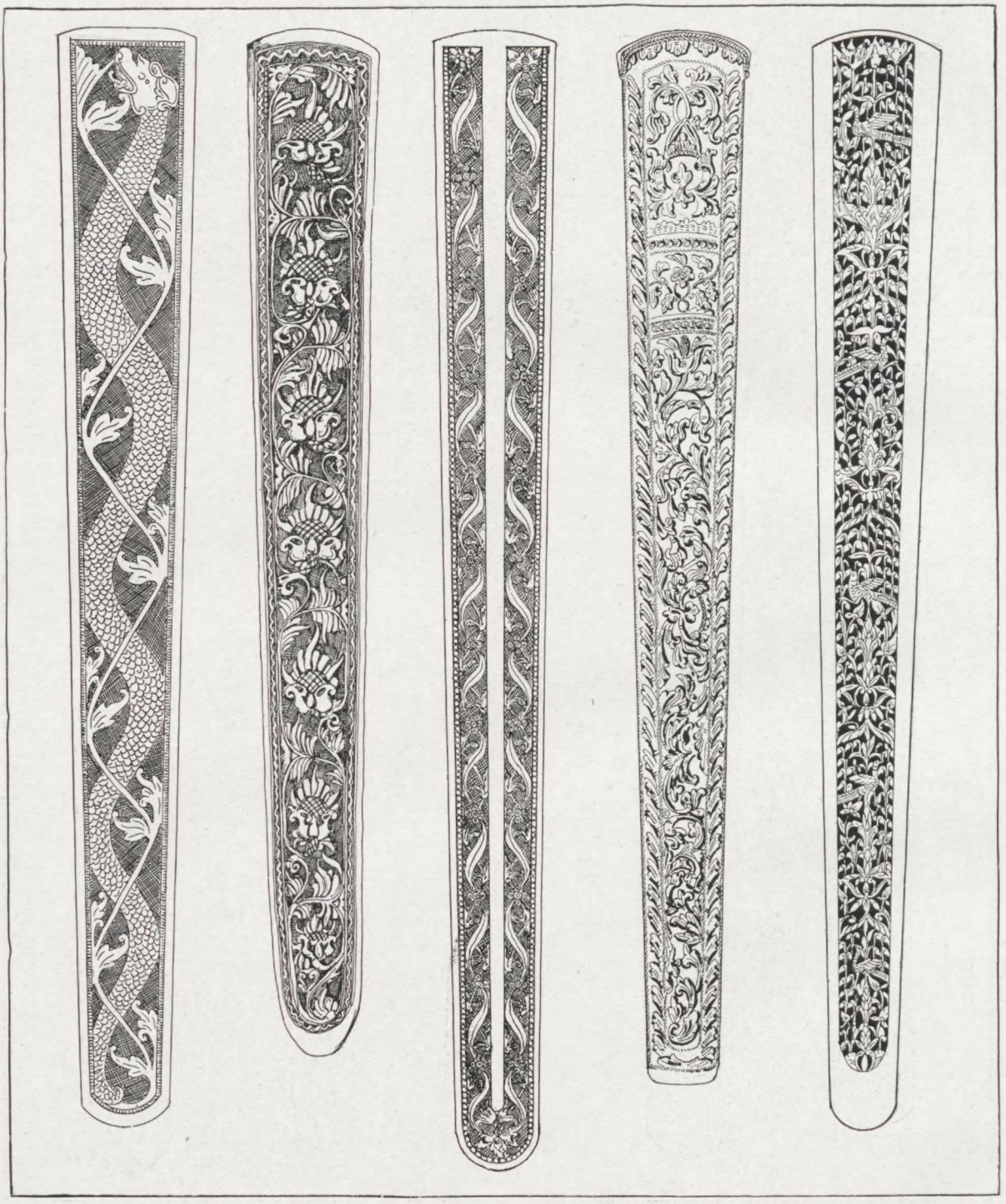
218. Een Javaansche krisscheeden-maker. — A Javanese Scabbard Maker. — Homme javanais faisant des fourreaux à criss. — Ein Javanischer Krisscheiden-Verfertiger.



219. Verschillende typen van krisscheeden. — Various Types of Scabbards for Creeses. — Types variés de fourreaux à criss. — Verschiedene Formen von Krisscheiden.



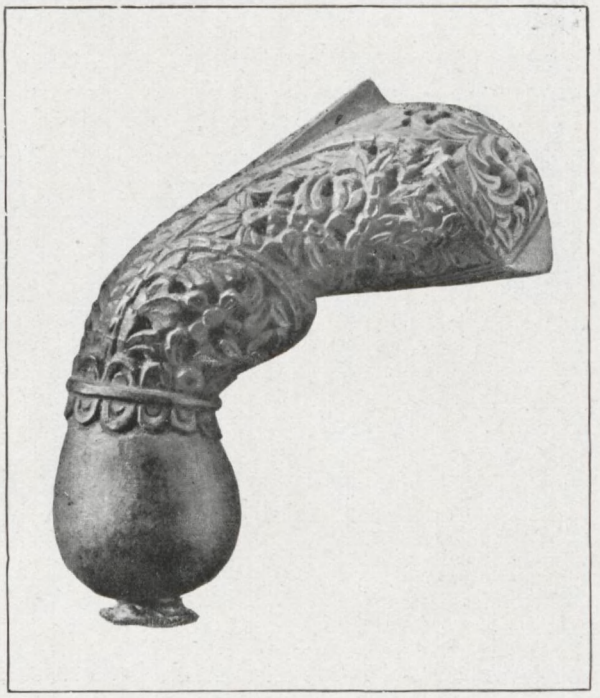
220. Zilveren beslag van Javaansche krissen. — Silver Scabbards of Javanese Creeses. — Fourreaux d'argent de criss javanais. — Silberne Scheiden javanischer Kris.



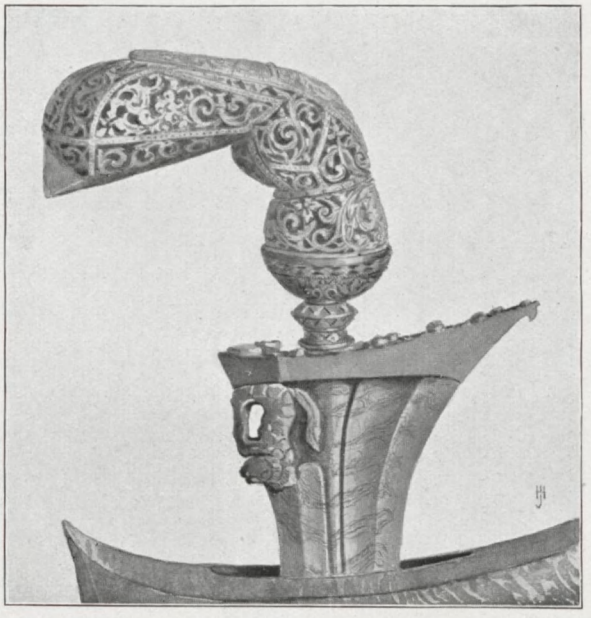
221. Zilveren beslag van Javaansche krissen. — Silver Scabbards of Javanese Creeses. — Fourreaux d'argent de criss javanais. — Silberne Scheiden javanischer Krisse.



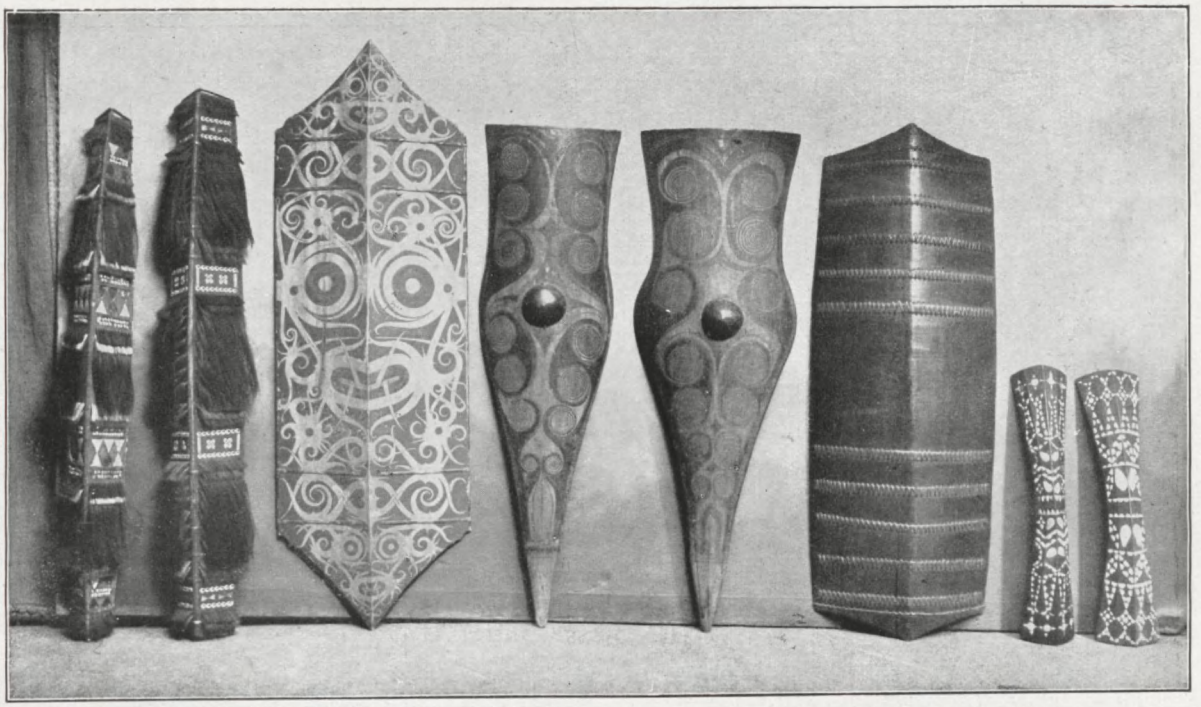
222. Staatsiekris in gouden scheede. Zuid-Celebes. — State-Creese in Golden Sheath. South Celebes. — Criss de gala dans un fourreau d'or. Célèbes méridional. — Staatskris in Goldscheide. Süd-Celebes.



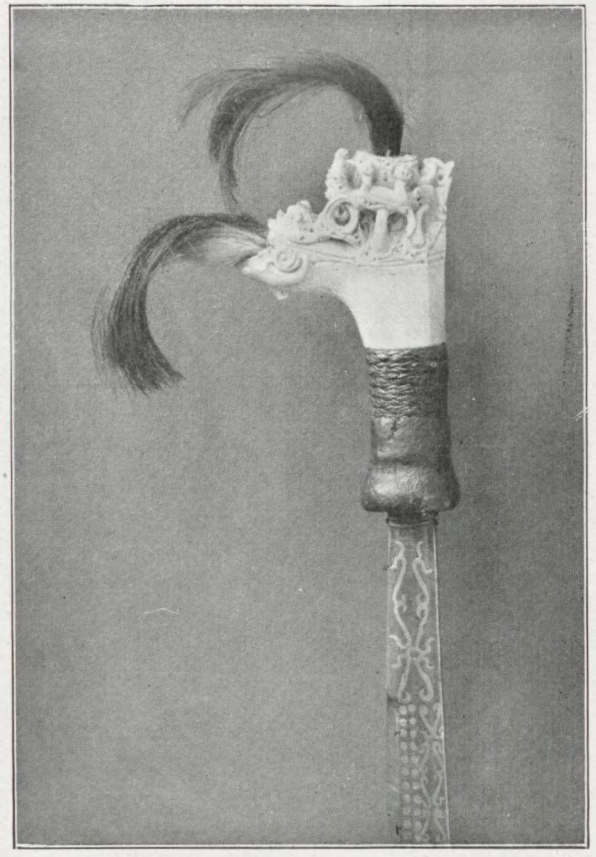
223. Krisgreep. Sumatra. — Creese Haft. Sumatra. — Poignée de criss. Sumatra. — Krisgriff. Sumatra.



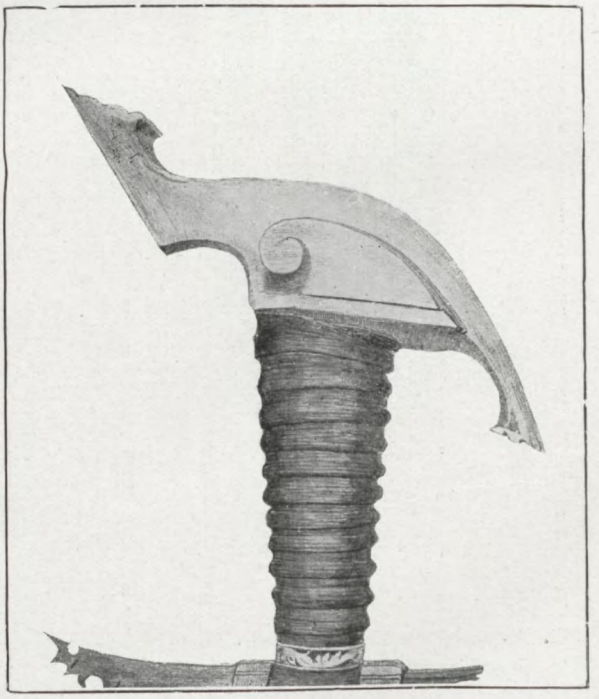
224. Krisgreep. Zuid-Celebes. — Creese Haft. South Celebes. Poignée de criss, Célèbes méridional. — Krisgriff. Süd-Celebes.



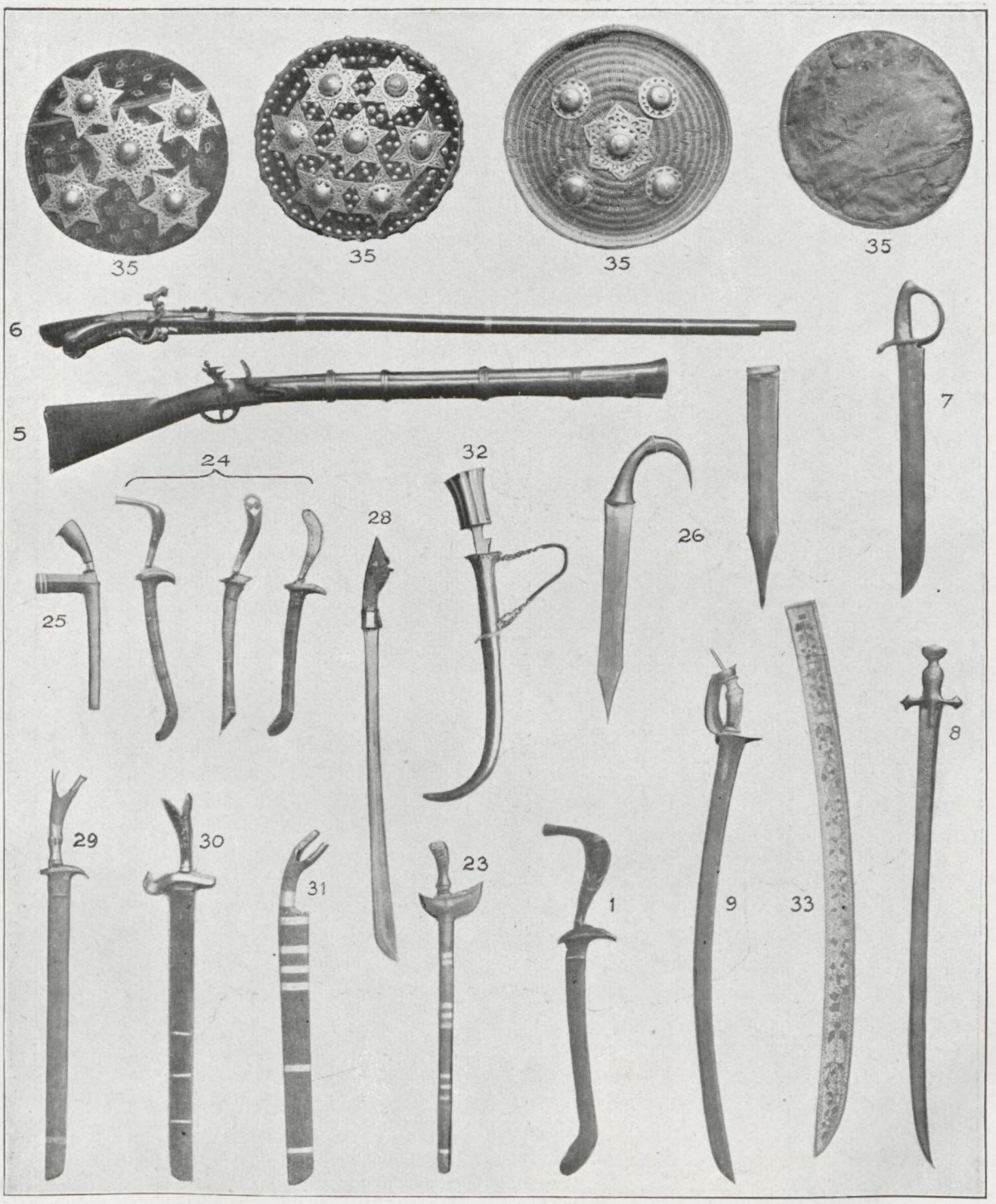
225. Schilden. Midden Celebes. — Borneo. — Mentawei-eilanden. — Borneo. — Borneo.
Shields. Central Celebes. — Borneo. — Mentawei Islands. — Borneo. — Borneo.
Boucliers. Célèbes Central. — Bornéo. — Iles Mentawei. — Bornéo. — Bornéo.
Schilde. Mittel-Celebes. — Borneo. — Mentawei-Inseln. — Borneo. — Borneo.



226. Mandau. Dajaks. Borneo. — Sword of the Dayak called *mandau*. Borneo. — Épée des dayak nommée *mandau*. Bornéo. — *Mandau* genanntes Schwert der Dayaks. Borneo.



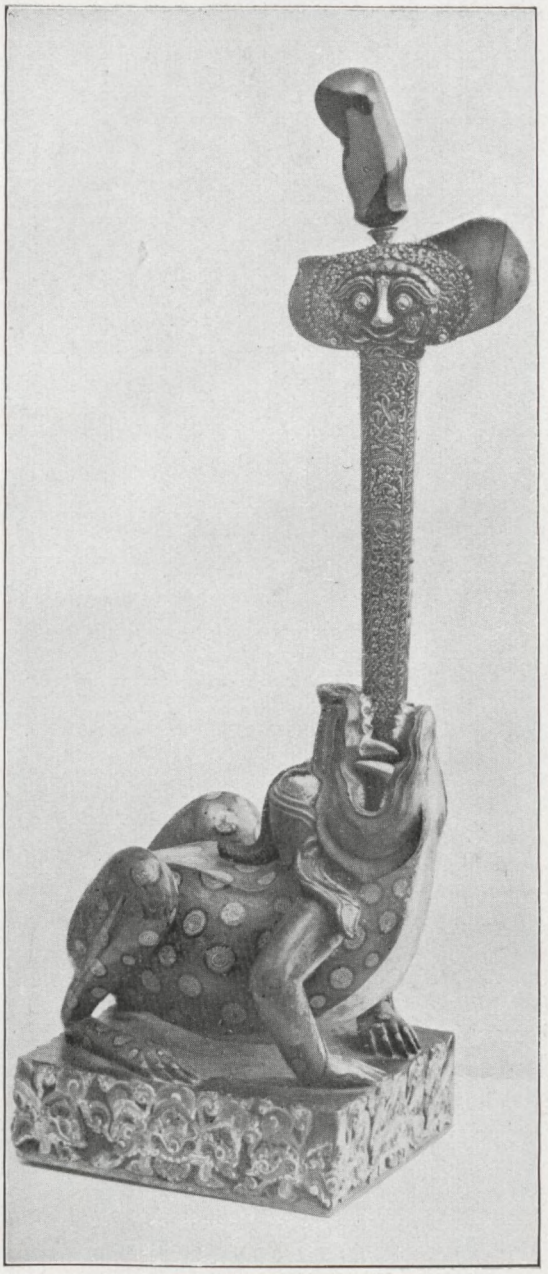
227. Houten krisgreep. Soeloe-eilanden. Filippijnen. — Wooden Creese Haft. Sulu Islands. Philippines. — Poignée de criss en bois. Iles Sulu. Philippines. — Holzgriff eines Krisses Sulu-Insel. Philippinen.



228. Sumatraansche wapens. — Weapons of Sumatra. — Armes sumatranaises. — Sumatranische Waffen.



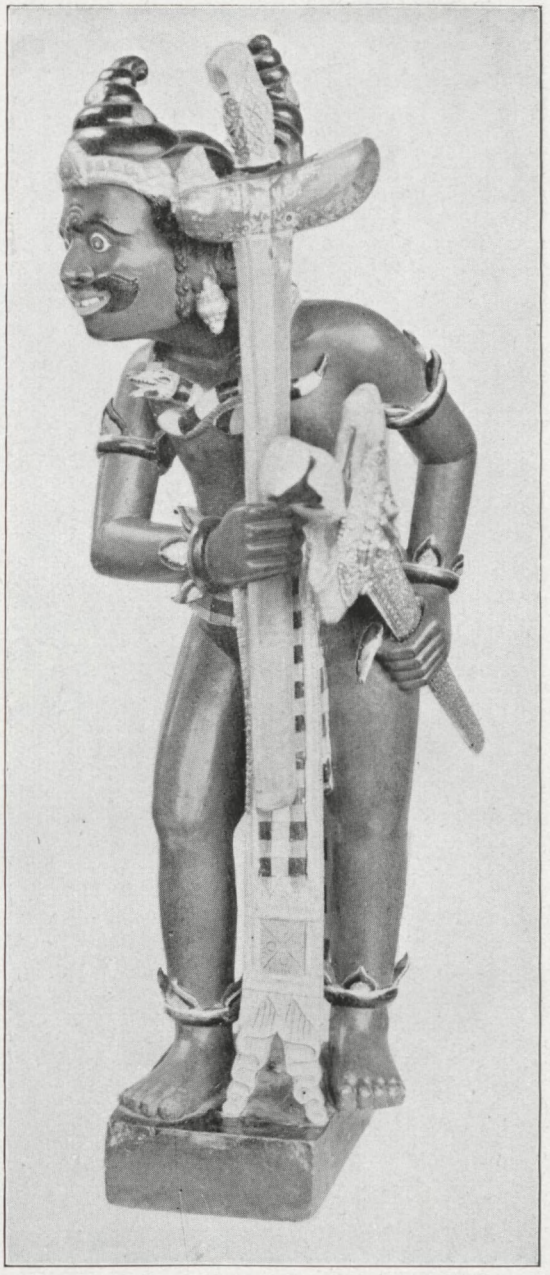
229. Houten model voor een gouden krisgreep. Bali. — Wooden Model for a Golden Creese Haft. Bali. — Modèle en bois pour une poignée de criss d'or. Bali. — Holzmodell für einen Goldenen Krisgriff. Bali.



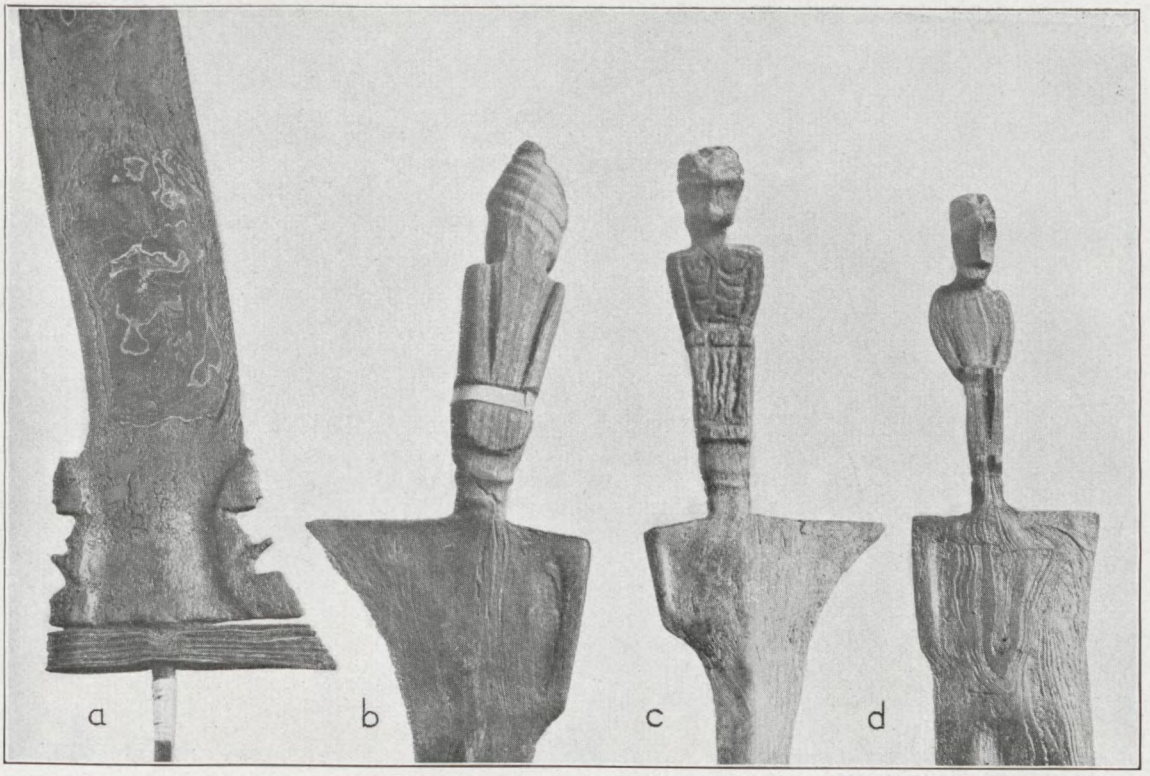


230/231. Balische kris met krishouder. — Balinese Creese with Creese Holder. — *Criss* de Bali avec porte-*criss*. — Balischer Kris mit Krisbehälter.

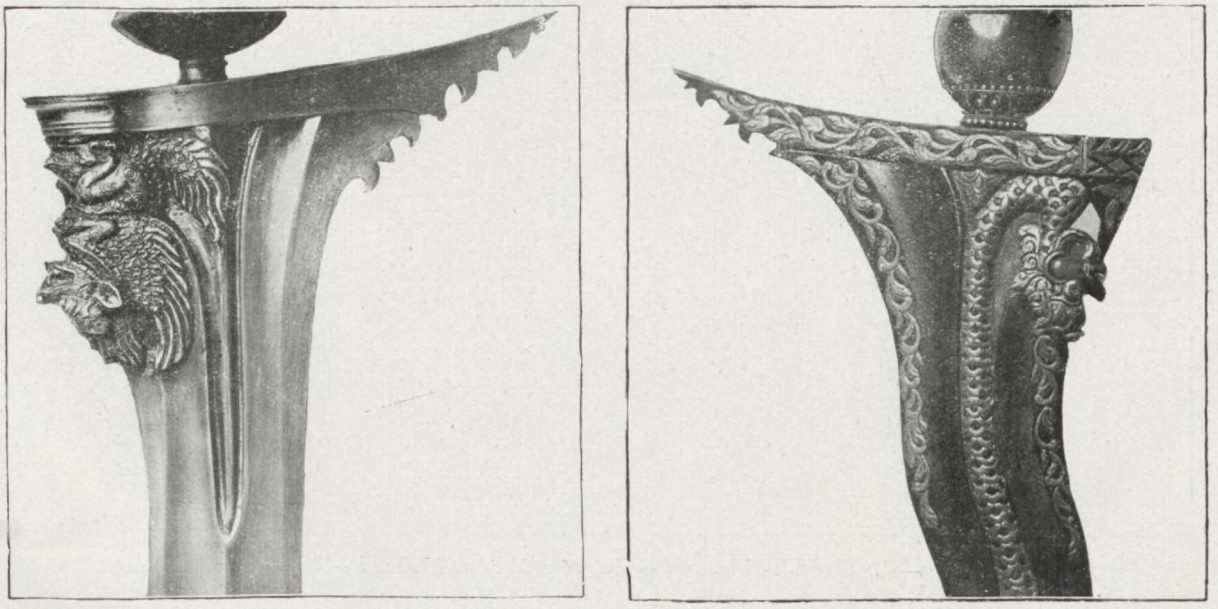




232/233. Houten krishouders. Bali. — Wooden Creese Holders. Bali. — Porte-criss en bois. Bali. — Hölzerne Krisbehälter. Bali.



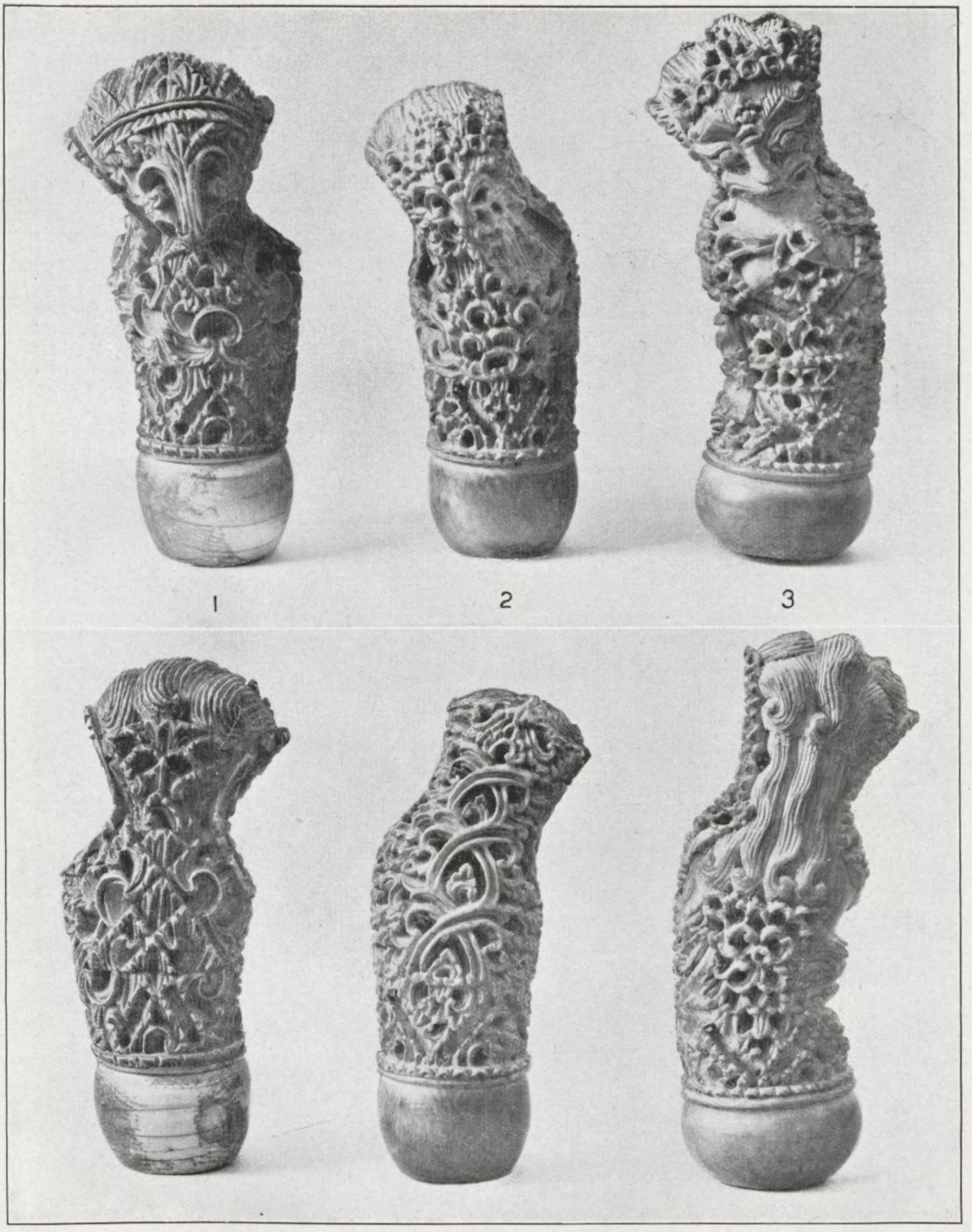
234. Oud-Javaansche krissen (Mådjåpahit tijdperk). — Ancient Javanese Creeses (Mådjåpahit-period). — Des criss javanais anciens (Mådjåpahit-période). — Alte Javanische Krisse (Mådjåpahit-Periode).



235. Oud-Javaansche krissen met inlegversiering. — Ancient Javanese Creeses with Inlaid Ornaments. — Des *criss* à marquetterie javanais anciens. — Alte Javanische Krisse mit Einlegearbeit.



236. Krisgrepen, Madoera — Creese Hafts, Madura. — Poignées de criss, Madura. — Krisgriffe, Madura.



237. Ivoren krisgrepen, Java. — Ivory Creese Hafts, Java. — Poignées d'ivoire de criss, Java. — Elfenbeinern Krisgriffe, Java.



238. Krisgrepen, Bali. Nrs. 4 en 5 goud, No. 6 ivoor, No. 7 ivoren krisgreep, Madoera. — Creese Hafts, Bali. 4 and 5 gold, 6 ivory, 7 Ivory Creese Haft, Madura. — Poignées de criss d'or, Bali (4 et 5), 6 Poignée de criss d'ivoire, Bali. 7 Poignée de criss d'ivoire, Madura. — Krisgriffe, Bali. 4 und 5 Gold, 6 Elfenbein, 7 Krisgriff Madura, Elfenbein.



239. Nrs. 8—12. Houten krisgrepen, Java. — Wooden Creese Hafts, Java. — Poignées de criss en bois, Java. — Hölzerne Krisgriffe, Java.



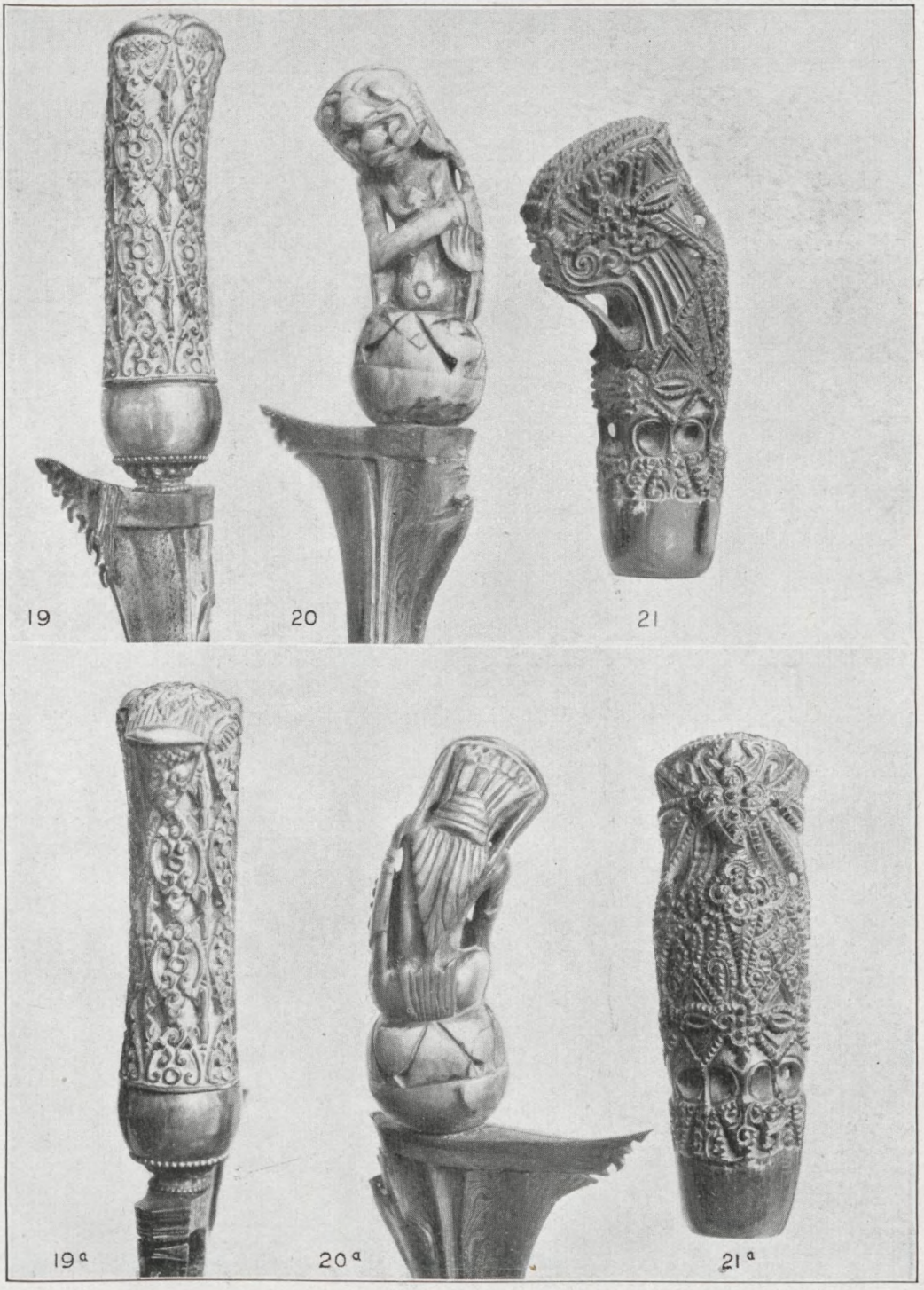
240. Nrs. 13—15. Ivoren krisgrepen, Java. — Ivory Creese Hafts, Java. — Poignées de criss d'ivoire, Java. — Elfenbeinern Krisgriffe, Java.



241. Nrs. 16—18. Houten krisgrepen, Java. — Wooden Creese Hafts, Java. — Poignées de criss en bois, Java. — Hölzerne Krisgriffe, Java.



242. Ivoren krisgrepen, Celebes. — Ivory Creese Hafts, Celebes. — Poignées de criss d'ivoire, Celèbes. — Elfenbeinern Krisgriffe, Celebes.



243. No. 19. Ivoren krisgreep, Madoera. - Ivory Creese Haft, Madura. - Poignée de criss d'ivoire, Madura. - Elfenbeinern Krisgriff, Madura. — No. 20. Ivoren krisgreep, Java (Solo). - Ivory Creese Haft, Java (Solo). - Poignée de criss d'ivoire Java (Solo). - Elfenbeinern Krisgriff, Java (Solo). — No. 21. Ivoren krisgreep, Java (Cheribon). - Ivory Creese Haft. Java (Cheribon). - Poignée de criss d'ivoire, Java (Cheribon). - Elfenbeinern Krissgriff, Java (Cheribon).



244. No. 22. Houten krisgreep, Madoera. - Wooden Creese Haft, Madura. - Poignée de criss en bois, Madura. - Hölzern Krissgriff, Madura. — No. 23 en 24. Houten krisgrepen, Java. - Wooden Creese Hafts, Java. - Poignées de criss en bois, Java. - Hölzerne Krisgriffe, Java.



245. No. 25. Ivoren krisgreep. Java. - Ivory Creese Haft, Java. - Poignée de criss d'ivoire, Java. - Elfenbeinern Krisgriff, Java. — No. 26. Houten krisgreep, Java. - Wooden Creese Haft, Java. - Poignée de criss en bois, Java. - Hölzern Krisgriff, Java.

ADDENDA

FIG.	VERZAMELING — COLLECTION — SAMMLUNG
3 - 12	J. Fortgens.
13	Museum Land- en Volkenkunde, Rotterdam.
15 - 16	Kol. Instituut, Afd. Volkenkunde, Amsterdam.
17 - 18	Van Kerckhoff, 's-Gravenhage.
19	Kol. Instituut, Afd. Volkenkunde, Amsterdam.
20 - 21	Museum Land- en Volkenkunde, Rotterdam.
23	Th. van Erp, 's-Gravenhage.
24 - 28	Museum Land- en Volkenkunde, Rotterdam.
29 - 35	Kol. Instituut, Afd. Volkenkunde, Amsterdam.
36	W. O. J. Nieuwenkamp, Florence.
37 - 41	Kol. Instituut, Afd. Volkenkunde, Amsterdam.
42 - 45	Ethn. Museum, Militaire Academie, Breda.
47 - 50	Kol. Instituut, Afd. Volkenkunde, Amsterdam.
51	H. F. E. Visser.
58	L. D. Petit.
59	W. O. J. Nieuwenkamp, Florence.
60 - 61	Van Kerckhoff, 's-Gravenhage.
63 - 68	Kol. Instituut, Afd. Volkenkunde, Amsterdam.
69 - 71	Museum Land- en Volkenkunde, Rotterdam.
72	Kol. Instituut, Afd. Volkenkunde, Amsterdam.
75 - 77	W. O. J. Nieuwenkamp, Florence.
79	Museum Land- en Volkenkunde, Rotterdam.
80 - 86	Kol. Instituut, Afd. Volkenkunde, Amsterdam.
87	Museum Land- en Volkenkunde, Rotterdam.
88	E. van Walcheren.
89 - 108	naar teekeningen van prof. J. A. Loebèr Jr.
109 - 109a	A. Weruméus Buning.
110 - 112 - 113	Museum Land- en Volkenkunde, Rotterdam.
116	L. D. Petit.
121	Missiehuis, Tilburg.
124	Kol. Instituut, Afd. Volkenkunde, Amsterdam.
125	Städtisches Völkermuseum, Frankfurt a.M.
126	's Rijks Ethn. Museum, Leiden.
127	Mr. J. G. Huyser.
134 - 135	's Rijks Ethn. Museum, Leiden.
136	L. D. Petit.
137 - 139	Kunstzaal Van Lier, Amsterdam.

FIG.	VERZAMELING — COLLECTION — SAMMLUNG
141	Foto ir. H. Maclaine Pont.
146	L. D. Petit.
147	Teekeningen van Mr. J. G. Huyser.
148 c.	's Rijks Ethn. Museum, Leiden.
148 b - 161	Mr. J. G. Huyser.
162	Mevr. Wed. Mr. Th. Dentz van Schaick-Marlof.
163	L. D. Petit.
164	ir. J. A. Stoop.
165 - 171	Mr. J. G. Huyser.
172	's Rijks Ethn. Museum, Leiden - H. Landmann - Mr. J. G. Huyser.
175 - 177	Museum fur Völkerkunde, Basel.
178 - 179	's Rijks Ethn. Museum, Leiden.
180	H. Landmann.
181	Museum, Bataviaasch Genootschap. Weltevreden.
112 a b	J. Th. Petrus Blumbergen.
182 c d e	Mevr. Wed. Mr. Th. G. Dentz van Schaick-Marlof.
183	Museum Land- en Volkenkunde, Rotterdam.
187 - 189	naar teekening van Prof. J. A. Loebèr Jr.
190 - 194	L. D. Petit.
195 - 196	naar teekening van Prof. J. A. Loebèr Jr.
197 - 198	P. A. J. Moojen.
200 - 207	Opnamen Tassilo Adam.
210 - 213	Mr. J. G. Wurfbain.
214	L. D. Petit.
215	's Rijks Ethn. Museum, Leiden.
216 - 217	Kol. Instituut, Afd. Volkenkunde, Amsterdam.
220 - 221	Mr. J. G. Huyser.
222 - 223	Kol. Instituut, Afd. Volkenkunde, Amsterdam.
224 - 228	Ethn. Museum, Militaire Academie, Breda.
229	L. D. Petit.
230 - 231	Mr. J. G. Wurfbain.
232	Ethn. Museum, Militaire Academie, Breda.
233	Mr. J. G. Wurfbain.
234 - 237 - 241	J. W. Van Dapperen.
242	Kunstzaal van Lier, Amsterdam.
243 - 245	J. W. van Dapperen.

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