

bread basket

maker's mark HM
silver content 900
weight 352
size 8 x 30.5 x 24.1 cm



fruit basket with lotus pond

maker's mark MS
weight 446
size 71 x diam 26.7 cm



biscuit dish

maker's mark TH
weight 171
size 4.5 x 24.2 x 19.2 cm



dish

maker's mark TD DELUX
weight 479
size 8.5 x diam 27.7 cm



bread basket

maker's mark BH DELUXE
weight 677
size 8.9 x 35.4 x 25.5 cm



bonbon dish

no mark
weight 110
size 4 x 18.5 x 13.5 cm



bonbon dish

maker's mark SRS
weight 106
size 3.6 x 17.4 x 13 cm



bonbon dish

maker's mark HIS
weight 80
size 3.9 x 16 x 11.7 cm



bonbon dish with lotus pond

maker's mark KW
weight 126
size 4.3 x diam 16.9 cm



bonbon dish

maker's mark no
weight 122
size 4.4 x 17.2 x 14.1 cm



lobed bowl

maker's mark KS
weight 118
size 4.6 x diam 12.5 cm



lobed dish

maker's mark KS
weight 115
size 4.6 x diam 12.5 cm



six bowls

maker's mark ZB
weight 90 each
size 5.5 x diam 12.7 cm



goblet

maker's mark PI
weight 572
size 15.4 x diam 12.7 cm



censer

makers's mark MW in diamond
weight 297
size 8.3 x diam. 14.7 cm



common ball foot



uncommon ball foot with acanthus leaves



rare melon shaped foot



common ball foot with tubular connexion



common flattened ball foot with tubular connexion



ALGEMEENE ETHNOGRAFICA-
EN KUNSTHANDEL
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since 1929

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from Yogyakarta
A Collection Dishes**

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Photos: Madelon van Ham
Design: Biblo van Gerwen

**PAN Amsterdam
2011**

Djokja Silver

The popularity of the type of silver known as Djokja silver reached its peak between 1930 - 1950. The wide range of luxury items made in this distinctive style included dishes, platters, plates, bowls, bonbonnières, writing implements, jewellery, and more.

Djokja silver derives its name from the capital city of Central Java, Djokja, nowadays known as Yogyakarta. The majority of these silver objects were made in the prominent city of Kotagede, once the capital seat of the princes of Mataram (1575 - 1755), then a realm far greater than the later principality of Yogyakarta. It was in Kotagede that the silversmiths and goldsmiths had their workshops and were commissioned by the court to create not only luxury articles, but also ceremonial and religious objects. Due to changes in the political situation, demand for these silver artifacts became less and thus craftsmen were obliged to search for patrons not affiliated with the court.

In 1929 the Dutch authorities appointed P.R.W. van Gesseler Verschuier governor of the province. His wife, Mary Agnes van Gesseler Verschuier-Pownall, was extremely interested in the indigenous culture, and very much in harmony with the current political inclination that favoured the advancement of the economic and cultural development of the Dutch Indies. The hope was that this advancement could be achieved by stimulating the native artistic decorative crafts. A lecture in the Java Institute convinced Mrs. van Gessler Verschuier of the high quality of craftsmanship in the work of the Kotagede silversmiths, but she also realized that they were lacking both in inspiration and creativity.

In cooperation with the Java Institute and the Department of Archeology, she decided to seek ways to stimulate this creativity. Together with an artist from the Archeological Service, she visited the temple complexes of Prambanan and the Borobudur, and also the old Mantingan mosque on the northern coast of Central Java, in order to find ornaments which could also be applied to silver objects. These she showed to the silversmiths, supplied the silver necessary to craft them, and commissioned luxury objects that would appeal to Western taste.

In 1932 a sales centre was founded, the Pakarjanan Ngayogyakarta. Here a silversmith could bring his work on consignment, having first stamped each piece, for control purposes, with a silver mark (generally 800), and his own maker's mark. This initiative of Mrs. van Gessler Verschuier proved very successful.

Characteristic for Djokja silver is that it is hammered into form (repoussé), and left with the hammer blows visible on the finished product. In earlier examples, the lobed, broad rim often includes an interrupted relief of open work. The decoration consists of stylized floral themes, usually lotus blossoms, their leaves and tendrils. Occasionally the sunflower or another flower may be chosen. These flowers and plants are sometimes portrayed in such a way that they seem to float on their fragile stems as though in a lotus pond, with the gleaming floor of the receptacle heightening the impression of the pond itself. Every now and then the ancient Javanese double peacock motif is used, as is that of the phoenix, whose origin is Chinese. The inside of the base of the receptacle usually displays the hammer motif but can also be quite smooth. On older dishes there is a thickened rim that folds around the dish in a series of accolades. Between the broad rim and the base of the dish there is usually a transitional element introduced into the design. This can be something as simple as a plain strip, or as elaborate as a scalloped band decorated with a kind of 'knerren'; stylized leaf, thumbprints or little 'pearls'. The majority of these dishes stand on either round or flattened ball feet that are sometimes melon-like in form.

After the war most of the Dutch returned home. As the Dutch were the most important clients for Djokja silver, the demand for it diminished and rapidly production shifted to objects for tourists. The silversmiths' craft of beating silver into typical Yogya ornamentation has almost completely disappeared in Yogyakarta and Kotagede, making these silver objects unique (and thus the genre has become unique).

Pienke W.H. Kal,
Former Curator South East Asia at the Tropenmuseum, Amsterdam

bread basket

maker's mark ND
weight 673
size 8.2 x 35.3 x 26.1 cm



fruit dish

maker's mark PH
weight 637
size 8.4 x 37.2 x 25.9



fruits dish with fenixen

maker's mark JS
weight 695
size 8 x 36.5 x 26.8



bread basket

maker's mark HM
silver content 900
weight 371
size 8 x 31.7 x 24.5 cm



fruit dish

maker's mark HIS
weight 604
size 8.7 x 37.5 x 25.7



bonbon dish

maker's mark HS
weight 227
size 5.9 x 27.5 x 17 cm



biscuit dish

maker's mark AD DELUXE
weight 433
size 8 x 30.2 x 22.5 cm

cake dish with lotus pond

maker's mark AD
weight 501
size 8.5 x 30.7 x 23.4 cm



cake dish with lotus pond

maker's mark ZK
weight 449
size 7.5 x 32 x 22.7 cm



biscuit dish with peacock motif

maker's mark HN
weight 374
size 7.8 x 30.2 x 21.4 cm



fruit dish with lotus pond

maker's mark RONTE
weight 677
size 7.9 x diam 32.2 cm



fruit dish

makers's mark HSsize 9.4 x 23.5 cm



fruit dish

maker's mark KS ?
weight 572
size 7.4 x diam 30.2 cm



fruit dish

maker's mark ZK
weight 531
size 7.7 x diam 28 cm

fruit dish

maker's mark HIS
weight 457
size 7.5 x diam 25.7 cm



bread basket

maker's mark HS
weight 726
size 10.4 x 40 x 25.8 cm



lobed bowl

maker's mark PH
weight 395
size 6.7 x diam 23.2 cm



fruit dish

no maker's mark
weight 591
size 8 x diam 32.1 cm



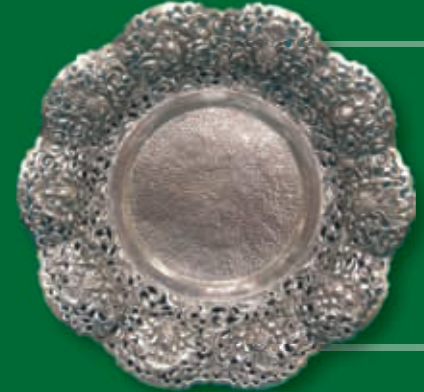
biscuit dish

maker's mark DD
weight 306
size 4.2 x diam 22.5 cm



flat lobed dish

maker's mark KD
weight 540
size 5.9 x diam. 30 cm



dish with melon feet

maker's mark DT
weight 583
size 7 x diam 30.2 cm



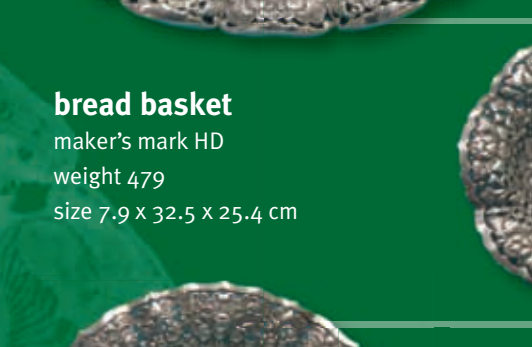
fruit dish

maker's mark KD
weight 856
size 9.9 x 39.9 x 29.8 cm



fruits dish

maker's mark TH
weight 562
size 9.4 x 38.2 x 25.4 cm



bread basket

maker's mark HD
weight 479
size 7.9 x 32.5 x 25.4 cm



cake dish

maker's mark ZN
weight 566
size 6.5 x diam 28.2 cm



biscuit dish

no maker's mark
weight 410
size 7.5 x diam 25.7 cm