

登錄番號 (A)  
20549

外國人居住登錄宣誓證明

姓名(年令) (B) Mrs. V. Schüller - van Rijn 39 Jaar.  
現住所 (C) Indramajewe 22 Jakarta.  
(1) 國籍 (2) 出生地 (1) Belanda. (2) Rotterdam.  
(3) 出身地 (D) (3) Nederland.



LEGITIMATIEBOEKJE

alleen geldig voor het jaar van uitgifte en de daarop volgende jaren, waarvoor op blz. 16 t/m 19 is ingeplakt een legitimatiezegel waarover de houder met inkt zijn handtekening heeft geplaatst.

ONGELDIG:

1. Indien niet alle 28 bladzijden compleet zijn.
2. Indien blz. 13 t/m 16 niet volledig zijn ingevuld of daarin veranderingen zijn aangebracht.

JAAR VAN UITGIFTE: 1938  
TAHOEN DIBERIKAN: 1939  
LEGITIMATIENUMMER: P 21743



BOEKOE LEGITIMATIE

Hanjalah berlakoe bagi tahoen diberikan dan tahoen-tahoen jang berikoet, jang oentoeknja dilekatkan legitimatiezegel pada moeka 16 hingga 19 dan diatas zegel itoe tertoeelis tanda tangan pemegang dengan tinta.

TIDA LAKOE:

1. Dijka tidak tjoekoepe ke 28 moekanja.
2. Dijka moeka 13 hingga 16 tidak diisi dengan setjoekoeopnja atau isinja dioebah.

*V. Over*

De Commissaris voor legitimatie en vervoer:

Uitgegeven aan: Schüller W.W.  
Diberikan kepada:  
Zoon van: C.W. Schüller  
Anaknja:

voor verdere gegevens zie blz. 12 en 13. Oetangan lain-lain lihat moeka 12 dan 13.

Padvindersbond op 16/10 1939.  
Pvindersbond pada

aris  
timpin  
Rijn 1.

da doea poetoech delapan helai. 15

274  
市特別父尔

# Editorial

## OBJECT AS WITNESS

**T**he Rijksmuseum is a museum for art and history. The more than a million objects in its collection have a wealth of stories to tell. The museum galleries tell the history of the Netherlands through famous paintings and sculptures, exceptional ornaments, drawings, prints and photographs, medals and armaments. Actual documents are also increasingly part of museum collections. A recently purchased deed, for instance, records how a man was enslaved by a Dutchman in Batavia in the early nineteenth century and so illustrates how this practice was institutionalized. Many objects are representations of historical events or situations in their own right, and as such have a documentary value as well.

The *Caerte van Noorthollant* (1608) is an almost literal example of such an object. Anne-Rieke van Schaik and Bram Vannieuwenhuyze emphasize that besides the question as to whether a historical map was a realistic record of what the landscape and society looked like in days gone by, several other questions about the map producers' intentions and the use of the map are equally relevant.

Research has also been conducted into a recently restored model of a screw steamship to establish to what extent it represented an existing ship or type of ship. Tirza Mol and Jeroen ter Brugge point out that the limited detailing of the ship is consistent with its having belonged to marine painter Jacob Eduard van Heemskerck van Beest (1828-1894), who may have used it in his studio for his seascapes, which did not need such precision.

Besides literal representations, objects could have had a specific role in an historical event, such as those that were the first of their kind and show the development of new possibilities and technology. Or, for instance, regalia used in the instalment of a ruler, and reminders after the fact, such as medals that were struck for coronations, peace treaties and other celebrations. There are objects that changed owners as power shifted, and so illustrate what the new power relations were, like the regalia of the rulers of Kandy (in present-day Sri Lanka) and Banjarmasin (in present-day Indonesia) or collections of Jewish collectors. And there are objects that were resources such as armaments in times of war, and responses to crises. The recently acquired stencil of a sign that was used during the Corona crisis after the first lockdown, to remind people to keep 1.5 metres away from one another, (it is hoped) prevented the spread of the virus. All these objects can be regarded as intentional, in the sense that they were intended as *objet d'arts*, were made for use on a particular occasion, or played a specific role in a later historical situation. Museums focus on the context in which those objects were made and the way in which they were part of a larger event.

Museums are also increasingly devoting attention to another kind of artefact: an object that was present as a 'witness' to a historic event, which was not specifically made for it, or played any role in what took place there. The Rijksmuseum has received a gift of a book made of fabrics titled *Pemmy's Alphabet Book*. It was put together between 1942 and 1945 in Camp Brastagi (Eastern Sumatra), where women and children were interned by the Japanese occupying forces and where the possession of books and handiwork was eventually forbidden. The research by Suzan Meijer and Mattie Boom makes it clear that, in spite of this, the women collected materials and worked together on a children's book that made them forget their dire circumstances for a while. Although it was an object that was privately owned, had no influence on the course of the war and was certainly not intended to be exhibited, it has now fortunately been given a place in the museum, where it enables viewers to imagine the individual hardships during world-changing events.