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A Romantic Spirit in Priangan

ABSTRACT: Java, where the VOC (*Verenigde Oost-Indische Compagnie* or *East Hindia-Dutch Company*) — later a colonial state — established its base, was undoubtedly one of the most important regions in East Indies, which attracted colonial era of Europeans, not to mention those who relied on visual images, especially in 19th century. It was the age when revolution broke out in Europe and liberal thoughts paved the way for private companies to open business in the colony, resulting various writings and drawings made by Europeans, especially the Dutch and British, on the East Indies, especially Java. This essay discusses three interrelated subjects in the history of European visual representation of Dutch East Indies (the present day Indonesia). Firstly, the attractiveness of East Indies, especially Java, as Dutch colony in Asia, for 19th century European society as could be seen from innumerable pictures and travelogues on the region and world-class exhibitions on the subject, in both the Netherlands and France, which displayed various aspects of the land and people. Secondly, the significance of Priangan, a mountainous region in western part of Java, in the eyes of 19th century European, who traveled and conducted scientific investigations in the region so that the mountain region became a subject of various images and narratives. Thirdly, the role of Franz Wilhelm Junghuhn (1809-1864), probably the most important researcher and explorer of Java at the time, in the production of visual images and travelogues of the land.

KEY WORDS: Dutch East Indies, Java island, Franz Wilhelm Junghuhn, history, Priangan, European society, and visual representation.

INTRODUCTION

This essay discusses three interrelated subjects in the history of European visual representation of Dutch East Indies (the present day Indonesia). *First*, the attractiveness of East Indies, especially Java, as Dutch colony in Asia, for 19th century European society as could be seen from innumerable pictures and travelogues on the region and world-class exhibitions on the subject, in both the Netherlands and France, which displayed various aspects of

the land and people. *Second*, the significance of Priangan, a mountainous region in western part of Java, in the eyes of 19th century European who travelled and conducted scientific investigations in the region so that the mountain region became a subject of various images and narratives. *Third*, the role of Franz Wilhelm Junghuhn (1809-1864), probably the most important researcher and explorer of Java at the time, in the production of visual images and travelogues of the land.

Specifically, this essay is a modest account

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on the visual aspects of the life and works of Franz Wilhelm Junghuhn (1804-1869), a German-born Dutch naturalist, in Indonesian mountainous region of Priangan within the framework of the history of European visual representation of East Indies in 19th century. By shedding lights on the subject, this essay proposes further research on the importance of Franz Wilhelm Junghuhn's writing and drawings for historical reading of the region.

TOWARDS EAST INDIES NATURAL AND CULTURAL LANDSCAPE

Visual depiction of the land and people of East Indies made by Europeans, especially the Dutch, has been lasted since 17th century. A painting of Maluku Islands entitled *Gezicht op Amboina in Vogelperspectief met in een Cartouche het Portret van Frederik Houtman, 1571-1627* (A View of Ambon in Bird Eye Perspective with an Inserted Portrait of Frederik Houtman, 1571-1627) was from 1617. It was made by an anonymous painter by order of the so called *Heeren Zeventien* (the Seventeen Gentlemen) of the East Indies Trade Unions or VOC (*Verenigde Oost-Indische Compagnie*) to honour of the first Governor of Maluku, Frederik de Houtman (Protschky, 2008:28).

Collected by the *Rijksmuseum* in Amsterdam, it shows the map of Ambon Islands in green and brown like an algae floating on sea surface. The painter looks at the horizon like a flying eagle. The map shows hills and trees, forts and docks, residences and farmlands, and livestock, such as goats and rabbits. Around and in between the small islands, sailing ships crowd the whitish brown sea. The portrait of Governor Frederik de Houtman shows a bearded gentleman in uniform, ornamented by an oval shaped frame with small golden fairies surrounded the image, and placed in the bottom right corner like a sticker or stamp. The map also shows a fortress, previously belonged to the Portuguese, but since 1605 was controlled by the Dutch. The telescopic image seems to mark the beginning of a long period of Dutch rule — initially in the form of trade union, then in the form of colonial state — in the archipelago.

Since then, European depiction of East

Indies continued to grow. At the end of 18th century, painters or draftsmen began to arrive in the East Indies, and their arrival was increasing in 19th century. At first, they made a living by being portrait painters for the benefit of colonial officials, then, there were also landscape painters working for the sake of natural science research. In his study on European painters and draftsmen in the East Indies from 17th to 19th century, Jeanne de Loos-Haaxman (1881-1976), art historian who worked for *Bataviasche Kunstkring* (Jakarta Art Circle) and *Bond van Kunstkringen* (Association of Art Circles) from 1930 to 1939, said as follows:

At the end of eighteenth century, a number of painter-illustrators began to leave of the uncertainty of Europe for the Indies, and this tendency had increased rapidly during 19th century, when steamships accelerated overseas travel. The making artworks was driven by the increasing interest in the islands' native peoples, daily life, and surrounding environments, and the artefacts, as well as Hindu monuments (de Loos-Haaxman, 1968:202, translated by authors).

Java, where the VOC — later a colonial state — established its base, was undoubtedly one of the most important regions in East Indies which attracted colonial era Europeans, not to mention those who relied on visual images, especially in 19th century. It was the age when revolution broke out in Europe and liberal thoughts paved the way for private companies to open business in the colony, resulting various writings and drawings made by Europeans, especially the Dutch and British, on the East Indies, especially Java (de Wit, 1905). Thomas Stamford Raffles (1781-1826), with his famous *The History of Java* (1817), became the *grote inspirator* (great inspiration) in this sense (Brommer, 1979:8).

The period witnessed various travelogues, many of which are enriched with illustrations, made by European travellers and explorers who visited East Indies, ranging from Thomas Stamford Raffles' work to *Malay Archipelago: The Land of the People-Utan, and the Bird of Paradise* (1869) by Alfred Russel Wallace (1823-1913); from *Java: Deszelfs Gedaante, Bekleding, en Inwendige Structuur* (1850) by Franz Wilhelm Junghuhn (1809-1864) to *Reis*

aan het Oostelijk Gedeelte van den Indischen Archipel in het Jaar 1821 (posthumous, 1858) by George Caspar Carl Reinwardt (1773-1854); and from *De Zieke Reiziger or Rumbles in Java and the Straits in 1852* (1853) by British the writer under the pseudonym "Civilian of Bengal" to *Neërlands-Oost Indies* (1859) by Steven Adriaan Buddingh (1811-1869).

Most of the stories and images of East Indies were based on direct observations in both touristic and scientific motivation. There was even a fantastic story, in the sense of fiction that was written in the way as if it was resulted from a real travel, i.e. *Voyage de Paris à Java* (1832) by French writer, Honoré de Balzac (1799-1850). On this subject, one can take a look at, among others, *Alphabetische Naamlijst van Boeken, Landkaarten, en in den Boekhandel Voorkomende Artikelen, die in het Jaar 1859*. This catalogue shows that among hundreds of titles of publications published in Dutch at that time, there were some 20 titles of publications on the subjects related to East Indies, especially Java, such as: *Openst van Havens op Java* by Kruseman; *Vrije Arbeid te Rembang* by Mol van Otterloo; and *Verdediging van Ned. Indië* by Vaynes van Brakell, including children's literature entitled *Java: Schetsen en Tafereelen* (Ten Kate, 1913).

A similar catalogue from E.J. Brill in 1863 also helps illustrate how many books about East Indies issued at the period. See also the publication information in a number of advertisements that was published in the catalogue *Internationale Tentoonstelling Vereeniging ten Bevordering van de Belangen des Boekhandels, 1817-1892*, published in connection with the International Exhibition of Book Publishing in Amsterdam, July to August 1892. In other words, 19th century was a time when East Indies became the theme of the stories and pictures in the hands of Europeans (Scalliet *et al.*, 1999; and Protschky, 2009).

Java in colonial era was the concentration of the Europeans in the Dutch East Indies. As Susie Protschky has stated that Java at that time was "the epicentre of colonial culture" (Protschky, 2008:374). It was in Java that Europeans built plantations, factories, hotels, theatres, offices, schools, hospitals, printing houses, military barracks, housing complexes,

market places, highways, railways, stations, churches, cemeteries, and others. Even certain places in Java, like Batavia, Bandung, and Surabaya, gradually became the *Europa in de Tropen* or "Europe in the Tropics". It was in Java that Europeans realized their taste, perspectives, and habits, while absorbing various native elements of their daily life.

In the eyes of 19th century European, East Indies — and West Indies as well — especially Java, was an exotic panorama, a territory ruled by the Kingdom of the Netherlands, one of the most important colonial empires at that time, controlling both East and West Indies. Overview of it can be seen from the organization of *Internationale Koloniale en Uitvoerhandel-Tentoonstelling* (Colonial and International Trade Exposition) exhibition in Amsterdam in 1883.

It is considered as the "first and only world exhibition that have ever held in the Netherlands, and also the first exhibition that specifically featured colonial theme" as described by Marieke Bloembergen (2004) in *Koloniale Inspiratie: Frankrijk, Nederland, Indië, en de Wereldtentoonstellingen, 1883-1931* (Colonial Inspiration: France, the Netherlands, Indies, and the World Exhibition of 1883-1931). This book compiles 38 fragments of writings by colonial time authors with the introduction by Marieke Bloembergen as its editor, discussing the initiative of the Netherlands to hold a world exhibition, which raised the interest of France to the Dutch East Indies from post-colonial perspective (Bloembergen, 2004:83-87).

See also *L'Exposition D'Amsterdam et La Belgique aux Pays-Bas* (1883) by Theophile Fumiere, a member of the board of judges of the exhibition, particularly the chapter on the section of Java and Sumatra, "Le Pavillon des Colonies Néerlandaises" pp.83-87. See also *Gedenkboek der Nederlandsche Handels-Maatschappij, 1824-1924* (1924) p.13, which shows images of the Dutch colonies in East Indies in the form of a huge cup decorated with the names of the provinces previously displayed in Paris exhibition. Lasted for six months, from May 1st to 31st October 1883, the exhibition presented, among others, the "Pavilion of Dutch Colony", where the

display of various aspects of life in Java, Bali, Sumatra, Borneo, and Flores showed, among others, Priangan traditional house, Minang house architecture, bamboo bridge, wagon, buffalo, various utensils of pottery and metal, decorative textiles, wood and rattan furniture, temple reliefs, *gamelan*, dances, the agricultural cultivation and plantations, not to mention quinine and many others. Visual aspects of Borobudur were one of the very strong attraction in the exhibition (Bloembergen, 2004).

The exhibition in turn raised the interest of other European countries, especially France, to the various aspects of the cultures of East Indies, especially Java. France itself, in 1889, organized a similar exhibition, in which one of the attractions was the display picture of life in rural Java, called *Le Village Javanais* that attracted visitors, including some public figures, such as composer Claude Debussy, writers Edmond de Goncourt and Emile Zola, and painter Paul Gauguin (Bloembergen, 2004:11). Nearly ten years since Amsterdam exhibition, namely in 1893, a similar exhibition was held in Batavia from 12 August to 19 November 1893 with prominent journalist and novelist P.A. Daum as chairman of the organizing committee (Ten Kate, 1913; and Bloembergen, 2004).

The growing development of drawings and writings about East Indies in the 19th century was made possible not only by the steamship shipping service, as seen by Jeanne de Loos-Haaxman (1968); but also by the growing interest in Europe to know the ins and outs of the landscape, people, and daily life of East Indies (Brommer, 1979:8); opening opportunities for private businesses in the East Indies by the colonial government in the second half of the century (Nieuwenhuys, 1981:9); and the emergence of an increasingly strong interest among the colonial state authorities to study various aspects of nature and life in East Indies. This century also witnessed increasing visits of illustrators and painters to East Indies that began in 17th century (Loos-Haaxman, 1968:19); and in the second half of the 19th century, photography began to enter the region (Nieuwenhuys, 1981:9). The growing production of writings

and drawings on the subject in the 19th century was also made possible by the development of *stoomdrukkerij* and lithography in the printing and publishing houses in Europe. The images, along with travelogues, from East Indies were part of the production line in publishing books in the Netherlands at the time.

As a result of the encounter between European and East Indies environment, there are many paintings and graphic works, and photographs as well, which present visual images produced for galleries, museums, and collectors home, also for the exploration of nature, government documentations, magazine illustrations, illustrated textbooks, illustrated travel guides, and even postcards. Oil paintings and watercolours, pencil and pen drawings, lithographic prints, etchings, engravings, and black and white photographs, constitute a visual trace of the European meeting with East Indies nature.

The number of visual works of the East Indies from the colonial era as reflected in the documentation and study by Jeanne de Loos-Haaxman, i.e. *De Landsverzameling Schilderijen in Batavia*, in two volumes (1941); and *Verlaet Rapport Indië* (1968). Catalogue can also be seen in J.H. Maronier's *Pictures of the Tropics* (1967). In the field of photography, one can read, among others, Rob Nieuwenhuys' *Baren en Oudgasten – Tempo Doeloe – Een Verzonken Wereld: Fotografische Documenten uit Het Oude Indië, 1870-1920* (1981).

Until the first half of 19th century, before many people used photography, activities in drawing surrounding environment were inherent in everyday life, not only among artists, but also among ordinary people, especially among the middle class (Archer & Bastin, 1978:8). Indies landscape can be regarded as the norm at the time. European expeditions in the colony often involved experts in making picture, whether those who worked with ethnographic interest or those who worked with artistic interests, or those who had both interests. Painter John Webber, for example, participated in the expedition of the well-known Captain James Cook; and in the expedition, he made drawings of jungle around the famous Mount Krakatoa in 1780.

The catalogue *Pictures of the Tropics* (1967)

compiled by J. H. Maronier, which includes a list of collections of *Koninklijk Instituut voor Taal-, Land- en Volkenkunde* (Royal Institute of Linguistics and Anthropology) in Leiden; or *Reizend door Oost-Indie: Prenten en Verhalen uit de 19e Eeuw* (Visit to East Indies: Pictures and Stories from 19th Century) by B.E.A. Brommer (1979), documents a large number of visual works, many of which became illustrations and illuminations in books and other publications. Generally speaking, European eyes in East Indies at the time, especially in the 19th century, focused on the landscape, both natural and cultural landscapes.

As far as language and culture are concerned, the western region of the Java, which is called West Java, can be distinguished from the other two regions — although colonial time Europeans realized it lately, especially in the 19th century — in the sense that Sundanese language and culture are different from the ones of central and eastern Java. The centre of excellence — if one can use the term in this context — of the western part of the island is undoubtedly *Preanger*, a deviation made by Europeans from native name *Priangan*. Pfijffer von Neueck, Swiss writer who worked for the government in East Indies in 19th century, describes the importance of *Priangan* at the time, as follows:

The Province [sic] of *Priangan*, although only part of the island controlled by the Dutch, is the most important region across Java, and is so good due to its high-value production and moderate climate, as well as its fine roads, which connects Batavia with the regions controlled by Javanese rulers and the pathetic Cirebon and Banten provinces [sic], which are often defended (von Neueck, 1838:38, translated by authors).

Many Europeans depicted the natural and cultural landscape of Priangan, such as painter Antoine Auguste Joseph Payen; planter Abraham Salm; painters Adrianus Johannus Bik, Charles Theodore Deeleman, F.M.J. Stuyver, G.S. Fernhout, J.H.W. le Clercq, Pieter van Oort, Tony Rafty, and many others. Many of the images of Priangan were used as book illustrations. One of the books from the 19th century, *De Preanger Regentschappen op*

Java Gelegen (The Residency of Priangan that Lies in Java) by planters and writer Andries de Wilde (1830), for example, not only describes the situation in the region but also presents pictures of natural its natural landscape. In the eyes of Andries de Wilde, Priangan was *der schoonste en vruchtbaarste gedeelten van het eiland Java* or “the most beautiful and fertile regions in the island of Java” (de Wilde, 1830).

For European society, images of Priangan natural landscape seemed to be important (cf Van Pers, n.y.; Junghuhn, 1850a, 1851, 1852, and 1867; Kern, 1898; and Breman, 2010). In her travelogue entitled *Lalampahan ka Eropah* (Travel to Europe), a Sundanese aristocrat lady, Raden Ajoë Abdoerachman, related that one day she and her children made a visit to Princess Juliana in late 1920s, and presented as a souvenir on *gambar pigoera tjet, damelan Mas Pirngadi di Batawi, toekang gambar anoe kawentar. Eusina eta pigoera pamandangan di tanah Priangan* or “a framed painting by Mas Pirngadi of Batavia, the well-known painter. The content of the frame was a view of Priangan region” (Abdoerachman, 1930:116).

Illustrations of Priangan did not only appear in books that specifically told about the region, such as the above mentioned work of Andries de Wilde (1830), but also appeared in books that didn't told specifically about Priangan, such as the work of H.P. Berlage (1931), *Mijn Indische Reis* (My Indies Travel). Books about Priangan in 19th century were of great amounts, one of which was the well-known *Priangan: De Preanger-Regentschappen Onder het Nederlandsch Bestuur tot 1811* (Priangan Regency Under the Dutch Government) by Frederik de Haan (1910).

FRANZ WILHELM JUNGHUHN: A JAVA EXPLORER IN THE CHARMING PRIANGAN

In this context, Franz Wilhelm Junghuhn (1809-1864) was well-known as “the most prominent mountainer and volcano researcher in Java” (Brommer, 1979:63). Franz Wilhelm Junghuhn was an extra ordinary example of European that travelled East Indies and wrote and drew about the land. He explored the regions of Sumatra and Java, made detailed notes on their landscapes, drew topographical maps, and created illustrations of natural

landscapes he investigated. As had been common among naturalists at the time, he lived a scientific life that integrated writing and drawing (cf de Bére & Vlies, 1933; Wormser, 1943; Nieuwenhuys & Jaquet, 1980; Sep, 1987; Beekman, 1996a; Sternagel, 2011; Dédé, 2013; and Setiawan & Sabana, 2015). Like other Europeans that visited East Indies, Franz Wilhelm Junghuhn was *schrijver* (writer) and *tekenaar* (illustrator) or *schilder* (painter) as well.

Franz Wilhelm Junghuhn was born in the Prussian city of Mansfeld on 26 October 1809, and died in Indonesian town of Lembang, Bandung, on 24 April 1864. He was well-known, especially since early 20th century, as naturalist and *vrijdenker* (free thinker) that was called *Humboldt van Java*. Franz Wilhelm Junghuhn undertook investigations within the area of geology, vulcanology, climatology, botany, archaeology, and ethnography in Sumatra and, mainly, in Java (cf von Humboldt, 1858; and Sternagel, 2011).

In West Java, Franz Wilhelm Junghuhn undertook researches mainly in Priangan plateau. He climbed Mounts of Patuha, Tangkubanparahu, Tampomas, Guntur, Papandayan, Galunggung, Ciremai, and Krakatau. He consecutively lived and worked in Cianjur, Garut, Pangalengan, and finally in Lembang. See caption 1.

Franz Wilhelm Junghuhn's findings were published in several books, mainly in *Java, Deszelfs Gedaante, Bekleeding, en Inwendige Structuur*, in 4 volumes (1850-1853) that were later translated into German by Justus Karl Hasskarl entitled *Java, Seine Gestalt, Pflanzendecke, und Innere Bauart* (Java, Its Form, Plants, and Inner Structure) in 1857 (Junghuhn, 1850b and 1857). E.M. Beekman describes Franz Wilhelm Junghuhn as "one of those nineteenth-century romantic spirits who combined a passionate thirst for knowledge with a profound feeling for nature" (Beekman, 1988:96).



Caption 1:
Franz Wilhelm Junghuhn's Image of Guntur Mount
in West Java's Region of Garut in Lithographic Print
by C.W. Mieling (Source: Franz Wilhelm Junghuhn, 1850a).

The importance of Franz Wilhelm Junghuhn's contribution to the knowledge of Dutch East Indies nature in 19th century, including Priangan, was reflected by the event organized some two centuries, since his birth or one and a half centuries since his death. From 2009 to 2010, some quarters in Indonesia commemorated the 200th years of Franz Wilhelm Junghuhn's birth. Exhibition and symposiums on the life, time, and works of "the explorer of the island of Java" were organized in Jakarta, Bandung, and Semarang through cooperation between German Embassy, Goethe Institute, Staatsbibliothek Zu Berlin, Embassy of the Netherlands, Erasmus Huis, KITLV (*Koninklijk Instituut voor Taal-, Land- en Volkenkunde* or Royal Institute of Linguistics and Anthropology), and Indonesian academic community.

At Bandung Institute of Technology's Campus Centre, the exhibition was held from 19 to 31 October 2009, whereas the symposium was held from 19 to 20 October 2009. At Jakarta's Erasmus Huis, the exhibition was held from 18 November 2009 to 9 January 2010. Meanwhile, at Soegijapranata Catholic University's Albertus Building, in Semarang, similar event was held in mid May 2010 (Goss, 2011; and Setiawan & Sabana, 2015).

As scientist and researcher, Franz Wilhelm Junghuhn occupied an outstanding position with his works. In a book written by literary expert, Rob Nieuwenhuys, *Mirror of Indies* (1982), which is an English translation from a Dutch book on the history of "Dutch Colonial Literature", a chapter is provided to discuss the life, thoughts, and works of Franz Wilhelm Junghuhn. The same is true in E.M. Beekman works, i.e. *Fugitive Dreams* (1988) and *Troubled Pleasures* (1996b), in which Franz Wilhelm Junghuhn was discussed in particular chapter. Despite of the fact that Franz Wilhelm Junghuhn had never published any fiction, such as novel or poetry, he is seen as "an important writer" in the history of Dutch colonial literature, like Valentijn, Rumphius, Van Hoëvell, Van der Tuuk, and Walraven (Hartoko, 1985; and Lubowski-Jahn, 2011).

What Rob Nieuwenhuys, E.M. Beekman, and other writers have described concerning the visual aspects of Franz Wilhelm Junghuhn's works have paved the way towards further research on an aspect of Junghuhn's works that has long been left unnoticed, namely the relation between naturalist investigation and artistic undertaking in depicting natural landscapes (cf de Bére & Vlies, 1933; Wormser, 1943; Nieuwenhuys, 1972, 1981, and 1982; Nieuwenhuys & Jaquet, 1980; Sep, 1987; Beekman, 1988 and 1996a; and Sternagel, 2011). Franz Wilhelm Junghuhn lived in an era when science and art was still tightly interrelated. It was common at the time that an expert in natural science was capable in making good pictures.

Scientific investigations produce not only systematic knowledge on nature, but also artistic pictures on natural sceneries. It is not an exaggeration if one says that drawing seemed to be an integral part of scientific method itself. In addition to his capability in writing, Franz Wilhelm Junghuhn also capable in drawing. In his article entitled "*Dia yang Pamit kepada Gunung*" (He Who Says Farewell to the Mountain) in *National Geographic Indonesia* (November 2010), historian J.J. Rizal stated as follows:

In addition to his literary talent, Junghuhn has also a strong talent in creating pictures. It can be seen

in nearly all of his works. Junghuhn is capable to create pictures in fine compositions. Strong is his lines in seizing details. Attractive is his way in colouring so that tropical nature can be deeply felt. In his time, great naturalists like Humboldt and Haeckel were astute in creating sketches, oil paintings, and other illustrations to be printed in their books. Junghuhn even published a big and colourful lithographical book on Javanese nature, *Landschafts-Ansichten von Java* (Rizal, 2010, translated by authors).

In Franz Wilhelm Junghuhn, the combination between science and art has even led him to a more distant realm, namely a spiritual contemplation of man, universe, and God. In another book by Rob Nieuwenhuys, which is written with Frits Jaquet, entitled *Java's Onuitputtelijke Natuur: Reisverhalen, Tekeningen, en Fotografieën van Franz Wilhelm Junghuhn* (Java's Infinite Nature: Journey, Drawing, and Photography of Franz Wilhelm Junghuhn) in 1980, a subsection is provided to describe Franz Wilhelm Junghuhn as *vrijdenker* (free thinker). Rob Nieuwenhuys & Frits Jaquet have explained that:

His life in the middle of the broad nature of Java, his scientific activities in the field of natural sciences, and the effect of foreign philosophers such as Schopenhauer, Feuerbach, Burmeister, Von Humboldt, and others [...] gradually led his consciousness towards religion that makes sense through the workings of nature. It is not something that appears immediately, but rather something that arise "naturally" (Nieuwenhuys & Jaquet, 1980:133, translated by authors).

In that context, Franz Wilhelm Junghuhn's sketches of natural landscape look exceptional compared to book illustrations on Dutch East Indies.

CONCLUSION ¹

This essay connects the name of Franz Wilhelm Junghuhn to the natural landscapes of 19th century Priangan. Certainly, for the naturalist that for some 13 years explored the Land of Batak in Sumatra and then the whole island of Java, Priangan was only a small part of his area of research. This essay, however, is a modest effort to understand how the plateau

¹This essay is part of broader study on visual representation of Priangan natural landscapes in the illustrations of Franz Wilhelm Junghuhn.

in the West Java was represented through European eyes in 19th century.

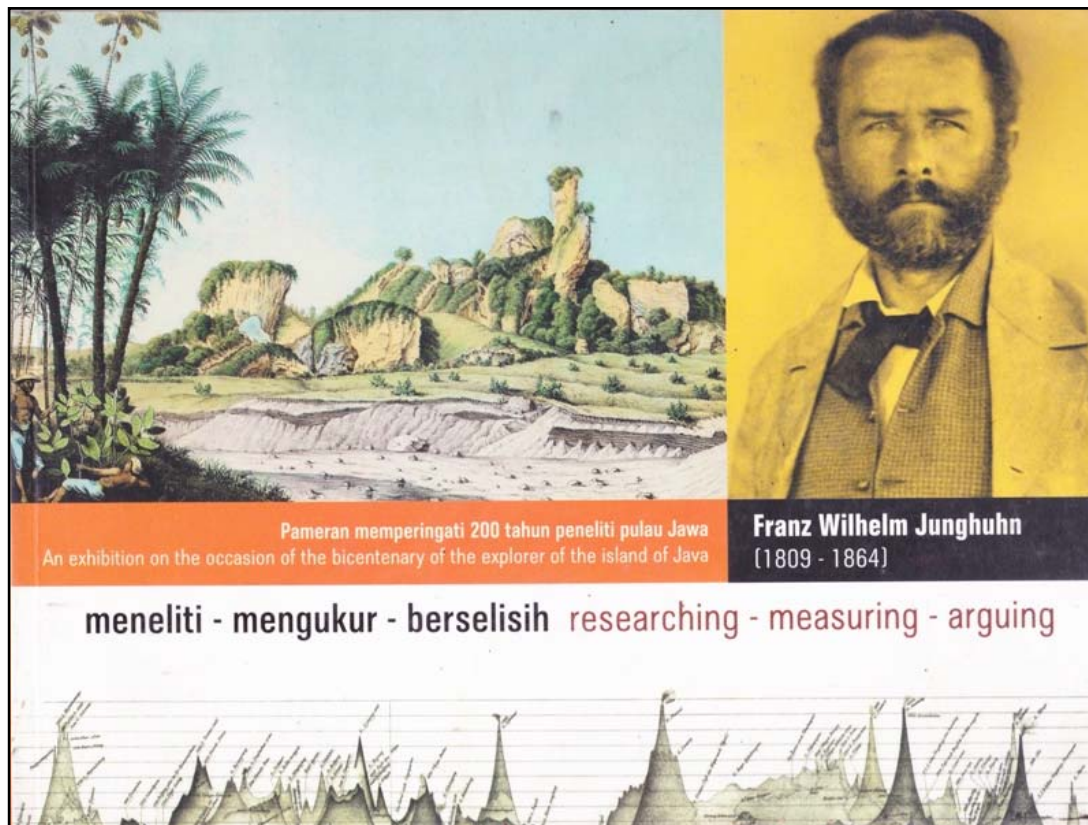
It is within that framework that the legacy of Franz Wilhelm Junghuhn seems very important to note, especially for in Junghuhn's case the vision on Dutch East Indies natural landscapes, including the one of Priangan, was closely attached to scientific knowledge of the landscape.²

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²**Statement:** We would like to declare that this article is our original work; so, it is not product of plagiarism and not yet also be reviewed and published by other scholarly journals.

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Franz Wilhelm Junghuhn
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Franz Wilhelm Junghuhn was born in the Prussian city of Mansfeld on 26 October 1809, and died in Indonesian town of Lembang, Bandung, on 24 April 1864. He was well-known, especially since early 20th century, as naturalist and *vrijdenker* (free thinker) that was called *Humboldt van Java*. Franz Wilhelm Junghuhn undertook investigations within the area of geology, vulcanology, climatology, botany, archaeology, and ethnography in Sumatra and, mainly, in Java.