Part A – Essential Information

1 SUMMARY

The autobiographical chronicle of the Javanese nobleman and Indonesian national hero, Prince Dipanagara (1785-1855) (literally ‘The Light of the Country’) of Yogyakarta – the Babad Dipanagara (‘The Chronicle of Dipanagara’) - written in exile in North Sulawesi (Celebes) in 1831-1832 - is the personal record of a key figure in modern Indonesian history. It is also perhaps the first autobiography in modern Javanese literature (see further 4.3 (e)) and is shows unusual sensitivity to local conditions and experiences. A Yogyakarta prince who lived through the transition from Java’s Old Order to the high colonial period, Dipanagara’s life encapsulated the paradoxes of the modern age of globalization caused by the political and industrial revolutions of the late eighteenth and early nineteenth centuries in Europe. A Javanese mystic inspired by prophetic visions of Java’s spirit guardians and the ‘apostles’ of Islam who had established the new Islamic faith in Java, he saw himself cast in the role of a Javanese ‘Just King’ (Ratu Adil) sent to restore the moral order in Java, an order based on a unique fusion of Javanese and Islamic beliefs. Leader of the five-year struggle against the Dutch known as the Java War (1825-30), he rallied a uniquely broad cross-section of Javanese society against the colonial state, his ‘holy war’ (prang sabil) prefiguring in some respects the Indonesian nationalist movement of the early twentieth century. Although defeated, arrested and exiled by the Dutch at a ‘peace conference’, his name lived on. After Indonesia’s independence in August 1945, he became the country’s first national hero (pahlawan nasional) (1956), and inspiration for political associations and institutions as diverse as the Indonesian Communist Party (Partai Komunis Indonesia / PKI), which had his portrait on the wall of their headquarters in Madiun in the early 1920s, the State University of Semarang and the Central Java Army Division.

2. DETAILS OF THE NOMINATOR

2.1 Name

The Indonesian National Committee on Memory of the World Program.

2.2 Relationship to the documentary heritage nominated

The National Committee is the coordinating body for the Indonesian UNESCO Memory of the World program. It has been closely advised by the biographer of Dipanagara (Dr Peter Carey) and the keeper of Javanese manuscripts at the Indonesian National Library (Dra. Lilik Soelistyowati, M.M.). On the basis of this advice, it has decided that the Babad Dipanagara should be nominated to be included in the MoW register as part of the cultural heritage of the nation. This manuscript, which is held by the National Library of Indonesia can be categorized as a rare collection because it is the most authentic surviving text of the prince’s autobiography. The Babad Dipanagara, along with other invaluable manuscripts, is worth preserving for study, research and dissemination. Some parts contain important materials beneficial for intellectual capacity building, especially for an understanding of Javanese culture, for the present as well as the future, not only for Indonesia but for the wider Asia-Pacific region and beyond.

2.3 Contact persons
3. Identity and Description of the Documentary Heritage

3.1 Name and identification details of the items being nominated

**Name:** Babad Dipanagara

The manuscript, which is currently deposited in the Indonesian National Library (Accession number KBG282), was copied from the original held by Dipanagara’s surviving family in Makassar which was written between 20 May 1831 and 5 February 1832. The copy was made on the orders of the scholar of Old Javanese literature and honorary member of the Batavian Society of Arts and Sciences (Bataviaasch Genootschap van Kunsten en Wetenschappen), A.B. Cohen Stuart (1825-1876), in 1865-1866. This copy runs to 1,151 manuscript pages in pégon script (Javanese written in Arabic characters) and text in the Javanese tembang macapat (verse) literary genre (for a full description, see Appendix I).

**Custodian:** National Library of Indonesia

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Jakarta 10430, Indonesia
Phone (62-21) 3154863, 3154864; fax: (62-21) 3101472
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Website: www.pnri.go.id

3.2 Description

3.2.1 Description and history of the manuscript

The pégon script text of Dipanagara’s chronicle, which is currently kept in the Indonesian National Library (Perpustakaan Nasional) in Jakarta, constitutes the sole version of this manuscript which survives in the original script in which it was written in 1831-1832 (Notulen 1878:13, 35). Kept as a family heirloom by the prince’s family after his death in Fort Rotterdam (present-day, Benteng Makassar) on 8 January 1855, it was copied under the orders of the Dutch scholar and honorary member of the Batavian (post-1910, Royal Batavian) Society of Arts and Sciences ([Koninklijk] Bataviaasch Genootschap van Kunsten en Wetenschappen), A.B. Cohen.
Stuart (1825-1876), in the mid-1860s. Cohen Stuart had the intention of preparing a Dutch translation, the text being considered by both himself and his fellow Batavian Society board members ‘hard to over-estimate’ (moeilijk te overschatten) in terms of its value for historical criticism and an understanding of the ‘way of thinking and historical assumptions of the Javanese’ (Notulen, 1877:91), a judgement later endorsed by the Dutch military historian of the Java War, P.J.F. Louw (1892:151). The Dutch translation never saw the light of day due to the inability of the Batavian Society to identify a single competent scholar of Javanese prepared to take on such a massive literary work (Notulen 1877:89-95). Meanwhile, the original text, from which this copy was made, was subsequently returned to Dipanagara’s family in Makassar (Notulen 1877:94). It is now no longer extant. The family does, however, possess other later writings by the prince on Javanese history and Islamic mystical, for example the so-called Makassar manuscripts (Carey 2007:744-5). The version presently in the National Library, which bears the accession number KBG [Koninklijk Bataviasch Genootschap] 282, is the most authentic surviving manuscript.

The events of the Java War, and the conflicted loyalties it generated for the Javanese elite, provoked a veritable babad (chronicle, memoir) writing industry. A number of protagonists on both the Dutch and Javanese sides - as well as official court-poets based in the Yogyakarta and Surakarta kraton (including the minor Pakualaman and Mangkunegaran courts) - penned their own versions to justify their political decisions (Carey 1974, 1981). Since these chronicles and memoirs are also often confusingly sometimes referred to as ‘Babad Dipanagara’, the question might arise as to whether there are not one but many versions of the same literary work? This can be easily answered. There is only one such text, namely, the original written by Prince Dipanagara himself in exile in Manado in 1831-1832, and only one authentic surviving version of the same, namely the pégon script version in the Indonesian National Library, which was verified as a direct copy of the original by the Dutch scholar of Old Javanese, A.B. Cohen Stuart, and his colleagues who served on the governing board of the Batavian Society of Arts and Sciences in the 1860s (Notulen 1877:89-95).

Subsequently, Javanese script (aksara Jawa) versions of the Babad Dipanagara were made. The first of these (Indonesian National Library accession number KBG 283 a-b) was also transcribed in Batavia (Jakarta) at almost the same time as the pégon original. Later, an edited version of this Javanese script text, which omits the whole historical section dealing with the history of Java from Majapahit to Dipanagara’s birth, was published in Javanese characters by the leading Dutch East Indies publishing house Albert Rusche & Co of Surakarta (Rusche 1908-9). This has long been out of print. More recently, the Museum and History Department of the Jakarta Special Capital Region (Daerah Khusus Ibukota/DKI), as well as the Government of Indonesia’s Department of Education and Culture and the Indonesian local historian, Amen Budiman (1940-?), have prepared Indonesian translations and romanised Javanese versions of parts of this Javanese character text. But the first only deals with Batavia and is only available in stencil (Sudibjo 1969), while the second was only issued in a limited edition and gives no indication as to the origins of the Javanese text used (Ambaristi and Lasman Marduwiyoto 1983). Furthermore, only one volume of the third - Budiman’s translation – covering cantos XIV to XX in the original – namely, the period of Dipanagara’s childhood at Tegalreja (1793-1805) to the outbreak of the Java War in July 1825 - was ever published (Budiman 1980).

3.2.2 Contents of the text

The 1,151-folio chronicle composed in 1830-31 in rhyming Javanese verse (macapat) by the Yogyakarta prince, Pangéran Dipanagara (literally: ‘The Light of the Country’) (1785-1855), who was the son of the third Sultan of Yogyakarta, Hamengkubuwana III (reigned 1812-1814), by an unofficial wife, Radèn Ayu Mangkarawati from Tembayat area to the east of Yogyakarta. He led the Java War (1825-1830) against the Dutch and is now one of modern Indonesia’s foremost national heroes (pahlawan nasional). Written at the beginning of his exile (1830-1855) on the Indonesian island of Sulawesi (Celebes), it was composed in pégon script (Javanese written in unvocalised Arabic letters – a script favoured by the more devout Muslim community in Java) and
completed in just under nine months (20 May 1831 – 2 February 1832) with the help of a Javanese amanuensis or scribe whose identity is still unclear (see the discussion in Appendix V note 36).

The first third of the chronicle gives an account of the history of Java from the fourteenth-century heyday of the Majapahit empire in East Java through to the foundation and zenith of the central Javanese Mataram kingdom under Panembahan Sénapati (reigned, 1575-1601) and Sultan Agung (reigned, 1613-1646), and ends with the Dutch-brokered political division of south-central Java between Sultan Mangkubumi’s (reigned, 1749-1792) newly established Yogyakarta and Sunan Pakubuwana III’s (reigned, 1749-88) Mataram successor state of Surakarta (13 February 1755).

The last two-thirds of the text contains Dipanagara’s autobiography proper beginning with his birth in the Yogyakarta kraton (court) on 11 November 1785 and his adoption at the age of seven in 1793 by his great-grandmother, Ratu Ageng, the widow of the first sultan of Yogyakarta. The chronicle describes his upbringing on her estate at Tegalreja some three kilometers to the west of the sultan’s capital where he was taught to mix with the local farming communities and engage in ascetic and meditative practices while receiving his education as a devout Muslim from local ulama (religious scholars). The young prince’s spiritually significant pilgrimage to the south coast of Java in circa 1805 – a form of rite de passage marking his passage to full adulthood as a young nobleman - is also discussed along with his meetings with the spirit guardians of Java, one of whom the legendary fifteenth-century apostle of Islam in south-central Java, Sunan Kalijaga, warned him of Java’s imminent ‘destruction’ and his subsequent role as a defender of Javanese values (‘you alone are the means, but that not for long, only to be counted amongst the ancestors!’). He was also given explicit warning by Sunan Kalijaga to reject all British attempts to appoint him as Crown Prince, a warning which gives the lie to later Dutch historiographical attempts to portray his struggle as a result of thwarted political ambitions (Carey 2007:150-1, 324-7). The text then gives a brief account of the dramatic events of the governorships of Marshal Herman Willem Daendels (1808-1811) and Thomas Stamford Raffles (British interregnum) (1811-1816) when the Yogyakarta court was humiliated and plundered first by Daendels (December 1810/January 1811) and then by the British (20 June 1812). The brief reign of Dipanagara’s father, Hamengkubuwana III (1812-1814), is also described as well as the political challenges of the minority reigns of the boy sultan, Hamengkubuwana IV (1814-1822), and his infant successor, Hamengkubuwana V (1822-1826 / 1828-1855). The negative impact of the returned Dutch colonial regime (post-1818, ‘Netherlands Indies’) is reflected in various ways in Dipanagara’s babad. Amongst these his description of the first Dutch Resident, H.G. Nahuys van Burgst (in office, 1816-22), who merely enjoyed ‘eating, drinking and the spreading of Dutch ways’, and his rejection of Van Burgst’s land-rent policy which involved leasing land from Yogyakarta nobles. The attempts by the Dutch to restore their financial position through the use of Chinese-run tollgates are also noted in the chronicle and amplify what we know from other sources, for example the official Residency reports, about the widespread suffering and discontent of the Javanese peasantry in the run-up to the Java War (Nahuys van Burgst 1826). The babad likewise describes the prince’s inner turmoil and his preparation as a spiritual and religious leader through his pre-war visions of the Javanese ‘Just King’ (Ratu Adil) and the ‘apostles’ (wali) who had spread Islam in Java in the fifteenth and sixteenth centuries.

The immediate casus belli of the Java War is described in the babad’s account of the demarcation of a public highway through the prince’s estate by Dutch-appointed officials in Yogya in mid-July 1825. Following the outbreak of the Java War on 20 July 1825, the text gives a detailed description of Dipanagara’s five-year struggle against the Dutch and their Javanese allies. This includes the prince’s continuing visions and his establishment of an alternative theocratic government based on the example of the fifteenth- and sixteenth-century priest-kings of Giri and Demak. Committed to raising up the ‘high state of the Islamic religion throughout Java’ (mangun luuur agami Islam wonten ing Tanah Jawa sedaya), the babad shows how Dipanagara evinced a particular interest and admiration for the political and military organization of the Ottoman-Turkish empire, especially its famed Janissary corps, an interest reflected in the prince’s own order of battle and his granting of Ottoman-Turkish military titles (Ali Pasha, Dullah etc) to his
key commanders. The text thus affords an insight into the Javanese understanding of the role of the worldwide Muslim religious ummah (community of Believers) at a time of Western colonial expansion in the Middle East, the universalist values of Islam as a world religion, and its specific role as a guarantor of the moral order in Java, an order which - for Dipanagara - also encompassed specific Javanese pre-Islamic – Hindu-Buddhist and animist - beliefs. The babad ends with a blow-by-blow account of the prince’s treacherous arrest - treachery acknowledged both by the son of the Dutch king, Prince Hendrik de Zeevaarder (1820-1879), and the Dutch commander-in-chief, Lieutenant-General Hendrik Merkus de Kock (1779-1845) who described this action as ‘onedel en oneerlijk’ (ignoble and dishonest) - by the Dutch at the Magelang ‘peace conference’ on 28 March 1830. He then gives a brief description of his journey into exile by carriage and steamboat via Semarang (29 March-5 April 1830) to the colonial capital, Batavia (8 April-3 May 1830), and his exile voyage to Manado in North Sulawesi on a Dutch naval corvette (sloop-of-war) (4 May-10 June 1830). Finally, the origins of the writing of his chronicle are described in a somewhat fanciful account of Dipanagara’s conversation with the Dutch Resident of Manado, D.F.W. Pietermaat (in office, 1827-1831), and the latter’s promise that he would forward a letter to the King of the Netherlands, Willem I (reigned, 1813-1840), requesting permission for the prince to undertake the haj (pilgrimage) to Mecca, in return for a full description of Dipanagara’s life and times.

4. Justification for Inclusion / Assessment against Criteria

4.1 Authenticity
[Is authenticity established?]
Babad Dipanagara’s authenticity is verifiable from the records of the Batavian Society for Arts and Sciences, in particular the reports of A.B. Cohen Stuart and his fellow Batavian Society board members. They oversaw the copying of the prince’s original manuscript in the period after Dipanagara’s death on 8 January 1855 and subsequently ensured that their manuscript copies were placed in the Society’s collection, from whence they have now been bequeathed to the Indonesian National Library (Notulen 1878: 13, 35).

4.2 World significance, uniqueness and irreplaceability
The significance of the heritage resides first in its (a) authorship and genre (autobiography), (b) historical context, (c) its importance as a testimony to Java’s vanished pre-colonial order and culture, and (d) its value for humanity, subjects which are dealt with more fully in Appendix V. It is a unique and irreplaceable text because there are no other known pégon script copies of the original manuscript extant. It could also be seen as the first autobiography in Modern Javanese literature (see 4.3 (e)), and exemplifies the truth of Edmund Burke’s (1729-1797) dictum that history is ‘a pact between the dead, the living and the yet unborn’. The Babad Dipanagara documents the following as aspects of Javanese culture, religion and history:

(a) Political Leadership
The role and responsibilities of the Javanese ‘Just King’ (Ratu Adil) in guaranteeing the happiness and welfare of his subjects at a time of extraordinary change caused by the twin political and industrial revolutions in Europe and new colonial order in Java (see further the Appendix V); and the importance of combining spiritual and temporal authority in the person of the ruler (see further 3.2.2). Dipanagara’s upbringing enabled him to appeal to very diverse communities including the world of the courts, the villages, the pesantren (Islamic religious boarding schools in Java) and those involved in trade and long-distance commerce (including Arabs and Chinese).

(b) Respect for religion as part of the wider ‘moral order’ of society
The Babad Dipanagara explores the role of the ‘Just King’ (Ratu Adil) as the guardian of the moral order of society, and guarantor of respect for the place of Islam in Javanese society. It also foregrounds the universalist values of Islam as a world religion while acknowledging the role of other religions and belief systems, in particular the important influence of the ancestors and
spiritual guardians/deities of Java. It is a key document for understanding the syncretic synthesis which lies at the heart of Javanese Islam.

(c) Social justice and good governance
The autobiography exemplifies the ideal of the relationship between ruler and ruled, and the way that this should be arranged to guarantee their joint interests. The Babad Dipanagara is unique for its time in the way it stresses the basic ideas of good governance as exemplified by Dipanagara’s management of his own estates and lands before the Java War and his role as a *Ratu Adil* during the war itself. For example, there is a strong rejection of the principle of what in Indonesia would later be known as *dwifungsi* (1959-98), namely the dual role of the army as military professionals and civilian administrators (Carey 2007:650) as well as insistence on the key role of Javanese-Islamic law in guaranteeing social order through the civil and criminal courts (Carey 2007:387). Dipanagara also specifically rejected any suggestion by the British that he should be made Crown Prince (*Pangeran Adipati*) at the time of his father’s appointment as sultan in June 1812 (see above 3.2.2). The babad’s basic ideas of good governance, orderly succession, tolerance and the universalist values of Islam are especially valuable for today’s Indonesia and for the modern world in general. The human values which underpin the babad are today more necessary than ever and serve as an antidote to every form of religious and ideological intolerance and fundamentalism.

(d) Concept of hijrah (purposeful journey or flight)
The chronicle develops the Islamic concept of ‘*hijrah*’ (purposeful journey or flight), which reflects the historical *hijrah* of The Prophet Muhammad from Mecca to Medina in 622, and explores the capacity of human beings to move on and create new worlds despite the near total destruction of their previous social existences (see further Appendix V). Prominent in Dipanagara’s autobiography are his descriptions of: (1) his *hijrah* from Tegalreja to Selarong on the night of 20/21 July 1825 – curtain-raiser to the Java War, his five-year struggle with the Dutch and his role as Ratu Adil; and (2) his arrest by General de Kock at Magelang on 28 March 1830 when he began his life as a prisoner and exile, his position as Ratu Adil exchanged for two ‘miserable, hot rooms’ first in Fort New Amsterdam (Manado) and then in Fort Rotterdam (Makassar) (Wassing-Visser 1995:246). This is what might be called the ‘flight from the physical to the intellectual’ as the prince moved from the physical realm of the Java War to the intellectual sphere of authorship and the meditative and artistic domain of *daérâh* (mystical diagram) drawing and the copying of the *Qur’an* which marked his early years in exile (Taylor 2003:235). Those who observed these transitions spoke of the prince’s ‘unchanging indifference, resignation or submission,’ emotions which Dipanagara himself described more poetically in his babad as being like ‘gold carried along by water’ (*lir mas kintaring toya*) (Carey 2007:687-8). The more restrictive the outer physical space which the prince inhabited, the more spacious his inner realm seemingly became. The sheer scale of his literary outpouring in Manado and Makassar bears witness to this fact. The sixteen-year-old son of the Dutch king, Willem II (reigned, 1840-1848), who visited the prince in Fort Rotterdam in Makassar in March 1837, described him as still ‘full of fire’ (Wassing-Visser 1995:245). Here there are similarities to others such as Mahatma Gandhi (1869-1948), whose physical world was also frequently contracted down to a prison cell only to find the blossoming of a new inner creativity transforming his jail into an ashram (place of spiritual retreat). In his chronicle, the fruits of Dipanagara’s asceticism can be seen in his appreciation of the arts and of nature, as well as his skill in reading character and personal relationships from the study of human faces (*ilmu firasat*). The chronicle depicts Dipanagara’s wisdom as that of a simple man, cognisant of complexity yet utterly direct. Janus-faced, he also looked forward as well as back: acknowledging the modern world, while remaining at heart deeply conservative, the paradox of his life shaped by the extraordinary times through which he lived. There are interesting parallels here with Dipanagara’s great Algerian contemporary, Sheikh ‘Abd al-Qâdir al Jazâ’îrî (1808-1883), the Algerian Islamic scholar, Sufi, and political and military leader, who headed up the struggle against the July 1830 French invasion of Algeria between 1832 and 1847, and was subsequently exiled to France (1847-1852).
4.3 Criteria of (a) time, (b) place, (c) people, (d) subject and theme, and (e) form and style.

(a) Time
The chronicle was composed in Manado between 20 May 1831 and 5 February 1832, principally as a record for the education of Dipanagara’s children born in exile in Sulawesi (Manado, 1830-1833 and Makassar, 1833-1855). But it is much more than just a family memoir (see below).

(b) Place
The location is south-central Java, in particular the sultanate of Yogyakarta and its Mataram heartland. The chronicle provides a unique spiritual topography of this area describing the places which Dipanagara visited on pilgrimage (Carey 2007:130 Map 3) and the key religious schools and centres of Islamic law where he may have studied (Carey 2007:785 Map 8). With the outbreak of the Java War in July 1825, the babad also refers to a large number of other places in central and east Java which were involved in the five-year conflict (Carey 2007:xxv-xxix, Maps of central and east Java)

(c) People
The Javanese of south-central Java.

(d) Subject and theme
In its closely packed 1,150 pages, the prince distilled the values, traditions, historical record and culture of south-central Java before that culture was overwhelmed by the impact of early-nineteenth-century European colonialism. The Babad Dipanagara can be described a Javanese cultural ‘Noah’s Ark’ – a single-handed attempt to preserve for posterity the values of pre-colonial south-central Java through the medium of a vivid and politically significant autobiography. This account is all the more startling for having been written from memory and without notes in the confines of Fort New Amsterdam in Manado, Dipanagara’s initial exile quarters in Sulawesi (1830-33) with only the help of a Javanese amanuensis (scribe) to render the prince’s thoughts in flowing Javanese verse (macapat).

(e) Form and style
Javanese macapat verse. The chronicle consists of 43 cantos with a total number of 17,265 lines. Although formally the Babad Dipanagara followed the traditional Modern Javanese macapat metre, in content and style it is something new – namely an autobiography – perhaps the first in Modern Javanese literature and comparable in importance to Abdullah bin Abdul Kadir (Munshi Abdullah)’s (1796-1854) near-contemporaneous Hikayat Abdullah in Malay literature.* In terms of the times which followed it remained unique in its subject matter.
[*Written between 1840 and 1843, and first published in jawi script at the Mission Press in Singapore in 1849, it has since come out in multiple modern editions, Abdullah bin Abdul Kadir 1970]

4.4 Are there issues of rarity, integrity, threat and management that relate to this nomination?
The main threat seems to be the disappearing knowledge of both the Javanese script – in particular the pégon character script – in which the Babad Dipanagara has been written and the macapat (verse) literary genre in which it has been composed. In addition, the most important source for understanding the lexicon, the Javanese-Dutch dictionary composed by J.F.C. Gericke and Taco Roorda (Gericke and Roorda 1901), explains all items in nineteenth-century Dutch, which is not so accessible for present-day Indonesians.

Although preservation conditions in Indonesian public collections are poor to very poor due mainly to the lack of financial support and the hot and humid climate, the situation in the National Library, where the pégon copy of the Babad Dipanagara is now housed, is amongst the best in the country. The main threat to the text is due to the previous poor conditions under which the manuscript was preserved to 1987 when it formed part of the National Museum collection and
when the main damage through ink corrosion and lack of conservation of the original Dutch paper occurred (see further 8 below). Given that the pégon script version in the Indonesian National Library is in a seriously decayed condition, its selection as a MoW manuscript would facilitate its urgent restoration.

5. Legal information

5.1 Owner of the documentary heritage
The Republic of Indonesia

5.2 Custodian of the documentary heritage
National Library of Indonesia (see details in 3.1)

5.3 Legal status
(a) Category of ownership
Government property

(f) Accessibility
The manuscript collection of the National Library is basically open to the public, although the Library is a non-lending institution.

(g) Copyright status
The text is in the public domain and not subject to copyright, pending permit from the Curator or Director of the National Library.

(h) Responsible Administration
National Library of Indonesia

6. Management Plans
The National Library makes every effort to provide the best service to users, particularly researchers, among others, by making available library catalogues. For documentation and research purposes, the manuscripts are either reproduced in microfilms, or in scanned formats, including digitized ones. If a manuscript is already accessible in microfilms, researchers are advised to use them. The original document can only be seen or used on request with a special approval. The Library provides service for the preparation of microfilm reproductions and digital preparations, which follow the conservation and preservation policy in accordance with international standards of manuscript care and management.

7. Consultation
(a) Owner
The Republic of Indonesia

(b) Custodian
National Library of Indonesia

(c) National Committee
The Indonesian Memory of the World Committee comprises experts, scholars and officials from the government agencies concerned with the safeguarding of the national documentary heritage.

(d) Chairman of the Memory of the World Asia Pacific National Committee
Ray Edmondson

PART B – SUBSIDIARY INFORMATION

8. Assessment of Risk
The pégon character Babad Dipanagara manuscript in the National Library is in a seriously decayed condition due to the iron in the ink eating through the thin Dutch paper used by the
Batavian Society of Arts and Sciences in the 1860s for the transcript. The text is in urgent need of restoration and digitization before further damage renders it illegible.

9. Assessment of Preservation

In accordance with the Library Act, the National Library in its public task undertakes the preservation and conservation of all types of library materials, incorporating the cultural heritage of the nation. The National Library as the national heritage’s custodian maintains the manuscript collection in a specially air-conditioned room with proper temperature and humidity controls, continuously operation for 24 hours a day, seven days a week. Equipped with conservation devices and materials, the room is constantly monitored by a thermohydrograph instrument. Part of the collection is protected by silica paper or placed – like the Babad Dipanagara – inside acid-free boxes and stored in appropriate cupboards in accordance with standard procedures. Items requiring special treatment receive suitable handling techniques using the right materials. The room itself is protected against fire, and staff are given the necessary training in the event of disaster.

10. Dissemination

Dissemination is conducted through publication, research, transliteration, translation, exhibition, book reviews, workshops and related programs.