

## THE INTERSECTION OF TIME: THE IMAGINARY MEETING AMONG RONGGOWARSITO, MANGKUNEGORO IV AND RADEN SALEH

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### ABSTRACT

The 19th century was a turbulent period for the island of Java, especially for its Javanese inhabitants, who had recently survived a devastating conflict known as the Java War. Prince Diponegoro became a symbol of Javanese resistance and a pivotal figure, signifying the inception of the high colonial era under the rule of *Pax Nederlandica*. Key historical figures like Raden Ngabehi Ronggowarsito, Mangkunegoro IV, and Raden Saleh Syarif Bustaman came of age in this epoch. The research project seeks to juxtapose the thoughts of these three key historical figures. A historical approach is used to analyze the available primary and secondary data and to constitute a metaphorical approach for reading art through the prism of these three exceptionally talented figures. The creative process of “The Intersection of Time” has been produced based on various considerations. Their interactions resulted in (1) heightened social awareness, which is evident in the way their thought processes responded to contemporary socio-economic, political, and cultural conditions during their respective lifetimes; (2) increased aesthetic awareness, allowing for creative responses to their environment and contemporary circumstances through their work; and (3) enhanced spiritual awareness, informing their individual and collective initiatives to protect Java’s circumstance. Drawing from a profound understanding of Javanese history, the history of the three selected individuals, and their artwork, the film “The Intersection of Time” will effectively encapsulate the distinct spirit and *zeitgeist* of the 19th century, setting it apart from conventional historical narratives.

**Keywords:** Java War; colonial

### ABSTRAK

*Abad ke-19 merupakan masa yang penuh gejolak bagi pulau Jawa, khususnya bagi penduduk Jawa yang baru saja selamat dari konflik dahsyat yang dikenal sebagai Perang Jawa. Pangeran Diponegoro menjadi simbol perlawanan orang Jawa dan titik balik yang menandai dimulainya era kolonial tinggi ketika Pax Neerlandica berkuasa. Tokoh sejarah utama seperti Raden Ngabehi Ronggowarsito, Mangkunegoro IV, dan Raden Saleh Syarif Bustaman tumbuh dewasa pada zaman ini. Proyek penelitian ini berupaya menyandingkan pemikiran ketiga tokoh sejarah utama ini. Pendekatan historis digunakan untuk menganalisis data primer dan sekunder yang tersedia dan menyusun pendekatan metaforis untuk membaca seni*

melalui prisma ketiga tokoh yang sangat berbakat ini. Proses kreatif "*The Intersection of Time*" dibuat berdasarkan berbagai pertimbangan. Cara mereka berinteraksi menghasilkan: (1) Kesadaran sosial yang meningkat, yang dapat dilihat dari cara proses berpikir mereka menanggapi kondisi sosial-ekonomi, politik, dan budaya kontemporer selama masa hidup mereka masing-masing; (2) Kesadaran estetika yang lebih dalam, yang memungkinkan mereka untuk menanggapi lingkungan dan keadaan kontemporer secara kreatif melalui karya mereka; dan (3) Kesadaran spiritual yang lebih baik, yang menginformasikan inisiatif individu dan kolektif mereka untuk melindungi keadaan Jawa. Berdasarkan pemahaman mendalam tentang sejarah Jawa, sejarah tiga tokoh terpilih, dan karya seni mereka, film "*The Intersection of Time*" akan mampu menangkap semangat dan semangat zaman abad ke-19 yang unik dibandingkan dengan sejarah umum.

**Kata kunci:** Perang Jawa; kolonial

## 1. Introduction

The intervention of the Dutch East Indies colonial government in the internal affairs of the palaces in Java was getting bigger after the end of the Java War (1825-1830), In terms of socio-economic, the Javanese<sup>i</sup> experienced a difficult period because the Dutch East Indies colonial government policy was created after the Java War. With such conditions the presence of R. Ng. Ronggowarsito<sup>ii</sup> (1802-1873), Mangkunegoro IV (1811-81) and Raden Saleh (around 1811-80) became interesting in the intellectual map of Java. The three of them can be called Javanese intellectuals/geniuses or real Javanese artists. All three of them have intersections of time and space.

Ronggowarsito, the famous and the last poet of Kasunanan Surakarta created many works such as *Serat Pustakaraja*, *Serat Kalathida*, *Serat Jaka Lodang*, *Serat Wirid Hidayat Jati* and others. Mangkunegoro IV was the ruler of Puro Mangkunegaran, he is also known as an artist. Mangkunegoro IV created *Gending Puspawarna* which would later be sent/rotated into space through the Voyager gold disk in the Voyager I unmanned spacecraft in 1977 as one of the musical representatives of the Earth, as a poet he wrote *Serat Wedhatama*, *Serat Tripama*, and others. Mangkunegoro IV is also known as a successful businessman, his reign was the peak of the greatness of Mangkunegaran. Raden Saleh, the most famous painter in Indonesia, who traveled to Europe from 1829-1851 and 1875-1878. Got lessons

from Europe have led him to become an enlightened person with European education and culture. After the Java War (1825-1830) failed, the Dutch implemented *Cultuurstelsel* (1830-1870) (cultivation system), better known as the system of forced planting and other policies that made the people of Java was suffer. Learning from their predecessors, fighting the Dutch by taking up arms was a waste of time. As enlightened human beings and artists, they certainly have their perspective on how to deal with the Dutch East Indies Government (1818-1942) and contribute to their society.



Figure 1. Ronggowarsito (Sketch of Ranggawarsita, 1939, Serat Condrorini, Tan Khoen Swie: Kediri); Mangkunegoro IV (Photo: Woodbury & page, 1865-1870, collection of Rijksmuseum); and Raden Saleh (Photo: Woodbury & page, 1860 – before 1873, collection of Rijksmuseum) (*Images from left*)

The turbulence of the 19th century at Java cannot be separated from the three figures, the intersection of the three includes the intersection of thought, space and time. As artists, the three of them cannot be separated from the social and cultural from the society they live in and shape them. The intersection of the three is still slightly deciphered in historical research<sup>iii</sup>, Even at the intersection point of the three there will be similarities as well as differences that bring different understandings of 19th century Java compared to general historical understanding.

The intersection of Ronggowarsito, Mangkunegoro IV and Raden Saleh became important to reread the 19th century in Java through their thoughts and

works. The 19th century have a greatly influenced to Javanese culture and Indonesian politics thereafter - especially in the early 20th century until the independence. In addition, the viewpoints of the three figures will continue to be relevant at any time regarding how artists deal with and deal with the chaos of the age in which they live.

The film "The intersection of time" wants to reread 19th century Java by exploring and reconciling the thoughts of the three chosen figures. The three intersections resulted in: (1) High social awareness, which can be seen from the way they responded to the socio-economic, political conditions , and contemporary culture during their lifetime; (2) deep aesthetic awareness, which enables them to respond creatively to their environment and contemporary circumstances through their artwork; and (3) High spiritual awareness, which explains their individual and collective initiative to protect the Javanese environment.

## **2. Literature Review**

The literature review used in this study includes historical research relating to the 19th century in Java, biographies of the three figures, and his works and books on the process of creating work of art and film theory. *100 tahun wafat K.G.P.A.A. Mangkunegoro IV* (100 years of death K.G.P.A.A. Mangkunegoro IV), written by R.M. Sarwanta Wiryasuputra (1978). This paper was made to celebrate the 100th anniversary of Mangkunegoro IV. This paper is a kind of biography of Mangkunegoro IV, which was written by K.R.M.T. Sanyoto S. Kusumohatmojo from the Mangkunegaran Palace Affairs Office. This paper contains the journey of Mangkunegoro IV from childhood, his family, his children, his abilities as a writer, governance, economy, achievements during his reign, and literary work.

*Babad Cariyos Lelelampahanipun Suwargi R.Ng. Ronggowarsito* (The story of the journey of the late R. Ng, Ranggawarsita), by the Ronggowarsito committee, translated in 1979 by Sudibyo Z.H. The book is a biography of Ronggowarsito compiled by the Ronggowarsito committee. This book is based on records that were

found in family deposits, memories of heirs who underwent Ronggowarsito's life. Although biographies, the book is not like a coherent western-style biography. Compiled as a *babad*/chronicle that began with Ronggowarsito being born and then began studying at the pesantren. As a *babad*/chronicle, this paper very much incorporates metaphysical elements experienced or become the ability of Ronggowarsito so that the truth of the metaphysical story is not easy to be accepted scientifically.

Film art: an introduction -8th ed. The book was written by David Bordwell and Kristin Thompson (2008). This book is arguably the compulsory book of film students. This book reviews the technical aspects, technology, shape, and style of cinema with film references from the beginning of the film found until the year the book was published and films title from around the world.

Film History: An Introduction 2nd ed. The book was written by Kristin Thompson and David Bordwell (2003). The book is about film history from around the world. The history of film is also related to the history of the country when the film was produced. Film reviews from around the world can provide context for the development of cinemas in each region.

*Geger Pecinan (1740-1743) Persekutuan Tionghoa-Jawa Melawan VOC* (Chinese commotion (1740-1743) Chinese-Javanese Alliance Against VOC), by Daradjadi (2013) The book provides insight into understanding the Mataram Islamic kingdom and the history of Puro Mangkunegaran.

*Kreasi Artistik: perjumpaan tradisi modern dalam paradigma karya seni* (Artistic Creation: the encounter of modern traditions in the paradigm of art creation) by Dharsono (2016). The book is about the process of creating art with an academic approach and the merging of traditional and modern art in the context of creating art.

*Kuasa Ramalan: Pangeran Diponegoro dan Akhir Tatanan Lama di Jawa, 1785-1855*, (Power of prophecy: Prince Diponegoro and the End of the Old Order in Java, 1785-1855), by Peter Carey (2012). This book is arguably the biography of Prince Diponegoro. The book becomes valuable to understand the conditions in Java

in the early 19th century and the policies of the post-war Javanese Dutch East Indies government (1825-1830).

*Max Havelaar atau lelang kopi maskapai dagang Belanda* (Max Havelaar or the auction of a Dutch trading) by Multatuli. This is a novel published in 1860, The original title is *Max Havelaar, of de koffij-veilingen der Nederlandsche Handel-Maatschappij*. Multatuli is the pseudonym of Eduard Douwes Dekker, a Dutch colonial official. The novel illustrates and dismantles the policy of the Dutch East Indies government at the time that was miserable for the people. The novel is valuable that reveals the state of the people at that time, after being published made a strong reaction criticizing Dutch policy in Indonesia.

*Membaca ulang Max Havelaar* (Reinterpreted Max Havelaar) Editor of Niduparas Erlang (2019). The book is a collection of writings that interpret the novel Max Havelaar, from the book, can be understood the social background of the Javanese mid-19th century that underlies the writing of the novel. Prince Mangkunegoro IV, ruler and poet of 19th Century of Java (Year of publication unknown) by Soebardi, Faculty of Asian Studies at Australian National University. This paper can be considered as a biography of Mangkunegoro IV that compiled academically. The biography focuses on Mangkunegoro IV's ability as a poet.

*Pangeran Adipati Arya Mangkunegoro IV sebagai satrawan – penyair* (Prince Adipati Arya Mangkunegoro IV as poet), written by Th. Pigeaud on August 7, 1927, for the 120th anniversary of the birth of Mangkunegoro IV, which was held by Mangkunegoro VII who was ruling at Puro Mangkunegoro. This paper was translated by Maryono Taruno from Dutch on December 30, 1975. Dr. Th. Pigeaud as a Javanese literary expert from the Netherlands who at that time testified about the ability of Mangkunegoro IV as a poet and his works.

*Pujangga Ronggowarsita* (Poet Ronggowarsita), Kamajaya (1980). This book contains a brief history of Ronggowarsita along with five of his works translated into Indonesian. The five works are Serat Kalathida, Serat Sabdajati, Serat Sabdatama, Serat Jaka Lodhang and Serat Wedharga.

*Raden Ngabehi Ronggowarsito, Apa yang terjadi?* (Raden Ngabehi Ronggowarsito, what happened?) by Anjar Any (1980). In addition to containing a short history of Ronggowarsito, this paper also discusses the controversy over Ronggowarsito's death, which at the time of this book published a debate about Ronggowarsito's death in Indonesia.

*Raden Saleh: Kehidupan dan karyanya* (Raden Saleh: Life and his work), by Werner Kraus (2018). The book is the most complete biography of Raden Saleh ever. In this book, there are also photos of paintings, lithographs, sketches, Raden Saleh's letters.

*Raden Saleh: Anak Belanda, Mooi Indie & Nasionalisme* (Raden Saleh: Dutch child, *Mooi Indie* & Nasionalisme) by Harsha W. Bachtiar, Peter B.R Carey, Onghokham (2009). In this book, there is Peter Carey's research entitled Raden Saleh, Dipanegara, and the Dipanegara Arrest painting in Magelang (March 28, 1830) which reviews the Diponegoro Arrest painting and the relationship of Raden Saleh's family to Diponegoro. How has Raden Saleh sympathized with Diponegoro's struggle and Raden Saleh's process of painting Diponegoro's Arrest.

*Sejarah Indonesia Modern: 1200-2004* (Modern Indonesian History : 1200-2004), written by M.C. Ricklefs (2007). The book is about Indonesia from the 12th century in 2004, not only focused on Java but all of the Indonesia region, which told as an outline. The book helps to understand the 19th century at Java and the years of the characters in the film.

Beside the books above also used literary works from the figures to understand the essence of the three thought. Ronggowarsito's works were use as follows: Serat Kalathida, Serat Sabdajati, Serat Sabdatama, Serat Jaka Lodhang, Serat Wedharga, Serat Paramayoga, Serat Wirit Hidayat Jati, and Serat Cemporet. The works of Mangkunegoro IV which used are Serat Tripama, Serat Paliatmo, and Serat Wedhatama. For Raden Saleh besides the paintings, lithographs, and sketches, original letters written by Raden Saleh are also used.

### 3. Methodology

The form of research and creative creation used a historical approach through primary and secondary data. Primary data come from the works of the three figures, literary works from Ronggowarsito, literary works, and gamelan compositions from Mangkunegoro IV and works of painting, drawing, letters from Raden Saleh. While secondary data come from the biographies of the three figures that have been written, 19th-century Javanese historical research and literary works set in 19th-century Java.

In addition to the historical approach, a metaphor approach is used. This metaphor approach is to read the artworks of the three figures. Metaphor comes from the old Latin and Greek words, *metaphora*. Meta means with or after: *for/phor/phero/phore* means to move and carry things from one place to another. As a noun, metaphor can be interpreted as the use of a name, term, or phrase (collection of words) that is imposed on an object or action, but is not interpreted literally, but imaginatively. (Dwi 2019, 156)

The metaphor is different from the symbol as expressed by famous Russian director Andrei Tarkovsky (1932-1986): "We can express our feelings regarding the world around us either by poetic or by descriptive means. I prefer to express myself metaphorically. Let me stress: metaphorically, not symbolically. A symbol contains within itself a definite meaning, certain intellectual formula, while metaphore is an image. An image as opposed to a symbol is indefinite in meaning. One cannot speak of the infinite world by applying tools that are definite and finite. We can analyze the formula that constitutes a symbol, while metaphor is a being within itself, it's monomial. It falls apart at any attempt of touching it."

### 4. Discussion

"The intersection of time" is a fiction film about the encounter of three Javanese artists in the 19th century. They were Ronggowarsito, Mangkunegoro IV, and Raden Saleh, all three of whom had different characters and fields, but if observed more closely they have same spirit, to become free and cherished. The purpose of the title "Intersecting" is the intersection of the three, both the intersection

of thought and the epoch. At this point, some differences and similarities bring different understandings of the history of 19th-century Javanese than common historical understandings.

As an artist, they have an aesthetic awareness. Social awareness, aesthetic awareness, and spiritual awareness, all three were the core of what all three talked about when they met in the movie "The intersection of time". All three of these will be show through variations in the plot of the film.

#### **4.1. Social awareness: the thoughts of the three figures are abstracted from the social, political, economic, and cultural conditions of their life**

An imaginary meeting year took place in 1865. Between 1865 and 1868, Raden Saleh visited Yogyakarta twice (Kraus 2018, 144). What opened up the possibility of Raden Saleh also visiting Surakarta (Werner Kraus, personal communication, 14 October 2019). When choosing a particular year from historical figures, it is also known the data about the lives of the three figures after 1865 until the three died. This is opens the possibility to include things that happened after 1865 from each of these characters into the imaginary meeting of the three.

These three figures will meet in one of the pavilions in the Mangkunegaran palace. In the beginning, these three figures will discuss the interrelated relationships such as the kinship that connects them and the background of why they can meet in Surakarta. The relationship between the three characters as follows:

- a. Raden Saleh meets up with Ronggowarsito's male cousin, Raden Nganbehi Puespo Wilogo in The Hague in 1837 who was working to help the Dutch Gospel Society make Javanese printed letters by casting metal, printed letters which formed the basis for making the Bible (Kraus 2018, 130-131 ).
- b. Raden Saleh was painted Ronggowarsito's sister, Raden Ayu Muning Kasari<sup>iv</sup>.
- c. Uncle and Adoptive Father Raden Saleh, Regent of Semarang Suro-Adimenggolo V, who is married to Ratu Angger, is the youngest daughter of Mangkunegoro I (Peter Carey, personal communication, 13 June 2020

- d. Mangkunegoro IV and Ronggowarsito settled in Surakarta. Mangkunegoro IV before enthroning had a relationship with Ronggowarsito, Mangkunegoro had studied Javanese literature to Ronggowarsito. While Ronggowarsito wrote the serat Paramayoga (composed around 1861) for Mangkunegoro IV. In addition, Ronggowarsito's great work in the form of the original Serat Pustakaraja manuscript is currently stored in the Reksa Pustaka library Mangkunegaran.
- e. In 1831, the Instituut Voor de Javaansche Taal te Soerakarta was founded, a Javanese language research institute in Surakarta (which lasted until 1842) which was managed by Dr. J.F.C Gericke (1798-1857) and C.F Winter (1800-1859). Mangkunegoro IV and Ronggowarsito have a good relationship with Dr. J.F.C Gericke and C.F Winter.

Each will praise and respond to the other work, before the names of the three figures are widely known, as fellow artists each is a magnetic field to each other who unconsciously looking for each other.



Figure 2. Painting titled "*Ein Historisches Tableau. De Gefangennahme des Javanischen Häuptlings Diepo Negoro*", also known as the historic Painting: Arrest of the Javanese Leader, Diponegoro. Painted 1857, two years after the death of Prince Diponegoro

Their discussion began to their third concern about the condition of Java at that time. At this point the main focus is the Javanese self-esteem which is slowly decline into an inferior people, easy to bow and lack of pride in themselves. This was due to the defeat of Prince Diponegoro's resistance which was supported by most of the Javanese people in the Java War (1825-1830).

This painting is Raden Saleh's sympathy for Prince Diponegoro's struggle. This painting has a strong metaphor about Raden Saleh's attitude towards the Dutch East Indies government. This painting is like a Trojan horse because it was sent to the then King of the Netherlands, William III (Carey 2009, 85-133).

Furthermore, the talk will discuss the economic and political policies adopted by the Dutch East Indies government was made the people suffer. The main policy that afflicted the Javanese people was the system of *cultuurstelsel* (1830-1870) (cultivation system) or better known as forced planting. The people are required to plant export commodity crops such as coffee, sugar, indigo, and others which only benefit the Dutch.

#### **4.2. Aesthetic awareness: the three figures respond to their society and times extracted from their works**

The next three figures will argue about what should be done by the people or Javanese aristocrats. Begins from the anxiety of the three that can be tracked from what they said or their work. The first was Raden Saleh's complaint when he was painting the Flood in Java in 1862, about the racist attitudes of the colonial community and his daily association that made him bored.

*“Sucre et cafe, cafe et sucre, sont tout- ce qu’ on parele ici. C’est vraiment un air triste pour un artiste (Kraus 2018, 171) “*

“Sugar and coffee, coffee and sugar, are all we talk about here. It’s really sad for an artist

The second is in one of the verses of Surat Kalathida, written by Ronggowarsito, even it was written after 1865 but is capable of describing social restlessness as long as he lived.

*Amening zaman edan*

*Ewuh aya ing Pambudi*

*Melu edan ra keduman*

*Yen tan melu ngelakoni*

*Boya keduman milik*

*Kaliren wekasanipun*

*Ndilalah kersaning Allah*

*Begja begjaning kang lali*

*Luwih begja kang eling lan waspada<sup>v</sup>*

Have a mad time

It's tough to think

Going mad don't get it

If you don't go crazy

Do not get it

Finally starved

But it is the destiny of Allah's

Happier who forgot

Be happiest who aware and cautious

#### **4.3. Spiritual awareness: Through the efforts, they make to do for society**

Spiritual awareness is formed due to a deep understanding of space, time, situation, and personal selves. They starting talking about their idea of facing the situation of the times. The possibility of making resistance like Prince Diponegoro's with all analyses of the strengths and weaknesses is an irrelevant choice. Then they talk about the works they want to make as well as other efforts they will make. Like

Mangkunegoro IV chose to put more emphasis on economic progress to bring equality between the Javanese and the Dutch. While Raden Saleh strives to be a free man and wants to show that he can do what Europeans can achieve. Ronggowarsito from the meeting began to get a picture of the prophecy of the future of Java through its ability to read something that has not yet happened



Figure 3. Lithograph of the original painting (which was destroyed in Dresden by Allied fiery bombings on February 13-15, 1945) titled "*Watersnood op Midden Java*" or Raden Saleh's Javanese Flood by 1862. This lithograph depicts the Flood in Banyumas

The painting is one of the metaphors of Raden Saleh's attitude towards his society at that time. Thus, the picture brings the political message as follows: when there was an emergency, the Javanese did not expect the help of the colonial government. If a storm comes, only solidarity with each other will help (Kraus 2018, 169). In this painting, the one who succeeded in saving the Javanese people is a Wedana not an employee of the Dutch government.

Finally, the three of them started to contemplate what they were talked. They feel that all three have the same spirit in the situation but they have their own way of facing the turbulence time they are experiencing. The focus of the talks is not that of a third-person monologue, but there are differences of opinion that make the meeting flowing with brilliant dramatic.

## **5. Conclusion**

Every historical event or historical figure must have a background or story that makes it important to note. An understanding of events or historical character is a must-have for artists who want to elevate them into their work, without those the artists will find difficulty to capture the spirit of the event or figure. Historical research has helped provide an understanding of the past from those studies the artists can explore and understand the historical event or figure they choose. So that historical data can be a bridge for works created, that gives the possibility to works of art to be able to fill things that historians have missed, capture the movements of the times, or be able to bring up new interpretations.

This film work was created based on an understanding and interpretation of 19th-century Javanese history that included social, economic, political, and cultural conditions at that time through Ronggowarsito, Mangkunegoro IV, and Raden Saleh. The three figures who were chosen, read and interpreted three times, the first about each of them, their lives and works were read in connection with the 19th century Javanese conditions, and the third their lives and works were read with their interrelationship between them.

These three figures can bring out great achievements or works while at the same time they live in turbulent times. The spirit of freedom is the key to facing the times for them. The situation at that time certainly touched their social awareness, this social awareness will influence how they think, act, and work. As artists of social awareness, they will grow aesthetic awareness which will lead to spiritual awareness.

Based on an in-depth understanding of Javanese history, the history of the three chosen artists, and their artwork, the film "The Crossing of the Times" will be able to capture the spirit and movement of the 19th century Java that is unique compared to the general understanding of history.

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<sup>i</sup> Java in question is the island of Java, especially those whose inhabitants use Javanese.

<sup>ii</sup> Ronggowarsito which means is Raden Ng. Ronggowarsito III, Bagus Burhan is his birth name, his great-grandfather was Yosodipuro 1 (1729-1803), his grandfather was Yosodipuro II (died 1844) who also used the title Ronggowarsito I, then his father RM. Ng Panjangswara who uses the title Ronggowarsito II. Ronggowarsito is a degree for court poets from Kasunanan Surakarta palace. Furthermore, the will-called Ronggowarsito.

<sup>iii</sup> *Sejarah Indonesia Modern: 1200-2004* by Merle Cavin Ricklefs, when discussing the 19th century in Java, mentioned the names Ronggowarsito, Mangkunegoro IV, and Raden Saleh, but the relationship not exclusive talked. That's the same with Werner Kraus in Raden Saleh: Kehidupan dan Karyanya.

<sup>iv</sup> In 2012, The painting exhibited at a monograph exhibition titled Raden Saleh and Early Modern Indonesian Painting. But now (2020) This painting is authenticated because there is no initial Raden Saleh in the canvas.

<sup>v</sup> From *Serat Kalathida* karya Ronggowarsito quoted from Kamajaya entitled "Pujangga Ronggowarsita" page 38. Kamajaya. 1980. *Pujangga Ronggowarsita*. Jakarta: Departemen Pendidikan dan Kebudayaan, Proyek Penerbitan Buku Bacaan dan Sastra Indonesia dan Daerah.