
COUGHING HEAVILY: TWO INTERVIEWS WITH PROFESSOR RESINK¹ IN HIS HOME AT GONDANGDIA LAMA 48A, JAKARTA, ON JULY 17 AND JULY 25, 1997

Rudolf Mrázek

¹ Gertrudes Johan Resink was born in 1911 in Yogyakarta, Central Java to Dutch parents of Eurasian origin. The house of his parents became a gathering place for the “ethically minded” Dutch community there. Furthermore, several sons and nephews of the Sultan of Yogyakarta were sent there to acquire a “European” education. It was a strict school. Prince Puger (a Jogja cultural bureaucrat with kraton connections), one of the boarders there, told me about Mrs. Resink, G. J. Resink’s mother: “One strike of the gong at seven, for breakfast, two strikes at one o’clock for lunch, three at seven for, what is it, dinner. So if you wanted dinner—guuuunnuung, gunuuung, gnuuuug.” (Interview with Mr. Puger, Yogyakarta, August 15, 1997). G. J. Resink graduated from the Law School in Batavia-Jakarta in 1940 and then entered government service. He began to publish poetry, almost all in Dutch, in 1941. During the Pacific War and the revolution, he was interned in several camps, both Japanese and Republican. He applied for Indonesian citizenship immediately after the nation’s sovereignty was internationally recognized and was granted it in the middle of 1950. He had been appointed a professor of Indonesian constitutional law at the Dutch *nood-universiteit* (“emergency university”) in Batavia-Jakarta in 1947, and he became a professor of modern and diplomatic history at the University of Indonesia in 1950. The main body of his poetry has been collected in *Op de breuklijn* (On the Faultline) (1956), *Kreeft en steenbok* (Cancer and Capricorn) (1963), and *Transcultureel* (Transcultural) (1981). Through the colonial and postcolonial periods, Resink liked to posit himself as a man at the edge, on the rim or the periphery. Resink was a poet, musician, and historian who brought equal intensity to all three disciplines. He co-edited *The Introduction to Indonesian Historiography* published in Ithaca, New York in 1965. In his best known and still inspiring historical work, *Indonesia’s History Between the Myths* (The Hague: van Hoeve, 1968), a collection of essays in legal history and historical theory, he argued particularly against the notion (a myth) of a firmly established and in-depth “350-year” Dutch rule over Indonesia. Wherever he has encountered something European touched, irritated, or made more alive by the Indies (as he himself had been), Resink tried to write about it. Thus, his texts on legal history, on Multatuli, on Conrad (“the Polish gentleman cased in British tar”), or on Debussy are equally inspired. He once described his method as one compelled by “the disadvantage that time after time new evidence of my lack of reading made it necessary for me to write yet another essay.” *Indonesia’s History*, p. viii. He died in Jakarta in 1997, a few weeks after these two interviews took place.

(He gave me² the correct and official address, Jalan RP Suroso, a name, however, which nobody in the neighborhood seems to recognize. Luckily, a taxi driver, at last, remembers that this in fact is the old and known-to-all-Jakarta Gondangdia Lama. There is a big "48a" painted in black over the whole outer wall at the end of a nameless, dead-end alley off the main street. Earlier, it took very long minutes before he got to the telephone and, now, it takes a quarter of an hour before he gets to the door. He wears a starch-ironed white shirt, black trousers, and concert-goer black shoes. He is gracious and elaborate, and insists on English between the two of us—a "neutral language." Slowly, he leads our way through a small overgrown garden at the side of the house into a "grand salon." A somber painting of some fortress hangs on the wall. There are a rattan sofa, two rattan armchairs, and a few pieces of heavy-carved black-wood furniture in the room. Somehow, the furniture looks like it was brought over, in short order, over from another place. He is "reading blind," he says, and, thus is not reading or writing anymore. Just poetry.

The house used to be a hospital before he moved in. Or, rather, before he was moved to, by (bowel-, market-) movements of modern Jakarta. A relative of the ruling Suharto family bought a few blocks on Jalan Sutan Syahrir, including the pavilion behind one of the houses on the street, where Resink had lived since time immemorial. Except for a servant-companion, he is now the only occupant of this big house. As we walk through the long hospital-like corridors, all doors are closed.

A cynical friend told me, as I was making the arrangements for the interview, that many people preferred to assume that Resink was no longer among us. It took him on his shaky legs more than ten minutes to get to the phone, as he felt his way through the house in the permanent twilight, and people did not choose to be patient enough to wait.)

1. Coughing heavily

MYSELF. If you can say, Professor Resink, something about your early childhood.

PROF. RESINK. Not about my ancestors?

MYSELF. If you think they were important?

PROF. RESINK. Of course! There was a very strong Javanese influence in my ancestors. My great-grandfather, J. A. Wilkens, whose name you will find in the *Encyclopaedie van Nederlandsch Indië*, lived in Solo.³ (Resink speaks very slowly with very careful diction. His voice may go to a whisper and to quiver, as here, for instance, to denote respect. Thus, in pleasure and in despair, all my efforts at transcription have to remain a coarse and at the end futile campaign of orthographic cleansing. I will be left with nothing more but typing in periods and semicolons in place of the old man breathing and remembering.)

²The parentheses throughout the text mark what I thought at the time of the interview, but did not say aloud.

³City and the seat of two princely courts in Central Java; its other name is Surakarta.

My great-grandfather was a so-called *translateur* and a go-between for the *Sunan*⁴ and the *Resident*.⁵ And recently, in *BKI*,⁶ there was an article arguing that the translator at the courts, officially appointed by the Dutch, but with a consent of the *Sultan*⁷ and *Sunan*—in this case the *Sunan* because we talk about Solo—has to be considered also a kind of a political agent—

MYSELF. Information, intelligence.

PROF. RESINK. Intelligence. And both parties knew it. A kind of a double agent. Well, that great-grandfather was so famous at his time that a portrait painted, I think, in the middle of the last century, hung for decades in the room of the *Directie van het Koninklijk Bataviaasch Genootschap*.⁸ It was still in *Koningsplein*.⁹ —And he had two sons, and both of the sons became *adjunct translateurs*. And one of them, and it was also characteristic for their status, became an *Assistent Resident*. He was sent to *Riau*¹⁰ to help to draw out the boundaries in *Tapanuli*¹¹ between the *Batak* clans, who were still independent at that time, and the Dutch. He died there. He had a wife, so-called *Indische meisje*, an “Indies girl.”¹² They had three daughters, and one of those three daughters, of course, was my mother. So, she was powerfully *beïnvloed*, or influenced, by Javanese culture. Later, my mother became rather famous in Indonesia by collecting Hindu-Javanese *oudheden*¹³ in form of Javanese bronzes, statues—and all those things were described by Dr. W. F. Stutterheim,¹⁴ then the head of the *Oudheidkundige Dienst*¹⁵ in Solo. And I must say, I was deeply impressed as a child by all those statues!—

MYSELF. They were in the house?

PROF. RESINK. In the house. And later on, there even was a *heilig bed*,¹⁶ bought by my mother from an impoverished *pangeran*¹⁷ from nearby.

MYSELF. Somebody slept in that bed?

⁴ Senior Javanese ruler of Surakarta.

⁵ In this case the top Dutch official in Solo.

⁶ *Bijdragen tot de Taal-, Land- en Volkenkunde* has been a prominent Dutch scholarly journal for more than one and a half centuries.

⁷ In this case, the senior Javanese ruler of Yogyakarta.

⁸ Dutch for “Directorate of the Royal Batavian Society,” the principal learned society in the colonial Indies.

⁹ Dutch for “King’s Square,” the central square of the capital of the colony. Today it is called *Medan Merdeka*, Indonesian for “Freedom Square.”

¹⁰ Land-Riau, Riau Daratan, an area on the East Coast of Sumatra.

¹¹ An area on Sumatra’s West Coast.

¹² Dutch for a girl whose family has been living in the Indies for two or more generations. There is usually an implication of some “native blood” in such a girl.

¹³ Dutch for “antiquities.”

¹⁴ Wilhelm Friedrich Stutterheim, a German archaeologist (1892-1942).

¹⁵ *Oudheidkundige Commissie*, “Archeological Commission,” formed by the government in 1901 and promoted to a *Dienst* (Service) in 1913.

¹⁶ Dutch for “sacred bed”; meaning here evidently the bed-altar placed in the *krobongan*, the inner room of a “traditional” Javanese house, to accommodate the goddess Dewi Sri and Raden Sudhana.

¹⁷ Javanese for “prince, lord.”

PROF. RESINK. No, no.

MYSELF. Nobody? It was just there?

PROF. RESINK. Just there. *Ceremonieel*. Just as it was in the old house. In the house of the man who sold it—

MYSELF. *Pusaka*?¹⁸

PROF. RESINK. *Pusaka*. And that was also a promise of my mother. So every Thursday afternoon,¹⁹ servants brought flowers and incense, and all these things, near the bed. So, this was for me, eh, a world I have become accustomed to . . . And, the first music I heard was *gamelan*.²⁰ Not the European music. We had a very big house.²¹ The room where I spent my first two years was on the east side and in the rooms where my three much older brothers lived—they were more than eight years older than I—where they spent their nights, there stood a piano.

2. *Sound of a bamboo-clapping street vendor is dimly heard from the street*

PROF. RESINK. What happened, he he—my parents tried together to get a daughter. After the three sons, born 1900, 1902, and 1903, they wanted a daughter. Well, there were many miscarriages, and then, in the year 1911, I was born. So I was the missed girl, *het mislukt meisje*.²² And then they tried again and, at last, in 1914, when the world war officially broke out, there came the daughter.²³ My father, most of all, was so extremely glad about it that he bought what you have in a *salon*—not an upright but *salon vleugel*,²⁴ a grand piano. Thus, there was the piano in the room of my older brothers, but I did not live there. And the grand piano came with what was called at the time *fonola*, or *pianola*.²⁵ That was an instrument set before the grand piano, and you had to put in rolls of music and you could (*thumping his foot like on a pedal*) use pedals. You might use these things to have it sound harder—

MYSELF. Musical technology.²⁶

¹⁸ Javanese for “heirloom.”

¹⁹ The Javanese start each day at sunset. What Europeans call Thursday afternoon/evening, the Javanese call *malam Djumat*, the night of Friday. Traditionally, this is the time families give flowers and offerings to sacred objects at home or elsewhere. These rites are magical and polytheistic, and have nothing to do with Moslem Friday prayers. Servants would have prepared the flowers before sunset, so Resink may indeed be referring to Thursday afternoon proper.

²⁰ Javanese traditional music and orchestra.

²¹ The Resinks’ house in Yogyakarta was built in 1910 by one of the most prominent Indies architectural firms, “Cuypers and Hulswit.” The house was destroyed during the second Dutch military intervention against the Indonesian Republic, in December 1948.

²² *Mislukt* is Dutch for “failed, going wrong, unsuccessful”; *meisje*, again, is Dutch for “girl.”

²³ Resink’s sister, Gertrude, indeed, was born on August 1, 1914.

²⁴ Dutch for grand piano.

²⁵ *Pianola* was the best known trade mark, at that time, of a player piano.

²⁶ Only a few years later, Le Corbusier, the prophet of avant-garde architecture, also exulted about the *pianola*. He suggested it as the perfect component of a modern house. “The gramophone or the *pianola* or wireless will give you exact interpretations of first-rate music, and you will avoid catching cold in the

PROF. RESINK. Musical technology, yah. So. And I was at that time nearly three.

MYSELF. This was very modern, for that time?

PROF. RESINK. It was very modern. And the repertoire for that pianola that was already available in Yogya mind you, that repertoire ran from Händel to Grieg!

MYSELF. So when you were three, in your section of that very big house—

PROF. RESINK. Yes, I had the world of two musics. I had to learn piano with the sisters Ursulines, so we called them, he he. There were no other piano teachers at that time.²⁷ And later, with my little sister three years younger than I, we also had to take lessons in the *pendopo*²⁸ of the *istana*²⁹ of the *Paku Alam*³⁰ (*his voice is trembling, now, with a slightly ironic and, at the same time, strongly theatrical respect due to this—minor—Yogyakarta royalty*).

MYSELF. You took piano lessons in the *istana*?

PROF. RESINK. No no! He he. *Gamelan*. Well, it was a disaster. It was too difficult for us to learn two kinds of music at the same time. But, the important thing was that we became accustomed to hear the *gamelan*, from afar. From the *kampung*.³¹ This is still in my life—that background music. It was, of course, completely exceptional in that [colonial Indies] world.—This was my musical education. And then, we went

concert hall, and the frenzy of the virtuoso." Le Corbusier, *Towards a New Architecture* [1923] (New York: Dover Publication, 1986), p. 123.

²⁷ A long footnote can be added to almost every sentence and often every word (even, as in this case, a word unspoken). The teacher of Resink's younger sister in Yogyakarta, after the Ursuline Sisters, was Walter Spies, an outstanding pianist and a not-so-outstanding painter. Spies's life touched upon Resink's several times. Spies, whose father was German, grew up in Russia. In 1920, fleeing to Germany from the Bolshevik Revolution, Spies was introduced to the Austrian painter Oskar Kokoschka ("who liked me very much as a man, but who, alas, never wanted to take seriously my painting"). In the house of the pianist Eduard Erdman, Spies met musicians of the circle that was later crushed by Hitler for producing "degenerate art": Busoni, Haba, Hindemith, Krenek, Petyrek, Pfitzner, and Artur Schnabel, who became Spies's piano teacher. Spies came to the Indies in 1923 (as a sailor on a ship from Hamburg), and his first job was in Bandung, as a silent-movie piano accompanist in a Chinese cinema. He also gave recitals with other émigrés from Russia, a pianist Stupin and violinist Natalie Boschko, he played Rachmaninoff, Tchaikovsky, Busoni's transcriptions of Bach, Schönberg, and Krenek. Still in 1923, or shortly thereafter, Spies moved to Yogyakarta—thus near the Resinks—where he played light music every afternoon with a band at the European planters' club. He also became "Master of the Sultan's Music," hired by prince Djojodipoero, and moved into the palace. During a career that followed in Bali and made Spies a famous, or notorious, godfather of modern Balinese painting, Resink visited him in his house at Campuan, and they became intimate friends. As a homosexual, Spies was persecuted by the Dutch colonial government, and officialdom got to him again—as a German this time—when the Netherlands was invaded by the Nazis in May 1940. Spies was interned in a camp in Kota Cane, West Sumatra, and then put on a ship that a few days later was sunk by Japanese planes somewhere between the Dutch Indies and British India. Resink wrote a poem about his end, titled "Afgroend" ("Abyss"). When Spies was still in the Kota Cane camp, Resink recalled, they corresponded, their last letters invoking their common inspiration—Claude Debussy. See Hans Rhodius and John Darling, ed. John Stowell, *Walter Spies and Balinese Art* (Zutphen and Amsterdam: Tropical Museum/Terra, 1980); G. J. Resink, "La musique de Debussy dans la vie de Walter Spies," *Archipel* 27 (1984): 45-49.

²⁸ Javanese for a "large open structure in front of Javanese mansion, or attached open verandah that serves as an audience hall."

²⁹ Javanese for "palace."

³⁰ Junior ruler in Yogyakarta.

³¹ Meaning here a "real" Javanese or "native" neighborhood.

to Europe, on the so-called European *verlof*,³² *Europeesche verlof*. For one year. And we made a *Grand Tour*, so called—Italy, France, Switzerland, Germany.

MYSELF. It was after the war?

PROF. RESINK. It was after the war. After the First World War. It was in 1922.

MYSELF. So you were—?

PROF. RESINK. I was eleven years old.

MYSELF. Tell me, before, a little about your school—

PROF. RESINK. First, I was sent to a government *lagere school*.³³

MYSELF. ELS?³⁴

PROF. RESINK. ELS, for three years. Then, to the Dutch-Reformed Church, so-called "School with the Bible," *school met den bijbel*. It was nearby our home. It was—

MYSELF. Did you go alone? Or was there a servant going with you?

PROF. RESINK. No, I went alone. It was near. I, he he, went in a small carriage with a pony, and—

MYSELF. Was there a servant driving?

PROF. RESINK. —and a servant, ya. But three years later, it was not necessary any more. At that School with the Bible, I spent three years.

MYSELF. Were there only Dutch children?

PROF. RESINK. Yah, only Dutch children. And purely Dutch teachers.

MYSELF. But you still heard the *gamelan* from afar.

PROF. RESINK. Heard. But I had to sing, he, he, in that school. Songs, song-book songs. And we recited Bible lessons. But—and that was interesting: At home, we had a "startling Bible," he he. That was an enormously big book, and it had a special shelf for itself, among the books of my parents. They never opened it for us, he he, and I thought: "Why? Why? It is so interesting!" Because the illustrations were by Gustave Doré!³⁵ awesome, *echt*,³⁶ hi, hi. *Echte bijbel*. Because of those pictures. It was quite another *bijbel* than the *bijbel* we read at school.

MYSELF. You also had paintings in the house? European paintings? And Javanese painting?

PROF. RESINK. Yah. But there were no Javanese painting. We had no Javanese painting at all. But we had paintings by the members of the so-called Hague school,

³² Dutch for "paid home leave."

³³ Dutch for "primary school."

³⁴ *Europese Lagere School*, "European elementary school."

³⁵ Paul Gustave Doré, French painter, illustrator, and sculptor (1832-1883). The bible he illustrated is *La Sainte Bible*, first published in 1866. The Doré bible was lavishly illustrated in a late-Romantic style with plenty of naked men and women—definitely unsuitable for young children in those times. This might be one reason why Resink was not supposed to read it and, now, was giggling. The other reason might be the tickling contrast between the washed-out goodness of his Christian school and the dramatic passion of the images.

³⁶ Dutch for "real."

Haagse school.³⁷ And to this, of course, we were accustomed. Then, there were also paintings by what is now called the Indies school, *de Indische school*.³⁸ It was all naturalistic. . . .

MYSELF. Was not it strange? The paintings of the Dutch landscapes for instance? Was it very exotic to you?

PROF. RESINK. Yah, that was exotic.

MYSELF. Do you remember how you thought about it? (*He says he remembers everything! How pleasing. This must be the poet and the musician in him.*)

PROF. RESINK. Yes, I remember. There was one painting by a man called Goedvriend,³⁹ and that was a view of a fortress of, I think, Ehrenbreitstein. That is on the Rhine.⁴⁰ And there was a pencil drawing of a woman with a sheep, white sheep, and what was called *schaapskooi*, a sheep-cote— Yes, that was another world. I remember that. And it was my ancestry. The Dutch ancestry.

MYSELF. It was defined like that.

PROF. RESINK. Yah, that was it. And then, we had also an Indies painting of *Semar*⁴¹ by Payen.⁴²

MYSELF. Romantic? Naturalistic?

PROF. RESINK. Romantic. Naturalistic. Absolutely.

3. *A clock can be heard tick-tocking six*

MYSELF. Do you remember some friends from that early period? Like playing games? What did you do as a child? You played *gamelan*—

PROF. RESINK. Yes, and—

MYSELF. You were very serious as a boy?

PROF. RESINK. I was serious. But it was too difficult, because we had to play, as soon as possible, in a full orchestra, and, yes, to read the music. We did not get further than to the so-called *saron*.⁴³ We had to read it, as we also had to in our piano lessons.

MYSELF. So you were led to—you thought that you had to read the music?

³⁷ "These (the *burgher* class of the provinces of The Netherlands) were the traditional patrons of culture in Holland, their tastes represented from the 1860s to 1900 by the work of the Hague School which invoked a rural pre-industrial past." Paul Overy, *De Stijl* (London: Thames and Hudson, 1991), p. 34.

³⁸ A colonial school of painting and architecture attempting Euro-Asian approaches to Indies motifs and situations.

³⁹ Theo Goedvriend, a Dutch painter, born 1879.

⁴⁰ Fortress built in the twelfth century on the Rhine near Coblenz.

⁴¹ Chief of the servants of the Pandawa, beloved by the Javanese.

⁴² Antoine Payen (1792-1853), a French painter working in India and in the Indies.

⁴³ One of the metallophone instruments of *gamelan* orchestra, and the easiest to play.

PROF. RESINK. I had been taught that. But it was quite in doubt, eh. There was not just the *saron*. There was the whole *sléndro*.⁴⁴ And, yah, there was a wider world. We got the piano lessons at home. And the *gamelan* lessons we were having in a *pendopo* of the *istana*. So, there was a wider world. This is what I so appreciate in *gamelan*—that it is even sometimes played under the open skies. While all the music of the old [West] is made inside. Until now, I truly like to listen only to chamber music. This, eh, only this I can bear. Passions,⁴⁵ operas, operettas, oratoria, and all these things—I have a sense that I am being blown out by the big orchestras. For this room, I have to tune it down.

MYSELF. You need a space.

PROF. RESINK. Space, that's the word.

MYSELF. How did you feel space; and landscape as a boy? Do you remember? Like running through a street?

PROF. RESINK. No. We were not allowed to play on the street. That was one of the differences between me and most of the other *Indo*⁴⁶ children. We were not allowed. Eh—in the afternoon, after lunch, we had to go to bed. And we were controlled by our servants that we stayed in our room. Because, if we walked—for my parents, *Indo*, it was a cultural phenomenon. *Indos* played on the street. *Indos* loved *kroncong*.⁴⁷ *Indos* spoke *petjook*.⁴⁸ *Indos* had money. We never received money of our own. We could not—My parents said: “Buy what you want, eh, with our consent of course. But not by your own choice.” So my education was not the usual *Indo* education.

MYSELF. After you got out of the bed in the afternoon, you were allowed to play in the garden?

PROF. RESINK. Oh yes. But most of the time we had to go to school. And when we came back, we played inside the house. And I still remember, we played with trains, and we played with tin soldiers.—Ya, the older generation, I mean the three brothers of mine, could speak *petjook*. My sister and I, we were completely forbidden—

MYSELF. Why? What the difference? How did it happen? The parents were the same.

PROF. RESINK. Yeah, the parents were the same. But the purpose changed. And times changed.⁴⁹ Before 1908, there was a very little interest in temples and that all. It was, I think, in 1901 that *Oudheidkundige Commissie* was installed by the government. And then, at that moment, the interest arose. My father was not into it completely, but he paid for all what my mother bought. It was my mother, also,

⁴⁴ A full set of *gamelan* instruments tuned to the five-tone *sléndro* scale.

⁴⁵ Passion with the old meaning of “suffering.” Passions are a type of oratorio recounting the last week of Jesus Christ's life, culminating in the Crucifixion. The most famous example is J.S. Bach's “The Passion of St. Matthew.”

⁴⁶ Eurasians.

⁴⁷ Street music of Portuguese origin, with lyrics that were commonly a mixture of Malay, the lingua franca of the colony, Dutch, and other languages and dialects of the archipelago.

⁴⁸ A form of a street-and-market Malay, mixed with other languages of the Indies.

⁴⁹ This was, indeed, the dawning of modern times in the Indies—of high imperialism, new sophisticated racism, and calculated compassion. The year 1908 is also still celebrated as the birth of the Indonesian independence movement.

who insisted that my sister and I should learn at least something about *gamelan*. But!!! (*respect, emphasis, irony*) in the highest Javanese social circles!

MYSELF. Not in *desa*.⁵⁰

PROF. RESINK. Not in *desa*. In the *istana* of Paku Alam!

MYSELF. So you also did not play games with Javanese children?

PROF. RESINK. Oh, no!

MYSELF. And you could not speak Javanese?

PROF. RESINK. I could not speak. But all the servants spoke Javanese, and my mother went—

MYSELF. No Malay?⁵¹

PROF. RESINK. No Malay. And my mother went so far that she spoke High Javanese⁵² to our oldest servant. Because this oldest servant—he was a special kind of servant—he always wore *kain*,⁵³ always used *lurik*,⁵⁴ always wore *destar*,⁵⁵ *hoofddoek*,⁵⁶ ya?

MYSELF. Yah.

PROF. RESINK. And my mother insisted that I should learn Javanese with Raden Mas Sosrosoegondo.⁵⁷ And Raden Mas Sosrosoegondo, eh, had family ties with Tjipto Mangoenkoesoemo.⁵⁸

MYSELF. It was like with the *gamelan*. You had to learn at the highest level.

PROF. RESINK. Yah, at the highest level.

MYSELF. Pure.

⁵⁰ Javanese and Indonesian for “village.”

⁵¹ Resink, like many of his generation, used terms “Malay” and “Indonesian” interchangeably in situations where he (they) did not wish to emphasize the political specifics of “Indonesian”—the form of Malay that was declared, in 1928 by the Indonesian nationalist youth, to be the language of the national (and state) unity and destiny.

⁵² Used by a person of lower status when addressing a person who is senior or of a higher status. Resink said “High Javanese,” and this clearly was his memory. Of course, as he also said (see below), he could not speak (and understand) Javanese at the time. Thus this is a memory of his feeling as a child. As it was explained to me, “High Javanese [Krama Inggil] is never spoken by an employer to an employee. Almost certainly [what Resink’s mother used, was] Krama Madya [Middle Javanese], which adds a few polite personal pronouns to basic Low Javanese. Often used by a younger high status person to an older lower status person.”

⁵³ In this case it means “traditional” Javanese skirt-like attire; thus, not trousers or other “non-Javanese innovation.”

⁵⁴ Striped woven material. Again, this is meant to mean a “truly Javanese” fabric.

⁵⁵ Javanese for “very formal Javanese male headgear.”

⁵⁶ Dutch for “headcloth.”

⁵⁷ Resink’s voice emphasized that this man was a very highly placed person at the court. The title “Raden Mas” by itself, as it is commonly used, does not signify very much. It denotes a biological grandson of a Javanese ruler, but, given the polygamy at the courts in the time, there were many of these Raden Mas title-holders in every court and beyond.

⁵⁸ A medical doctor of lower aristocratic status, and a prominent nationalist figure.

PROF. RESINK. Pure. And it was *bekwaam*. Cultured. *Bekwaam*.⁵⁹

MYSELF. So, you always believed: "This is the culture, and this is the life"?

PROF. RESINK. It was the culture, and it was the life of all the people who surrounded me.

[. . .]

MYSELF. You said you went to Holland. How old were you? Eleven? Tell me about Holland. You had the *Haagse school* [paintings] on the wall—

PROF. RESINK. Yes.

MYSELF. — and then you came to Amsterdam, and Rotterdam, and The Hague?

PROF. RESINK. That's it! We were educated that we were not, in the first place, Hollanders, but, even according to the law, Europeans. We went to European *lagere school*, we went on European *verlof*. My first voyage outside Indonesia was to Holland because it was on the way of our Grand Tour, and for financial reasons: my father was the chief representative of a sugar factory and he had to meet the directors in Holland. And that I still remember, the first thing that I was deeply impressed by, was the vastness of the space of Indonesia itself. First, our ship went to Singapore. Then, to Medan. Then, for two or three days we got off the ship and went to the mountains above Medan. And all this was quite different from the land around Bogor, between Yogya to Bogor, in Java—Then, after Medan, came Sabang—

MYSELF. The last station in Indonesia.

PROF. RESINK. The last, kind of station. Then, a long leap to Colombo. And from Colombo to Port Said and in Port Said we had already an inkling of the things European. Then we went through the Suez Canal, and we saw Crete from afar. And my father, who was very European—he had a working knowledge of English, French, and German—when we neared the Strait of Messina, and it was a very dark night, rather windy, and the captain of the ship invited him and me to come to the bridge, go to *de brug*,⁶⁰ and all of a sudden I saw some lights, and I still remember it, my father said: "That's Europe, boy!" (*Nothing of this, above and below, can be truly understood unless the tone of this sentence could be heard. The way his father, and himself, both, still swallow the tears.*)—

And, again, that vastness, of *La Méditerranée*, the vastness of Italy on both sides of the Strait of Messina—Then, we arrived to Genoa, and there we met my two brothers and the fiancée of my oldest brother; the third brother was with us. We made the Grand Tour—from Genoa to the Italian and French Riviera. We went to Nice, Monaco, and Cannes, and to the famous perfume factory in Grasse.⁶¹ Then, we went to the Switzerland. We first arrived in Geneva, and we saw Mont Blanc and that all real snow. Then, we settled down in a big tavern. The biggest tavern in town, and just opened after the First World War. For the first time there was enough tourists again, and they wanted to go to Thun (*spelling it for me*), T-h-u-n.

⁵⁹ According to the van Dale dictionary, *bekwaam* is Dutch for "competent, due, appropriate." The word "cultured" that frames *bekwaam* in this quote does not mean that Resink was translating *bekwaam* for me. He was rather, here and elsewhere, searching for a fitting word.

⁶⁰ Dutch for "bridge."

⁶¹ City in South France, a tourist center, with a tourist-attracting perfume industry.

And we stayed there, and then we went to Bern, and to Zürich to see Winterthur.⁶² And I was all overwhelmed. I was absolutely, he he, I must say, I was overwhelmed. And I still have not seen Holland! (*The length and the increasing intensity of the Grand Tour recollections is a tale about an effort at freedom. He is hammering the monstrous Holland into a human size. Resink is a revolutionary and, like true revolutionaries, he is destined to fail, or to become an exile, as he sets out on the grand way.*)

And then we went to Garmisch-Partenkirchen, to see the Zugspitze⁶³ und—and this was the reason why my parents, my brothers, and that fiancée of my oldest brother wanted to go to Garmisch-Partenkirchen—because it was near Oberammergau,⁶⁴ and in Oberammergau, for the first time after the First World War, the *Passionspiel*⁶⁵ was performed. But, he he, it was performed only for people older than eighteen years! So the whole family went to Oberammergau, and my little sister and I had to stay.

And then we saw *die Schlosse*, the castles, of *Ludwig der Zweite*⁶⁶—Neuschwanstein und Herrenchiemsee, und Linderhof. Und, we went to Salzburg. I did not know yet much about Mozart at that time. Then my three brothers and the fiancée of my oldest brother returned to Holland, because their college vacations ended—

MYSELF. And you still have not seen Holland?

PROF. RESINK. He he! And we stayed, with my parents, my sister, and our so-called *zeebaboe*⁶⁷—that is a nurse, *baboe*—in Thüringer Wald,⁶⁸ *in einem kleines Dorf*.⁶⁹ From there, we went to Frankfurt, and I saw my first European nude. In bronze. And that was the so-called *Ariadne von Dannecker*.⁷⁰ I can tell you the style: classical style it was, according to modern opinions not a very good thing. But it was interesting! The beautiful lady, completely naked, placed on a *sokkel*.⁷¹ And every time when the sun appeared through the glass cupola above that statue, it made shadows, like veils. So I was deeply impressed, he he. And then, along the Rhine, we went to Holland. I still remember that we arrived in September.

MYSELF. It means after—

PROF. RESINK. —after about two and a half months in Europe.

MYSELF. So, what were your impressions of Holland after all this? Nothing special? Nothing shocking?

⁶² A museum and a castle city and a tourist destination northeast of Zürich.

⁶³ The highest mountain of Germany, in Bavaria.

⁶⁴ A village in southwest Germany, near Munich, famous for the passion play performed there once in every ten years.

⁶⁵ German for “passion play.”

⁶⁶ Ludwig II (1845-1886), known as Mad King Ludwig, king of Bavaria; mad about Richard Wagner among many other things, bad and good.

⁶⁷ Dutch-Malay for “sea nurse,” a servant whom the Dutch families usually took with them on their European paid home leaves.

⁶⁸ Thuringian Forest.

⁶⁹ German for “in a little village.”

⁷⁰ Johann-Heinrich von Dannecker (1758-1841), a German sculptor.

⁷¹ Dutch for “pedestal.”

PROF. RESINK. Nothing shocking. Flat, somber, rainy, crowded—We went to a *pension*,⁷² which was one of the most expensive pensions in The Hague.

MYSELF. Hotel des Indes?

PROF. RESINK. No. A pension. We have two *étages*⁷³ for ourselves. It was in the *Stadhouderskwartier*, the Indies quarter, and there, whooooh (*according to Freud, at an especially violent jolt to ourselves, our doubles can suddenly appear to us as ghosts*⁷⁴)—

4. Freud recalled

PROF. RESINK.—there, I met an Indies family in its truest! I had a feeling that, till then, I have not seen my own sort yet. It was so—*zo klein*.⁷⁵ Happily, my father was fond of paintings, and he took me to the museums. Also to the palaces, but they were either drab or dressy (*if I hear these two words correctly*). With the exception of the Peace Palace.⁷⁶

MYSELF. It was quite new at the time.

PROF. RESINK. Yah, fourteen years old. It was quite new, and it had a garden. It had a space, it had a *couleur*.

MYSELF. What about the paintings? You knew Rembrandt, Vermeer, and so on, from Yogyakarta. From books. You knew Doré—

PROF. RESINK. Yah, from books. Well. I found the Mauritshuis⁷⁷ in The Hague, yeah, it was old! I intended to go further than to the Hague school. To the new, modern paintings. Also the Rijksmuseum,⁷⁸ I found too—Dutch. It was not European.—I forgot to tell you. We had that Bible with the Doré engravings. And we had also a Sèvres vase, and there was a picture on it; I did not know how it got onto the vase. And, now, after full six months in Holland, in Paris, in The Louvre, I saw this picture. It was the famous painting by Nicolas Poussin,⁷⁹ called *Les bergers d'Arcadie*. There were several figures near a well, and there was written in Latin—I did not understand Latin, but my father told me that it meant—*Et in Arcadia ego*.⁸⁰ —We were also in Arcadia then, he he. And, now, in Paris, I saw it!

⁷² Rooming-house.

⁷³ Floors.

⁷⁴ I do not have this from my own reading. John Pemberton presented me with this piece of Freud.

⁷⁵ Dutch for “so little,” here, even, “so petty.”

⁷⁶ A palace built in The Hague, a gift of Andrew Carnegie and linked to his Endowment for International Peace, as the seat of the International Tribunal for Arbitration, a body dealing mostly with the issues of unclear borders.

⁷⁷ In 1773-74 the Stadhouder (military commander) Willem V of Orange rebuilt the 1640 mansion immediately adjacent to his castle in the center of The Hague as the first art museum in The Netherlands. In 1822, the Mauritshuis was made the royal picture gallery. Now, and in Resink's time, at the site of the former castle there is the Binnenhof, where several central offices of the state are located.

⁷⁸ The principal Dutch art museum in Amsterdam at the time. It was built in 1876-1885 by Pierre (P. J. H.) Cuypers, an uncle of Edouard Cuypers who, as it was noted above, later built the house in Yogyakarta where Resink was born.

⁷⁹ Nicolas Poussin (1594-1665), the great French painter.

⁸⁰ Means, “Even in Arcadia [rustic Paradise] I [i.e. Death] am present.” Resink did not seem (as a child) to get the Death part of the idyll.

So, I said, well, yah: "Although Holland has been a part of Europe, and it had a good name at its time, hm, I am, yah, I am disappointed in Holland as a European country." Also, my father taught me always about the European music. And there was no Dutch music! There were no Dutch musicians and composers! I was impressed by the Peace Palace in The Hague—because it was a center of the international law. That impressed me. But for the rest—

MYSELF. Did you have at that time some knowledge of the Dutch avant garde? It was the time of *De Stijl*,⁸¹ and some new buildings—

PROF. RESINK. Yah. No.

MYSELF. How long did you stay in Holland?

PROF. RESINK. All the time. For the rest of those twelve months.

MYSELF. It was a year *verlof*.

PROF. RESINK. Yah, about eight months in Holland. In February or January '23 we went to see the snow again—a real snow, he he—to Monte Rosa,⁸² and then back to Mont Blanc. It was near three national borders,⁸³ and we enjoyed it very much. But, this was Europe!

MYSELF. Tell me about the language. You grew up speaking Dutch, but with Java all around you. When you came to Holland, all was in Dutch. Dutch was everywhere. Did you find a relief in it? Or was it oppressive?

PROF. RESINK. No. This is one thing that I can tell you about Dutch schools in the Indies. We learned a Dutch Dutch at the school. And many Indonesians spoke the Dutch Dutch so fluently because we [*sic*] knew what our future would be, especially if we wanted to become high officials. We had to know Dutch really well. So, when I came to Holland, the Dutch of the higher strata, for me, was no problem. But the Dutch of the lower Amsterdam—out of question! We would not speak it. We would not understand it. Exactly like *petjook*!

MYSELF. Like the Indos?

PROF. RESINK. Like the Indos.

MYSELF. So you were not allowed to play on the streets of Yogya. And the same thing happened in Amsterdam. So, you did not have any complex of inferiority in Holland?

PROF. RESINK. No, no, he he. Because, also, the three sisters of my father were married to pure Dutchmen. And my father had a pure Dutch complexion. Take this sweet if you—

MYSELF. Thank you, I—

PROF. RESINK.— he had a pure Dutch complexion. And so he had no trouble at all. He finished a high school in Holland, he even went to Delft.⁸⁴ He did not succeed

⁸¹ The Dutch avant-garde school of art in the years immediately after the First World War.

⁸² A mountain in Switzerland on the Swiss-Italian border east of the Mont Blanc area.

⁸³ I.e., of Italy, Switzerland, and, farther off, France. .

⁸⁴ The Polytechnic College in Delft, a town near The Hague. Together with the University of Leiden, which had focused more on the humanities and social sciences, Delft was still at the turn of the century the principal educational institution for government officials going to serve in the Netherlands Indies.

in Delft, but he went back to Indonesia and made it without a degree. So, we moved only in the circles of, yah, very good society. My mother was even received in audience by the Queen Wilhelmina because the Queen heard that my mother knew so much about the Javanese culture. There was a so-called Indies room, *de Indische zaal*, with presents from kings and nobles, and so on, to the Queen all over the place. And there were also *wirklich wertlos*⁸⁵—very bad presents.

MYSELF. It has to be often like that. I can imagine Suharto's presents.

PROF. RESINK. Yah. And then the Queen Wilhelmina asked my mother to clean up [appraise the presents in] the room, *de Indische zaal*—

MYSELF. Aha. So it was empty?

PROF. RESINK. It was, he he. It was—No, it was not empty. There were very good things, there, also. But space was made for other things.

MYSELF. Was your mother impressed by the Queen?

PROF. RESINK. By her voice! She was truly impressed by her voice. First, she heard it in an anteroom, as she had to wait. Eh, the only thing, he he, I remember, was that she was deeply impressed—

MYSELF. How she described it? Why? Was it melodious? Or the Dutch was correct?

PROF. RESINK. Oh, the Dutch was, of course, the Queen's Dutch—

[. . .]

5. *A dog is wailing somewhere at the back of the house*

MYSELF. After you came back, did not you ever think: "Once, I will get away from here; I will return to Holland"?

PROF. RESINK. No. Because even my parents did not want to go back to Holland. They wanted to stay here. And also, they were in the late, no, in the early 1930s, supporters of *De Stuw*⁸⁶ which was for independent Indonesia.⁸⁷ My parents were all—for dominion.

MYSELF. So they were progressive at the time?

PROF. RESINK. Very progressive. They compared the status of the Netherlands Indies with the status of India. And India was also a dominion. It was a member of the *Volkenbond*,⁸⁸ an international organization. So they also had no objections when I became a member, a student member, of the *Stuw* movement.

⁸⁵ German for "really worthless."

⁸⁶ A movement of "progressive" Dutch in the Indies launched in March 1930. The name *Stuw*—"Dam" or "Weir"—expresses the essence of the movement's political thinking. In the same way that a dam can raise the level of a river (to regulate the water supply for the fields), so *De Stuw* was supposed to bring the "development" of the Indies to a higher level. See *De Stuw*, vol. I., no.1. March 15, 1930. The path towards the Indonesian emancipation (or independence), as *De Stuw* envisaged it, was to be gradual and, throughout the process, orderly.

⁸⁷ This is an overstatement; see the note above. *De Stuw* supported an independence of the colony only for a very distant future, and even then, hardly without a (liberal or progressive) Dutch presence.

⁸⁸ Dutch for the League of Nations. In fact, India was not a member of the League of Nations.

MYSELF. But it was later?

PROF. RESINK. Yah. After the *lagere school* with the *bijbel*, I went to the best school in town, so called *Christelijke Mulo*,⁸⁹ for three years. And there, I have met a pupil, and he was my first Javanese friend. He came from a low [*sic*] social level. His father was a teacher, who could not pay his son's education. But they had an uncle, and he paid. This pupil, Saron, was a very good friend of mine, and he was a remarkable man. He played a violin, and later, he became very famous, here in Jakarta, because he was the first Indonesian and Moslem director of the Roman Catholic hospital of St. Carolus!

MYSELF. Oh here in Salemba?

PROF. RESINK. Here! And he—

MYSELF. So he became a doctor? He studied in Amsterdam?

PROF. RESINK. No no no. Here! He studied here. We both studied here. The *Rechtshoogeschool*⁹⁰ was established in '24, and I went to the *Rechtshoogeschool*. And he went to the *Geneeskundige hoogeschool*.⁹¹

MYSELF. So you were friends? Did you go to visit his family in their house?

PROF. RESINK. No no. Because he lived, his family lived, somewhere in Pekalongan.⁹² But he came to our home. And I still remember what his father said to him: "You have to try to conquer, *overwinnen*, two groups of people: the *Belanda*⁹³ and our own aristocracy." It was this thing that I heard from him. And what happened! It was a real victory. He, a Moslem, became the director of a purely Dutch and Roman Catholic hospital. And he also became one of the first non-Dutch invited, I think in '55, to become a member of the *Harmonie*.⁹⁴

MYSELF. You said '55? So late!?

PROF. RESINK. Yes. The *Harmonie* stayed until '57, and it was very Dutchified, and very *deftig*.⁹⁵ It was very expensive to join, but he, as a gynecologist, could afford to pay. This was the first victory. The second victory were his two wives. One was a daughter of a blood aristocrat, a Javanese, and the second wife was a daughter of a Dutch-appointed *pangeran*, Hoessein Djajadiningrat, the first professor⁹⁶—

MYSELF. So he broke rules completely?

PROF. RESINK. Completely. And he also had that intensity—

⁸⁹ Dutch for "Christian Extended Lower School."

⁹⁰ Dutch for "Law School."

⁹¹ Dutch for "Medical School."

⁹² A region and a town in Central Java, northwest of Yogyakarta.

⁹³ Indonesian for "Dutch"; sometimes used for all Caucasians.

⁹⁴ The most exclusive male social club in the Netherlands East Indies.

⁹⁵ Dutch for "distinguished, respectable". There is irony in Resink's voice, especially at moments like this. I am told by a Dutch friend that *deftig* "is a word which in The Netherlands, in the last thirty years, has almost died out except for mockery. It meant 'upper-class' or 'classy' and was applied to the topmost circles of Dutch society."

⁹⁶ A scion of a prominent Javanese aristocratic family and the first Indonesian who, in 1913, got a doctoral degree in history in The Netherlands, at the University of Leiden.

MYSELF. And you saw it?

PROF. RESINK. From him, later, I learned it. His behavior was so free and independent that I thought: "This is the future!"

MYSELF. Did you two talk about it, when you were boys? Did you talk about the future like that?

PROF. RESINK. Politics? No, absolutely!

MYSELF. No? I do not mean politics necessarily. But, for instance, it had to be a strange feeling—he was dark, you were light?

PROF. RESINK. Yah.

MYSELF. That kind of thinking, did it enter into your talking?

PROF. RESINK. No. Because at home I learned that I should not be a racist. That I should not pay attention to it, to behave like an Indo.

MYSELF. So it was a conscious not talking about that?

PROF. RESINK. Conscious. Yah, it was a conscious not talking about it. But when I went to the Law School—

6. *The tape runs out*

(We did some research on each other during the following week. He listened to the Smetana string quartet in E-minor several times, he tells me, as played by Amadeus: Aus Meinem Leben.⁹⁷ It sounded melancholic to him. Might it be, he asks me, because Smetana was unhappy about the Austrians?)

MYSELF. You were probably thinking about the last week?

PROF. RESINK. I told you about my *Middelbare school*, MULO, in Yogya—which was also Dutch-Reformed, he he, and I told you about my first Indonesian friend, Saronu. What struck me, it was his and, later also, his friends' idealism about the future. They had dreams. Yes, all my Dutch and Indo friends had no dreams about the future. Only one dream, sort of—to keep the colony for themselves. And I realized: "These Indonesians still have a dream." And, how should I say it, I found them, because of the dream, a handsome people. Handsome, in comparison with all my down-to-earth European and Euro-Asian friends. "Let us keep our position!" that was merely a slogan. They had no dreams.

I was now confronted with Indonesians of social levels lower than I had ever been accustomed to. I used to have contact only with the *Pakualaman*,⁹⁸ and so on. But here, these were people of quite a low social level—

MYSELF. You say that, because they had a dream, they were handsome, beautiful. Was it a new dream?

PROF. RESINK. Yeah.

⁹⁷ Smetana gave his quartet, "From my life," a Czech title, naturally. Resink's German title, however (notwithstanding the fact that it is also the language of "the Austrians")—and especially in this case—sounded honey to my ear. And, like Smetana, melancholic, too.

⁹⁸ Here he means the court of the Paku Alam.

MYSELF. They were modern people?

PROF. RESINK. Modern people.

MYSELF. How do you explain that modernity had such a beautifying effect on them, and that it made the Dutch, perhaps, even more unattractive?

PROF. RESINK. Yah. Well, for the Dutch, this seemed quite reasonable. They thought, eh, *Indië verloren, ramspoed geboren*.⁹⁹ Right? For them it was a Calvinistic ideal, too. It has happened, and now—it is Calvinistic—it was written down, so leave it like it is. Leave it written, written like it is now.¹⁰⁰

[. . .]

MYSELF. And the Javanese? How would you describe the beauty of your Javanese schoolmates? You would not say it was *gamelan*—

PROF. RESINK. No, no!

MYSELF. —and *wayang*? How would you describe the beauty of Saron and his friends?

PROF. RESINK. It was a dream about the future. They had to live it, truly live the dream about the future. And that was their independence. Independence from the Dutch, and, in the same dream, independence from the *priyayi*¹⁰¹ world. As I told you, Saron's father have said: "You have two enemies—"

MYSELF. If you search in your memory, when did you decide that this was the case?

PROF. RESINK. It was at the MULO. And it was enormously strengthened when I was in my late teens, at the AMS.¹⁰² There was a majority of Indonesians, real, in the class. There were the Chinese, too. But the Indonesian students made 90 percent. And then I saw not only them as they were, in their teens, but, I said to myself, he he, "Well, in the future they will govern." Because this was such an enormous majority, and it simply was not proper that the Dutch should keep to own the colony. Of course, in this, I was also influenced by India. India was already a dominion at that time.

MYSELF. Were you impressed by them as a group? You were impressed by your friend Saron and his friends. But were you impressed by the AMS Indonesians as such?

⁹⁹ Dutch for "The Indies lost, catastrophe born."

¹⁰⁰ I stayed longer at the table and he told me about his persistence in challenging the myth of the Dutch ruling Indonesia for 350 years. Official post-colonial Indonesia, following the Dutch example, liked ideas of things Indonesian being referable back to the venerable and the unshakable. The Resink questioning the 350-year myth remained suspicious. He went to the conference of the Indonesian historians in Yogyakarta in the post-Revolutionary time: "My paper for the congress in Yogya on 'from the new Mahabharata to the new Ramayama or back' was to be read. Yah, but it caught an attention of the head, a general, of, yah, the division of history of HANKAM (Pertahanan dan Keamanan, "Defense and Security"). He was there. [A long pause, as Resink is recalling the situation; like waiting for the Green brain—badju hidjau (green uniform guys)—to tell down the decision. Then he reproduces the voice of the historian-general so well that I can hear a uniform flapping and a belt snapping.] He said: 'well it is ookée, you can read it.' [then defiance] I have not read it!

¹⁰¹ Javanese and Indonesian for "belonging to upper classes."

¹⁰² *Algemeene Middelbare School*, "General Middle School." Resink attended AMS in Yogyakarta between 1930 and 1936.

PROF. RESINK. By the whole group. By the whole group. Maybe, with an exception of the aristocrats, the *bangsawan*. But even most of them had the same dream.

7. *Showing me his hands*

PROF. RESINK. I had not much choice. First of all, I wanted to study piano. But my father said, well, you cannot live from piano lessons. And my piano teacher said: "The span of your hands—"

MYSELF. Oh yah, small hands.

PROF. RESINK. "—are too small." So, then I had to choose among the three faculties there were: Technology in Bandung, Medicine and Law here in Jakarta. Because I am not a technologist, and I could not see blood, so, he he, there was no other way than to go to the Law School.¹⁰³ And, there, I had the same experience. There were more European and Indo students than in AMS, but still there was a majority of Indonesian students.

MYSELF. You kept to your piano through that time in Jakarta?

PROF. RESINK. Oh yes, oh yes.

MYSELF. You did not feel like going between the two—

PROF. RESINK. No, those two worlds—

MYSELF. Did not you feel to be a bridge of sorts?

PROF. RESINK. I did never feel like a bridge. Because this, of course, goes from one person into another. That is idealistic. What I could do it was to show my sympathies, and to show it clearly.

MYSELF. But you lived in those two worlds. In—and by both these worlds?

PROF. RESINK. I did not, at that time. Also, even by Indonesian fellow students I was considered a *Belanda*. *Belanda*, who had sympathies for their aspirations—but, still, I belonged to the Dutch. At that time, moreover, an ideal of non-cooperation rose, and it was very strongly felt among the students. There was an Indonesian student organization affiliated with—*Indonesia Raya*.¹⁰⁴

MYSELF. PPPI?¹⁰⁵

PROF. RESINK. PPPI, a non-cooperator. And then, there was a mixed student organization called *Bataviaasch Studentencorps*,¹⁰⁶ and I was a member of this. My brothers used to be members of the *corps* in the Netherlands, my father used to be a

¹⁰³ Resink's earlier memories of the Law School can be found in his "Rechtshoogeschool. Jongereneed, 'Stuw' en Gestuwden," *Bijdragen tot de Taal-, Land- en Volkenkunde* 130,4 (1974): 428-449.

¹⁰⁴ "Great Indonesia." What Resink meant here, I think, was the notion of a great and independent Indonesia.

¹⁰⁵ *Perhimpunan Peladjar-Peladjar Indonesia*, "Union of Indonesian Students," a nationalist student organization.

¹⁰⁶ Some Indonesians were members of the Corps, but they were, as a rule, the most conservative and with the most pro-Dutch inclinations.

member, so, I too became a member. And it was based on an idea of association.¹⁰⁷ However, there were many European students at that time [of economic depression], in the 1930s, who had to stay here, because their parents could not pay for their schools in Holland. And they were so conservative that, after three years, I decided to leave the *corps*. Then there was USI—

MYSELF. *Unitas Studiosorum Indonesiensis*.¹⁰⁸

PROF. RESINK. Yah. Well, you can say, we were more or less at war with the PPPI. But it was not so difficult for me to help financially the USI. And after I finished my studies¹⁰⁹ and got a job, I could afford to give out some sum out of my salary. But—

MYSELF. But you could not become a member.

PROF. RESINK. No.

MYSELF. Because it was Indonesian.

PROF. RESINK. Yah, Indonesian.

MYSELF. And you were not Indonesian.

PROF. RESINK. I was not Indonesian.

8. *The wayang Kats*

PROF. RESINK. When I came to the Law School, I had to make yet another choice, like every student, between three languages—Javanese language, Sundanese, and what was called Malay. Like most Javanese students, ha ha, I opted for Javanese. We had to study Javanese for two years. And we got it from famous J. Kats.

MYSELF. Who wrote on *wayang*?

PROF. RESINK. The *wayang* Kats.¹¹⁰

MYSELF. Was it good?

PROF. RESINK. It was good. He was good. He was excellent.

MYSELF. So he was teaching Javanese to the Javanese?

PROF. RESINK. Yah.

MYSELF. Was not it strange?

PROF. RESINK. It was a little strange. But, for the Javanese, it was acceptable. The new world. They could also laugh at his pronunciation and so on, but his knowledge of the Javanese culture in general was so enormous—And, ha ha, he was not a professor! So the students needed not to be afraid of him. Everybody, hi hi,

¹⁰⁷ What was meant by this was a gradual assimilation of Indonesians with the Western (European, Dutch, colonial) universe.

¹⁰⁸ A moderately nationalist Indonesian student union with its main activities being in the area of culture and sport and, perhaps most of all, socializing.

¹⁰⁹ Resink studied at the RHS between 1936 and 1940.

¹¹⁰ J. Kats, *Het Javaansch tooneel—Wajang poerwa* (Weltevreden: Commissie voor de Volkslectuur, 1923).

could get it, to pass it, his examinations. This was not the case with the other teachers.

So I took Javanese, the Islamic institutions, *adat* law,¹¹¹ there was also an introduction to Moslem culture or something like that. So, I became accustomed to thinking in other languages, and other literatures. And I saw that these were the languages and literatures, and the religion, of a majority of students. I became accustomed to live more deeply than via *gamelan*, dances, temples, and so on, more deeply in a world of the Dutch subjects, even of the common man. *Adat* law, it was a family law, largely Javanese, yah, not high Javanese—but *ngoko*.¹¹² I learned about Islam. And I became aware that we [*sic*] had a culture much broader and stronger than the culture I had witnessed in Yogya, which was the culture of the *kraton*,¹¹³ the *Kawi*¹¹⁴ songs, the dances, the culture of *Borobudur*¹¹⁵ and all that that had nothing in common with Islam. This was not taught at the Law School. It was not taught by Kats. We read the *Serat Rama*, this is *Ramayana* in modern Javanese, not in the Old Javanese. We were not supposed to know anything about this.

I saw also at that time a rise of antagonism between the Javanese students and the non-Javanese students. It reached its high point when Takdir Alisjahbana,¹¹⁶ who later became a very good friend of mine, established his *Poedjangga Baroe*.¹¹⁷ There were also some other among my friends who wrote in the journal. They had cultural dreams, in which many Javanese could not join—of a renaissance and that we [*sic*] should look to Europe. And this was out of question for most of the Javanese students.

MYSELF. What was in it for you? Did you feel it as a diversity? Or were you on one side? Were you on the Takdir's side?

PROF. RESINK. I was on the Takdir's side, I think, because I felt that there was no other future for the national language except in Malay, *Melajoe*, *Bahasa Melajoe*.

MYSELF. So, long gone was the time when, as you told me, your mother forbade you to play on the street because you could meet Indos there, and you might learn to speak their street language? Malay, right? Or was it a different language?

PROF. RESINK. Oh yes! There was a big difference, a big difference.

MYSELF. Because this "new" language had a grammar?

PROF. RESINK. It had a grammar, and it had a past. The change came with *Poedjangga Baroe*. Then I, eh, became conscious of the fact that we were a diverse culture, diverse popular-*adat* circles. Also, I got a feeling that Malay should become the *lingua franca*, because it had a past. Already during the Dutch times, the Dutch never opted for Javanese as the common language for the whole archipelago. The

¹¹¹ Indonesian for "custom, tradition"; here it means "customary law."

¹¹² Javanese for "speech level of Javanese used among intimates or when speaking to certain people of lower status." Here it is used in a broader sense as "non-aristocratic."

¹¹³ Javanese for a "royal palace."

¹¹⁴ Old Javanese.

¹¹⁵ The colossal stupa of Central Java, built probably in the middle of the ninth century.

¹¹⁶ Indonesian novelist and language reformer (1908-1994).

¹¹⁷ A journal and a literary movement of the same name, both launched in 1933.

Dutch, also, wanted one common language for the whole archipelago. And it was Malay!

One more thing, I also saw, now, a contrast between the Javanese students too much proud of their culture, and, yah, the Sumatrans, who were not so proud of their culture because, in comparison with the Javanese, they had no Borobudur and no palaces like the *kratons*—

MYSELF. What was your everyday life in this kind of Jakarta? What did you do outside the school? You were deeply in books, I can imagine. You spent much of your time reading?

PROF. RESINK. Yah.

MYSELF. What else did you do besides that?

PROF. RESINK. Well, I played piano. That went on.

MYSELF. You took it with you from Yogyakarta?

PROF. RESINK. Later on, later on. First, I played on an upright piano. I also started with *zogenaamd*, so-called *kosthuis*,¹¹⁸ a student house, *studentenhuis*, *asrama*,¹¹⁹ in *Kebangsaan Timur 17*. It is now *Jalan Proklamasi*.¹²⁰ And there, there was an enormous diversity. Indonesians, Chinese, and also Europeans lived in it.

MYSELF. It was an *asrama* for the RHS?¹²¹

PROF. RESINK. No. For all students, at the RHS and the GHS.¹²²

MYSELF. Was it a boarding house? People slept there?

PROF. RESINK. Yah.

MYSELF. You slept there, too? You had a room there?

PROF. RESINK. Yah. I had a room there.

MYSELF. Sharing with somebody?

PROF. RESINK. No.

MYSELF. Just for yourself? With the upright piano?

PROF. RESINK. And the upright piano. No. It was in the so-called recreation room that we had there, downstairs. There was a billiard in that—

MYSELF. In the same room? No!

¹¹⁸ Dutch for “boardinghouse.”

¹¹⁹ Indonesian for “dormitory.”

¹²⁰ From the house no. 56 on the same street, Indonesian independence was proclaimed by Sukarno and Hatta on August 17, 1945. Thus the name, “Proclamation Street,” today.

¹²¹ Abbreviation of *Rechtshoogeschool*, the Law School. Like the Medical School (see below), the Law School was a professional school. One day before the Japanese invasion in March 1942, the Volksraad voted to establish the university in the Indies. It was to have five faculties: letters, law, medicine, agriculture, and technology. The Faculty of Letters opened on December 4, 1940. Together with the faculty of Agriculture, it bore the title “Faculty.” The other three faculties/disciplines remained “colleges.”

¹²² Abbreviation of *Geneeskundige hoogeschool*, the Medical School.

PROF. RESINK. No. It was, well, close. —I must say, I enjoyed my stay in that place. But at the dining table, I was the only European student who sat at the dining table with Indonesians.

MYSELF. How do you explain that?

PROF. RESINK. Oh, I think that they knew that I was for independence. Everybody knew that I was a member, a student member, of the Stuw Groep. There was, by the way, not much difference between the AMS in Yogya and the Law School in Jakarta. Many of the professors of the Law School especially, helped to establish a progressive student group.

MYSELF. Who was it? Logemann?¹²³

PROF. RESINK. Logemann. Kollewijn,¹²⁴ Van Asbeck,¹²⁵ eh, Schepper,¹²⁶ Ter Haar, of *adat* law translated by Schiller,¹²⁷ and P. J. Koets,¹²⁸ I think—There were about ten professors at the Law School, and seven of them belonged to the Stuw Groep.¹²⁹ We all knew it. And I could bring my Indonesian friends to Logemann's house. And they all were accepted. And they listened there to music and all these things.

MYSELF. Did you play piano at Logemann's house?

PROF. RESINK. I played piano. But he had also a gramophone, and there we played a good music. *L'Isle Joyeuse* by Claude Debussy, I think, and I gave a few, yah, you can call it performances, in one of the rooms of the RHS, the Law School, on gramophone. I remember two performances for students only. One was on Schubert, and the other was on the Eastern music. At that time von Hornbostel was a famous ethnomusicologist in Germany, and he had made, well—

MYSELF. Recordings?

PROF. RESINK. —recordings. That evening was devoted to the Eastern music beginning with Benin and going down to Java.¹³⁰ So, ya, I gave Schubert on one side

¹²³ J. H. A. Logemann (1892-1969). He is also mentioned as Resink's "mentor and guru" at the Law School. See *Indonesia's History between the Myths*, p. v. After World War II, Logemann became Dutch Minister of the Colonies for a time.

¹²⁴ R. D. Kollwijn (1892-1972).

¹²⁵ F. M. Baron Van Asbeck (1889-1968). In November 1945, Van Asbeck was sent by the Dutch government on an important mission to Java, and he made one of the first contacts between the Dutch government and the revolutionary Republic of Indonesia.

¹²⁶ One year after *De Stuw* was established, in 1931, J. M. J. Schepper published a booklet which criticized the legal basis of the recent sentencing of Sukarno and some other nationalist leaders in Bandung. See J. M. J. Schepper, *Het vonnis in de P.N.I. zaak* (Batavia, 1931). This publication became one of the celebrated acts of dissent by Dutch liberals during the last period of the colonial era.

¹²⁷ Bernard Ter Haar (1892-1941). Resink referred to Ter Haar's *Adat Law in Indonesia*, trans. E. Adamson and A. Schiller (New York: Secretariat, Institute of Pacific Relations, 1948).

¹²⁸ Like Van Asbeck, P. J. Koets was an important negotiator between the Netherlands Indies Civil Administration (NICA) and the Indonesian Republic from 1945 through 1947.

¹²⁹ According to another source, five out of nine professors at the Law School were *De Stuw* members. See Elsbeth Locher-Scholten, *Ethiek in Fragmenten: Vijf studies over koloniale denken en doen van Nederlands in de Indonesische archipel 1877-1942* (Utrecht: HES Publishers, 1981), pp. 134-135.

¹³⁰ Benin, today Dahomey, formerly in French West Africa. "From Benin to Java" sounds from Resink like Sukarno's "from Sabang to Merauke," of the 1920s to 1960s, or, better, NEFO, New Emerging Forces of the 1960s: a cultural unity, inherent, and better than the old (colonial) world. For his demonstration Resink

and the Eastern music on the other side. And then, I still remember that the Chinese student association planned to celebrate an anniversary of something. One of them was studying at the Medical School and he said: "Well, you come, play the piano." He knew me from the *asrama* at *Kebangsaan Oost*¹³¹ 17. We had a Year-of-Peace kind of pantomime; do you know what the word pantomime means, P-a-n-t-o-m-i-m-e? It was about a love affair between two Chinese, and the accompaniment was written for piano and bass, but on the five-tone, so-called Chinese scale. I said: "Well *oké* let's try." And I succeeded. Again, I was the only European student, eh, who got involved in a cultural event organized by the Chinese.

9. *Bird is chirping.*

PROF. RESINK. So, yah, it was perhaps this oriental and, eh, international orientation that made it easy for me to live as I do now.

MYSELF. Yet, as you were playing Schubert in Jakarta, did not you listen for the echo of the "real" Europe? People were coming? Giving concerts?

PROF. RESINK. There was an excellent, so called *Kunstkring*, Art Circle, in town. And so, eh, I heard Anna Eltour,¹³² Rubinstein,¹³³ Heifetz,¹³⁴ who all came here, most of them on their way to Japan or on their way to Australia. And, still in Yogya, I have seen, you would not believe it (*here comes the Strait-of-Messina voice, and its quiver, and the tears almost, once again*) Anna Pavlova¹³⁵ dancing in the theater of the so-called *societeit*, at the *soos*,¹³⁶ yah, in the club. She was on her way to Australia, and she wanted to see the Javanese dances. And the Art Circle said: "Well, then we will pay for a tournée of Anna Pavlova."

MYSELF. Did not you feel, at these moments at least, a nostalgia for Europe? Did not you think, at these moments at least: "I should go there"?

PROF. RESINK. No.

MYSELF. You know, Pavlova is coming—

PROF. RESINK. No.

probably used Erich Morits von Hornbostel's (1877-1935) *Musik des Orients*, twelve 78 rpm gramophone recordings under the Odeon and Parlophone labels, issued in 1931 as an album by the Carl Lindström Corporation. I did not locate this album. One can hear the recordings, however, on two LP discs published in 1963 from von Hornbostel's archives in Berlin, and based on his "Demonstration Collection." The music of Indonesia on this edition is on Disc I side B, nos. 1-7, 9-11; the music of Africa, including West Africa and the Togo-Dahomey region, is on Disc II side B, nos. 1-7, 9-11. See *The Demonstration Collection of E. M. von Hornbostel and the Berlin Phonogramm-Archiv* (New York: Folkways Records in cooperation with Indiana University, 1963).

¹³¹ Here, Resink uses Dutch *Oost*, "East," with the Indonesian half of the name of the street.

¹³² This is how far I got in deciphering this intriguing name: Dutch friends tell me that they think they vaguely sense who the lady was. (Unfortunately, they are too young for having that passion for her, and the memory, Resink clearly had.) It was, probably, they say, a Dutch singer, who adopted this stage name.

¹³³ Arthur Rubinstein, a Polish-born, Jewish pianist (1887-1982).

¹³⁴ Jascha Heifetz, a Russian-born, Jewish violinist (1901-1987).

¹³⁵ Anna Pavlova, celebrated Russian-born ballet dancer (1885-1931).

¹³⁶ Dutch, and a Dutch abbreviation, for "society club."

MYSELF. —and I would like to see her in Leningrad. Or something like that?

PROF. RESINK. No.

MYSELF. You never had that feeling: “I am here, I am here visiting, really, and I will go back and spend my retirement in—”

PROF. RESINK. (*coughing badly*) Even my parents did not. They wanted to die here.

MYSELF. So it was your home? It has always been your home?

PROF. RESINK. Yah, yah. And the roots of my family go back to the eighteenth century—

MYSELF. And, what was Europe for you?

PROF. RESINK. Art! And then, you got history. And music, eh?

MYSELF. What about democracy?

PROF. RESINK. Well—

MYSELF. You knew about England, parliaments, French Revolution—

PROF. RESINK. French Revolution? We had to learn in school about it. But as—I did not feel involved. Because I was living in a colony. No democracy. I was living quite happily and, yes, I felt more or less, more or less, a stranger, a foreigner, eh. Not because we had European blood, and so on—But, I was deeply involved in European culture, while my parents, on the contrary, were deeply involved, very interested, in Javanese culture—

(This, to me, is the most upsetting and the most beautiful part of both of the interviews. We were both getting tired—and tired of each other—in the hot and stuffy room with the glasses of lukewarm water and some damp cookies in front of us. The talking got sleepy, too, more relaxed, and even more idiosyncratic. Chronologies crumbled. Genealogies no more were cutting clean through the chaos of the life. Like my mother at that age, as he talked, the line between the present and the past, between him and his parents, got blurred.)

MYSELF. So you think that you were more European than your parents? More oriented to Europe?

PROF. RESINK. No.

MYSELF. This was a modern age. And there were new communications.

PROF. RESINK. Yah.

MYSELF. You probably—Europe was closer to you than it had been during their time to your parents.

PROF. RESINK. Yah. No—no. I had not a feeling that I was more European than my father. He himself, as he grew older, went back to—He lost his interest in—He was against fascism, yes, but well, all this did not fit in the system into which he was born. He was, he was—in comparison with all sorts of the Dutchmen of his same social status—he read more European books, he knew all about European paintings, and he knew much about European music. He accepted Maurice Ravel immediately. He did not accept Stravinsky; it was, he he, my father said, it was too much: “Either Stravinsky goes out of this house or I go out of this house.” It was too much. But Prokofiev (I forgot to mention Prokofiev to you last time)—he accepted Prokofiev! And he looked like a European, and also, he was considered by everyone—you know, he was democratic. He was democratic!

MYSELF. How did you yourself feel when the world you were born into became to fall down? When your father died,¹³⁷ when there was war already, and the Japanese were in Manchukuo—How did you feel? You were European by blood. And fascism—you definitely did not like it. How did that impress you? You know, the Japanese coming, the fascism, and the Dutch, democratic and colonial?

PROF. RESINK. Well, there were no fascist brands in Javanese culture. Absolutely not. Everyone was against fascism. Because also many have thought that what the Dutch were doing here was a kind of fascism, too. That they were hidden, more or less, racists, and overfilled with pride and grandeur and all these things. So nobody approved of fascism here. Nobody! Everyone, inside, more or less, was socialist. We were all, more or less, fellow travelers. At the Law School, of course, communism, eh, was not popular among the students. Which is understandable. In '26 and '27, so many communists, so-called communists, were interned in Boven Digoel.¹³⁸ This everybody knew. Everybody knew this—Even if I wanted to become a communist, eh, it would not have any appeal. Everybody thought that communism could not have any following here. And that—this became true in '65.¹³⁹

10. *We could not change the world, so let us change the subject*¹⁴⁰

MYSELF. Being European when Europe failed, staying in Indonesia, becoming an Indonesian citizen, writing on Indonesian history, as you often put it, from a periphery,¹⁴¹ it might have been a special moment; a starting point. Indeed, in the 1960s, you were behind a project called "Introduction to Indonesian Historiography." Could this be a special moment? A starting point?

PROF. RESINK. Well. I must say that the first thing we tried was to have a book with an international scope, and in English. Because Soedjatmoko,¹⁴² after the first *sejarah*¹⁴³ congress in '57, came back from Yogya and was extremely depressed. He said: "Is that all, what we can give to the world? Is there no other image of our history to give the world?" I said: "Well, it is possible, but it is only possible in an

¹³⁷ Resink's father died in 1937, his mother in 1945. Both are buried in Yogyakarta.

¹³⁸ Boven Digoel was the most feared internment camp in the easternmost part of the Indies, in New Guinea. Suspected communist rebels, and many other opponents of Dutch rule, were sent there after 1927.

¹³⁹ "65" stands for the alleged communist attempt at a coup d'état, and a response to it, by the force of which hundreds of thousands of communists, other leftists, suspected leftists, and others, were murdered.

¹⁴⁰ "We can't change the country. Let us change the subject." Jacques Derrida quoting James Joyce in his "Ulysses Gramophone: Hear say yes in Joyce," *Acts of Literature* (New York: Routledge, 1992), pp. 253ff.

¹⁴¹ The notion of a periphery, and the creative force of marginality, is strongly expressed in Resink-the-historian's writing. The credo can be heard even more strongly in his poetry, for instance in the poem, *Het koraaldier* (The coral polyp), on the coral blossoming at the edge of land and sea. This poem, from the 1950s, was dedicated to Pramoedya Ananta Toer. See also Pramoedya Ananta Toer, *Nyanyi Sunyi Seorang Bisu*, vol. II (Jakarta: Lentera, 1997), p. 186; see also Kees Snoek, "De vrede van aan veel deel te hebben, heel alleen te staan. Vraaggesprek met de dichter G.J. Resink 1986" (collection KITLV Leiden), p. 16.

¹⁴² Soedjatmoko (1922-1989), a public intellectual and author, later diplomat. One of the most influential intellectual figures in post-colonial Indonesia and also among many Westerners sympathetic to, and involved in, Indonesia after 1945.

¹⁴³ Indonesian for "history."

international cooperation." And then he said: "Are you just a talker or do you have a plan?"

Just at the time, Mohammad Ali was chosen as the head of the National Archives. He was one of the first Indonesian scholars who finished their studies here at the *Fakultas Sastra*.¹⁴⁴ Thus I came up with the plan. First, I thought: "What kind of Indonesians can contribute to that book?" And I found about ten Indonesians, four of them of foreign origin—two of the Dutch origin, Zoetmulder¹⁴⁵ and myself, and two of the Chinese origin, Tjan Tjoe Som and F. J. E. Tan. Then I asked Koko:¹⁴⁶ "Will that not yet be too few?" "No no! Absolutely not." Well, then I told him: "We have ten Indonesians. I can mention ten Europeans, and if you can get money from rich Americans that would be fine." It should, if possible, be published in America, because I saw the growing influence of America here. And, well, there it was. Half of the book should be devoted to sources, and the other half to approaches, a legal approach and so on. Then Koko said, "well let's try," and he went to Cornell, and he went to Kahin.¹⁴⁷ And Kahin gave his blessing, and not only his blessing, but also the money for it. And so it was to be—to appear on an international scholarly level, as an introduction to Indonesian historiography, with ten or nine Indonesians and then foreign scholars of five nationalities: Dutch, English, French—I insisted on Japanese—and also one Welsh [*sic*]; the Wales was represented by that scholar who is now living in Italy—Ruth McVey. Ruth McVey took care of Russian sources, Koichi Kishi of Japanese sources, the Englishman of Malay sources, and then, eh—I am too old, it is too far—we invited also an Englishman who wrote about Dutch sources, that was Irwin.¹⁴⁸

So, essentially, yah, so it was. Here the sources, here the approaches, ya? And that was it¹⁴⁹—it was on that book that Soedjatmoko made his career. Because then, he got, well—an honorary doctorate at an American university first, then, later on, he had I think six or seven doctorates.¹⁵⁰ And then followed this career of his as an ambassador for the New Order, so to say. And afterwards the Japanese were also so fond of him that he went on to become the rector, eh, ambassador at the Tokyo

¹⁴⁴ Indonesian for "Faculty of Letters" (in this case of the University of Indonesia in Jakarta).

¹⁴⁵ P. J. Zoetmulder, S. J.

¹⁴⁶ Nickname of Soedjatmoko.

¹⁴⁷ George McTurnan Kahin, 1918-2000, the director of the Cornell Modern Indonesia Project at that time.

¹⁴⁸ Graham Irwin.

¹⁴⁹ *An Introduction to Indonesian Historiography*, edited by Soedjatmoko and Mohammad Ali, G. J. Resink, and George McT. Kahin. Prepared under the auspices of the Modern Indonesia Project Southeast Asia Program Cornell University (Ithaca: Cornell University Press, 1965).

¹⁵⁰ Resink is not completely fair here. Soedjatmoko had been respected and influential abroad as an Indonesian intellectual long before the book was conceived. I could hear some sadness and disappointment, bitterness even, from more than a few people in Indonesia, and abroad, too, when Soedjatmoko's name was mentioned. H. J. C. (Poncke) Prinsen, for instance, another man whose voice and intensity I will hardly ever forget, a personality of radical and profound opinions, deeply engaged and spending all his adult life in Indonesia, spoke to me most sourly about Soedjatmoko. Yet, when I asked him, a few minutes later, who might have had the stature to lead Indonesia out of the post-colonial impasse, Poncke Prinsen thought for a long while and—sadly, because all of this was over by now and lost—said, "Well, Soedjatmoko." (Interview with Poncke Prinsen, Jakarta, May 16, 2000.)

university¹⁵¹—Ah, and—but after that experience with the United Nations Secretary Generalship¹⁵²—aaah (*real, deep sadness is now heard in the voice*)!

MYSELF. Is not it, frankly—I think, it is an excellent book—but is not it rather a proof of a failure? Because, as you talk about the book's sequels, the first that came to your mind were honorary decrees, ambassadorships, bureaucracies?

PROF. RESINK. Yah.

MYSELF. There has not been much of a school starting with the book. I like the book, my students read it, but it is not very often quoted. It does not seem to become a starting point. One might expect, you probably expected, that it would work as some impetus for writing history in Indonesia. Being international, being made at a crossing point—You know: approaches and sources, Westerners and Indonesians? The inspiring periphery.

PROF. RESINK. You are right. You are right. But what astonishes me is that, nevertheless, there has been a second edition at Cornell.¹⁵³ So it is still used.

MYSELF. What about an Indonesian edition?

PROF. RESINK. That is a failure. That is a failure.

MYSELF. How many years after the Cornell edition was it published here? Ten years? Fifteen years?

PROF. RESINK. Oh no! It was about—it was published last year.

MYSELF. Yah.

PROF. RESINK. So, twenty-five years later (*actually thirty-two years*). And it was not allowed in the book shops here.

MYSELF. What is the reason?

PROF. RESINK. Political.

MYSELF. Because there were some names? Chinese?

PROF. RESINK. There were Chinese. And there was that row between the government and that report of Cornell.¹⁵⁴

MYSELF. So, because it was Cornell published?

PROF. RESINK. It was Cornell published. And Kahin wrote the introduction.¹⁵⁵

MYSELF. And McVey was there, and she wrote in the Cornell Paper.

PROF. RESINK. Yah. And there was the matter of that Rumanian, who was on a think—a member of the think tank—

¹⁵¹ Soedjatmoko served as the Indonesian ambassador to the United States during the late 1960s and early 1970s, and as the rector of the United Nations University in Tokyo, 1980-1987.

¹⁵² There had been an informal campaign launched in the late 1980s in Indonesia and abroad for Soedjatmoko to become the Secretary General of the United Nations. Nothing came of it.

¹⁵³ There was no second edition; Resink might mean a second printing. But I am not sure about it either.

¹⁵⁴ Published as Benedict R. O'G. Anderson and Ruth McVey (with Frederick P. Bunnell), *A Preliminary Analysis of the October 1965 Coup in Indonesia* (Ithaca: Cornell Modern Indonesia Project, 1971).

¹⁵⁵ George Kahin wrote the preface.

MYSELF. Guy Pauker?¹⁵⁶

PROF. RESINK. Guy Pauker—(*the tape ran out*)

¹⁵⁶ Guy Jean Pauker (1928–2002), of the University of California at Berkeley and of the RAND Corporation; he wrote and consulted widely on the Indonesian Communist Party and the Indonesian military.