SERAT WÉDATAMA:
A TRANSLATION

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and Martin F. Hatch

Introduction

Soon after I arrived in Surakarta, I began studying conversational and poetic Javanese. My teacher for both was Suranto Atmosaputro, lecturer in Javanese language and culture at the State Teachers' College in Surakarta. Pak Suranto had long had an interest in Javanese poetry and still composed letters, talks and stories in tembang (song-poem) form. Since I was studying Javanese music as well, we chose to translate those poems which were sung most often. One of those we translated was the Wédatama.

The Wédatama is a long tembang, one of a group called piwulang (instruction, teaching, lesson). Although it is possible that the piwulang is an old form of Javanese literature, most of those now available were composed after the middle of the eighteenth century. They are concerned with teaching values and standards of behavior and, in that sense, can be considered outlines of proper moral conduct in the Javanese way of life. This was certainly true for most Javanese at the time when most extant piwulang were composed, i.e., before the beginning of the twentieth century. Today, the impact of these teachings is not as widespread; other value systems have made incursions.

The Wédatama is an exemplary piwulang. It is attributed to Mangkunagara IV of Surakarta, who reigned from 1857-1881. The poem stresses basic Javanese values, often denigrating the teachings of Islam. Unlike many earlier piwulang, it expresses, however, a positive and energetic attitude toward life. Although the Wédatama is in the form of a king's teachings to the young men in his court, and is often highly mystical in nature, the poem rapidly became very popular outside the court and even today many people still memorize it and chant it privately in their homes or publicly on religious and social occasions. Unlike many other tembang from the court of Mangkunagara IV, it is seldom sung in the context of the gamelan orchestra.

The Wédatama is composed in several poetic meters of the kind called matjapat. The formal elements in matjapat meters are the number of lines in each stanza, the number of syllables per line, and the final vowel sound in each line. For example, the first two matjapat meters in the poem are Pangkur and Sinom. The scheme of Pangkur is:
Mangkunagara IV

mingkar mingkur ing angkara,
akarana karenan mardi siwi,
sinawung resmining kidung,
sinuba sinukarta,
mrih kretarta pakartining ngèlmu luhur,
kang tumrap nèng tanah djawa,
agama ageming adji.

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<tr>
<th>No. of Syllables</th>
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<td>8</td>
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Sinom is organized thus:

nulada laku utama,
tumrap ing wong tanah djawi,
wong agung ing ngèksiganda,
panembahan Sènapati,
kapati amarsudi,
sudanè hawa lan nepsu,
pinesu tapa-brata,
tanapi ing sijang ratri
amamangun karjénak tyas ing sasama.

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My tembang teachers were often able to explain the form of a
meter in abstract terms; for example, as a series of questions, or
as a conversation, or a debate, with a summation in the last line.
The debate was used as an abstract description of Sinom. If we read
aloud a stanza of Sinom at a fast, even pace, stressing the final
vowel of each line and paying attention to the length of the line
and the sound of its last vowel rather than the meaning of the words
we are reading, we may hear a pattern of sound in the stanza somewhat
like that of two men alternately exchanging statements in easy,
balanced, rhythmic debate. Perhaps this can be visually notated by
lining out the structural elements of Sinom and inserting punctuation
marks to suggest the direction of the argument.

<table>
<thead>
<tr>
<th>First party in the debate</th>
<th>Second party in the debate</th>
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<tbody>
<tr>
<td>Line one 8 a .</td>
<td>Line two 8 i .</td>
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<tr>
<td>Line three 8 a !</td>
<td>Line four 8 i !</td>
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<td>Line five 7 i ?</td>
<td>Line six 8 u ?</td>
</tr>
<tr>
<td>Line seven 7 a .</td>
<td>Line eight 8 i !</td>
</tr>
<tr>
<td>Line nine 12 a !</td>
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</tbody>
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Melodic elements in Sinom parallel this metric development. If
we graph the melodic motion of a popular Sinom melody, we can see its
responsive character.

The opening statement of the first party in the debate rises from
pitch level one to pitch level three. The second party's response
falls to pitch level two, whereupon the first party tries to make
his point again, by approaching it from another direction. Party
number two returns with a melody similar to his first response but,
after a short pause at pitch level two, he carries his argument to
an emphatic base at pitch level (low) 3. The first party decides he
will try another approach, a bit of a diversion, in the way of a
question, but he is countered by a similar melodic digression from
party number two. He blandly restates his point on a single pitch,
only to have party number two reiterate the same melodic point he
made in line four. The first party returns to the material of his
opening statement, then extends his statement to round out the melodic
material of the whole stanza.
Matjapat poems are often rich in word-play, onomatopoeia, and alliteration. The Wedatama is particularly noted for its complexity and beauty in this respect. An example of word-play in the poem is found in stanza eight of the Pangkur section. The first and second lines are "sotjaning dijwangganira, djer katara lamun potjapan pašti." Sotja has several meanings in Javanese, two of which are "defect" and "diamond." Katara can mean either "is visible" or "shines." The -ira suffix can denote either a second or third person possessive. So this passage can be translated either "the diamond of your being surely shines when you converse," or "the defect of his being surely is visible when he converses." In our translation, the context calls for the choice of the latter for the English translation, but in the Javanese text, the double meaning provides a lively paradox.

In line five of stanza six of the Pangkur section, the author interchanges the consonants g, ng, and r, and the vowels a, e, and u, to produce the line "gumarenggeng, anggung gumrunggung," and alliterative gem which imitates the sound of "droning, growling, constantly rumbling."

The poem often seems to progress on interlocking currents of alliteration. For example, the Putjung section opens with the interplay of the consonants k and l for three lines but, by the fourth line, the current has shifted to t and s. In the fifth and last line of the first stanza, the consonant ng enters. And, the last word of that line, "angkara," links that stanza with the next, which begins "angkara gung, neng angga anggung gumulung."

The entire poem sparkles with such alliterative passages, a fact which is even more obvious when the poem is sung than when it is read. One must remember that most matjapat poems were written with melodies in mind. In fact, there are many Javanese who cannot remember the text of one of these poems apart from the melody that belongs to it.

In texts which are taught and transmitted aurally, there are often slight, and sometimes great, variations which develop. But, because the Wedatama was composed at a time when texts were also written down, the number of variations in different texts is relatively small. My teacher and I used as the basic source for this translation a Javanese script edition of the works of Mangkunagara IV which was compiled from the manuscripts in the library at the Mangkunagaran palace in Surakarta at the behest of his descendant, Mangkunagara VII with the aid of Dr. Th. Pigeaud. In only one important place did we choose a variation found in other sources. Line 5 of stanza 17 in the Gambuh section in the Mangkunagara VII edition reads "mring alaming lama maot," which translates "to the world of old, able to contain." We chose to use the variant "mring alaming lama amot," "to eternity," which fits better in the context.

Some editions of the Wedatama have twenty-seven additional stanzas at the end of the poem. The Mangkunagara VII edition calls these stanzas "Sawenbh ing serat-seratan wonten sambetanipun serat Wedatama ...." (a continuation of the poem found in other versions) and includes them in a separate section following the main body of the poem. We have not included a translation of those stanzas.
The translation was accomplished in three basic stages. First I would transliterate the text into Latin script and make an Indonesian and English outline, using several Javanese-Indonesian and Javanese-Javanese dictionaries available. At the same time, Pak Suranto would be preparing an Indonesian and English outline drawing for the most part on his own knowledge, but also on various dictionaries. We would meet and discuss our outlines, using Indonesian as the "lingua franca" in our classes. The first sessions helped me to develop an understanding of the ways in which the thoughts were presented in the poem, the verbal construction of the ideas, the elements of time and tense, and the persons being discussed. These are significant points, as the Javanese text seldom uses personal pronouns or denotes tenses directly. Javanese is a situational language: that is, clusters of words depict a condition or situation which often only implies the time and the speaker.

After Pak Suranto and I worked through the entire poem in this manner, we went over it again, adding punctuation and refining the English form. In these two stages, as much as we could, we translated literally, word-by-word, trying to keep passive forms of verbs wherever possible and inserting personal pronouns only where they seemed essential. In the final stages, I worked to smooth out some of the passages that still were a bit cumbersome in translation.

Source of the text:


Other editions are:


Serat Wédatama

I. Pangkur

1. mingkar mingkur ing angkara
   akarana karenan mardi siwi
   sinawung resming kidung
   sinuba sinukarta
   mrih kretarta pakartining ngèlmu luhung
   kang tumrap nèng tanah djawa
   agama ageming adji

2. djinedjer nèng wédatama
   mrih tan kemba kembenganing pambudi
   mangka nadyan tuwa pikun
   jèn tan mikani rasa
   jekti sepi asepa lir sepah samun
   samangsànè pakumpulan
   gonjak ganjuk nglelingsemi

3. gugu karsanè prijangga
   nora nganggo paparah lamun angling
   lumuh ingaran balilu
   uger guru aleman
   nanging djanma ingkang wus waspadèng semu
   sinamun ing samudana
   sasadonin adu manis

4. si pengung nora nglégewa
   sangsajarda dènira tjatjariwis
   ngandar-anjar angendukur
   kandànè nora kaprah
   saja élok alangka longkanganipun
   si wasis waskita ngalah
   ngalingi marang si pingging

5. mangkono ngèlmu kang njata
   sanjatanè mung wèh reseping ati
   bungah ingaranan tjubluk
   sukèng tyas jèn dèn ina
   nora kaja si punggung anggung gumunggung
   ugungan sadina-dina
   adja mangkono wong urip

6. uripè sapisan rusak
   nora mulur nalarè ting saluwir
   kadi ta guwa kang sirung
   sinerang ing maruta
   gumarenggeng anggereng anggung gumrunggung
   pindå pađanè si muda
   pradènè paksa kumaki

7. kikisanè mung sapala
   palajunè ngandelken jajah wibi
   bangkit tur bangsaning luhurst
   lah ija ingkang rama
   balik sira sarawungan bæ durung
   mring atining tata-krama
   nggon-anggon agama sutji
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Serat Wadjatam

I. Pangkur

1. Turning my back on desire
because I am happy to train children,
I compose in the beauty of chant,
embellishing and clarifying,
to bring about the unfolding of this high secret knowledge,
which pertains in the land of Java--
the religion which belongs to the king.

2. I record these teachings in this Wadjatama,
in order that you will not slacken in the cleansing of your heart;
for, although you grow old,
if you don't understand the feeling,
you will be truly empty, tasteless, like chewed pulp--
when meeting with others,
awkward and shaming,

3. following your own will,
not using propriety when speaking,
averse to being called ignorant,
groping for compliments.
But a man who already is aware of intimations,
waps himself in irony,
and talks sweetly.

4. The idiot is not aware,
increasingly chattering
elaborate heaps of words.
His speech is queer,
more amazing, and without reflective pauses.
The wise man is clever to submit himself,
to conceal himself from the fool.

5. This then is the true knowledge,
truly giving gladness to the heart--
happy to be called a dullard,
glad-hearted when held in contempt--
unlike the idiot who constantly likes to be flattered
and spoiled every day.
Don't be like him.

6. His one life-time is destroyed.
His mind is fragmented, in tatters;
like a dark cave
when the wind blows through--
droning, growling, constantly rumbling--
like that is the young man.
Nevertheless, he behaves pretentiously.

7. His resources are limited,
always falling back on his parents' station.
Wise and of high birth
indeed is his father.
On the other hand, he hasn't the faintest connection
with that core of good conduct
which is a part of a holy religion.
8. sotjaning djiwangganira
   djer katara lamun potjapan pašti
   lumuh asor kudu unggul
   sumengah sesongaran
   jèn mangkono kena ingaran katungkul
   karem ing rèh kaprawiran
   ora ènak iku kaki

9. kekerané ngèlmu-karang
   kakarangan saking bangsaning gaib
   iku boreh paminipun
   tan rumasuk ing djasad
   amung anèng sadjabaning daging kulup
   jèn kapengkok pantja-baja
   ubajanè mbaléndjani

10. marma ing sabisa-bisa
    babasanè muriha tyas basuki
    puruhita-a kang patut
    lan trap ing angganira
    ana uga angger uger ing kaprabun
    abon-aboning panembah
    kang kambah ing siang-ratri

11. iku kaki takokena
    marang para sardjana kang martapi
    mring tapak ing tepa tulus
    kawawa nahan hawa
    wruhanira mungguh sanjataning ngèlmu
    tan pašti neng djanma wreda
    tuwin muda sudra kaki

12. sapantuk wahjuning Allah
    gja dumilah mangulah ngèlmu bangkit
    bangkit mikat rèh mangukut
    kukutaning djiwangga
    jèn mangkono kena sinebut wong sepuh
    liring sepuh sepi hawa
    awas roroning atunggil

13. tan samar pamoring suksma
    sinukmaja winahja ing asepi
    sinimpen teleng ing kalbu
    pambukanè warana
    tar lèn saking lijp lajap ing alujut
    pinda pesat ing supena
    sumusup ing rasa djati

14. sadjatiné kang mangkana
    wus kakenan nugrahaning hyang widi
    bali alaming asuwung
    tan karem karaméjan
    ingkang sipat wisèsa winisèsa wus
    mulih mula-mulanira
    mulanè wong anom sami
8. The defect of his being surely is visible when he converses: he is not willing to lose; he must be supreme, haughty and boasting. If he is like that, he can be called reckless: absorbed in matters of confrontation. That's not pleasant, son.

9. The mystery of magic derived from the world of the invisible is like skin cosmetic. It is not really absorbed into the body but stays on the outside of the flesh, my boy. When you unexpectedly meet any kind of danger, its promise fails.

10. So, as much as you can, so that your feelings are secure, become a student, in a proper manner and in keeping with your inclinations. There are also rules belonging to kingship the instruments of one who worships, rules which are followed day and night.

11. About these, please ask of wise men who have already done asceticism in the footsteps of one who is a sound example, and can suppress their passions. Understand that real knowledge is found in old and young men, of high or low class.

12. After you have received the revelation from God, be quick to become clear and able to work on spiritual knowledge, able to get knowledge of how to die--the end of being. If like that, you can be called a mature man; mature in the sense of empty of passions and prepared for the two in one.

13. Clear indeed is the coming together with the spirit. Felt deeply, it comes about in quietness and is preserved within. The removal of the veil comes only from being half-awake and half-asleep, like the twilight of a dream, penetrating into the true feeling.

14. Truly, one who is like this has already received the gifts of the All Wise, and has returned to the condition of emptiness, not indulging in worldliness; his dominating qualities are dominated and he goes home to his origin. Because of that, all young men
II. Sinom

1. nulada laku utama
tumrap ing wong tanah djawi
wong agung ing ngèksiganda
panembahan Sênapati
kapati amarsudi
sudanè hawa lan nepsu
pinesu tapa-brata
tanapi ing sijang ratri
amamangun karjènaka tyas ing sasama

2. samasanè pasamuwan
mamangun marta martani
sinambi ing saben mangsa
kala kalane asepi
lalana tèki-tèki
gajuh gejonganing kajun
kajung-jun eninging tyas
sanityasa pinrihatin
puguh panggah tjegah dahar lawan nèndra

3. saben mandra saking wisma
lalana laladan sepi
ningsep sepuh ing sopana
mrih pana pranawèng kapti
tistis ing tyas marsudi
mardawa ing budya tulus
mesurèh kasudarman
nèng tepining djalaniḍi
srunging brata kataman wahju dyatmika

4. wikan wengkoning samodra
kèderan wus dèn ideri
kinemat kamot ing ndrija
rinegem sagegem dadi
dumadya angratoni
nengghi kangdjeng ratu kidul
nèdel nggajuh nggagana
umara marak maripih
sor prabawa lan wong agung ngèksiganda

5. dahat dènira aminta
sinupeket pangkat kanṭi
djroning alam palimunān
ing pasaban saben sepi
sumanggem anjanggemi
ing karsa kang wus tinamtu,
pamrihè mung aminta
supangaté tèki-tèki
nòra kétang teken djanggut suku djadja

6. pradjandjiné abipraja
saturun-turun ing wuri
mangkono trahing awirja
jen àma sah mesu budi
dumadya glis dumugi
ija ing sakarsanipun
wong agung ngèksiganda
nugrahane praptèng mangkin
trah-tumerah darahé paḍa wibawa
II. Sinom

1. should imitate the highest example of behavior for people in the land of Java--that of the great man of Mataram, Panembahan Senapati. Strongly striving for the decrease of his passions, he disciplined himself through asceticism. And day and night he aroused agreeable attitudes in the hearts of all the people.

2. When meeting with others he practiced gentleness. Every now and then at quiet times, he went wandering about, practicing asceticism, striving for the target of his will: drawn to clearness of heart. Continuously concerned, he steadfastly restrained himself from eating and sleeping.

3. Every time he went out of his house, wandering through quiet areas, he sucked up the old, ripe way, in order to get clear insight into his intentions; striving for calmness in his feelings, the serenity of virtuous thoughts, he disciplined himself in love for his fellow-man. There, at the border of the ocean, the intensity of his asceticism was graced with a right inspiration.

4. He knew the expanse of ocean, having already encompassed it, drawn it in and placed it in his heart. Held in his hand, it became a handful. So he came to have authority over the queen of the south seas. Up she came from the deeps, drew near humbly, overcome by the power of the great man of Mataram.

5. She intensely asked to be close to him, to be his companion in the invisible world, in familiar territory, at quiet times. She made a promise, in accord with her fixed will. Her intention was to ask the benefits of his asceticism; her submission was complete.

6. She promised that his family, all of his descendants, those of noble birth, if still striving with their minds, would soon attain the objects of their intentions. The great man of Mataram--her blessing is still felt--from generation to generation, his descendants prosper.
7. ambawani tanah djawa
   kang pađa djumeneng adji
   satrija dibya sumbaga
   tan lyan trahing Sênapati
   pan iku pantes ugi
   tinulad labetanipun
   ing sakuwasanira
   ênake lan djaman mangkin
   sajektinê tan bisa ngepleki kuna

8. lowung kalamun tinimbang
   aurip tanpa prihatin
   nanging ta ing djaman mangkya
   pra muđa kang dën karemi
   manulad nêlad nabi
   najakêngrat gusti rasul
   anggung ginawê umbak
   saben séba mampir masdjid
   ngadjap-adjap mudjidjat tibaning dradjat

9. anggung anggubel sarêngat
   saringanê tan dën wruhi
   dalil dalan ing idjemak
   kijasê nora mikani
   katungkul mungkul sami
   bèngkrakan mring masdjid agung
   kalamun matja kutbah
   lalagonê ðanđang-gendis
   swara arum ngumanđang tjèngkok palaran

10. lamun sira paksa nulad
    tuladaning kangdjeng nabi
    o ngger kadohan pandjangkah
    watekê tan betah kaki
    rênhê ta sira djawi
    sañîtik baê wus tjukup
    ajwa guru-aleman
    nêlad kas ngebra gi pekih
    lamun pengkuh pangangkah jeki kahmat

11. nanging ënak ngupaboga
    rênhê ta tinitah langip
    apa ta suwitêng nata
    tani tanapi agrami
    mangkono mungghu mami
    padunê wong dahat tjubluk
    durung wruh tjara arab
    djawaku baê tan ngenting
    parandêné paripaksaka mulang putra

12. saking duk maksih taruna
    sadêla wus anglakoni
    abêrag marang agama
    maguru anggering chadji
    sawadinê tyas mami
    banget wedinê ing bêsuk
    pranatan akir-djaman
    tan tutug kaselak ngabdi
    nora kober sembahjang gya tinimbalan
7. Those who become kings, 
reigning over the land of Java, 
excellent and glorious knights, 
are none other than the descendants of Senopati. 
It is also proper 
to take as an example his merits, 
to the best of your ability. 
Truly, goodness of these times 
can not equal that of the old times;

8. It's sufficient, if compared to 
life without any concern at all. 
But in our times, 
young men who indulge themselves in 
imitating the Prophet, 
the leader of the world, our lord messenger, 
always use this indulgence boastfully: 
every time they want to come before the king, they drop by the mosque--
seeking a miracle, the arrival of a promotion.

9. Constantly practicing ritual, 
they do not know the essence of the ritual: 
Dalil, the way of Idjemak and Kijas are not known. 
They are absorbed in 
showing off in the great mosque; 
when they read a sermon, 
the tune is Dandang-gula; 
the fragrant voice reverberates singing the Palaran version.

10. When you persistently imitate 
the example of our lord the Prophet, 
oh son, you will have gone too far; 
that quality is not able to be sustained, my boy; 
because you are Javanese, 
just a little is enough. 
Don't be eager for compliments 
when you imitate the way of the scholars of the Koran; 
if you are constant in your desire, truly you will be blessed.

11. But, more pleasant is bread-winning, 
because you are created poor and weak-- 
whether serving the king, 
farming, or trading. 
As for me, I like this way, 
because I am very stupid-- 
I don't yet know Arabic, 
even my Javanese is not accomplished--
nevertheless, I compel myself to teach my children

12. because when still young 
I experienced for a short time 
zeal in religious matters; 
apprenticed to any hadji, 
actually, 
I was very frightened of the future-- 
the order of the last judgement. 
But I never finished: I had to serve the king; 
I didn't have time to pray: I was quickly summoned
13. marang ingkang asung pangan
jèn kasuwèn dèn dukani
bubrah kuwur ing tyas ingwang
lir kijamat saben ari
bot Allah apa gusti
tambuh-tambuh sola ih ingwang
lawas-lawas nggaira
tèhnè ta suta prijaji
jèn muriha dadi kaum temah nista

14. tuwin ketip suragama
pan ingsun nora winaris
angur baja ngantepona
pranatan wadjib ing urip
lampahan angluhuri
aluran ing luwhur
kuna-kumunanira
kongsi tumekèng samangkin
kikisanè tan lyan amung ngupaboga

15. bonggan kang tan merlokena
mungguh ugering aurip
uripè lan tri prakara
wirja harta tri winasis
kalamun kongsi sepi
saka wilangan tetelu
telas tilasing djanma
adji godong djar aking
temah papa papariman ngulandara

16. kang wus waspada ing patrap
mangajut ajar winasis
wasana wosing djiwangga
melok tanpa aling-aling
kang ngalingi kalingling
wenganing rasa tumlawung
kèksi saliring djaman
angelangut tanpa tepi
jèku aran tapa tapaking hyang Suksma

17. mangkono djanma utama
tuman tumanem ing sepi
ing saben rikala mangsa
masah amamasuh budi
lahiré anetepi
ing rèh kasatrijanipun
susila anor-raga
wignja mèt tyas ing sasami
jèku aran wong barek bêrag agama

18. ing djaman mengko pan ora
arahè para taruni
jèn antuk tuduh kang njata
nora pisah dèn lakoni
bandjur ndjudjurken kapti
kakèknè arsa winuruk
ngandelken gurunira
panditanè pradja sidik
tur wus manggon pamutjungé mring makripat
13. by him who gives food.
   If I was late, I got a scolding.
   Broken and confused in my heart--
   like the end of the world, every day--
   which should I put more weight on, God or king?
   I didn't know what to do.
   Gradually I realized that,
   because I was a son of a prijaji,¹
   if I wanted to be a kaum,² that would be contemptible--

14. or a ketib⁶ or suragama.⁷
    I am not a descendant of these people.
    It is better if I stick
    to the order of the necessities of life,
    the way of veneration
    of the traditions of my ancestors;
    from the old times
    up to now,
    finally, it isn't any different from bread-winning.

15. It is one's own fault if one doesn't heed
    the main points in living.
    Three principles--
    honor, wealth, cleverness--
    when empty
    of these three,
    gone are the marks of a human being;
    worth more is the dried leaf of the teak-wood tree.
    In the end, miserable, begging, aimlessly wandering.

16. One who is already alert in attitude
    is clever at knowing the relevance of the verses of the Koran.
    In the end, he sees the core of his being
    clearly, without a veil.
    That which veiled is seen.
    The opening into the feeling--resounding from afar--
    all the world is seen
    far-reaching, without borders.
    This is what is called doing asceticism on the path of the
    Great Invisible.

17. Thus, an excellent person
    is used to being planted in quietness.
    At all times,
    he engages in sharpening his mind:
    on the outside, he keeps to
    the rules of a knight--
    good-mannered and humble,
    skilled in attracting the sympathy of fellow-men.
    This is a man who can be called zealous in religion.

18. In this age, the direction of young men
    is not like that.
    When they get explicit advice,
    they don't follow it at all.
    Instead, they insist on their own way.
    Their grandfathers they will teach,
    confident in their teachers,
    the clever state priests
    who are accustomed to seeking philosophical answers.
III. Putjung

1. ngèlmu iku
kalakané kanți laku
lekasé lawan kas
tegesé kas njantosani
setya budya pangkekesé dur angkara

2. angkara gung
neng angga anggung gumulung
gogolonganira
tri loka lekeré kongsi
jèn dèn umbar ambabar dadi rubéda

3. bèda lamun
wus sengsem rèh ing asamun
semuné ngaksama
sasamané bangsa sisip
sarwa sarèh saking mardi martotama

4. tamat limut
durgamèng tyas kang wèh limput
kèrem ing karamat
karana karoban ing sih
sihing Suksma ngrebda saardi gengira

5. jèku patut
tinulad-tulad tinurut
sapituduhira
adja kaja djaman mangkin
kèh pra muđa munđi dìri rapal ma’na

6. durung petjus
kasusu kaselak besus
ama’ nani rapal
kaja sajid weton mesir
pendak-pendak angendak gunaning djanma

7. kang kadyeku
kalebu wong ngaku-aku
akalé alangka
èlok djawané dèn mohi
paksa nglangkah ngangkah mèt kawruh ing mekah

8. nora weruh
rosing rasa kang rinuruh
lumeketing angga
anggeré pada marsudi
kana kéné kahanané nora bèda

9. uger lugu
dènța mrih pralebdèng kalbu
jèn kabul kabuka
ing dradjat kadjating urip
kaja kang wus winahya sekar srinata
III. Putjung

1. This knowledge is achieved through practice, the process is with "kas." The meaning of "kas" is to strengthen one's perseverance in suppressing evil passions.

2. The great passions are always coiled in the body. Their power extends into the three spheres if let loose, they develop and become disturbances.

3. Very different is the man who is a lover of quiet matters; forgiving fellow-men who are in error; always calm because practicing the highest form of patience.

4. Vanished is confusion, the danger which clouds his heart; engulfed in holiness, because overflowing with love—love from the Invisible, growing as large as a mountain.

5. Of this man, it is appropriate to imitate and follow all his instruction. Don't be like many young men nowadays, boasting about their interpretations of the Koran.

6. They don't really get it, but they hurry to appear like wise-men; interpreting the verses like a sajid from Egypt; always disparaging the skills of other men.

7. Men like that are deceitful persons; their reasoning is obscure; surprisingly, they reject their "Java-ness," and force themselves to try for the knowledge of Mecca.

8. They don't know that the core of the feeling that they search for is stuck in the body. If they really were striving, they would see that there is no difference between here and there.

9. Truly, if you make deep knowledge your objective, when successful, the way is opened to the desired position in life (as has already been explained in the Sinom song).
10. basa ngêlmu
mupakatê lan panemu
pasahê lan tapa
jên satrija tanah djawi
kuna-kuna kang ginilut tri prakara

11. lila lamun
kêlangan nora gegetun
trima jên kataman
sak-serik samêng dumadi
tri legawa nalangsa srah ing Baṭara

12. Baṭara gung
inguger nggraning djedjantung
djenek hyang Wisêsa
sana pasenedan sutji
nora kaja simuđa muḍar angkara

13. nora uwus
karemê anguwus-uwus
uwusê tan ana
mung djandjinê muring-muring
kaja buta buteng betah nganiaja

14. sakêh luput
ing angga tansah linimput
linimpet ing sabda
narka tan ana udani
lumuh ala ardanê ginawê gada

15. durung pundjul
kasusu kaselak djudjul
kaseselan hawa
tjupet kapepetan pamrih
tangêh nedyâ anggambuh mring hyang Wisêsa

IV. Gambuh

1. samengko ingsun tutur
sembah tjatur supaja lumuntur
 dingin raga tjipta djiwa rasa kaki
 ing kono lamun ketemu
tanda nugrahaning Manon

2. sembah raga puniku
pakartinê wong amagang laku
susutjinê asarana saking warih
kang wus lumrah limang wektu
wantu-wataking wawaton

3. ing nguni-uni durung
sinarawung wulang kang sinerung
lagi iki bangsa kas ngetokken anggit
mintokken kawignjanipun
saringatê élok-élok
10. Knowledge
is thought embued with asceticism;
as with the knights of Java,
in the old days, who worked diligently on these three matters:

11. when losing something,
calm and not regretful;
when hurt
by fellow-men, readily accepting it;
open-hearted, humble, surrendered to God.

12. The Great God
resided in their hearts,
the Almighty was at ease
in that hidden, holy place.
Not so with the young man who lets loose his passions;

13. impudently,
he likes to rebuke others.
But his rebuke has no meaning--
only discontented grumbling;
like a demon--coarse, endlessly persecuting.

14. All his faults
are camouflaged in his body;
wrapped in utterances
he claims that no one understands.
Not wanting to be called bad himself, he uses his passions
as a club.

15. Not yet excellent
he hurries to be preeminent;
filled with passions,
his mind is hindered by ulterior motives.
He still has far to go if he intends to unite with the Almighty.

IV. Gambuh

1. Now I will tell you about
the four kinds of worship, to enable God's grace to fall.
Worship with the body, the mind, the spirit, and feelings, son--
in these, if you can find it, is the sign of the grace of God.

2. Worship with the body is
the conduct of the noviciate;
the ritual cleansing is with water,
usually done five times,
according to the norm.

3. In olden times, secret mystical teachings
were not made known to beginners.
Now, the "zealous" ones demonstrate their brilliance,
show off their cleverness,
using astounding rituals,
4. tićik kaja santri dul
   gadjeg kaja santri brahi kidul
   saurutē patjitan pinggir pasisir
   ēwon wong kang paḍa nggugu
   anggerē paḍa njalemong

5. kasusu arsa weruh
   tjahjaning hjang kinira jĕn karuh
   ngarep-arep hurup arsa dēn kurebi
   tan weruh jĕn urip iku
   akalē kaliru enggon

6. jĕn ta djaman rumuhun
   tata titi tumrah tumaruntun
   bongsa srèngat tan winor lan laku batin
   dadē nora duwē bingung
   kang paḍa nembah jhang Manon

7. lirē sarèngat iku
   kena uga ingaranan laku
   dingin adjeg kapindonē ataberi
   pakolahē putraningsun
   njenjeger badan mrih kaot

8. wong seger badanipun
   otot daging kulit balung sungsum
   tumrahing rah mamarah antening ati
   antening ati nunungku
   angruwat ruweding batos

9. mangkono mungguh ingsun
   ananging ta sarèhning asnapun
   bèda-bèda panduk panduming dumadi
   sajektinē nora djumbuh
   tēkad kang pada linakon

10. nanging ta paksa tutur
    rēhnē tuwa tuwasē mung tjatur
    bok lumuntur lantaran ing rēh utami
    sing sapa temen tinemu
    nurahe geming kaprabon

11. samengko sembah kalbu
    jĕn lumintu uga dadi laku
    laku agung kang kagungan narapati
    patitis teteping kawruh
    meruhi marang kang momong

12. sutjinē tanpa banju
    amung njenjudā ardaning kalbu
    pambukanē tata titi ngati-ati
    atetep talatēn atul
    tuladan marang waspaos

13. mring djatining pandulu
    panduking don dedalān satuhu
    lamun lugu legutaning rēh maligi
    lagēhanē tumalawung
    wenganing alam kinaot
4. rather like the hypocritical santri,\textsuperscript{12} like the vain santri of the southern region who live throughout Patjitan, on the coast. Thousands of people believe them when they are chattering.

5. They hurriedly wish to know the light of God they think is clear. They long to embrace the flame, but they don't know if it is burning. Their intellect is misused.

6. When, in early times, accuracy and order were kept from generation to generation, matters of ritual were not mixed with spiritual practice. So, there was no confusion for those who worshipped the All-Wise.

7. The meaning of ritual is such that it can also be called a kind of practice. It is done regularly and diligently. The benefit, my son, is a refreshed and perfect body.

8. In a man whose body is fresh—the muscle, the flesh, the skin, the bones, the marrow—the circulation of the blood causes calmness of the heart; this calmness of heart tends to banish confusion of spirit.

9. This is the way it is for me. But, because of individual differences in men, the shares of creatures on earth are different, and so the convictions they practice truly do not always agree with mine.

10. But, I am compelled to have my say, because the compensation of old age is only the right to give advice. May it be effective as a way to virtuousness. Whoever is serious will find the mercy that belongs to king-ship.

11. Now, the worship with the mind, which, if done regularly also becomes a practice—the great practice which is the possession of the king. Exact and accurate knowledge enables one to know the Guardian.

12. The ritual cleansing is not with water, but with lessening of the mind's desires. The beginning of this worship is ordered, accurate, and careful, perserveringly following the example of clear insight.

13. Concentration on one's aim is the true way to the true vision. When the basic use of these matters is pure, the experience is, resounding from afar, the opening of the greater world.
14. jěn wus kambah kadyèku
sarat sarèh saniskarèng laku
kalakonè saka eneng-ening èling
iilanggëng rasa tumlawung
kono adiling hjang Manon

15. gagaré ngunggar kajun
ngajun-ajun mríng ajuning kajun
bongsa anggit jěn ginigit nora dadi
marna dèn awas dèn èmut
mríng pamurunging lalakon

16. samengko kang tinutur
sembah katri kang sajekti katur
mríng hjang Suksma suksmanen saari-ari
arahen dipun katjakup
sembahing djiwa sutèngong

17. sajekti luwih prelu
ingaranan pupuntoning laku
kalakuwan kang tumrap bangsaning batin
sutjinè lan awas èmut
mríng alaming lama maot

18. ruktinè ngangkah ngukud
ngiket ngruket tri loka kakukud
djagad agung ginulung lan djagad alit
dèn kandel kumandel kulup
mríng kalaping alam kono

19. kelemé mawi limut
kalamatan djroning alam kanjut
sanjatanè iku kanjatanahan kaki,
sadjatinè jèn tan èmut
sajekti tan bisa amor

20. pamètè saka lujut
sarwa sarèh saliring panganjut
laman jìtna kajitnan kang mijatani
tarlèn mung pribadinipun
kang katon tinonton kono

21. nging ajwa salah surup
kono ana sadjatining urub
jèku urub pangareb uriping budi
sumirat-sirat narawung
kadya kartika katonton

22. jèku wenganing kalbu
kabuka ta kang wengku-wengku
wewengkonè wus kawengku ing sirèki
nging sira uga winengku
mríng kang pinda kartika bjor
14. If this has already been experienced,
   all acts are full of calmness.
The accomplishment is because of stillness, clarity, watchfulness.
   After the resounding feeling is lost,
   the justice of the All-Wise is found.

15. The failure is in letting loose the will--
   wishing for the benefits of your will--
   a kind of activity which, if tested, fails.
   Therefore be watchful and attentive
   to matters that may cause the practice to fail.

16. Now is discussed
   the third worship, truly presented
   to the Great Invisible. Practice it every day,
   trying to worship perfectly
   in your spirit, my son.

17. Truly it is most necessary;
   called the essence of practice;
   behavior in the area of spiritual matters.
   The ritual cleansing is with watchfulness and attentiveness
   to eternity.

18. This way of aiming for dissolution
   binds and entwines. The three spheres are dissolved--
   the macrocosmos is rolled up with the microcosmos.
   Believe, son,
   in the flash of that world.

19. The immersion is in unconsciousness--
   lost to the world, swept away.
   Truly, that is reality, son.
   Truly, if you are not aware of it,
   certainly you cannot be united.

20. The way of searching is through entrancement;
   in every respect calm in the experiences of letting everything go.
   When you are watchful, with a watchfulness that is trustworthy;
   nothing other than the self
   is visible there.

21. But, don't misunderstand,
   what is there is the true flame.
   That flame signals the life of the mind--
   dazzlingly bright,
   like a star it is seen.

22. This is the opening of the mind;
   the opening of the controlled controller--
   this control is now controlled by you.
   But you are still controlled
   by that which is like a bright star.
23. samengko ingsun tutur
gantya sembah ingkang kaping tjatur
sembah rasa karasa wosing dumadi
dadiné wus tanpa tuduh
mung kalawan kasing batos

24. kalamun durung lugu
adja pisan wani ngaku-aku,
antuk siku kang mangkono iku kaki
kena uga wenang muluk
kalamun wus paḍa melok

25. meloké udjar iku
jèn wus ilang sumelanging kalbu
amung kandel-kumandel marang ing takdir
iku dèn awas dèn émut
dèn memet jèn arsa momot
23. Now I speak,  
changing to the fourth worship.  
In the worship with feeling, the core of being is felt.  
Its coming is without advice;  
but with the strength of the spirit.

24. If that is not yet effective,  
don't in any way dare to claim it.  
That will get you only wrath, son.  
You may achieve that higher power  
only if you are "melok."

25. The meaning of "melok" is  
all vacillation in your mind is vanished--  
Only trusting in fate.  
These matters you must watch for. These matters you must understand.  
These matters you must strive for, if you are to contain much.

Notes to the Translation

1. Argument based on the Koran.
2. Consensus of opinion of Islamic scholars.
3. The teachings of the Koran analogized with present times.
4. A member of the aristocracy; a member of the court.
5. Muezzin.
6. Preacher.
7. Mosque official.
8. The mind, the body, and the spirit.
9. A title given to a man considered to be a descendant of the Prophet.
10. Java.
11. Mecca.
12. A student or devotee of Islam.