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The Krida Mardawa manuscript collection

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THE KRIDA MARDAWA* MANUSCRIPT COLLECTION

The collection of manuscripts housed in the *Krida Mardawa* section of the Yogyakarta Kraton has as yet received little attention from scholars and artists. The main reason for this has been the complete lack of information about this collection, which includes texts of *wayang wong*, dance (including *bedhaya* and *srimpi*) and notation for *gendhing* and *sekar*. In fact, few people are aware that this library exists, or that it is one of three libraries within the Kraton complex.

The most well-known Kraton manuscript collection and the most accessible is the *Widyabudaya* library, which is in the south-west corner of the main Kraton complex, and is under the authority of G. B. P. H. Poerboyo. The manuscripts in this collection were previously kept within the Sultan's living-quarters, according to the explanation given by the present librarian and deputy head, K. R. T. Widyakusuma, but during the reign of H.B. VIII (1921-1939), the administrative system of the Kraton was rearranged into the present *tepas* (office or department) system, and the manuscripts were collected together where they could be accessible to readers outside the immediate royal family. The building which houses the *Widyabudaya* collection was built in 1920 as a residence for P. A. A. Prabu Prangwedana (Mangkunegara VII) when he came to Yogyakarta to marry the daughter of Sultan Hamengkubuwana VII.¹ It was necessary for the bridegroom to have his own *Dalem* (residence) in Yogyakarta where he could stay before the ceremony (*nyantri*); and the present *Widyabudaya* building was built for this purpose. After the return of bride and groom to Surakarta, the building was at first vacant, and later the manuscripts were moved there.

The manuscripts in the *Widyabudaya* collection, which are largely historical, were catalogued by Drs. Mudjanattistomo over a period of

* Javanese: *Kridha Mardawa*.

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three years in the late 1960s, and a catalogue was published by P & K Yogyakarta in 1972.² A more complete catalogue, which covers the four court libraries in Yogyakarta and Surakarta (but not, incidentally, the Krida Mardawa collection), plus the Sana Budaya library in Yogyakarta and Radya Pustaka library in Surakarta, compiled by Nikolaus Girardet, with the assistance of Suzan Piper and R. M. Soetanto (*Descriptive Catalogue of the Javanese Manuscripts and Printed Books in the main Libraries of Surakarta and Yogyakarta*, Wiesbaden: Franz Steiner Verlag GmbH, 1983).

The second library within the Kraton complex is the *Tepas Banjarwilapa*, which is actually a lending library for the *abdi-dalem*. The books kept there are all printed, and hence not classified as manuscripts, which are always handwritten. They cover a large range of subject matter, from useful historical material (e.g. *Staatsblad* from 1813), most Balai Pustaka publications, to Dutch novels and books on home decoration. The *Tepas Banjarwilapa* is under the same authority as the Widyabudaya library. There is a typed list of entries available in the library, which is readable, though old and torn. The list reproduced here gives the subject headings (as written) and the number of entries which then follow.

The Tepas Banjarwilapa library

- A I encyclopedias (61 entries)
- A II dictionaries
- B I Soc. wetens./wijsbeg./Fil. & Psychologie (53 entries)
- B II Widyapraja; Ethnografie/Ethnologie (63 entries)
- B III agama (47 entries)
- B IV Babad (but contains general books on world history, mostly in Dutch) (88 entries)
- B V Biografie (mostly European) (62 entries)
- B VI Keprajuritan (63 entries)
- B VII Kebudayaan & Kagoenan (77 entries)
- B VIII Widyakoesala (Hyg., Geneesk.) (48 entries)
- B IX Programma's & Tekstboeken (includes Java Instituut, Wayang Wong, opening of Sana Budaya, inauguration of H.B. IX) (39 entries)
- B X Gedenkboek/Jaarboek/Statistik (a mixture) (232 entries)
- B XI Diverse Wetenschappen (includes Java Instituut catalogues/Djawa index/K.B.G.K.W. Jaarboek/books on furniture, etc.) (110 entries)
- C I Hoekoem/Staatsbouw/Staat/Internat. Recht (130 entries)
- C II Adatrechtbundels (42 entries)
- C III Rechtswetenschappen, Staatsrecht (24 entries)

- C IV Rechtswetenschappen, Burgerlijk recht (23 entries)
- C V Rechtswetenschappen, Handelsrecht (13 entries)
- C VI Rechtswetenschappen, Economie (64 entries)
- C VII Politiek Nagari (umum) (57 entries)
- C VIII Politiek, Pakempalan (on fascism, world history, World War I, etc.) (98 entries)
- D Roman (novels, almost exclusively in Dutch) (427 entries)
- E I (printed books, Malay, Indonesian and Javanese, includes Yasadipura and Hikayat) (544 entries)
- E II Tatacara/Ilmu/Kitab/Agama/Kawruh (241 entries)
- E III (books on history and historical figures, from Yasadipura to Stalin) (166 entries)
- E IV (Dance, Gendhing; Padhalangan) (120 entries)
- E V Agriculture/animals/illness/permainan (142 entries)
- E VI Sekolah (59 entries)
- F I Babad serta Ilmoe Boemi (Dutch historical writing and atlases) (39 entries)
- F II Ilmoe Taneman, Manoengsa/Kewan (14 entries)
- F III Ilmoe Alam dan Geometrie (40 entries)
- F IV Ilmoe Etang (6 entries)
- F V Staatsinrichtingen (includes *Staatsblad*) (12 entries)
- F VI Leesboeken, Taal boek dsb. (includes Shakespeare) (78 entries)
- magazines; Panjang Mas
- Ngayogyakarta
- Wahjoe (1940)
- Pandji Poestaka
- Kajawen.

The library with which we are concerned is the *Krida Mardawa* collection, which is housed to the West of the Kesatriyan *pendopo*, where the dance and gamelan rehearsals are held (see map). The Krida Mardawa complex was previously named the *Kawedanan Ageng Punakawan Krida Mardawa* and was formed some time during the reign of H.B. VIII. Several activities were then grouped together to form one "department", namely

- (1) making of wayang and padhalangan
- (2) wayang wong costumes
- (3) tembang (poetry)
- (4) dance
- (5) gendhing (gamelan music)
- (6) ukir kayu (wood carving)
- (7) musik (Western music).

The first head of Krida Mardawa was G. B. P. H. Pujakusuma, with

K. R. T. Purbadiningrat as his deputy. K. R. T. Purbadiningrat himself was a renowned dancer and took part in many of the wayang wong performances of the 1930s. On the death of G. B. P. H. Pujakusuma, the position of *pengageng* (head) was taken over by G. B. P. H. Mangkudiningrat. Upon his death, he was replaced by G. B. P. H. Benowo, with K. R. T. Gandaatmaja as assistant. Upon the death of G. B. P. H. Benowo, Drs. G. B. P. H. Puger became the *pengageng* in 1980, with G. B. P. H. Hadiwinata and G. P. B. H. Hadisurya as deputies. In 1982 the most recent change in administrative positions took place, so that the present situation is as follows:

Drs. G. B. P. H. Puger, *pengageng*
B. R. M. Sulaksana, wakil *pengageng*
K. R. T. Gandaatmaja, asisten
K. R. T. Wasesodipura, asisten.

The manuscript collection of Krida Mardawa has been the direct responsibility of various people at various times. The present *abdidalem* authorised to be Krida Mardawa librarian is R. B. Pustakamardawa (previously Sastrapustaka), who has held this position since 1971.³ Unfortunately, Bp. Pustakamardawa's advanced age and the pressure of teaching commitments outside the Kraton leave him little time to devote to the library, and the manuscripts are in urgent need of constant supervision.

The manuscripts kept in the Krida Mardawa library are exclusively manuscripts on dance, music and wayang (*wong* and *gedhog*). The majority of manuscripts, which number around 250, are texts of wayang wong performances from the 1920s and 1930s (buku *kandha* and buku *pocapan*). There are also dance texts, *Lawung*, *Etheng* and *Beksan Pethilan*, or short fragments of lakons, as well as *bedhaya* and *srimpi*, and books of gamelan notation (*gendhing*). Apart from the manuscripts, there are numerous small "sections" and extracts of only a few pages, mostly dialogue texts for *beksan pethilan*, and these have now been put into cardboard folders and entered as separate entries.

There has never been a systematic catalogue or list of the Krida Mardawa manuscripts. In 1977 R. W. Pranabrata made a listing of some of the books, noting down titles as he took the books off the shelf. Many of the books already had some number at that stage, but these numbers also appear to have been numbers applied by noting the shelf order, which had nothing to do with the book's contents. Thus the *kandha* of a wayang wong lakon was not shelved with its *pocapan*, for example, but stored haphazardly with whichever books happened to be on the same shelf, and numbers were applied accordingly. In 1977 also, the son of R. B. Pustakamardawa, Fx Widaryanto, assisted his father in the library for a period of a few weeks and grouped most

of the books into some order, for example putting *gendhing* books together and *bedhaya srimpi* books together, and grouping books of one wayang wong lakon together under one heading. The books were then given an identifying letter and number (e.g. "S" for *gendhing* books etc.). This grouping of the manuscripts was of great assistance to the present writer. However, by 1981 many of the books had lost even this identifying number, or had been reshelfed incorrectly.

In December of 1981 I began the work of rearranging and renumbering the Krida Mardawa manuscripts. The first reason for taking on such a task was to assist my teacher, Bp. Pustakamardawa, put the library into some order. Secondly, I wished to consult the manuscripts for my own research into the development of Yogyakarta style art forms. Without a list of manuscripts this was impossible, as one is not permitted to choose the books oneself from the cupboards where they are stored. This is indeed why the manuscripts have been so little consulted. Also, the tendency of the *abdi-dalem*, ever-anxious to convey the impression that the manuscripts are in good condition, is to bring the most recent manuscripts rather than the older ones, which are obviously more tattered and torn with age. Cataloguing the books, then, led to some interesting surprises. Some of the oldest books (e.g. the H.B. V buku *kandha* from the wayang wong lakon *Pragolamurti*) had not even been included in previous numberings of the books.

The listing and cataloguing began with the books actually found in the two cupboards in the library. Later, however, other books came to light, tucked away in various other cupboards in the Krida Mardawa offices. These were then grouped and numbered with the others. Finally, there were some manuscripts listed in Mudjanattistomo's catalogue of the Widyabudaya library which appeared to match or be part of sets of manuscripts in Krida Mardawa. These were checked and listed together with the Krida Mardawa manuscripts. They were also given potential Krida Mardawa numbers in anticipation of their being moved back to Krida Mardawa.

Finally, however, the lack of any previous complete list of the manuscripts in Krida Mardawa means that it is now very difficult to determine if there are books missing from the collection. It is quite possible that other books may be rediscovered and returned to the library to be catalogued with the rest. The wayang wong books are relatively complete, there being *kandha* and *pocapan* for almost all known performances within the Kraton, but the dance researcher will be disappointed to find that the *bedhaya* and *srimpi* manuscripts are almost entirely buku *kandha* and *pasindhen*, there being only two or three books with notes on choreography.

Many of the Krida Mardawa manuscripts are still in constant use within the Kraton. The books of *gendhing Sekaten* notation; for

example, are used each year. The dance manuscripts are also frequently used, for example for performances of *Lawung* or *Etheng*. The *bedhaya* and *srimpi* manuscripts are referred to (those from H.B. VIII), but for the practices within the Kraton the musicians now rely on those *bedhaya* which have been transcribed and typed by R.B. Pustaka-mardawa. Thus the same few *bedhaya* and *srimpi* get performed over and over again, while those that have not been transcribed remain unrehearsed.

Many manuscripts, too, are very beautifully illustrated with paint and gold-leaf, e.g. the wayang wong books of the 1930s or the *bedhaya srimpi* books from the same period. During the reign of H.B. VIII there were *abdi-dalem* specially appointed to the task of book-illustration, the *kanca nyungging*, who also painted the wayang kulit puppets. After the reign of H.B. VIII the work of painting the wayang puppets was no longer done within the Kraton complex, and there are no illustrated books from the reign of H.B. IX.

The majority of the manuscripts (not including the wayang wong practice texts) are bound in imprinted leather, unpainted, or with coloured leather and the imprinted design brought out in gold. The coloured leather books are the later manuscripts, dating from around 1930 onwards. The books from the 1920s, 30s and 40s have a stamp from the bindery, *Kariosentono*, which was owned by Abdul Ngalm, a *kaji* and Kraton *abdi-dalem* who lived in Kauman. The imprinted design on the leather cover is an abstract design such as is found on mosque tiles. However, some of the oldest books (H.B. V, H.B. VI) have the same outer cover design on plain leather.

The manuscripts are all written in Javanese script, and the majority of manuscripts from H.B. VII and H.B. VIII use ink, Chinese ink mixed with water or with lime juice, as for the books of *gendhing* notation. The manuscripts from late H.B. VIII use Indian ink. Some of the older books use *jaha tunjung*, an ink mixture made from *jaha* and *tunjung*, ingredients of Javanese medicine and also used for making the traditional dark-blue dye for batik.

The Krida Mardawa Catalogue

The result of one year's work in the Krida Mardawa library (from December 1981 until December 1982) is a catalogue of the collection, which exists at present in manuscript form, but which will be published by P & K Yogyakarta some time soon. Copies of the catalogue are kept at Krida Mardawa library, Widyabudaya library and at the Bidang Kesenian, P & K Yogyakarta.⁴ A more detailed edition in English is planned some time in the future to be published as a workbook.

The ordering of the Krida Mardawa manuscripts within the catalogue groups the books into five basic categories, *Wayang Wong*, *Tari*, *Bedhaya-Srimpi*, *Gendhing* (and *sekar*) and *Tambahan* (extra). The

Wayang Wong books are further divided into *Wayang*, *Wayang Pethilan* and *Keterangan Wayang*. Manuscripts within each category are given an initial identifying letter in accordance with this division, e.g. *Wayang* = *W.*, *Wayang Pethilan* = *W.P.*, *Keterangan Wayang* = *K.W.*, *Tari* = *T.*, *Bedhaya-Srimpi* = *B./S.*, *Gendhing* = *G.* and *tambahan* = *X.* In an attempt to prevent further misplacing of the manuscripts, each of the five categories is ascribed an identifying colour, and a small coloured sticker is applied to the book spine below the number. The cardboard folders for extracts also follow this colour division.

The following list shows the final divisions, with the number of entries in each section.

Wayang Wong - identifying colour yellow

W. *Wayang* (= *kandha* & *pocapan*) 136 entries

W.P. *Wayang Pethilan* 28 entries

K.W. *Keterangan Wayang* 15 entries

Tari - identifying colour red

T. 65 entries (of which 48 are "papers" in cardboard folders)

Bedhaya Srimpi - identifying colour blue

B./S. 39 entries

Gendhing - identifying colour green

G. 26 entries

Tambahan - identifying colour white

X. 7 entries.

Wayang Wong

As no doubt the reader is aware, the Yogyakarta Kraton was famous for its productions of wayang wong, which reached their peak during the reign of Sultan Hamengku Buwana VIII, especially during the late 1920s and 1930s. The majority of the wayang wong manuscripts in Krida Mardawa date from this period.

The manuscripts for wayang wong dating from H.B. VII and H.B. VIII exist in pairs of *kandha* and *pocapan*. The *kandha* is the *lakon* (story) text read by the dhalang, the *pocapan* is the dialogue spoken by the dancers. It is interesting that the H.B. V and H.B. VI manuscripts exist only in *kandha*, and according to K.R.T. Gandaatmaja this is because the dialogue was still unwritten at that time and "improvised" in performance. Apart from the basic leather-bound wayang wong manuscripts, which, judging from their condition, were probably written after the performance as a record rather than to be used for the performance itself, there are numerous smaller practice books for the performances from the reign of H.B. VIII. These are usually full of corrections, whereas the bound books are very clean, representing a

finished product rather than a text-in-progress. The practice books are all folio-size lined exercise books.

In compiling the catalogue, the wayang wong manuscripts were arranged according to the order of their first performance during the reign of H.B. VIII. The performances during that reign moved in chronological order in wayang terms, that is, apart from repeat performances of various lakon, the lakon performed at any time was a continuation of the lakon performed the previous year, or a few years back. There are also no manuscripts of wayang wong performances from previous reigns containing lakon which were not repeated during H.B. VIII's reign. Thus it was easy to use H.B. VIII's reign as the basis for ordering the manuscripts and grouping them together in terms of lakon.

Grouping the manuscripts in terms of lakon is not always satisfactory, however, for the lakons, viewed overall, form one continuous story, and this means that the divisions between them are not always clear. The performances which took place during the 1920s and 1930s usually lasted for two, three or four days and ran from six in the morning until ten or eleven at night. Any lakon could be stretched out, if necessary, over the four day period, and perhaps divided into "sub-lakon" with separate titles, or alternatively, compressed into a one-day performance. A story performed as a one-day "sub-lakon" at one time, could, at another time, be treated as the major lakon and further subdivided. When performances lasted for more than one day, the lakon was a continuation, that is, the story ran from day one through to the last day. The lakon could be given the overall title of the first day, or, for those lakons which were more commonly also performed as one-day performances, separate titles were given to the various days, or to days one and two, and three and four. For example, *Samba Sebit*, when performed as a four-day cycle, consists of the four "sub-lakons" of (1) *Samba Sebit*, (2) *Bomatara Lena*, (3) *Mintaraga* and (4) *Niwatakawaca Lena*. Each of these "sub-lakons" could also be performed as a one-day performance, but *Bomatara* for example, could be expanded into a two-day performance, and *Mintaraga* was often performed as a two-day performance together with *Niwatakawaca* but titled *Mintaraga*. Therefore, the titles of the manuscripts often cross from one lakon to the next.

The lists presented below show, first, the order used for cataloguing the wayang wong manuscripts, together with the dates of performing during the reign of H.B. VIII, and secondly, the order of possible lakon division.⁵

1. *Jaya Semadi & Sri Suwela* (3-6 Sept., 1923)
2. *Samba Sebit* 1925
3. *Suciptaning Mintaraga* 1925 (also 17-18 Jan. 1937, & 1938)

Map of the Kraton of Yogyakarta taken from: P. A. Soerjadiningrat, 'Toelichting Bij Den Plattengrond Van De Kraton Te Jogjakarta', *Djawa V*, p. 12.

4. *Parta Krama* 13 February 1928 (also 1931)
5. *Srikandhi Maguru Manah* 14 February 1928 (also 12 February 1938)
6. *Sumbadra Larung (Sumbadra Pralaya)* 15 February 1920 (also 26 February 1932, 13 February 1938)
7. *Jaya Pusaka* 14 July 1929
8. *Semar Boyong*, gladhi resik 22 July 1933; 18 August 1934
9. *Rama Nitik*, gladhi resik 23 July 1933; 19 August 1934
10. *Rama Nitis*, gladhi resik 24 July 1933; 20 August 1934
11. *Pregiwa Pregiwati* 18-20 March 1939
12. *Pragolamurti* 19-20 August 1939.

<i>Jaya Semadi</i>	1. Jaya Semadi	1. Jaya Semadi
	2. Jaya Semadi	2. Jaya Semadi
	3. Jaya Semadi	3. Jaya Semadi (or day one of Sri Suwela)
	4. Petruk Dadi Ratu (until H.B. VI)	4. Sri Suwela (after H.B. VI)
<i>Samba Sebit</i>	1. Samba Sebit (Samba Lena)	
	2. Bomatara Lena (or day one of Bomatara)	
	3. Suciptaning Mintaraga (or day one of Mintaraga)	
	4. Niwatakawaca Lena (or day two of Mintaraga)	
<i>Parta Krama</i>	1. Parta Krama	
	2. Srikandhi Maguru Manah (or a one day lakon)	
	3. Sumbadra Larung (or a one day lakon)	
<i>Semar Boyong</i>	1. Semar Boyong	
	2. Rama Nitik (or a one-day lakon)	
	3. Rama Nitis (or a one-day lakon)	
<i>Pragolamurti</i>	1. Pragolamurti	
	2. Narayana Dadi Ratu.	

Apart from the difficulty of ordering the wayang wong manuscripts according to title, the divisions within each manuscript (e.g. the *kandha* from day one and day two falling in one book) are sometimes shown in the page numbering and sometimes not. Thus some manuscripts, if the pages are numbered at all, will have numbered pages running from 1 until the last page of the manuscript, while others will renumber from 1 at each division. For the purpose of cataloguing, when the divisions have been renumbered from 1 this has been noted, while the pages have also been counted from 1 through to the end of the book, and this has been noted additionally.

It appears that most of the wayang wong manuscripts are complete, there being texts available for almost all the performances which took place within the Kraton. The most notable exception, however, is the

1899 performance of *Pregiwa Pregiwati* which was documented and photographed by Groneman and Cephas.⁶ It is possible that these manuscripts were taken out of the Kraton for the purposes of this documentation and were lost.

For shorter performances of wayang wong, extracts were taken from the lakons listed above. These extracts are called *pethilan*. The majority of wayang wong *pethilan* books in Krida Mardawa are exercise books dating from late H.B. VIII or early H.B. IX. It is interesting that there are many wayang wong *pethilan* texts dating from the Japanese period, for performances for Japanese dignitaries or for "Jogja Ko", which shows that the cultural life of the Kraton continued, in a less grandiose style, during the Japanese occupation.

Finally, there are a few collected papers on aspects of wayang wong performance which have been given the category *Keterangan Wayang*. These papers explain the stage blocking for various performances, or the order in which the dancers must appear in the stage area.

The Krida Mardawa collection of wayang wong manuscripts is remarkably complete. There is enough material for research into the development of wayang wong within the Kraton, and to follow, for example, the various revisions and changes of different lakons in performance. Bp. Soedarsono, former director of A.S.T.I. Yogyakarta, has recently completed his Ph.D. dissertation on Yogyakarta wayang wong for the University of Michigan, U.S.A. The completion of this thesis, together with the ordering of the Krida Mardawa manuscripts, will perhaps stimulate more study into the cultural life and role of the Kraton during the late colonial period.⁷

The books on dance (excluding *bedhaya* and *srimpi*, which are grouped as a separate category), contain chiefly the texts (again, *kandha* and *pocapan*) of *beksan pethilan*. These are short dances, invariably fights, between characters from the wayang wong series. There do not appear to be any books on choreography. The texts for *Lawung* (both *ageng* and *alit*) and *Etheng* are also grouped together with *Beksan Pethilan*, usually in the same manuscript as the other *beksan*.

The *bedhaya* and *srimpi* manuscripts, as mentioned above, are almost entirely books of *pasindhen* or *kandha*. The oldest books of *bedhaya* and *srimpi* within the Yogyakarta Kraton are still kept at Widyabudaya library, but Krida Mardawa has a manuscript of *pasindhen* and choreography which is dated H.B. VII but contains most *bedhaya* and *srimpi* from the reign of H.B. VI.⁸ The books of *kandha* provide invaluable information about the composition of each *srimpi* and *bedhaya*, to which reign it is attributed, and for

some, for which particular ceremony it was first performed and which it commemorates. There is also information in the *kandha* section about the “*lakon*” in the *bedhaya* itself. Interestingly enough, the earlier *bedhaya* and *srimpi* have more information given in the *kandha* section than the later examples (from H.B. VIII). Recently, the tendency has been to perform only those *bedhaya* and *srimpi* appearing in the manuscripts dating from H.B. VIII, and it is hoped that the cataloguing of the *bedhaya* and *srimpi* manuscripts will inspire dancers in Yogyakarta to look into the earlier versions to see the various transformations a particular *bedhaya* or *srimpi* may have undergone, and add this to the possibilities for present performance.

The books grouped as *gendhing* include both *gendhing* and *sekar*, although there are only three manuscripts of the latter. The *sekar* manuscripts date from 1932 and consist of a type of horizontal stave notation which was devised by Walter Spies.⁹ The notes are written in a Western style, with Western rhythmic notation. The stave lines, however, do not represent the Western diatonic scale, but the notes of the *pelog* or *slendro* scale. The system is rather complicated, and it is obvious from the condition of the books that they have been little used.

The *gendhing* manuscripts consist of notation written in the Yogyakarta *rantai* system, or “ladder notation”. All the *gendhing* books are in fact copies of the *Pakem Wirama*, which was not so much a master manuscript as the result of a project of writing out Yogyakarta *gendhing* in “ladder notation”.¹⁰ This project was led by R. T. Kertanegara, and later his younger brother, R. T. Wiraguna, commencing most probably towards the end of the first quarter of this century.¹¹ The *Pakem Wirama* itself is always dated “Taun Alip, 1819” (1889 A.D.), yet this appears to be the year ascribed to the order or permission given by the Sultan (H.B. VII) for the project of creating gamelan notation to begin, rather than the actual date of any of the existing manuscripts. The Kraton *gendhing* manuscripts either are divided into two books, one for *slendro gendhing* and one for *pelog*, or each *pathet* is assigned a separate book (hence six books in all). One complete set of notation is of no practical use at all, as the system used is incorrect, with six horizontal lines to one *gatra* when there should be only four. It is interesting to see this set, if only to see the decline of the *rantai* notation system.

The final category of manuscripts contains those books or papers which could not be grouped in any of the above categories. This includes the only book of *wayang gedhog* (a *buku kandha*) and various folders containing letters or other papers found in the Krida Mardawa offices.

It is hoped that the compilation of the Krida Mardawa catalogue will facilitate and encourage use of the library. Further, it is hoped that Javanese artists, practitioners of the traditional art forms previously centered in the Kraton, will be stimulated to widen their knowledge and experience of these forms through consulting the manuscripts housed there.

Finally, the writer would like to extend her thanks to the Sultan of Yogyakarta, Bp. Sultan Hamengkubuwana IX, who graciously gave his permission to carry out research in the Yogyakarta Kraton, and to the Krida Mardawa *abdi-dalem*, who were always ready to give assistance.¹²

NOTES

- 1 See *Serat Raja Putra*, "kahimpun dening K. R. T. Mandoyokusuma", pub. Bebadan Museum Karaton Ngayogyakarta Hadiningrat, 4th ed., 1980, p. 62. The daughter of H.B. VII was his 65th child, Gusti Kangjeng Ratu Timur, the daughter of Gusti Kangjeng Ratu Kencono.
 - 2 Drs. Mudjanattistomo, *Katalogus Manuskrip Kraton Jogjakarta*, pub. Lembaga Bahasa Nasional Tjabang II P & K Jogjakarta, 1971 (no. 3 in the *Widyaparwa* series).
 - 3 I would like to point out that it is because Bp. Pustakamardawa has been my gamelan and Javanese teacher for a period of seven years, and, more importantly, has truly shown me warmth and understanding as his "adopted daughter", that I got involved with the Krida Mardawa manuscripts in the first place. He has also helped me enormously in the process of sorting out the manuscripts and cataloguing them.
 - 4 Other copies of the catalogue in its present manuscript form can be found at L.I.P.I. Jakarta, Museum Pusat Jakarta, A.S.T.I. & A.M.I. Yogyakarta, University of Sydney Australia, and the Koninklijk Instituut library, Leiden, Holland.
 - 5 There were programmes printed (in Dutch and/or Javanese) for most of the wayang wong performances. This list of performances was compiled with reference to these programmes, bound together at Sanabudaya library, Yogyakarta, No. 1964 (catalogued under the title of the first appearing programme, *Programma van de Wayang-Wong-Opvoering in Den Kraton Te Jogjakarta op 3, 4, 5 en 6 September 1923*. In opdracht van Z.H. den Sultan Hamengkoe Boewana VIII. Bewerkt en met een inleiding voorzien door J. Kats. Met medewerking van R. Sastrawidjana. Pub. G. Kolff & Co. Weltevreden).
- The writer also consulted the list provided in *Beberapa Faktor Penyebab Kemunduran Wayang Wong Gaya Yogyakarta*, Soedarsono, sub/Bagian Proyek A.S.T.I. Yogyakarta, Departement P. & K. 1979/1980, p. 22.
- I am grateful to K. R. T. Gandaatmaja for explaining the lakon divisions to me.
- 6 *De Wayang Orang Pregiwa in Den Kraton Te Jogjakarta in Juni 1899*, by Dr. J. Groneman, with photographs by K. Cephas, Semarang: G. C. T. Van Dorp & Co., 1899. There is an interesting article on the court photographer, Cephas, with some other examples of his photography, in 'Un Exemple D'Assimilation A Java: Le Photographie Kassian Cephas (1844-1912)', by Claude Guillot, *Archipel*, 22, pp. 55-73, 1981.

A check of Pigeaud's catalogue and the Museum Pusat revealed no evidence of this 1899 text. The Museum Pusat does have a *kandha* and

pocapan set of the wayang wong lakon *Parta Krama sampai Sembadra Larung* (= *Parta Krama, Srikanthi Maguru Manah* and *Sumbadra Larung*), kept in two boxes together with other manuscripts from the Yogyakarta Kraton and numbered Djawa No. 961. This set is dated H.B. VIII, Senen Pon 3 Puasa Wawu; chronogram Resi Tata Sarira Tunggal, = 1857, or 7 Maret, chronogram Ardi Kalih Trusing Bumi, = 1927 A.D.

Pigeaud lists three wayang wong librettos from the lakon *Samba Sebit*, viz.: "31.005; Minta Raga, Winata Kwaca Lena, libretto of a wayang wong festival at the Yogyakarta Court 1937; cod. KHA no 7, 8, 9."

"31.102. Yogyakarta Court Wayang Wong Festivals;

cod. 6790 a,b (Bomatara)

KHA 0 5 (Samba Lena)

KHA 0 6 (Sucipta Hening Minta Raga)."

Th. Pigeaud, *Literature of Java*, vol 1, pp. 241 and p. 250, The Hague: Martinus Nijhoff, 1938.

- 7 For further reading on wayang wong in the Yogyakarta Kraton see:

Damais, L. Ch., 'De Driedaagsche Wayang Wong Voorstelling in den Kraton te Jogjakarta op 18, 19 & 20 Maart 1939', *Djawa* XIX, 1939, pp. 208-223.

Lebbink-Weyland, C. M. C. J., 'Wayang-Wongvoorstelling in de Kraton te Jogjakarta', *Cultureel Indië* 1, 1939, pp. 371-377.

Overbeck, H., 'De Ouderdom van de Wayang-Wong', *Djawa* VII, 1927, pp. 245-252.

Pigeaud, Th., 'Wayang Wong', *Djawa* IX, 1929, pp. 7-13.

Tonnet, Martine, 'De Wayang Orang in Yogyakarta', *Gids*, vol. 4, 1899, p. 472 ff.

Vollbehr, Ernst, 'Wayang Orang helden en geestendans in Djocjacarta (Java)', *Tropisch Nederland*, 1930-31, pp. 67-71.

- 8 The Widyabudaya manuscripts are: B 23, B 24, B 25, B 50. These manuscripts have been included in the Krida Mardawa catalogue and ascribed tentative Krida Mardawa numbers for the eventuality that the books may be moved to Krida Mardawa.

- 9 The information about Walter Spies was given to me by K. R. T. Wasistodipuro, and confirmed by the *abdi-dalem* in Krida Mardawa. For further information on Walter Spies and his activities see 'Wat de Kratonmuren bewaren', *Djawa*, V, pp. 360-363.

For more on this, and other experiments on notation, see Jaap Kunst, *Music in Java*, 3rd ed., pp. 346-355 (especially p. 354 on Spies), and J. S. en A. Brandts Buys-Van Zijp, 'Omtrent Notaties en Transscripties en Over De Constructie Van Gamelanstukken', *Djawa* XIV, pp. 127-165.

- 10 A complete copy of the *Pakem Wirama* is held at the Museum Pusat in Jakarta, numbered Naskah no. DJ 59. I am grateful to Philip Yampolsky for providing me with this reference. See also Dr. Th. Pigeaud, 'Een Vorstelijke Gift', *Jaarboek 1933 Kon. Bat. Genootsch. Bandoeng*, p. 235.

A translation of the *Pakem Wirama* introduction plus a *gendhing*-entry list checking various editions, is at present being prepared by the writer.

Mantle Hood, in book II of his trilogy (The Music of the Roaring Sea, pub. Hinrichsen), contains a number of indices which are his refinement of a rough translation of the *Pakem Wirama* introduction made by Harjo Susilo around 1958-1960. In book III of his trilogy, scheduled for publication in 1983, much of the rest of the introduction will appear. This introduction is taken only from the Yogyakarta Kraton copy of the *Pakem Wirama* which was microfilmed by Mantle Hood and kept at the U.C.L.A. library.

(Private correspondence, Mantle Hood, No. 1982)

For further information on Yogyakarta "ladder notation" see Jaap Kunst, *op cit.*, pp. 350-354.

- 11 R. T. Kertanegara was the son of G. P. H. Mangkubumi, the 11th child of H.B. VI. He was born in 1848 A.D. (d. 1924 A.D.). His brother, Wiraguna, was born in 1876 A.D. and died in August 1936 (personal communication by K. R. T. Purwadiningrat, May 1982).
- 12 The Krida Mardawa library is not a public library in any sense. The reader will need to have permission from the Sultan in order to read or consult the manuscripts kept there. This can take some time, and it is best to allow three months to be on the safe side. The prospective user should write first to the head of Krida Mardawa, Drs. G. B. P. H. Puger (P. & K., Jl. Cendana, Yogyakarta), explaining one's intentions, and then another letter to the Sultan in Jakarta (Jl. Prapatan 42, Jakarta). The letter of authorization from the Sultan should be taken to the Kraton and shown to B. R. M. Sulaksana and K. R. T. Gandaatmaja. Unfortunately, the very short office hours of the Kraton allow little reading to be done at any one time. Krida Mardawa is "open" from around 10 a.m. until 12.30 a.m. Monday to Thursday and Saturday. On Friday, as also each Sabtu Paing, it is only open until 11.30. It is further closed on any Kraton and National holidays.