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Cosmology and Ecological Ethics in Serat *Jitapsara*: A Symbolic Hermeneutic Analysis of the Relationship between God, Nature, and Humanity

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Abstract

The global ecological crisis demonstrates that environmental degradation is caused not only by technical and economic factors but also by a spiritual crisis and an anthropocentric worldview. In this context, traditional Indonesian texts deserve scholarly attention because they preserve cosmological values and ecological ethics rooted in local wisdom. This study aims to examine the cosmology and ecological ethics embedded in *Serat Jitapsara* through Paul Ricoeur's symbolic hermeneutics in order to reveal the relational framework between God, nature, and humanity within Javanese-Islamic spirituality. This research employs a qualitative descriptive-interpretative approach based on library research. The primary source is the manuscript of *Serat Jitapsara* preserved in the Dewantara Kirti Griya Museum, Yogyakarta, complemented by relevant literature on Javanese cosmology, ecotheology, and environmental ethics. The analysis follows Ricoeur's hermeneutical stages of symbolic phenomenology, structural explanation, and appropriation of meaning. The findings reveal that *Serat Jitapsara* constructs a holistic cosmology in which nature is understood as a manifestation of divine order, while human beings are positioned as a microcosm responsible for maintaining cosmic harmony. The symbols of *Cahya Ilapat*, *Tri Murti*, and *Woh Kolodi* represent ecological consciousness grounded in harmony, self-restraint, and the ethics of limits. This study contributes to the development of Nusantara ecotheology and environmental humanities by integrating Javanese cosmology, symbolic hermeneutics, and contemporary ecological ethics.

Keywords: *Cosmology, Ecological Ethics, Serat Jitapsara, Symbolic Hermeneutics, God–Nature–Human Relations.*

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INTRODUCTION

The increasingly alarming global ecological crisis of the twenty-first century has prompted various interdisciplinary studies to reconsider the relationship between humanity, nature, and spirituality. Theoretically, environmental degradation is not merely a consequence of exploitative human behavior but also results from a cosmological paradigm that positions humans as the center and absolute owners of nature.[1]

This anthropocentric paradigm has long been criticized by environmental thinkers for severing the spiritual relationship between humans and nature, thereby encouraging the development of a more holistic and relational ecological ethic.[2] In the Indonesian context, exploring sources of local wisdom is particularly important, given the country's rich heritage of traditional religious texts that integrate cosmological perspectives, ethical values, and ecological spirituality.

Serat Jitapsara is a Javanese-Islamic literary text rich in mystical symbolism, theological teachings, and cosmological perspectives concerning the relationship between God, nature, and humanity. Nevertheless, compared with *Serat Wedhatama*, *Serat Centhini*, and *Serat Tripama*, academic studies on *Jitapsara* remain relatively limited. One such study was conducted by Wahyuningdyah (2017), who focused on philological aspects, including manuscript description, transcription, transliteration, textual editing, translation, and content analysis.[3] The study revealed that *Jitapsara* contains narratives concerning the genealogy of Sayid Anwar, the creation of Adam, and various cosmic elements, including the moon, stars, sun, clouds, seas, earth, and heavens, as well as humans, animals, spirits, and religious knowledge. These findings demonstrate the cosmological richness of *Serat Jitapsara*, while its symbolic dimensions and ecological-ethical implications remain open to further investigation.

Furthermore, the collection catalogue of the Tamansiswa Dewantara Kirti Griya Museum records *Serat Jitapsara* under the manuscript code Bb.1.112, thereby providing catalog-based verification of the manuscript's existence. By comparison, *Serat Wedhatama* has received considerable scholarly attention from various perspectives. Purwadi (2015) examined its theological values, particularly the concept of *catur sembah*, comprising *sembah raga, sembah cipta, sembah jiwa*, and *sembah rasa*, and their relationship with Islamic spirituality and Javanese traditions.[4] Wibawa (2016) subsequently employed a hermeneutical approach to uncover Javanese philosophical thought in *Serat Wedhatama*, particularly concerning the perfection of life, *manunggaling kawula-Gusti*, and the relationship between humanity, God, and nature.[5] Meanwhile,

[1] Purwadi "Nilai Theologis Dalam Serat Wedhatama," *Diksi* (FBS Universitas Negeri Yogyakarta) 14, no. 1 (November 2015): 81–88, https://doi.org/10.21831/diksi.v14i1.6550.
[2] Herika Puspita Wahyuningdyah, "Kajian Filologi Såhå Isining Teks Sêrat Jitapsårå. Study Philology And The Content Of Serat Jitapsara," *Jurnal Penelitian Mahasiswa Prodi Pendidikan Bahasa Jawa* (Yogyakarta) 6, no. 1 (2017): 29–42.
[3] A. Sonny Keraf, *Etika Lingkungan Hidup* (Jakarta: Kompas, 2002).
[4] Mary Evelyn Tucker and John Grim, "Introduction: The Emerging Alliance of World Religions and Ecology," *Daedalus* 130, no. 4 (2001): 1–22, https://doi.org/10.1162/001152601753730299.
[5] Sutrisna Wibawa, "Filsafat Jawa Dalam Serat Wedhatama," *Jurnal IKADBUDI* 2, no. 12 (December 2016), https://doi.org/10.21831/ikadbudi.v2i12.12094.

Hidayatullah and Nginwanun (2024), through a comparative study of *Serat Menak* and *Serat Wedhatama*, explored the construction of *wahdat al-wujud* within Javanese court manuscripts.[6] Thus, *Serat Wedhatama* has been examined through a relatively diverse range of approaches, including theology, Javanese philosophy, Sufism, hermeneutics, and *wahdat al-wujud*. This diversity of scholarly perspectives simultaneously highlights the opportunities for further research on *Serat Jitapsara*, particularly regarding its cosmology, symbolism, and ecological ethics.

This study employs Paul Ricoeur's symbolic hermeneutics to interpret *Serat Jitapsara*, which conveys cosmological teachings through symbols, metaphors, and narrative structures rather than exclusively through literal expressions.[7] This approach enables the exploration of symbolic meanings and the reinterpretation of the relationships between God, humanity, and nature, thereby allowing the ecological-ethical dimensions implicit in the text to be examined more comprehensively.

Understanding Javanese-Islamic cosmology is not merely a matter of historical or philological inquiry but also an important contribution to developing a more humanistic discourse of sustainability. Javanese tradition has long recognized the concept of *hamemayu hayuning bawana*, an ethical-spiritual principle emphasizing humanity's responsibility to preserve cosmic harmony and the beauty of the universe.[8] This perspective corresponds with contemporary ecological ethics, which regards nature not simply as an object of exploitation but as an inherently valuable entity possessing intrinsic worth. Exploring the ecological values embedded in *Serat Jitapsara* may therefore offer an alternative perspective that enriches contemporary environmental ethics.

Studies on Javanese-Islamic cosmology and spirituality have developed significantly, particularly in understanding the relationships among God, humanity, and nature as theological, cosmological, and ethical constructions. However, research specifically examining *Serat Jitapsara* in relation to ecological ethics remains limited. Previous studies have generally emphasized normative, anthropological, or philosophical dimensions, while symbolic-hermeneutical analyses of classical Javanese literary texts have received comparatively little attention. Based on their thematic orientations and methodological approaches, previous studies can be classified into four categories.

The first category concerns Islamic ecotheology and Javanese spirituality, which position Javanese-Islamic spirituality as a foundation for developing ecological consciousness and cosmic harmony. Brontowiyono (2019) emphasized that Javanese ecological culture is compatible with Islamic ecotheological principles in supporting sustainable development. The relationship between humanity and nature is understood as

[6] Mochammad Nginwanun Likullil Mahamid and Hanip Hidayatulloh, "Exploring Wahdatul Wujud In Javanese Palace Manuscripts: A Comparative Study Of Serat Menak And Serat Wedhatama," *Jurnal Lektur Keagamaan* 22, no. 1 (2024).
[7] Paul Ricoeur, *Interpretation Theory: Discourse and the Surplus of Meaning* (Fort Worth: Texas Christian University Press, 1976).
[8] Niels Mulder, *Mistisisme Jawa: Ideologi Di Indonesia* (Yogyakarta: LKiS, 1983).

a spiritual trust that requires ecological balance and responsibility.[9] Similarly, Abbas (2025) demonstrated that Javanese Sufism perceives nature as a spiritual manifestation interconnected with God and humanity. The concept of cosmic harmony in *Suluk Wujil* suggests that the exploitation of nature constitutes a form of spiritual degradation.[10]

Furthermore, Nabilah and Yusuf developed the concept of *memayu hayuning bawana* as a form of ecological ethics grounded in environmental theophany. Nature is understood as a space of divine presence that must be preserved through spiritual and moral practices.[11] Meanwhile, Julia Day Howell,[12] Simuh,[13] Zoetmulder,[14] Mark R. Woodward,[15] Niels Mulder,[16] and Andrew Beatty[17] demonstrated that Javanese mysticism possesses a cosmological structure that positions humanity as an integral component of the cosmic order. The concepts of *manunggaling kawula-Gusti*, harmony between *jagad gede* (macrocosm) and *jagad cilik* (microcosm), and Javanese-Islamic syncretism constitute the metaphysical foundations of the relationship between God, humanity, and nature.

Studies within this category indicate that Javanese cosmology and Islamic Sufism contain ecological values grounded in cosmic harmony. However, these studies have generally focused on theology, mysticism, and culture, leaving the interpretation of ecological symbols in *Serat Jitapsara* through symbolic hermeneutics largely unexplored.

The second category encompasses Indigenous ecological wisdom and environmental ethics, emphasizing local knowledge and ancestral spirituality as foundations for ecological responsibility. Malatuny and Yaroseray, in their study of *Tiaytiki* practices in Papua, demonstrated that local ecological wisdom can cultivate civic virtue and ecological responsibility within communities.[18] Fauzi et al. similarly explained that ancestral worldviews embody principles of ecological stewardship that may provide

[9] Widodo Brontowiyono, "Actualization Of Javanese Ecoculture And Islamic Ecotheology Towards Sustainable Development," *Indonesian Journal of Interdisciplinary Islamic Studies* 3, no. 1 (September 2019): 67–88, https://doi.org/10.20885/ijiis.vol3.iss1.art4.
[10] Faiz Musthofa Abbas, "Ecosufism in Suluk Wujil: Harmony between God, Humans, and Nature in the Cosmology of Javanese Sufism," *Kalam* 19, no. 2 (December 2025): 147–68, https://doi.org/10.24042/202519230793.
[11] Adinda Syofiyatun Nabillah dan Kamal Yusuf, "Teofani Lingkungan Sebagai Etika Kosmologis: Dialektika Prinsip Filosofis Memayu Hayuning Bawana Dan Ekosufisme," *Al-Mada: Jurnal Agama, Sosial, dan Budaya* 8, no. 3 (2025): 534-550., https://doi.org/10.31538/almada.v8i3.7685.
[12] Julia Day Howell, "Sufism and the Indonesian Islamic Revival," *The Journal of Asian Studies* 60, no. 3 (August 2001): 701–29, https://doi.org/10.2307/2700107.
[13] Simuh, *Mistik Islam Kejawen: Sinkretisme Jawa–Islam* (Yogyakarta: Bentang, 1995).
[14] Petrus Josephus Zoetmulder, *Manunggaling Kawula Gusti: Pantheïsme Dan Monisme Dalam Sastra Suluk Jawa* (Yogyakarta: Kanisius, 1995).
[15] Mark. R. Woodward, *Islam in Java: Normative Piety and Mysticism in the Sultanate of Yogyakarta.* (Tucson: University of Arizona Press, 1989).
[16] Niels Mulder, *Mysticism in Java: Ideology in Indonesia.* (Yogyakarta: Kanisius, 2001).
[17] Andrew Beatty, "Varieties of Javanese Religion," *Journal of Southeast Asian Studies* 30, no. 2 (1999): 305–28, https://doi.org/10.2307/20072195.
[18] Yakob Godlif Malatuny and Hermina Nelci Yaroseray, "Indigenous Ecological Wisdom as Civic Virtue: The Tiaytiki Practice in Papua, Indonesia," *Jurnal Civics: Media Kajian Kewarganegaraan* 23, no. 1 (April 2026): 196–208, https://doi.org/10.21831/jc.v23i1.89865.

a foundation for contemporary environmental ethics.[19] Mikkonen further argued that traditional communities' aesthetic experiences of nature foster ecological consciousness with existential and ethical dimensions.[20] Keraf emphasized the importance of an ecological paradigm that positions humans as members of an ecological community rather than absolute rulers over nature.[21] Agus Salim and Karim (2024) likewise argued that environmental ethics, understood as a theological conviction, has shaped the traditions and cultural characteristics of communities.[22]

These studies demonstrate the importance of local wisdom and traditional spirituality in shaping ecological ethics. Nevertheless, their approaches remain predominantly anthropological, philosophical, and oriented toward social practice, while the symbolic dimensions of Javanese literature as a source of ecological ethics have received relatively limited attention.

The third category focuses on interreligious ecotheology and the global ecological crisis, positioning religion and culture as shared foundations for responding to global environmental challenges. Sayuti et al. emphasized the importance of interreligious dialogue in developing global ecological awareness grounded in theological ethics.[23] Kirin and Kariman similarly argued that the integration of religious ecotheology and local wisdom can provide a foundation for environmental governance in Indonesia.[24] Elia further demonstrated that the everyday experiences of Indonesian island communities generate contextual ecological-theological reflections.[25] Juhani et al. suggested that traditional beliefs can be reinterpreted as ecotheological resources for addressing the climate crisis.[26] Furthermore, Tohiri and Asep (2025) proposed an ecotheological model that integrates cultural and local religious values as an approach to nature conservation in Bromo Tengger Semeru National Park (TNBTS), offering new insights into the

[19] Moh Ibnu Faruk Fauzi et al., "Integrating Indigenous Spiritual Knowledge into Environmental Ethics: A Philosophical Inquiry into Ancestral Worldviews and Ecological Stewardship," *Green Philosophy: International Journal of Religious Education and Philosophy* 2, no. 3 (July 2025): 18–26, https://doi.org/10.70062/greenphilosophy.v2i3.262.

[20] Jukka Mikkonen, "Traditional Ecological Knowledge and the Aesthetic Appreciation of Nature: Lessons from Gilbbesjávri and Guovdageaidnu," *Environmental Values* 34, nos. 4–5 (October 2025): 348–71, https://doi.org/10.1177/09632719251326132.

[21] A. Sonny Keraf, *Etika Lingkungan Hidup* (Jakarta: Kompas, 2010).

[22] Lestari Agusalim and Muhamad Karim, "Religiosity and Climate Change: An Eco-Religious Approach," *Environmental & Socio-Economic Studies* 12, no. 1 (March 2024): 35–50, https://doi.org/10.2478/environ-2024-0004.

[23] Sadip Indra Irawan Sayuti, Khoerul Anwar, and Ansori, "Interfaith Ecotheology in Responding to the Global Ecological Crisis: Theological and Environmental Ethical Perspectives," *Al-Adyan: Jurnal Studi Lintas Agama* 21, no. 1 (June 2026): 55–76, https://doi.org/10.24042/pz3d0r81.

[24] Arwansyah Bin Kirin and Zul Kariman, "Toward Interfaith Ecological Ethics: Synergizing Religious Eco- Theology and Local Cultural Wisdom for Environmental Governance in Indonesia," *Asian Journal of Media and Culture* 2, no. 1 (January 2026): 23–48, https://doi.org/10.63919/ajmc.v2i1.71.

[25] Elia Maggang, "Archipelagic Ecotheology: A Theology from Indonesian Indigenous Everydayness," *Indonesian Journal of Theology* 13, no. 2 (December 2025): 170–90, https://doi.org/10.46567/ijt.v13i2.629.

[26] Sefrianus Juhani, Hendrikus Maku, and Vinsensius Adi Gunawan, "Traditional Beliefs as an Ecotheological Force for Sustainability: Reinterpreting Mori Keraéng Amid the Climate Crisis," *Jurnal Studi Agama Dan Masyarakat* 21, no. 2 (2025), https://doi.org/10.23971/jsam.v21i1.9996.

integration of spirituality and tradition within environmental sustainability initiatives.[27] Meanwhile, Ahmad al-Hamid (2024) emphasized that environmentally oriented Islamic education in Islamic boarding schools can strengthen theological convictions that encourage ecological responsibility in everyday life.[28]

These studies expand ecotheological discussions across religious and cultural perspectives. However, their approaches remain predominantly normative, social, and theological, while the symbolic structures of ecological cosmology in traditional Javanese literature have not become a central focus of investigation.

The fourth category addresses Javanese cosmology and the metaphysical structure of relationships with nature, explaining the construction of Javanese cosmology as a foundation for understanding the relationships among humanity, nature, and God. Headley emphasized that Javanese cosmology integrates Islamic elements and local traditions within a cosmic knowledge system that unifies the macrocosm and microcosm. [29] Subiyantoro likewise demonstrated that Javanese cultural symbols represent cosmic balance, fertility, and relational harmony.[30]Carone further argued that cosmology not only explains the structure of the universe but also generates ethical implications for human life.[31] Maksum et al. (2023) explained that environmental ethics, understood as a theological conviction, can shape communal traditions and cultural characteristics.[32] Meanwhile, Basyar et al. (2026) argued that the limited articulation and institutionalization of ecosufism as a form of public ethics may hinder the transformation of spiritual piety into ecological piety in disaster-prone contexts.[33]

Previous studies demonstrate that cosmology possesses ethical dimensions that shape the relationship between humanity and nature. However, these studies have generally remained within the domains of conceptual analysis and cultural symbolism. Based on the literature reviewed, relatively few studies have specifically integrated the cosmological and ecological-ethical dimensions of *Serat Jitapsara* through Paul Ricoeur's symbolic hermeneutics. The research gap lies in the limited ecological examination of *Jitapsara*, the insufficient application of symbolic hermeneutics to classical Javanese-Islamic texts, and the absence of a systematically formulated model of

[27] Moch. Tohiri Habib and Asep Rahmatullah, "Islamic-Hindu Ecotheology in Maintaining the Sustainability of Nature in Taman Nasional Bromo Tengger-Semeru (TNBTS)," *Al-Jadwa: Jurnal Studi Islam* 4, no. 2 (February 2025): 146–64, https://doi.org/10.38073/aljadwa.v4i2.2200.
[28] S. Ahmad Al Hamid, "Pendidikan Islam Berwawasan Lingkungan Berbasis Pondok Pesantren," *Al-Jadwa: Jurnal Studi Islam* 3, no. 2 (March 2024): 192–204, https://doi.org/10.38073/aljadwa.v3i2.1772.
[29] Stephen C. Headley, "Javanese Cosmogonies and Muslim Cosmographies: An Encompassing Knowledge?," *Indonesia and the Malay World* 28, no. 82 (November 2000): 280–300, https://doi.org/10.1080/13639810020022742.
[30] Slamet Subiyantoro, "Patung Loro Blonyo Dalam Kosmologi Jawa.," *Jurnal Humaniora* 21, no. 2 (June 2009): 168, https://doi.org/10.22146/jh.1327.
[31] Gabriela Roxana Carone, *Plato's Cosmology and It's Ethical Dimensions* (Cambridge: Cambridge university press, 2005), https://doi.org/doi.org/10.1017/CBO9780511734915.
[32] A. Maksum et al., "Ecotheology: Environmental Ethical View in Water Spring Protection," *Ethics in Science and Environmental Politics* 23 (June 2023): 23–33, https://doi.org/10.3354/esep00205.
[33] Khoirul Basyar et al., "Ecosufism as a Critical Lens on the Disconnection Between Islamic Spirituality and Ecological Responsibility," *Al-Jadwa: Jurnal Studi Islam* 5, no. 2 (March 2026): 197–217, https://doi.org/10.38073/aljadwa.4529.

the God–nature–humanity relationship as a foundation for ecological ethics rooted in local wisdom. This study contributes to the field by expanding scholarship on Javanese-Islamic cosmology, developing a symbolic interpretation of classical Indonesian literary texts, and formulating an ecological-ethical framework grounded in the principle of harmony among God, nature, and humanity.

METHOD

This study employs a descriptive–interpretative qualitative approach using literary hermeneutics to interpret *Serat Jitapsara* as a cultural text rich in symbolism and implicit meanings. This approach was selected because textual meaning cannot be adequately understood through literal reading alone but requires interpretation of cosmological, ethical, and existential symbols. The study applies Paul Ricoeur's symbolic hermeneutics, which regards the text as an autonomous entity with an openness to multiple interpretations, commonly referred to as a *surplus of meaning*.[34]

The data sources in this study consist of primary and secondary materials. The primary source is a 48-page PDF copy of *Serat Jitapsara*, written in Javanese script and language, from the collection of the Dewantara Kirti Griya Library and Museum (Tamansiswa Museum), Yogyakarta, catalogued under the code Bb.1.112. This manuscript constitutes the principal object of analysis. Secondary sources include scholarly articles, books on literary theory, hermeneutical studies, cosmological literature, and relevant previous research. Data were collected through library research by identifying and documenting textual passages containing cosmological symbolism and ecological-ethical values.[35] The analysis focuses on narrative structures, dialogues, and symbolic representations to uncover cultural meanings and cosmic relationships embedded in the literary text.[36]

The data analysis employs Paul Ricoeur's tripartite hermeneutical model, comprising explanation, understanding, and appropriation. In the explanation stage, the researcher identifies narrative structures, symbols, and diction within the text as the basis for objective textual analysis. The understanding stage involves interpreting symbolic meanings in relation to their historical, social, and cultural contexts, allowing symbols to be understood as part of a broader cultural horizon.[37]

This approach is also consistent with Clifford Geertz's perspective that culture constitutes a system of symbolic meanings that must be understood through an in-depth interpretation of its social context.[38] At this stage, symbolic representations in *Serat Jitapsara* are connected to Javanese cosmological concepts and ecological ethics, thereby producing a more contextual and comprehensive interpretation. This process demonstrates that symbols do not exist independently but are always embedded within

[34] Ricoeur, *Interpretation Theory: Discourse and the Surplus of Meaning*.
[35] Mestika Zed, *Metode Penelitian Kepustakaan* (Jakarta: Yayasan Obor Indonesia, 2008).
[36] N. K. Ratna, *Teori, Metode, Dan Teknik Penelitian Sastra* (Yogyakarta: Pustaka, 2013).
[37] Ricoeur, *Interpretation Theory: Discourse and the Surplus of Meaning, 71-78*.
[38] Clifford Geertz, *The Interpretation of Cultures* (New York: : Basic Books, 1973).

the cultural horizons that surround them.

The final stage is appropriation, understood as the process through which the researcher, as an interpreting subject, internalizes the meanings emerging from the text. At this stage, symbolic meanings concerning the relationships among God, nature, and humanity, as well as ecological ethics, are not merely understood conceptually but are also reflected upon as part of critical consciousness. Appropriation enables the interpretative findings to become relevant to contemporary contexts, particularly in addressing the ecological crisis and the relationship between humanity and nature.[39] Furthermore, this study employs a Javanese-Islamic cosmological framework to explain the worldview underlying the text's symbolism, in which nature is perceived as a manifestation of divine order and a relational space connecting humanity and God. This perspective is integrated with A. Sonny Keraf's theory of ecological ethics, which emphasizes nature's intrinsic value and humanity's moral responsibility to maintain ecological balance. The integration of these approaches enables a comprehensive interpretation of the ethical dimensions of *Serat Jitapsara*, particularly in revealing its teachings concerning cosmic harmony and environmental ethics.[40]

Thus, the symbolic-hermeneutical method employed in this study not only describes the textual content of *Serat Jitapsara* but also explores the symbolic meanings representing the relationships among God, nature, and humanity. Through Paul Ricoeur's approach, symbols are understood as vehicles of meaning that open deeper insights into cultural and ethical realities. The ecological-ethical insights identified in *Serat Jitapsara* can be brought into dialogue with the thought of A. Sonny Keraf, who approaches the relationship between humanity and nature as a moral concern rather than merely a technical matter of environmental management.[41] While Keraf emphasizes a shift from anthropocentrism toward respect for the ecological community and moral responsibility for nature, *Serat Jitapsara* offers a spiritual-cosmological foundation that situates humanity within a network of relationships connecting God and the cosmos. The symbols of *cahya ilapating Pangéran*, the balance among the elements of *geni, banyu*, and *angin*, and humanity's interconnectedness with the elements of life suggest that nature is not merely positioned as an object of utilization but as part of a meaningful cosmic order that should be approached harmoniously.

Serat Jitapsara extends Keraf's perspective by offering a stronger transcendental dimension. Ecological ethics in the text is not grounded solely in humanity's moral obligations toward nature but emerges from an awareness that the human relationship with nature is rooted in a connection with the Divine. Conversely, Keraf's environmental-ethical framework helps translate *Jitapsara*'s cosmological symbolism into more practical ethical concerns, such as responsibility, respect for life, and the limitation of environmental exploitation. Accordingly, these perspectives are not treated as identical

[39] Paul Ricoeur, *Hermeneutics and the Human Sciences: Essays on Language, Action and Interpretation (J. B. Thompson, Ed. & Trans.).* (Cambridge: Cambridge University Press, 1981).
[40] Keraf, *Etika Lingkungan Hidup* (2010).
[41] Keraf, *Etika Lingkungan Hidup* (2010).

but are brought into critical dialogue: *Jitapsara* provides a spiritual-cosmological foundation, while Keraf offers a practical ethical articulation for understanding humanity's responsibility toward the environment.

Arne Naess's *deep ecology* rejects the view that humanity occupies the center of nature and instead emphasizes the interconnectedness of all forms of life.[42] *Serat Jitapsara* reflects a comparable principle through its cosmology, which positions humanity within a cosmic order characterized by harmony and balance, as illustrated by the symbol of *cahya ilapating Pangéran* and the elements of *geni, banyu*, and *angin*. Nature can thus be understood as an integral part of the order of life rather than merely an object of human exploitation. Nevertheless, the two perspectives differ in their fundamental emphases. Naess's *deep ecology* is grounded in the intrinsic value of all forms of life and ecological interconnectedness, whereas *Jitapsara* grounds such interconnectedness in a spiritual-cosmological foundation rooted in the relationship among God, nature, and humanity. A dialogue between these perspectives demonstrates how *Jitapsara* may enrich *deep ecology* through its transcendental dimension, while Naess's perspective helps clarify the ecological implications of cosmic interconnectedness.

RESULTS AND DISCUSSION

The Cosmological Structure of Serat Jitapsara

1. The Cosmos as a Relational Space between God, Nature, and Humanity

The cosmology of *Serat Jitapsara* is constructed through a creation narrative that positions God as the ultimate source of all reality. The text describes the primordial condition of the universe as an empty space without heaven and earth, referred to as *awang-uwung*. Within this state, a primordial reality emerges, known as *cahya ilapating Pangéran*.

> "*Nalika isih awang-uwung nguwung, bumi langit durung ana… Ing kono nuli ana wujud cahya ilapating Pangéran murub langkara-kara*."
> (When everything was still in a state of primordial emptiness, heaven and earth did not yet exist. Within that emptiness, there appeared the form of *cahya ilapating Pangéran*, radiating with extraordinary brilliance.)

This passage depicts the initial phase of cosmogony, before the formation of the universe. The expressions *awang-uwung nguwung* and *bumi langit durung ana* signify primordial emptiness preceding the emergence of *cahya ilapating Pangéran* as a symbol of the beginning of cosmic order.

Symbolically, *cahya* (light) may be interpreted as a representation of divine presence or emanation, while *ilapating Pangéran* lexically suggests something associated with the radiance or manifestation of God. The expression *murub langkara-kara* reinforces the imagery of an intensely luminous and radiant light. In

[42] Arne Naess, *Ecology, Community, and Lifestyle: Outline of an Ecosophy.* (Cambridge, UK: Cambridge University Press, 1989).

this regard, Eliade explains that the sacred reveals absolute reality while simultaneously providing the orientation through which the world becomes meaningful.[43]Thus, nature can be understood as a manifestation of divine will and creative power.

From the perspective of Ricoeur's symbolic hermeneutics, the symbol of light cannot be reduced to a merely physical phenomenon. Symbols possess a *surplus of meaning*, extending beyond their literal significance.[44] In *Serat Jitapsara*, light represents divine presence in both its immanent and transcendent dimensions. It functions as the source of life and the principle sustaining cosmic order. Consequently, the relationship between God and nature is understood as organic rather than mechanistic, contrasting with modern paradigms that separate God from the world. This relationship becomes even clearer when human beings are described as originating from the same fundamental elements as nature.

> "*Kadadiyan saka telung prakara: geni, banyu sarta angin*."
> (Formed from three elements: fire, water, and wind.)

Within the context of the passage, these elements—*geni* (fire), *banyu* (water), and *angin* (air or wind)—constitute the fundamental components of cosmic formation. They do not merely refer to material substances but may also be interpreted as symbols of cosmic order and balance.

This statement suggests that human beings are not entities existing outside nature but integral components of the cosmic structure. Fire symbolizes vital energy, water represents the substance of life, and wind signifies breath or the life-giving force. These three elements constitute the fundamental components through which the universe is symbolically represented.

Within Ricoeur's hermeneutical framework, this creation narrative shapes human self-understanding as part of the cosmos. Human beings recognize themselves not as absolute rulers over nature but as creatures whose existence depends on the equilibrium of cosmic elements. Therefore, environmental destruction may ultimately be understood as a form of destruction directed toward humanity itself. The cosmology of *Serat Jitapsara* presents a worldview distinct from modern anthropocentrism, which places human beings at the center of and in control over nature. Instead, it situates humanity within a relational network connecting God, nature, and human existence. This relationship forms the foundation of an ecological ethic oriented toward harmony and sustainability.

2. Pancer and Mandala as Structures of Ecological Consciousness

The cosmological structure of *Serat Jitapsara* reflects a pattern consistent with the Javanese concept of *sedulur papat lima pancer*. This concept emphasizes the interconnectedness of human beings with the cosmic forces accompanying their

[43] Mircea Eliade, *The Sacred and the Profane: The Nature of Religion* (New York: Harcourt, 1959), 21-23.
[44] Paul Ricoeur, *THE SYMBOLISM OF EVIL*, XVII (Boston: Beacon Press, 1967), 347-357.

existence from birth.[45] Although the complete expression is not explicitly stated in the text, the idea of a cosmic center surrounded by related elements emerges through its description of four metaphysical components.

> "*Sawisé nyumurupi kahananing cahya, wajib anyumurupi saduluré papat kang lahir bareng sadina*."
> (After understanding the nature of light, one must also understand the four siblings who were born on the same day.)

The text subsequently identifies these elements:

> "*Marmati, Kawah, Ari-ari, Puser*."
> (*Marmati* (the inner or spiritual element), *kawah* (amniotic fluid), *ari-ari* (placenta), and *puser* (umbilical cord).)

These passages explain human origins and the interconnectedness of human existence with the surrounding elements. The concept is associated with *sedulur papat lima pancer* in Javanese tradition, as reflected in *Serat Jitapsara*. The four elements—*Marmati, Kawah, Ari-ari*, and *Puser*—are understood as metaphysical siblings accompanying human existence from birth. Within Javanese cosmology, these elements form a cosmic *mandala* surrounding the center of human consciousness, or *pancer*, which maintains equilibrium between humanity and the cosmos.

Javanese society traditionally understands reality as an ordered cosmos in which the center plays a fundamental role in maintaining harmony.[46] Within Javanese symbolism, *pancer* represents the central point of human existence, while the four surrounding elements constitute a *mandala*, a cosmic space connecting humanity with nature and spiritual reality. Human existence is therefore never entirely individual but is always embedded within a broader network of relationships.

Through Ricoeur's hermeneutical approach, the symbol of *sedulur papat* can be interpreted as an existential metaphor revealing that human identity is constituted through relationships extending beyond the individual self. Human beings become fully human through their interconnectedness with the cosmic elements surrounding them. This concept carries significant ecological implications. If humanity occupies the center of a cosmic *mandala*, its responsibility is not to dominate the surrounding order but to maintain its equilibrium. Harmony between the center and its surrounding elements becomes essential for preserving cosmic order. When humans exploit nature, they simultaneously undermine the relational structure sustaining their own existence.

Thus, the concepts of *pancer* and *mandala* in *Serat Jitapsara* may be interpreted as expressions of ecological consciousness emphasizing interconnectedness and balance between humanity and the natural environment.

[45] Simuh, *Sufisme Jawa: Transformasi Tasawuf Islam Ke Mistik Jawa* (Yogyakarta: Bentang, 1995).
[46] Niels Mulder, *Mistikisme Dan Kehidupan Sehari-Hari Di Jawa Kontemporer: Ketahanan Dan Perubahan Budaya* (Singapura: Singapore University Press, 1978).

Humanity as a microcosm corresponds to the Javanese concepts of *jagad cilik* and *jagad gedhe*, which situate human existence within the broader cosmic order. This relationship establishes a foundation for harmony among human beings, their communities, and nature.[47]

Symbolic Hermeneutics of Serat Jitapsara's Cosmology

1. Cahya Ilapat: A Symbol of Divine Manifestation in Cosmogony

At the symbolic level, *cahya* carries the literal meaning of "light," which opens possibilities for further symbolic interpretation. Within the textual structure, the symbol appears when *awang-uwung* remains empty and *bumi langit durung ana*, placing it at the beginning of the cosmogonic narrative. Through the process of distanciation, the symbol is interpreted according to the autonomy and structure of the text rather than solely through the interpreter's preconceptions. This interpretation indicates that *cahya ilapating Pangéran* functions as a sign connecting the emergence of light with the divine dimension in the formation of the cosmos.

At the stage of appropriation, this meaning can be contextualized as a foundation for understanding nature as part of a cosmic order possessing a spiritual dimension. Accordingly, *cahya ilapating Pangéran* may be interpreted as a symbol of divine manifestation in the cosmogony of *Serat Jitapsara*, providing a basis for examining ecological ethics through the interconnectedness of God, nature, and humanity.

> "*Ing kono nuli ana wujud cahya ilapating Pangéran murub langkara-kara…*" (Within that space, there appeared the form of cahya ilapating Pangéran, radiating with extraordinary brilliance…)

Textually, light is described as possessing yellow, red, and blue colors, which subsequently give rise to the various cosmic elements. However, within symbolic hermeneutics, light is not merely understood as a physical phenomenon. Instead, it becomes a symbol of divine presence permeating the different dimensions of reality. This interpretation resonates with William Chittick's understanding of the universe as a manifestation of divine self-disclosure.[48]

According to Ricoeur, symbols convey meanings that exceed their literal expressions. In this context, *cahya ilapat* expresses the idea that the universe possesses a sacred dimension because it originates from divine radiance. The existence of nature is therefore not merely a material fact but also a sign of God's presence in the world. *Cahya ilapat* represents not only the light associated with creation but also the continuing divine presence that illuminates and sustains the cosmos.

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[47] Yohanes Dwi Nugroho, "Harmonisasi Hidup Manusia Dalam Konsep Jagad Gedhe Dan Jagad Cilik Masyarkat Jawa (Tinjauan Filsafat Simbol Ernst Cassirer)," *Jurnal Penelitian Humaniora* 29, no. 2 (October 2024), https://doi.org/10.21831/hum.v29i2.68921.

[48] William C. (Author) Chittick, *The Sufi Path of Knowledge: Ibn al-'Arabi's Metaphysics of Imagination* (Albany, NY: State University of New York Press, 1989).

Meanwhile, Seyyed Hossein Nasr's environmental theology understands nature as a *theophany*, or the manifestation of divine signs, through which nature acquires a sacred dimension demanding human respect.[49] This perspective corresponds with the interpretation of *cahya ilapating Pangéran* as a symbol of divine presence within the cosmic order. Nevertheless, *Serat Jitapsara* does not merely affirm the sacredness of nature; it articulates this sacredness through the order and balance of cosmic elements and the relationship among God, nature, and humanity. Thus, Nasr's perspective reinforces the interpretation of nature's sacredness, while *Serat Jitapsara* develops this understanding through a local cosmology that positions humanity as responsible for maintaining cosmic harmony.

The ecological significance of this symbol is substantial. If nature is understood as an expression of divine radiance, exploiting the natural environment may be interpreted as a form of disregard for the sacredness of God's creation. Consequently, respect for nature becomes an expression of reverence for the Divine.

2. Tri Murti: A Symbol of Cosmic Balance

The concept of *Tri Murti* is presented as the combination of three fundamental elements of life.

> "*A: geni, U: banyu, M: angin… kumpulé telung prakara banjur diarani Tri Murti*."
> (A: fire, U: water, M: wind… the union of these three elements is then called *Tri Murti*.)

In *Serat Jitapsara*, *Tri Murti* is not primarily understood as the three Hindu deities but as a cosmological principle forming the structure of life. Fire symbolizes energy, water represents fertility, and wind signifies the movement of life. These three elements must remain balanced for life to continue. An imbalance in one element disrupts the equilibrium of the broader cosmic system.

From the perspective of symbolic hermeneutics, *Tri Murti* represents the principle of ecological balance. The universe is understood as a network of interdependent relationships, in which life becomes possible through the harmonious interaction of its constituent elements. This symbol indicates that environmental sustainability depends on humanity's ability to preserve the equilibrium of natural elements.

In this regard, Gregory Bateson understands organisms and their environments as components of an interconnected system characterized by reciprocal interactions and feedback patterns.[50] His perspective intersects with the cosmology of *Serat Jitapsara*, which positions humanity, nature, and cosmic elements within a relationship of interconnectedness and balance. Nevertheless, the two approaches

[49] Maftukhin, "Teologi Lingkungan Perspektif Seyyed Hossein Nasr," *Dinamika Penelitian* 16, no. 02 (2016).
[50] Gregory Bateson, *Steps to an Ecology of Mind: Collected Essays in Anthropology, Psychiatry, Evolution, and Epistemology* (Chicago: University of Chicago Press, 1972).

differ in emphasis. Bateson explains these relationships through a systemic-ecological perspective and reciprocal interaction, whereas *Serat Jitapsara* grounds cosmic order in a spiritual-cosmological framework. Thus, Bateson's theory strengthens the systemic interpretation of ecological interconnectedness in *Serat Jitapsara*, while the text contributes a spiritual dimension to the understanding of equilibrium between humanity and the environment.

This interpretation is highly relevant to modern ecological principles emphasizing the interdependence of ecosystem components. Accordingly, *Tri Murti* may be understood as a local formulation of ecological balance that has long been embedded within Javanese cultural traditions.

3. Woh Kolodi: A Symbol of Boundaries and Self-Restraint

The narrative of *Woh Kolodi* constitutes an important element in the construction of cosmological ethics in *Serat Jitapsara*. The symbol invites reflection by revealing dimensions of human existence that may otherwise remain concealed.

> "*Aja nganti wanuh-wania dhahar woh ing kolodi…*"
> (Do not dare to eat the fruit of the *kolodi*…)

The prohibition is subsequently violated by Atma and Siti Kawa, resulting in their expulsion from paradise.

> "*Siti Kawa… nuli kadhahar… Sang Atma mituruti methik nuli kadhahar*…"
> (*Siti Kawa*… then ate it… *Sang Atma* followed, picked it, and ate it…)

Symbolically, *Woh Kolodi* is not merely a forbidden fruit. It represents moral boundaries that human beings must respect. The fall of Atma and Siti Kawa occurs not simply because of the fruit itself but because of their inability to restrain desire. Within Ricoeur's hermeneutics, the symbol of prohibition functions as a medium for moral reflection.[51] Prohibition is therefore not intended merely to restrict human freedom but to guide individuals toward more responsible forms of existence. Within an ecological context, the symbol of *Woh Kolodi* may be interpreted as a critique of environmental exploitation that disregards moral and ecological limits.

The contemporary environmental crisis emerges, in part, when humanity disregards ecological boundaries in pursuit of consumption and accumulation. Consequently, self-restraint in the exploitation of nature constitutes a form of self-protection.[52] It also provides an important foundation for environmental ethics.

The Formulation of Ecological Ethics in Serat Jitapsara

1. The Principle of Cosmic Harmony

The first principle of ecological ethics in *Serat Jitapsara* is cosmic harmony. A profound ecological consciousness recognizes the fundamental interdependence of

[51] Ricoeur, *The Symbolism Of Evil*, XVII.
[52] Naess, *Ecology, Community, and Lifestyle: Outline of an Ecosophy.*

all phenomena.[53] Life is understood as emerging from the equilibrium of interconnected natural elements. The concepts of *jagad alit* and *jagad gede* establish a relational understanding of humanity's position within nature.[54] Cosmic harmony in *Serat Jitapsara* shares similarities with the cosmological perspectives of Indonesian Islam, which regard human beings as *khalifah*, entrusted with the responsibility of maintaining cosmic balance.

> "*Kumpulé telung prakara banjur diarani Tri Murti*."
> (The union of these three elements is then called *Tri Murti*.)

Harmony is not merely a state of physical equilibrium but also a condition of alignment among humanity, nature, and God. When one element is disturbed, the equilibrium of the entire cosmic system is affected. From this perspective, the environmental crisis is rooted in the loss of humanity's sacred awareness of nature.[55]

The violation of the prohibition concerning *Woh Kolodi* represents a breakdown of human spiritual consciousness. This phenomenon resembles Nasr's argument that the modern ecological crisis is fundamentally connected to a crisis of human spirituality. Therefore, environmental protection is not merely a practical activity but also a moral and spiritual obligation to preserve the harmony of creation.

2. The Principle of Life-Cycle Awareness

Serat Jitapsara emphasizes the importance of understanding natural life cycles, such as day and night, dry and rainy seasons, and growth and death. The universe is understood as a living unity that emerges, develops, dies, and undergoes renewal.[56]

> "*Ragané kudu kasirnakaké ana ing bumi… banjur ngulihaké marang asalé*."
> "The body must return to the earth… and then be restored to its origin."

Human beings originate from nature and ultimately return to it. There is no absolute separation between humanity and the natural environment. Awareness of this cycle cultivates humility and respect for the regenerative processes of nature. Such a perspective contrasts with modern paradigms that treat nature as an unlimited resource available for exploitation without regard for sustainability.

Failure to understand natural cycles represents a failure to comprehend the conditions of life itself. The life-cycle consciousness expressed in *Serat Jitapsara* approaches Arne Naess's conception of *deep ecology*, although it rests on a distinct

[53] Fritjof Capra, *The Web of Life: A New Scientific Understanding of Living Systems* (New York: Anchor Books, 1996).
[54] Irfan Fauzi and Harel Bayu Paizin, "Cosmology of Islamic Local Wisdom: A Philosophical Perspective on Indonesian Traditional Rituals," *LUX ISLAMICA: Journal of Islamic Studies* 01, no. 01 (2026), https://doi.org/10.35897/luxislamica.v1i1.2495.
[55] Nur Sadilah and M. Ied Al Munir, "Krisis Ekologis Sebagai Krisis Spiritualitas : Telaah Filsafat Islam Dalam Pemikiran Seyyed Hossein Nasr Tentang Pengelolaan Alam," *SUNGKAI: Jurnal Aqidah Dan Filsafat Islam* 03, no. 01 (2025).
[56] Eliade, *The Sacred and the Profane: The Nature of Religion*.

theological foundation: natural cycles are understood as expressions of divine order.[57] This ecological consciousness suggests that the relationship between humanity and nature is not merely instrumental but also normative and spiritual, whereby respecting the laws of nature becomes an expression of obedience to divine will.

3. The Principle of Human Cosmic Responsibility

Human beings do not possess unlimited dominion over nature but bear responsibility for the continuity of life. This principle is expressed through several ethical obligations and prohibitions, including the prohibition against damaging natural elements, the responsibility to preserve soil fertility, the obligation to maintain clean water, the duty to protect animals, and the understanding that destroying nature ultimately means harming oneself. These principles resemble contemporary ecological perspectives, particularly the concept of *land ethics*, although *Serat Jitapsara* grounds them in a spiritual foundation.[58] Human responsibility is manifested through spiritual discipline expressed in four principal practices.

"*Eneng, ening, awas, éling*."

These four concepts contain profound ethical dimensions. *Eneng* teaches self-restraint, *ening* cultivates inner clarity, *awas* develops critical awareness, and *éling* strengthens the human relationship with God. Through these practices, human beings may develop responsible conduct toward themselves, other living beings, and the natural environment.

4. Humanity as a Responsible Microcosm

Serat Jitapsara understands the human body as a miniature representation of the universe.

"*Papanganan kang saka gogodhongan… dadi cahya ijo*."
(Food derived from leaves… becomes green light.)

Cahya ijo represents vitality, fertility, and the life-giving properties of nature. This symbol suggests that the natural elements consumed by human beings do not merely become part of the physical body but are also transformed into life energy sustaining human existence. Accordingly, humanity can be understood as an integral component of the cosmic network of life.

"*Papanganan saka iwak loh… dadi cahya putih*."
"Food derived from fish… becomes white light."

Symbolically, the color white represents purity, clarity, and spiritual perfection. *Cahya putih* does not merely signify the transformation of food into bodily

[57] Naess, *Ecology, Community, and Lifestyle: Outline of an Ecosophy (Cambridge UK: Cambridge University Press, 1989).*
[58] A. Leopold, *A Sand County Almanac: With Essays on Conservation from Round River* (New York: Oxford University Press, 1968).

energy but also symbolizes a process of self-purification connecting the physical and spiritual dimensions of human existence. This meaning suggests that human spiritual development is shaped through a harmonious relationship with nature as the source of life. Such an interpretation aligns with the perspective that nature is not merely a material object but also a medium connecting humanity with transcendent reality.[59]

> "*Cahya lilima iku ingaran poncabahya*."
> (These five lights are called *poncabahya*.)

From a hermeneutical perspective, the symbol of *poncabahya* emphasizes that humanity constitutes a microcosm (*jagad cilik*) reflecting the macrocosm (*jagad gedhe*). Because human existence depends on natural elements, humanity bears a moral responsibility to preserve the sustainability of the natural environment.

These findings demonstrate that the ecological ethics of *Serat Jitapsara* are not grounded primarily in utilitarian interests but in an ontological awareness that humanity and nature constitute an interconnected cosmic unity originating from the same divine source. This constitutes a central contribution of *Jitapsara*'s cosmology to the development of Islamic ecotheology and environmental ethics rooted in Javanese local wisdom. Within Ricoeur's hermeneutical framework, these symbols reveal the worldview of *Serat Jitapsara*, in which humanity, nature, and the spiritual dimension exist in mutually interconnected relationships that provide the foundation for ecological ethics.

CONCLUSION

This study demonstrates that *Serat Jitapsara* constructs a Javanese-Islamic cosmology that situates God, nature, and humanity within an integral and interdependent relationship. God is understood as the source of cosmic order, nature as a manifestation of spiritual values, and humanity as the guardian of cosmic equilibrium. Through Paul Ricoeur's symbolic hermeneutical approach, symbols such as *Cahya Ilapat*, *Tri Murti*, and *Woh Kolodi* reveal ethical meanings concerning harmony, self-restraint, awareness of limits, and ecological responsibility.

The principal finding of this study indicates that ecological ethics in *Serat Jitapsara* is not merely theocentric but also relational, as it positions God, nature, and humanity within a unified cosmic order. Building on these findings, the study constructs a God–nature–humanity cosmological-ecological model in which awareness of divine presence forms the foundation of humanity's interconnectedness with nature, while the balance of cosmic elements provides the basis for ecological responsibility. This model extends approaches to environmental ethics that primarily emphasize the human–nature relationship by incorporating a distinctive Javanese-Islamic spiritual-cosmological dimension. Theoretically, the novelty of this study lies in integrating Ricoeur's symbolic hermeneutics, Javanese-Islamic cosmology, and ecological ethics into a relational

[59] Seyyed Hossein Nasr, *Religion and the Order of Nature* (New York: Oxford University Press, 1996).

framework that may be described as *theocentric-relational ecology*. Accordingly, *Serat Jitapsara* is not merely an object of literary or spiritual inquiry but offers a conceptual understanding of ecological responsibility as rooted in humanity's awareness of its place within a divinely grounded cosmic order.

This study has limitations, as it focuses on a single manuscript and does not compare its findings with other Javanese-Islamic texts. Therefore, future research is encouraged to undertake comparative studies of other Javanese Sufi texts, such as *Serat Centhini* and *Serat Wedhatama*, to further develop the conceptual foundations of Indonesian Islamic ecotheology and ecological ethics.

DECLARATION OF AI AND AI ASSISTED TECHNOLOGIES IN THE WRITING PROCESS

During the preparation of this manuscript, the authors used ChatGPT (OpenAI) to assist with sentence and paragraph paraphrasing, language refinement, and academic writing improvement. All AI-assisted outputs were subsequently reviewed, evaluated, and revised by the authors to ensure their accuracy, originality, and consistency with the research findings. The authors assume full responsibility for the intellectual content, interpretations, citations, and final published version of the manuscript.

AUTHOR CONTRIBUTION STATEMENT

Kayyis Fithri Ajhuri: Conceptualization, writing, and preparation of the original draft. Ahmad Sodikin: Writing, methodology, formal analysis, review, and editing of the manuscript. Elfi Mu'awanah: Writing and validation of the manuscript. All authors reviewed and approved the final version of the manuscript and agreed to take responsibility for its content and academic integrity.

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The data supporting the findings of this study are derived from the *Serat Jitapsara* manuscript and relevant published literature. The primary source is the *Serat Jitapsara* manuscript held in the collection of the Dewantara Kirti Griya Library and Museum (Tamansiswa Museum), Yogyakarta, under catalogue number Bb.1.112. The secondary

sources are identified in the reference list. Information regarding access to the primary manuscript may be obtained from the holding institution, subject to its applicable access policies.

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