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Sutasomas teachings to Gajavaktra, the snake and the tigress


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INTRODUCTION

Character of Sut.K.
Saying that Tantular’s Sutasoma kakavin is especially important on account of its religious teachings would not do justice to the poem as a work of art, which by every standard it is. Moreover we are in uncertainty as to the poet’s special intention in composing the kakavin. There might have been an occasion of a ritual nature and in that case didactic portions will have been valuable accessories, but not essentials.

Yet to Balinese connoisseurs as well as students of Old-Javanese literature elsewhere these teachings make up a special characteristic of this kakavin as compared with other works of its class.

In the appreciation of Balinese literates it ranks among the five best kakavins, the other four being the Rāmāyaṇa, the Bhārata-yuddha, the Arjuna-vivāha and the Bhoma-kāvyā. While the force of the Rāmāyaṇa is considered to lie in its lofty morals and that of the Bhārata-yuddha in its tragedy, profoundness is thought to be the special quality of the Sutasoma. Bhadra, writing in 1937 (16,19), stated an increased interest...
for the Sutasoma, which he ascribed to the high appreciation the Balinese have for *tutur*, “teaching”, an element which is very strong in this poem.

Outside Bali Kern, who was the first to devote a special paper (1888) to the kakavin, dealt with it especially as a document of the blending of Śivaism and Buddhism in Java. From Prapatnāca’s *Nāgarakṛtāgama* it is evident that the parallelism of the two confessions played an important role in the official religion of the kingdoms of Siṅhasāri and Majapahit. But Sut.K., which was composed during the reign of king Rājasanagara (1350-1389), goes deeper into the matter.

Kern especially discussed the stanzas in which the identity of Śiva with Buddha and each aspect of Śiva with a corresponding aspect of Buddha is stated (139.4d-6). These are spoken by the gods and seers when they have descended from heaven in order to prevent angry Kālāgni-Rudra from consuming the world with his fire. Longer expositions however are found in the teachings given by Sutasoma, who is the Bodhisattva. In 38.1-42.4 he initiates the demon Gajavaktra, a snake and a tigress. In 145.1-147.5 the Man-eater and Kāla make up his audience. Such esoteric instructions (Sut.K. 42.3d *vacanātiguhya*) are called *pavisik*, from *visik*, “to whisper”.

Here I present the passage in which the Śivate and the Buddhist

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5 The belief finds expression in (1) the identification of Śiva and Buddha, the name Śiva-Buddha sometimes being used (Nāg. 1.1.; cp. Pigeaud 1960-1963, 4: 3-5 and Gonda 1970: 27-31); (2) the erection of temples in which a deity from the Śivate pantheon and one from the Buddhist pantheon are worshipped on an equal footing (Nāg. 55.3b-57.5 on the temple of Jajava/Tjandi Djawi; cp. Krom 1923, 2: 138-141); (3) the regular functioning side by side of the Śivate and the Buddhist clergy (Śaiva-Buddha or Śaiva-Saugata; cp. Pigeaud 1960-1963, 5: 264b).

6 I first learned the term *pavisik* from I Gusti Ngurah Ktut Sangka of Krambitan, Bali. Cp. Juynboll 1907-1911, 2: 318 (Cod. 5070, fol. 5). *visik* used in the sense of “impacting esoteric teaching” Sut.K. 33.5 cd, 6a *tan varṇan ri vuvus nirēki nṛpa-puṭra mamsīkī ri saḥ mahāśura/ jñānānusmṛti śāsanēki pavarah nira ya sa pavarah nīśa uvagama// Byātītana ri huvus nirāmīśi saṁ Gajamukha ri katatvan iḥ dadi/ “We will not relate the prince’s words when he gave esoteric instruction to the great demon. His teaching included higher knowledge, tradition and precepts, that is the sum total of religious teaching. We pass by the esoteric instruction he gave to Gajamukha concerning the real nature of becoming...” It is also used of Sutasoma’s words when he reveals to his bride that he is Vairocana, she Locanā, 84.1a: *Manikana de nirāmīśikēkēn vacana ... “This was the esoteric teaching he gave her”*. Cp. KBW 3: 546b, s.v. *visik*. The term is also used by Moslim mystics in Java; cp. Schrieke 1916: 70. For an esoteric teaching being whispered cp. Vi.Pur. 3, 7, 14 ab.
way to salvation and their interrelation are explained. It should be seen in its context.

**Context**

When prince Sutasoma, after having left the house of his parents, is on his way to the Meru in order to practise yoga, he comes to the hermitage of the seer Keśava. This holy man brings him to the seer Sumitra, the prince’s maternal great-uncle. Sumitra and his fellow-recluses do their utmost to persuade Sutasoma not to forsake his princely task and to protect the world from the Man-eater, king Jayāntaka, whose power nobody but he seems to be able to check. But Sutasoma sticks to his resolution and continues his way, accompanied by Keśava.

Next Tantular describes how Sutasoma wins three pupils. The first of these is a demon with an elephant’s face, appropriately called Gajavaktra, "Elephant’s Face". He is possessed by Gāneśa, but when he threatens to destroy Sutasoma and the prince subdues him with a miraculous weapon issued from his concentration, Gāneśa withdraws from his person and Gajavaktra becomes Sutasoma’s pupil.7

Then a nāga blocks the way of Sutasoma and his newly won disciple. A fight between Gajavaktra and the nāga ensues and the nāga would have been burnt to ashes by the fire issuing from Gajavaktra, had not the prince interfered. The nāga also becomes a follower of Sutasoma.

The next episode is the most important one in connection with Sutasoma’s teaching. The prince meets a tigress who, driven by hunger, is about to eat her own cubs. He offers his body as food to her and she kills him by tearing open his breast and drinking his blood. Thus the familiar “Jātaka of the Tigress” (Vyāghri-jātaka 8) is fitted in in the kakaviṇ. Under the influence of the Bodhisattva’s blood the tigress comes to repent her deed. She wishes that he may be restored to life and, when Indra has fulfilled that wish, she becomes Sutasoma’s third pupil.

But the master and the three pupils have to part, for, as it is said in the end of the teaching (42.4c): “the hermitage should by no means

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7 In the opinion of Poerbatjaraka (1931, p. XI) this Gajavaktra-episode is meant as a requital for a passage in Dharmaja’s Smaradahana (35.7-11) which was insulting to the Buddhists. There the demon-king Nilarudraka in fighting Gaṇa uses a paṇca-tathāgatajī, a magic method called “the Five Tathāgatas (Buddhas)”, but is defeated all the same.

8 Cp. Feer 1899 and Jm 1.
be shared with another recluse.” So, before each of the company goes his way, the Bodhisattva initiates the three in the Śivaite as well as the Buddhist doctrine.

*The teaching: two ways*

It is essential that the teaching is concerned with both the Śivaite and the Buddhist way. As Buddha and Śiva are one and the same god, both ways lead to the same goal. The ways themselves are indeed different, yet Sutasoma says (42.2) that the Buddhist and the Śivaite — though each sticking to his own method — must be acquainted with that of the other denomination (pakṣa).

*The Śivaite way: saḍ-aṅga-yoga* ⁹

An exposition of the Śivaite method is given in canto 40. Here the goal is termed mokṣa, “release”, and the way to this end is a course of six stages known from other texts — both Indian and Javanese — as saḍ-aṅga-yoga. Tantular’s presenting this method as the Śivaite way is in accordance with the testimony of at least four tuturs (GNP 3-9; JS 15; TK If.; Vṛh. 53-59). All of these reproduce the same seven Sanskrit ślokas with only minor variations; the Old-Javanese paraphrase of the Vṛhaspatitattva differs in its wording from the other three, which in fact copy the same text. Moreover one manuscript of the Buddhist tutur Sañ hyañ Kamahāyāñikan (Kats 1910 : 153-156) gives in the main the same ślokas in a different sequence and with a different Old-Javanese explanation. There is nothing particularly Buddhist in the passage and the term Śivātmaka is used.

We may note, as Mrs. Soebadio (1971 : 30) has done, that the yoga course of eight stages (āṣṭāṅga-yoga) as taught in Patañjali’s Yoga-sūtra’s (YS 2.29-3.5) is hardly known in Javano-Balinese literature. So far only one text discussing it is known.¹⁰ This is the Dharma Patanjala (Dh.Pāt. 68R-76V, where the order of prāṇāyāma and pratyāhāra has been inverted). It has been handed down only in Java.

In India saḍ-aṅga-yoga is mentioned in Māitr.U. 6.18, ANU 5-16,

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⁹ On Śivaism in Indonesia see Zieseniss 1939-1958 and Gonda 1970.
¹⁰ The Balinese author Ida Ketoet Djlantik in his Adjī Sankya (1947: 13-18; Dutch translation Hooykaas 1951: 455-460) did give an exposition of aṣṭāṅga-yoga, but he used the Kitab Joga Soetra Patandjali, which is a Malay translation, by intermediary of a Javanese and a Dutch translation, of Woods’s (1914) translation of YS.
TAV 3.15 and GST 163 f.\textsuperscript{11} The great variety in traditions in India as well as in Java and Bali can best be shown in tabular form (see p. 211).

Mrs. Sudarshana Devi (1957: 322-349) in her notes on Vṛh. 54-59 has compiled numerous explanations from Sanskrit texts of the terms for the different stages of yoga. Zieseniss (1939-1958, 2 : 132-171) has undertaken the most penetrating interpretation of the sixfold yoga as a whole and its parts. He is of the opinion that in the Vṛhaspatitattva the different yogāṅgas each are thought of as a form of yoga complete in itself.\textsuperscript{12} Indeed, apart from the first verse (53)\textsuperscript{13} there is no reference to the āṅgas being connected as stages in a development. But then the tuturs often treat conceptions separately without going into the question of their interrelation. The task to elucidate this matter may have been left to the prudence of the teacher as the pupil's spiritual exercises proceeded. Zieseniss finds an indication that each member is an independent form of yoga in the fact that each of them separately is qualified as yoga. But in Dh. Pāt., where the members are clearly stated to be successive stages in one course of yoga, each of them is also termed yoga.

In Sut.K., after the six stages\textsuperscript{14} have been characterized in half a stanza each, one stanza describes the eight perfections, the extraordinary faculties which the yogin develops in the course of his exercises, and warns of the danger of being led astray by them.

Then a concluding verse speaks of the reaching of the goal: the void and realization of absolute reality. To my mind the composition of this canto testifies that Tantular conceives of “the six yogas” as stages in one way leading to deliverance.

\textsuperscript{11} To Dr. Navjivan Rastogi I am indebted for the references to TAV and GST. Dr. Rastogi was kind enough to send me the relevant pages from his Lucknow thesis (to be published by Messrs. Motilal Banarsidas, Delhi). The GST passage is remarkable in that it has anusmṛti as the fifth stage instead of tarka as in all other traditions. Anumṛti obviously is a Buddhist innovation.

\textsuperscript{12} P. 141: dass jedes der Glieder als eine selbständige Form des Yoga betrachtet wird, eine Auffassung, welche sich bei näherer Betrachtung der einzelnen Glieder bestätigt. P. 148: dass die dhārayā als in sich geschlossene Form des Yoga die Aufgabe hat, die Erfassung Sivas auf dem Wege über den on- Laut zu vermitteln.

\textsuperscript{13} Pratyāhārās tathā dhyānam prānāyāmas ca dhāraṇām/ tarkaś caiva samādhiḥ ca sād-aṅga yoga ucyate// “Withdrawal, meditation, restraint of breath, fixation, reflection and concentration; this is called the sixfold yoga.” A current verse.

\textsuperscript{14} The term āṅga is not in evidence; yoga is used for “a stage of yoga” several times.
The Buddhist way

Yet Gajavaktra and the other disciples are to become Buddhist recluses and so it is only meet that they should receive more extensive instruction in the spirit of that denomination. Tantular’s arrangement of the subject-matter is remarkable in that he divides the Buddhist teaching over two passages (38 f. and 41) with a canto devoted to the Śivaite way in between. Cantos 38 and 39 are mainly, but not completely, concerned with “the way of dying” (paratra-mārga), in canto 41 Sutasoma teaches “the yoga of non-duality” (advaya-yoga). One might question whether these two teachings refer to one way, the more so as it will appear that Tantular probably drew upon a different source for each of them. But in the first passage he interweaves the yoga of non-duality so closely with the way of dying — although in a hinting manner — that, to him at least, the two must have been aspects of the same way.

The teaching is of primary importance in the kakavin, as is apparent from the opening stanzas (māṅgala; 1.1 and 2ab) — which are based on conceptions from advaya-yoga — and from the teaching to Kāla and Puruṣāda, which is said to be in accordance with the instruction given to Gajavaktra (147.5d).

The way of dying (paratra-mārga)

This is the development of an implicit readiness to sacrifice even one’s life if that is required for the well-being of the world (jagad-dhīta). The adept should become absolutely free from attachment to life (tyāga). The ultimate goal of paratramārga is styled “beatitude” (nishrēyasa) and this is considered superior to release (mokṣa), which is the common term for the goal of the Śivaite. In view of beatitude, religious practices of different kinds, as worship, different forms of yoga, muttering of formulas, concentration, liberality, good deeds, the observance of vows, including those of the Bhairavas, have value only as preliminaries and leave the adept in the circle of rebirth. Renunciation is essential, but even that does not suffice by itself. The follower of the paratramārga should also have the right intention and the right insight at the hour of death. He should concentrate upon the absolute (nir-āśraya), not on rebirth in heaven, for that would lead him astray from the paratramārga. How the perfect Buddhist should pass away is illustrated by the image of the kris drawn from its sheath.

The doctrine of paratramārga is anticipated by the pupils when they ask for instruction and they set Sutasoma himself as an example.
(38.2cd). This no doubt is an allusion to the sacrifice to the tigress which has taken place just before.

A sacrifice to a tiger as a visualization of the Buddhist way constitutes a striking resemblance to the popular tale of Bubhukṣa. This tale has been preserved in Javanese-Balinese verses and has been illustrated in reliefs on the Panataran temple, dating from 1375 A.D. It has been made accessible in Dutch by Poerbatjaraka. Poerbatjaraka’s rendering was quoted in extenso by Rassers (1926) and through a translation of Rassers’ paper is now available in English. The following is a recapitulation of the story as far as it seems relevant to our subject.

Two brothers, who from their youth onward had been devoted to contemplation, became the pupils of a religious teacher and on that occasion got the names of Gagān Akiṅ (“Dry Stalk”) and Bubhukṣa. After having finished their studies they retired to Mount Wilis, where they wanted to build a hermitage each for himself. Before starting on this work, however, Bubhukṣa first prepared a large quantity of palm-wine and, when they burned down the jungle to clear their building site, he caught and killed a great number of animals and prepared them for his meat. Thus he continued when the building was done; he prepared palm-wine and set snares, eating all animals he caught, including men. Gagān Akiṅ on the contrary devoted himself completely to the spiritual exercises as taught by their guru and only ate pure food. Quite understandably, the difference in the mode of living gave rise to long disputes between the two brothers, but neither could convince the other.

Now the Supreme God, Bhatāra Guru, wanted to find out whether the recluses had really become tyāga and therefore sent the white tiger Kālavijaya to put them to the test. Kālavijaya went to Gagān Akiṅ and asked him for something to eat, adding that he only took human flesh. Gagān Akiṅ answered that by his ascetic life he had become too lean to be suitable meat for the tiger and advised him to ask his brother. Bubhukṣa first understood that Kālavijaya wanted some of the meat and other eatables he had in store and was glad to have a guest at table. But when he heard that the tiger wanted nothing but human flesh, he was prepared to offer himself.

The tiger criticized Bubhukṣa’s eating everything indiscriminately, but Bubhukṣa replied that he did so with the object that his victims should

16 Van Stein Callenfels-Poerbatjaraka 1919: 360.
be reborn in a better state; therefore he would even eat men, if he caught any. He also asked the tiger to give him some time to check his snares, so that no being should be slowly tortured to death in them. While giving his consent Kālavijaya wanted to put the recluse to the test and stealthily fastened a dwarf in one of the traps. Bubhukṣa took all creatures he found in the snares and ate them, including the dwarf. Then he purified, dressed and perfumed himself and offered himself to the tiger. Though Kālavijaya was already convinced of Bubhukṣa’s being tyāga, he put him furthermore to the test by dashing forward with claws stretched out and wide opened mouth, but the recluse awaited him nothing daunted. Now Kālavijaya gave up, made himself known as the envoy of Bhaṭṭāra Guru and invited Bubhukṣa to come to heaven riding on his back. Gagaṇ Akiṇ was allowed to accompany his brother holding the tiger’s tail. Bubhukṣa was given a place in Brahmā’s heaven, while Gagaṇ Akiṇ also partook of all enjoyments of heaven, but only in a small proportion.

Bubhukṣa and Gagaṇ Akiṇ are meant here as the prototypes of the Buddhist and the Śaiva priest. In Bali traditionally the Buddhist priest is allowed to eat everything, while the diet of his Śivaite colleague is subject to many restrictions.

It will be clear that the tale of Bubhukṣa and Sutasoma’s teaching on the paratramārga are closely akin and no doubt hail from the same tradition, though the one cannot be considered the source of the other. The parallelism however is not complete. On the one hand Tantular does not tell us anything about the difference between Buddhist and Śivaite as to their diet; maybe he did not think it relevant in the context. On the other hand the way of departing from this life and the state of beatitude are conceived of quite differently in the two texts.

The yoga of non-duality (advaya-yoga)

The yoga of non-duality is referred to by some cryptic expressions in canto 39 (4c and 5a); it is taught in a more systematic way in canto 41, but for the explanation even of this text passage a parallel from SHK (a 42 f.) 18 is very welcome. This runs:

(a 42) Ikaṇ āṃ ah mvaṇ advaya-jñāṇa ya advaya ṇaranya.
Āṃ ṇaranya: ṃpasuk niṁ bāyu, āṃ śabdanya, lumbā rīṇi ṣārīra, niṅiveḥ rīṇi nava-duvāra, sūrya-rūpa ikaṇ ṣārīra ṣaḥëkan denya, śmaṭi-sūrya ṇarany ṇarana ika.

18 This correspondence between Sut.K. and SHK was first signalized by Mrs. Soebadio (1971: 12-14) in connection with a Śivaite parallel to the SHK passage in JS 3.
Ah naranya: vijil nin bdyu sanke sarlra, ah sabdanya, muksa rīn sarīra, candrarūpa ikaṇī sarīra ri muksa niṇ bāyu rīn sarīra, saumyā-nilān ahēni ikaṇī sarīra vēkasān, sānta-candra nāran ikā, sānta-smṛti nāran vāneh.

Rī hana niṇ smṛti-sūrya sānta-candra dadi taṇ advaya-jñāna.

Patēmu niṇ advaya mvaṇ advaya-jñāna, ya tānjadyakēn Divarūpa, (b 42) avā sadā-kāla, ahēniś nir-āvarana kadi teja niṇ manik, apaṭān rahina sadā, sugandha tan gavai-gavai, surūpa tan gavai-gavai; surasa tan gavai-gavai sira katon denta.


That is:

(a 42) "Aṃ ah and the knowledge of non-duality are called non-duality.

Aṃ means the entering of the breath. Its sound is ‘Aṃ’. It spreads throughout the body and reaches the nine apertures. The body, when being filled by it, takes on the appearance of the sun. That is called smṛti-sūrya, ‘sun of meditation’.

Ah means the going out of the breath from the body. Its sound is ‘Ah’. It vanishes from the body. The body, when the breath vanishes from it, takes on the appearance of the moon. Lovely, clear and pure is the body in the end. That is called sānta-candra, ‘tranquil moon’; another name is sānta-smṛti, ‘tranquil meditation’.

When the sun of meditation and tranquil moon have come about, the knowledge of non-duality arises.

The union of non-duality and the knowledge of non-duality creates Divarūpa. (b 42) You will see him, always clear, limpid, unobstructed, like the sparkle of jewels, always light like the day, fragrant in itself, beautiful in itself, tasting well in itself.

Aṃ ah is called the divine non-duality. It is the father of the lord Buddha. The knowledge without doubts, silent, without form, is called the divine knowledge of non-duality. The divine knowledge of non-duality is the Divine Lady Prajñāpāramitā. She is the mother of the Lord Buddha. The Divine Divarūpa is the same as the Lord Buddha.”

Moreover, we find conceptions related to the yoga of non-duality in the maṅgala of Sut.K (1.1 and 2 ab).10

The maṅgalas of the kakavins in general have been studied by Zoetmulder (1957: 64-69), who has shown that in such opening verses as a rule a god is worshipped as the god of beauty, while the poet is a yogin, who wants to become one with the god.

10 The text has also been edited and translated into Indonesian by Santoso (1970. Juli. 44).
In the maṅgala of Sut.K. the god worshipped is Bajrajñāna. Tantular, like other poets,²⁰ says that he himself is no perfect kavi: Dūra śvāh siddhakavya, "I am far from being a perfect poet" (1.3c). But the ideal poet is at the same time a "perfect lord of yogins" (siddha-yogīśvara) and as such is one with the Lord Buddha. The maṅgala reads thus:

(Metre sragdhara --------------- / 4 x 21 //)

Śrī Bajrajñāna śūnyātmaka parama sirānindya riū rāt viśēsa/ īḷā sūdhāpratisthēn hṛdayā jayajayāṅkēn mahā-svarga-loka/ eka-echitrēn sārīrānhusri sahana niū bhūr bhuvah śvāh prakīrṇa/ sākṣēt candrārka pūrṇādbhuta ri vijil irān saṅka riū boddhi-citta//

Śīṅgih yan siddha-yogīśvara vēkas ira saṅ śāmya lāvan Bhāṭāra/ sarva-jñāmitī śūnyāganal alīt inucaṁ muṣṭī niī dharma-tattva/

Translation:
"The glorious Bajrajñāna is void, he is the highest, flawless in all the world, independent, pure, victoriously seated in the heart as well as in the great heaven, sovereign ruler over the body, giving life to the whole earth, atmosphere and heaven, shining like moon and sun in their fulness, wonderful when he comes forth from the thought of enlightenment.²¹ Indeed the perfect lord of yogins is the most excellent form of the man who is one with the Lord, he is omniscient and appears both in gross and subtle form, he is called the non plus ultra of the essence of the Doctrine."

The metaphysics underlying this yoga-method teaches an ultimate reality, which is termed "non-duality" (a-dvaya). Tantular uses the synonyms "inconceivable void" (a-cintya-sūnya, 38.1d), "the absolute" (parama-nirāśraya, 38.6a), "non-being" (taya, 39.5a; tan hana 39.5d). This non-duality — as we learn from SHK — is expressed by the syllables am ah. In Old-Javanese and Balinese theology these two syllables are often designated by the term rva bhineda, "the distinct two"²²; the poet Tantular (Sut.K. 39.4c) uses the synonym rva pinasah. Am and ah also stand for inhalation and expiration respectively (SHK; Sut.K. 41.1d). On the equation

non-duality = am ah = inhalation and expiration

a yogic practice seems to be based. When the body is pervaded by inhalation, it becomes shining like the sun, a condition which is called

²⁰ E.g. Tanakūṅ, the author of Śivarātrikalpa (ŚR 1.3a).
²¹ Bodhicitta in Mahāyāna Buddhism denotes the intention — characteristic of the bodhisattva — to reach illumination. On bodhicitta in Tantric Buddhism cp. note 29.
“sun of meditation” (smṛti-sūrya). When the body is emptied by expiration, it becomes shining like the moon and this state SHK calls “tranquil moon” (śānta-candra). The meaning of this seems to be that the yogin has to perform methodical exercises of controlled, repeated and deep inhalation and expiration. Indeed this exercise is called sa-prāṇāyāma, “accompanied by restraint of breath,” by SHK (b 43).

“Sun of meditation” and “tranquil moon” are immediately followed by the arising of “the knowledge of non-duality” (advaya-jñāna, SHK a 42; advaya-citta, Sut.K. 41.2ab). This obviously means that, when through the exercise of inhalation and expiration the yogin has realized non-duality in himself (which is evident when the proposed equation is accepted), he has immediate and full knowledge of non-duality.

Though at present we cannot yet trace the pedigree of this philosophy of non-duality in detail, yet, considering an old and wide-spread trend in Indian thought, we may safely state that non-duality and the knowledge of non-duality — the existence-aspect and the knowledge-aspect of the ultimate — are one.23 If so, the arising of the knowledge of non-duality and its meeting — its “marriage” — with non-duality is evident. The name Prajñāpāramitā (SHK a 42) for the knowledge of non-duality rests on old Mahāyāna tradition. Prajñā-pāramitā, “the perfection of wisdom”, is the last and best of the six virtues in highest perfection; it is the knowledge of the void (śūnya) and indeed sometimes considered the mother of the Buddhas.24

The birth of the Buddha (Divarūpa as SHK calls him; Tantular uses the variant divāṅga) from non-duality and the knowledge of non-duality must be understood as the yogin’s attainment of Buddha-hood upon the full realization of non-duality. Obviously it is the state of “Buddha in highest reality” (Paramārtha-Buddha; Sut.K. 41.3c) that

23 Cp. AVS 24.5f.

vajraṇa śūnyatā proktā sattvena jñānamātrataḥ/ tādātmyam anayōḥ siddham vajra-sattva-svabhāvataḥ/

Dasgupta (1958: 78) translates: “By vajra is meant śūnyatā, and by sattva is implied pure knowledge; the identity of the two follows from the nature of Vajra-sattva.” He adds: “Here it seems that the ultimate principle of the Vijñānavādins as pure consciousness (vijñāṇi-mātrata), which is pure knowledge and as such identical with Śūnyatā in the form of the absence of subjectivity and objectivity, is the Vajra-sattva.”

24 41.4c is the only occurrence of the name in Sut.K. Here all my MSS except Kn read Prajñāpārimitā, which I do not feel free to “correct”. The author may have had aparimitā in mind and understood the name as “unbounded wisdom”. 
is realized and Divarūpa is the name for the Paramārtha-Buddha as realized by the yogin.²⁵

Most expressions used in verses 4 and 5 of canto 39 will now be clear. When the man "who dies in the excellent way (i.e. in the spirit of the paratramārga)" is said to "take up his abode in non-being, stepping on the sun and the moon," the poet obviously hints at the realization of non-duality through the performance of "sun of meditation" and "tranquil moon". The expression rva pinasah we have already explained as a poetic variant on rva bhīnedā. For "the three" (trinyā; 4 c) however we have to consult more sources. As we have seen that "the distinct two" (aṁ ah) stand for non-duality, we may surmise that the expression "the three" refers to the knowledge of non-duality or Prajñāpāramitā. Now in the Śivaite parallel (JS 3, Soebadio: 80-83) to SHK ab 42 the place of this deity is taken by "the Divine Knowledge of the Syllable Oṁ" (Saṁ hyāṁ Pranaṽa-joṇāṇa), alias Vāgīśvari, alias Pranaṽa-Tridevi.²⁶ The parallelism between Buddhist and Śivaite teachings in tutur literature is so strong that we may safely use data from the one category for the explanation of the other. So we may take it that the knowledge of non-duality may be expressed by the syllable oṁ, as non-duality is by the syllables aṁ ah. Oṁ, as consisting of the elements aṁ,

²⁵ Professor Hooykaas kindly gave me the text of the following two occurrences of the name Divarūpa in the Buddhaveda.

P. 1b: Saṁ hyāṁ Padaṁsana-joṇāṇa līṅgih ira Saṁ hyāṁ Divarūpa. "The divine knowledge of the lotus-seat is the seat of the divine Divarūpa." (Here according to Sang Gde Njoman Djiantik, senior padanda Buddha of Boda Kling, the word sādhaka, "adept", has to be inserted immediately before Divarūpa).

P. 3b: Bhaṭṭāra Sāḍhaka Buddha mūṅghu riṁ sūkṣma niṁ idēp, aphaṛ-bhaṭṭāra Divarūpa. "The Lord Adept-Buddha resides in the subtle element of thought; he is called the Lord Divarūpa." The qualification sādhaka shows that in Bali up to the present day Divarūpa is understood to be the Buddha as realized by the yogin.

I trust to have adduced sufficient grounds to disagree with Moens (1921: 534, quoted with some abridgements by Pott 1966: 110), who considered Divarūpa a Buddhist counterpiece of Ardhanārī and identical with the dharma-kāya. Stutterheim (1956: 53) understood that "this figure (Bhaṭṭāra Buddha) manifests itself in Bhaṭṭāra Divarūpa and in Bhaṭṭāra Cākyamuni in order to perform deeds and to create", and identified the Buddhas on the third round terrace of Barabuḍḍur with Buddha Divarūpa. This view is based on the last SHK passage dealing with Divarūpa (b52-a54). It deals with the forms in which the Lord Buddha manifests himself in the sphere of "knowledge of objects with features" (sākāra-joṇāṇa). To my mind, these forms are also spoken of as realised by the yogin. But this aspect lies beyond the scope of the present paper.

²⁶ On the identity of Sarasvatī (Vāgīśvari) and Prajñāpāramitā see Hooykaas 1964: 31f.
um and mam, is frequently considered as a trinity. Sometimes it is called "the unified three" (tri tinuṅgalakēn), which is linked in polar opposition with "the distinct two." Goris\(^27\) has translated a portion from Lor. 5154 in which the use of both is recommended on the approach of death.

The context of canto 39, vss. 4 and 5 shows that Tantular too thought of the yoga of non-duality as the right way for those who are going to die. It is "the recluse at the hour of death," "he who dies in the excellent way" (saṅ līnādhika), who performs it.

The maṅgala

In the maṅgala the Buddha is called Bajrajñāna.\(^28\) This character seems to have about the same value as the īṣṭa-devatā has in Hinduism, Bajrajñāna being the aspect under which the poet by individual preference worships the Buddha. Bajrajñāna has his place not only in the microcosm, but also in the macrocosm, he has his royal throne in heaven as well as in the heart, he reigns over the body, but also inspires life in the cosmos. Yet here too it is especially as the Buddha with whom the yogin seeks to be united that he is spoken of. The terminology bears a striking resemblance with that of canto 41: "Moon and sun" (candrārka; 1d) no doubt refer to the light called forth by the tranquil moon and the sun of meditation respectively. As in 39.3cd the yogin on the realization of Buddhahood is termed a "perfect lord of yogins" (siddhā-yogīsvarā; 2a) and said to be both gross and subtle (aganāl alīt; 2b). It is remarkable that in the maṅgala the "thought of enlightenment" (bodhicitta) (1d) takes the place of the "thought of non-duality" (advaya-citta).\(^29\)

\(^{27}\) Goris 1926: 123f. The passage which he left untranslated must refer to some combination of om and am ah. upaṅga baṣyā (read: upāṃsu-bhāṣya) kēna-hēnī kevala mīśra riṇi triṇuṅgalakēn (read: tri tinuṅgalakēn) mamisan līgan rīva bhīnedā niṁ mantra juga ha.

\(^{28}\) Bajrajñāna in SHKM (ad vss. 10, 11 and 12d) is used for the highest knowledge. In SHK a 46 it is glossed by advayajñāna, vajra/bajra being an expression for "void/non-duality." As to the meaning of the name, the etymology of Vajrasattva given in AVS (see p. 205, note 23 of this paper) is interesting.

\(^{29}\) The only other occurrence of bodhicitta in Sut.K. (1.9) is also in the context of a yoga practice.

Varnan saṅ śrī narendrađhipa sira mahārēp mānaka mvaṅ su-devi/
hetunya n bodhi-cittanulah-ulah iva riṇi sthāna saṅ hyaṅ jñāra/
reṅ prāpta iva rātri tītis marēṅi hēnī tkaṅ jīnā candrēpamanyā/
śkā ta śrī Bodhisattvañ jāri nira yan sunva saṅ śrī narendra/
"Let us tell about His Majesty the King, who wished to get a son with the
Sources

A kavi is a learned poet; he is expected to use handbooks on different fields of knowledge in writing his poems. Can we point out the sources Tantular drew upon when he composed the episode of Sutasoma’s teaching to Gajavaktra and the others?

The comparison of our passage with several other texts has brought to light some close correspondences with those texts.

We have already stated that the tale of Bubhuksa cannot be considered a source for the Sutasoma kakavin. Both teach indeed the same way, but not without differences of some consequence, and the form in which the instruction is given — a popular tale in the former text and an esoteric teaching in the latter — is completely different.

When going into the question of whether certain tuturs have been sources to Tantular one will do well to take into account the composite character of many of these texts. Many palmleaf manuscripts appear to be compilations of heterogeneous texts. The texts that we have before us in print as a rule are based on such manuscripts, without an attempt to separate the component parts. But Wulff (1935) dissected what obviously is a homogeneous treatise from the Sañ hyañ Kamaháyáníkan as edited by Kats (1910). And Mrs. Soebadio (1971: 58-62) showed that JS contains many chapters that must be of different provenance.

She also drew attention to the fact that Buddhist treatises must have been “translated” in Śivaite terms and/or vice versa. This situation — which is not peculiar to the texts mentioned, but may be found in some degree in most tuturs — is due to the custom of priests and literates to copy out chapters from different manuscripts in one bundle of palm-leaves. Often such a bundle later on was given a title of its own and started its career as a separate text. The custom is no doubt old and not confined to Bali. Portions of the Dharma Pátañjala — which was

Queen. Therefore he practised the thought of enlightenment in the temple of the Buddha image. The calmest hours of the night came on and with them insight as clear as the moon arose. Then the glorious Bodhisattva announced the course he would take, that he would be born as a son of His Majesty the King.”

Indrabhūti in his Jñānasiddhi (ch. 15) identifies bodhi-citta with vajra:

\[
bodhicittam īdān vajraṁ sarva-buddhatvam ātmanāḥ/\]
\[
tasmāt sarvātma-yogena sarvabuddhatvam āpnute//\]

On vajra see p. 205, note 23 and p. 207, note 28 of this paper.


Hooykaas (1962: 314-318) had already pointed out that a large portion of JS (which he knew under the title Tutur Adhyātmika) in the main runs parallel with TK and GNP.
handed down in Java — run parallel with passages of the Vṛhaspatitattva — which is only known from Bali.

Therefore there is no guarantee that a tutur as we have it now existed in the same form in Tantular's time, though the component parts may date even further back.

This being said, we may state that Tantular used at least two tutur passages as a source. The first is the chapter on sad-aṅga-yoga which we know from GNP, JS, TK and, with some difference in the wording, Vṛh. It was the source for canto 40. The second is the passage on advaya-yoga which we find in SHK. This the poet used in composing canto 41.

The chapter on sad-aṅga-yoga obviously belongs to the Śivaite tradition, while the advaya-yoga text is explicitly Buddhist. It is only in agreement with the rule he himself preached, that Tantular, as a follower of the Buddha, read and used a text of the other denomination.

TEXT

In editing the text here presented I have used the following manuscripts:

B. LOr. 4522. Dates according to Damais 1951-1958, 5:175 f. Wednesday, March 23rd, 1864 A.D. and Sunday, May 22nd, 1864 A.D.

F. LOr. 2211.

Kn. A palm-leaf manuscript entitled Sutasoma kakavin mārti, owned by I Gusti Ngurah Ktut Sangka, Krambitan, Bali, and consisting of 183 leaves. Each leaf has one line of Old-Javanese text of about 70 aksaras; a Balinese paraphrase is added in alternate portions over and under the line. It contains a part of the same text as LOr. 4526 (my siglum Ld.). It runs from the beginning till 43.4b, the last words being bharāra sira sama.

La. LOr. 3716.

Lb. LOr. 4523.

Lc. LOr. 4524.

Ld. LOr. 4526.

31 See p. 198 and p. 217, note 42 of this paper.
32 See pp. 202-206 of this paper.
33 For this and all other MSS in the Oriental MSS Department of the University Library of Leiden I refer to Pigeaud 1967-1970, 2.
34 Of the MSS in Indonesian collections mentioned in this list (Kn, P, T, U) I have made photographs during a study tour I was able to make to Indonesia in 1964 thanks to the aid of the Netherlands Organization for the Advancement of Pure Research (Z.W.O.). Cp. Ensink 1965.
M. Bibliotheca Schoemann I (Kawi). 20, now in Marburg. Palm-leaf. 150 written leaves. 4 lines per page; about 75 \( \text{ak\text{saras}} \) per line. The first leaf bears an erased inscription, of which the following can still be read.

Histori. of Ra ...

by Corne. lis ...

The manuscript contains the complete text of Sut.K. According to the colophon it was completed in Tryaṅgapura (Klungkung) in the island of Bali. The late Dr. L.-C. Damais kindly calculated the date as Tuesday, April 23rd, 1715 A.D.

P. MS 557 in the Museum Pusat, Djakarta. See Poerbatjaraka 1933 : 360. Date according to Dr. Damais Saturday, September 27th, 1873 A.D.

T. A palm-leaf MS containing the Sut.K. In 1964 it belonged to the library of Tjokorda Gde Lingsir Sukawati, Ubud. 123 leaves. 4 lines per page; 90-95 \( \text{ak\text{saras}} \) in a line.

U. A palm-leaf MS containing the Sut.K. in the Perpustakaan Rontal of the Udayana University, Denpasar. 130 leaves. 4 lines per page; 90 to 95 \( \text{ak\text{saras}} \) in a line.

Professor Zoetmulder of Jogjakarta read through with me the whole passage presented here. I have much profited from his remarks during these readings and from the use of the rich lexicographical material he has collected from the kakavins. He first suggested to me to make a comparison between the tale of Bubhuksa and the Sutasoma Kakavin.

Professor V. N. Raghavan of Madras also discussed the passage with me and gave valuable hints on Sanskrit terminology.

I have also learned much from a discussion of our text in a circle of literates whom I met in the house of I Gusti Ngurah Ktut Sangka. One of them, I Pugeh, has been mentioned in the various readings.
Different traditions on *śaḍ-aṅga-yoga* and *aṣṭāṅga-yoga*

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<th>ANU; GNP; JS; TK; Vṛh.; Sut.K.</th>
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<td>8. samādhi</td>
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</tbody>
</table>
| “fixation”       | ** More references in Mrs. Sudarshana Devi’s (1957: 318 f.) notes on Vṛh. 53. **
| 5. tarka         | ** In the enumeration at the beginning of the SHK passage *dhyāna* and *dhāraṇā* stand in inverted order. **
| “reflection”     | 6. samādhi                      |
| 6. samādhi       | 8. samādhi                      |

* More references in Mrs. Sudarshana Devi’s (1957: 318 f.) notes on Vṛh. 53.
** In the enumeration at the beginning of the SHK passage *dhyāna* and *dhāraṇā* stand in inverted order.
38. Metre praharsinī --- --- --- --- --- --- / 4 x 13 //

1 Satvendröraga tika mukya Hastivaktra/
    bhakti añañjali ri sira n narēndra-putra/
    kapvāminta vinarah īn mahōpadeśa/
    dvārānuñ īn a-cintya-sūnya-dharma/

2 Āpan kveh i manah i sañ mahāti-yogi/
    vvantēn nirmala-bhava mokṣakān ginōn tvas/
    len tañ tyāga pējah anuñ yathēṣṭa-dharma/
    pañliṅgan nrpa-suta naṣṭa maṅkya mūlyā/

3 Saṁsiptan lēvih ikaṇaṁ paraatra-mārga/
    saṅkēṇ mokṣaka ri hiḍēp patik narārya/
    ād bhāgyādhika paṅucapta sādhu riñ rāt/
    adya īvañ majara masāksya sañ rēṣṇdra/

4 Siṃghī liṅta parama-mokṣa-mārga dibya/
    de niñ rāt kunaṁ īk a sañ mahāti-vidvān/
    tan mokṣāṅga juga viśeṣa-dharma-mārga/
    matyāśiṅ saparaga niñ kabodhisattvan/

5 Pōh niñ śāstra tēkap ī sañ viṣeṣa-sādhu/
    yadyan paṅlēha suka yan parārtha donya/
    dur-laksmyāthava sugihēki tan vikalpa/
    mon matyāḥuripa lamun jagad-dhitārtha/

6 Nhīn tēkañ paraña-nirāśrayēki göṇṛn/
    riñ jñānādhika vēkas īn mahā-viśeṣa/
    tan svargābhyyudaya kitān paṅekacitta/
    yēkānde sasar ikaṇaṁ paraatra-mārga/

7 Toh ndyānuñ vivitan īk liṅanta maṅkō/
    vīdyādi-krama ginēlār tēkap Bhaṭārā/
    dharmāḥdharma tuvuh ick samasta-bhūmi/
    māti mvaṅ mahurip aneka śṛṣṭi niñ vvaṅ/

38.
3b Lc saṅke.
3c Lc ḍuḥ.
3d BP āḍhyā, F adhyā.
5b BP paḷēha, Lc saṅlēha.
6b KnLd vlas.
6c BFLacMPT kita, KnLbdu sira.
7c BFLabcMTU tuvuh, Kn tuhug, Ld tutug, P tuhuh. Lb samanta.-
7d KnLbdu hahuriṇ, P mavuriṇ. KnLbcdT niṅvaṅi/
38.1 The tigress, the snake and, last not least, Gajavaktra saluted the prince with devotion and all three asked to be instructed in the great teaching, the door through which they might penetrate into the truth of the inconceivable void.

2 “For,” they said, “various are the dispositions of the great yogins. Some, of pure character, have set their mind on release.\textsuperscript{34a} Different are those who practise renunciation: to die is the way they prefer, of which the prince himself is proof, who perished and now has been exalted.

3 In short, in the opinion of Your Highness's servants the way of dying is superior to release.” “Indeed,” said the prince, “well-spoken are your words; you are perfectly right. Now I shall give you instruction, while the excellent seer\textsuperscript{35} stands witness.

4 Indeed the supreme way to release is considered divine by the common people, but to the great sages the way of the excellent doctrine is not just a step to release. Anyhow what bodhisattva-hood aims at is to die.

5 To the most virtuous this is the quintessence of the scriptures. If the object is the interest of others it makes no difference to them whether their comfort is lost, whether they become poor or rich, nor whether they will live or die, if only they may serve the weal of the world.

6 Only concentrate on the absolute by means of supreme knowledge, the choice of the most excellent. Do not concentrate on rebirth in heaven; that would make you go astray from the way of dying.

7 ‘Now what is the beginning?’ you might ask. The preliminary knowledge is set forth by the Lord. Right and wrong are the body of the whole world. Men die and live and are born in many forms.

\textsuperscript{34a} Release as the goal of the Śиваite way; see p. 200.
\textsuperscript{35} Keśava; see introduction p. 197.
8 Pūja yoga japa samādhi dāna punya/
   len tēkaṅ brata śuci pakṣa Bhaṅgaratva/
   salvirñēṅ āsubha-śubha pravṛtti rīṅ rat/
   jñānāveśa milu tumut punarbhaṅveṅa//

39. Metre śīkhāriṅī --------------------- / 4 x 17 //

1 Kunaṅ saṅ vvaṅ niśśreyasa sira tatan siddhi rīṅ ulah/
   ndatan pūjā tan yoga rīṅgēṅ irāṅ nisbhava sada/
   luput saṅkēṅ bhāva-krama pati hūrip tan paṅavara/
   apan sākṣāt saṅkān paran ika sīrā-cintya-bhavana//

2 Sirēṅādṛṛveṅa jñāna tīga hūrip in bhūmi sahāna/
   bāṅun bhāyēṅ vavy tan milu bāṅu sīrēṅ duḥka suka len/
   guṇānekāḷit tan lēga masēṅ iṅ algāḍbhuta tēṃēṅ/
   gōṅ tan mōpēṅ yan maṅjiṅ iṅ ahēt ikāsūṅma sumilib/

3 Kaliṁānyēṅvēṅ saṅ vinuvus i vuvus niṅ vvaṅ amuvus/
   apan rakvēṅi tan vēnaṅ inubhayan pan sira mūcāp/
   sīrāṅon tan kāton sira juga manon pan sira manon/
   adōh tan dūra ṯē sira ta māpāṅk tan kāpāṛēṅ kan/

4 Yateṅā pīnriṅ niṅ viku rī tēka niṅ dharma kāpātin/
   savaṅ kris saṅ saṅkēṅ saruṅān inunus tan kahavaran/

8c KnLbU salvirnyekaśubha-, Lc salvirniṅṇaśubha-.
39.
1b BKnlbd iṅnībhava, Lc ironībhava, T ironīsbhava.
1d BFKnLbcdmU ika, PT ɪra.
2a KnLd sīrekāḍṛṛva.
2b BFLacMPT bhāyēṅ, KnLbdU pālve, Pugeh māyeṅ.
2c P tangla. U masuk.
2d om.B. LbU mōpēṅ, KnLd mōpōṅ, FLc mōpēṅ, MPT mōpōṅ.
3a om.B. FKnLbcdmMPT i vuvus, U amuvus. FKnLacdmMPT amuvus/ Lb aṅucap/
3b om.B. Ld inubhayan, Lc inucāpā. Kn nucāp/
3d B dvārāṅke, P vuranke.
4b KnLbdU kavaranan/
8 Worship, yoga, the muttering of formulas, concentration, liberality, good deeds, pure vows and those according to the Bhairava sect, all activities of man, impure and pure, form the introduction to knowledge, in which stage one still is subject to rebirth.

39.1 But the man who has attained beatitude does not practise wonderworking faculties, nor perform worship, nor apply himself to yoga, as he is permanently free from becoming. He is released from the chain of births, dying and living do not hinder him any more, for he evidently is origin and goal and has his abode in the inconceivable.

2 He possesses the threefold knowledge, the life of the whole world. As a crocodile in the water does not follow the water, he is in the midst of suffering and happiness, but remains different. He has various qualities. When he is small, he does not expand when he penetrates space in a truly miraculous way. When he is great, he is not pressed when he enters a narrow place, but becomes subtle and vanishes.

3 Consequently he cannot be spoken to with the words of the man who speaks, for indeed he cannot be addressed, as he is the speaker himself. He sees, yet is not seen, he only sees, as he is the seer himself. He is far, yet is not far from here; he is near, yet cannot be approached.

4 This state is what the recluse strives for at the hour of death, (that his soul may be released) like a creese drawn freely from its sheath. (So

36 This refers to the eight perfections (āṣṭa-guṇa) discussed in 40.6. See p. 219, note 43.

37 The threefold knowledge (jñāna tīga). Hooykaas (1964: 26) found Guru Reka, Kaviśvara and Sarasvatī together called Saṅ Hyaṅ Tīga-Jñāna, “The Divine Triad of Knowledge (perhaps better: the Divine Triad of whom the third represents Wisdom)” in the manuscript Aji Pūrva-bhāṣīta-krama (Kirtya Singaradja 2407 passim). The three gods are identified with hitēp (thought), śābda (word) and bhūy (action) respectively. This last triad fits in well in our context. Sugriwa (1959) ad loc. gives the option between utpatti (arising), sthiti (abiding) and pralīna (dissolution) (which makes no sense) and bhūy, śābda and hitēp. Though bhūy, śābda and hitēp seem to be meant here, it may be well to recall that “threelfold knowledge” (Pāli tevijja, BHS traividya, “possessed of threefold knowledge”) in Buddhist Pali and Sanskrit texts is a term for releasing knowledge. In that sense “threelfold knowledge” includes (1) remembering former existences, (2) knowledge of the passing away and rebirth according to karman and (3) knowledge of the destruction of āsrava (intoxications of the mind). It is no doubt a new application of Skt. traividya-,” the three Vedas”.

38 Cp. Sut.K. 1.1c, quoted in this article p. 204.
tēkap niṅ trinyārok rva pinasah irēṅ jāāna vimala/
vidagdhānīṅkab roma salaya tinut niṅ nirupama//

5 A-cintyanumpak riṅ taya matapakan bhāskara vulan/
ika lvrā saṅ līnādhika sama lavan mokṣa-karaṇa/
nda saṁsīptan saṅ solaha juga lamun nirāmala sadā/
prasiddhāmōr iṅ tan hana kaluput iṅ vāhya-vibhava//

40. Metre ———— ———— ———— ———— / 4 x 18 //

1 Nāhan liṅ Jina-mūrti mājār i kadibyan iṅ patipati/
mvaṅ taṅ mokṣaka-mārga kempēṅ i vuvus nirān pavacana/
ndan saṅ Sāmajavaktra nāga-pati satva-nātha karuṇa/
bhakty ānāṅjali jōṅ nirāmālaku sīṅ nirēṅkī tulusa//

2 De niṅ yoga samādhi tan hana ri saṅ nir-āśraya-yati/
nis taṅ mārga viśeṣa rakva ri hiḍēṅ patik nṛpa-suta/
siddhāṅ yoga yan arddha liṅ nira nir-āśrayēkī kahiḍēp/
ṇēṃ kvehnyādhika riṅ Śivatva ya rēṅōn mahōttama tēṃēṅ//

3 Pratyāhāra ērānaya kālapan iṅ indriyēka vinalat/
saṅkēṅ artha jugēṅ rakva makamārga buddhi vimala/
nyāṅ dhīyāṅadhika dhīrā yoga humiḍēp sva-sāḍhya mapagēṅ/
nir-byāmōha taman kasambī riṅ ulah prapaṅca satata//

4 Prāṇāyāma ērānaya bāyu vinatēṅ marēṅ hulu tēnāṅ/
sarva-dvāra minēṅ tēkapnya tinut iṅ viśeṣa katēmu/
omkāra pranāvēkī mūṅgu ri dalēm tvas arddha ya kasōk/
vēt niṅ tattva Śivatva dhāraṇā ērānaya yoga saphala//

5 Len taṅ tarka ērānaya yoga gaganōpama n manah avā/
ḥniṅ tan vāk-dhara rakva len iṅ sakēṅkāṅ avaṅavaṅ/

40.
1a KnLd mōjārrikadiban.
2a KnLd -yatih/
3a BFLacMPTU ērānaya, KnLcd kalanya.
3c BFLacMPT humiḍēp, KnLbdU rihiḍēp.
3d F nibyāmōha, LbdU dibyamōha, Lc tatan.
4b T tkapva.
4c Lc mūṅgu ... tasēk/
will it be) when the three have become fused with the distinct two \(^{39}\) in pure knowledge and he is able to push aside the hair \(^{40}\) so that he may see the incomparable.

5 Inconceivable is the state of him who dies in the excellent way, he takes up his abode in non-being, stepping on the sun and the moon \(^{41}\); this is the same as release. In short, whatever one’s doings, if only one always acts with a pure heart, one certainly will dissolve into non-being as one has turned one’s back on external goods.”

40.1 Thus spoke the Jina incarnate, teaching the excellence of the way of dying, and the way to release was implied in the words he spoke. But Sámajavaktra, the lord of snakes and the tigress with tears expressed their devotion, bowed to his feet and asked that he might continue to grant them his favour.

2 “As yoga through concentration is not found in the yogin who aims at the absolute, to the mind of the prince’s servants the excellent way has vanished.” “Yoga is perfect if it is intense,” he said, “That is what we consider the absolute. Six in number are the excellent stages of yoga in the Śivaite way. Learn them from me; they are truly most important.

3 Withdrawal means the forceful taking away of the senses from their objects, which is a way to a pure mind. Then there is the stage of excellent and firm meditation; it is steady thinking of its object, continually free from infatuation and never influenced by perplexed action.

4 Restraint of breath means the concentration of breath in the middle of the head. All gates are closed and then the supreme is found. When om dwells in the heart — completely occupying it, for om is the real nature of Śiva — that fruitful stage of yoga is called fixation.

5 And in the stage of yoga called reflection the mind is clear like the sky, though voiceless to be sure, as different from the ether. \(^{42}\) And knowledge

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\(^{39}\) The three (tri), are the syllables om, uṣ and maṣ as the component parts of the syllable om. Rva pinasaḥ (“the distinct two”) is a variant of rva bhineda; it stands for the syllables om and ah. Cp. 41.2 and 4 and introduction pp. 204 and 206.

\(^{40}\) In order to see clearly.

\(^{41}\) I.e. developing the states of “sun of meditation” (smṛti-sūrya) and “tranquil moon” (śanta-candra); cf. 41.2 and introduction pp. 203ff.

\(^{42}\) In Indian thought there is an essential relation between ether (ākāsa) and sound (śabda), though it is formulated differently in different schools. The comparison of reflection with ether does not imply that reflection would produce sound. In making this restriction Tantular follows the tutur tradition: Vṛh. 58, GNP 8, JS 15.6, TK p. 2.
mvañ tañ jñāna vikalpa tārja malilañ vi-sādhyā pinēlēn/
nis-sandehā samādhi yoga pañāranya mokṣa-kañānā/

6 Tandvāñ aṣṭa-guṇān kāpaṅgiha tēkapnya rakva rumuhun/
dṛśyādpi vāsīta riñ bhuvana Rudra-mūrti sa-kala/
yekān bvaṭ i manah nira ū parama-śāntikārya nipuṇa/
kempēr yan rusit iñ jītendriya jurañ niñ ambēk ahañōn/

7 Yapvan dhīra manah katuṅgeñ ikaññā sva-citta mabēnēr/
tan kevē tēkap iñ trikāya vala siddhi sarva-kañānā/
kevēh niñ tri-guṇamākārdhdaya huvus kasimpēn amatēh/
īkā rakvān sira ūnāya-rūpa paramārtha-tattva kahiḍēp/

41. Metre sārḍulavikṛñitā / / 4 x 19 //

1 Nāhan tiṅkhā akantē śivatva ri sira ū śaiva-sva-pakṣādhiṃaka/
bhedha mvañ Jina-tattva tēki ri sira ū Bauddhaprameyēn jagat/
śan hyaṅ Hadvaya-yoga-sandhi pinakeṭhī dvāra śan bhikṣukā/
am ah śabdha nikañ sva-bāyu ri dalēm kaṁṭha prasiddhāñhañayu//

2 Rēp prāpta ū ravi soma denya sumaput riñ deha śuddhākṛṣṭi/
mvañ tañ Hadvaya-citta divya mapagē ṣkānē manah nirṇaya/
pōh niñ rvānupamāti-śighra ri vijīl hyaṅ Buddha tan kāvārān/
śūnayākāra divāṅga nir-mala sirān nirbāña nir-lakṣāna//

3 Āpan tañ śiva tan Maheśvara sira n tan Brahma tan Keśava/
tan śan hyaṅ paramesṭhī Rudra tudhēṅ dūrān kavaṭvērika/
sīṅghī yan Paramārtha-Buddha tēmahan śan siddha-yogēśvara/
śicchā norā kasaṅśayāganal alit tan mātra māṭreṅ jagat//

6a Zoetmulder kāpāṅgiha, MSS kāpāṅgihi. BFLacMPP rumukhun/ KnLdU karuhun/
Lb ru ruhun/ T ruhun/ (manus altera karuhun/).
6c B yekāṅhyatita, F yekāṅluatī, Lc yekāboati, Zoetmulder yekāmbatī.
7a Lb Sugiriwa tatuṅgēn.
7b KnLbcd kevēḵ.
7c F apatēh/ U amagēh/
41.
1b BFKnLd boddhaprameyēn.
1d T prasiddhāṅhañhayu/ BFKnLabcdMP prasiddhañhayu/
U Zoetmulder prasiddhāñhayu/
2b KnLbd nirbhaya/ Lc nirbhaya/
without concepts, completely clear, without object, concentrated and free from doubt is the stage of yoga called concentration, the immediate cause of release.

6 Then first he will obtain the eight perfections, he may become now visible, then invisible, have power over the world, or assume the manifest form of Rudra. This is a burden on the mind of the noble and wise man who has reached complete tranquillity, as he may forget that it is the ruin of him who has subdued his senses, a pitfall to the pure mind.

7 But when his mind has become firm and truly steadied, unhindered by the three bodies, magic faculties, perfections, nay, any function, disgusted with the world, which is completely and radically done with, then, in truth, he has become void and he understands the absolute reality.

41.1 Thus works the Śiva-nature in the excellent Śivaite denomination, as different from the Buddha-nature in the Buddhist, who is incomparable in the world. The divine esoteric knowledge of the yoga of non-duality is preferred as a door by the recluse. Ani ah is the sound of the breath in his throat; evidently it is beautiful.

2 Through this yoga the sun and the moon appear immediately and pervade the purified body, and the divine thought of non-duality takes its firm seat in the resolved mind. And the Lord Buddha, the incomparable essence of those two, very soon appears, unimpeded. He is void, his form is as clear as daylight, he is spotless, the nirvāṇa without characteristics.

3 For he is neither Śiva, nor Maheśvara, nor Brahma, nor Keśava, nor can the lord Rudra be pointed out, it is impossible to find him in the yogin. Indeed the perfect lord of yogins becomes Buddha in highest reality, jubilant, free from doubt, both gross and subtle, most important in the world.

43 On the eight perfections (aṣṭa-guṇa), cp. Zlex s.v. aṣṭa-guṇa. These are the eight wonder-working powers (aṣṭāsvarya) of Patañjali-yoga, enumerated by Vyāsa ad YS 3.45. Cp. 41.5b.

44 I.e. the states of “sun of meditation” (smṛti-sūrya) and “tranquil moon” (śanta-candra) are reached. Cp. introduction pp. 203ff.

45 Cp. SHK a 43: apan pēn niū jñāna matēmu āvān bēyu humēnēn inandēlakēn in sabda an ah ikan sinānguh sañ hyan Divarūpa naran ira.

46 His form is as clear as daylight (divā-rūpa). This is a synonym of diva-rūpa, which occurs in SHK a 42 and is glossed: apaṇāṇ rahina sadākāla “always as clear as daylight”. In the parallel Śivaite text in the Jñānasiddhānta the corresponding god is called Paraṇjyotirūpa; this name is explained in the same way.
Nähan hetu bhaṭāra Buddha kahiḍēp putrāprameyēn jagat/
sai hyañ Hadvaya rāma tattva nira de sai pāṇḍitānihayvani/
Prajñāpārimitēbu tan sah i sēḍēn niṅ yoga sānūṃṛti/
tan rāgōdaya bhūna rakva kalavan hyañ Durmuḵhēn ātmaja//

Maṅkā śila nirēn mahāyana vēkas niṅ Bodhisattvān laku/
vet niṅ tattva viśēsa tan huniṅa riṅ Haṣṭesvarānindita/
ȳāvat prekṣaka rakva tāvat ikanaṅ niśśreyasēvēṅ pinet/
nāhan hetu ni saṅ Šivatva makaḍat muñṣy āmrīṅhēṅ śūnyatā//

42. Metre vasantatilaka ———— / 4 x 14 //

1 Saṅsipta tēkī bapa saṅ Gajavaktrārupā/
 mvaṅ nāga-rājā karuhun vara-sattva-nāthāa/
 prih hayva tan dugadugē vuvus iṅ kadi ivāṅ/
 Buddhā npadeśā tēkā riṅ Šiva-tattva-yoga//

2 Āpan tivas āga āga āṅ varā-sattva-mārga/
 maṅkā ā āmunāṅdṛa saṅ aparāṅ Šivatva-yoga/
 yan tan vruh āṅ parama-tattva Šiva-tattva-marga/
 maṅkā ā āmunāṅdṛa saṅ aparāṅ Šivatva-yoga/

3 Nā de nirāṅucapakēṅ vacanōpadeśā/
 tan lambalamba tuhu yaṅ Jina-mūrtṛ sākṣāt/
 Durvaktra nāga-pati satva-pati prāṇamuṅya/
 bhakty āti-bhakti maṇḍaḥ vacanāti-guḥya//

4 Sampun matēki ya kinōn āra bhikṣa vikva/
 yan kṣetra sindhu giri soīgvanan āṅ mahōṅa/
 niṅ tiṇ karvāna tapo-vana hayva maṅkā/
yan maṅkanēṅ gati saṅ viku Baundha-pakṣa//

4c Kn Prajñāpāramitēbu; see p. 205, note 24.
5d BFLacMPT ni saṅ, KnLd niraṅ, Lb nireṅ, U nird. KnLbcdPT āmrīheṅ.
42.
3a Lc sōkdenira°
3d Lc bhaktyāprāṇāmyamaṇaḍaḥ.
4b B sindva.
4d KnLbd yanmaṅkanēṅ, Lc tanmaṅkanekī.
4 That is why the Lord Buddha is considered to be the son, incomparable in the world. The divine non-duality has the nature of a father according to the wise in general agreement. Prajñāpāramitā is the mother, who ever abides in yoga and concentration. No passion arises in the son, as different from Durmukha.  

5 These are the rules for him who follows the Mahāyāna, the career of the Bodhisattva. As he has reached the highest reality, he does not mind the eight magic faculties, the impeccable one; as far as he sees there is only supreme bliss, difficult to obtain. That is why the Śivaite is slow in striving for the void.

42.1 In short my dear Gajavaktra and you, king of snakes, and last not least, you excellent tigress, exert yourselves, do not be remiss in observing my words, the teaching of the Buddha as well as the yoga of Śiva-hood.

2 For the sage of the Buddhist denomination will fail, if he does not know about the way to Śiva-hood, which is the highest reality, and likewise the excellent sage who follows the yoga of Śiva-hood, if he does not know about the essence of Buddha-hood, which is the highest reality."

3 Thus did he give thorough instruction. Truly he was the Buddha incarnate. And Durvaktra, the lord of snakes and the tigress bowed and received the secret teaching with devotion, nay extreme devotion.

4 Then they were instructed to lead the life of recluses. A cremation-ground, the bank of a river, a mountain were fit places for their practising yoga, but the hermitage should by no means be shared with another recluse. This is the way of the recluse of the Buddhist denomination.

47 Durmukha is a name for Ganeśa. Every one born from a father and a mother is subject to passion, even Ganeśa, the son of Śiva and Pārvatī. Bhaṭṭāra Buddha, however, though the son of Advaya and Prajñāpāramitā, is absolutely free from passion. Ganeśa — it should be kept in mind — formerly possessed Gajavaktra and in that form worked himself into a passion, but he has been pacified by Sutasoma’s miraculous weapon and has left Gajavaktra (32.9-33.2).

48 Hastēśvara for aṣṭāśvarya, cp. p. 219, note 43. The verse seems to imply that the follower of the Śivaite way has more difficulty in overcoming the temptation of the wonder-working faculties.

49 Neither here nor in similar cases does Tantular make mention of the giving of religious names (liṅga) to initiates, as the author of the Cantakaparva regularly does.
ABBREVIATIONS


BEFEO Bulletin de l'École Française d'Extrême-Orient.

BHS Buddhist Hybrid Sanskrit.


BKI Bijdragen tot de Taal-, Land- en Volkenkunde (van Nederlandsch-Indië).


GOS Gaekwad’s Oriental Series.


HOS Harvard Oriental Series.

IAIC International Academy of Indian Culture.


JS Jānasiddhānta, also entitled Tutur Ādhyātmika, ed. Soebadio 1971.


KITS Koninklijk Instituut voor Taal-, Land- en Volkenkunde, Translation Series.

LOr Manuscript in the Oriental MSS Department, University Library Leiden.


SHK  Sān hyaṅ Kamahāyānikan, ed. Kats 1910. Reference is to leaf and recto or verso (a/b) of the MS, indicated in the margin of Kats's edition and translation.

SHKM  Sān hyaṅ Kamahāyānan Mantrānaya. See Wulff 1935.


TBG  Tijdschrift voor Indische taal-, land- en volkenkunde.

TK  Tutur Kamokṣan. MS Kirtya 2335 = LOr 10.258.


Zlex.  Lexicographical material collected from the kakavin literature by P. J. Zoetmulder, to be consulted in the Institute of International Studies, University of South Carolina, Columbia, U.S.A.; the Royal Institute of Linguistics and Anthropology, Leiden; Gadjah Mada University, Jogjakarta and the University of Indonesia, Djakarta.
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