

‘Yogic Suicide’ (*sadyotkrānti*) in Old Javanese Śaiva Sources

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- *sadyotkrānti*: ‘immediate ascent’ ≈ ‘immediate (forceful?) expulsion/going out’ (of the breath, life principle, or Soul); also *utkrānti* = ‘dying’.
- In the Javano-Balinese tradition, *sadyotkrānti* is a praxis that is either absorbed during one’s lifetime and then put into practice at the all-important moment of physical death through the expulsion of the breath, or occurs after death itself, during the funerary ritual. In the former case, it is important to know the time of death, so as not to be ‘unprepared’, and to have an empty mind or a mind focalised on one’s supramundane aim. No references to *kuṇḍalinī*.
- Related to the practice of closing the nine bodily orifices with the esoteric/secret key (*kuñci [rahasya]*) and expelling the breath from the fontanel (cf. Acri 2011:522–23; Vasudeva 2004:395–397 and 402–409). Often no *sadyotkrānti* is explicitly mentioned; rather, we find *prāṇāyāma* (*kumbhaka*, *pūraka*, *recaka*), and also (*pra*)-*yogasandhi* (or just *sandhi*).

Stephen (2010): *pitra yadnya* (funerary ritual) as ‘yogic art of dying’, that is the resorption of the *tattvas* from *prakṛti* to *paramaśiva*.

The Balinese texts explain that in yogic practice during life, the adept strives to unify ANG and AH, Uma and Shiva, *pradana* and *purusha*, to obtain *amerta*, the water of eternal life. At death, however, the two must not be allowed to meet, therefore ANG, fire, must be placed above AH, water, reversing their usual position. These positions we should understand as being visualized by the adept. ANG, fire, naturally rises and AH, water, naturally moves downwards, but by reversing their positions, they move apart from each other. Several Balinese texts refer to this reversal as the key to achieving freedom from the cycle of births and deaths. (p. 431)

The Balinese yoga texts I described earlier explain that when death nears the yogi must prepare for the event, meditating in a particular way and conducting the soul through the body until it reaches the appropriate place of exit—in some cases the mouth, the heart, but most often the fontanel, the *siwadwara*. Depending on the place of exit, the spirit might go to one of several different heavens or abodes. It is most important not to leave the body while in a state of distress or while thinking of wife, children, or all the worldly things one is leaving. Body and spirit are felt to be very closely attached and that it is very difficult for the spirit to leave its body. Thus the spirit needs to be brought back to the body in order to be instructed in the proper way to leave it. Having been brought back to life, the person is then given another opportunity to leave the body in accordance with the yogic practice of dying. (p. 446)

Mantra Sadyotkrānti (*śavavidhāna*)

See Annex A.

Bhuvanakośa 10.8–9:

*asmin kṣetre vane devi nadīsthale guhāgirau /
vṛkṣamūle śilātale prāṇan tyajanti (!) yogavit // 8*

ndi ta kapatyanira sañ vruh riñ **yogasandhi** / patak-
vanta bhaṭāri / nyan riñ savah / riñ alas / tira nikañ
vve / riñ guhā / riñ gunuñ / ri vit nikañ vṛkṣa ṅkāna /
mvañ riñ śilātala / ṅkāna ta tiṅgalakna huripnira /

*tapovane vane¹ garhe śūnye girau tathaiva ca /
guhe sthale² ca nuse 'pi prāṇan tyajanti (!) yogavit // 9*

nihan vaneh kapatyanira / riñ patapan / riñ vana / riñ
umah / riñ guhā / riñ giri / riñ nusa / riñ tḡgal kunañ /
ṅkāna ta sirān tumiṅgalakən huripnira / mati pva sira
ṅkāna / mulih ta sira bhaṭāra śiva //

*Here, in a field, a forest, the bank of a river, a cave or a
mountain, the roots of a tree, a slab of rock, in those places
the knower of yoga gives up life, o Goddess*

Your question, o Goddess, is what are the places where
one who knows the **yogasandhi** dies. Here they are: in
a rice-field, in a forest, the bank of a river, in a cave, on
a mountain, at the root of a tree, or on a slab of rock.
There he will abandon his life.

*Or in a penance-grove, a forest, a house, a deserted moun-
tain, a cave, a flat surface, an island, the knower of yoga
gives up life.*

Other places where he should die are the following: in
a penance-grove, in a forest, in a house, on a deserted
mountain, on an island, or in an open field—there he
abandons his life. Having died there, he goes back to
the Lord Śiva.

Pārthayajña 6.4:

*savañ kadi manṁvakaṅ varah i sañ yativara vinarah ta riñ havak
ri dāya nikanan smṛti muliha riñ pati patitis i tattva niñ dadi
huvus manaravañ təkapnya vəkasan parana ni paran in nirātmaka
təkā pva təkān in pasāra ni patinya dadi ya manasar mareñ hala*

It is like encountering the teaching of an eminent ascetic (*yativara*), and being instructed about the body,
About the action of recollection of returning [to the Lord] at death, aiming at the real nature (*tattva*) of becoming,
Its mode of acting being to become transparent, in the end reaching the goal of the undifferentiated non-self;
But if you are overcome by the tenacious power of death you will go astray and meet with an evil end.

Smaradahana 8.23:

*sampun Hyañ Madana pəjah məsat Hyañ Atmā
sadyotkrānti pinakamārga niñ pralina
nistṛṣṇa taya inidəp tayañ kapaṅgih
savañ lampvāmbəkira kavalya bhāvacakra.*

After the God Kāma had died, the Divine Soul flew away.
sadyotkrānti was used as the way to dissolution.
Without desire, thinking about nothingness, what was
met with was nothingness.
Certainly he would not resign his heart to returning to
the wheel of existence.

1. *em.* ; vanā mss.
2. *em.* ; stala mss.

Sumanasāntaka 10.31–33a:

*tucapa Sañ Prabhu kasih arəp aṅhidəp lara
Sañ Hyañ Jīva ane gulūnira lavan kətəkətəgira sañśayāsamun
sampun kaku pasāra-sāra ni varah yativara rinəgəp Nareśvara
tan simpañ kadi dénirāñayatakən panah aṅənani denirāñhidəp // 31*

*tṛṣṇābandhana riñ śarīra pinəgatnira manahira kevalāhəniñ
sadyotkrānti linakṣakən patañananya tumutupana simpañ in hənu
lāvan mantranika ndatan dva sira Sañ Prabhu vibhu riñ avak vavañ məsat
kevalyāśraya sūkṣma māri kahidəp mamarəni Śivamārga dug məñə // 32
sampun māti Nareśvara ... // 33a*

Let us speak about His Majesty, who was to be pitied for the suffering he had to undergo;
The Soul (*jīva*) was in his throat and his pulsations became steadily more weak;
The king had mastered to the full extent the essence of the teachings of the eminent ascetic (*yativara*), and concentrated his mind on it.
Unerringly, as though he were aiming an arrow, his mind struck its mark.

He cut off the body's bond to sensory desires; his mind was completely still;
He performed *sadyotkrānti*; the gestures of his hands were meant to close the by-ways along the path.
And [he muttered] its mantra. Immediately the King [was filled by] an all-pervading power in his body, and [his Soul] at once flew away,
Finding his support in isolation, subtle, it ceased being the subject of the mind; at that very moment the way of Śiva opened itself.
His Majesty was dead ...

Jñānasiddhānta 5: Sañ Hyañ Kahuvusan Jāti Viśeṣa

See Annex B.

Jñānasiddhānta 6: Nirmala Jñāna Śāstra

[p. 110, second to third paragraph:] Hana catur paramārtha na: adhiṣṭhāna, pratiṣṭhā, śānti, śāntyatīta. Adhiṣṭhāna na, kaləpasan. Pratiṣṭhā na, kamokṣan. Śānti na. kamuktan. Śāntyatīta na. kanirbāṇan. Nahan kañ sinaṅguh catur paramārtha na. Sādhana Sañ Hyañ Ādipramāṇa mulih mariñ Sañ Hyañ Nissvabhāva ika. Matañyan valuy sira ri jātinira nūni.

Nihan mintonakən kapratyakṣanikañ catur paramārtha, an tañ kapaṅgih de sañ paṅḍita. Yan riñ sabhāvata (?) avan in bāyu mətu i təkə niñ patinira, yekə kaləpasan na. Yan in vunvunan kamokṣan na. Yan in vindudvāra yekə mukta na. Yan in nāsikāgra yekə nirbāṇa ṇa.

What follows shows the manifestations of the *catur paramārthas*, as they are experienced by the master. If the breath comes out from the way of *sabhāvata* (?) at the time of death, it is called release (*kaləpasan*). If [the breath comes out] through the fontanel, it is called liberation (*kamokṣan*). If [the breath comes out] through the *vindudvāra* (mouth?), it is called liberated (*mukta*). If [the breath comes out] through the tip of the nose, it is annihilation (*nirbāṇa*).

*nāḍīcalanamārgas ca punarbhavar iti smṛtaḥ /
mārgas ca calananāḍī muktaḥ paramakevalaḥ // 1
āsij jñānatrayaṃ jāgrat tathaiva calananāḍī /
jñānatrayaṃ susuptaṃ ca nāḍī ca calanaṃ bhavet // 2
sadāśivasya yo mārgaḥ nāḍīcalanaḥ saṃsmṛtaḥ /
mārgas ca calananāḍī paramasyāpi saṃsmṛtaḥ // 3*

Iti Sañ Hyañ **Sadyotkrānti** kamoktan, Sañ Hyañ **Vyutkrānti** kapunarbhāvan. Ndan hana ta mantra paramaguhyā pamogat riñ sira tryakṣara, sahita kramanira riñ Sañ Hyañ **Sadyotkrānti**; kunən Sañ Hyañ **Vyutkrānti**, Sañ Hyañ Candrasaraṇa saha kārīka.

Nyañ lalampahan, akveh maratəñəran tuṅgal prad-hānakən. Ndyā ta? Yan pañrəñə kita śabda niñ ardhaçandra-vindu-nāda, mañke təkā niñ patinta. Hayva kapalañ dentāngəgə kaniṣṭṛṣṇam. Saha **sandhi** kramanya, **kuñci** ri vit niñ nāḍī. Ikañ hinəban mvañ kavuntvan iñ sarvadvāra, saha bāyu dhāraṇā, ya prāṇāyāma ṇaranya. Samañkana ta kita sikəp kanira-jñanan, tan katumpaṇana hiḍəp, enak pva kağəgvan iñ **sandhi** denta. Samañkana ta Sañ Hyañ Ātmā məsat, makamārga Sañ Hyañ Praṇava, anərus təkəñ dvā-daśāṅgulasthā. Sira ta sinaṅguh Niṣkalapada, Bhaṭṭāra paramaśiva ika. Hana pva pəsatnira sakerika, sira ta kamoktan ṇaranira.

*dvādaśāṅgulasamsthānād vimuktaḥ paramaśivaḥ /
śūnyam eva paraṃ khyātaṃ jñātavyaṃ mokṣam icchataḥ
// 4*

Anantara ri huvusnirān mukta sakeñ dvādaśāṅgulasamsthāna sayojya ta Sañ Hyañ Ātmā mvañ paramaśivatattva. Apa ta lvirnirān mañkana? Śūnya kevala, ya malvir paramaśūnya ṇaranira. Ya ta matañnyan kavruhana kramanira de sañ mahyun iñ kamokṣan.

The way of nāḍī-calana is called rebirth; the way of calana-nāḍī [leads to] the supreme isolation and release. The threefold knowledge and waking was calana-nāḍī; the threefold knowledge and deep sleep is nāḍī-calana. The way of Sadāśiva is regarded as nāḍī-calana; the way of the Supreme [Śiva] is considered calana-nāḍī.

The Divine **Sadyotkrānti** is release, [while] the Divine **Vyutkrānti** is rebirth. And there exists a supremely secret mantra, the divided form of the three syllables, whose method is connected with the Divine **Sadyotkrānti**; conversely, the Divine **Vyutkrānti** is [connected] with the Divine Candrasaraṇa.

Its progress is as follows: many are its characteristics, [but only] one should be considered essential. What is it? When you hear the sound of the half-moon, the dot, and the resonance, the moment of your death is near. Don't be remiss in holding onto thirstlessness. Its method is by way of the **esoteric [knowledge of the] means**, the **key** at the root of the vessels. The closing and obstructing of all the orifices, along with the withdrawal of the breaths, it is called breath-control. At that time you should hold onto the state of freedom from discursive knowledge, and you should not be burdened by thoughts. It is good to hold fast the **esoteric [knowledge of the] means**. At that moment the Soul flies away by way of the Divine Praṇava, going right to the [place] standing at a distance of twelve fingers [above your head]. That is called the plane of the unmanifest; it is the Lord Paramaśiva. When [the Soul]'s passage is from there, that is called Release.

Paramaśiva is released from the place situated at twelve fingers [above the head]. The the Void is called Supreme; it should be known by him who desires release.

Immediately after it is released from the place situated at twelve fingers (above the head), the Divine Soul becomes connected with the level of Paramaśiva. What is its appearance then? Utter Void; that is the appearance of what is called Supreme Void. Its progress should be known as such by him who desires release.

Jñānasiddhānta 21: Sañ Hyañ Bənəm Vuñkal (\approx *Gaṇapatitattva* 49)

*vimuktaḥ tiktasamsthānād na tiryagūrdhvagamanam /
nādhas ca gamanam cāpi vipātaḥ śūnyakevalaḥ // 1*

Kunəñ ikañ sandhi kasikəpan in kuñci rahasya, saha prāṇāyāma, makāvasānañ kanirajñānan, tan katumpaṇana hiḍəp. Don kinanəkətakən ri tan vañsilanira Sañ Hyañ Hurip sakeñ śarīra. Apan halanyan mañsil sakeñ śarīra, tan dadi tan panavanakən hiḍəp. Tan siddha ika. Sañkšepanya: mokšanira sakeñ śarīra, tan minduhur, tan i svar, tan vetan, tan kulon, tan mañalor, tan mañidul. Sañ Hyañ Ātmā moktānke juga riñ śarīra. Sira mokta Paramaśūnya vimārga, ya sinaṅguh moktañ kaivalya ṅaranya.

*praśāntam dīpavac chuddam indradhanur yathā /
anantarā yena bahum moktam ca bhūtapinḍataḥ // 2*

Nihan piṇḍa niñ kamokšan: malilañ kadi dapət niñ dīpa śuddha, mvañ kadi śuddha niñ vañkava. Akveh lvirnya, nda tan paməgatan katonya. Yeka pamiṇḍan in pañcamahābhūta ika. Iti Sañ Hyañ Bənəm Vuñkal.

Released from its place in the bile, going neither horizontally nor vertically, and not going downwards either; its way out is Void only.

And the esoteric [knowledge of the] means should be seized with the secret key along with breath-control, resulting in the state of thoughtlessness. Thoughts should not be stacked up. The aim is to pay full attention to the fact that Sañ Hyañ Hurip does not come back from the body. For it is not good that [it] comes back from the body. It is not possible that it does not carry along thoughts. It will not succeed. To summarize: the release from the body does not go upwards, nor downwards, nor to the east, nor to the west, nor to the north, nor to the south. Sañ Hyañ Ātmā is released here in the body. It is released [while] its way out is Paramaśūnya: that is called being released in isolation.

It is tranquil, bright like a lamp, clear like a rainbow, manifold in uninterrupted series and released from the conglomerate of elements.

The appearance of release is as follows: it is clear like being closely joined to a bright lamp, and like the brightness of the rainbow. Its aspects are many, and they appear in uninterrupted series. That is the appearance of the five elements [at the time of release]. Thus ends [the chapter of] the divine Ash-and-Stone.

Gaṇapatitattva 50 (\approx *Jñānasiddhānta* 1.1)

*laukikam kārayet pūrvam dikṣāvidhividhānataḥ /
paścāt paramakaivalyam kuryāt paramapañḍitaḥ // 50*

Mañkana ta sañ pañḍita / gumave sira laukika pūrvaka / ndya ta laukika ṅaranya / ikañ dikṣāvidhividhānāgəlarakna riñ loka / paścāt i vkasan pva ya magave ya ta sira paramakaivalyajñāna / ya paramapañḍita ṅa yan mañkana // kna pva ya denira / lumakṣaṇākən ikañ caturviphala / vyakta kita mañguh ikañ pada kamokšan / niyata kita tan maluyeñ janma muvah / ri denya tan pavastu / apan tan paliñan tañ amukti sukha maviśəṣa // nihan sādhanānuñ kapañgiha ikañ caturviphala / hayva vera apan rahasya tmən ləkasi kapatiniki //

(= *Jñānasiddhānta* 3: Sañ Hyañ Praṇavajñāna Kamokšan, p. 76–82)

jñāna ləpas tan pahañənañənan / mokta kaivalya / nir-doṣa / sira puruṣa / kaivalya nirāśraya / agəñ [Ed.: agələn Ed.] kamoktan sañ sādha / //

The mind is released, without thoughts, liberated, isolated, guiltless. It is the Spirit, the state of isolation without support. Great is the liberation of the *sādha*.

kunañ yan arəp adhava huripta / mantrākna sañ hyañ
 mantra AṂ riñ nābhi / AḤ riñ vunvunan // yan tēka niñ
 kapatinta AḤ riñ nābhi / AṂ riñ vunvunan / hayva korup
 hilahila dahat / KĀM KĀM KĀM / A A AḤ [JñS: KAṆ KAṆ
 HA HA HAḤ] / paramajñāna kamoktan sira / OM śūnya
 / jñāna ləpas tan pahamñan / rvavlas aṅgula dohnira
 sakeñ śikhā tiga [ed.: śivaketa] / śikhā tiga [ed.: śivaketa]
 ña śivaliṅga / śivaliṅga ña rambut vinuhəl //

[Compare *Khecarīvidyā* 3.17, describing the three-peaked
 mountain (*trikūṭa*) located on the top of the skull, where a
 blazing *liṅga* (*liṅgam samujjvalam*) is found. The context of
 the passage seems to be that of *utkrānti*.]

muvaḥ paramābrahmā / AṂ AḤ // ika kavruhan vinikalpa
 riñ hana lavan taya / kevala umiḍəñ nirākāra / AṂ śab-
 danya / lumrā riñ śarīra / nūniveh riñ navadvāra / śūn-
 yarūpa ikañ śarīra vəkasan / ya sūryyasmṛti ña yan
 mañkana // AḤ vijil iñ vāyu sakeñ śarīra / candrarūpa
 ikañ śarīra yan mañkana // ri mokṣahan iñ vāyu riñ
 śarīra / saumyālilañ ahniñ ikañ śarīra vəkasan / ya śān-
 tacandra ña ni smṛti yan mañkana // muvaḥ ri hana
 niñ sūryyasmṛti mvañ candrasṁṛti dadi tañ praṇava-
 jñāna / patəmu nira sañ hyañ paramābrahma lavan sañ
 hyañ praṇavajñāna niyatañ dadyāken pañjyotirūpa / ava
 sadākāla mahniñ nirāvaraṇa / kadi teja niñ mañik mən-
 tas [Ed.: manta] / sināravadi añekadeśa / lumrā apadañ
 rahina sadā / sugandha ta sira tan gavegave / apan śud-
 dha śivasṁṛti ña // sira ta yan katon denta / iya kañ AṂ
 AḤ / sira **sadyotkrānti** [Ed.: sadya udbhrānti] ñaranya /
 sira paramābrahma bapa sira de bhaṭāra śiva / nūniveh
 ikañ jñāna / vruh tan pamikalpa / umiḍəñ nirākāra /
 ya tika sinaṅguḥ sañ hyañ praṇavajñāna / sira ta <devī
 de [JñS]> bhaṭāra bhaumaśiva / sira ta makasājñā vāgīś-
 varī / matañnyan ikañ praṇava[jñāna] / tridevī ñaranya
 vaneḥ / sira ta pinakaibu de bhaṭāra śiva //

tadrūpa eva putraka // kevala mañkana ta rūpa bhaṭāra
 śiva / kadi rūpa bhaṭāra <parañ>jyoti / mañkana liñ sañ
 hyañ aji sañsipta //

If you want to prolong your life, the sacred mantra AṂ
 should be uttered in the navel, and AḤ upon the fontanel.
 If you [wish] to be struck by death, AḤ [should be
 placed] in the navel, AṂ upon the fontanel. Do not inter-
 change [the mantras]. That is strongly forbidden. KĀM
 KĀM KĀM A A AḤ. That is the paramount knowledge,
 which [leads to] release. OM the Void. The mind is re-
 leased without trace; its distance from the three hairtufts
 is twelve fingers. The three hairtufts means: the *liṅgas* of
 Śiva. The *liṅgas* of Śiva mean: the bound-up hairs.

Further: the paramount Brahman is AṂ AḤ. That is the
 knowledge that forms concepts about Being and Non-
 Being, which just stands still, without form. The sound
 AṂ spreads through the body, and also through he nine
 orifices. At the end the body has the form of Void. That
 stage is called ‘meditation of the Sun’. AḤ is the com-
 ing out of the breath from the body. At that stage, the
 body looks like the moon. When the breath in the body
 are released, at the end the body becomes lovely, clear,
 and pure. ‘Tranquil Moon’ is the name of this kind of
 meditation. Further: when the ‘meditation of the Sun’
 and the ‘tranquil Moon’ exist, the Praṇavajñāna arises.
 It meets with the Supreme Brahman, and certainly they
 become Parañjyotirūpa. It is always clear, without ob-
 struction, like the splendour of a gem that has just been
 polished and spreads in all sides, filling the whole place,
 clear [as if it were] always daylight. It is fragrant of itself,
 for it is called ‘meditation on the spotless Śiva’. That is
 what is seen by you, AṂ AḤ indeed: that is called **sady-
 otkrānti**. It is the Supreme Brahman, the father of the
 Lord Śiva. Furthermore, the mind that knows without
 creating discursive thought, clear and without form, it
 is called the Divine Praṇavajñāna. She is the divine wife
 of Lord Bhaumaśiva. She is called Vāgīśvarī. That is why
 her other name is Pranavatrīdevī. She is the mother of
 the Lord Śiva.

Exactly like that is its appearance, o *putraka*. Exactly like
 that is the appearance of the Lord Śiva, similar to the
 appearance of the Lord Parañjyoti. Thus are the words
 of the holy teaching, in summarized form.

Gaṇapatitattva 51–53:

ukāro liyate 'kāre akāro me praliyate |
makāro vindusaṁlīnaḥ vindur nāde praliyate || 56 ||
nādaś ca liyate śūnye śūnyam eva tu jāyate |
śūnyāt śūnyataram vāpi atyantam śūnyalakṣaṇam || 57 ||
5 sthūlam sakalatattvaṁ ca sūkṣmam sakalanīṣkalam |
param niṣkalaśūnyaṁ ca ūrddhvātyūrddhvātīśūnyakam || 58 ||

iti saṁ hyaṁ praṇavajñāna kamokṣaṇ //

[Only in *L_{UnUd}*: schematic drawings similar to GaṇT_{Ed} and JñS]

[1] nihaṁ kalāpasaṁsira saṁ hyaṁ śiva / sira ta kavruhakāna // saṁ hyaṁ śiva sira muṅguḥ sira riṁ netra // akuniṁ kadi
10 mas sinaṁliṁ varṇṇanira // sira ta pinakātmā niṁ panon // saṁ hyaṁ pramāṇa sira muṅguḥ riṁ tutud // varṇṇanira
biru // sira ta pinakātmā niṁ bāyu // saṁ hyaṁ ajñāna sira muṅguḥ riṁ boloṁ iṁ pupusuḥ // varṇṇanira putiḥ tan
pamala // sira ta pinakadevātmā niṁ aṅṅaṅaṅ // maṅke yan tēka riṁ pralaya pati / tuṅgalakāna saṁ hyaṁ śiva kaṁ
muṅguḥ riṁ netra, tuṅgalakāna den mariṁ saṁ hyaṁ pramāṇa // saṁ hyaṁ pramāṇa tuṅgalakāna den mariṁ saṁ hyaṁ
ajñāna // iti dalanira saṁ hyaṁ śiva yan tēka riṁ pati // haja tan karasaṁ ana luṅghānira saṁ hyaṁ śivātmā sakeṁ śarira
15 // haja vineh aṅalaya babahan saṁ / ṅa / riṁ luhur papitu / riṁ sor kakaliḥ // niṣṭha hadalan ri ṅkana // madhya yan
adalan riṁ śivadvāra // kunaṁ mārga mahuttama / margā niṁ saṁ hyaṁ śivātmā kaṁ uttama riṁ tuṁtuṁ iṁ śabda / sēla
niṁ hiḍḍap / ṅa / riṁ kēkētāg // mārganira saṁ hyaṁ śivātmā tēka riṁ kalāpasaṁ // maṅkana deniṁ anuṅgalakāna dadi
sabiji // hajāna karasa / hajāna kaṅṅaṅ / śarira vinaluyakāna / śarira hinilaṅakāna // haja hinaṅṅaṅ sarāt / haja hinaṅṅaṅ
satuṅgal // ikaṁ tiga dadi sabiji // tatūt amārga tuṁtuṁ iṁ śabda / sēla niṁ hiḍḍap // iti kalāpasaṁsira saṁ bhujāṅga śiva
20 // hayva vera rahasya dahat / tan siddha phalanya //

[2, 3a, 3b, 4a, 4b, 5a omitted]

1 ukāro] StSt 890.1a JñS 3.1a (*em.*); ekāre *L_{PDok} L_{UnUd} T_{LOR}*; okāre GaṇT_{Ed}; ukāre JñS 18.12a TĀdh; ekare TKam GaṇT_{Cod} 1 'kāre] *L_{PDok} L_{UnUd} T_{LOR} GaṇT_{Cod} StSt 890.1a JñS 3.1a TKam*; 'kāro JñS 18.12a 1 akāro me] StSt 890.1b JñS 3.1b (*em.*); akāra me *L_{PDok}*; akāre me *L_{UnUd} T_{LOR} GaṇT_{Cod} TĀdh TKam*; akaraś ca GaṇT_{Ed}; makāraiva JñS 18.12b 2 vindusaṁlīnaḥ] *L_{PDok} L_{UnUd} T_{LOR} TĀdh TKam StSt 890.1b*; vindau saṁlīnaḥ JñS 18.12c, 3.1c (*em.*) 2 vindur] JñS 18.12d, 3.1d StSt 890.1d GaṇT_{Ed} (*em.*); vindu *L_{PDok} L_{UnUd} T_{LOR} GaṇT_{Cod} TĀdh TKam* 3 nādaś] *L_{PDok} L_{UnUd} GaṇT_{Ed} JñS 3.2a, 17.4a StSt 890.2a*; navas *T_{LOR} TKam GaṇT_{Cod}* 3 śūnye] JñS 3.2a, 17.4a GaṇT_{Ed} StSt 890.2a (*em.*); śūnyam *L_{PDok} L_{UnUd} T_{LOR} GaṇT_{Cod} TKam TĀdh* 3 eva] *L_{PDok} L_{UnUd} T_{LOR} JñS 3.2b, 17.4b*; evam StSt 890.2b GaṇT_{Ed}; aivān GaṇT_{Cod} 4 śūnyāt śūnyataram vāpi] *L_{PDok} L_{UnUd} T_{LOR} JñS 3.2c, 17.4c TKam GaṇT_{Cod}*; śūnyā<t> śūnyāntaram <v>āpi StSt 890.2b; śūnyāt paratarām vāpi GaṇT_{Ed} 4 atyantam] GaṇT_{Ed}(*em.*); atyāntam GaṇT_{Cod}; antyantam *L_{PDok} T_{LOR}*; antyanam *L_{UnUd}*; atyanta° JñS 3.2d, 17.4d StSt 890.2d TKam 5 sthūlam] *L_{PDok} L_{UnUd} T_{LOR} JñS 3.3a StSt 890.3a*; sakalam GaṇT_{Ed} GaṇT_{Cod} 5 sūkṣmam] *L_{PDok} T_{LOR} JñS 3.3b StSt 890.3b*; sūkṣma *L_{UnUd}* 6 ūrddhvātyūrddhvātīśūnyakam] *em.* (JñS 3.3d StSt 890.3d); urddhatyūrddhvātīśūnyakam *L_{UnUd} T_{LOR} TKam*; urddhatyūrddhvātīśūnya *L_{PDok}*; uddvatyuddvatīśūnyakam JñS_{Cod}; uduati udvartīśūnyam TĀdh; urddvatyūrddhvātīśūnyakam GaṇT_{Cod}; ūrdhvātyūrddhvātīśūnyakam GaṇT_{Ed}

9 muṅguḥ sira riṁ netra] *L_{PDok} T_{LOR}*; muṅguḥ riṁ netra *L_{UnUd}* 9–10 kadi mas sinaṁliṁ] *L_{PDok} T_{LOR}*; kādi māś inaṁliṁ *L_{UnUd}* 12 sira ta pinakadevātmā] *L_{PDok}*; sira saṁ pinakadevātmā *L_{UnUd}*; sira ta saṁ pinakadevatma *T_{LOR}* 13 tuṅgalakāna den mariṁ] *em.*; den tuṅgalakāna mariṁ *L_{PDok} L_{UnUd} T_{LOR}* 14 dalanira] *L_{PDok} T_{LOR}*; dalananira *L_{UnUd}* 14 luṅghānira] *conj.*; luṅghanira *L_{PDok} L_{UnUd}*; luṅghanira *T_{LOR}* 14 sakeṁ] *L_{PDok} L_{UnUd}*; sakeṁ *T_{LOR}* 15 hadalan ri ṅkana] *L_{PDok} T_{LOR}*; hadalan i ṅkana *L_{UnUd}* 16 adalan riṁ śivadvāra] *L_{PDok} T_{LOR}*; adalan iṁ śivadvāra / ṅa / vunvunan *L_{UnUd}* 18 hinilaṅakāna] *L_{UnUd}*; hiṅhilaṅakāna *L_{PDok} T_{LOR}* 18 haja hinaṅṅaṅ] *em.*; haja hiṅhilaṅṅaṅ *L_{PDok} T_{LOR}*; hajaṅṅaṅaṅ *L_{UnUd}* 19 tatūt amārga] *L_{PDok} T_{LOR}*; ya tutakāna hamārga *L_{UnUd}*

[5b] śiva / sadāśiva / paramaśiva // śivātmā tēmahan mata kiva // sadāśivātmā tēmahan mata tēnən // paramaśiva kavano dālən kabeḥ // amarga riñ lalata / dadi bhujāṅgādi // amarga riñ soca / dadi kṣatriya // amarga riñ hiruñ dadi tuməṅguñ // amarga riñ karṇna / dadi dəmañ // amarga riñ tutuk / dadi pañcātāṇḍa // amarga riñ pramāṇa / hayu // amarga riñ śivadvāra / dadi ratu hañakravṛtti // ler sari niñ tiga ri anakanakan in netra huṅgvannya // ya hurip in voñ sajabat // ya sañ manon / ya sari niñ tiga // sira añolahakəna sajabat / lavan in jro // ya sañ manon naran surup in raditya vulan // ya sañ manon hurip in damar / pati niñ damar / giñsireriñ hutək riñ sumsum // ya iki təgəs in bubuksah / gagañ akiñ / riñ rāditya gənahe // yan riñ śarira sañ bubuksah riñ mata kiva // sañ gagañ akiñ riñ mata tēnən // ler śiva kañ anintarakən pramāṇa kañ inaran śivātmā // sadāśiva anintarakən bayu / kañ inaran śuddhātmā // paramaśiva kañ anintarakən hurip / kañ inaranan jivātmā // śiva muliḥ mariñ sadaśiva // sadāśiva muliḥ mariñ paramaśiva // sira kañ inaranan tan parūpa varṇṇa / kañ añilañakən ri sira // yan təkə riñ pati / aja lali //

[6] yoganidrā / krama / dəlṅn nasikāgra / pinakasādhananta sūkṣmajñāna // yapvan mahenaka dhyānanira / ikañ arip mata hilañ // nūniveh ikañ manah viparīta hilañ // sma // vəkasnyāvək manaravañ // kapaṅguḥ tañ jñāna viśeṣa / vənañ manona śvaśarīranta sañke kahananira // apan pinakapada kamokṣan // yan kita vənaña tumiñhalana riñ mahāpraṇava / tan hana bheda niñ śarira lavan bhuvanatraya // kaliñanya / ika sañ hyañ mahāpraṇava / bhuvanātmaka // yapvan hana pəsatira sakeñ bhuvana / sira ta paramārddhanareśvarī // sira ta huṅgvan sañ hyañ ātmā maṅguḥ pada mokṣa // ya sañ hyañ niṣkalavindu naranira // mantrocčaraṇavirahita sira // yakāra vijanira / kayogīśvaran sira / sira hiñan in amaṅguḥ kanirāśrayan // enak pva denta mañavruhi sira / tan hana sarvapāpe sira // tan pakanira / tan aharəp / tan aḷməḥ / tan ambedakən ikañ hala mvañ hayu / ri vruhira pantaran in tutur lupa // vənañ tan mañipi kita / sañ vruh in yoganidrā // apan māvak tutur prakāśa // nihan †sandhyatsaya / denikañ cetana mvañ acetana // lvirnya / ikañ śubhāsubha avak in acetana // nuni kañ sarvendriya lupanən saviṣayanya / karya niñ tutur // ikañ śūnya nisreyasa avak in cetana prakāśa // sma / nimna taya / kapaṅguḥ kanirajñānam de niñ jñāna viśeṣa // don i kanirajñānan / kapaṅguhan in pada kamokṣan // sira ta mantuk in śivapada naranira // sma // iti prāñāntikakāla iki / antopadeśa //

Translation

U is dissolved into A, A is dissolved into MA; MA is dissolved into the *bindu*, the *bindu* is dissolved into the *nāda*. (1)

The *nāda* is dissolved into the void, and the same void is produced, or what is more void than the void, characterized by voidness to the highest degree. (2)

2 kṣatriya] L_{PDok} T_{LOR}; satriya L_{UnUd} 3 pañcātāṇḍa] L_{UnUd}; pacātāṇḍa L_{PDok} T_{LOR} 4 hañakravṛtti] L_{PDok}; añakravartti T_{LOR}; omitted in L_{UnUd} 4 ler] L_{PDok}; lər L_{UnUd}; ler T_{LOR} 5 ya sañ manon] L_{PDok} T_{LOR}; ya sira sañ manon L_{UnUd} 5 naran] L_{PDok}; ña / L_{UnUd} T_{LOR} 6 pati niñ damar /] L_{UnUd} T_{LOR}; omitted in L_{PDok} 7 riñ śarira] L_{PDok} L_{UnUd}; yan in T_{LOR} 8 ler] L_{PDok}; lər L_{UnUd}; ler T_{LOR} 8 anintarakən] em.; inintarakən L_{PDok} T_{LOR}; añentarakən L_{UnUd} 8 inaran] L_{PDok} T_{LOR}; inaranan L_{UnUd} 9 paramaśiva kañ] L_{PDok} T_{LOR}; omitted in L_{UnUd} 9 inaranan] L_{PDok} T_{LOR}; inaranan L_{UnUd} 9 muliḥ] L_{UnUd} T_{LOR}; maliḥ L_{PDok} 9–10 sadāśiva muliḥ mariñ paramaśiva] conj.; paramaśiva muliḥ mariñ sadāśiva L_{PDok} L_{UnUd} T_{LOR} 10 inaranan] L_{PDok} T_{LOR}; inaranan L_{UnUd} 10 añilañakən] L_{PDok} T_{LOR}; añilakənaḅ riñ nira L_{UnUd} 11 yoganidrā / krama] L_{PDok} T_{LOR}; yoganidrā / ña / krama L_{UnUd} 11 mahenaka] L_{PDok} T_{LOR}; henaka L_{UnUd} 12 manah] L_{PDok} T_{LOR}; omitted in L_{UnUd} 13 kahananira] L_{PDok} T_{LOR}; kakahananira L_{UnUd} 13 apan] L_{PDok} T_{LOR}; apa L_{UnUd} 13 pinakapada kamokṣan] conj.; pinakakapadamokṣan L_{PDok} L_{UnUd} T_{LOR} 13–14 tumiñhalana riñ] L_{PDok} T_{LOR}; tumiñalan in L_{UnUd} 14 mahāpraṇava] L_{PDok} T_{LOR}; praṇava L_{UnUd} 15 bhuvanātmaka] L_{PDok} T_{LOR}; bhuvanātma L_{UnUd} 15 sakeñ] L_{PDok} T_{LOR}; sañke L_{UnUd} 15 paramārddhanareśvarī] L_{PDok} T_{LOR}; °eśvara L_{UnUd} 16 maṅguḥ pada] L_{PDok} T_{LOR}; maṅgu ko pada L_{UnUd} 17 in] L_{PDok} T_{LOR}; añ L_{UnUd} 19 tan mañipi] L_{PDok} T_{LOR}; tan añipi L_{UnUd} 19 vruh in] L_{PDok} T_{LOR}; vruhi L_{UnUd} 19 prakāśa // nihan] L_{PDok} T_{LOR}; prakāśa // yoganidra hiki // nihan L_{UnUd} 19 †sandhyatsaya] L_{UnUd} T_{LOR}; pandhyatsaya L_{PDok} 19 denikañ] L_{PDok}; donikañ L_{UnUd} T_{LOR} 21 kanirajñānam] L_{UnUd}; manirajñānan L_{PDok} T_{LOR} 22 don] em.; ndon L_{PDok} L_{UnUd} T_{LOR} 22 i kanirajñānan] L_{UnUd}; in manirajñānan L_{PDok} T_{LOR}

The Gross [belongs to] the reality endowed with parts, the Subtle to the [reality] endowed with parts as well as devoid of parts. The Supreme [belongs] to the Void which is devoid of parts, higher than the higher, beyond the Voidness.³ (3)

Thus is the holy knowledge of the sacred syllable, the place of release.

[1] Such to follow is the liberation of Śiva. It is He who should be known about. Śiva resides in the eyes. His colour is yellow like burnished gold. He it is who is taken as the Self by the Witness (*manon*). Pramāṇa resides in the spleen; His colour is blue. He is taken as the Self by the life-breath. Ajñāna resides in the cavity of the liver. His colour is spotless white. He acts as the incarnation of the divinity in the intellect (*añṇaṇṇ*). Now as to when the moment of dissolution—death—arrives: one should unify Śiva who resides in the eyes. He should be unified by way of Pramāṇa. Pramāṇa should be unified by way of Ajñāna. Such is the way of Śiva when death arrives. Do not be without consciousness that the leaving of the Śivātmā from the body is taking place. Do not let it fly out from the nine doors. The meaning is:⁴ above [in your body] are the seven, below are the two; to go by that way⁵ is the lowest. The middle way is to go by way of the Door of Śiva (*śivadvāra*). The highest way is the way of the Śivātmā that is the ultimate tip of the sound,⁶ which is the tiny gap between thoughts, that is to say [between] one heartbeat and another. That is the way of the Śivātmā that leads to liberation. Such is the way of their being unified, so that they become one.⁷ Do not indulge in any feeling, do not indulge in any thought. The body is made to return; the body is made to disappear.⁸ Do not think about the world at all; do not think about anything. The three become one. Just follow the way of the paramount tip of the sound, the tiny gap between thoughts. That is the way of release of the Śaiva Bhujāṅga. Do not divulge it! It is a paramount secret. [Otherwise,] its fruits will be not accomplished.

[2] Sañ Hyañ Paramopadeśa (phonemic emanation at a micro-macrocosmic level) ...

[3a] *kamalas* and *cakras* ...

[3b] Supreme Sovereign is in the heart ...

[4a & 4b] mantras (NA MAḤ ŚI VA YA, AṂ UṂ MAM, etc.) ...

[5a] Sañ Hyañ Jīva in the body ...

[5b] Śiva, Sadāśiva, Paramaśiva. Śivātmā becomes the left eye. Sadāśivātmā becomes the right eye. Paramaśiva is established in every gaze. If [the gaze] goes by way of the forehead, one becomes a Bhujāṅga, and the like. [If] it goes by way of the eyes, one becomes a warrior. [If] it goes by the way of the nose one becomes a high *kraton* functionary. [If] it goes by way of the ears, one becomes an official of the Dəmañ status. [If] it goes by way of the mouth, one becomes a high official of the Pañcatanda category. [If] it goes by the way of Pramāṇa, it is good. [If] it goes by way of the Door of Śiva, one becomes a Universal Monarch (*ratu hañakravṛtti*). Its place is that which is directed toward the essence of the Three in the pupils of the eyes. That is the life of the Universal Man (*voñ saجات*). He is the Witness (*sañ manon*). He is the essence of the Three. He sets into action the whole universe and what is within

3. The last half-verse echoes StSt 688.3cd: *ūrdhvād ūrdhvataram tattvam atisūnyaśiva smṛtam* ‘Śiva-beyond-the-Void is taught to be highest than the highest principle’.

4. *ña* in the text is a commonly used abbreviation of *ñaranya*.

5. Or: ‘the way of the two’.

6. A probable reference to the theory of the subtle levels of sound elaborated in Sanskrit Tantric literature. The *nāda*, for instance, is usually described as a subtle sound form, comparable to the echo or the last vibration of a ringing bell (cf. Padoux 1990:96–102).

7. i.e. Śiva, Pramāṇa and Ajñāna (which we translate as a stative form, ‘the one who has Gnosis’).

8. This unclear passage may refer either to the consequences of one’s indulging in thoughts, i.e. that the body is caused to return again into the cycle of existence or to annihilate completely without the Soul obtaining liberation; or, it may have to do with some kind of near-death form of yoga, in which the body appears and disappears with each breath.

it. He who is the Witness means [He who is] the setting of the Sun and Moon.⁹ He who is the Witness means [He who is] the life of the torch and the death of the torch. [If] it (i.e. the Witness) happens to retreat into the brain and the marrow, that is the meaning of Bubhukṣah and Gagaṅ Akiṅ. In the Sun is their location.¹⁰ When in the body, Bubhukṣah is in the left eye. Gagaṅ Akiṅ is in the right eye. Being directed toward Śiva drives away the Pramāṇa that is known as the Śivātmā. Sadāśiva drives away the wind, that which is regarded as the Pure Soul (*śuddhātmā*). Paramaśiva is what drives away life (*hurip*), that which is understood to be the Life-Soul (*jīvātmā*). Śiva returns into Sadāśiva. Sadāśiva returns into Paramaśiva. It is He who is regarded as without a form or colour. It is that which causes the disappearance into Him. When death comes, do not forget.

[6] [In regard to] the sleep of yoga (*yoganidrā*), the sequence (*krama*) is: stare at the tip of the nose. The subtle knowledge should be used as your means. If one's concentration (*dhyāna*) will be untroubled, the blinking of the eyes disappears. Moreover, the confused mind disappears. Remember this. At the end the body becomes transparent. The Supreme Gnosis is then met with. It then becomes possible to see your own body from the point of view of His existence. For this is what is taken as the basis for release. If you will be able to see inside the *mahāpraṇava*, there is no differentiation between the body and the three worlds. That is to say, the *mahāpraṇava* has its embodiment in the worlds. If there is Its sudden flying away into the air from the world, It [becomes] Paramārdhanareśvarī. That is the place that the Soul meets during liberation. Its name is 'the Bindu that is without parts' (*niṣkalavindu*). It is free from the uttering of mantras (*mantroccāraṇavirahita*). Its seed-syllable is the syllable YA. Its state is that of leader among yogins. That is the limit of attainment of the state of supreme independence (*kanirāśrayan*). You should be serene in knowing It.¹¹ It has no sins at all. It has no I, no desire, no aversion, no differentiation between bad and good. In its knowledge is the space between remembering and forgetting. You will be able to be dreamless, one who knows the sleep of yoga. For [you then] embody the luminous remembrance. As follows is the threefold *sandhyā*¹² of the sentient and the insentient. Its form is: good and bad deeds (*śubhāśubha*) are the body of the insentient. Moreover, all of the senses are to be forgotten along with their objects; that is the work of remembering. The perfect Void is the body of the luminous sentient. Remember: it is deep non-existence, the freedom from ignorance is met with by virtue of the Supreme Gnosis. The aim of the freedom from ignorance is the attainment of the state of final liberation. One reaches that which is called the abode of Śiva. Remember this. This is [the teaching] on the final moment of life. The teaching is finished.

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9. I.e. the subject and object of knowledge.

10. The form *gənahē* may be a Balinism, formed by *gənah* 'place, location' (high Balinese, derived from Old Javanese: cf. OJED 514) plus the possessive or definitizing enclitic *-ē*. For a mention of the orb of the sun *sūryamaṇḍala* in connection with *utkrānti*, cf. *Khecarīvidyā* (Mallinson 2007:133).

11. It seems that the third-person pronoun *sira* from here onwards points at the state of supreme independence rather than to the Bindu-without-parts.

12. Hesitantly emending *sandhyātsaya* into *sandhyātraya*.