



# Sang Hyang Kamahāyānikan: Translation and Analytical Study

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## Abstract

This dissertation has three objectives, namely: 1. to examine the origin and historical development of The Sanghyang Kamahayanikan; 2. to study the main concept of The Sanghyang Kamahayanikan; 3. to analyze and critique the versions of the Sanghyang Kamahayanikan. This Dissertation is a documentary research. The data and observations are limited to the Sanghyang Kamahayanikan text, translation, interpretation and explanation. Sanghyang Kamahayanikan is an esoteric Buddhist text. Venerable Mpu Shri Sambhara Surya Warama it about 929-947 C from East Java, the successor of Mataram Kingdom, which was shifted to there. The oldest literature was found at Lombok Island in 1900 CE. Professor Yunboll discussed it in 1908 and it was translated into the Dutch language by J. deKatt in 1910. Later, Professor Wuff inspected it.

The text is restricted for the teachings in the Mahayana school, with focus on the tantric path of the Yogacara School using *Mantranaya* or the Mantra method. The text has been divided into two parts, each of which can be read independently. The first section entitled *Sang Hyang Kamahayanan Mantranaya*, consists of 42 Sanskrit verses, each with a related commentary in elaborate old Javanese and regrouped under 11 subtopics and a conclusion. The second section consists of instructions in 86 verses, written mainly in old Javanese, with a few middle level Sanskrit references. Both texts belong to the same school and are connected. The text is in a question and answer form.

The Sang Hyang Kamahāyānikan consists of two parts, each of which forms a separate track. The first part consists of a connected series of Sanskrit strophes with a more or less elaborate Old-Javanese commentary attached; at the end, the Sang Hyang

Kamahāyānan Mantranaya is given as the title. It bears the same meaning as what is called mantracaryānaya in the verses and generally known as the Mantrayāna. The second part is a doctrine written in Old-Javanese, punctuated with a few Sanskrit quotations of less high form, belonging to the same school as the first part, as per the examination of the content. The practical teachings in the *Sang Hyang Kamahāyānikan* are set out in four steps. The first, *Mahāmārga* (the great path); second, *Paramabodhimārga* or *Paramamārga* (the supreme path) has already been dealt with in the *Sang Hyang Kamahāyānan Mantranaya* and at the beginning of the *Sang Hyang Kamahāyānan Advaya Sadhana*. Third, *Mahāguhya* (the great secret) and fourth, *Paramaguhya* (the supreme secret) is the subject of this part of the text. The above practices are entry level meditations for tantric practices. *Sanghyang Kamahayanikan* teaches how one can attain Buddhahood, i.e. a student must first practice *Pāramitā*, then the described *Paramaguhya* and *Mahaguhya*. Additionally, it also explains the philosophy of Adwaya; overcoming the dualism of “existence” and “non-existence”. In the book, there is a very detailed description of how a tantric yogi prepares himself for the spiritual path, from the start until the implementation of multilevel worship. It is said that the Vajrayana doctrines are meditation towards the Five Tathagatas. By worshipping them, a yogi can attain purity of mind.

The research was closed with relationship existing between the *Sang Hyang Kamahāyānan Mantranaya* and a variety of prototypical Esoteric Buddhist Sanskrit texts. It has been suggested that verses of the *Sang Hyang Kamahāyānan Mantranaya* reflect some kind of Tantric initiation ritual, such as the *Jāpa Sutra*, *Mahavairocana Sutra*, *Ardhyaprajnaparamitasutra*, *Kriyasamgraha*, etc.

*Keywords:* Mahayana, Mantracaryanaya, perfection, meditation.

## Introduction

Esoteric Buddhism or Tantra was developed between the 1<sup>st</sup> -10<sup>th</sup> centuries in Java, which was the time period that Buddhist texts were written down. There has been exploration of some Buddhist data in Sumatra, however briefly, later it been transmit of esoteric Buddhist teachings to the archipelago and to Java in particular. The evidence gathered thus far allows us to surmise that early hidden teachings, e.g. those that were related to the *Guhyasamāja* tradition, were already redacted and thriving in India in the 5<sup>th</sup> to 6<sup>th</sup> century at the latest. From there, those hidden teachings spread to regions outside. The two Chinese *dhāraṇīs* associated with the group of six dated to the 6<sup>th</sup> century corroborate development in outlying regions. The Talang Tuo inscription dated 684 AD may provide additional clues on such development. Chinese records on *Fa-xian* and *Guṇavarman* suggest that Buddhism in Java began in the 5<sup>th</sup> century at the latest.<sup>1</sup>

*Sang Hyang Kamahāyānikan* is the title of this old Javanese Buddhist scripture which is in three versions, and which were simply named as A, B, C by Kats, the Dutch translator and critic. He also clarified that the SHK consists of two sections: the first section known as *Sang Hyang Kamahāyānan Mantranaya*, meaning ‘*The Mantra System of Mahāyāna*’<sup>2</sup>, while the second section as attested in version B, is called *Sang Hyang Kamahāyānan Advayasādhana*, ‘*The Mahāyāna Method for Attaining Non-Duality*’<sup>3</sup>. Version A consists of 65 palm leaves as compared to the less complete Version B which has only 27 palm leaves. Because versions A and B are composed of Buddhist teachings, they have been called the Buddha version, while C is called the Śaiva version, due its teachings, which are mostly of Śaiva origin.

The old-Javanese manuscript written on palm leaves, now known as Codex Orientalis 5023 of the Legatum Warnerianum, Leyden University Library, was discovered on the 18th of November in 1894 by Dr JÑ Brandes in the palace compound of the Balinese King of Cakranġgara, on the island of Lombok, one of the Lesser Sunda Islands to the east of Bali. By order of the Governor-General of the Netherlands East Indies, Dr Brandes,

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<sup>1</sup>Eliot, Charles, (Hinduism and Buddhism – an Historical Sketch), Vol. III, Publ: Routledge & Kegan Paul, Ltd, London, 1921, pp. 11-12.

<sup>2</sup>Kats (Translated), (*Sanghyang Kamahāyānikan (Oud Javaansche tekst met Inleiding)*), Gravenhage Martinus Nijhoff, 1910. P. 30

<sup>3</sup>ibid. p.70

then Government linguist, was attached to the staff of the military forces engaged in the Lombok war, with a view to preserve from destruction all objects of cultural interest to be found, especially manuscripts. It was probably written between 929-947 AD by Mpu Shri Sambhara Surya Warama from East Java, the successor of the Mataram Kingdom which was shifted to East Java. The name can be found in the introduction to the Sang Hyang Kamahāyānikan which is in only one manuscript of the *Sang Hyang Tantra Bajradhātu Subhūti*, the colophon of the 'C' version of the Sang Hyang Kamahāyānikan records.

The old literary language of Java is commonly known as *Basa Kawi* or *Kawi*, which is the language of poetry. However, it is simply the predecessor of modern Javanese and many authorities prefer to describe the language of the island as Old Javanese before the Madjapahit period, Middle-Javanese during that period and New Javanese after the fall of Madjapahit. The greater part of this literature consists of versions of Sanskrit works or of a substratum in Sanskrit accompanied by a Javanese explanation. Only a few Javanese works are original, which is to say not obviously inspired by an Indian prototype. Nearly all of them handle their material with freedom and adapt rather than translate what they borrow.<sup>4</sup>

All this literature is based upon classical Sanskrit models and it's not distinctly Buddhist, although the prose version of the Mahabharata states that it was written for Brahmans, Sivaites and Buddhists. The *Sutasoma*, *Vighnotsava*, *Kunjarakarna*, *Sang Hyang Kamahāyānikan*, and *Buddhapamutus* are purely Buddhist works and the *Tjantakaparya*, *Arjunavijaya*, *Nagarakretagama*, *Wariga* and *Bubukshah* show striking traces of Buddhism. Some of these works are inaccessible, but two of them deserve examination; the *Sang Hyang Kamahāyānikan*<sup>5</sup> and the story of *Kunjarakarna*. The first is tentatively assigned to the Madjapahit epoch or earlier, the second is assigned to the eleventh century with the same caution.

## Origin and Reveal History

The Sang Hyang Kamahāyānikan was probably written between 929-947 AD by Mpu Shri Sambhara Surya Warama from East Java, the successor of Mataram Kingdom which was shifted to East Java. In the introduction to the Sang Hyang Kamahāyānikan to be

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<sup>4</sup>ibid. p.12

<sup>5</sup>edit with transl. and noted by J.Kat,'s Gravenhage 1910

found in only one manuscript of *Sang Hyang Tantra Bajradhātu Subhūti*,<sup>6</sup> the colophon of the ‘C’ version of the *Sang Hyang Kamahāyānikan* records the following: Hail to the Buddha!<sup>7</sup>

This is the *Sang Hyang Kamahāyānikan*, the instruction of he who had accomplished siddhis, *Hyañ Sarvasiddhi* (all siddhis); he was *Śrī Sambhara Sūryāvaraṇa*. He was the noble guru in Vañjañ. You have to keep in mind that your duty is [to study] the scriptures; you, Son of the Victor (*jinaputra*), are of the same lineage (*vaṁśa*) as him, who inherited the freehold [of] Vañjañ, which was an offering to this master (*guruyāga*) by [King] *Śrī Iśāṇa Bhadrattuṅga[l] deva Mpu Siṅḍok*, who had perfected the *Sang Hyang Tantra Bajradhātu Subhūti*, who had mastered instructions in the esoteric teachings of Mahāyāna, the supreme secret, the culmination of the teachings of the Guru, for it is the essence of the teachings of Tantra, logic, and grammar. It is the quintessence of the holy possession (*aveśa* < Skt *āveśa*), and embodiment of the ultimate reality. It is right knowledge. That is the reason why the *Jinaputra* should be zealous when embracing the *Sang Hyang Pustaka Kamahāyānan*; if [you do] so, clearly you will be blessed by *Bhaṭāra Samyaksambuddhāya* (= *Samyaksambuddha*?) himself.<sup>8</sup>

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<sup>6</sup>Being a Śaiva review derived from the Buddha version, version C must have necessarily been written after the latter, which must have been compiled in an earlier period; furthermore, its Sanskrit verses must have existed before the Old Javanese commentaries were written. Roelof Goris suggested on philological grounds that the oldest Old Javanese commentary is that of version A, which possibly was already in existence in the Śailendra period: It is therefore not impossible that the older parts already existed during the Śailendra period [ca. 750–850 ad] as a commentary to a Sanskrit work, and that our A version with its younger parts might be dated before the time of Siṅḍok, whilst the C version, being a revision, might be considered Eastern Javanese and recorded during or after the time of Siṅḍok (see Goris 1926: 156, English trans. Stutterheim 1956: 35)

<sup>7</sup>*Namo Buddhāya. Nihan Sang Hyang Kamahāyānikan, paməkas sañ siddhagati hyaṅ sarvasiddhi, sira Śrī Sambhara Sūryāvaraṇa, sira Śrī aryya guru pāda ri vañjañ ya ta keṅatknanta dentāji denta, kita jinaputra, makādi savanśanira sañ kumalilir in sima va.jaṅ guruyaga Śrī Iśāṇa Bhadrattuṅga[l]deva mpu Siṅḍok, mvaṅ sañ makabvatan Sang Hyang tantra bajradhātu Subhūti, ya ta kumavaśākna Sang Hyang samayopadeśa mahāyāna paramārahasya, vəkas in varah sañ guru sira, apan sira peh niñ haji, tantra tarkka vyākaraṇa, sāri Sang Hyang aveśa sira, pāvak niñ paramārttika, pramāṇa sira, ya ta matañnyan hayva tan prayatna sira jinaputra tuməmva Sang Hyang pustaka kamahāyanan sākṣāt hinanugrahan de bhaṭāra samyaksambuddhāya kita yan maṅkana* (Kats 1910: 118–19 and Lokesh Chandra 1997: 10).

<sup>8</sup>See on p. 118 sq. of Kats’ edition.

This work is connected with the Javanese King namely Mpu Sindok,<sup>9</sup> one of the best-known monarchs, known also as Sri Icana, his *Abhiseka*-name, and who must have ruled at least from 929 to 947. This seems to suggest that the period of Javanese Tantrism can be brought up to the beginning of the tenth century.<sup>10</sup> It is substantiated by evidence from Further India, where there is written on an inscription on the occasion of the foundation of sanctuaries in 908 and 911, that two pilgrimages to Java, Yavadvipapura, were undertaken to learn the *siddhiyatra*, the art of magic.<sup>11</sup> It is evident that the practice of magic was already flourishing in Java in those days, and although it was not directly related to Buddhism, as the sanctuaries were Sivaistic, it could still be inferred that it was also found in Buddhism. Sindok lived at the court of the last king who appears to have ruled over both East and Middle Java,<sup>12</sup> meaning that with him started the period of glory of East Java, while that of Middle-Java was coming to an end. The interesting point is how far can the name of Sindok and Tantrism in the *Sang Hyang Kamahāyānikan* be connected to Middle-Java too.

The historical dating of the *Sang Hyang Kamahāyānikan* version C can be dated as having been written at the latest in the first half of the 10<sup>th</sup> century is mentioned in the colophon. However, studies are still being carried out to determine the actual date of version C, as well as of the two other versions, which are believed to be dated from before the first half of the 10<sup>th</sup> century to the 15<sup>th</sup> century.<sup>13</sup> There are two valid points to be clarified:<sup>14</sup> the date of the original composition of the Sanskrit verses and the date of their arrival in Java. However, his dating of the Old Javanese text is that it is not older than the 10<sup>th</sup> century, from his conclusion on the general history of the *Adhyardha*

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<sup>9</sup>Concerning the name of Mpu Sindok in the SHK, the name '*Isana Bajrotunggaldewa*' in the LOr 14749, 14806, 15003 is different from that of LOr 5129: '*Isāna Bajrotunggadewa*'. The present writer tried to amend '*Bajrotunggaldewa*' into '*Bajrotunggadewa*' can be considered as the vajra name for king Sindok. In esoteric buddhism. A disciple receives the name 'vajra' when he is consecrated. The term "vajra", 'bajra' in Old Javanese, is added to his own name. '*Isāna Bajrotunggadewa*' or for short '*Isānabajra*' is supposed to be the vajra name of King Sindok.

<sup>10</sup>Gorris, *Bijdrage tot de kennis der Oud-Javaansche en Balineesche theologie* (1926) p. 151-156 has made a successful attempt to ascribe portions of this work to an even older period.

<sup>11</sup>Huber, *Etudes indo-chinoises XII*, Bull. EC. Franc. d'Extr. Or. 11 (1911) p. 303 and 309.

<sup>12</sup>Not without importance to the subject we have under examination, is the fact that this monarch writes Bahubajra among his titles.

<sup>13</sup>Kurt Wulff (1935: 9–10),

<sup>14</sup>Jan Willem de Jong (1974: 477).

*śatikāprajñāpāramitāsūtra* because its verses had already been found in the *Sang Hyang Kamahāyānan Mantranaya*.<sup>15</sup> It is clear that there are still dating issues regarding the three versions of the *Sang Hyang Kamahāyānikan*. Following the publication of the text by Kats, many investigations regarding the contents of the *Sang Hyang Kamahāyānikan* have been carried out, with a main focus on the *Sang Hyang Kamahāyānan Mantranaya* and attempts to make the readings more accessible, and identification of the Sanskrit sources.

Since the *Sang Hyang Kamahāyānikan* is related to Java, it is important to understand the development of Buddhism on this island, although Sumatra appeared to be a great centre of Buddhism. Chinese records on Faxian and Guṇavarman suggest that Buddhism in Java began in the 5<sup>th</sup> century at the latest.<sup>16</sup>

It is known that as early as the 5<sup>th</sup> to 6<sup>th</sup> century, hidden teachings such as those of the *Guhyasamāja* tradition had already been written and were flourishing in India and spread to outlying regions. Evidence of this can be seen in the two Chinese dhāraṇīs associated with the Group of Six dated to the 6th century. The Talang Tuo inscription dated to 684 could provide more evidence of such a development. Guṇavarman sailed by ship to Java at the beginning of the 5th century and is connected to the eleven gold plates engraved with the *Pratītyasamutpādasūtra*, *Vibhaṅga*, and *Upadeśa* texts. These gold plates support Yijing's report, who in the 7<sup>th</sup> century, mentioned a Buddhist centre called Kaliṅga (Heling 訶陵), in Java.<sup>17</sup> According to Yijing, Huining 會寧, a monk, native of Chengdu in Sichuan, lived for three years in Kaliṅga in Java, after his arrival in 665. He lived there with a famous monk, *Jñānabhadra*,<sup>18</sup> who may be the monk of the same name mentioned in the Chinese canon as the translator of the *Mahāparinirvāṇasūtra*.<sup>19</sup>

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<sup>15</sup> De Jong 1974: 482

<sup>16</sup> See Kandahjaya 2004: 42–44, where the state of Buddhism in Java in relation to these two monks.

<sup>17</sup> See Lahiri 1986: 36–38. The Balinese Aṣṭa-mahā-bhaya-kliṅ contains the toponym Kliṅ (Kōliṅ), which has been identified as Java by Goudriaan and Hooykaas (1970: 311). It has been debated whether the name Heling 訶陵 refers to Kaliṅga, also the location of this toponym. Damais (1964), van der Meulen (1977), and lately Mahdi (2008) are among those who have contributed to the discussions. While the discussions on Heling may have pointed to a number of geographical locations, including Kaliṅga in India and the Malay Peninsula, the Chinese accounts from the Tang dynasty record descriptions of Heling unmistakably referring to Java (Groeneveldt 1960: 12–15).

<sup>18</sup> Lahiri 1986: pp. 36–38

<sup>19</sup> T 377: Daban niepan jing hou fen 大般涅槃經後分 (2 juans).

## Translation of the Text

The oldest literature was found on Lombok Island in 1900 AD. Professor Yunboll discussed it on 1908 and was translated into Dutch language by J. deKatt in 1910' later it was inspected by Professor Wuff. This literature was translated into Indonesia language by I Gusti Bagus Sugriwa. The last translation process was done by the “*Translation Team of Buddhist Scriptures Ditura Buddha*, Indonesian Ministry of Religious Affairs. Dharmakirty Sumonggokarso translated and interpreted it in Modern Javanese Language. The last interpretation was done by Sumatijñana in 2000, in the Indonesian Language.

This is the first official attempt at translating the whole Buddhist version of SHKM and SKAS into English. As far as the author has observed, there have only been partial translations or private translations which have not been published. Such a translation requires a working knowledge of Kawi, Old Javanese, Sanskrit and a profound understanding of Buddhism, especially esoteric Buddhism. Hudaya and Lokesh have to be honored for their pioneering work as Indonesians on their analysis of this important historical manuscript, which belongs to the world. Hudaya, in his analysis, has focused more on relating the scripture to the architecture of Borobudur. Lokesh on the other hand, has done an analysis of version C of the SHK, which is the Hindu version. There are Japanese versions of the SHK. This is therefore the first extensive translation in English, done from a totally Buddhist scriptural point of view.

## The Structure of The Text

The main objective of the text is to show how to proceed with the ritual to attain enlightenment. After reading this text, the students would understand how to prepare them for the ritual, know whom this ritual could be taught to, the precautionary measures, and can follow the step-by-step instructions of mantras and yoga's to be practiced to become enlightened.

The text is restricted to teachings of the Mahayana school, with focus on the Tantric path of the Yogacara School using Mantranaya or the Mantra method. It has been divided into two parts, each of which can be read independently. The first part entitled *Sañ Hyañ Kamahāyānan Mantranaya*, consists of 42 Sanskrit strophes, each with a related commentary in elaborate old Javanese and regrouped under 11 subtopics and a conclusion. The second section consists of instructions in 86 strophes, written mainly in Old Javanese, with a few middle level Sanskrit references. Both texts belong to the same school and are connected. The text is in a question and answer form.



## Main Concepts of Sañ Hyañ Kamahāyanikan

The general concept of Sañ Hyañ Kamahāyanikan, which is the teaching of Buddha, includes the *Sang Hyang Kamahāyanan Mantrayana* and *Sang Hyang Kamahāyanan Adwaya-Sādhana* as the path to be followed in order to become like a Buddha. *Sañ Hyañ Kamahāyanan Mantranaya* or Great Path of *Mahāyana* according to the *Mantracarya* method. It is said that through the knowledge of this “vajra”, this highest mantra-rule, that all Buddhas of the past or future attain omniscience, and that Buddha Sakyamuni, the present Buddha, could drive Mara the Evil one to flight by the power of this mantra. Therefore, the disciple should also strive to gain omniscience; follow this path, then he will also belong to the *Tathagatas*, the self-created (*svayambhu*). There are four main concepts of *Sañ Hyañ Kamahāyanan Mantranaya* in this accompanying Theoretical text to the *Sadhana* or spiritual practice book. The Sacred Utterance, The Buddha’s have Three Periods, Symbolizing the Buddha, and Seeds of Enlightenment.

*Sang Hyang Kamahāyanan Adwaya-Sādhana* is the path to be followed in order to become like a Buddha. It consists of four steps: the *Mahā-mārga* (the great path); secondly the *Parama-bodhi-mārga* or *Parama-mārga* (the supreme path); thirdly, the *Mahāguhya* (the great secret); and fourthly, the *Paramaguhya* (the supreme secret). The *Paramabodhimārga* or the *Parama-mārga* teaches how the cultivation of all the Buddha’s conduct (*buddhacārya*) and wisdom leads to the achievement of the ten perfections (*daśapāramitā*). The tantric practitioner is now equipped to proceed onto the third step, which is the *Mahāguhya* and includes the practice of *yoga*, *bhāvanā*, and *Caturāryasatya* or the Four Noble Truths. The *Paramaguhya* is the tantric rite to attain non-duality (*advaya*); and the knowledge of non-duality (*advayañjana*), which is based on a sound, breath and visualization method.<sup>20</sup>

## Analysis of The Sañ Hyañ Kamahāyanikan

The *Sang Hyang Kamahāyanikan* also includes concepts from texts in line with Dignāga’s teachings, such as the *Yogāvatāra* and the *Bhāvanākrama*. These corroborations support the assertion made by the *Sang Hyang Kamahāyanikan* itself that the teachings were received from *Ḍaṇ Ācāryya Śrī* Dignāgapāda, who lived in India around 480–540.

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<sup>20</sup>Hudaya, K. *Esoteric Buddhism in Mediaeval Maritime Asia*, (ISEA Yusof Ishak, 2014), p 111.

This fact leads to a possible dating of the earliest parts of the Sanskrit verses of the *Sang Hyang Kamahāyānikan*, which could have therefore been compiled after *Dignāgapāda*, that is, after 540 AD. The text is restricted to the teachings of the Mahayana school, with focus on the Tantric path of the *Yogacara* School using Mantranaya or the Mantra method. *Sang Hyang Kamahāyānikan* is a transcription from oral teaching somewhere on anciently in the ninth century, whom then written by disciple hears him so that in a particular part there is an expression of petition teachings and there whose teachings explain it.

It consists of two parts that each form a separate tract; the first is consists of a connected series of Sanskrit strophes with a more or less elaborate Old-Javanese commentary attached; at the end the *Sang Hyang Kamahāyānan Mantranaya* is given as the title. By this is evidently meant what is called in the verses *mantracaryanaya*, and generally known as the *Mantrayana*. The second part, a real catechism in Old-Javanese with a few quotations from the Sanskrit of a much less pure sort, belongs as the contents prove, to the same school as the first part. It presents us with a set of comprehensive practical teachings that goes through four steps. They are: one, *Mahā-mārga* (the great path); two, *Parama-bodhi-mārga* or *Parama-mārga* (the supreme path); three, *Mahāguhya* (the great secret); and four, *Paramaguhya* (the supreme secret). The first step, the *Mahā-mārga*, is described in the *Sang Hyang Kamahāyānan Mantranaya*. The remaining three steps are explained in the *Sang Hyang Kamahāyānan Advaya Sadhana*. When we examine the paths explained in the *Sang Hyang Kamahāyānan Advaya Sadhana*, many unusual concepts or terms that immediately attract our attention, such as yoga and *bhāvanā*, and the *daśapāramitā* (ten perfections).

### **The Text of Sañ Hyañ Kamahāyānikan in other Text**

The text of *Sang Hyang Kamahāyānikan* as a commentary and teaching of the Dang Hyang Acariya Dignaga of Yogacara. It is a one of esoteric Buddhist Literature that represents both the open teachings of exoteric Buddhism and the secret teachings of the *Buddha* that are only available to those who have received proper initiation from a true Vajra Master. The relationship existing between the *Sang Hyang Kamahāyānan Mantranaya* and a variety of prototypical Esoteric Buddhist Sanskrit texts, it has been suggested that verses of the *Sang Hyang Kamahāyānan Mantranaya* reflect some kind of Tantric initiation ritual.<sup>21</sup> The

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<sup>21</sup> Lokesh Chandra 1995: 298–99.

identification of the majority of the verses of the Sang Hyang Kamahāyānan Mantranaya makes it possible to give some indications on these two points. In order to do so it is necessary to consider briefly the date and the history of the two tantric texts to which most of the verses of the Sang Hyang Kamahāyānan Mantranaya have been traced back.

*Sang Hyang Kamahāyānan Mantranaya* originated from the MVA and the APP, and continued to maintain that the *Sang Hyang Kamahāyānan Advaya Sadhana* reflects both the *Caryātantras* and *Yogatantras*, with the *Sarvatathāgatattva-saṅgraha* being the primary source, but unfortunately did not elaborate on how the unique *daśapāramitā* and the *catur-* or the *pañcādevī* of the *Sang Hyang Kamahāyānan Advaya Sadhana* came to exist. Comparative content analysis reveals that in addition to the Sanskrit sources that have already been identified in previous studies, a number of newly identified texts are related to the SHK, namely: *Śrīguhyasamājamaṇḍalavidhi*, *Śrīguhyasamāja-maṇḍalopāyikāvīmśatividhi*, *Ratnameghasūtra*, *Gurupañcaśikhā*, *Guhyendutilaka*, *Yogāvatāra*, *Yogāvatāropadeśa*, *Yogabhāvanāmārga*, *Bhāvanākrama*, and *Pinḍīkrama*. In contrast to earlier identifications, these new sources are significant insofar that they allow us to elucidate many peculiarities of the SHK, as well as other epigraphic and archaeological documents from both Java and Sumatra.

## Conclusion

*Sang Hyang Kamahāyānikan* is a Buddhist scripture in Sanskrit and commentary in old Javanese language. It is a treatise (or perhaps extracts from treatises) on *Mahayanism* as understood in Java and presumably on the normal form of *Mahayanism*. It is literature written in the prose of the Javanese people from early periods. It was written by *Mpu Shri Sambharasuya Warana* from East Java, the successor of *Sri Ishana (Mpu Sindok)* during the reign of *Mataram* kingdom which had shifted to East Java. The oldest literature was found on Lombok Island in 1900 AD. Professor Yunboll commented on it in 1908 and it was translated into Dutch Language by J. De Katt in 1940', and later reviewed by Professor Wuff.

The scripture consists of two parts with each forming a separate tract; the first one consists of a series of connected Sanskrit strophes with a more or less elaborate old-Javanese commentary attached at the end, with the title *Saṅ Hyañ Kamahāyānan Mantranaya*. The verses *mantracaryanaya* is evidently and generally known as *mantrayana*. The second part, a real catechism in old-Javanese with a few quotations in Sanskrit of a much less higher

form, belongs as the contents prove, to the same school as the first part. It professes to teach the *Mahayana* and *Mantrayana*, which is apparently a misspelling for *Mantrayana*. The emphasis laid on *Bajra* (that is *Vajra* or *Dorje*), *Ghanta*, *Mudra*, *Mandala*, mystic syllables (*mantra*), and *Devis* marks it as an offshoot of *Tantric*. On the other hand it is curious that it uses the form *Nibbana*, not *Nirvana*. Its object is to teach a neophyte, who has to receive initiation, how to become a Buddha. In the second part the pupil is addressed as *Jinaputra*, a son of the Buddha or one of the households of faith. He is to be moderate but not ascetic in food and clothing: he is not to cleave to the *Puranas* and *Tantras* but to practice the *Paramitas*. These are defined first as six and then four others are added. Under *Prajñāparamita* is given an obscure account of the doctrine of *Sunyata*. Then follows the exposition of *Paramaguhya* (the highest secret) and *Mahaguhya* (the great secret). Later is defined as being *Yoga*, *Bhavanas*, the Four Noble Truths (*Aryasatya*) and the Ten Perfections (*Paramita*).

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