

*The*  
Saubhāgyahṛdayastotra

*“Praise to the Heart of Auspiciousness”*

by Śivānanda

(thirteenth century, South India)



translated by Dr. Ben Williams

with an introduction and notes to each verse by Brian Campbell

and an original melodic rendering by Sheela Bringi

published by Tripurā Tallikā

2024

TRIPURĀ  TALLIKĀ

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Published by:

Tripurā Tallikā

First Edition: July 2024

[www.tripuratallika.org](http://www.tripuratallika.org)

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## *Introduction: Śivānanda and the Saubhāgyahrdayastotra*

Śivānanda, also known as Śivānandamuni, Śivānandanātha, and Śivānandayogin (*fl. c. 1225-1275*),<sup>1</sup> is one of the earliest interpreters of the tantric tradition of goddess worship known as Śrīvidyā. Hailing from South India, Śivānanda was a prolific commentator, author, and the first *Śrīvidyācārya* (teacher of Śrīvidyā) in South India to write a commentary, *Rjuvimarsīnī*, on the *Nityāśoḍaśīkārṇavatāntra*—the principal text of the Śrīvidyā tradition. Other early commentators on this important tantra include Jayaratha from Kashmir (*fl. c. 1225-1275*), who is more well-known for writing the only commentary (entitled *Viveka*) on Abhinavagupta's masterpiece, *Tantrāloka*; Vidyānanda (*fl. c. thirteenth century*); Amṛtānanda (*fl. c. 1325-1375*); and most famously, Bhāskararāya Makhin (1690-1785). Of these foundational commentators, it is Bhāskararāya alone who has retained the highest level of prestige within the minds and hearts of the vast majority of contemporary Śrīvidyā practitioners. Unfortunately, Śivānanda's reputation, fame, and importance has largely been eclipsed, thus leaving him virtually unknown outside of small groups of academic specialists and lineages of Śrīvidyā fortunate enough to appreciate his writings.

Śivānanda, like many gurus within the Śrīvidyā tradition, was a householder, further showcasing that titles such as *muni*, *yogin*, and *ānandalānandanātha* are not only for ascetic renunciators (*sannyāsins*), but a wide variety of religious specialists. Initiatory names that end with *ānanda* (bliss) are used in certain orders of Śaṅkarācārya's famous ten orders of monasticism (*daśanāmi sannyāsa*), but by no means all of them, and should not be confused with *ānandanātha* (lord of bliss) suffixes that several tantric traditions bestow with their initiatory names.

Śivānanda was the son of Pratiṣṭhānanda, had a son named Cidānanda, and a grandson named Śrīkaṅṭhānanda<sup>2</sup>—who composed a seventy-verse *paddhati* (ritual manual) for the worship of Tripurasundarī entitled the *Niṣkalākramacarcā*.<sup>3</sup> The great Kaula master, Maheśvārananda (*fl. c. 1275-1325*) of Cidambaram, refers to Śivānanda as his *paramaguru* (teacher's teacher) and even quotes Śivānanda's *Saubhāgyahrdayastotra* twice in his *Parimala* commentary on the *Mahārthmañjarī*.<sup>4</sup>

Śivānanda was deeply influenced by Śrīvidyā's immediate Kaula and Śaiva predecessors including the Trika-Krama synthesis of the great Śaiva master and polymath, Abhinavagupta (*fl. c. 975-1025*)

<sup>1</sup> Following Sanderson 2007, 416.

<sup>2</sup> Khanna 1986, 21.

<sup>3</sup> Dyczkowski 1992, 287.

<sup>4</sup> The *Saubhāgyahrdayastotra* is cited in the elucidation of verses two and twenty-seven.

C.E.) and the highly influential Pratyabhijñā tradition developed at the hands of Somānanda (fl. c. 900-950) and Utpaladeva (fl. c. 925-975).<sup>5</sup> Śivānanda was not only indebted to these important teachers from Kashmir, but even claims in his *Rjvīmarśinī* commentary that Śrīvidyā in his *saṃpradāya* (lineage) originated from Kashmir.<sup>6</sup> Śivānanda's grand-disciple, Maheśvarānanda, echoes this understanding in his *Mabārthamañjarī* by citing this exact line from his *paramaguru*.<sup>7</sup>

In addition to his *Rjvīmarśinī* commentary on the *Nityāṣoḍaśikārṇavatāntra*, Śivānanda also wrote a commentary, entitled the *Dīpikā*, on the *Śambhunirṇayatantra*. This rare tantra belongs to a largely unknown South Indian Kaula lineage called Śaḍanvayaśāmbhava, or simply Śāmbhava.<sup>8</sup> This lineage was closely related to the more well-known Kubjikā centered Paścimāmnāya tradition,<sup>9</sup> but placed the primary emphasis on Bhairava as Navātman with Kubjikā as his consort, rather than worshipping Kubjikā as the principal deity.<sup>10</sup> The Śaḍanvayaśāmbhava appears to have been a dual system of Kubjikā and Tripurā worship that flourished in conjunction with the Dakṣiṇāmnāya tradition of worshipping Kāmeśvarī/Tripurasundarī that would eventually be known by its more popular name, Śrīvidyā.<sup>11</sup>

Maheśvarānanda proclaims in his *Mabārthamañjarī* that he is initiated into the Saubhāgyaśāmbhava tradition, which might be an elevated form of the Saubhāgyasaṃpradāya,<sup>12</sup> or as professor Sanderson points out, “a Dvandva compound denoting the pairing of the two cults of Tripurasundarī (Saubhāgya) and Kubjikā (the Śaḍanvayaśāmbhava).”<sup>13</sup> It seems this lineage fell out of favor as Śrīvidyā grew in importance and social standing, but much remains unclear as sources are unpublished and await future study.

Important aspects of the Śaḍanvayaśāmbhava tradition remain hidden ‘in plain view’ throughout Śrīvidyā. Salient examples include the *Śaḍanvayaśāmbhavarasṃmikrama*,<sup>14</sup> an intricate

<sup>5</sup> Dating following Sanderson 2007, 411.

<sup>6</sup> *saṃpradāyasya kāśmīradesōbbūtataṭvāt yoginīpradbhānatayā vidbhāyāḥ prakṛtabhāṣāvīśeṣatvāc ca yathāsaṃpradāyam tasya vyavahāra ity upadeśaḥ* in Dwiveda 1985, 114. This verse is also cited in Dyczkowski 2004, 48 and Cox 2006, 15.

<sup>7</sup> *Parimala* commentary on verse seventy-one.

<sup>8</sup> Sanderson 1988, 687; 2002, 2-3; 2014, 76-77, fn. 304.

<sup>9</sup> The 'western transmission' of the four principal Kaula traditions, see Sanderson 1988, 681-690.

<sup>10</sup> Sanderson 1988, 687.

<sup>11</sup> Sanderson 2002, 3.

<sup>12</sup> Saubhāgyasaṃpradāya is an early name for the tradition of worshipping Tripurasundarī. For a brief overview of this name see pg. 10 below.

<sup>13</sup> Sanderson 2014, 76-77, fn. 304. See Dwiveda 1992, 1: *yasmād anuttaramabābradamajjanam me saubhāgyaśāmbhavasukhānubhavaś ca yasmāt tatsvātmacitkramavimarsamayam gurūṇām ovalli yugmam uditoditavīryam īde*.

<sup>14</sup> Sri Chakra 2001.

ritual worship of Tripurasundarī as the sun of consciousness who, along with a number of attendant deities, fill each of the six principal *cakras* of the practitioner's body with rays of light. A simplified version of this practice is encoded within the fourteenth verse of the *Saundaryalaharī*. Amṛtānanda's disciple, Umākānta, wrote an entire treatise on practices from this tradition in a short work entitled the *Ṣaḍanvayaśāmbhavakrama*, which includes citations from the *Śambhunirṇaya* as well as the *Kubjikāmatatantra*,<sup>15</sup> but, unfortunately, remains unpublished. It is likely that the Ṣaḍanvayaśāmbhava tradition was wholly absorbed into Śrīvidyā, Śaiva Siddhānta, and other major traditions, such as those found within the *Matysendrasaṃhitā*, as historical developments took place in South India over the centuries. The *Śambhunirṇayatantra*, as well as Śivānanda's *Dīpikā* commentary, are both unpublished.

In addition to his learned commentaries, Śivānanda also wrote several original compositions including an early ritual manual for the daily worship of Tripurasundarī, entitled the *Subhagodayaprabhā*, and a trilogy of texts entitled the *Subhagodaya*, *Subhagodayavāsanā*, and *Saubhāgyahrdayastotra*. These three texts collectively outline the worship (*Subhagodaya*), esoteric contemplation (*Subhagodayavāsanā*), and praise (*Saubhāgyahrdayastotra*) of the goddess Tripurasundarī. Śivānanda, and his trilogy of texts, were studied as the subject of a pioneering dissertation by Dr. Madhu Khanna in 1986, but also remains unpublished.<sup>16</sup>

Śivānanda, like Amṛtānanda, belonged to the *Hādividyā* lineage of Śrīvidyā, meaning the principal mantra of Tripurasundarī begins with the syllable HA, as opposed to the more popular and well-known *Kādividyā* lineage that teaches her principal mantra begins with the syllable KA. Śivānanda's *guruparampara* (lineage of teachers) includes many names that will be immediately familiar to those fluent in the now famous *Khaḍgamālāmantra*, although likely without the larger historical background he indirectly provides in his *Rjuvimarsīnī* commentary and that was first recognized in-print by Professor Sanderson as follows:

*asmadgotramahattaraḥ prasiddhabahvāpadāno bhojadevadṛṣṭacamatkāro |  
mahādesīkapravarahḥ śrīmān dīpakācāryo daṇḍakakartā ||*

“The venerable Dīpakācārya, author of the [*Tripurasundarī*]*daṇḍaka*[*stotra*], the foremost of my lineage, the best of great Gurus, whose many noble deeds are famous, whose miracles were witnessed by Bhojadeva.”<sup>17</sup>

Following Śivānanda's assertion that Dīpakācārya was contemporaneous with Bhojadeva, who was very likely the ruler of Dhārā from 1018-1060, Professor Sanderson estimates dates for the *mānavauḥa* in Śivānanda's guru lineage as follows:<sup>18</sup>

<sup>15</sup> Sanderson 2014, 73, fn. 284.

<sup>16</sup> Khanna 1986.

<sup>17</sup> Sanderson 2007, 416, fn. 619.

<sup>18</sup> Sanderson 2007, 416, fn. 620. Śivānanda provides his guru lineage, including the current of the divine one's (*dīvyauḥa*) association with the well-known cosmic time cycles (*yuga*) in his *Rjuvimarsīnī* commentary; see Dviveda 1985, 222.

## ŚIVĀNANDA'S GURU LINEAGE

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***Divyaugha*** (the current of the divine ones)

---

Paramaśiva

Caryānātha

Oḍḍanātha (*tretāyuga*)Ṣaṣṭhanātha (*dvāparayuga*)Mitreśanātha (*kaliyuga*)

---

***Siddhaugha*** (the current of the accomplished ones)

---

Lopāmudrā\*

Agastya

Kaṅkalātāpasa<sup>19</sup>

Dharmācārya

Muktakeśinī\*

Dīpakācārya (1025-1075)

---

***Mānavaugha*** (the current of humans)

---

Jiṣṇudeva (son of Dīpakācārya) (1050-1100)

Mātr̥gupta (1075-1125)

Tejodeva (1100-1150)

Manojadeva (1125-1175)

Kalyāṇadeva (1150-1200)

Ratnadeva (1175-1225)

Vāsudevamahāmuni (1200-1250)

**Śivānanda** (1225-1275)

---

<sup>19</sup> Kaṅkalātāpasa is an important siddha guru listed by Śivānanda, Vidyānanda, and Amṛtānanda. He is also famously known as Kālatāpana, which is a variant spelling that Bhāskararāya privileges.

\* Both Lopāmudrā and Muktakeśinī were women, a noteworthy fact given that most lineage holders in Śrīvidyā were men. See Śivānanda's assertion that she was a *yoginī* who was 'graced' by Dharmācārya in Dwiveda 1985, 223.



## THE SAUBHĀGYAHRDAYASTOTRA

The *Saubhāgyahrdayastotra* appears to be one of the earliest devotional hymns to the goddess Tripurasundarī. The text was first edited and published in Sanskrit by Professor Vrajavallabha Dwiveda as an appendix to his 1985 critical edition of the *Nityāśoḍaśikārṇavatāntra*. The *Saubhāgyahrdayastotra* praises the goddess Tripurasundarī in fourteen verses that identify her with the highest principles of reality, as well as permeating the entirety of creation with radiant bliss. Filled with foundational Śaiva doctrine, esoteric *kuṇḍalinī* practices, deep contemplation, and praise, the *Saubhāgyahrdayastotra* presents a complete picture of the majestic and alluring nature of the all-auspicious and sublime goddess, Tripurasundarī.

In the final verses of the *Saubhāgyahrdayastotra*, Śivānanda mentions the *stotra* is “a secret that fulfills all desires,” “uniquely dispels all afflicted conditions,” and should be, “recited by devotees as a practice in every ritual worship [of the Goddess].” Essentially unknown to the overwhelming majority of contemporary Śrīvidyā practitioners, this rare and important hymn likely played an important role in the early ritual worship of Tripurasundarī. Precisely when the *Saubhāgyahrdayastotra* was forgotten within the larger community of Śrīvidyā practitioners remains unclear. Maheśvarānanda's two citations in his *Mabārtthamañjarī*<sup>20</sup> and Amṛtānanda's three citations in his *Dīpikā* commentary on the *Yoginīhrdayātāntra*,<sup>21</sup> provide clear evidence that it was being studied at least two generations after Śivānanda, but beyond that references are few.<sup>22</sup>

It is, of course, entirely possible that the *Saubhāgyahrdayastotra* was never popularized outside of small groups of initiated practitioners, nor was it meant to be recited by non-initiates, or lineages outside of Śivānanda's lineage. Regardless, its publication in 1985 by Professor Dwiveda marked a turning point in its availability to the larger Śrīvidyā community. We can only hope that this 2024 publication and translation in English, for the benefit of the international Śrīvidyā community, would have pleased Śivānanda based on a poignant aspiration he gives for his teachings in the last verse of his *Subhagodaya*:

*prasṛtā bhāratījyotsnā śivānandendumaṇḍalāt |*  
*kudeśikamahāgharmasantaptaiḥ sevayatām ciram ||*

“May those who have been burned by the intense heat of corrupt teachers bask in the cool radiance of speech emanating from the sphere [lineage of teachers] of the moon that is Śivānanda.”<sup>23</sup>

<sup>20</sup> Commentary on verses two and twenty-seven.

<sup>21</sup> Verses 1.2, 2.74, and 3.102.

<sup>22</sup> Professor Sanderson (2014, 76-77, fn. 304) points out an interesting reference to the *Saubhāgyahrdayastotra* by an ascetic named Śaṅkara in his *Padyavāhinī*.

<sup>23</sup> Translation by Ben Williams.

As a closing note, it is worth mentioning that in many instances the early Śrīvidyā tradition was actually known as the Saubhāgyasaṃpradāya (the auspicious tradition), as well as Traipuradarśana (the lineage of Tripurā).<sup>24</sup> These names were sidelined as Śrīvidyā eclipsed them both as the preferred name for the tradition of worshiping Tripurasundarī. The term *saubhāgya* (from *su-bhagā*) invokes Tripurā's auspicious, beautiful, creative, and blissful nature. The *Tripurārahasya mähātmyakhaṇḍa* teaches in its twenty-fifth chapter that the fifteen-syllabled mantra of Tripurasundarī is actually called the *Saubhāgyavidyā* and is taught alongside the *Saubhāgyāṣṭottarasatanāmastotra* (the auspicious hymn of one hundred and eight names), and the *Saubhāgyanavaratnastotra* (the auspicious hymn of nine gems).<sup>25</sup>

In line with this understanding, several of Śivānanda's works begin with “*saubhāgya*,” as does Amṛtānanda's ritual manual, the *Saubhāgyasudhodaya*. Furthermore, Amṛtānanda, in his *Dīpikā* commentary on the *Yoginīhrdayatantra*, repeatedly mentions the principal mantra of Tripurasundarī as the *Saubhāgyavidyā*<sup>26</sup> and explicitly teaches in his commentary on 2.17 that it consists of fifteen syllables.<sup>27</sup> Elsewhere in his *Dīpikā* commentary (2.1, 3.112) Amṛtānanda refers to Tripurasundarī's fifteen syllabled mantra as “Śrīvidyā,” particularly when describing how it relates to the fifteen properties of the *pañcamahābhūtas* (five great elements) and the *Nityākalādevīs* (goddesses of the individual lunar days). These references, along with a brief mention in his *Saubhāgyasudhodaya*<sup>28</sup> are perhaps three of the earliest mentions of “Śrīvidyā” as the principal mantra of Tripurasundarī.

In contemporary Śrīvidyā practice the term *saubhāgya* often evokes a form of Tripurasundarī's mantra known as the *Saubhāgyapañcadaśī*—a combined form of her principal fifteen-syllabled mantra known as the *Pañcadaśākṣarī* and the primary mantra of Bālātripurasundarī known as the *Tryākṣarī*.



<sup>24</sup> Padoux 2013, 3.

<sup>25</sup> For an English translation, see Rao 2011, 257.

<sup>26</sup> See Amṛtānanda's *Dīpikā* commentary on 2.1, 2.7, 2.14, 2.17, 2.54-56, 2.65, 2.72, 2.77, 3.91, 3.97, 3.105, and 3.151.

<sup>27</sup> *śrīsaubhāgyavidyāvayavapañcadaśākṣarāṇām artho bhāvārtbah.*

<sup>28</sup> *Saubhāgyasudhodaya* 2.20: *sr̥ṣṭyādibbedabhinnāśrīvidyāvārnayugalanavakātmaṁ navanādavargarūpā mātā sā madhyābbidhā vitatā.*

*The*  
Saubhāgyahṛdayastotra

*“Praise to the Heart of Auspiciousness”*

meter: *Anuṣṭup*, final verse: *Mālinī*

## VERSE I

तन्महः परमं नौमि कृत्यैः पञ्चभिरङ्कितम् ।  
अशेषविश्वाभेदात्म पूर्णाहन्तात्मकं शिवम् ॥ १ ॥

**tan mahah paramam naumi krtyaih pañcabhir aṅkitam |  
aśeṣaviśvābhedaṭma pūrṇāhantātmakam śivam || 1 ||**

I offer salutations to that extraordinary illuminating power adorned by the five cosmic acts, whose non-dual essence encompasses the universe—Śiva, the all-embracing identity.

## Notes:

In his opening verse of the *Saubhāgyahrdayastotra*, Śivānanda praises Śiva as *mahas* (illuminating power), referring to his supreme ‘all-embracing identity’ that pervades all of reality as pure consciousness. This verse is clearly influenced by the Pratyabhijñā philosophy of Śaiva nondualism, which was the first system of Indic thought to comprehensively develop, articulate, and expound the doctrine that the Self, as the universal subjective experience of “I” (*ahambhāva*), alone exists.<sup>29</sup>

Although the doctrine of the Self can be found in a number of significant Upaniṣads and their commentaries by important figures such as Śaṅkarācārya, the experience of the Self according to the Pratyabhijñā tradition differs substantially from these earlier traditions.<sup>30</sup> Perhaps most notable is that within Pratyabhijñā, the individual ego doesn't dissolve away as the product of mistaken knowledge (*avidyā*) about an illusory world (*māyā*). Rather, the individual ego is universalized as the single supreme ego, revealed as Śiva. This singular consciousness not only pervades the entirety of creation, but imagines and creatively enacts the universe—something the attribute-less, creator-less, and immutable Advaita Vedāntic conception of ultimate reality cannot do.

Śivānanda further characterizes Śiva by his performance of five actions (*pañcakṛtya*) that structure the experience of reality consisting of *sṛṣṭi* (emanation), *sthiti* (preservation), *sambhāra* (dissolution), *tirodhāna* (concealing), and *anugraha* (revealing). The *Lalitāsahasranāma* teaches that Tripurasundarī is “*pañcakṛtyaparāyaṇa*” the one performs, and is devoted to, these same five actions.<sup>31</sup> Bhāskararāya mentions in his *Saubhāgyabhāskara* commentary on the *Lalitāsahasranāma* that the meaning of this name can be found in the *Pratyabhijñāhrdaya*<sup>32</sup>—yet another instance where important teachers from within the Śrīvidyā tradition point to works from Kashmir to help illuminate their tradition. Śiva's five acts, as well as their correlation with the four cardinal

<sup>29</sup> Dyczkowski 2004, 29-49.

<sup>30</sup> For a preliminary study on the differences between Advaita-Vedānta and the Pratyabhijñā of Kashmir see Singh 1985.

<sup>31</sup> *Pañcakṛtyaparāyaṇa* is the 274th name in the *Lalitāsahasranāma*. See Paṅśīkar 1935, 80.

<sup>32</sup> The *Pratyabhijñāhrdaya* is a concise work by Kṣemarāja, a disciple of Abhinavagupta. Bhāskararāya writes: *etad arthaḥ pratyabhijñāhrdaye draṣṭavyaḥ*. See Paṅśīkar 1935, 80.

directions (plus an upper direction) and the *pañcamahābhūtas* (five great elements) are given in the *Kālottaratantra* as follows:<sup>33</sup>

Face of Sadāśiva	Action	Direction	Element
Sadyojāta	<i>srṣṭi</i>	west	<i>pṛthvī</i> (earth)
Vāmadeva	<i>sthiti</i>	north	<i>jala</i> (water)
Aghora	<i>sambhāra</i>	south	<i>agni</i> (fire)
Tatpuruṣa	<i>tirodhāna</i>	east	<i>vāyu</i> (air)
Īśāna	<i>anugraha</i>	upper	<i>ākāśa</i> (space)

Śivānanda was greatly influenced by teachings of the great Śaiva masters from Kashmir including Abhinavagupta, whom he cites numerous times in his *Rjuvimarsinī* commentary on the *Nityāṣoḍaśikārṇavatantra*.<sup>34</sup> Abhinavagupta, in his *Īśvarapratyabhijñāvimarsinī* on *Īśvarapratyabhijñākārikā* 1.1.5, teaches about the single supreme all-knowing subject (Śiva) as follows:

*paratvaṃ kevalam upādher dehādeḥ sa cāpi vicārito yāvan nānya iti viśvaḥ pramāṭṛvargaḥ  
paramārthata ekah pramātā sa eva cāsti | tad uktam prakāśa evāsti svātmanah svaparātmabhir iti |  
tataś ca bhagavān sadāśīvo jānātīty atah prabhṛti krimir apo jānātīty antam eka eva pramātā ||*

“Otherness (*paratva*) only comes from limiting conditions (*upādhi*) such as the body, and these [limiting conditions themselves], as soon as they are investigated, [turn out] not [to be] different [from the universal self]; therefore the entire multiplicity of the subject is in reality one single subject (*ekah pramātā*), and this [subject] alone exists. This has been said [by Utpaladeva]: “Only conscious light (*prakāśa*) exists by itself, as oneself as well as the self of others”. And therefore, from “The Lord Sadāśiva knows” to “even a worm knows”, it is one single subject [who knows].”<sup>35</sup>



<sup>33</sup> Dyczkowski 2023 VIII, 12, fn. 24.

<sup>34</sup> Khanna 1986, 58.

<sup>35</sup> Translation by Ratié 2007, 315.

## VERSE 2

त्रिधा विभक्तं यद्वस्तु स्तोतृस्तुत्यस्तुतिक्रमात् ।  
एकस्मै महसे तस्मै नमः सकलचक्षुषे ॥ २ ॥

**tridhā vibhaktam yad vastu stotr̥stutyastutikramāt |  
ekasmai mahase tasmai namaḥ sakalacakṣuṣe || 2 ||**

Salutations to that one illuminating power, the eye that sees through all beings, a reality that transforms into these three: the poet, the praise poem, and the object of praise!

## Notes:

In this verse, Śivānanda continues to praise Śiva as *mahas*, but this time as the nondual source of all knowledge that transforms into the three foundational aspects of knowing—found pervasively across Indic thought as *prameya* (knowledge), *pramāṇa* (the method of knowing), *pramātr̥* (the knower). Śivānanda relates this epistemological triad to his own *stotra* in that he (the author), the text he is writing (*Saubhāgyahrdayastotra*), and the object of praise (the goddess Tripurasundarī), are all transformations of the single illuminating power of consciousness known as Śiva.

This verse has a close parallel to an opening verse in Somānanda's *Śivadr̥ṣṭi* that offers salutations to the omnipresent Śiva as follows:

*asmadrūpasamāviṣṭaḥ svātmanātmanivārane |  
śivaḥ karotu nijayā namaḥ śaktyā tatātmane || 1 ||*

“May Śiva, who has penetrated my form by warding himself off by means of his own self, pay homage to his (all-)extensive self by means of his own power.”<sup>36</sup>

Abhinavagupta, in his *Kramastotra*, teaches about this same triadic relationship between the Self, the poet, and praise in a slightly more detailed manner as follows:

*vimr̥śya svātmānam vimr̥śati punaḥ stutyacaritam  
tathā stotā stotre prakāṣayati bhedaikaviṣaye |  
vimr̥śtaś ca svātmā nikhilaviṣayañānasamaye  
tad itthaṁ tvatstotre 'ham iha satatam yatnarabitaḥ || 2 ||*

“Becoming fully aware of the innate Self, one then realizes that its activities are worthy of praise. The poet then makes [that Self] manifest in a hymn of praise, which is based on duality. And the moment there is a cognition of any object, one’s own self is realized. Thus, I constantly praise you effortlessly.”<sup>37</sup>

<sup>36</sup> Translation by Nemeč 2011, 100.

<sup>37</sup> Translation by Ben Williams and James Reich.

*bhava prājyaīśvarya prathitabahuśakter bhagvato  
vicitraṃ cāritraṃ hrdayam adhiśete yadi tataḥ |  
kathaṃ stotraṃ kuryād atha ca kurute tena sahasā  
śivaikātmyaprāptau śivanatir upāyaḥ prathamakaḥ || 6 ||*

“O Śiva, if the diverse activities of God whose divine energies expand through his vast sovereignty rest in the Heart, then how could there be praise? But there is. Therefore, bowing to Śiva is the preeminent means for the sudden realization of oneness with Śiva.”<sup>38</sup>



<sup>38</sup> Translation by Ben Williams and James Reich.

## VERSE 3

स्मरामि तां परां वाचं पश्यन्त्यादिक्रमाश्रयाम् ।  
नानाविधरसाकारमहानुभवरूपिणीम् ॥ ३ ॥

smarāmi tāṃ parāṃ vācaṃ paśyantyādikramāśrayām ।  
nānāvidharasākāramahānubhavarūpiṇīm<sup>39</sup> ॥ 3 ॥

I contemplate that supreme speech (*parāvāc*), the ground for the sequence beginning with visionary speech (*paśyantī*); [that speech] has the nature of the immediacy of direct experience in the form of a diverse array of aesthetic sentiments.

## Notes:

Contemplations on the nature of language permeate Indic religious and philosophical thought. Language, as both *śabda* (sound), as well as the goddess Vāc, plays a vital role in Śaiva tantra and is further amplified in Kaula tantra where the goddess of language is homologized with the dynamism of nondual consciousness and encompasses four levels. The idea that language exists in four parts, and of which only one is audible to human ears, stretches back to the *Rgveda* (1.164.41, 10.71, 10.125). The great fifth century C.E. Sanskrit grammarian Bhartṛhari further developed this idea by teaching about three principal levels of language known as *paśyantī* (visionary), *madhyamā* (middle), and *vaikharī* (embodied)—although some scholars believe he actually includes a supreme (*parā*) all-pervasive ground of language in his concept of the universal *śabdabrahman*.<sup>40</sup> Regardless, four aspects of language known as *parā*, *paśyantī*, *madhyamā*, and *vaikharī* become the standard model for conceiving of language and are described within Kaula tantra as early as the *Kāṭikulakramasadbhāva* (2.73, 2.89). These four aspects are briefly summarized as follows:

1. *parā* - The supreme nondual dynamism of consciousness—the power of consciousness to signify, comprehend, and create awareness, meaning, differentiation, and reality—the power of consciousness to become aware of itself.
2. *paśyantī* - The pure “seeing” or visionary level of language that is beyond the dualizing dichotomy of subject and object. *Paśyantī* is immediate apprehension before thought is divided between *śabda* (sound-unit) and *artha* (meaning).
3. *madhyamā* - The “middle” level of language that is fully dependent upon duality and a division between a subject and an object. *Madhyamā* is unarticulated, silent, and the “mental” aspect of language that comprises thought.
4. *vaikharī* - The audible level of language that is articulated and spoken aloud. *Vaikharī* is the level of language that humans generally communicate in.

<sup>39</sup> Following Sanderson's (2007 415, fn. 617) preference for *nānāvidharasākāra*, as opposed to Dwiveda's published *nānāvidharasākārām*, based on two reported manuscripts from Dwiveda, as well as a Kashmirian manuscript of the *Tripurasundarīstotra* reported by Sanderson.

<sup>40</sup> See Aklujkar 1970, 67-70.



In this verse, Śivānanda contemplates the single supreme level of speech (*parāvāc*) as the source of the other three beginning with *paśyantī* and teaches that language, through its various 'aesthetic sentiments,' is a conduit for the direct experience of reality. This is a teaching that highlights the liberatory, rather than binding, power of language.

The *Yoginīhrdayatantra* (1.38-40) correlates the four levels of language with four important Śaiva goddesses and their corresponding energies:

Level	Goddess	Energy
<i>parā</i>	Ambikā	<i>śāntā</i>
<i>paśyantī</i>	Vāmā	<i>icchā</i>
<i>madhyamā</i>	Jyeṣṭhā	<i>jnāna</i>
<i>vaikharī</i>	Raudrī	<i>kriyā</i>

Śivānanda opens his *Subhagodayavāsanā* with a beautiful contemplation on all the levels of language as they relate to the blossoming of a flower:

*parābhūjanmapaśyantīrvallīgucchasamudbhavā |*  
*madhyamāsaurabhā vaikharī akṣamālā jayaty asau || 1 ||*

“The garland of letters as embodied speech reigns supreme — that is the fragrance of intermediate speech, which emanates from the blossoming creeper of visionary speech born from the earth: Parā[*vāc*].”<sup>41</sup>



<sup>41</sup> Translation by Ben Williams.

## VERSE 4

देशकालपदार्थात्म यद्यद्वस्तु यथा यथा ।  
तत्तद्रूपेण या भाति तां श्रये सांविदीं कलाम् ॥ ४ ॥

**deśakālapadārthātma yad yad vastu yathā yathā |**  
**tattadrūpeṇa yā bhāti tāṃ śraye sāmvidīṃ kalām ॥ 4 ॥**

I take refuge in that dynamic power of consciousness! That [alone] shines forth as every reality that can be experienced in time and space, in all of their diverse modes of being.

## Notes:

The nondual schools of tantric Śaivism, especially as developed by the great Kashmir Śaiva masters such as Somānanda, Utpaladeva, and Abhinavagupta, provided a doctrinal basis upon which several important Śrīvidyā commentators interpreted their own deity-specific revelation and doctrines. One of the defining features of nondual Śaivism is that consciousness is not a static observer, or a detached witness, as it is in other schools of Indic thought such as Advaita Vedānta. In the nondual tantric Śaiva view, consciousness participates, expands, enjoys, and becomes the world of experience in an all-encompassing form of nonduality. From within the Śrīvidyā tradition, the *Yoginīhrdayatantra* (1.56) teaches:

*cidātmabhittau viśvasya prakāśāmarśane yadā |*  
*karoti svecchayā pūrṇavicikīrṣāsamanvitā ॥ 56 ॥*

“When [the supreme radiance] is endowed with desire to completely transform by her own will, she creates manifestation and contemplation of the universe on the screen of the self, which is consciousness.”<sup>42</sup>

In this verse, Śivānanda describes Tripurasundarī as the dynamism of consciousness (*sāmvidī kalā*). Amṛtānanda uses this same term to describe the goddess as the central deity of the Śrīcakra in the nineteenth verse of his *Cidvilāsastava* and cites this verse of the *Saubhāgyahrdayastotra* twice in his *Dīpikā* commentary on the *Yoginīhrdayatantra*: first, in his commentary on chapter 1.2 where he explains how knowledge about the secret heart of the *yoginī* leads directly to the *khecara* state, and second in his commentary on chapter 2.74 where explains that the goddess exists beyond all parts and divisions.



<sup>42</sup> Translation by Golovkova 2019, 113.

## VERSE 5

मूलादिबिलपर्यन्तं महात्रिपुरसुन्दरि ।

या तनुस्ते तडित्प्रख्या तां भजे भवशातनीम् ॥ ५ ॥

**mūlādibilaparyantaṃ mahātripurasundari |**

**yā tanus te taḍitprakhyā tāṃ bhaje bhavaśātanīm || 5 ||**

O Tripurasundarī, I worship your form that brings mundane existence to an end, flashing like a streak of lightning from the root [center] to the space of the crown.

## Notes:

The rise of *kuṇḍalinī* (subtle creative life-force energy) can take on a number of different forms, both sudden and sequential, as it awakens within the human body. In this verse, Śivānanda describes worshipping a form of Tripurasundarī that destroys worldly existence, thereby liberating the practitioner from the cycle of birth and death. Śivānanda relates this awesome form of the goddess to an electrifying experience of the sudden rise of *kuṇḍalinī* that “flashes like a streak of lightning” through the principal *cakras* beginning with *mūlādhāra* (root center) and ending with *brahmarandhra* (top of the head).

The *Vijñānabhairavantra* teaches a strikingly similar meditation in its twenty-ninth verse that instructs one to meditate upon the rise of *kuṇḍalinī* in the form of lightning (*taḍidrūpām*). From within the Śrīvidyā tradition, the thirtieth chapter of the *Gandharvatantra* also teaches a meditation on *kuṇḍalinī* in the form of lightning as follows:<sup>43</sup>

*tām eva tvāṃ punar vacye bhāvanām āntarātmikām |*  
*mūlādibrahmarandhrāntaṃ sphuradvidyullatākṛtim || 57 ||*  
*dhyāyet kuṇḍalinīm devī tadvidyāsvavararūpiṇīm |*  
*ṣaṭcakrabhedinīm devīm bindutrāyātmikām parām || 58 ||*

“O Goddess, I will teach you once more this inner empathic meditation: Visualize the supreme goddess Kuṇḍalinī in the form of a streak of lightning flashing from the root center to the top of the head. As the sonic essence of the Vidyā, She pierces the six centers and is embodied as three *bindus*.”<sup>44</sup>



<sup>43</sup> Grateful to André Padoux (2013, 68) for this *Gandharvatantra* chapter and verse reference.

<sup>44</sup> Translation by Ben Williams.

## VERSE 6

योनौ कनकपुञ्जाभं हृदि विद्युच्छटोज्ज्वलम् ।  
आज्ञायां चन्द्रसंकाशं महस्तव महेश्वरि ॥ ६ ॥

yonau kanakapuñjābhaṃ hr̥di vidyucchaṭojjvalam ।  
ājñāyāṃ candrasaṅkāśaṃ mahas tava maheśvari ॥ 6 ॥

O Maheśvarī, your illuminating power shines like a treasury of gold in the source, a brilliant burst of lightning in the heart, and a luminous moon in the center between the eyes.

## Notes:

In this verse, Śivānanda describes the radiance of the goddess shining in three important centers along the central axis of the practitioner's body: at the womb (*yoni*), heart (*hr̥daya*), and the space between the eyebrows (*ājñā*). Śivānanda uses the term *yoni* in this verse, calling attention to the ambiguity of whose body is actually being described: a female practitioner; a male practitioner whose body has been mantrically identified with the goddess through rituals of superimposition (*nyāsa*); or perhaps the Goddess herself?

Regardless of whose body is being referred to, the experience of luminosity shining in these three centers, where *kuṇḍalinī* is often described as being temporarily impeded by knots (*granthi*)<sup>45</sup> and other limiting factors,<sup>46</sup> can be found across tantric texts and traditions. When read in conjunction with the previous verse that describes the sudden rise of *kuṇḍalinī*, this verse could very well be describing a more sequential rise of *kuṇḍalinī*.

The *Lalitāsahasranāma* correlates these three centers with the three *kūṭas* (groups) of fifteen syllables that constitute the principal mantra of Tripurasundarī, known as the *Pañcadaśākṣarī*—the first *kūṭa* is related to the Goddess's face, the second *kūṭa* to the center between her throat and hips, and the third *kūṭa* to her womb.<sup>47</sup> It is worth noting that the *Lalitāsahasranāma* gives these correlations in a descending order, from the face down rather than from the womb up.

The ritual worship of deities can take on various orders and sequences (*krāma*). Two principal sequences stand out within Śrīvidyā, and related Kaula traditions, known as the *uttara* (northern) course and the *dakṣiṇa* (southern) course. In the *uttara* course, there is a descent from an upper location such as *brahmarandhra* to a lower center such as *mūlādhāra*. The ascending *dakṣiṇa* course is just the opposite, starting from a lower center and ascending to a higher one. Both of these sequences are used in practices such as *nyāsa*<sup>48</sup> and are also related to ascending

<sup>45</sup> The *brahma-granthi*, *viṣṇu-granthi*, and *rudra-granthi* are found at these locations. See names 99-104 of the *Lalitāsahasranāma* in Paṇṣīkar 1935, 54-55.

<sup>46</sup> See verse 17 of the *Cidvilāsastava*.

<sup>47</sup> *śrīmadvāgbhavakūṭaikasvarūpamukhapañkajā* ॥  
*kaṅṭhādbhakṭāparyantamadhyakūṭasvarūpīṇī* ॥  
*śāktikūṭaikatāpannakatyaadbobbāgadbārīṇī* ॥ in Paṇṣīkar 1935, 52.

<sup>48</sup> The visualized installation of mantras onto the body and objects used in ritual worship.

and descending flows of *kundalinī*—perhaps modeled on the upward and downward flows of *prāṇa* within the body.<sup>49</sup> It is the ascending *dakṣiṇa* course which is most widely known and propagated today, largely because it was popularized through Sir John Woodroffe's publication “The Serpent Power” in 1919, although both orders clearly exist within Śrīvidyā and the larger tantric corpus.

The ninth verse of the *Saundaryalaharī* describes the ascending *dakṣiṇa* course as follows:<sup>50</sup>

*mahīm mūlādhāre kamapi maṇipūre hutavaham sthitam svādhīṣṭhāne hr̥di marutamākāsamupari |  
mano'pi bbrūmadhye sakalamapi bhittvā kulapatham sahasrāre padme saha rahasi patyā vibharase || 9 ||*

“You pierce earth in *mūlādhāra cakra*, water in the *maṇipura cakra*, fire in the *svādhīṣṭhāna cakra*, wind in the *anāhata cakra* and the ether above that, and mind in the *cakra* between the brows; thus You pierce the entire *kula* path and then take pleasure with Your Lord in the secrecy of the thousand-petal lotus.”<sup>51</sup>

Later, in verses thirty-five to thirty-seven, the descending *uttara* course is described as follows:

*manastvam vyoma tvam marud asi marutsārathir asi tvam āpastvam bhūmis tvayi parinatāyām na hi  
param | tvam eva svātmānam parinamayitum viśvavapuṣā cidānandākāram śivayuvati bhāvena bibhṛṣe || 35 ||*

*taṁājñācakraṣṭham tapanaśāsīkoṭidyutidharam param sambhūm vande parimilitapārśvam paracitā |  
yam ārādhyan bhaktyā raviśāsīśucīnām aṁṣaye nirāloke'loke nivasati hi bhālokabhuvane || 36 ||*

*viśuddhau te śuddhasphaṭikaviśadam vyomajanakam śivam seve devīm api śivasamānavyavasitām |  
yayoh kāntyā yāntyāḥ śāsīkīraṇasārūpyasaraneḥ vidhūtāntardhvāntā vilasati cakorīva jagatī || 37 ||*

“You are mind, You are air, You are wind and the rider of the wind, You are water, You are earth, beyond You as You evolve there is nothing higher, there is only You, and when You transform Yourself by every form, then You take the form of consciousness and bliss as a way of being, O Śiva's youthful one! (35)

I salute the supreme Śambhu who abides in Your *ājñā cakra*, shining with the radiance of countless suns and moons, at His side embraced by Highest Consciousness; by worshiping Him with devotion, we begin to live in that region of light beyond the reach of sun and moon and fire too, the place no sorrow can touch. (36)

In Your *viśuddhi cakra* I worship Śiva as clear as pure crystal, the source of air itself, and I also worship the Goddess, in act the same as Śiva; by the radiance of these two as they travel the

<sup>49</sup> See Bodewitz 1987.

<sup>50</sup> Grateful to Sthaneshwar Timalina (2015, 2, fn. 11) for referencing these *Saundaryalaharī* verses.

<sup>51</sup> Translation by Clooney 2005, 50.

path to a oneness in form with the moon's rays, the universe has banished its inner darkness and dances with joy like a partridge.”<sup>52</sup> (37)

The *Saundaryalaharī* continues to list all of the principal *cakras* in the descending *uttara* course down to *mūlādhāra* in verse forty one.

The *Lalitāsahasranāma* lists the order of the *cakras* in relation to its description of the principal *dhātu yoginīs* (Ḍakinī, Rākinī, Lākinī, Kākinī, Sākinī, Hākinī, and Yākinī), who are listed in the descending *uttara* course (from *visuddhi* to *mūlādhāra*). The *yoginīs* are listed in this way following their sequence of worship in the *yoginīnyāsa* (the mantric installation of *yoginīs*)—one of the six principle *nyāsa* rites used in the Śrīvidyā tradition. Although not explicitly mentioned in the *Lalitāsahasranāma*, according to related sources such as the Kubjikā tantras and the *Matsyendrasambhitā*, the *yoginīs* are worshiped in this descending *uttara* course to invoke their *anugraha* (grace), as their worship in the ascending *dakṣiṇa* course is said to bring about their *nigraha* (punishment).<sup>53</sup> Furthermore, when the *dhātu yoginīs* are worshiped in the descending *uttara* course, they are correlated with an auspicious set of goddesses, whereas when they are worshiped in the ascending *dakṣiṇa* course, they are linked with inauspicious set of goddesses.<sup>54</sup> The reasoning behind these powerful associations might have to do with the fact that the ascending *dakṣiṇa* course is taught to bring about dissolution (*sambhāra*) whereas the descending *uttara* course invokes emanation (*sr̥ṣṭi*).<sup>55</sup>

Given these teachings, it becomes clear why the *yoginīnyāsa* and the *Lalitāsahasranāma* list the *dhātu yoginīs*, and the six principal *cakras*, in the descending *uttara* course: it summons the grace of the *yoginīs* and invokes benevolence and creativity.



<sup>52</sup> Translations by Clooney 2005, 55-56.

<sup>53</sup> Kiss 2021, 129-131.

<sup>54</sup> Heilijgers-Seelen 1994, 140-146.

<sup>55</sup> Kiss 2021, 130.

## VERSE 7

प्रसृतामृतरश्म्यौघसन्तर्पितचराचराम् ।  
भवानि भवशान्त्यै त्वां भावयाम्यमृतेश्वरीम् ॥ ७ ॥

**prasṛtāmṛtaraśmyaughasantarpitacarācarām |**  
**bhavāni bhavaśāntyai tvāṃ bhāvayāmy amṛteśvarīm || 7 ||**

To calm worldly existence, O Bhavānī, I visualize you as Amṛteśvarī, Goddess of Nectar, who satiates the universe of sentient beings and objects with an outpouring mass of rays of nectar.

## Notes:

Amṛteśvarī (the goddess of nectar) is a specialized tantric goddess found in several Indic religious traditions including Vajrayāna Buddhism and Śrīvidyā.<sup>56</sup> Also known as Amṛteśī, Vāruṇī, Sudhāmālinī, Ānandabhairavī, and Sudhādevī, Amṛteśvarī emerges from the *amṛta* (nectar) produced in the famous purāṇic 'churning of the cosmic ocean' story—in which a number of substances and deities are born in the *devatā*'s quest for the nectar of immortality. Understandably, Amṛteśvarī is often connected with nectar, purification, rituals that nourish life, and intoxicating bliss. Her intimate association with alcohol is hardly a secret and is discussed openly in the *Lalitopākhyāna* and other texts within the Śrīvidyā tradition. Goddesses who are described as being fond of alcohol are not at all uncommon in Kaula tantra, and within Śrīvidyā they are exemplified in deities such as Laghuśyāmalā,<sup>57</sup> Amṛteśvarī, and even Tripurasundarī.<sup>58</sup>

Within Śrīvidyā, Amṛteśvarī plays an important role in the *Lalitopākhyāna* (35.29), where she is named as Vāruṇī and Sudhāmālinī and is the commander of a fleet of boats within the *buddhi-prākāra* (fortress of the intellect)—one of the many compounds within *Śrīpuram* (the abode of the goddess). Professor Gudrun Bühnemann recounts her imagery as follows:

“Vāruṇī's body complexion is red, her cheeks are reddish from intoxication and her hair is adorned with *pārijāta* flowers. She holds a (jeweled) goblet filled with wine (*madirā*) on which water-lilies float and in the other hand a jeweled vessel containing a piece of meat. The goddess's two hand-held attributes are a domesticated version of a pair of attributes often displayed by

<sup>56</sup> Bühnemann 2017.

<sup>57</sup> Umānandanātha's *Nityotsava* commentary on the *Paraśurāmakalpasūtra* describes Laghuśyāmalā as holding a cup of wine (*madbhupātrikām*) in the following visualization: *grhītamadbhupātrikām madavighūrṇanetrāñcalām*. See Sastri 2000, 104.

<sup>58</sup> Although perhaps controversial in certain orthodox circles, it should be noted that the *Lalitāsahasranāma* proclaims Tripurasundarī is *kādambarīpriyā* (fond of *kādambarī* [an alcoholic liquor made from the *Kadamba* tree that is mentioned by Abhinavagupta in his *Tantrāloka* (15.169) in the context of his defense of offering wine in worship] name 330); *vāruṇīmadvibvalā* (she who is intoxicated with *vāruṇī*, name 333); *madaśālinī* (she who shines with a divinely intoxicated splendor, name 431); *madaghūrṇitaraktākṣī* (she whose eyes are reddened from intoxication, name 432)—Bhāskararāya's *Saubhāgyabhāskara* commentary on this name explicitly states her eyes are red and intoxicated from the consumption (*pāna*) of alcohol: *madena ghūrṇitāni raktāni cākṣṇī yasyāb...mado madyaṃ lakṣṇayā tatpānam*, see Paṇṣikar 1935, 112; *mādhvīpānālasā* (she who is intoxicated from drinking, name 575); and *mattā* (she who is intoxicated, name 576). The sixth verse of the *Tripurasundaryastaka* further describes the goddess as holding a cup of wine and whose eyes are reddened with intoxication: *grhītamadbhupātrikām madavighūrṇanetrāñcalām*.

Tantric deities: the *bindu(mudrā)* (explained in note 4) and the skull-cup (*kapāla*). The *bindumudrā* corresponds with the essence (*tattva*)*mudrā* in Śaiva texts, which, according to texts such as the *Nityotsava*, is formed by joining the ring finger and thumb of the left hand.”<sup>59</sup>

Aside from her appearance in the *Lalitopākhyāna*, Amṛteśvarī is perhaps more well-known to practitioners who perform Śrīcakra pūjā where she is invoked and worshiped as Sudhādevī within the consecration of the *viśeṣārghya* (specialized offering).<sup>60</sup> In this context, Sudhādevī is simultaneously a goddess, as well as the *amṛta* (nectar) invoked during the ritual worship. In Cidānandanāthar's (Nedimindi Subramania Aiyar) foundational 1938 Śrīvidyā ritual manual, entitled “Śrīvidyā Saparyā Paddhatiḥ,” Sudhādevī is envisioned using the exact meditational form as taught in the *Parākrama* of the *Paraśurāmakalpasūtra* (8.16) and is worshiped with sixteen-items.<sup>61</sup> The *Paraśurāmakalpasūtra* envisions Sudhādevī as two-armed goddess who holds a pot of nectar (*amṛtakalāśa*) and a piece of meat (*piśita*), which is likely fish.<sup>62</sup>

During the final consecration of the *viśeṣārghya*, a number of mantras are chanted including, “AMṚTE AMṚTODBHAVE AMṚTEŚVARI AMṚTAVARṢIṆI AMṚTAṂ SRĀVAYA SRĀVAYA”<sup>63</sup> which clearly invokes Amṛteśvarī's emergence from the nectar of immortality (*amṛtodbhave*) and her association with the showering (*varṣiṇī*) and outpouring (*srāvaya*) of nectar. Amṛteśvarī is an important goddess within the Śrīvidyā tradition who purifies and transforms offerings, liquids, and consciousness into nectar and bliss.

In this verse, Śivānanda envisions Amṛteśvarī as drenching all the beings and objects in the universe with intoxicating nectar, thereby ending the cycles of birth and death. Amṛtānanda cites this verse of the *Saubhāgyahrdayastotra* in his *Dīpikā* commentary on the *Yoginīhrdayatantra* (3.102) when describing how one is to visualize the goddess Amṛteśī within the consecration of *viśeṣārghya*.

It is often described in tantric literature that after *kuṇḍalinī*'s ascent, there is an inundation of the world with nectar. When read in conjunction with the previous two verses that describe the ascent of *kuṇḍalinī* through the *dakṣiṇa* course, this verse may very well be hinting at the second downward (*uttara*) course of *kuṇḍalinī*, associated with grace (*anugraha*), nectar (*amṛta*), and creation (*srṣṭi*).



<sup>59</sup> Bühnemann 2017, 249.

<sup>60</sup> Aiyar, 1938, 34 and *Yoginīhrdayatantra* 3.102.

<sup>61</sup> Aiyar, 1938, 34 and *Paraśurāmakalpasūtra* 8.16: *tāṃ cinmayīm ānandalakṣaṇām amṛtakalāśapiśitabastadvayām prasannām devīm pūjayāmi namaḥ svāhā*.

<sup>62</sup> Two-armed tantric goddesses who hold a (skull) cup of *amṛta* and a fish are actually common features of several tantric goddesses including Vārāhī; see Bühnemann 2017, 242.

<sup>63</sup> Aiyar 1938, 39.



## VERSE 8

वर्णः कला पदं तत्त्वं मन्त्रो भुवनमेव च ।  
इत्यध्वषट्कं देवेशि भाति त्वयि चिदात्मनि ॥ ८ ॥

**varṇaḥ kalā padaṃ tattvaṃ mantrō bhuvanam eva ca |**  
**ity adhvṣaṭkaṃ deveśi bhāti tvayi cidātmani || 8 ||**

Phonemes, phases of energy, linguistic units, principles of reality, mantras, and worlds — this entire sixfold path of the universe, O Empress of the Gods, shines within you, the very nature of consciousness.

## Notes:

The *ṣaḍadbvan* (six-fold path) is a foundational Śaiva doctrine consisting of six initiatory paths that lead one to the ultimate reality of Śiva.<sup>64</sup> Traditionally used in conjunction with different types of initiation, through time the six-paths became a central organizing principle in the development of Śaiva doctrine. It is described in several foundational texts that the initiating guru would lead an aspirant through one, if not several, of these paths — thereby purifying the novice by exhausting their immanent karma in future births (and worlds) by bringing them closer to the power of the cosmos, awareness, and Śiva.<sup>65</sup>

The *ṣaḍadbvan* is often understood in relation to the two foundational concepts of signification in Indic thought: *vācaka* (that which expresses) and *vācya* (that which is expressed)<sup>66</sup> — further showcasing the preeminence of language as the fundamental model for understanding reality.

*Ṣaḍadbvan*


---

*vācaka*      *śabda*: subjective reality — that which expresses

---

supreme:      *varṇa*: the totality of phonemes

subtle:        *mantra*: individual letters-words

dense:        *pada*: words-sentences

---

*vācya*        *artha*: objective reality — that which is expressed

---

supreme:      *kalā*: the forces of reality

subtle:        *tattva*: the principles of reality

dense:        *bhuvana*: the various worlds

---

<sup>64</sup> For a brief overview of the six-paths, see Lakshmanjoo 2015, 11-13; for an extended scholarly account, see Padoux 1990, 330-371; and for an English translation of Abhinavagupta's comprehensive interpretation, see Dyczkowski 2023 VII.

<sup>65</sup> Goodall et al. 2015, 43.

<sup>66</sup> Translations of *vācaka* and *vācya* following Padoux 1990, 50.

It is generally taught that by transversing one path, all the paths are transversed. Within the tantric commentarial tradition, including in several key works from foundational teachers of Śrīvidyā, all six paths are described as existing within the deity, and pure consciousness, alone.

Abhinavagupta teaches in the eleventh chapter of his *Tantrāloka* that all six paths are essentially one:

*evaṃ māmāṭrmānatvameyatvair yo 'vabhāsate |  
ṣaḍvidhaḥ svavapuḥśuddhau śuddhiṃ so 'dhvādhigacchati || 83 ||*

*ekena vapuṣā śuddhau tatraivānyaparakāratām |  
antarbhāvyaścārec chuddhim anusandhānavān guruḥ || 84 ||*

“This six-fold Path manifests in this way as noetic consciousness, subject, object and means of knowledge. It is (all) purified if (any one) of its own bodies is purified. The teacher (who) contemplates (and unites the Path) (*anusandhānavat*) should purify (the entire Path of his disciple) by purifying (just) the body (of just) one (of them), in such a way that the others are also included within it.”<sup>67</sup>

From within the Śrīvidyā tradition, Amṛtānanda teaches in his *Cidvilāsastava* that the six paths are aspects of one's own Consciousness as follows:

*āsanāni navacakrasaṃvidāṃ udभवasthitilayās trīṣaśriṣaḥ |  
aṅgaṣaṭkaracaṇā ṣaḍadhvanām aṃśatāvagatir ātmasaṃvidah || 13 ||*

“The seats [of the Goddesses of the Śrīcakra] are the arising, sustaining, and dissolution of the cognitions of the nine circuits [of the Śrīcakra], three by three. The performance of [installing the Goddess's body] in six parts of the [practitioner's] body is understanding the six courses [of the entire world] as aspects of one's own Consciousness.”<sup>68</sup>

This verse of the *Saubhāgyahrdayastotra* is cited by Maheśvarānanda in his *Parimala* commentary on the twenty-seventh verse of his *Mahārthamañjarī* that teaches how the six-paths are related to the union of Śīva and Śakti as follows:

*yad adhvanām ca ṣaṭkaṃ tatra prakāśārthalakṣaṇam ardham |  
vimarśaśabdasaḥbhāvam ardham iti śīvasya yāmalollāsaḥ ||*

“There are six courses, half of which are characterized by objectivity and conscious light; the other half are in the nature of the Word and awareness. This is how Śīva shines forth and unfolds in the form of a couple.”<sup>69</sup>



<sup>67</sup> Translation by Dyczkowski 2023, VII, 74.

<sup>68</sup> Translation by Williams 2023, 38.

<sup>69</sup> Translation by Padoux 1990, 336, fn. 14.

## VERSE 9

अनाश्रितादिकालाग्निरुद्रान्तं चित्रमद्भुतम् ।  
उन्मीलयसि मातस्त्वं प्रकाशवपुषि त्वयि ॥ ९ ॥

**anāśritādikalāgnirudrāntaṃ citram adbhutam |  
unmīlayasi mātāś tvam prakāśavapuṣi tvayi || 9 ||**

O Mother, you dynamically display the extraordinary image of reality shining within your body of light—from the supreme independent pinnacle [Anāśritaśiva] down to the Rudra of cosmic dissolution.

## Notes:

Śivānanda previously described the goddess as the *samvidkalā* (dynamism of consciousness) that, “shines forth as every reality that can be experienced.”<sup>70</sup> In this verse, Śivānanda describes the sum total of reality as shining within her body of light (*prakāśavapuṣi*).<sup>71</sup> Taken together, these two descriptions reveal the goddess as both lighting up and permeating every form of existence, as well as being permeated by this dynamic display of reality that constitutes her ultimate form.

Śivānanda uses the term, “*anāśritādikalāgnirudrāntam*” (beginning with *anāśritaśiva* and ending with *kālāgnirudra*) to refer to the entire spectrum of the thirty-six *tattvas* (from *śivatattva* to *ṛthvītattva*). Confirming that Kālāgnirudra refers to *ṛthvītattva*, Abhinavagupta teaches in the ninth chapter of his *Tantrāloka*:

*tathāhi kālasadanād vīrabhadrapurāntagam |  
dhr̥tikāṭhinyagarimādyavabbhāsād dharātmatā || 3 ||*

“In this way, (for example, the reality principle that extends) from the abode of Kālāgni up to the world of Vīrabhadra is Earth, because the power to sustain (*dhr̥ti*) (physical objects), solidity (*kāṭhinya*), and weight (*garimā*) etc. manifest (in the worlds and things belonging to this *tattva*).”<sup>72</sup>



<sup>70</sup> See verse four.

<sup>71</sup> Her “body” in this verse should be understood to be, as Professor Padoux clarifies in relation to the Śrīcakra, “a cosmic embodiment of the Goddess, not as a concrete body or form.” See Padoux 2013, 170, fn. 33.

<sup>72</sup> Translation by Dyczkowski 2023, VI, 5.

## VERSE 10

यदिदं भासते देवि नामरूपक्रियात्मकम् ।  
प्रकाशवपुषि त्वत्तस्तत्सर्वं नातिरिच्यते ॥ १० ॥

**yad idam bhāsate devi nāmarūpakriyātmakam ।  
prakāśavapuṣi tvattas tat sarvaṃ nātiricyate ॥ 10 ॥**

All this — name, form, and action, shines, O Goddess, within your body of light and none of it surpasses You.

**Notes:**

In this verse, Śivānanda further reinforces that everything shines (*bhāsate*) within Tripurasundarī's body of light (*prakāśavapuṣi*), a description perhaps borrowed the Kālikrama tradition where the supreme goddess is often identified with the sun, illumination (*bhāsā*), and other solar imagery.<sup>73</sup> Śivānanda concludes this verse by teaching that nothing surpasses the goddess, a teaching reminiscent of the 300th name of the *Lalitāsahasranāma* that proclaims the goddess is beyond all name and form (*nāmarūpavivarjitā*).<sup>74</sup>



<sup>73</sup> Wenta 2021.

<sup>74</sup> See *Lalītasahasranāma* in Paṇṣīkar 1935, 87.

## VERSE II

नेत्रादिजालकोपान्ते हृत्पद्मासनलीलया ।

वारं वारं त्वया देवि रूपादिमधु सेव्यते ॥ ११ ॥

**netrādijālakopānte hr̥tpadmāsanalīlayā |**

**vāraṃ vāraṃ tvayā devi rūpādimadhu sevyate || 11 ||**

Dancing upon the throne of the [yogī's] heart lotus, O Goddess, you continually revel in the intoxicating wine of visual forms and other [sensations] at the threshold of the array of senses.

**Notes:**

In this potent verse, Śivānanda exquisitely describes an elevated form of worship where the goddess drinks in, like an intoxicating wine, the blissful activity of the practitioner's senses precisely at the threshold (*upānte*) of where they meet objects of experience. This verse also hints at an aesthetic form of deity pervasion (*āveśā*) where the goddess moves within the being of the practitioner, enjoying the objective world through their senses.

Similar practices and states of awareness that couple the enjoyment of outer sensations with maintaining firm awareness and stability within the center of one's own being are described in several tantric sources as *Bhairavīmudrā* and *śaktivikāsa*.<sup>75</sup>

The *Kakṣyāstotra* teaches a similar practice of maintaining complete awareness in the midst of engaging the senses through perception:

*sarvāḥ śaktīś cetasā darśanādyāḥ sve sve vedye yaugapadyena viśak |*  
*kṣiptvā madhye hāṭakastambhabhūtas tiṣṭhan viśvādhāra eko' vabhāsi ||*

“[If] you project the vision and all the other powers [of the senses] simultaneously everywhere onto their respective objects by the power of awareness, while remaining firmly established in the centre like a pillar of gold, you [will] shine as the One, the foundation of the universe.”<sup>76</sup>

This verse of the *Saubhāgyahrdayastotra* is cited by Maheśvarānanda in his *Parimala* commentary to verse two of his *Mabārtthamañjarī*.



<sup>75</sup> See Bansat-Boudon and Tripathi 2011, 343; Dyczkowski 1987, 157-162.

<sup>76</sup> Translation by Dyczkowski 1987, 158.

## VERSE 12

संविद्देव्यः समाक्रम्य विषयानमृतासवान् ।  
योगिनां प्रेषयन्त्यार्ये त्वत्पूजार्थं हि सर्वदा ॥ १२ ॥

saṁviddevyaḥ samākramya viṣayān amṛtāsavān |  
yogināṁ preṣayanty ārye tvatpūjārthaṁ hi sarvadā ॥ 12 ॥

To venerate You, O Noble Lady, the Goddesses of Awareness forever pervade the sense objects of yogīs and reveal them as distillations of nectar.

## Notes:

The goddesses of awareness (*saṁviddevīs*) play an important role in many tantric traditions including as deities of the senses and as goddesses who bestow initiation to practitioners.<sup>77</sup> In this verse, Śivānanda presents a heightened form of Kaula practice (*kulācāra*) where the practitioner's senses are divinized as the *saṁviddevīs* and through their awakened interaction with sense objects, the latter are revealed to be pure nectar.

In contradistinction to many mainstream and orthodox religious traditions that teach engaging with the senses hinders spiritual practices by expending energy outwards, upsetting the vital energies, and overexciting the mind, several *kulācāra* practices (such as described in this verse) teach that subtle meditations upon the senses can actually lead to heightened states of awareness. The immediate background to more comprehensively understanding such practices is the well-known Kaula doctrine that the human body is a *maṇḍala*. Within Śrīvidyā it is taught the body, with its nine openings, is the Śrīcakra<sup>78</sup> and its many goddesses are actually taught to be the senses.<sup>79</sup> Maheśvarānanda teaches in his *Mahārthamañjarī* that the goddesses of the senses (*karaṇadevatās*) reside along with Śiva within the body of the practitioner in the following verse:

anḍamaye nijapinḍe pīṭhe sphuranti karaṇadevyah |  
prasphurati ca paramaśivo jñānanidhis tāsāṁ madhye ॥ 34 ॥

“The goddesses of the senses pulse radiantly in the sacred seat (*pīṭha*) that is one's own body consisting of the universe. And in their midst shines Supreme Śiva, the treasure of consciousness.”<sup>80</sup>

Similar practices to what Śivānanda is describing in this verse can be found throughout Kaula tantras and are often focused on maintaining stable awareness of the sequential (*krama*)

<sup>77</sup> See Abhinavagupta's description in *Tantrāloka* 4.42 of the *sāmsiddhika* guru who is initiated and consecrated as a teacher by the goddesses of his own consciousness in Dyczkowski 2023, III, 55.

<sup>78</sup> See Bhāskararāya's commentary on the *Bhāvanopaniṣad*, verse three.

<sup>79</sup> For precise correlations see the *Kāmakalāvīlāsa* verses 40-45.

<sup>80</sup> Translation by Dyczkowski 2009, Introduction Vol I, 723.

unfolding of consciousness through experiencing and recognizing their flows<sup>81</sup> in sensory perceptions and enjoyments. By paying close attention to the flux of how consciousness comes into being, the practitioner expands their subjectivity and awareness of the dynamic structure of consciousness and reality. Meditating on perception through the senses is not meant to increase sensory enjoyments — one doesn't need to practice spiritual disciplines to enjoy their senses! On the contrary, when practiced by qualified adepts, subtle meditations on perception and sensory enjoyment can actually lead the senses, *prāṇa* (subtle life-force), and the mind back to their origin in pure luminous consciousness and are a hallmark of Kaula yogic practice. The *Vijñānabhairavatantra* teaches that what sets the practitioner apart from other living beings is that the practitioner pays attention to the subtle relationship between the subject and object in every experience.<sup>82</sup>

The interaction between the senses and objects of the world is often described within Kaula tantras as the meeting of *siddhas* and *yoginīs*, a union which, just as Śivānanda describes, is said to produce nectar from their mutual interaction and enjoyment. The fifth verse of the *Vātūlanāthasūtra*<sup>83</sup> teaches:

*siddhayoginīsamghaṭṭān mahāmelāpodayaḥ* || 5 ||

The Great Union arises by the union of Siddhas and Yoginīs.

Anantaśaktipāda explains in his commentary to this verse:

*siddhās ca yoginyas ca tāḥ siddhayoginyah viśayakaraṇeśvarīrūpāḥ |*  
*tāsām samghaṭṭaḥ saṅgamo grāhyagrāhakobhayasamsleṣaḥ*  
*parasparāgūṛṇakrameṅāliṅganam | tena āliṅganena sadaiva*  
*mahāmelāpodayaḥ mahāmelāpasyābhantedantātmakadvayavigalanāt*  
*niruttaracidvyomni satataṁ mahāsāmarasyātmakasya sarvatra pratyakṣatayā*  
*udayaḥ samullāso bhavati ity arthaḥ | vedyavedakadvayāprathanapravṛtṭyā*  
*paramādvayasamāveśaḥ sarvatrāvasthita ity uktaṁ bhavati* || 5 ||

“The Siddhas and Yoginīs are the objects of sense and the goddesses of the senses, respectively. Their ‘union’ is their intimate coming together (*saṅgama*), the close (mutual) conjunction (*samsleṣa*) of both subject and object, and (their) embrace (*āliṅgana*) by the process of (their) mutual implication (*āgūṛṇana*). It is by that embrace that ‘the Great Union arises’ at all times. (In other words) by the falling away of the two, namely, the subjectivity and objectivity of the Great Union, the Great Oneness (*mahāsāmarasya*) pours forth constantly,

<sup>81</sup> Following emanation (*śṛṣṭi*), stability (*sthitī*), dissolution (*sambhāra*), the inexplicable state (*anākhyā*), and sometimes a fifth state of pure illumination (*bhāsā*).

<sup>82</sup> *Vijñānabhairavatantra* 106.

<sup>83</sup> The *Vātūlanāthasūtra* is an important text from the Kālikrama tradition. It was first published in Sanskrit, with an English translation, in the famous Kashmir Series of Texts and Studies (KSTS) in 1923 by Pandit Madhusudan Kaul Shastri. Swami Lakshmanjoo taught this important text to several of his students, who also published translations, including Lilian Silburn (1959), Mark Dyczkowski (2019), and Bettina Bäumer (2021). Swamiji's teachings on this text, based on audio recordings of his lectures, were published (in English) in 1996 by the Ishwar Ashram Trust.

completely and everywhere as a direct immediate experience within the Sky of unexcelled consciousness. What is taught (here) is that penetration (and mystic absorption) into the supreme non-dual (reality) takes place everywhere by the ongoing power of the absence of the perception of the two, namely, subject and object.”<sup>84</sup>

Abhinavagupta, in the fourth chapter of his *Tantrāloka*, describes how the intimate union of subject and object, just like sexual union, produces nectar as follows:

*yathā yoniś ca liṅgaṃ ca saṃyogāt sravate 'mṛtam |*  
*tathāmṛtāgnisaṃyogād dravatas te na saṃśayaḥ || 131 ||*

“Just as the (female) *yoni* and (male) *liṅga* stream forth nectar by (their) union, similarly, no doubt, the fire of the subject and the moon (*amṛta*) (of the object) exude (nectar) by (their) union.”<sup>85</sup>

The *Mahānayaprakāśa* of Arṇasimha echoes these teachings regarding the blissful union of the contact between consciousness and sense objects in the following verse:

*grāhyagrābhakasamśleṣād analpāhlādanirbharā |*  
*yā samvid rājate saiva mahāmelāpavigrabhaḥ || 127 ||*

“The consciousness that shines, full of the great bliss (*āhlāda*) that comes from the contact between subject and object, is the form of the Great Union.”<sup>86</sup>

From within the Śrīvidyā tradition, Amṛtānanda in his *Dīpikā* commentary on the *Yoginīhrdayatantra* (2.79) describes how the *yoginīs* of the senses are forms of consciousness and, as Dr. Mark Dyczkowski has pointed out, the first half-verse<sup>87</sup> is cited by Jayarātha in his *Viveka* commentary on the *Tantrāloka*,<sup>88</sup> thereby providing an interesting continuity between these two Kaula traditions. Amṛtānanda teaches in his commentary:

*yatra yatra militā marīcayas tatra tatra vibhur eva jṛmbhate |*  
*tatsatām hi niyamāvalambanaṃ dhyānapūjanakathā vidambanā ||*  
*iti prāmāṇikavacanoktarītyā mātrmānameyasamvido yoginyas tāsām melanam*  
*antarmukhbībhāvena parapramātrviśrāntiḥ athavā brāhmyādyasṭakārcanārtham*  
*sāmayikaśakticakramelanam yoginimelanam tatrodyuktaiḥ*

“The All-pervasive Lord (*vibhu*) Himself blossoms forth wherever the rays (of the senses) unite. For those who possess that same Being and who do not (need to) take the support of rules and regulations (*niyama*), (all) talk of meditation and (outer) worship is deceit. The

<sup>84</sup> Verse and commentary translated by Dyczkowski 2019, 6-7.

<sup>85</sup> Translation by Dyczkowski 2023 III, 177.

<sup>86</sup> Translation by Dyczkowski 2023, III, 504.

<sup>87</sup> *yatra yatra militā marīcayas tatra tatra vibhur eva jṛmbhate.*

<sup>88</sup> Dyczkowski 2023 I, 43, fn. 119.



*yoginīs* are (forms of) consciousness as subject, means and object of knowledge. Their union is (their) repose in the supreme perceiver brought about by (their) introverted state. Or else (it can be understood to mean) union together equally in the one wheel of energies in order to worship the groups of eight (Mothers), Brāhmī and the rest. This is the union of the *yoginīs*.<sup>89</sup>

Concerning the liberatory power of the senses, Abhinavagupta directly incorporates a number of verses from the fifteenth chapter of the *Mālinīvijayottaratantra* in the seventeenth chapter of his *Tantrāloka* that precisely qualify what types of sensory activities are liberating and what types are binding as follows:

*bandhamokṣāv ubhāv etāv indriyāṇām jagur budbāḥ |*  
*nigrhītāni bandhāya vimuktāni vimuktaye || 112 ||*

*etāni vyāpake bhāve yadā syur manasā saba |*  
*muktāni kvāpi viṣāye rodhād bandhāya tāni tu || 113 ||*

*ity evaṁ dvivīdho bhāvah śuddhāsuddhaprabhedataḥ |*  
*indriyāṇām samākhyātaḥ siddhayogēśvarimate || 114 ||*

“The wise have said that both bondage and liberation are (conditions) of the senses. Restrained, they serve to bind (the soul), liberated (from restraint, they serve as a mean to) liberation. These (senses) are liberated if they are, along with the mind, in (the one) all-pervading state. (But) by being restricted somewhere to (a particular) object, they bind (the soul). Similarly, it is said in the *Siddhayogēśvarimate* that the state of the senses is of two kinds, according to whether they are pure or impure.”<sup>90</sup>

Utpaladeva teaches in his *Śivastotrāvalī* that for devotees the senses are actually the path to worship, venerate, and contemplate the deity and reality as follows:

*sarva eva bhavallābbahetur bhaktimatām vibho |*  
*saṁvinmārgo’yam āhlādaduḥkhamohais tridhā sthitaḥ || 10 ||*

“The path of the senses is threefold,  
Marked by pleasure, pain, and delusion.  
For the devotee this is the path  
That leads to your attainment.”<sup>91</sup>

In terms of specific practices oriented at recognizing the bliss of consciousness within the body and sensory enjoyments, the *Vijñānabhairavatantra* teaches:

*jagdhīpānakṛtollāsarasānandavijrmbhanāt |*  
*bhāvayed bharitāvasthām mahānandas tato bhavet || 72 ||*

<sup>89</sup> Translation by Dyczkowski 2023 I 49, fn. 119.

<sup>90</sup> Translation by Dyczkowski 2023 IX, 188.

<sup>91</sup> Translation by Rhodes-Bailly 1987, 30.

*gītādiviṣayāsvādāsamasaukhyaiikatātmanah |  
yoginas tanmayatvena manorūḍhes tadātmatā || 73 ||*

*yatra yatra manas tuṣṭir manas tatraiva dhārayet |  
tatra tatra parānandasvarūpaṃ sampravartate || 74 ||*

*yatra yatrākṣamārgeṇa caitanyaṃ vyajyate vibhoh |  
tasya tanmātradharmivāc cil layād bharitātmatā || 117 ||*

“One should meditate on the state of fullness [filling one’s body] arising from the blossoming of delight in the pleasing taste of food and drink. From that [meditation], one attains supreme bliss. (72)

The Yogī who has merged with the incomparable delight of savoring sense objects such as music, becomes one with that [blissful state]. This takes place by the expansion [of that delight] in the heart by being totally immersed in it. (73)

Wherever the mind delights, let it become steadily focused upon that. In any such experience, the nature of the ultimate bliss becomes manifest. (74)

Wherever consciousness of the all-pervasive Lord manifests through the medium of perception, an all-embracing fullness arises, because that [object of perception], which has the property of a sensory experience, dissolves into consciousness.”<sup>92</sup> (117)



<sup>92</sup> Verse translations by Ben Williams.

## VERSE 13

सौभाग्यहृदयं गुह्यं शिवानन्देन योगिना ।  
समाराधनपूर्त्यर्थं स्तुतं सकलकामदम् ॥ १३ ॥

saubhāgyahrdayaṃ guhyaṃ śivānandena yoginā ।  
samārāadhanapūrtiyarthaṃ stutaṃ sakalakāmadam ॥ 13 ॥

The yogī Śivānanda offers as praise this *Saubhāgyahrdaya* ('Heart of Auspiciousness'), a secret that fulfills all desires, to complete the worship [of Tripurasundarī].



## VERSE 14

इति विरचितमेतत् त्रैपुरं स्तोत्रमाप्तं प्रकटितपरमार्थं योगिवर्योपजुष्टम् ।  
सकलदुरितरोगध्वंसनानन्यकार्यं प्रतियजनविधानं सेव्यतां भक्तियुक्तैः ॥ १४ ॥

**iti viracitam etat traipuram stotram āptam prakṛṭitaparamārtham yogivaryopajūṣṭam |  
sakaladuritarogadhvaṃsanānanyakāryam pratiyajanavidhānam sevyaatām bhaktiyuktaiḥ || 14 ||**

Thus this praise poem dedicated to Tripura[sundarī] is concluded. Clearly manifesting the ultimate reality, delighting the best of yogīs, it uniquely dispels all afflicted conditions. Let it be recited by devotees as a practice in every ritual worship [of the Goddess].

## Notes:

In his concluding verse, Śivānanda proclaims that the *Saubhāgyahrdayastotra* brings about the realization of ultimate reality and confirms that he envisions the recitation of his *stotra* as a new addition to Śrīvidyā ritual manuals amongst practitioners everywhere.

In the sixty-third verse of his *Subhagodaya*, Śivānanda further mentions that the *Saubhāgyahrdaya* should be recited at the conclusion of Śrīcakra pūjā as follows:

*varivasyām vidhāyettham sajam sabutakriyam |  
saha kāmakalādhyānam saubhāgyahrdayam smaret || 63 ||*

“Having completed the *pūjā* in this way together with the subsequent rites of *japa* and *homa*, one should recite the ‘Heart of Auspiciousness’ and along with it contemplate the *Kāmakalā*.”<sup>93</sup>

इति शिवानन्दमुनिविरचितं सौभाग्यहृदयस्तोत्रं समाप्तम् ॥  
**iti śivānandamuniviracitam saubhāgyahrdayastotram samāptam ||**

This concludes the *Saubhāgyahrdayastotra* composed by Śivānandamuni.



<sup>93</sup> Translation by Ben Williams.

# Appendix

## Saubhāgyahrdayastotra: Text & Translation

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### VERSE 1

तन्महः परमं नौमि कृत्यैः पञ्चभिरङ्कितम् ।  
अशेषविश्वाभेदात्म पूर्णाहन्तात्मकं शिवम् ॥ १ ॥

**tan mahah paramam naumi kṛtyaiḥ pañcabhir aṅkitam |**  
**aśeṣaviśvābhedātma pūrṇāhantātmakam śivam || 1 ||**

I offer salutations to that extraordinary illuminating power adorned by the five cosmic acts, whose non-dual essence encompasses the universe—Śiva, the all-embracing identity.

### VERSE 2

त्रिधा विभक्तं यद्वस्तु स्तोतृस्तुत्यस्तुतिक्रमात् ।  
एकस्मै महसे तस्मै नमः सकलचक्षुषे ॥ २ ॥

**tridhā vibhaktaṁ yad vastu stotrṣtutyastutikramāt |**  
**ekasmai mahase tasmai namaḥ sakalacakṣuṣe || 2 ||**

Salutations to that one illuminating power, the eye that sees through all beings, a reality that transforms into these three: the poet, the praise poem, and the object of praise!

### VERSE 3

स्मरामि तां परां वाचं पश्यन्त्यादिक्रमाश्रयाम् ।  
नानाविधरसाकारमहानुभवरूपिणीम् ॥ ३ ॥

**smarāmi tāṁ parāṁ vācam paśyantyādikramāśrayām**  
**nānāvidharasākāramahānubhavarūpiṇīm || 3 ||**

I contemplate that supreme speech (*parāvāc*), the ground for the sequence beginning with visionary speech (*paśyanti*); [that speech] has the nature of the immediacy of direct experience in the form of a diverse array of aesthetic sentiments.

### VERSE 4

देशकालपदार्थात्म यद्यद्वस्तु यथा यथा ।  
तत्तद्रूपेण या भाति तां श्रये सांविदीं कलाम् ॥ ४ ॥

**deśakālapadārthātma yad yad vastu yathā yathā |**  
**tattadrūpeṇa yā bhāti tāṁ śraye sāmvidīṁ kalām || 4 ||**

I take refuge in that dynamic power of consciousness! That [alone] shines forth as every reality that can be experienced in time and space, in all of their diverse modes of being.

### VERSE 5

मूलादिबिलपर्यन्तं महात्रिपुरसुन्दरि ।  
या तनुस्ते तडित्प्रख्या तां भजे भवशातनीम् ॥ ५ ॥

**mūlādibilaparyantaṃ mahātripurasundari |  
yā tanus te taḍitprakhyā tāṃ bhaje bhavaśātanīm || 5 ||**

O Tripurasundarī, I worship your form that brings mundane existence to an end, flashing like a streak of lightning from the root [center] to the space of the crown.

**VERSE 6**

योनौ कनकपुञ्जाभं हृदि विद्युच्छटोज्ज्वलम् ।  
आज्ञायां चन्द्रसंकाशं महस्तव महेश्वरि ॥ ६ ॥

**yonau kanakapuñjābhaṃ hr̥di vidyucchaṭojjvalam |  
ājñāyāṃ candrasaṃkāśaṃ mahas tava maheśvari || 6 ||**

O Maheśvarī, your illuminating power shines like a treasury of gold in the source, a brilliant burst of lightning in the heart, and a luminous moon in the center between the eyes.

**VERSE 7**

प्रसृतामृतरश्म्यौघसन्तर्पितचराचराम् ।  
भवानि भवशान्त्यै त्वां भावयाम्यमृतेश्वरीम् ॥ ७ ॥

**prasṛtāmṛtaraśmyaughasantarpitacarācarām |  
bhavāni bhavaśāntyai tvāṃ bhāvayāmy amṛteśvarīm || 7 ||**

To calm worldly existence, O Bhavānī, I visualize you as Amṛteśvarī, Goddess of Nectar, who satiates the universe of sentient beings and objects with an outpouring mass of rays of nectar.

**VERSE 8**

वर्णः कला पदं तत्त्वं मन्त्रो भुवनमेव च ।  
इत्यध्वषट्कं देवेशि भाति त्वयि चिदात्मनि ॥ ८ ॥

**varṇaḥ kalā padaṃ tattvaṃ mantrō bhuvanam eva ca |  
ity adhvaṣaṭkaṃ deveśi bhāti tvayi cidātmani || 8 ||**

Phonemes, phases of energy, linguistic units, principles of reality, mantras, and worlds—this entire sixfold path of the universe, O Empress of the Gods, shines within you, the very nature of consciousness.

**VERSE 9**

अनाश्रितादिकालाग्निरुद्रान्तं चित्रमद्भुतम् ।  
उन्मीलयसि मातस्त्वं प्रकाशवपुषि त्वयि ॥ ९ ॥

**anāśritādikalāgnirudrāntaṃ citram adbhutam |  
unmīlayasi mātāsvaṃ prakāśavapuṣi tvayi || 9 ||**

O Mother, you dynamically display the extraordinary image of reality shining within your body of light—from the supreme independent pinnacle [Anāśritaśiva] down to the Rudra of cosmic dissolution.

## VERSE 10

यदिदं भासते देवि नामरूपक्रियात्मकम् ।  
प्रकाशवपुषि त्वत्तस्तत्सर्वं नातिरिच्यते ॥ १० ॥

**yad idam bhāsate devi nāmarūpakriyātmakam |  
prakāśavapuṣi tvattas tat sarvaṃ nātiricyate || 10 ||**

All this — name, form, and action, shines, O Goddess, within your body of light and none of it surpasses You.

## VERSE 11

नेत्रादिजालकोपान्ते हृत्पद्मासनलीलया ।  
वारं वारं त्वया देवि रूपादिमधु सेव्यते ॥ ११ ॥

**netrādijālakopānte hr̥tpadmāsanalīlayā |  
vāraṃ vāraṃ tvayā devi rūpādimadhu sevyate || 11 ||**

Dancing upon the throne of the [yogī's] heart lotus, O Goddess, you continually revel in the intoxicating wine of visual forms and other [sensations] at the threshold of the array of senses.

## VERSE 12

संविद्देव्यः समाक्रम्य विषयानमृतासवान् ।  
योगिनां प्रेषयन्त्यार्ये त्वत्पूजार्थं हि सर्वदा ॥ १२ ॥

**saṃviddevyaḥ samākramya viṣayān amṛtāsavān |  
yogināṃ preṣayanty ārye tvatpūjārthaṃ hi sarvadā || 12 ||**

To venerate You, O Noble Lady, the Goddesses of Awareness forever pervade the sense objects of yogīs and reveal them as distillations of nectar.

## VERSE 13

सौभाग्यहृदयं गुह्यं शिवानन्देन योगिना ।  
समाराधनपूर्त्यर्थं स्तुतं सकलकामदम् ॥ १३ ॥

**saubhāgyahr̥dayaṃ guhyaṃ śivānandena yoginā |  
samārāadhanapūrtiyarthaṃ stutaṃ sakalakāmadam || 13 ||**

The yogī Śivānanda offers as praise this *Saubhāgyahr̥daya* ('Heart of Auspiciousness'), a secret that fulfills all desires, to complete the worship [of Tripurasundarī].

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इति विरचितमेतत् त्रैपुरं स्तोत्रमाप्तं प्रकटितपरमार्थं योगिवर्योपजुष्टम् ।  
सकलदुरितरोगध्वंसनानन्यकार्यं प्रतियजनविधानं सेव्यतां भक्तियुक्तैः ॥ १४ ॥

**iti viracitam etat traipuram stotram āptaṃ prakatitaparamārthaṃ yogivaryopajusṭam |  
sakaladuritarogadhvaṃsanānanyakāryaṃ pratiyajanaividhānaṃ sevyatāṃ bhaktiyuktaiḥ || 14 ||**

Thus this praise poem dedicated to Tripura[sundarī] is concluded. Clearly manifesting the ultimate reality, delighting the best of yogīs, it uniquely dispels all afflicted conditions. Let it be recited by devotees as a practice in every ritual worship [of the Goddess].



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