

The
Pañcaślokaja Paraguhyā
Stotra

“Supremely Secret Hymn of Five Verses”

from the unpublished *Śambhunirṇaya Tantra*
with the *Dīpikā* commentary of Śivānanda (fl.c. 1225-1275)



Translation
and
Introduction to the Śaḍanvayaśāmbhava Tradition

by Brian Campbell

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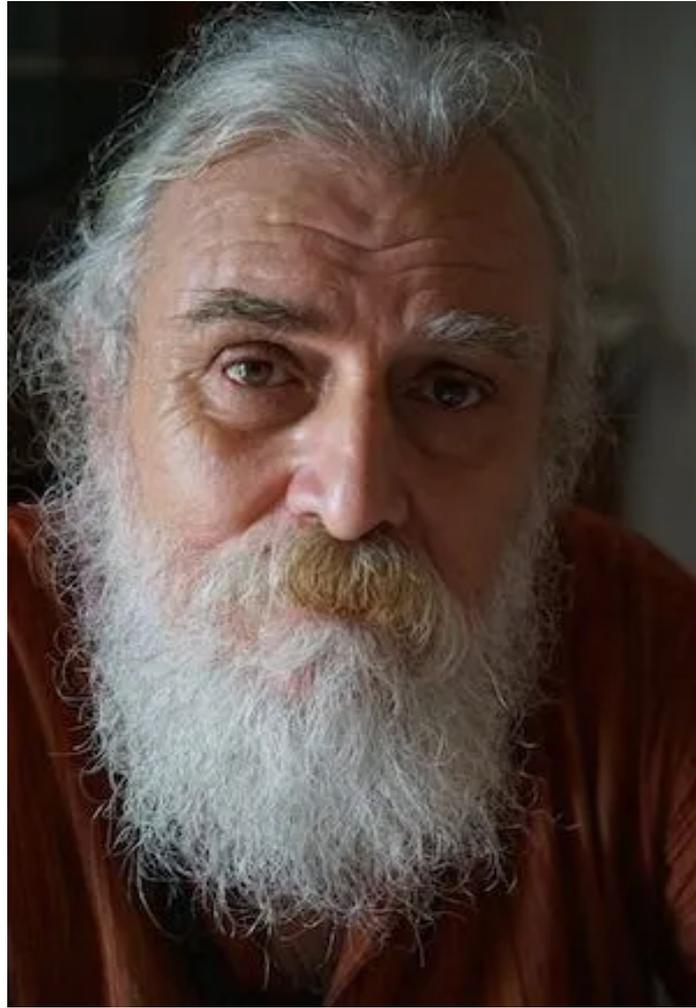
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This publication is dedicated to the memory of Dr. Mark Dyczkowski (1951-2025), one of the world's leading experts on tantric Śaivism and Kaula tantra. It was Markji's sincere friendship, guidance, and blessings that initiated this work.

Tripurā Tallikā is a small group of Śrīvidyā practitioners working to make high quality Śrīvidyā texts, and related knowledge, accessible to practitioners worldwide. Our goal is to revitalize knowledge in the Śrīvidyā tradition, its foundational texts, practices, and rich history through our publications and work. Key to our mission is providing our publications open access and free of charge, thereby ensuring that the widest audience can access them. Our mission is guided by our values: Wisdom, Excellence, and Responsibility. With deep gratitude to our respective gurus, and with their full blessings, Tripurā Tallikā is an independent research and publishing group.

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Forward

The *Pañcaślokaja Paraguhya Stotra* is a secret hymn that was originally meant to be learned and recited by initiates within the Śaḍanvayaśāmbhava lineage, a tantric tradition that has been incorporated into Śrīvidyā. Unfortunately, despite the traditional proliferation of Śrīvidyā, and many other tantric traditions, both foundational and lineage specific knowledge often remains hidden in manuscripts that are difficult to access, or held by custodians who are often not willing to share with practitioners outside of their immediate circles. This publication aims to help mitigate that issue and hopefully encourages others to do the same.

Critical to any tantric tradition are a set of initiatory pledges (*samaya*) that protect the tradition, as well as guard the sanctity of its knowledge and practices. Respecting *samaya* is not something that I take casually. It is, however, with the unmistakable auspices of the presiding goddess of the Śaḍanvayaśāmbhava tradition, and the guidance and blessings of my gurus, that I've decided to publish this secret hymn for first time. It is being published by Tripurā Tallikā in efforts to increase respect, knowledge, and admiration for the vibrant traditions of Śrīvidyā and Kaula tantra.

Special thanks is due to the staff at the Government Oriental Manuscript Library in Chennai, specifically Dr. Geethalakshmi and Dr. Sivaguhan, who graciously helped me procure a copy of the primary manuscript of the *Śambhunirṇaya Tantra* used for this edition of the *Pañcaślokaja Paraguhya Stotra*.

May all this be an offering to Tripurasundarī and the Śaḍanvayaśāmbhava tradition.
Śrīgurubhyo namaḥ.

Brian Campbell
Kārtika Pūrṇimā, 2025
Los Angeles, California

Disclosure

Every effort has been made to present the most accurate version of the *Pañcaślokaja Paraguhya Stotra* possible, based on multiple unpublished manuscripts, and taking into account potential scribal errors. Neither the author, nor the publisher of this work, take any responsibility, nor assume any liability for any type of losses or damage, real or imagined, due to the information provided.

Introduction

The *Pañcaślokaĵa Paraguhya Stotra* (Supremely Secret Hymn of Five Verses)¹ is an incredibly rare and secret hymn revealed in the *Śambhunirṇaya Tantra*, an unpublished tantra from the Śaḍanvayaśāmbhava tradition. This largely unknown South Indian tantric tradition is closely related to the Kubjikā centered Kaula Paścimāmnāya, but places a greater emphasis on worshipping Śiva as Naveśvara (alias Navātman / Navakeśvara) with the goddess Kubjikā (Navātmeśvarī) as his consort, rather than worshipping Kubjikā as the supreme deity. The Śaḍanvayaśāmbhava tradition is described as a path that is “easy to follow” (*lagbusādhyām*), echoing the non-renunciatory tantric traditions that are, “like a boat designed for a light breeze”² inaugurated in the oral teachings of the *siddhas* (perfected ones) and crystallized in sources such as the *Vijñānabhairava Tantra*, *Svobodhamañjarī*, and the Pratyabhijñā school of nondual Śaivism.

The Śaḍanvayaśāmbhava tradition understands itself in terms of the four-fold transmission of Kaula lineages (Kaulāmnāya) that recognize the goddess Ciñciñī within the Paścimāmnāya, just as the *Ciñciñīmatasārasamuccaya* does, although seemingly places itself above them all as a supreme revelation. *Śaḍanvaya* means the tradition of six (*ṣaṭ*) orders, transmissions, connections, or lineages (*anvaya*). These six orders are envisioned as residing within the six *cakras* of the practitioner’s body and are correlated with sequences of worship involving the five elements (*pañcamahābhūta*) and the mind (*manas*). Worship through these six sequences plays a central role in the practices of this tradition, just as Śivānanda writes in his *maṅgalācaraṇa* (auspicious opening statement) to his *Dīpikā* commentary on the *Śambhunirṇaya Tantra*:

dharākṣīrabṛhadbhānusamīravvyomamānase |
vyāpakam paramodāram samvidrūpam śivam bhaje ||

I worship Śiva within the earth, water, fire, air, sky, and the mind.
(He is) the all-pervading, supremely magnificent one, whose form is pure consciousness.

The *Śambhunirṇaya Tantra*, also known as the *Śrī Sabasrārdhasāsana*, expounds the divine teachings of the Śaḍanvayaśāmbhava tradition in twenty-six chapters covering the worship of Naveśvara, the extraction of his principal mantra, types of acceptable offerings, advanced yogic and *kundalinī* practices, methods of worship, and other lineage specific knowledge. The shared ritual and doctrinal overlap between the Paścimāmnāya and the Śaḍanvayaśāmbhava traditions includes shared *maṅḍalas*, *nyāsas*, deity-mantras, guru lineages, and a number of specific doctrines. In addition to its affinity with the Paścimāmnāya, the Śaḍanvayaśāmbhava also shares

¹ The name is only a suggestion based on the *phalaśruti*: *idaṃ gubhyam param stotram pāvanam pañcaślokaĵam*.

² *Mālinīvijayavārttika* (2.107) by Abhinavagupta, translated by Raffaele Torella. *Journal of the American Oriental Society*, 139.3. 2019, page 656, fn. 21.

in a number of important features with Trika Śaivism (sometimes referred to as the Kaula Pūrvāmnāya tradition), popularly known as "Kashmir Shaivism."

Equally surprising is that the Śaḍanvayaśāmbhava tradition was intimately linked with the early history of Śrīvidyā in South India. Several foundational Śrīvidyā gurus and commentators were fluent with, and initiated into, both traditions and streams of practice. It was, however, only the lineage of worshiping Tripurasundarī known as Saubhāgyasaṃpradāya, Traipuradarśana, and most popularly, "Śrīvidyā" that experienced long lasting and widespread recognition. It seems the Śaḍanvayaśāmbhava tradition was largely absorbed into Śrīvidyā and likely no longer functions as an independent tradition receiving original commentaries and worship. However, in secret tantric lineages the "absence of evidence is not evidence of absence" and therefore leaves open the intriguing possibility that the tradition might still survive in private circles.

Regardless, the Śaḍanvayaśāmbhava tradition lives on within Śrīvidyā, and likely other traditions, as a set of higher level initiations, mantras, practices, and doctrines that exist beyond the more common understanding and practice of worshiping Tripurasundarī. However, not everything is hidden behind specialized access. In reality, the Śaḍanvayaśāmbhava tradition permeates Śrīvidyā. Salient examples include the Śuddhajñānamayī Śāmbhavī Vidyā from the Raśmimālā of the *Paraśurāmakalpasūtra*, the Śrīvidyā Gurupādukā mantra, Ratnapañcakanyāsa, and perhaps most clearly Śrīvidyā's Śaḍanvayaśāmbhava-raśmikrama. In this practice, Tripurasundarī is worshiped as the sun of consciousness who fills the practitioner's *cakras* with various rays of light that emanate from her feet and total 360 — a complete circle and solar year according to the Vedic calendar. A simplified version of this complex practice, also known as Tripurāraśmikrama, is briefly described within the fourteenth verse of the *Saundaryalaharī*, amongst several other tantras and ritual manuals.

The Śaḍanvayaśāmbhava practice of worshiping rays of light seems to be the guiding principle of the *Paraśurāmakalpasūtra*'s Raśmimālā, a set of thirty-seven mantras in six sequences. In this sense, the Raśmimālā could very well be a condensed form of the Śaḍanvayaśāmbhava-raśmikrama. Building on the worship of rays of light, the famed guru and commentator on the *Yoginībrdaya Tantra*, Amṛtānanda (*fl.c.* 1325-1375), shares what he envisions as the "true worship" of the Śrīcakra in the twenty-third verse of his *Cidvilāsastava*, translated by Dr. Ben Williams, as follows:

bāhyacakrasuṣaḡā marīcayas tattvajālasadātmasaṃvidah|
tatsamarcanam atīva cinmayānākhyadhāmi vilayakramakriyā || 23 ||

"One's innate consciousness, shimmering as the entire collection of principles, shines with rays that beautifully light up the tangible Śrīcakra. The [true] worship of that [*maṇḍala*] is the Krama practice of dissolving in sequence [those sensory rays] into the luminous abode of the Nameless, which is nothing but consciousness."³

³ Translation by Ben Williams. *Cidvilāsastava*, Tripurā Tallikā. 2023, 69. Available to read at <https://tripuratallika.org/cidvilasastava>

Umākānta, a student of Amṛtānanda, wrote an entire treatise on practices from the Śaḍanvayaśāmbhava tradition in a short unpublished work entitled the *Śaḍanvayaśāmbhavakrama* that includes a large number of *nyāsas*, citations from the *Śambhunirṇaya Tantra*, ritual procedures, and the mantras for the principal deities of the Śaḍanvayaśāmbhava tradition.

The *Śambhunirṇaya Tantra*'s proximity to the Śrīvidyā tradition is strengthened by its citation in the *Śrīvidyārṇava Tantra*, a mantric compendium written by Vidyāraṇya Swami (*fl.c.* 14th century). The *Śambhunirṇaya Tantra* is also cited in the *Kaulāvalīnirṇaya*, a medieval Kaula compendium by Jñānānanda, where it is listed in conjunction with the *Vāmakeśvarīmata* (*Nityāśoḍaśīkārṇava Tantra*), further linking its connection and proximity to the Śrīvidyā tradition. A work from the Śaḍanvayaśāmbhava tradition, that simply goes by the same name, is also cited within Naṭanānandanātha's *Cidvallī* commentary on the thirty-fifth verse of the *Kāmakalāvīlāsa*, a short composition on the nature and cosmogony of the Śrīcakra written by Puṇyānandanātha (*fl.c.* 1300-1350), the guru of Amṛtānanda. Unfortunately, Sir John Woodroffe (Arthur Avalon) and his translation team decided to completely leave out this citation and verse in their study and English translation of the *Kāmakalāvīlāsa*. It is reproduced here:

*ṣaḍanvayaśāmbhave ca
varadābhayaḥastāśca sarvā vāmārdhavigrāhāḥ |
tejorūpāḥ parā dhyeyāḥ kevalam mokṣakāṅkṣibhiḥ ||*

...and (according to) the Śaḍanvayaśāmbhava, (I worship the goddesses with) their hands displaying gestures of boons (*varada*) and fearlessness (*abhaya*) and who all constitute the left side (of Śiva). The supreme goddesses, whose forms are pure light, should only be meditated upon by those who desire spiritual liberation (*mokṣa*).

In contemporary Śrīvidyā practice, Śaḍanvayaśāmbhava often refers to a special ritual worship that venerates the Śrīvidyā guru lineage (Śrīvidyā Gurumaṇḍala Pūjā). It is largely unknown, even amongst adepts and teachers, that Śaḍanvayaśāmbhava isn't just a special ritual, mode of worship, or higher set of initiations within Śrīvidyā, but a complete tantric tradition with its own tantra, deities, mantras, and practices. To this exact point, it is explicitly stated within the *Śrīvidyārṇava Tantra* that six foundational mantras critical to the practice of the Śrīvidyā Śaḍanvayaśāmbhava Gurumaṇḍala Pūjā are, "the mantras of the Śaḍanvayaśāmbhava tradition" and are prescribed to be worshiped at the six principal foundations (*ādhāra*). The six mantras are:

Parameśvara: Consisting of 32 rays, worshiped in the *manas* (mind) sequence and associated with the *ājñā* center.

Vicceśvara: Consisting of 36 rays worshiped in the *ākāśa* (space) sequence and associated with the *viśuddhi* center.

Haṃseśvara: Consisting of 27 rays, worshiped in *vāyu* (air) sequence and associated with the *anāhata* center.

Samvarteśa: Consisting of 31 rays worshiped in the *tejas* (fire) sequence and associated with the the *svādbiṣṭhāna* center.

Dvīpeśvara: Consisting of 26 rays worshiped in the *āpas* (water) sequence and associated with the *maṇipūra* center.

Navātmeśvara: Consisting of 28 rays worshiped in the *prthvī* (earth) sequence and associated with the *mūlādhāra* center.

Each of these six mantras is invoked with their feminine counter parts to create six couples (*ānandanātha sabhita parāmbā*) that are worshiped in sequences (*krāma*) associated with the five elements (*pañcamahābhūta*) and the mind (*manas*) at the six principal *cakras*. Each of these couples has a specific number of rays that total 360. There are 180 masculine rays and 180 feminine rays that are correlated with a special *mālāmantra* (mantric garland) of the goddess Tripurasundarī that sequentially invokes them throughout the Śrīcakra to complete the worship. The sequence of the earth, for example, is worshiped within the *mūlādhāra cakra* (root center) and consists of 56 rays: 28 for Navātmeśvara and 28 for Navātmeśvarī. This practice continues as worship (*pūjayāmi*) of the six primary couples and all of the ancillary couples embodied within the 360 rays that fill the six *cakras* of the practitioner with radiance and, in the words of Amṛtānanda referenced above, “light up” the Śrīcakra.

As established practitioners may have noticed, this practice presents a striking reversal of the more common tantric ordering of *svādbiṣṭhāna* and *maṇipūra*, not only in terms of their ascending placement along the central axis of the body, but also in terms of which elements they are usually associated with.

COMMON TANTRIC ORDER		ṢAḌANVAYAŚĀMBHAVA VARIANT	
center	element	center	element
<i>ājñā</i>	mind	<i>ājñā</i>	mind
<i>viśuddhi</i>	space	<i>viśuddhi</i>	space
<i>anāhata</i>	air	<i>anāhata</i>	air
<i>maṇipūra</i>	fire	<i>svādbiṣṭhāna</i>	fire
<i>svādbiṣṭhāna</i>	water	<i>maṇipūra</i>	water
<i>mūlādhāra</i>	earth	<i>mūlādhāra</i>	earth

It is quite common throughout tantric traditions to find *svādbiṣṭhāna* envisioned at the genital region, and associated with water, while *maṇipūra* is envisioned at the navel region and is associated with fire. However, several instances of the *raśmikrama* practice of the Ṣaḍanvayaśāmbhava tradition present an order where they are interchanged. Surprisingly, this order is also found in the *Saundaryalaharī*, a text attributed to Ādi Śaṅkarācārya (fl.c. 9th century) that is actually permeated with influences from the Ṣaḍanvayaśāmbhava tradition.

Concerning this significant discrepancy within the *Saundaryalaharī*, some contemporary gurus have even gone as far as to suggest the reversal is just a scribal error that should be changed to fit the more common understanding. Within the commentarial tradition of the *Saundaryalaharī*, most of the commentators argue that *svādbhiṣṭhāna* and *maṇipūra* are actually interchangeable due to their mutual proximity. Several commentators use the months of *Madhū* and *Mādhava* as an example and ultimately defer to the authority of the author, whom they affectionately call "Bhagavatpāda Śāṅkarācārya" to establish the reliability and trustworthiness of the discrepancy. Other explanations are also given in the text, such as in verses thirty-nine and forty, where meditations on the rain clouds of *maṇipūra* and the fire established within *svādbhiṣṭhāna* are described, but still without a clear reason as to why the order is switched from the more common tantric understanding.

Fortunately, Kaivalyāśrāma, in his *Saubhāgyavardhanī* commentary on the *Saundaryalaharī*, mentions that the reversal is actually *śāmbhavamātānusāreṇa* "according to the Śāmbhava doctrine," thereby revealing his deeper understanding of the Śaḍanvayaśāmbhava (also sometimes simply referred to as the Śāmbhava) tradition. He wasn't wrong. Several other foundational Śaḍanvayaśāmbhava sources list the order of *maṇipūra* and *svādbhiṣṭhāna* in this particular way, thereby corroborating that it wasn't an error, but an actual variation (*sampradāyabheda*) in the order of these two *cakras*.

A closer look at these six mantras clearly reveals their association and adoption from the Kubjikā centered Kaula Paścimāmnāya, specifically her Samayāvidyā, thereby highlighting the intimate connections between the Śrīvidyā, Śaḍanvayaśāmbhava, and Paścimāmnāya traditions. Such interlineage ritual practice is just one example of what appears to be a theme across tantric traditions where different lineages are incorporated into each other in a series of hierarchical encompassments graded by degrees of initiation and competency to perform practices. The recitation of mantras from the Śaḍanvayaśāmbhava tradition, the Gurupādukā mantra, Āmnāyasamaṣṭipūjā, Śaḍdarśanapūjā, and Parāpūjā⁴ are clear examples of such integration within the Śrīvidyā tradition, and there are many more. Such lineage inclusive ritual practice is in stark contrast to the polemics often found in religious texts that clearly differentiate one lineage from another and prescribe the worship of one deity at the exclusion of others. It seems that in practice, the lines of differentiation were actually much more permeable.

The *Śambhunirṇaya Tantra* received a commentary, entitled *Dīpikā* (the lamp), by Śrīvidyā's foundational South Indian guru and commentator Śivānanda (fl.c. 1225-1275), also known as Śivānandamuni, Śivānandayogin, and Śivānandanātha. Among his contributions is the famed *Rjvīmarśinī* commentary on Śrīvidyā's principal text (the *Nityāśoḍaśikārnava Tantra*) and a number of original compositions on the worship of Tripurasundarī including the *Subbagodaya*,

⁴ On a couple of these practices, see *Cidvilāsastava* published by Tripurā Tallikā, 2023, pages 97-105, available at <https://tripuratallika.org/cidvilasastava>

Subbagodayavāsana, *Subbagodayaprabhā*, and *Saubhāgyahṛdayastotra*.⁵ Śivānanda also wrote multiple unpublished works on the Śaḍanvayaśāmbhava tradition, of which his *Dīpikā* commentary on the *Śambhunirṇaya Tantra* is foundational and fortunately includes a short commentary on the *Pañcaślokaja Paraguhya Stotra*.

In his *Dīpikā*, Śivānanda reveals his deep understanding and affinity with the Trika tradition by citing multiple Kashmirian authorities including Utpaladeva's *Śivastotrāvalī* (multiple citations), Abhinavagupta's *Tantrāloka* (15.161), and the *Parātrīśikā* (28). Śivānanda's chosen verse from the *Tantrāloka* highlights the sanctifying power of *arghya* (sacred liquid offering) by equating it with the sacred rays of the sun of Śiva, a central theme of Śaḍanvayaśāmbhava doctrine. Śivānanda's cited verse from the *Tantrāloka*, as translated by Dr. Mark Dyczkowski, reads as follows:

arghapātrāmbuviprudbbih sprṣtam sarvaṃ hi śudhyati |
śivārkakarasaṃsparśāt kānyā śuddhir bhaviṣyati || 15.161 ||

"Anything touched by the drops of water in the sacrificial vessel is purified. What purification could there be other than (the one that comes about by) contact with the rays of the sun that is Śiva?"⁶

Śivānanda also cites the *Tantrāloka* multiple times in his *Rjuvimarsinī* commentary on the *Nityāśoḍaśikārṇava Tantra*, showcasing his intimate knowledge of the Kashmiri tradition of nondual Śaivism.

Śivānanda's *Dīpikā* expounds critical aspects of the Śaḍanvayaśāmbhava tradition, including mantras, procedures, *maṇḍalas*, and doctrines as he received it from his guru, who he names as Vidyānandanātha. Most interestingly, Śivānanda mentions in his *Dīpikā* that he first met his guru in a dream and then later, for a second time, in the physical realm.⁷ Śivānanda's divine meeting with his guru in the dream state is a testament and confirmation of the power and validity of dreams (*svapnajñāna*) in Kaula yogic traditions, as referenced in foundational sources such as the *Mālinīvijayottara Tantra* (16.31, 23.32). That certain dreams, especially those of practitioners, can be just as real as the waking state is in contradistinction to the ephemeral and false nature of dreams in Advaita Vedānta and aligned traditions. By specifically mentioning that he first met his guru in a dream, Śivānanda is aligning himself to an ancient form of Kaula practice and "dream yoga," thereby providing an important view into the depth of the Śaḍanvayaśāmbhava tradition. What relation this Vidyānandanātha has to Svātmānanda (alias Vasudevamahāmuni), Śivānanda's stated guru in his *Rjuvimarsinī* commentary, is unknown.

⁵ The *Saubhāgyahṛdayastotra* was recently translated for the first time into English by Dr. Ben Williams, with an introduction and annotated notes to each verse by Brian Campbell, published by Tripurā Tallikā and available at <https://tripuratallika.org/saubhagyahrdayastotra/>

⁶ Translation by Mark Dyczkowski. *Tantrāloka: The Light On and Of the Tantras*. Vol. 8, Chapter 15, 2023, 101-102.

⁷ *svapne tacca gurum drṣtvā pratyakṣam labdhavān punaḥ.*

There is another Vidyānanda known to the early Śrīvidyā tradition who is the author of the *Artharatnāvalī* commentary on the *Nityāṣoḍaśikārṇava Tantra* and the *Jñānadīpavimarśinī*, an important ritual manual (*paddhati*) for the worship of Tripurasundarī. However, based on the stated guru lineages of both Śivānanda and this Vidyānanda, it can easily be established that Śivānanda's Ṣaḍanvayaśāmbhava guru is most definitely a different Vidyānanda who simply shares the same name as the author of the *Artharatnāvalī*. In all likelihood, Śivānanda had two gurus: one for the lineage of worshipping Tripurasundarī (Svātmānanda alias Vasudevamahāmuni) and one for the Ṣaḍanvayaśāmbhava tradition (Vidyānandanātha).

Due to the proliferation of gurus and adepts with the name Śivānanda, it can be confusing to discern who is who and which texts belong to which Śivānanda. It can, however, be established with certainty that Śivānanda of the early Śrīvidyā tradition, the author of the *Rjuvimarśinī* commentary, wrote the *Dīpikā* commentary on the *Śambhunirṇaya Tantra* based on internal evidence from within the text that outlines his family lineage (father: Pratiṣṭhānanda and son: Cidānanda).

The *Pañcaślokaja Paraguhya Stotra* praises Śiva as the supreme deity, teaches advanced *kuṇḍalinī* practices, establishes Śiva as the destroyer of false doctrines, and ultimately promises the practitioner both spiritual liberation while living (*jīvanmukti*) and the attainment of enjoyments (*bhoga*)—a hallmark of the Mantramārga and Kaula tantric traditions. The *Pañcaślokaja Paraguhya Stotra*'s importance is highlighted by the fact that it is also included, and prescribed to be chanted, within several other unpublished ritual manuals and tantras, further establishing its popularity and importance amongst practitioners of the tradition.



कुलेश्वराय विद्महे
नवकेश्वराय धीमहि
तन्नः शंभूः प्रचोदयात्

*kuleśvarāya vidmahe
navakeśvarāya dhīmahi
tannaḥ śambhūḥ pracodayāt*

We seek to know the Lord of the Kula
We meditate upon Navakeśvara
May Śambhu inspire our intellects

न हि कश्चित्प्रबन्धोस्ति विश्वत्रादोषवागिह ।
 स्वातन्त्र्यानवधानाभ्यां दोषः स्याद्यत्र कुत्रचित् ॥
 दोषामज्ञा न जानन्ति प्राज्ञास्तं शिक्षयन्ति च ।
 नारोपयन्त्यतो दोषं व्याख्यातरि तु केचन ॥

*na hi kaścitprabandhosti viśvatrādoṣavāgiha |
 svātantryānavadhānābhyāṃ doṣaḥ syādyatra kutracit ||
 doṣāmajñā na jānanti prājñāstaṃ śikṣayanti ca |
 nāropayantyato doṣaṃ vyākhyātari tu kecana ||*

Compositions do not exist in the world which are entirely free of mistakes. Whether through (overt) creative freedom, or lack of attention to details, a mistake might be found here or there.

The foolish do not perceive faults (they accept everything blindly), but the wise understand and correct them. Therefore, let no one blame the commentator.

—Śivānanda

Dīpikā commentary on *Śambhunirṇaya Tantra*

देवव्रातं कारणेन सन्तर्प्य योनिनामिकाम् सन्दर्श्य च ततो जापं कुर्याच्च छतं नवेश्वरि हृदादीनां
प्रत्येकतो दशदशेरितो जपः ततः प्रदक्षिणं कृत्वा नत्वा स्तोत्रं पठेन्मम ॥

*devavrātaṃ kāraṇena santarpya yonināmikām sandarśya ca tato jāpaṃ kuryāc chatam naveśvari
ḥṛdādīnām pratyekato daśadaśerito japaḥ tataḥ pradakṣiṇam kṛtvā natvā stotraṃ paṭhennama*⁸ ॥

After performing the worship of the deity, with the proper cause (*kāraṇa*), and displaying the one called Yoni, one should recite the mantra of the goddess Naveśvarī one hundred times. Beginning with the heart one should perform ten recitations of the mantra at each location. Then, after circumambulation and bowing down, one should recite the following beginning with "nama."

Śivānanda's *Dīpikā* commentary:

नवमौलि नवेशमौलि यजनस्थानसमीपे देवव्रातं देवसमूहः । कारणेन हेतुना । निर्हेतुकं देवताराधनं न
कर्तव्यमित्यस्य हृदयम् । सोमयागे सोमेन विना इन्द्रादियजनवत् योनिनामिकां योन्याभिधानां मुद्रामिति शेषः ।
जाप्यं जपं नवेश्वरीत्यामन्त्रणम् । हृदादीनामिति अस्यार्थः । हृदाद्यङ्गं प्रत्येकं दश दत्वा जपः कर्तव्यः ।
स्तोत्रमाह नम इत्यादि नमश्शब्दं प्रति चतुर्थी विभक्तिरिति सम्बध्यते ॥

*navamauli naveśamauli yajanasthānasamīpe devavrātaṃ devasamūhaḥ | kāraṇena hetunā | nirhetukam
devatārādhanaṃ na kartavyamityasya ḥṛdayam | somayāge somena vinā indrādiyajanavat yonināmikām
yonyābbhidhānām mudram iti śeṣaḥ | jāpyam japaṃ naveśvarītyāmantraṇam | ḥṛdādīnām iti asyārthaḥ |
ḥṛdādyāṅgam pratyekam daśa datvā japaḥ kartavyaḥ | stotramāha nama ityādi namaśśabdāṃ prati
caturthī vibhaktir iti sambadhyate* ॥

At the sacrificial altar (*yajanasthāna*) of Navamauli / Naveśamauli, there is a group of deities (to be worshiped) with the cause (*kāraṇa*). The essential point is that the worship of deities (in this tradition) should not be done without *hetu*, just as in the Somayāga, the worship of Indra and the rest of the deities cannot be done without soma. What is meant by the name *yoni* is the Yoni mudrā. The recitation (*japa*) to be performed is the mantra of Naveśvarī. The meaning is that one should recite the mantra ten times beginning at the heart (*ḥṛdaya*) center and then proceed to recite it ten times at the rest of the sections (*aṅgas*). The hymn, to be recited, begins with the word "nama" and is connected (at the end) to the fourth dative case (*caturthī vibhakti*).⁹



⁸ The primary manuscript reads *nava*, but I've emended to *nama* based on Śivānanda's *Dīpikā* commentary.

⁹ Meaning the dative case of *nivāsin* (which would be *nivāsine*) just as the first verse of the hymn lists it (from *nama* to *nivāsine*).

The
Pañcaślokaja Paraguhya
Stotra

“Supremely Secret Hymn of Five Verses”

VERSE I

ॐ

नमो द्रुहिणवैकुण्ठशक्तिप्रसूतिधर्मिणे ।
आधारसाधिनाभिश्चहृत्कण्ठबिन्दुवासिने ॥ ॥

om

namo druhiṇa vaikuṇṭha śakti prasūti dharṁiṇe |
ādhāra sādhinābhiś ca hṛtkaṇṭhabinduvāsine ॥¹⁰

I bow to Him (Śiva), whose nature is the source of the powers of Brahmā and Viṣṇu. He dwells within the foundation, perfected one, navel, heart, throat, and bindu.

Śivānanda's *Dīpikā* commentary:

द्रुहिणो ब्रह्म वैकुण्ठौ विष्णुः । तयोश्शक्तिस्सृष्टिः । स्थिति शक्तिश्च प्रसूतिश्च तयोर्जन्म च यस्य शिवस्य धर्मस्तस्मै ।
आधारो मूलाधारः । साधि स्वाधिष्ठानं । नाभिः कन्दस्थानं दंशो हृदयम् । कण्ठोगलः । बिन्दुराज्ञास्थानम् ।

druhiṇo brahma vaikuṇṭhau viṣṇuḥ tayośśaktissṛṣṭiḥ sthiti śaktiśca prasūtiśca
tayorjanma ca yasya śivasya dharmastasmai | ādhāro mūlādhāraḥ | sādhi svādhiṣṭhānaṁ |
nābhiḥ kandasthānaṁ daṁśo hṛdayam | kaṇṭhogalaḥ | bindurājñāsthānam |

Drubhiṇa is Brahmā. *Vaikunṭha* is Viṣṇu. Their powers are emanation and preservation, but their very power (to perform cosmic functions) originates from Śiva's nature, which is their foundation. *Ādhāra* is the *mūlādhāra*, *sādhi* is *svādhiṣṭhāna*, *nabhi* (the navel) is the root center¹¹ (*kandasthānaṁ*), *daṁśa* is the heart, *kaṇṭha* is the throat, and *bindu* is at the location of *ājñā*.



¹⁰ Slightly emended from the primary manuscript reading [*ādhārasādhinābhiśa kaṇṭhabinduniṁvāsine*] based on an important variant version of the hymn provided by the late Dr. Mark Dyczkowski (1951-2025). Although Markji was unaware of the significance of the hymn to the Śaḍanvayaśāmbhava tradition, he was keenly interested in the *Śambhunirṇaya Tantra* and Śivānanda's *Dīpikā* commentary, despite not having copies of them. His eyes lit up when I showed him the texts and we agreed to host them on his online etext archive once they had been properly typed up. Unfortunately, he passed away before this could be realized.

¹¹ In addition to residing within the *mūlādhāra*, *kuṇḍalinī* also sleeps and resides within the navel, known as the city of gems (*maṇipūra*), which is explicitly called the "root center" in the Paścimāmnāya tradition. See the *Kumārikākhaṇḍa* (30.54) of the *Manthānabbhairavatantra* in Dyczkowski 2009, Vol. 8, 230-231 and an illuminating note in Dyczkowski 2009, Vol. 5, Notes on Text Vol. 1, note 158, 161-162.

VERSE 2

बिलषोडशदिव्यान्त चारसञ्चारवर्षिणे ।
जन्मभोगलयव्याधि दुःख कर्मविनाशिने ॥

bilaṣoḍaśadivvyānta cārasañcāravarṣmiṇe |
janmabhogalayavyādhi duḥkha karmavināśine ||

His form is the movement that comes and goes leading to the end of the sixteenfold divine summit, consuming birth, worldly life, and death. Salutations to the one who destroys suffering and karma.

Śivānanda's *Dīpikā* commentary:

बिलं ब्रह्मबिलम् । षोडशान्तो विसर्गभूः । रच्यन्तं द्वादशान्तभूः । चारसञ्चारवर्षिणे नवाधारेषु तेषु
गमागमकारिदेहाय जन्मजनिर्भोगः कर्मोपभोगः । लयो मृतिः ।

bilaṃ brahmabilam | ṣoḍaśānto visargabhūḥ | racyantaṃ dvādaśāntabhūḥ |
cārasañcāravarṣmiṇe navādhāreṣu teṣu gamāgamakāridehāya janmajanirbhogaḥ
karmopabhogaḥ | layo mṛtiḥ |

The *bila* is the opening of *brahma* (the *brahmarandhra*). The end of the sixteen (*ṣoḍaśānta*) is the *visarga*, the place of emission and the end of the twelve (*dvādaśānta*) is the place where it is all put together. (Śiva's) body is the agent of the inflowing and outflowing currents within the body through the nine supports. Birth is the arising, enjoyment is the consumption (of karma), and dissolution refers to death.



VERSE 3

भूतवर्तभविष्यारव्यजगत्ज्ञानकथाविदे ।
षडूर्मिभेदिनेऽसत्ताशून्यवादिविनाशिने ॥

**bhūtavartabhaviṣyākhyā jagatjñānakathāvide ।
ṣaḍūrmibhedine'sattāśūnyavādivināśīne ॥**

He is the knower of the world in all of its aspects: past, present, and future. He breaks the six waves (of affliction) and destroys those who propagate the doctrines of non-being (*asattā*) and emptiness (*sūnya*).

Śivānanda's *Dīpikā* commentary:

भूतमतीतम् । वर्तवर्तमानम् । भविष्यारव्यं भविष्यदारव्यम् । यज्जगत् तस्य ज्ञानकथाविदे ज्ञानप्रबन्धवेदित्रे । उक्तञ्च पुरुषस्य पदेष्वजन्मनस्समतीतञ्च भवद्य भावि च । स हि निष्प्रतिघेन चक्षुषा त्रितयं ज्ञानमयेन पश्यति ।

bhūtamatītam । vartaṃvartamānam । bhaviṣyākhyam bhaviṣyadākhyam । yajjagat tasya jñānakathāvide jñānaprabandhaveditre । uktañca puruṣasya padeṣvajjanmanassamatītañca bhavadya bhāvi ca । sa hi niṣpratighena cakṣuṣā tritayam jñānamayena paśyati ।

The meaning of *bhūta* is the past (*atīta*); *varta* means *vartamāna* (the present), and *bhaviṣya* is what is called the future (*bhaviṣyākhyam*). Salutations to the one who knows about the entire continuum of the world, in all of its times and phases. As it has been said, "The sage sees with his clear eye of knowledge all three: the past, present, and future in all the three worlds."

Note: In this section of the commentary, Śivānanda is citing Kālidāsa's *Raghuvaṃśa*:

पुरुषस्य पदेष्वजन्मनः समतीतम् च भवद्य भावि च ।
स हि निष्प्रतिघेन चक्षुषा त्रितयम् ज्ञानमयेन पश्यति ॥ ८.७८ ॥

**puruṣasya padeṣvajjanmanāḥ samatītam ca bhavacca bhāvi ca ।
sa hi niṣpratighena cakṣuṣā tritayam jñānamayena paśyati ॥ 8.78 ॥**

इति षडूर्मयः अशनायासपिपासाशोकमोहजरामरणानि असत्ताशून्यवादिविनाशिने
असत्तावादिशून्यवादिनोर्विनाशकाय । तदुक्तम् आस्तां भवत्प्रभावेन विना सत्तैव नास्ति यत् ।
त्वद्वृषणकथा येषां त्वदृते नोपपद्यते ।

**iti ṣaḍūrmayaḥ aśanāyāsapipāsāśokamohajarāmarāṇāni
asattāśūnyavādivināśīne asattāvādiśūnyavādinorvināśakāya ।
taduktam āstāṃ bhavatprabhāvena vinā sattaiva
nāsti yat । tvaddūṣaṇakathā yeṣāṃ tvadr̥te nopapadyate ।**

The six waves are hunger, thirst, grief, delusion, old age, and death. Salutations to Śiva who is the destroyer of those who propagate the doctrines of non-being (*asattā*) and emptiness (*sūnya*). As it has been said, "Without your radiance, nothing exists. The teachings of those who criticize you cannot exist without you, as you also create them."

Note: In this section of the commentary, Śivānanda is citing Utpaladeva's *Śivastotrāvalī*:

आस्तां भवत्प्रभावेण विना सत्तैव नास्ति यत् ।

त्वद्दूषणकथा येषां त्वदृते नोपपद्यते ॥ १०.१० ॥

āstāṃ bhavatprabhāveṇa vinā sattaiva nāsti yat |

tvaddūṣaṇakathā yeṣāṃ tvadr̥te nopapadyate ॥ 10.10 ॥



VERSE 4

षड्गतित्राससन्त्रस्तलोकभयक्षयात्मने ।
 पौनःपुन्यलोकक्षयसत्तानिध्वंसकारिणे ॥
 ṣaḍgatitrāsantrasta lokabhayaḥkṣayātmane ।
 paunaḥpunya lokakṣayasattā nidhvaṃsakāriṇe ॥

His nature is the destruction of the six destinies that affect the beings of the world. Salutations to (Śiva) the one who repeatedly brings about the dissolution of the existence and decay of the world.

Śivānanda's *Dīpikā* commentary:

इति षट्गतयः । देवमनुष्यपितृसुररक्षःपिशाचाः । पौनः पुन्यं क्रियासमभिहारः । क्षयसत्ताविध्वंसकारिणे
 क्षयसत्तयोर्विध्वंसकारिणे क्षयसत्तयोर्विध्वंसकर्त्त्रे । तदुक्तम् । सतोवश्यं परमसत् सच्च तस्मात्परं प्रभो ।
 त्वं चासतस्सतश्चान्यस्तेनासि सदसन्मयः ।

iti ṣaṭgatayaḥ । devamanuṣyapitṛsurarakṣaḥpiśācāḥ । paunaḥ punyaṃ
 kriyāsamabhihāraḥ । kṣayasattāvidhvaṃsakāriṇe kṣayasattayorvidhvaṃsakāriṇe
 kṣayasattayorvidhvaṃsakarttre । taduktam । satovaśyaṃ paramasat sacca
 tasmātparam prabho । tvaṃ cāsatassataścānyastenāsi sadasanmayaḥ ।

The six destinies are: gods, humans, ancestors, *suras*, *rākṣasas*, and *piśācas*. The meaning of 'paunaḥ punyaṃ' is the repetition of actions (that Śiva performs). Salutations to (Śiva) who destroys (*vidhvaṃsa*) both (the ideas of) decay (*kṣaya*) and permanence (*sattā*). As it is said, "non-existence is different from existence and existence is different from non-existence. Lord, you are neither existence, nor non-existence because you are made of both."

Note: In this section of the commentary, Śivānanda is citing Utpaladeva's *Śivastotrāvalī*:

सतोऽवश्यं परमसत्सच्च तस्मात्परं प्रभो ।
 त्वं चासतस्सतश्चान्यस्तेनाऽसि सदसन्मयः ॥ १८ ॥
 sato'vaśyaṃ paramasatsacca tasmātparam prabho
 tvaṃ cāsataḥ sataścānyastenāsi sadasanmayaḥ ॥ 3.18 ॥



VERSE 5

वलीपलितनाशैकमूर्त्तये'मृतदायिने ।
 सर्वाज्ञास्मारणोपेतजीवन्मुक्तिप्रदायिने ॥
 valīpalita nāsaikamūrttaye'mṛtadāyine ।
 sarvājñāsmāraṇopeta jīvanmuktipradāyine ॥

Śiva is the giver of nectar that destroys wrinkles and grey hair, he is endowed with the recollection of all the commands, and bestows spiritual liberation while still alive (*jīvanmukta*).

Statement of Benefits (*phalaśruti*)

इदं गुह्यं परं स्तोत्रं पावनं पञ्चश्लोकजम् ।
 पठेन्नित्यं भुक्तिमुक्तिसाधनाय नरेश्वरः ॥
 पूजापूर्णाय सर्वाणुसिद्धयै मुक्त्यै सुखाय च ।
 एतदन्ते यजेद्भोमं नावमाज्ञात्रयाप्तये ॥
 idaṃ guhyaṃ paraṃ stotraṃ pāvanaṃ pañcaślokajam ।
 paṭhennityaṃ bhuktimuktisādhanāya nareśvaraḥ ॥
 pūjāpūrṇāya sarvāṇusiddhyai muktyai sukhāya ca ।
 etad ante yajed homaṃ nāvamājñātrayāptaye ॥

This supremely secret and sanctifying hymn is composed of five verses, whoever, as a king among men, recites it daily, attains both worldly enjoyment and the fulfillment of liberation. For the completion of worship, for the perfection of all subtle attainments, for liberation, and for bliss. At the end of this recitation, one should perform a fire sacrifice in order to obtain the threefold command of Navātman.

Śivānanda's *Dīpikā* commentary:

इति । अमृतदायिने मोक्षदात्रे । पञ्चश्लोकजं पञ्चभिः पद्वैर्जातम् । नरेश्वरः साधकोत्तमः ।
 पूजापूर्णाय सम्यगाराधकाय । सर्वाणुसिद्धयै सर्वमन्त्रसिद्धयै । मुक्तै मोक्षाय । सुखाय भोगाय होमं नावं
 नवेश्वरसम्बन्धिनं होमम् । आज्ञात्रयाप्तये आज्ञात्रयसिद्धयर्थम् । आज्ञात्रयं प्राग्वत् अर्चनास्तोत्रजपान्ते ।
 नवेश्वरं होमेन यजेदित्यर्थः । दूत्यर्चनं षडङ्ग देवतार्चनम् । भव्ये आमन्त्रित इति शिवम् ।
 iti । amṛtadāyine mokṣadātre । pañcaślokajam pañcabhiḥ padmairjātam । nareśvaraḥ
 sādhakottamaḥ । pūjāpūrṇāya samyagārādhakāya । sarvāṇusiddhyai sarvamantrasiddhyai ।
 muktai mokṣāya । sukhāya bhogāya homaṃ nāvaṃ naveśvarasambandhinaṃ homam ।
 ājñātrayāptaye ājñātrayasiddhyartham । ājñātrayaṃ prāgvāt arcanāstotrajanānte ।
 naveśvaraṃ homena yajeditiyarthaḥ । dūtyarcanam ṣaḍaṅga devatārcanam । bhavye
 āmantrita iti śivam ।

Thus, to the giver of nectar (*amṛta*) means the giver of spiritual liberation (*mokṣa*). These five verses are born from the five lotuses and should be recited by the best of the Śāmbhava practitioners to complete their ritual worship as it grants perfection and accomplishment in mantra practice. Its recitation bestows spiritual liberation and enjoyments. As previously described, the three

commands are worship, reciting hymns of praise, and the recitation (*japa*) of mantras (which are) performed for the attainment and perfection of the three commands. To increase well-being and enjoyments, one should perform a Naveśvara homa followed by the worship of the female consort (*dūti*), along with the six-limbed worship of the deity; this is (all) auspicious.

इति श्रीमदाचार्यविद्यानन्दनाथशिष्य श्रीमदाचार्यशिवानन्दनाथविरचितायां श्रीशम्भुनिर्णयदीपिकायां चतुर्थोऽवच्छेदः ॥
iti śrīmadācāryavidyānandanāthaśiṣya śrīmadācāryaśivānandanāthaviracitāyāṃ
śrīśambhunirṇayadīpikāyāṃ caturtho'vacchedaḥ ॥

Here ends the fourth section of the light (*dīpikā*) on the *Śambhunirṇaya*, composed by the venerable teacher Śivānandanātha, the disciple of the venerable teacher Vidyānandanātha.



