

The
Saṃvinmarīcīcakra
Stotra

“Hymn to the Wheel of the Rays of Consciousness”

from the *Padyavāhinī*
a ritual manual for the worship of multiple Kaula traditions
by Śaṅkara (fl.c. 1300-1350)



Translation, Notes, and Introduction

by Brian Campbell

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Table of Contents

Table of Contents	4
Disclosure	5
Introduction.....	6
Verse 1	12
Verse 2.....	13
Verse 3	14
Verse 4	15
Verse 5	16
Verse 6	19
Verse 7.....	20
Verse 8	21
Verse 9	22
Verse 10	23
Verse 11.....	24
Verse 12	26

Disclosure

Every effort has been made to present the most accurate version of the *Samvinmarīcīcakra Stotra* possible, based on a single manuscript (T0639) currently held the French Institute in Pondicherry, and taking into account potential scribal errors. Neither the author, nor the publisher of this work, take any responsibility, nor assume any liability for the accuracy of the information provided, nor assume liability for any type of losses or damage, real or imagined, due to the information provided.

Introduction

The *Samvinmarīcīcakra Stotra*¹ is a rare, and hitherto, unpublished hymn to the goddess Tripurasundarī from the *Padyavāhinī*, an unpublished and important ritual manual (*paddhati*) that survives in a single extant manuscript belonging to the Government Oriental Manuscripts Library in Chennai. A Devanāgarī paper transcript of this manuscript is currently held at the French Institute in Pondicherry and was consulted for this publication. Likely composed in South India, the *Padyavāhinī* was written by one Śaṅkara (*fl.c.* 1300-1350)² who describes himself as someone of refined intellect (*viviktadhī*) and who is free from desire (*vītarāga*). The colophon repeated at the end of each of its four chapters, entitled currents (*vāhinī*), mentions that Śaṅkara is a disciple of Somānanda (*śrīsomānandaśiṣya śaṅkareṇa śarīriṇā*). Later in the text, we are given further clues as to his guru lineage, which will be discussed in the pages to follow. Śaṅkara was clearly an adept in multiple Kaula tantric traditions including the Mahārtha (Kālīkrama), Anuttara Trika, Saubhāgyasaṃpradāya (alias Śrīvidyā), and the South Indian Ṣaḍanvayaśāmbhava lineage of Navātman and Kubjikā.³

In the *Padyavāhinī*'s opening verses, Śaṅkara proclaims (translation by Professor Sanderson),

*śaṅkaro 'yam dvijaḥ kaś cid vītarāgo viviktadhī |
karoti paddhatim padyaiḥ srotasām aikyavāhinīm ||*

“This Śaṅkara, an enlightened brahmin ascetic, is now going to create in verse a Paddhati that will unite the streams.”⁴

Professor Sanderson further explains that within the *Padyavāhinī*, “we encounter a novel form of syncretistic Śākta devotion in which the cult of Tripurasundarī, the Anuttara's cult of Parā, the Ṣaḍanvayaśāmbhava variant of the cult of Kubjikā, and the pantheon of the Krama system, that is to say, the elements that as distinct systems constitute the Śākta domain known to Śivānanda

¹ The name of the hymn is only a suggestion based on its first verse which mentions it is a hymn for the worship of the *samvinmarīcīcakra*.

² Following Professor Sanderson's dating in Alexis Sanderson. The Śaiva Literature. *Journal of Indological Studies* No. 24 & 25. 2013, 2014, 76.

³ On the Ṣaḍanvayaśāmbhava tradition, see the introduction to the *Pañcaślokaja Paraguhya Stotra* by Brian Campbell, published by Tripurā Tallikā, 2025; Alexis Sanderson. Remarks on the text of the Kubjikāmatatantra. *Indo-Iranian Journal*. 45. 2002, 1-24, Alexis Sanderson. Śaivism and the Tantric Traditions. *The World's Religions* (London, Routledge) 1988, 686-689; and Csaba Kiss. The Yoga of the Matsyendrasaṃhitā. Institut Francais de Pondichery. 2021.

⁴ Translation by Alexis Sanderson in The Śaiva Literature. *Journal of Indological Studies* No. 24 & 25. 2013, 2014, 76, fn. 304.

and Maheśvarānanda, are woven together into a single course of regular and occasional worship.”⁵

The relevance of the *Padyavāhinī* for understanding the practice of early, as well as contemporary, Śrīvidyā cannot be overstated. Several crucial elements of Śrīvidyā doctrine and practice are revealed and discussed in its chapters including: how to offer the nine *mudrās*⁶ in the worship of Tripurasundarī; descriptions of the Nityā yoginīs (including their principal mantras); the worship of the Śrīcakra (*navāvaraṇa pūjā*); a rare mantric encoding of Sampatkarī’s principal twenty-six syllabled mantra (Sampatkarī also figures prominently throughout the text in conjunction with the Saubhāgyavidyā of Tripurā); the mantras of the eight Vāgdevatās (a grouping of goddesses unique to the Śrīvidyā tradition); meditation upon the Kāmakalā; and a rare (encoded) mantra of the goddess Kālasaṅkarṣaṇī from the Mahārtha tradition which is also found within the Raśmimālā, a secret litany of Śrīvidyā mantras recited by those in lineages following the *Paraśurāmakalapsutra*.⁷ Based on the mantras that Śaṅkara provides, it is clear that he hails from the Hādividyā lineage of Śrīvidyā.

In addition to his expertise in worshipping Tripurasundarī, Śaṅkara also includes ritual prescriptions, mantras, and liturgical elements from several other Kaula lineages, all integrated, as Professor Sanderson mentions, into a single ritual manual. Deep influence from the Ṣaḍanvayaśāmbhava tradition can be seen in the form of rare “*gāyatrī*” mantras for Navātman and Kubjikā that are not found in other more well-known Kubjikā centered traditions. In addition, Śaṅkara shares a secret hymn to be recited during Kaula ritual practice that salutes the supreme goddess of the Paścimāmnāya and has direct textual parallels with the unpublished *Paścimacaruvīdhāna*. The influences from the Mahārtha and Anuttara Trika traditions are just as remarkable and warrant a comprehensive study.

Unfortunately, the *Padyavāhinī* is nearly unknown to contemporary practitioners and has very few published citations, or even mentions in print, aside from those of Professor Sanderson. Briefly cited in the *Tārābhaktisudhārṇava*, of Narasiṃha Ṭhakkura, as well as the first published volume of the *Puraścaryārṇava* edited by Muralidhara Jhā, the *Padyavāhinī*’s citation history amongst traditional Śrīvidyā commentators, and other primary source tantric materials, also seems to be rare.

⁵ Alexis Sanderson. The Śaiva Literature. *Journal of Indological Studies* No. 24 & 25. 2013, 2014, 76.

⁶ Although often mentioned to be ten *mudrās* (*daśamudrā*) many Śrīvidyā sources only explicitly mention nine, perhaps keeping in line with the secret nature of the tenth *mudrā*, which Amṛtānanda of *Yoginīhrdaya Dīpikā* fame actually takes to be the first, all-pervading, *mudrā*.

⁷ A comprehensive analysis of this mantra and its history and relation to Mahārtha and Śrīvidyā is forthcoming in Brian Campbell. *Śrīvidyā: Deep History, Connections, and Grace*.

The *Samvinmarīcīcakra Stotra* appears directly after Śaṅkara recounts the *Saubhāgyahṛdayastotra*⁸ of Śivānandamuni (fl.c. 1225-1275) who was, according to Professor Sanderson, likely his *parameṣṭhiguru* (teacher’s teacher’s teacher).⁹ Śivānanda was a foundational commentator in the early Śrīvidyā tradition who is most well-known for his *R̥juvimarsīnī* commentary on the *Nityāśoḍaśīkārṇavatāntra* (the principal tantra of the Śrīvidyā tradition), as well as his *Saubhāgyahṛdayastotra*, *Subhagodaya*, *Subhagodayavāsanā*, *Subhagodayaprabhā*, *Śāmbhavodaya*, and *Dīpikā* commentary on the *Śambhunirṇayatantra*, among several other original contributions and commentaries. Also of note is that directly before Śaṅkara shares the *Saubhāgyahṛdayastotra*, he also shares an important Ṣaḍanvayaśāmbhava hymn that was originally revealed in the *Śambhunirṇayatantra* and has recently been devotionally titled, the *Pañcaślokaja Paraguhya Stotra*.¹⁰ This suggests the three hymns might be indirectly connected.

Assuming that our author, Śaṅkara, is in the direct preceptorial line of Śivānanda, and given that Śivānanda received both the Ṣaḍanvayaśāmbhava transmission, as well as that of the lineage of worshipping Tripurasundarī,¹¹ it is quite possible that the work Śaṅkara set out to accomplish (to unite various currents of worship) was already inaugurated within his guru lineage. Śivānanda writes in his *Subhagodayaprabhā*:

ஐஷ்வரோ தடி ஸௌஷண ஐஷுக்ஷே ஸாஹவொவொடியெ |
 ஸௌகூநாடி ஶவீ ஸவதூா ஶௌகூா ஸௌஜீதீகொ வியிஃ ||
 ஸுஹௌொடியவநுஸு ஶுஹெயஃ ஸஹஸொஶுஶு ||
 ஸாஹவொவொடியஸுஶுயொ 'யடி ஸுஹொொடியவநுஜாஃ ||
 ஶாஶ் ஶநதள யஸு ஶுஶுடியெ ஸ யொஶீ ஶீவவொவக ||

draṣṭavyam tada śeṣeṇa madukte śāmbhavodaye |
ślokānām api saptatyā proktā naimittiko vidhibḥ ||
subhagodayacandrasya prabbeyam sahasojvalā |
śāmbhavodayasūryo 'yam subhagodayacandramāḥ ||
dvāv etau yasya hṛdaye sa yogī śivapāvaka ||

“The remainder (of occasional rituals) can be found in my composition, the *Śāmbhavodaya*, of seventy verses. This *prabhā* of the moon-like *Subhagodaya* blazes forth. The *Śāmbhavodaya* is the sun and the *Subhagodaya* is the moon. The practitioner (*yogī*) in whose heart these two reside, is the fire of Śiva!”

⁸ For an English translation and study see Brian Campbell and Ben Williams’ edition of Śivānanda’s *Saubhāgyahṛdayastotra*, published by Tripurā Tallikā, 2024.

⁹ Alexis Sanderson. The Śaiva Literature. *Journal of Indological Studies* No. 24 & 25. 2013, 2014, 76.

¹⁰ For a study, and English translation, of this hymn, see *Pañcaślokaja Paraguhya Stotra*, by Brian Campbell, published by Tripurā Tallikā, 2025.

¹¹ See the introduction to the *Pañcaślokaja Paraguhya Stotra* by Brian Campbell, published by Tripurā Tallikā, 2025.

The *Śāmbhavodaya* is Śivānanda's ritual manual for the Śaḍanvayaśāmbhava tradition (a text that Śaṅkara also mentions in the opening of the *Padyavāhinī* and which many scholars believe to be lost) and the *Subhagodaya* is his ritual manual for the worship of Tripurasundarī, which was first published by Professor Vrajvallabha Dviveda-jī as an appendix to his critical edition of the *Nityāśoḍaśīkārṇavatāntra* in 1985. By mentioning that both of his texts, and by extension traditions of practice, are to be kept in the heart of the practitioner it seems Śivānanda is already envisioning how multiple tantric transmissions can be fused into a single system of practice. Maheśvarānanda (fl.c. 1275-1325) of Cidambaram, who is also in the lineage of Śivānandamuni and considers him to be his *paramaguru* (teacher's teacher), reveals just as much when he mentions he is initiated into the Saubhāgyaśāmbhava tradition, which might be an elevated form of the Saubhāgyasaṁpradāya,¹² or as professor Sanderson points out, "a Dvandva compound denoting the pairing of the two cults of Tripurasundarī (Saubhāgya) and Kubjikā (the Śaḍanvayaśāmbhava)."¹³

The influence of the lineage of the *Padyavāhinī* extends well beyond Śrīvidyā and related tantric traditions in South India. Professor Sanderson has suggested in a lecture delivered in 2020 entitled "Evidence of the Early Śākta Traditions in Regions Other than Kashmir" that the unique syncretic system of worship that the *Padyavāhinī* expounds was even adopted by Vimalaprabodha, the guru to Arimalla the King of Nepal who ruled in Kathmandu from 1200-1216, to worship the goddess Guhyakālī as evidenced in his *Kālikulakramārcana*.¹⁴ Some of the important interconnections between South India, especially with the Śaḍanvayaśāmbhava lineage, and its influence on tantric traditions in Nepal, were recently explored by Dr. Pongsit Pangsrivongse in his ground breaking doctoral dissertation completed at Oxford in 2023 entitled, "A Study of the Cult of Guhyakālī in the Medieval Kathmandu Valley through the Manuscripts of the Newars." Dr. Pangsrivongse elucidates from understudied and unpublished manuscripts that Vimalaprabodha was a "*śaḍanvayaśāmbhava*," which he convincingly argues refers to the Śaḍanvayaśāmbhava tradition of South India, rather than the Śaḍāmnāya tradition of Nepal.¹⁵ A comprehensive study of Nepalese tantric traditions with special attention to their lived practice, doctrinal underpinnings, and relationship with the South Indian Śaḍanvayaśāmbhava lineage is currently being undertaken by Dr. Danillo Costa Lima.

¹² Saubhāgyasaṁpradāya is an early name for the tradition of worshiping Tripurasundarī. See introduction to the *Saubhāgyahrdastotra* by Brian Campbell, published by Tripurā Tallikā. 2024, 10.

¹³ Alexis Sanderson. The Śaiva Literature. *Journal of Indological Studies* No. 24 & 25. 2013, 2014, 76-77, fn. 304; and Vrajvallabha Dwiveda Mahārthamañjarī, 1992, 1: *yasmād anuttaramabābradamajjanaṁ me saubhāgyaśāmbhavasukhānubhavaś ca yasmāt tatsvātmacitkramavimarsamayam gurūṅām ovalli yugmam uditoditavīryam īde*.

¹⁴ Alexis Sanderson. Evidence of the Early Śākta Traditions in Regions Other than Kashmir. Oxford Center for Hindu Studies. YouTube. 2020.

¹⁵ Pongsit Pangsrivongse. "A Study of the Cult of Guhyakālī in the Medieval Kathmandu Valley through the Manuscripts of the Newars." Unpublished Ph.D. dissertation, Oxford. 2023, 11-12, 18.

The *Samvinmarīcīcakra Stotra* is permeated with vocabulary adopted from the advanced non-dual understanding of tantric Śaivism developed and articulated by several of the Kashmiri Śaiva masters including Somānanda, Utpaladeva, Abhinavagupta, and Kṣemarāja. The focus on consciousness (*saṁvit*) whose form is completeness (*bharitākārā*), the six powers of the divine (*sarvajñatvādī*), the opening and closing of the eyes of the divine (*unmeṣa-nimeṣa*), consciousness as a full moon (*pūrṇaciccandra*), divinely inspired intuitive knowledge (*pratibhā*), and Tripurasundarī as both the drop, sound, and energy (*bindu, nāda, kalā*) and the six-fold pathway (*ṣaḍadhvan*), are just a few examples of this clear influence.

The *Samvinmarīcīcakra Stotra* mirrors the worship of the Śrīcakra in many ways including invoking her Nityā yoginīs that constitute her mantric body (verse three), creating her six limbs as they issue forth from her six divine powers (verse five), and saluting the goddesses of the first through fourth enclosures (*āvaraṇa*) before suddenly elevating to the central point of the Śrīcakra *mahābindu* in verse ten. The hymn is, unfortunately, damaged in several areas and may very well be incomplete.

Immediately after recounting the *Pañcaślokaja Paragubhya Stotra* of the Śaḍanvayaśāmbhava tradition and the *Saubhāgyabrdayastotra* of his *parameṣṭhiguru*, Śaṅkara then shares the following hymn to Tripurasundarī . . .



The
Saṃvinmarīcakra
Stotra

“Hymn to the Wheel of the Rays of Consciousness”

VERSE I

संविन्मरीचिक्राचोचितं स्तोत्र प्रसूनकम् ।
विचिनोमि महापूजा विमर्शो ह्यतिदुर्लभः ॥ १ ॥

**saṁvinmarīcīcakrārcocitaṁ stotra prasūnakam ।
vicinomi mahāpūjā vimarśo hyatidurlabhaḥ ॥ 1 ॥**

I gather this little ‘flower like’ hymn of praise to (the Śrīcakra as) the wheel of the rays of consciousness (*saṁvinmarīcīcakra*) because reflective awareness (*vimarśasakti*) as great worship (*mahāpūjā*) is exceedingly difficult to find.

Notes:

Śaṅkara seems to be suggesting that his composition is a gathering of ‘flower like’ verses to be offered in the great worship of the Śrīcakra, an elaborate worship known as *navāvaraṇa pūjā* (the worship of the nine enclosures). In his hymn, however, it seems the practitioner envisions important steps in the worship of the Śrīcakra through their power of awareness, a more difficult and rare mode of practice perhaps eased by the recitation of this hymn?



VERSE 2

..... व्रातस्वरूपिणी ।
 भरिताकारासामाप्ते नमस्त्रिपुरसुन्दरि ॥ २ ॥

.....vrātasvarūpiṇī ।
 bharitākārāsāmāpte namastripurasundari ॥ 2 ॥

I bow to Tripurasundarī, who is the embodiment of the multitude of deities? (*vrātasvarūpiṇī*) and who exists as the complete state of perfect fullness.

Notes:

Unfortunately, the first line of this verse is missing, but it seems clear that Śaṅkara is relating Tripurasundarī to a host of qualities. Perhaps the verse originally suggested she is the embodiment of all of the goddesses of the Śrīcakra, or even of the entire guru lineage (*gurumaṇḍala*)? The verse ends with praising Tripurasundarī, who exists at the end of this series of qualities as a state of complete and perfect fullness.



VERSE 3

कामेश्वर्यादिचित्रान्त विचित्रतनुमन्थरे ।
महादेवि महाभागे नमस्त्रिपुरसुन्दरि ॥ ३ ॥

kāmeśvaryādicitrānta vicitratanumanthare |
mahādevi mahābhāge namastripurāsundari || 3 ||

I bow to Tripurasundarī, the great goddess and supreme womb. Her body encompasses the entire cycle (of goddesses) beginning with Kāmeśvarī and ending with Citrā.

Notes:

In this verse, Tripurasundarī is praised as the great goddess (*mahādevī*), as well as the supreme womb (*mahābhāga*) who gives birth, and pleasure, to the entire cosmos. Tripurasundarī is constituted by her sacred mantra (*vidyā*), which is comprised of fifteen phonemes (*pañcadaśākṣarī*). Each phoneme of the mantra is correlated to one of her fifteen Nityā yoginīs who surround her and thereby constitute her mantric form. These Nityā yoginīs are also associated with the cycle of the fifteen waning and waxing lunar days. The fifteen Nityā yoginīs are consistently known across Śrīvidyā sources as Kāmeśvarī, Bhagamālinī, Nityaklinnā, Bheruṇḍā, Vahnivāsinī, Mahāvajreśvarī, Śivadūtī, Tvaritā, Kulasundarī, Nityā, Nīlapatākā, Vijayā, Sarvamaṅgalā, Jvālāmālinī, and Citrā.



VERSE 4

.....|
.....पुरसुन्दरि ॥ ४ ॥
.....|
.....purasundari ॥ 4 ॥

Notes:

Unfortunately, this entire verse is missing from the single extant manuscript and likely ends with “*namastripurasundari*” as do all the verses in this hymn.



VERSE 5

सर्वज्ञत्वादि षट्शक्ति षडङ्गीकृतविग्रहे ।

सर्वं सह चिदंभोधे नमस्त्रिपुरसुन्दरि ॥ ५ ॥

sarvajñatvādi ṣaṭchakti ṣaḍaṅgīkṛtavigrahe ।

sarvaṃ saha cidambhodhe namastripurasundari ॥ 5 ॥

I bow to Tripurasundarī, an infinite ocean of consciousness who encompasses all things, and whose form is constituted by the six limbs (which are) the six powers beginning with omniscience.

Notes:

Like all of the supreme level Kaula goddesses, Tripurasundarī is identified with the highest level of consciousness. In this verse, she is described as an ocean who encompasses all things and is invoked with her six limbs (*aṅgas*) and six powers. These limbs are known throughout Śaiva, Śākta, and associated traditions as: *hr̥daya*, *śiras*, *śikhā*, *kavaca*, *netra*, and *astra* and are manifestations of six divine powers.

Foundational Śaiva doctrine describes that the divine (Śiva) possesses six powers. Source texts often simply list these powers as beginning with omniscience (*sarvajñatvā*), but don't always explain what the rest of the powers are. Commentators don't always help. For example, Jayaratha's *Vivarana* commentary on the *Vāmakeśvarīmata* (4.6) explains that the six powers begin with *sarvajñatvā*, but doesn't further describe the remaining five. Fortunately, all six divine powers are clearly explained in Kṣemarāja's *Uddyota* commentary on the *Svacchandrantra* (1.64) where he clearly states:

*atra ca sarvajñatā tr̥ptiḥ anādibodhaḥ svatantratā aviluptaśaktiḥ anantaśaktiḥ iti bhagavadguṇā ete
hr̥dādinetrāṅgatayā prasṛtā ityāmnāyaḥ*

“And here: omniscience (*sarvajñatvā*), contentment (*tr̥pti*), unending consciousness (*anādibodha*), perfect freedom (*svatantratā*), imperishable power (*aviluptaśakti*), and infinite power (*anantaśakti*), are the qualities of the divine. According to the teachings, these powers flow forth from the six *aṅgas* beginning with *hr̥daya* and are to be (mantrically) used with the Netra mantra.”

Aṅga	Position	Power
<i>hṛdaya</i>	heart	<i>sarvajñatvā</i>
<i>śiras</i>	head	<i>trṛpti</i>
<i>śikhā</i>	topknot	<i>anādibodha</i>
<i>kaṇvaca</i>	armor	<i>svatantra</i>
<i>netra</i>	eyes	<i>avilupta</i>
<i>astra</i>	weapon	<i>anantaśakti</i>

Kṣemarāja furthers in his *Uddyota* commentary to 2.53 that the six limbs are not protective, as they are mentioned to be in other tantric traditions (*tantrātarayoganam asat*), but are actually emanations of the six divine qualities beginning with *sarvajñatvā*. Given the *Svacchandatantra*'s central place in the development of Śrīvidyā doctrine, as well as the frequent citations to Kṣemarāja's works by foundational Śrīvidyā commentators, it is not a stretch to take Kṣemarāja's understanding of these powers, especially as he relates them to the six *aṅgas*, as a valid means (*pramāṇa*) to understanding this verse.

The immediate context to invoking the six divine powers through the six limbs is the invocation (*āvāhana*) of the deity, suggesting this verse is about invoking the presence of Tripurasundarī. This would make sense because the following verse is worship of the first enclosure of the Śrīcakra. Further confirmation, but without the deeper doctrinal understanding of how the six divine powers issue forth as the six limbs, can be found in the *Svacchandapaddhati*, an early and foundational Śrīvidyā ritual manual, composed by Cidānandanātha (fl.c. 1375-1425). This ritual manual describes a version of the *ṣaḍaṅganyāsa* in its fourth chapter as follows:

aiṃ sarvajñatāyai hṛdayāya namaḥ
klīm nityatrṛptāyai śirase svābhā
sauḥ anādibāḍhatāyai śikhāyai vaṣaṭ
aiṃ svatantratāyai kaṇvacāya huṃ
klīm nityamaluptatāyai netratrāyāya vaṣaṭ
sauḥ anantaśaktitāyai astrāya phaṭ

Within this manual, there is a slight modification of the fifth power “*avilupta*,” as it is described here as *amalupta*, a move which does not change the essential meaning at all and can also be found within the *Śrīvidyārṇavatāntra* (5.16), as well as Bhāskararāya's *Saubhāgyabhāskara* commentary on the *Lalitāsahasranāma*, among other sources. The *Lalitāsahasranāma* describes Tripurasundarī as “She who is in the company of the deities who are her six limbs” (*ṣaḍaṅgadevatāyuktā* LSN 386) and “She who is complete with six qualities” (*ṣaḍguṇyaparipūrītā* LSN 387). Bhāskararāya, in his commentary on *ṣaḍaṅgadevatāyuktā*, also confirms the relationship of the six divine powers with the six limbs, but is silent on the deeper aspects of their relationship. Instead, he cites the *Devībhāgavata* as follows:

uktañca devībhāgavate

sarvajñatā trptiranādibodhaḥ svatantratā nityamaluptasaktiḥ |

anantatā ceti vidhervidbijñāḥ ṣaḍāburaṅgāni mahēśvarasya ||

And it is said in the *Devībhāgavata*: omniscience, contentment, unending consciousness, perfect freedom, imperishable power, and infinite power, these are the six limbs of Śiva according to those who know the doctrines and injunctions.



VERSE 6

अणिमादिमहासिद्धि रत्नोत्पत्तिवसुन्धरे ।
विश्वोन्मेषनिमेषश्रि नमस्त्रिपुरसुन्दरि ॥ ६ ॥

aṇimādimahāsiddhi ratnotpattivasundhare |
viśvonmeṣa nimeṣaśri namastripurāsundari ॥ 6 ॥

I bow to Tripurasundarī, the opening and closing of your eyes is the auspicious unfolding and reabsorption of the universe. (You are) the bearer of jewels and the great perfections (*mahāsiddhi*) beginning with the power to become infinitely small.

Notes:

The idea that when the deity opens their eyes the universe is created and when they close their eyes the universe is destroyed is a pervasive theme across several Śaiva, Vaiṣṇava, and related traditions. The *Lalitāsahasranāma* proclaims that worlds arise and dissolve with the opening and closing of Her eyes (*unmeṣa nimeṣoṭpanna vipanna bhuvānāvalī* LSN 281). Whereas in the previous verse there was an invocation (*āvāhana*) of Tripurasundarī, in this verse the worship of her Śrīcakra properly begins with the first enclosure which is populated with the goddesses of the ten great perfections (*mahāsiddhi*) beginning with *aṇimasiddhi* (the power to become infinitely small).



VERSE 7

विद्याकलाकलानित्य पूर्णचिञ्चन्द्रचन्द्रिके ।
निर्वापित जगज्जाले नमस्त्रिपुरसुन्दरि ॥ ७ ॥

**vidyākālākālānitya pūrṇaciccandracandrike ।
nirvāpita jagajjāle namastripurāsundari ॥ 7 ॥**

I bow to Tripurasundarī, who has extinguished the (ensnaring) net of the world (with her shining light). (She is) the dynamism of the sacred *vidyā* (the Śrīvidyā mantra) and of the eternal Nityā yoginīs (who compose her mantra). Tripurasundarī, you are the pure radiance of the full moon (the sixteenth *kalā*) of complete consciousness.

Notes:

There are fifteen lunar days, associated with the fifteen Nityā yoginīs, as well as the fifteen phonemes of the principal mantra (*mūlamantra*) of Tripurasundarī—who stands apart as the great sixteenth Nityā (*mahānityā*) and sixteenth digit (*kalā*) of the full moon. The second enclosure of the Śrīcakra consists of a lotus of sixteen petals where the sixteen yoginīs beginning with Kāmākaraṣaṇī reside. In some lineages of Śrīvidyā, these sixteen petals are also correlated with the sixteen vowels of the Sanskrit language, as well as the fifteen, plus one (Lalitā), Nityā yoginīs. Based on the previous verse that worships the first enclosure of the Śrīcakra, and the subsequent verse which worships the third enclosure, it is clear that this verse worships the second enclosure by relating its sixteen petals to the sixteen Nityā yoginīs.



VERSE 8

अनङ्गकुसुमाद्यात्मसमुद्यद्रश्मिमालिनि ।
वितानित जगद्वाते नमस्त्रिपुरसुन्दरि ॥ ८ ॥

anaṅgakusumādyātmasamudyadraśmimālini |
vitānita jagadvrāte namastripurasundari || 8 ||

I bow to Tripurasundarī, who unfolds the multitude of worlds. (She is) garlanded with rays, emanating from the sun of consciousness, beginning with Anaṅgakusumā and the rest.

Notes:

In this verse, Tripurasundarī is described as the mother of the universe who gives birth to countless worlds. She is also described as being garlanded with rays associated with eight goddesses, beginning with Anaṅgakuṣumā and ending with Anaṅgamālinī, who reside within an eight petalled lotus as the third enclosure of the Śrīcakra.



VERSE 9

क्षोभिण्यादि महासंविन्माला विधृत सौरभैः ।

अधिवासित सर्वाङ्गे नमस्त्रिपुरसुन्दरि ॥ ९ ॥

kṣobhiṇyādi mahāsaṁvinmālā vidhṛta saurabhaiḥ ।

adhivāsita sarvāṅge namastripurāsundari ॥ 9 ॥

I bow to Tripurasundarī, who permeates all the parts (of the Śrīcakra). She is accompanied by the goddesses of great consciousness, beginning with (Sarvasaṅ)Kṣobhinī, who are endowed with intoxicating fragrance.

Notes:

This verse worships the fourth enclosure of the Śrīcakra which consists of fourteen triangles that are populated with fourteen goddesses beginning with Sarvasaṅkṣobhinī and ending with Sarvadvandvakṣayaṅkarī. The fourth enclosure is also related to the earth element (*pṛthvī tattva*) of the five great elements (*pañcamahābhūta*), and by causal connection through the *tattvas* is related to the subtle element (*tanmātra*) of smell (*gandha*), which is also, unsurprisingly, invoked in this verse.



VERSE 10

प्राणपानकरन्ध्रस्थे हलायुधहरादृते ।

महामाये महाविन्दो नमस्त्रिपुरसुन्दरि ॥ १० ॥

prāṇapānakarandhrasthe halāyudhaharādṛte |

mahāmāye mahāvindo namastripurasundari || 10 ||

I bow to Tripurasundarī, the great power (of all reality) and the supreme point (of the Śrīcakra). (She) resides at the union of *prāṇa* and *apāna* at the top of the head and is revered by the one who holds the plough (*halāyudha*) and Śiva.

Notes:

In this verse, Tripurasundarī is praised as the great power behind all of reality (*mahāmāyā*) and the supreme point (*mahābindu*) of the Śrīcakra. She is described as residing where the upward and downwards breaths are in their highest union, a yogic location mostly commonly described as the *brahmarandhra* (cranial aperture), although in this verse an alternative name is used, *karandhra*.

In terms of the contemplation and worship of the enclosures of the Śrīcakra, in this verse we are suddenly at the *mahābindu*. When read in conjunction with the previous verses, it seems the fifth, sixth, seventh, and eighth enclosures have been skipped over. Whether or not there might be verses missing, or if this was an intentional move, perhaps related to a variant sequence of worship (*krama*), is unknown and something of a mystery.

Another curious aspect of this verse is the inclusion of “the one who holds the plough” (*halāyudha*), coupled with Śiva (Hara) as deities who venerate Tripurasundarī. Although there are several deities who hold the plough, including a rare ten-armed description of the five faced Śiva as Śambhu; the goddess Vagrā from within the Kubjikā tradition, it seems that it most likely refers to Balarāma. There was also a 10th century poet named Halāyudha, who could also possibly be referenced in this verse, but much remains unclear, especially its linking with the yogic state of realizing the upward and downward breaths. In lieu of a better explanation, it is also possible that what is meant is simply “she who is venerated by both the Vaiṣṇava and Śaiva traditions,” although why Balarāma should be included here instead of Kṛṣṇa (*veṅvāyudha*) also remains unclear.



VERSE II

सकलाध्वस्थिते हृद्ये कामराजकलात्मिके ।

बिन्दुनादकलाकारे नमस्त्रिपुरसुन्दरि ॥ ११ ॥

sakalādhvasthite hṛdye kāmarājakaḷātmike ।

bindunādakalākāre namastripurasundari ॥ 11 ॥

I bow to Tripurasundarī, in the form of *bindu*, *nāda*, and *kalā*, who is established in the six-fold pathway. Residing in the heart, your very nature is the creative power of Kāmeśvara.

Notes:

Bindu, *nāda*, and *kalā* are a common grouping of three interrelated, as well as independent, concepts found pervasively across Indic religious traditions. They are often used to describe cosmogonic processes and the condensation of consciousness through multiple states of awareness. There is rarely, if ever, a clear consensus among traditions as to how they work together, or even which is afforded primacy. In their most basic sense, *bindu* is the primordial ‘drop’ of pure undifferentiated conscious light; *nāda* is the first sonic movement of creation as *bindu* begins to stir and differentiate, and *kalā* is often understood as manifestation, energy (*śakti*), and the emergence of duality. Within Śrīvidyā, these processes are intimately described and encoded within the *kāmakalā*, the central driving force of the Śrīcakra.¹⁶ In this verse, Tripurasundarī is identified as the aggregate of all three (*bindu*, *nāda*, and *kalā*), thereby showing that she is, once again, the summation of a number of Trika triads and is beyond them as the fourth.

The verse continues that she is established within the six-fold pathway (*ṣaḍadḥvan*), a foundational concept in Śaiva doctrine that speaks of six initiatory pathways that lead one to the ultimate reality of Śiva.¹⁷ 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.¹⁸

¹⁶ On *kāmakalā*, see the notes to verse fourteen of *Amṛtānanda’s Cidvilāsastava* by Brian Campbell, published by Tripurā Tallikā, 2023, 41-43.

¹⁷ For a brief overview of the six-paths in another Śrīvidyā text, see the notes to verse eight of *Śivānanda’s Saubhāgyahṛdayastotra*, by Brian Campbell, published by Tripurā Tallikā, 2024, 25-26.

¹⁸ Dominic Goodall et al. *The Niśvāsātattvasambhitā: The Earliest Surviving Śaiva Tantra*. Pondicherry, India: Institut Francais de Pondichery. 2015, 43.

Ṣaḍadhvan

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

Maheśvarānanda (fl.c. 1275-1325) teaches in his *Parimala* commentary on the twenty-seventh verse of his *Mahārthamañjarī* how the six-fold path is related to Śiva and Śakti as follows:

yad adhvanām ca ṣatkam tatra prakāśārthalakṣanam ardham |
vimarśaśabdasvabhāvam ardham iti śivasya 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 Śiva shines forth and unfolds in the form of a couple.”¹⁹

The other aspect of this verse describes Tripurasundarī as residing within the heart and whose nature is the creative power of Kameśvara. The *Lalitāsahasranāma* describes Tripurasundarī as “She who resides within the heart” (*hṛdayasthā* LSN 595), as well as “the life-force of Kāmeśvara” (*kāmeśvara-prāṇanāḍī* LSN 373). Whether or not she is being described as residing within the heart of the practitioner, or perhaps within the heart of Kāmeśvara, remains somewhat unclear, but her connection to cosmogony, the six-fold path, and divine creativity is readily apparent.



¹⁹ Translation by André Padoux. *Vāc: The Concept of the Word in Select Hindu Tantras*. State University of New York Press. 1990, 336, fn. 14.

VERSE 12

शिवानन्दलतोत्फुल्लं प्रतिभामोदबृंहितम् ।
अपूर्वमिदमम्लानं स्तोत्रपुष्पं विजृम्भते ॥ १२ ॥

śivānandalatotpullaṃ pratibhāmodabr̥ṃhitam ।
apūrvam idam amlānaṃ stotrapuṣpaṃ vijṛmbhate ॥ 12 ॥

This unique, eternally fresh, and unfading ‘flower like’ hymn of praise radiantly blooms on the vine of Śivānanda and is enhanced with the joy of divine aesthetic creative wisdom (*pratibhā*).

Notes:

The *Samvinmarīcīcakra Stotra* is now complete and is likened to an unprecedented, eternally fresh flower that has bloomed on the vine of Śivānanda. Śaṅkara’s realization and offering of this hymn is described as a flower in full bloom on the living vine which is the tradition of his lineage (*gurumaṇḍala*) which he identifies with Śivānanda. While giving full respect to the guru lineage, he also salutes his own realization and wisdom in the form of *pratibhā*, a complicated word to properly translate, but perhaps is best described as a type of direct inner wisdom and knowledge that surpasses the limits of cognition. *Pratibhā* is a type of inner knowing, beyond the mind, and empowered by divine insight. *Pratibhā* is also one of the signs that someone has received *śaktipāta*, the descent of grace in the form of divine power. What seems fitting for this verse is that *pratibhā*, according to Abhinavagupta’s *Abhinavabhāratī* commentary on the *Nāṭyaśāstra*, also has an aesthetic dimension that promotes the intuitive ability to divinely create beautiful things.²⁰ It seems likely that Śaṅkara was aware of all these meanings and perfectly chose this word to augment his last verse of this hymn.



²⁰ Ernst Fūrlinger. *Tantrapuṣpāñjali - Tantric Traditions and Philosophy of Kashmir - Studies in Memory of Pandit H.N. Chakravarty*. Indira Gandhi National Centre for the Arts. 2018, 310-311.

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