Hymns from the Śāmbhavodaya

An unpublished ritual manual from the Ṣaḍanvayaśāmbhava Tradition

composed by
Śivānanda (*fl. c.* 1200–1275)

With an Introduction, English Translation, and Notes by
Brian Campbell

TRIPURĀ TALLIKĀ
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Introduction

The *Śāmbhavodaya* is a rare and unpublished work that only exists in manuscript form. Accordingly, there are a number of scribal errors, issues with the Sanskrit, and even missing folios that prevent a completely accurate understanding of the text. The two hymns presented in this publication, devotionally entitled the *Kuṇḍalīśastava* and *Carupañcaśloka*, are also partially taught in several other unpublished tantric sources. The fact that they are transmitted in so many other texts is a testament to their importance and circulation.

The first source where they can be found is the *Nityāhnikatilaka*, an important ritual manual from the Kubjikā tradition, which scholars have dated to the 11th century, and is intimately connected to the *Kubjikāmata Tantra*. It is quite possible that the *Nityāhnikatilaka* is actually one of the source texts for the *Śāmbhavodaya*. The second source is the *Guhyasiddhi*, a short work attributed to Matsyendranātha which includes select elements from the Kubjikā tradition.[1] Of note is that in the *Guhyasiddhi*, the refrain from the *Carupañcaśloka* is no longer "*kubjijuṣṭhaṃ namo 'stute*," but rather "*devī jyeṣṭhaṃ namo 'stute*." The third source is a ritual manual entitled the *Padyavāhinī* by Śaṅkara (*fl. c.* 1300–1350), an important commentator from within the lineage of Śivānanda. Fortuitously, some of the exact gaps that exist in the hymns of the *Śāmbhavodaya* are filled in with their presentation in the *Padyavāhinī* and vice versa.

This publication reads the *Kuṇḍalīśastava* and *Carupañcaśloka* from all three sources and also consults a few unpublished tantric manuscripts from Nepal including the *Dhvajārohaṇavarṣavarddhanavidhi*, the *Paścimacaruvidhāna*, and the *Siddhikālīstotra* of the *Tridaśaḍāmara Tantra*, all of which include either select verses and in some rare cases an entire hymn.[2] This publication attempts to provide the most complete presentation to-date based on available sources.

It is the aim of this publication to both introduce the *Śāmbhavodaya* and offer two of its hymns to practitioners from Śrīvidyā, and related lineages, who will know precisely how to use them in their own practice, but may lack access to the manuscripts to find them.

Neither the author nor the publishers of this work take any responsibility nor assume any liability for the accuracy of the information provided, nor assume liability for any types of losses or damage, real or imagined, due to the information provided.

[1] Mark Dyczkowski. *Manthānabhairavatantram*. Introduction Vol. 2. Indira Gandhi National Centre for the Arts. 2009, 273.

[2] Etexts of these ritual manuals, except the *Paścimacaruvidhāna*, have been made available through the efforts of the Muktabodha Indological Research Institute.

Kubjikā & Śrīvidyā

Kubjikā is the presiding goddess (*kaulanāyikā*) of the Paścimāmnāya tradition, one of the four principal Kaula traditions associated with the western quarter. Aside from her role in this initiatory community, she is also a pan-Indic goddess who transcends geographies, languages, social groups, and even traditions. Despite her elusive nature, she can actually be found in multiple textual canons, living traditions, and regions spanning the entire breadth of the Indic subcontinent from the Deccan region to Rajasthan, Kashmir, Nepal, Uttarakhand, Bengal, and even as far south as Kerala, Tamil Nadu, and Andhra Pradesh. The importance of her role in goddess centered (Śākta) tantric traditions and the larger history of goddess worship in Śaivism is only just becoming understood.

Although Kubjikā is often studied and understood to be a secret goddess identified with tantric traditions (and royal power) in Nepal, her reception throughout the Indic world tells another side of her story—she is also a forgotten goddess. Kubjikā's immense popularity amongst lay devotees and initiated practitioners is indexed by her pervasive presence throughout tantric literature, ritual manuals, temples, and art. Kubjikā's incredible diversity of mantras, practices, and forms is a testament to her once widespread veneration and worship.

Kubjikā can be found in several tantric traditions including Śrīvidyā, where her presence has been something of an open secret. Kubjikā's veneration and the recitation of her principal mantra, which is correctly transmitted in Śrīvidyā tantras including the *Jñānārṇava Tantra*, has been offered as part of Śrīcakra pūjā for at least 800 years, if not longer. Although not a major goddess within the larger Śrīvidyā tradition, Kubjikā figures prominently as one of the four Samaya Vidyeśvarī goddesses (the goddesses of the initiatory lineages) where she is associated with the Paścimāmnāya. The mantras of all four Samaya Vidyeśvarī goddesses, including Kubjikā (often spelled, Kuñcikā[3]), are recorded as the four Āmnāya mantras (*caturāmnāyamantrāḥ*) and are used within the Śrīcakra Āmnāyasamaṣṭi Pūjā—the ritual worship of all the Kaulāmnāya traditions and their presiding goddesses. The names of the Samaya Vidyeśvarī goddesses and their mantras were first openly published in the second edition of Śrī Umānandanātha's *Nityotsava* commentary on the *Paraśurāmakalpasūtra* in 1930. A few years later, Śrī Cidānandanāthar (N. Subramania Iyer) of the Guhananda Mandali published all of the Samaya Vidyeśvarī mantras, including that of Kubjikā, in his groundbreaking ritual manual for the worship of the Śrīcakra entitled *Śrīvidyā Saparyā Paddhatiḥ*, released in 1938. There are a number of reasons scholars were unable to recognize Kubjikā's presence in these works and continued to

[3] Kuñcikā (the key) is not a scribal error, or regional variation of the name Kubjikā, but actually one of her names as confirmed by Rūpaśiva's *Ṭīkā* commentary on the *Manthānabhairava Tantra*, see Mark Dyczkowski. *Manthānabhairavatantram*. Introduction Vol. 2. Indira Gandhi National Centre for the Arts. 2009, 413.

think her worship was extinct well into the early 2000s, but they will have to be dealt with in another publication.[4]

The *Śāmbhavodaya*, and other works from the Ṣaḍanvayaśāmbhava tradition, clearly reveal that Kubjikā was known, venerated, and worshiped in South India. The Ṣaḍanvayaśāmbhava tradition was transmitted in conjunction with, and was eventually absorbed into, Śrīvidyā. Early Śrīvidyā commentators, such as Vidyānanda, were well acquainted with the Kubjikā tantras and even cited them to help explain the intricacies of Śrīvidyā doctrine and practice. Kubjikā has never been a stranger to Śrīvidyā. Her presence and worship has been quietly preserved by the foundational Śrīvidyā commentators and gurus for countless generations. What the *Śāmbhavodaya* makes clear is that Kubjikā's presence in Śrīvidyā was not limited to that of a Samaya Vidyeśvarī: she was also worshiped by the foundational Śrīvidyā gurus with proper meditational verses (*dhyāna*), mantras, initiations (*dīkṣā*), and procedures.

[4] A full analysis of Kubjikā's role in Śrīvidyā based on unpublished sources is forthcoming in Brian Campbell. *Śrīvidyā: Deep History, Connections, and Grace*.

The Śāmbhavodaya

The *Śāmbhavodaya* (arising of the Śāmbhava) is an unpublished ritual manual for the worship of Śambhu-Navātman and his consort Kubjikā Devī according to the Ṣaḍanvayaśāmbhava (also described as the Śāmbhava and Śāmbhavānanda) tradition.[5] The Ṣaḍanvayaśāmbhava tradition is understood as the combination of *ṣaḍanvaya*, referring to six (*ṣaṭ*) orders, stations, or lineages (*anvaya*), and *śāmbhava*, meaning a heightened form of practice, transmission, and grace descending from Śiva as Śambhu. The tradition, as understood by Śivānanda, is clearly connected with the Kaula Paścimāmnāya—one of the four principal Kaula transmissions (Kaulāmnāya) focused on the worship of the goddess Kubjikā and her consort Navātman Bhairava.[6] The Paścimāmnāya tradition focuses on the worship of the goddess Kubjikā, whereas the Ṣaḍanvayaśāmbhava tradition places a greater emphasis on Śiva as Śambhu-Navātman with Kubjikā Devī as his consort.

The *Śāmbhavodaya* was authored by none other than South India's foundational Śrīvidyā commentator, Śivānanda (*fl. c.* 1225–1275), also known as Śivānandayogin, Śivānandamuni, and Śivānandanātha.[7] Śivānanda's contributions include the famed *Ṛjuvimarśinī* commentary on the *Nityāṣoḍaśikārṇava Tantra* (the principal tantra of the Śrīvidyā tradition) and a number of original compositions on the worship of Tripurasundarī, including the *Subhagodaya*, a ritual manual for her daily (*nitya*) worship; the *Subhagodayavāsanā*, the accompanying esoteric knowledge (*vāsanā*) of the daily worship; the *Subhagodayaprabhā*, a manual for the occasional (*naimittika*) rituals; and the *Saubhāgyahṛdayastotra*, a short hymn praising Tripurasundarī as the majestic and alluring goddess of supreme auspiciousness.[8]

In addition to his expertise in early Śrīvidyā, Śivānanda also wrote multiple unpublished works relating to the Ṣaḍanvayaśāmbhava tradition, of which his *Dīpikā* commentary on the

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[5] For a brief overview of the Ṣaḍanvayaśāmbhava tradition, see Brian Campbell. *Pañcaślokaja Paraguhya Stotra*. Tripurā Tallikā. 2025; for a scholarly overview, see Alexis Sanderson. "Śaivism and the Tantric Traditions." in *The World's Religions*, edited by S. Sutherland et al. Routledge, London. 1988, 687; and Csaba Kiss. *The Yoga of the Matsyendrasaṃhitā*. Institut Français de Pondichéry. 2021, 72-75.

[6] In a general way, the fourfold Kaulāmnāya consists of the Uttarāmnāya (Northern transmission) focused on the worship of Kālī; the Pūrvāmnāya (Eastern transmission) focused on the worship of the Trika goddess Parā and her emanations; the Paścimāmnāya (Western transmission) focused on the worship of Kubjikā; and the Dakṣiṇāmnāya (Southern transmission) focused on the worship of Kāmeśvarī-Tripurasundarī.

[7] Śivānanda is a common name in tantric traditions and it should be noted that Śivānandamuni of the early Śrīvidyā and Ṣaḍanvayaśāmbhava traditions is not the same Śivānanda who was known as Jñānanetra(nātha) alias Śivānandanātha of Oḍḍiyāṇa who inaugurated a new revelation of the Krama lineage directly from the goddess Maṅgalā—a form of Kālī in her most esoteric form, nor is he Śivānandanātha of Kāśī, alias Kāśīnātha Bhaṭṭa, an important Śrīvidyā commentator and guru from the 17th/18th century.

[8] For a translation, study, and musical rendering of the *Saubhāgyahṛdayastotra*, see Brian Campbell and Ben Williams. *The Saubhāgyahṛdayastotra*. Tripurā Tallikā. 2024.

Śambhunirṇaya Tantra is foundational.[9] Śivānanda mentions the *Śāmbhavodaya* as his own work in the last verses of his *Subhagodayaprabhā* where he envisions the complementary nature of both the Ṣaḍanvayaśāmbhava and Tripurā lineages as existing within the heart of an adept practitioner as follows:

draṣṭavyaṃ tad aśeṣeṇa madukte śāmbhavodaye |
ślokānām api saptatyā prokto naimittiko vidhiḥ ||
subhagodayacandrasya prabheyaṃ sahasojjvalā |
śāmbhavodayasūryo 'yaṃ subhagodayacandramāḥ ||
dvāv etau yasya hṛdaye sa yogī śivapāvakaḥ ||

"(Those remaining rituals) are to be found in my composition, the *Śāmbhavodaya*, where the occasional rituals are spoken of in seventy verses. This is the blazing radiance (*prabhā*) of the *Subhagodaya* moon. The *Śāmbhavodaya* is the sun and the *Subhagodaya* is the moon. The practitioner in whose heart these two reside is the fire of Śiva!"

Whether or not the early tradition of Śrīvidyā in South India was always inextricably connected, or even "fused," with the Ṣaḍanvayaśāmbhava worship of Śambhu-Navātman and Kubjikā, remains to be established. What the *Śāmbhavodaya* shows is that both lineages were practiced and taught by Śivānanda and his later disciples in South India, and even traveled to Nepal, where they were further developed and integrated into local tantric lineages in highly sophisticated ways.[10] Aside from Śivānanda's *Subhagodayaprabhā*, some of the clearest evidence for their combined nature comes from Maheśvarānanda (*fl. c.* 1275–1325), the great Kaula master from Cidambaram, who was in the preceptorial line of Śivānanda and considered him to be his *paramaguru* (teacher's teacher). Maheśvarānanda reveals in his *Mahārthamañjarī* that he is an initiate of the "Saubhāgyaśāmbhava tradition," which might be an elevated form of the Saubhāgyasaṃpradāya,[11] or, as Professor

[9] For an introduction to the *Śambhunirṇaya Tantra*, see Brian Campbell. *Pañcaślokaja Paraguhya Stotra*. Tripurā Tallikā. 2025, and for a brief history of Śrī Śivānandayogin, see Brian Campbell and Ben Williams. *Saubhāgyahṛdayastotra*. Tripurā Tallikā. 2024, 5-11.

[10] Professor Sanderson 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 in South India 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 *Kālīkulakramārcana*. Some of the important interconnections between South India, especially with the Ṣaḍanvayaśāmbhava 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 reveals through unpublished manuscripts that Vimalaprabodha was a "*ṣaḍanvayācārya*," which he convincingly argues refers to the Ṣaḍanvayaśāmbhava tradition of South India, rather than the Ṣaḍāmnāya tradition of Nepal (2023, 11-12, 18). A comprehensive study of Nepalese tantric traditions with special attention to their lived practice, doctrinal underpinnings, and relationship with the South Indian Ṣaḍanvayaśāmbhava lineage is currently being undertaken by Dr. Danillo Costa Lima.

[11] Saubhāgyasaṃpradāya is an early name for the tradition of worshiping Tripurasundarī. See introduction to the *Saubhāgyahṛdayastotra* by Brian Campbell, published by Tripurā Tallikā. 2024, 10.

Sanderson points out, "a Dvandva compound denoting the pairing of the two cults of Tripurasundarī (Saubhāgya) and Kubjikā (the Ṣaḍanvayaśāmbhava)."[12]

It seems that within only a few generations after Śivānanda, two distinct traditions (Ṣaḍanvayaśāmbhava and Śrīvidyā) were merged into a single lineage for reasons that remain unclear. It is quite possible that as Śrīvidyā was more widely adopted in orthodox circles, especially those of the Smārta Brāhmaṇa community, the Ṣaḍanvayaśāmbhava (and its overtly Kaula nature) was relegated into higher levels of Śrīvidyā practice, as evidenced in a number of texts such as Umākānta's *Ṣaḍanvayaśāmbhavakrama*, Swami Vidyāraṇya's *Śrīvidyārṇava Tantra*, Śrīvidyānandanātha's *Saubhāgyaratnākara*, and Maheśvaratejānandanātha's *Ānandakalpavallī*. Maheśvaratejānandanātha deserves special mention as an incredibly important Śrīvidyā and Ṣaḍanvayaśāmbhava adept who integrated several Kaula traditions including the Anuttara Trika, Kālīkrama, Śrīvidyā, and Ṣaḍanvayaśāmbhava traditions into a single stream of practice across thirteen chapters (*parispanda*s) of his unpublished *Ānandakalpvallī*.[13] Maheśvaratejānandanātha was in the lineage of Madhurāja of Madurai, the author of the *Gurunātha Parāmarśa*, and who some believe was a disciple of Abhinavagupta. Professor Sanderson suggests Madhurāja was an adept in the Parākrama and a devotee of Abhinavagupta's teachings and it is rather unlikely that he actually met and received initiation from Abhinavagupta.[14] Regardless, Madhurāja had a student named Varadarāja, who also lived in Madurai, and wrote a commentary on the *Śivasūtra* entitled the *Śivasūtravārtika*. Varadarāja was the guru of Maheśvaratejānandanātha.

Amongst contemporary practitioners of Śrīvidyā, Ṣaḍanvayaśāmbhava is overwhelmingly understood to be a special type of ritual worship focused on the guru lineage and undertaken by initiates who have received *pūrṇadīkṣā* (complete initiation). The Nepali understanding of Ṣaḍanvayaśāmbhava appears to be both indebted to this seemingly earlier South Indian tradition and integrated into other tantric lineages such as those of Guhyakālī, but much is unclear regarding their mutual history, development, differences, and similarities. It is largely unknown amongst Śrīvidyā practitioners that Ṣaḍanvayaśāmbhava isn't just a ritual, or a higher set of initiations to receive in later stages of Śrīvidyā practice, but it was actually a vibrant Kaula tradition with its own mantras, tantra, and ritual manuals.

Another important guru and commentator, simply known as Śaṅkara (*fl. c.* 1300–1350), who was also in the lineage of Śivānanda and considered him to be his *parameṣṭhiguru* (teacher's teacher's

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[12] Alexis Sanderson. "The Śaiva Literature." *Journal of Indological Studies* No. 24 & 25. 2013, 2014, 76-77, fn. 304; and Vrajavallabha Dviveda. *Mahārthamañjarī*, 1992, 1: *yasmād anuttaramahāhradamajjanaṃ me saubhāgyaśāmbhavasukhānubhavaś ca yasmāt tatsvātmacitkramavimarśamayaṃ gurūṇām ovalli yugmam uditoditavīryam īḍe*.

[13] The *Ānandakalpavallī* consists of thirteen chapters: Śrīnātha Pūjā, Āhnika Vidhi, Sūrya Pūjā, Pīṭha Pūjā, Arghya Sādhana, Nyāsa Vidhi, Deha Pūjā, Pūrvaparā Pūjā, Aparā Pūjā, Ṣaḍanvayaśāmbhavaraśmi Pūjā, Parā Pūjā, Homa Vidhāna, and a summary of critical points of the *Kulārṇava Tantra*.

[14] See Alexis Sanderson. "The Śaiva Exegesis of Kashmir." in Dominic Goodall and André Padoux (Eds.). *Mélanges tantriques à la mémoire d'Hélène Brunner / Tantric Studies in Memory of Hélène Brunner.* Collection Indologie 106. Pondicherry: IFI/EFEO. 2007. 381, fn. 486.

teacher), authored a ritual manual entitled the *Padyavāhinī* that integrated several Kaula traditions including Anuttara Trika, Mahārtha (Kālīkrama), Saubhāgya (early Śrīvidyā), and Ṣaḍanvayaśāmbhava into a single stream of practice.[15] In the opening lines of the *Padyavāhinī*, Śaṅkara tells his readers that works uniting multiple streams of practice, such as the respected *Śāmbhavodaya*, have already been written, but they are scattered and difficult to understand. Śaṅkara then reveals that his intention in writing the *Padyavāhinī* is to provide support for practitioners of lesser intellect and those who can't grasp multiple sources or lack service to a guru.

In fact, the *Padyavāhinī* wasn't just modeled after the *Śāmbhavodaya*; it also teaches critical elements of it in a new way and with additional vigor. Accordingly, entire passages of the *Śāmbhavodaya* were incorporated wholesale into the *Padyavāhinī*. Outstanding examples of this intertextuality include sections on visualizations (*dhyāna*) of deities including Śambhu and Kubjikā, ritual procedures to bathe in mantras (*mantrasnāna*), the purification of the elements (*bhūtaśuddhi*), mantras for the worship of Śambhu and Kubjikā, definitions of *dīkṣā* following a tripartite Kaula classification (Śāmbhava, Mantra, and Śakti), and ritual procedures for the worship of the lamp during important days (*mahāparvan*)—including a rare eighteen-syllabled mantra that is taught to bestow all accomplishments. In addition to direct textual parallels, there are also a number of thematic and doctrinal similarities such as the worship of Kulamārtāṇḍa, the worship of the three Sandhyās aligned with the worship of Vāmā, Jyeṣṭhā, and Raudrī, the worship of eight Bhairavas and their corresponding Mātṛkās, and a number of other shared features. The *Padyavāhinī*, however, doesn't always elaborate on the *Śāmbhavodaya*. For example, in the case of the Kulacaṇḍa mantra, the *Padyavāhinī* actually encodes it whereas the *Śāmbhavodaya* reveals it openly as a mantra from the Śambara tradition. Such mantric encoding, as well as erasure, on the part of the *Padyavāhinī* is actually more common than one might assume.

Śivānanda explains in the first chapter of the *Śāmbhavodaya* that a *vivṛti* (explanation) on the *Śambhunirṇaya Tantra* has already been written with his guru's permission, clearly referring to his *Dīpikā* commentary, and that the ritual aspect of that commentary, entitled the *Śāmbhavodaya*, is now being composed. He clarifies that while the *Śambhunirṇaya Tantra* only teaches brief aphorisms (*śambhunirṇayaśāstre tu sūcanaṃ sūtramātrakam*), he will reveal, in various places, the meaning he heard directly from his guru's mouth (*śrutañ cārthaṃ guror vaktrāt kathayāmi kvacit kvacit*). Śivānanda shares at the end of each chapter that the *Śāmbhavodaya* is a secret text that also illuminates secret meanings (*śivānandaviracite rahasyārthaprakāśane śrīśāmbhavodaye guhye*).

The *Śambhunirṇaya Tantra* presents interesting evidence that it stems from an independent tradition connected with the *Mata Tantra*, especially the *Śambara*(*mata*) *Tantra*, that was perhaps subsumed by Śivānanda, or others before him, into the Kaula fold. Professor Sanderson mentions that, according to the *Jayadrathayāmala Tantra* the *Śambarāmata Tantra* is one of the

[15] For a brief overview of the *Padyavāhinī* and a translation of one of its hymns, see Brian Campbell. *Saṃvinmarīcicakra Stotra*. Tripurā Tallikā. 2026.

seven divisions of the *Brahmayāmala Tantra*,[16] an early Śaiva Bhairava Tantra of the goddess-centered *Vidyāpīṭha* tradition.[17] The *Śambara Tantra* is also listed as one of the sixty-four tantras described within the *Vāmakeśvarīmata Tantra*, the principal text of the Śrīvidyā tradition. The *Śāmbhavodaya* mentions the *Śambara Tantra*, as well as the *Matapañcaka* as sources of teachings, thereby aligning itself with these earlier streams of Śaiva practice. Equally intriguing, and also with strong support, is that the *Śambhunirṇaya Tantra* is a text from the Ṣaḍanvayaśāmbhava tradition, a South Indian variant of the Kaula Paścimāmnāya of Kubjikā with (like all Kaula lineages) clear influences from earlier Atimārga and tantric Mantramārga traditions. In all likelihood, it was a combination of several historical trajectories that will remain mysterious until more sources come to light.

Regardless of whether the *Śambhunirṇaya Tantra* was from an independent tradition, or was always attached to the Kaula Paścimāmnāya, Śivānanda reveals that the *ṣaḍanvaya* aspect is a critical part of his understanding of the tradition in the following verse:

ṣaṇṇāmanvayamārgāṇāṃ mantrapañcakaṃ |
śaṃbhunirṇayadevas tu pārthivaikakramānugaḥ ||
sarvakāryā mahāsārā sarvaṃsahā vasundharā |
kramas tajjo mahāsāra iti śrī śaṃbhunirṇayāmnāyo mayādhīto guror mukhāt ||

"The deity of the *Śambhunirṇaya* is that of the earth sequence, one of the six lineages of five mantras. Vasundharā (the earth) accomplishes all, is the great treasure, and is the support of all. The sequence of worship born from her is a great treasure. Thus, I learned the transmission of the *Śambhunirṇaya* directly from the oral instructions of my guru."

In the first half of the verse, Śivānanda seemingly links the six traditions (*ṣaḍanvaya*) within the tradition of the five mantras, perhaps referring to Kubjikā's Pañcapraṇava mantras, which are a defining feature of the Paścimāmnāya tradition. In the second half of the verse, Śivānanda places the deity of the *Śambhunirṇaya* within the earth sequence of worship. It is important to note that within Ṣaḍanvayaśāmbhava, the earth sequence is governed by Navātman and Kubjikā,[18] a fact that sheds light on the nature and history of Śivānanda's understanding of the six lineages in relation to the sixfold sequence of Ṣaḍanvayaśāmbhava worship, just as Śivānanda mentions in the beginning of his *Dīpikā* commentary on the *Śambhunirṇaya Tantra*:

dharākṣīrabṛhadbhānusamīravyomamānase |
vyāpakaṃ paramodāraṃ saṃvidrūpaṃ śivaṃ bhaje ||

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[16] Alexis Sanderson. "The Śaiva Exegesis of Kashmir." in Dominic Goodall and André Padoux (Eds.). *Mélanges tantriques à la mémoire d'Hélène Brunner / Tantric Studies in Memory of Hélène Brunner.* Collection Indologie 106. Pondicherry: IFI/EFEO. 2007. 249, fn. 54.

[17] On the *Brahmayāmala Tantra*, and its influence on Kaula traditions, see Shaman Hatley. *The Brahmayāmalatantra or Picumata*: *Vol 1, Chapters 1-2, 39-40, & 83: Revelation, Ritual, and Material Culture in an Early Śaiva Tantra*. Institut Français de Pondichéry. 2018.

[18] For the deities in all six sequences, see Brian Campbell. *Pañcaślokaja Paraguhya Stotra.* Tripurā Tallikā. 2025, 10-11.

"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."

In the last part of the verse, Śivānanda proclaims that the venerable *Śambhunirṇaya* tradition (*śrī śambhunirṇayāmnāya*) accomplishes all, is a great treasure (*mahāsāra*), and was taught to him directly through his guru's instruction. It is quite possible that the *ṣaḍanvaya* understanding of the Śāmbhava lineage was a special form of the tradition inaugurated by Śivānanda and his Śāmbhava guru, who seems to have been either Pratiṣṭhānanda or Vidyānandanātha. Regardless of his name, the critical point is that he was a different teacher from Śivānanda's stated guru in the early Śrīvidyā tradition whom he lists in his *Ṛjuvimarśinī* as Svātmānanda alias Vāsudeva Mahāmuni.[19] It is also possible that the *ṣaḍanvaya* understanding of the Śāmbhava tradition was not an exegetical innovation of Śivānanda, but was rather precisely as he received it.

Pandit Vrajavallabha Dviveda mentions the *Śāmbhavodaya* several times in the introduction to his 1968 edition of the *Nityāṣoḍaśikārṇava Tantra*, but apparently didn't have access to it, or decided to remain silent on its contents.[20] Largely thought lost by the very few scholars who are even aware of its name, and virtually unknown to contemporary adepts and practitioners, the *Śāmbhavodaya* is a critical window into understanding the early history of Śrīvidyā, Ṣaḍanvayśāmbhava, and Kaula tantra in South India.

Śāmbhavodaya Chapter Overview

The *Śāmbhavodaya* consists of eight chapters (*āhnika*s) and opens with a beautiful invocation to Herambī Gaṇapati that can also be found in both Madhurāja's *Gurupaṅktistotra* and Maheśvaratejānandanātha's *Ānandakalpavallī*.[21] Śivānanda then praises Śiva as the supreme deity and relates the transmission of the *Śambhunirṇaya Tantra.* The ritual practice properly begins in the morning with a meditation (*dhyāna*) on the guru visualized at the upper yogic center twelve digits above the head known as *dvādaśānta*,[22] followed by the mandatory performance of Sandhyā and *mantrasnāna* (mantric bathing). The *Śāmbhavodaya* teaches that the three traditional Sandhyā times (morning, afternoon, evening) are correlated with the worship of the

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[19] Pandit Vrajavallabha Dviveda (1968) outlined a genealogy of Śivānanda based on the understanding that he was the son of Pratiṣṭhānanda, had a son named Cidānanda, and a grandson named Śrīkaṇṭhānanda. Śivānanda's *Dīpikā* commentary on the *Śambhunirṇaya Tantra* somewhat complicates this picture, but clearly states at the end of each chapter that Śivānanda is the disciple of one Vidyānandanātha. Unfortunately, the *Śāmbhavodaya* doesn't offer any further information as to Śivānanda's guru lineage. On Śivānanda's gurus from both the Śrīvidyā and Śāmbhava traditions see Brian Campbell. Pañcaślokaja Paraguhya Stotra. Tripurā Tallikā. 2025, 13-14.

[20] Vrajavallabha Dviveda (ed.). *Nityāṣoḍaśikārṇava with two Commentaries Ṛjuvimarśinī by Śivānanda & Artharatnāvali by Vidyānanda*. Yogatantragranthamālā 1. Varanasi: Sanskrit University, 1968, 18-20.

[21] *sauvarṇādritaṭasthalī pariṇamaddantāgravisphūrjita svarṇakṣuṇṇa vikīrṇareṇupaṭalī nīrandhrasindūritā | gaṇḍoḍḍīna madhuvratavrajarutasphārībhavadbṛṃhitā hairambī tanurastu vaḥ śubhakarī śuṇḍālatuṇḍoddhurā* ||. Based on tentative dating, Madhurāja was likely a close predecessor of Śivānanda, and Maheśvaratejānandanātha was a disciple of Kṛṣṇadāsa who was a student of Madhurāja. The opening pages of the *Ānandakalpavallī* also echo, without attribution, verses from Dīpakanātha's *Tripurasundarīdaṇḍakam* and Vidyānanda's *Jñānadīpavimarśinī*.

[22] The apex point of the central channel (*suṣumṇā nāḍī*) is located twelve digits above the head.

three goddesses Vāmā, Jyeṣṭhā, and Raudrī. Also of note are mantras for the worship of the eight Bhairavas, along with their Mātṛkā consorts, mantras for the worship of Kulamārtāṇḍa as the sun, and rare Gāyatrī mantras for Śambhu and Kubjikā that are to be used throughout the worship. What is striking about the worship of Kulamārtāṇḍa is the addition of a deeply contemplative meditation, clearly building on Pratyabhijñā doctrine, of the external sun as being non-different from the inner luminosity of consciousness. Śivānanda presents a non-dual understanding of the worship of Kulamārtāṇḍa as the supreme effulgence of consciousness that shines everywhere. Śivānanda further states that the worship of Kulamārtāṇḍa is for those following the four lineages (*caturanvaya*), as well as the upper lineage (*ūrdhvavara vaṃśyā*), a phrase perhaps referring to the Ṣaḍanvayaśāmbhava as the upper tradition above the fourfold (*caturanvaya*) practice.

The second chapter suffers from the most damage, with two folios being completely unreadable. What is visible teaches the construction of the sacred *maṇḍala*, the purification of the elements (*bhūtaśuddhi*), the Ratnapañcaka mantras, meditations on *kuṇḍalinī*, various *nyāsa* practices and forms of the goddess following the Śaṃbara tradition, the removal of obstacles, and the worship of the guru. The meditational verse (*dhyāna*) on the guru is particularly interesting in that it envisions his left foot as red in color and his right foot as white in color, a common Kaula depiction of the intimate union of Śiva and Śakti.[23] The meditation on the guru continues to envision his body with three eyes, holding the gestures of blessing (*varada*) and fearlessness (*abhaya*), garlanded with a necklace made of skulls (*muṇḍamālā*), dressed in white with his consort sitting on his lap, and in a state of perfect tranquility and inward reflection. It is difficult not to compare this meditation upon the guru with that in Śivānanda's *Subhagodaya*, where the guru is envisioned sitting on a white lotus with two eyes and holding his hands in the same gestures of *abhaya* and *varada*.[24] Śrī Cidānandanāthar (N. Subramania Iyer) also teaches that the guru should be meditated upon as wearing white clothes (*śvetavastra*), adorned with white flower garlands, white ornaments, and holding the same gestures of blessing and fearlessness while embracing his Śakti who is envisioned seated upon his left thigh, dressed in crimson-red clothes, brilliant ornaments, and holds a blooming lotus flower in her left hand.

The third chapter reveals more liturgical elements, including a series of mantric installations (*nyāsa*), visualizations of Kubjikā sourced from the *Śambhunirṇaya Tantra* that describe her dancing in union with Navātman. The chapter concludes with the recitation of a five-verse hymn (*pañcaśloka*) sourced from the *Śambhunirṇaya Tantra* that was recently published with Śivānanda's *Dīpikā* commentary and devotionally entitled, the *Pañcaślokaja Paraguhya Stotra*.[25]

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[23] Kaula traditions often depict the guru's feet as *rakta-śukla*, thereby color-coding red (*rakta*) for Vimarśa and white (*śukla*) for Prakāśa, a powerful symbol of their intimate union that is instantiated in the red *kuṃkuma* and off-white *candana* (sandalwood paste) used in ritual worship.

[24] Śivānanda's ritual manual for the worship of Tripurasundarī, the *Subhagodaya* (2) states: *prātaḥ śirasi śukle 'bje dvinetraṃ dvibhujaṃ gurum | varābhayayutaṃ śāntaṃ smaret tannāmapūrvakam*.

[25] Brian Campbell. *Pañcaślokaja Paraguhya Stotra*. Tripurā Tallikā. 2025.

The fourth chapter expounds teachings on spiritual liberation (*kaivalya*) and teaches the core practice for attaining perfection (*siddhi*), as well as the state of a *jīvanmukta*—defined as one who is freed from the rays of affliction (*raśmikleśa*). The practice is the Ṣaḍanvayaśāmbhava Raśmikrama, the foundation of the entire tradition. The Raśmikrama centers on the visualization and worship of six Śāmbhava deities, with their iconographic depictions and principal mantras, each envisioned at a corner of a hexagram correlated with six elemental sequences and populated with various rays of light, deified as additional couples emanating from Paraśambhu and equaling 360, the number of degrees in a complete circle and of days in a Vedic year. Within Śrīvidyā, the hexagram is envisioned within the *bindu* of the Śrīcakra and the various rays of light that cascade throughout all nine enclosures are correlated with, and worshiped alongside, all of the Śrīcakra *āvaraṇa* deities. Śivānanda teaches the *saṃhārakrama* (sequence of dissolution) of this practice, beginning with the earth and ending in the mind. The actual procedure, principal mantras, and deeper knowledge of this advanced practice are best learned directly from an adept, or one's Śrīguru.

Krama	**Tattva**	**Cakra**	**Bīja**	**Raśmi**	**Maithuna Couple**
Pārthiva	Earth	Mūlādhāra	LAṂ	56	Navātmeśvarānanda-Navātmeśvarī Parāmbā
Āpya	Water	Maṇipūra	VAṂ	52	Dvīpeśvarānanda-Dvīpeśvarī Parāmbā
Taijasa	Fire	Svādhiṣṭhāna	RAṂ	62	Saṃvarteśānanda-Saṃvarteśī Parāmbā
Vāyavya	Air	Anāhata	YAṂ	54	Haṃseśvarānanda-Haṃseśvarī Parāmbā
Nābhasa	Space	Viśuddhi	HAṂ	72	Vicceśvarānanda-Vicceśvarī Parāmbā
Mānasa	Mind	Ājñā	SAṂ	64	Parameśvarānanda-Parameśvarī Parāmbā

As this chart shows, the Ṣaḍanvayaśāmbhava tradition teaches an interesting reversal of the placement of the Svādhiṣṭhāna and Maṇipūra *cakra*s as compared to the more commonly accepted tantric conception. Instead of following Mūlādhāra, Svādhiṣṭhāna jumps to Maṇipūra's normal position as the third in the sequence of six and Maṇipūra becomes the second in the sequence, the elemental sequence across all six *cakra*s remains the same.[26]

Just as Śivānanda's *Subhagodaya* is a concise version of worshiping the Śrīcakra, Śivānanda's Ṣaḍanvayaśāmbhava Raśmikrama is a rather simplified version of the practice known to later and more developed Śrīvidyā sources including Swami Vidyāraṇya's *Śrīvidyārṇava Tantra*, Śrīvidyānandanātha's *Saubhāgyaratnākara*, and Maheśvaratejānandanātha's *Ānandakalpavallī*, further showcasing that practices at the hands of Śivānanda are considerably more condensed than what is practiced today.[27] The chapter concludes with *bali* and the worship of Kulacaṇḍa through his Śambara mantra, which is thankfully recorded, thereby helping shed light on the

[26] On this interesting variation see, Brian Campbell. *Pañcaślokaja Paraguhya Stotra*. Tripurā Tallikā. 2025, 11-12.

[27] Indeed, the Śrīcakra Navāvaraṇa worship has become so elaborate over the centuries that it is not uncommon to see it being performed for several hours at a time. Śivānanda's ritual manual, on the other hand, takes approximately an hour, and the version taught in the *Paraśurāmakalpasūtra* also takes a similar amount of time.

Śambara influence on the Śāmbhava tradition. Of particular note is that Śaṅkara claims in his *Padyavāhinī* that the Kulacaṇḍa mantra "bestows the command of the Śāmbhava tradition" (*kulacaṇḍamanuḥ proktaḥ śāmbhavājñāprado nṛṇām*) and is encoded, whereas in the *Śāmbhavodaya* the mantra is revealed directly and linked to the Śambara tradition—a detail the *Padyavāhinī* decides to leave out.

The fifth chapter teaches the fire sacrifice (*homa*), occasional (*naimittika*) rituals including *damana* worship, and the offering of *pavitra*, which includes a *kuṇḍalinī* visualization that depicts her as a sleeping snake (*prasuptabhujagīnibhā*), the preparation of the sacrificial offering (*caru*), mantras for the lamps, a short five-verse hymn praising the lamps addressed as Kuṇḍalīśa (*Kuṇḍalīśastava*), mantras for the consecration and offering of the *caru*, and another five-verse hymn, the *Carupañcaśloka*, extolling its greatness and sanctifying power.

The sixth chapter teaches the Guruparvan (special worship of the guru) that includes an extensive worship of the guru lineage which venerates eighteen gurus[28] including Caryānātha, Durvāsā, and Mīnanātha (alias Matsyendranātha). Other elements include the worship of Kulacaṇḍa and a rare eighteen-syllabled mantra to grant all accomplishments in the Guruparvan ritual, which is also taught in the *Padyavāhinī*. Several mantras for this worship are taught openly in the *Śāmbhavodaya*, whereas they are encoded within the *Padyavāhinī*—an odd move given Śaṅkara's stated goal of creating a ritual manual for those of lesser intellect.

The seventh chapter expounds initiation (*dīkṣā*), specifically mentioned to be performed in accordance with Kaula doctrine (*kulavacovaśāt*) which consists of the well-known Śāmbhavī, Mantra, and Śakti initiations that can also be found in the *Gandharvatantra* (26.54) and echoed in the *Paraśurāmakalpasūtra* (1.32)—the preferred ritual manual in many contemporary lineages of Śrīvidyā, especially in South India. Further solidifying the *Śāmbhavodaya*'s Kaula nature, the chapter teaches that when it comes to *dīkṣā*, there should be no consideration as to birth status (*jāti*), including those of the lowest-born (*antyaja*), and what is considered a qualification is the aspirant's spiritual knowledge (*jñānavicāraṇā*).[29] The chapter further describes qualities of a competent guru and provides instructions for deity installation rituals (*pratiṣṭhā*).

The eighth chapter, the *Śāmbhavodayasaṅgraha*, is the culmination of the teachings of the entire text, recollecting the process of worship beginning with taking shelter of Herambī Gaṇapati, followed by meditation of the guru's feet on top of the head, and proceeding with the rest of the sequential worship. The chapter concludes with the following statement:

saṅgrhya tān mahāsāraḥ śāmbhavodayasaṅgrahaḥ |
anuṣṭhānaikamatibhir granthavistarabhīrubhiḥ ||

[28] Eighteen is an important number of gurus in the Paścimāmnāya tradition, sometimes referred to as the *aṣṭādaśanāthakrama.*

[29] *brāhmaṇaṃ kṣatriyaṃ vaiśyaṃ śūdraṃ prākṛtam antyajam* | *na jātīnāṃ vicāro 'sti — — — jñānavicāraṇā* ||.

"Gathered together, these teachings form the *Śāmbhavodayasaṅgraha*, the essential core of the *Śāmbhavodaya*, a (final) chapter for those practitioners whose minds are completely focused on practice and who are averse to the great length of treatises."

In the culminating lines of the *Śāmbhavodaya*, Śivānanda writes:

ṣaḍanvayodayaṃ kṛtvā śāmbhavodayamabravīt |
śivānandamahāyogī gurubhaktaḥ ṣaḍāśramī ||

"Having made the *Ṣaḍanvayodaya*, the great yogin Śivānanda (who is) devoted to his teacher and perfected in the six *āśrama*s, proclaimed the *Śāmbhavodaya*. . ."

Whether Śivānanda is telling us that he wrote a work entitled the *Ṣaḍanvayodaya*, or that he might have actually created the *ṣaḍanvaya* aspect of the Śāmbhava tradition is an incredible question that will likely remain unanswered until more of his works come to light. Śivānanda's curious proclamation that he is a "*ṣaḍāśramī*" (one who belongs to the six *āśrama*s) is clarified in a footnote by Dr. Csaba Kiss, who cites the first chapter of the *Jayadrathayāmala Tantra* that teaches, "He who is established within the six *āśrama*s is the [true] guru in the Bhairava Tradition" (*ṣaḍāśramāntarastho yaḥ sa gurur bhairavāgame*).[30] The full verse, not cited by Dr. Kiss, adds that the guru of the Bhairavāgama should know the six streams (of revelation), the six *pāda*s, and whose nature is sixfold.[31] Śivānanda, as one perfected in the six *āśrama*s, is seemingly aligning himself with the Bhairavāgama traditions, a move which helps elucidate key aspects of the nature and history of the Ṣaḍanvayaśāmbhava tradition. Dr. Kiss also notes that the specific stages of the *ṣaḍāśramī* can be found in the *Nityāhnikatilaka* as follows: *gṛhastha*, *sālayin*, *cāravin*, *vanacārin*, *naiṣṭhaka*, and *yogin*."[32] The *Nityāhnikatilaka* and the *Śāmbhavodaya* are closely connected, and so it becomes immediately clear why Śivānanda's name, and perhaps other important Śrīvidyā commentators (such as Amṛtānandayogin) often have suffixes of "*yogin*" after their names. It isn't simply that they are practitioners, or *yogin*s, in the plain sense of the word, but rather that they have perfected the six stages of life and are now established at the pinnacle.

The Ṣaḍanvayaśāmbhava works of Śivānanda, and those of his successors, are rewriting the history of Śrīvidyā in South India, although it may take years to more comprehensively understand the incredible relevance of this amazing tradition to both the historical development and lived practice of Śrīvidyā.

[30] Csaba Kiss. "'...Not satisfied with the Mahābhārata...' (*śrutvā bhāratasaṃhitām atṛptaḥ*): The function of the Vṛṣasārasaṃgraha" in the Śivadharma Corpus in *Śivadharmāmṛta: Essays on the Śivadharma and its Network*. Florinda De Simini and Csaba Kiss, eds. Studies on the History of Śaivism II. UniorPress, Napoli. 2021, 194, fn. 33.

[31] The full verse reads: *ṣaṭsrotovic ca ṣaṭpādavit ṣoḍhā pūraṇātmakaḥ* | *ṣaḍāśramāntarastho yaḥ sa gurur bhairavāgame* ||. The surrounding verses further illuminate qualities of the guru in the Bhairavāgama ranging from "he whose wealth is like a blade of grass" to "he whose mind is as large as the king of mountains" and includes a number of verses extolling increasing numerical qualities of the guru's knowledge in the Bhairava Tradition beginning with five and ending in seventeen.

[32] Ibid.

कुलेश्वराय विद्महे
नवकेशाय धीमहि
तन्नः शम्भुः प्रचोदयात्

kuleśvarāya vidmahe
navakeśāya dhīmahi
tannaḥ śambhuḥ pracodayāt

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

कुलकौलिनी विद्महे
महामालिनी धीमहि
तन्नो कुब्जीः प्रचोदयात्

kulakaulinī vidmahe
mahāmālinī dhīmahi
tanno kubjīḥ pracodayāt

We seek to know the goddess of the Kula
We meditate upon the great Mālinī
May Kubjī inspire our intellects

Hymns from the Śāmbhavodaya

Kuṇḍalīśastava

&

Carupañcaśloka

Kuṇḍalīśastava

The *Kuṇḍalīśastava* is taught in the fifth chapter of the *Śāmbhavodaya*, just after two Gāyatrī mantras: one for Śambhu as Caṇḍaraśmi-Rudra[33] and another for Kubjikā. The hymn praises Kuṇḍalīśa, an epithet of Mitranātha after he received initiation from Kubjikā. The five-verse hymn is intimately connected, both linguistically and ritually, with the *Carupañcaśloka*, just as the offering of lamps and the offering of *caru* are conjoined in Kaula ritual. In several instances, the hymns mirror each other, invoking and praising similar themes in their corresponding five verses.

The *Śāmbhavodaya* teaches, one should worship the lamp three times with the secret mantra, offer flowers, and recite the following hymn . . .

Verse 1

चन्द्रद्वीपविनिष्क्रान्तं ज्योतिष्मन्तं सुशोभनम् ।

आज्ञाविज्ञापनं दीपं कुण्डलीशं नमोऽस्तुते ॥ १ ॥

candradvīpaviniṣkrāntaṃ jyotiṣmantaṃ suśobhanam |
ājñāvijñāpanaṃ dīpaṃ kuṇḍalīśaṃ namo 'stute ‖ 1 ‖

Emerging from the Island of the Moon, luminous, exceedingly brilliant, the lamp (of knowledge) that proclaims the command (*ājñā*); let there be reverence to you, Kuṇḍalīśa.

Notes:

The Island of the Moon (*candradvīpa*) is the mythic and metaphysical birth place of the goddess Kubjikā, often identified in conjunction with both the Mountain of the Moon and the City of the Moon as sites relating to the same origination story in variant ways throughout the Kubjikā tantras. Its physical location is most closely identified with Kubjikā's origins in the Koṅkaṇa region of the Deccan near the ancient port city of Goa. Over time, the Island of the Moon became a synonym for Kubjikā's sacred *maṇḍala*, the Saṃvartāmaṇḍala, thereby cementing its centrality and importance in the Paścimāmnāya tradition. Concerning the Island of the Moon, Dr. Mark Dyczkowski shares, "according to the *Kumārikākhaṇḍa* [of the *Manthānabhairava Tantra*], the current of the lineage of the Siddhas, beginning with Mitra who was the first to receive the Command from the goddess, flows from here. Indeed, all four Siddhas who founded lineages and promulgated the teachings from the main sacred seats (*pīṭha*) are said to have come down from there into this world."[34]

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[33] Caṇḍaraśmi is also used as an adjective to describe the power of the *yonicakra*, which surrounds Navātman in the *Niśvāsakārikā* (48.15).

[34] Mark Dyczkowski. *Manthānabhairavatantram*. Introduction Vol. 1. Indira Gandhi National Centre for the Arts. 2009, 19.

Mitranātha is the original Siddha who received the transmission and command from Kubjikā and therefore channeled the teachings and transmission of the Kubjikā tradition. After receiving the command, he was known as Kuṇḍalīśa, among many other names including Śrīnātha.[35] Mark Dyczkowski notes, "Mitranātha, in order to (acquire) the authority which comes from initiation (went to) the dense forest of doctrine (*matavana*) within which the venerable (goddess) Kubjikā (*kukākhyā*) wanders. Once the Command was given to him (he became) Kuṇḍalīśa, the lord designated for three Ages."[36]

In this verse, Mitranātha, as Kuṇḍalīśa, is praised as the lamp of the command who emerged from Candradvīpa and illuminates the tradition in all the ages.

[35] Kuṇḍalīśa, like the naming and placement of the other Siddhas, varies significantly throughout the Kubjikā tantras and sometimes even within a single source, such as within the *Manthānabhairava Tantra*.

[36] Mark Dyczkowski. *Manthānabhairavatantram*. Introduction Vol. 2. Indira Gandhi National Centre for the Arts. 2009, 468.

Verse 2

शिलाशेखरमध्यस्थं कुब्जीशानन्दसंयुतम् ।
कामतन्त्रतनौ लीनं कुण्डलीशं नमोऽस्तुते ॥ २ ॥

śilāśekharamadhyasthaṃ kubjīśānandasaṃyutam |
kāmatantratanau līnaṃ kuṇḍalīśaṃ namo 'stute ‖ 2 ‖

Residing in the middle of the peak of the stone, united with the bliss of Kubjī and her lord, dissolved in the body of the Kāma tantra; let there be reverence to you, Kuṇḍalīśa.

Notes:

The *śilāśekhara* (the peak of the stone) is an important concept in the Paścimāmnāya tradition. The stone (*śilā*) refers to the central triangle within the center of Kubjikā's Saṃvartāmaṇḍala and the peak of the stone is her Vāgbhava mantra, which is triangular in shape. Residing within the center of the Saṃvartāmaṇḍala means the *bindu*, the single (non-dual) dynamic union of Śiva and Śakti as Kubjikā and Navātman, who are described as dissolving into the body of the Kāma tantra. Other manuscripts of this verse report *kālīmantratanau līnaṃ* "dissolving into the body of the Kālī mantra" and other variations of *kālī*/*kāma* and *tantra*/*mantra*. The *Śāmbhavodaya* clearly reports *kāmatantratanau*.

Verse 3

रक्तमण्डलसम्भूतं रक्तकुब्जिप्रतिष्ठितम् ।
रक्तिकाज्ञानदातारं कुण्डलीशं नमोऽस्तुते ॥ ३ ॥

raktamaṇḍalasambhūtaṃ raktakubjipratiṣṭhitam |
raktikājñānadātāraṃ kuṇḍalīśaṃ namo 'stute ‖ 3 ‖

Arising from the red *maṇḍala*, established by Rakta Kubjī, the bestower of the knowledge of Raktikā; let there be reverence to you, Kuṇḍalīśa.

Notes:

Kubjikā is often described as a red goddess and her epithet, Raktakubjī, echoes this depiction. The *raktamaṇḍala* is a technical term in the Kubjikā tradition that refers to a special worship of the fearsome protector Yoginīs who guard the tradition and its practitioners. In this verse, Kuṇḍalīśa is praised as the bestower of the knowledge of Raktikā, meaning Kubjikā.

Verse 4

ओजापूकादिसम्भिन्नक्रमोघपरिपूरितं ।
डरलादिविनिष्क्रान्तं कुण्डलीशं नमोऽस्तुते ॥ ४ ॥

ojāpūkādisambhinna kramoghaparipūritaṃ |
ḍaralādiviniṣkrāntaṃ kuṇḍalīśaṃ namo 'stute ‖ 4 ‖

Differentiated across the sacred *pīṭha*s beginning with O(ḍḍiyāṇa), Jā(landhara), Pū(rṇagiri), and Kā(marūpa) and filled with the flow of the *sequence* emerging from (the Six Yoginīs beginning with) Ḍa, Ra, and La; let there be reverence to you, Kuṇḍalīśa.

Notes:

The four Kaula sacred sites (*pīṭha*s) are where the transmission of teachings takes place through the divine command of their presiding Siddhas and Yoginīs throughout the ages. Known as Kāmarūpa, Pūrṇagiri, Jālandhara, and Oḍḍiyāṇa, these four sacred centers of Kaula knowledge and practice are venerated as physical locations in the Indic subcontinent, ritually installed on the *maṇḍala* for worship, and envisioned within the human body as centers for deep contemplation (*bhāvanā*) and ritual worship (*nyāsa*). The grouping of the four Kaula *pīṭha*s in this verse follows the sequence of emanation (*sṛṣṭi*) beginning with O (as in O-JĀ-PŪ-KĀ), whereas when the group begins with KĀ (as in KĀ-PŪ-JĀ-O), it refers to the sequence of dissolution (*saṃhāra*),[37] just as it does in the *Yoginīhṛdaya Tantra* (1.41) from the Śrīvidyā tradition. The following table reflects the understanding of Śrī Amṛtānandayogin in his short work on the non-dual contemplation of ritual worship entitled the *Cidvilāsastava*.[38]

Kaula Yoga	Meaning	Location	*Pīṭha*
piṇḍa	*kuṇḍalinī śakti*	*mūlādhāra*	Kāmarūpa
pada	*haṃsa mantra*	*hṛdaya*	Pūrṇagiri
rūpa	*bindu*	*bhrūmadhya*	Jālandhara
rūpātīta	*saṃvit*	*brahmarandhra*	Oḍḍiyāṇa

The Six Yoginīs (*saḍyoginī*) are a group of fearsome goddesses known as: Ḍākinī, Rākinī, Lākinī, Kākinī, Sākinī, Hākinī, and a seventh, Yākinī, is sometimes added. Although some of these Yoginīs are independent goddesses in their own right, their particular sequence, often abbreviated as "ḍa-ra-la-ka-sa-ha," refers to their specific grouping as fierce protector goddesses within Kubjikā's retinue and the Paścimāmnāya tradition. First appearing within the *Kubjikāmata Tantra*, these Yoginīs are described as emerging from the body of Kubjikā and play a critical role in her worship, especially within her Aṣṭāviṃśatikrama—the ritual worship of her

[37] *Kubjikāmata Tantra* (15.50).

[38] For a study and English translation of the *Cidvilāsastava*, see Brian Campbell and Ben Williams. *Cidvilāsastava*. Tripurā Tallikā. 2024.

twenty-eight deity retinue. The Six Yoginīs, also known as *ugraṣaṭka*, *mahāṣaṭka*, *ḍādiṣaṭka*, and *nigrahaṣaṭka*, are also protectors of the constituent elements of the human body and the six *cakra*s. Their role within Kubjikā's Paścimāmnāya becomes the standard model for Śrīvidyā, Ṣaḍanvayaśāmbhava, and following their inclusion within the highly influential sixteenth-century composition, the *Ṣaṭcakranirūpaṇa*, nearly all tantric traditions. Ḍākinīs also play a prominent role in tantric Buddhism, but with a very different reception.[39]

In the *Matsyendrasaṃhitā*, a root text of the Ṣaḍanvayaśāmbhava tradition,[40] the Yoginīs are worshiped through the Mantrarāja, which consists of the first syllables of each of their names and culminates in a seed mantra from the Kālīkrama tradition. In the *Śāmbhavodaya*, the Six Yoginīs are worshiped within the fire sequence (*taijasakrama*), whereas in other more developed Ṣaḍanvaya Raśmikrama manuals, such as Maheśvaratejānandanātha's *Ānandakalpavallī*, they are worshiped in multiple sequences.

[39] See Shaman Hatley. "Converting the Ḍākinī: Goddess Cults and Tantras of the Yoginīs Between Buddhism and Śaivism" in *Tantric Traditions in Transmission and Translation*. Oxford University Press. 2016, 37-86.

[40] Csaba Kiss. *The Yoga of the Matsyendrasaṃhitā*. Institut Français de Pondichéry. 2021.

Verse 5

चतुष्कं पञ्चकं षट्कं चतुष्कं पञ्चकं चतुः ।
सर्वे दीपावलोकन्तु कुण्डलीशं नमोऽस्तुते ॥ ५ ॥

catuṣkaṃ pañcakaṃ ṣaṭkaṃ catuṣkaṃ pañcakaṃ catuḥ |
sarve dīpāvalokantu kuṇḍalīśaṃ namo 'stute ‖ 5 ‖

The four, the five, the six, the four, the five, the four. May all the lamps behold Kuṇḍalīśa; let there be reverence to you.

Notes:

The culminating verse praises a total of twenty-eight unnamed entities across six groups (*saṭprakāra*). The six groups refer to Kubjikā's six parts, six limbs, and the six sides of the hexagon within her principal *maṇḍala*—the Saṃvartāmaṇḍala. The sequence of twenty-eight clearly refers to Kubjikā's Aṣṭāviṃśatikramapūjā—the ritual worship of her twenty-eight deities who are installed and worshiped on the corners of the hexagon within the Saṃvartāmaṇḍala. In this verse, Kuṇḍalīśa's grandeur is praised as the lamps are offered to all the deities of the *maṇḍala*.

The precise details of which deities fill the six sequences of 4, 5, 6, 4, 5, and 4 differ significantly throughout the *Kubjikāmata Tantra* and later ritual manuals from within the tradition and also vary based on which sequence (*krama*) of worship is being performed, namely the transmission of the child, the youth, or the eldest. The *Śrīmatottara Tantra* describes the sequence of twenty-eight as constituted by the following:[41]

1. Four Sacred Kaula Sites: Kāmarūpa, Pūrṇagiri, Jālandhara, and Oḍḍiyāṇa.
2. Five Jewels of Five Worlds: Gagana, Svarga, Pavana, Martya, and Nāga.
3. Six Goddesses: Ḍākinī, Rākinī, Lākinī, Kākinī, Sākinī, and Hākinī.
4. Four Lords: Khecarānanda, Ratnānanda, Marutānanda, and Meghānanda.
5. Five Pure Goddesses: Anādi (Vimalamātaṅgī), Sarvajñāna (Pulindī), Yoga (Śabarī), Siddha (Campakā), and Samaya (Kubjikā).
6. Four Siddhas: Mitranātha, Oḍḍanātha, Ṣaṣṭhanātha, and Caryanātha.

[41] See Dory Heilijgers-Seelen. *The System of Five Cakras in Kubjikāmatatantra 14-16*. Groningen, the Netherlands: E. Forsten. 1994, 31, fn. 42.

Carupañcaśloka

The *Carupañcaśloka* (five verses to *caru*) is taught shortly after the *Kuṇḍalīśastava* and the *carukrama* (procedure for making *caru*) which lists the ingredients, as well as the mantras to be recited while cooking it. The offering and consumption of *caru*, which is a type of sacrificial food consisting of cooked white rice, milk, and other ingredients, is an ancient Vedic practice that is continued into the Bhairavāgama and Kaula traditions. The preparation and consumption of *caru* can be performed in a variety of modalities including Vedic, Tantric, and Kaula. In Kaula practice, *caru* is consumed by *vīra* (heroic) level practitioners and is offered especially to goddesses before being consumed as a sanctified offering (*prasāda*). Of note is *caru*'s potent sacralizing and liberatory power, so much so that its consumption is even capable of initiating one into the Kaula fold, just as it is mentioned in the *Mahānayaprakāśa* of Trivandrum (2.5) and Abhinavagupta's *Tantrāloka* (29.138), where the guru presents *caru* to the student and, if they consume it without inhibition, they are initiated. Śivānanda, in the thirty-eighth verse of his *Subhagodayavāsanā*, envisions the non-dual contemplation of offering *caru* as offering a mix of the fickle desires and aversions of the limited ego, strengthened over countless lifetimes, into *caru* that is to be consumed by the goddess.[42]

The *Carupañcaśloka* is also found within several Nepali pūjā manuals where it is interspersed with the worship of the Six Yoginīs. In this context, the verses include extended *dhyāna* verses not found in the *Śāmbhavodaya*, or the *Padyavāhinī*, thereby shedding light on the intimate relationship between the Ṣaḍanvayaśāmbhava lineage as practiced in South India and its reception and subsequent development in Nepal at the hands of adepts such as Vimalaprabodha, the royal court guru to King Arimalla (the first king of the Malla dynasty who ruled from 1200–1216).

The secrecy and sanctity of Kaula practice (*kulaprakriyā*), especially as compared to the more mainstream practice of Tantra (*tantraprakriyā*), is heightened when it comes to the offering and consumption of *caru*. The *Yogakhaṇḍa* of the *Manthānabhairava Tantra* warns,

"These excellent sacrificial paps (*caruka*) should not be given to Tāntrikas. O Śambhu, it should always be kept hidden, like riches from thieves. Otherwise, there is no success and no tradition (*sampradāya*). Again: It should not be given to anybody who has no deity, fire, or teacher, to Tāntrikas who are most sinful, cruel, without goodness and devoid of devotion."[43]

In the *Śāmbhavodaya*, the *caru* is offered to the divine couple, Śambhu and Kubjikā, but is specifically consumed and enjoyed by Kubjikā before being eaten as a blessed sacrament by the adepts performing the worship. Immediately after worshiping with the specialized offerings and flowers, the *Śāmbhavodaya* teaches one should recite the following hymn . . .

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[42] *rāgadveṣacaruṃ pūrṇam abhimānāvasecanam | cireṇa mayi saṃjātam upahārīkaromy aham* ‖ 38 ‖.

[43] Translation by Mark Dyczkowski. *Manthānabhairavatantram*. Introduction Vol. 2. Indira Gandhi National Centre for the Arts. 2009, 257.

Verse 1

दिव्यं समयसम्भूतं परमेलावकोद्भवः ।

नवद्रव्यसमायुक्तं कुब्जिजुष्टं नमोऽस्तुते ॥ १ ॥

divyaṃ samayasambhūtaṃ paramelāvakodbhavaḥ |
navadravyasamāyuktaṃ kubjijuṣṭaṃ namo 'stute ‖ 1 ‖

Divine, born from the initiatory vow (*samaya*), originating from the supreme union, and endowed with nine substances, (the *caru* is) enjoyed by Kubjī; let there be reverence to you.

Verse 2

निर्मलं निर्वाणप्रदं पवित्रं देहशोधनम् ।

प्रसादीकृत्य भोक्तव्यं कुब्जिजुष्टं नमोऽस्तुते ॥ २ ॥

nirmalaṃ nirvāṇapradaṃ pavitraṃ dehaśodhanam |
prasādīkṛtya bhoktavyaṃ kubjijuṣṭaṃ namo 'stute ‖ 2 ‖

Free of impurity, bestowing spiritual liberation, purifying, and cleansing to the body, (the *caru*) is to be consumed as a sanctified blessing after being enjoyed by Kubjī; let there be reverence to you.

Verse 3

मत्स्यं मांसं सिद्धद्रव्यं भोक्तव्यं जनकं चरु ।

षट्प्रकारं चरुं दिव्यं कुब्जिजुष्टं नमोऽस्तुते ॥ ३ ॥

matsyaṃ māṃsaṃ siddhadravyaṃ bhoktavyaṃ janakaṃ caru |
ṣaṭprakāraṃ caruṃ divyaṃ kubjijuṣṭaṃ namo 'stute ‖ 3 ‖

(consisting of) fish, meat, the substance of the Siddhas, and other offerings, the *caru* should be consumed. The divine *caru* of six kinds; enjoyed by Kubjī, let there be reverence to you.

Verse 4

आज्ञाविज्ञानदं दीप्तं ब्रह्मसमयवर्चसम् ।

तेजोऽशीतिपदे लीनं कुब्जिजुष्टं नमोऽस्तुते ॥ ४ ॥

ājñāvijñānadaṃ dīptaṃ brahmasamayavarcasam |
tejo 'śītipade līnaṃ kubjijuṣṭaṃ namo 'stute ‖ 4 ‖

(The *caru*) bestows the command and superior knowledge, is radiant and possesses the effulgence of the sacred vow merged with the phrase, "you are radiance;" enjoyed by Kubjī, let there be reverence to you.

Notes:

There are several manuscripts variations of the phrase "*tejo 'ītipade līnaṃ*" and all are difficult to understand. It is translated here to be merged (*līnaṃ*) in the phrase (*iti pade*) "you are radiance" (*tejaḥ asi*).

Verse 5

अष्टाविंशत्क्रमौघौघं दिव्यादिव्यपदानुगम् ।

भक्षेत्त्विदं महाचरुं कुब्जिजुष्टं नमोऽस्तुते ॥ ५ ॥

aṣṭāviṃśatkramaughaughaṃ divyādivyapadānugam |
bhakṣettvidaṃ mahācaruṃ kubjijuṣṭaṃ namo 'stute ‖ 5 ‖

The lineage of lineages of the twenty-eight fold sequence, following the rankings of the divine and human currents of teachers. One should consume this great *caru* enjoyed by Kubjī; let there be reverence to you.

Notes:

The *divya* and *adivya* lineages are technical terms in the Paścimāmnāya tradition denoting the currents of divine and human teachers.[44]

[44] On the *divya* and *adivya* currents of teachers, see Mark Dyczkowski. *Manthānabhairavatantram*. Introduction Vol. 2. Indira Gandhi National Centre for the Arts. 2009, 31, 48.

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