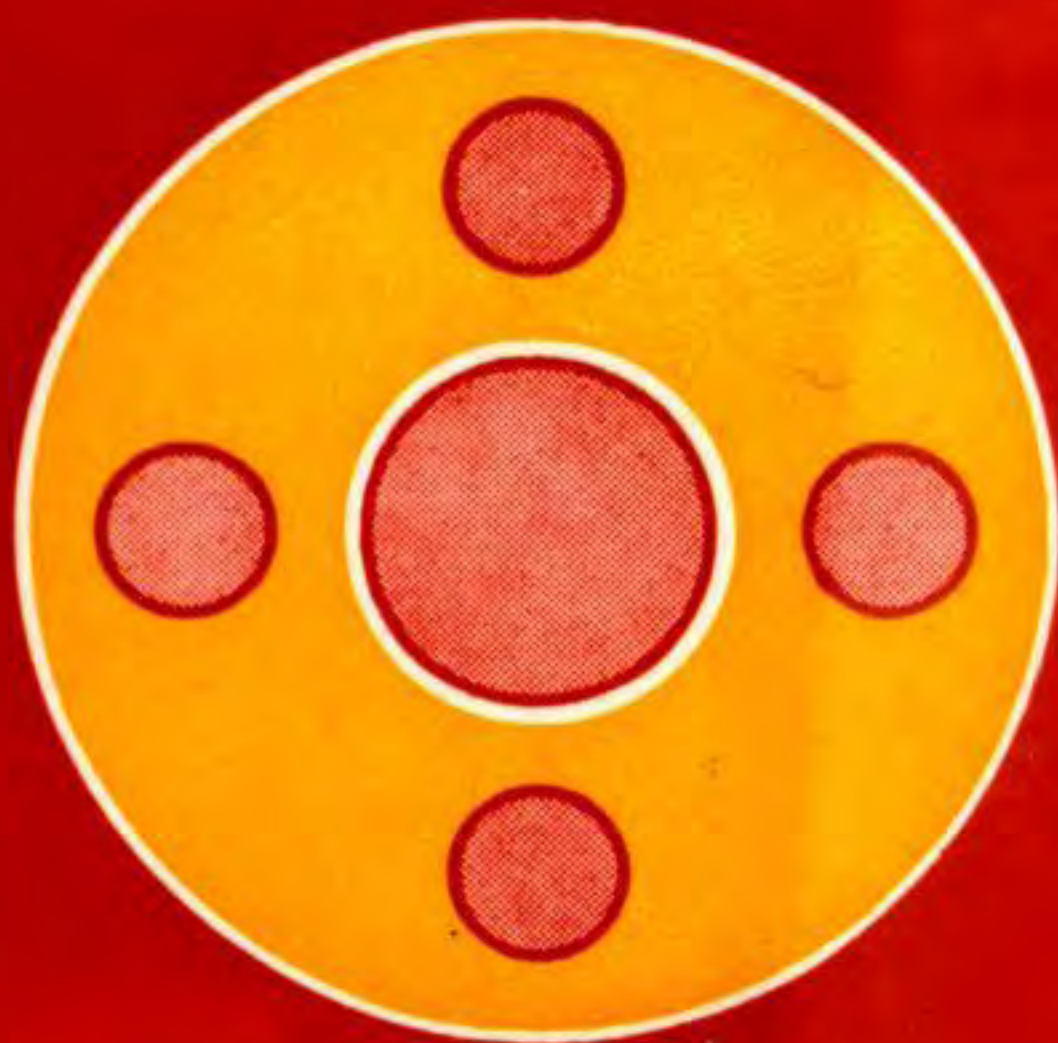


The Vināśīkhatantra

Teun Goudriaan



THE VĪNĀŚIKHATANTRA

A Śaiva Tantra of the Left Current

EDITED WITH AN INTRODUCTION AND
A TRANSLATION BY

TEUN GOUDRIAAN

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PREFACE

The present edition of a hitherto almost completely unknown early Tantra has been prepared for the press after a period of hesitation. Editing a text for which only one primary manuscript source is extant (and often incorrect at that) implies that many uncertainties and many readings which are almost certainly faulty remain, so that the reader who is accustomed to smooth and grammatically correct Sanskrit poetry will be frequently annoyed and irritated. The discovery of a second manuscript which turned out to be only a recent copy of the first did not alter this situation. But the need for a better knowledge of the literature of the Tantras from critical editions in our view overrides such scruples. Even if later workers in the field will be able (perhaps, we hope, with the backing of more manuscript material) to greatly improve upon the present edition, translation and interpretation of the text, a modest step towards the accessibility of the early Śaiva Tantras of the "Northern" variety should now be made on the base of the data known to us.

The reader should not expect in this book exalted utterances from mystical heights nor deep insights into spiritual truths. Although the Vīṇāśikha Tantra sometimes comes to speak on yoga, its main concern is with the practical application of mantras and its results in daily life, in accordance with the traditions of the "Left Current" to which it belongs. This situation may be less interesting to some people, but the mantra technique was of importance for many practitioners and their clients who cherished ordinary human values and desires.

I am very much indebted to the two colleagues who kindly procured for me the microfilms of the manuscripts of the Tantra: Dr. Karel van Kooy (MS A) and Dr. Alexis Sanderson (MS B). Without their cooperation the preparation of this book would have been impossible. With gratitude I mention the financial assistance given by the Netherlands Organization for the Advancement of Pure Research (ZWO).

Also the services of the Staatsbibliothek Preussischer Kulturbesitz in Berlin (BRD) in searching for new manuscripts deserve to be mentioned, as well as the friendly advice given by Dr. Jan Schoterman on the subject of the Prastāra in vss. 51f. of the Tantra.

T. GOUDRIAAN

PART I
INTRODUCTION



1. No scholar who has tried to penetrate into the Āgamic and Tantric literature of Śaivism and Śāktism will deny that this literature (or, if one prefers, these literatures) has (have) been insufficiently studied. Good editions exist as yet only for a small minority of the texts; good translations are almost non-existent. Although for Śākta Tantrism the situation is far from satisfying, one can say that many texts are at least accessible in edited form, however poor the editions may be from the philological standpoint. For Śaivism, the situation is partly better, partly worse. Of the Śaiva Āgama literature of South India, a few texts have been critically edited from the Institut Français d'Indologie at Pondicherry; of a few others, the contents have been summarized.¹ Also the texts revered as Āgamaśāstra by the Śaivas of Kashmir : the Svacchanda, Mālinivijaya and Netra Tantras are available in editions from Kashmir.² This does of course not mean that the doctrines and rituals imparted in these sources have been interpreted and analyzed to satisfaction. The other Śaiva Tantras of the North, however, if not lost forever, have only been preserved in rare or unique Nepalese manuscripts; they have as yet been scarcely studied at all. They do not constitute a coherent body of texts but they differ in outlook and contents from the Śaiva Āgama of Kashmir and the South.

A preliminary study of some of these manuscripts was undertaken by Prabodh Chandra Bagchi who published some

1. See the articles by Hélène Brunner-Lachaux : *Analyse du Kiraṇā-gama*, in *Journal Asiatique* (JA), vol. 253, 1965, p. 309-328; *Analyse du Suprabhedāgama*, in : JA, vol. 255, 1967, p. 31-60.

2. The *Kashmir Series of Texts and Studies*, Srinagar-Bombay. The Netra Tantra has been summarized and analyzed by Madame Brunner : *Un Tantra du Nord : le Netra Tantra*, in : *Bulletin de l'Ecole Française de l'Extrême-Orient* (BEFEO), vol. 61, 1974, p. 125-197.

of his findings in 1939.³ After that book, nothing more was done on these interesting but difficult texts partly because the material was difficult to find. This situation has changed since the Nepalese manuscripts have been microfilmed for the German-Nepal Manuscripts Preservation Project.⁴

The text edited for the first time in the following pages, the *Vīṇāśikha Tantra* (VST), likewise belongs to this group of early Śaivatantras from the North of the Indian subcontinent. Its title is known to the Āgamic tradition : the *Vīṇāśikhottara* is mentioned as an Upāgama to the *Yogaja Āgama*⁵, while the *Vīṇākhyā* together with other texts occurs in the same function in a list of the *Ajitāgama* (*Kriyāpāda* 1,62). Besides, *Vīṇākhyā* occupies a place (as No. 45) in the lists of sixty-four Tantras found in the *Nityāṣoḍaśikāṇḍa* (1,13f.) and in the *Kulacūḍāmaṇi Tantra* (1,4f.), and occurs also (as No. 58) in Jayaratha's list of Tantras given by him in his commentary on Abhinavagupta's *Tantrāloka*, 1, 18 (he quotes from the *Śrīkaṇṭhī*). In the latter case the title is *Vīṇā*; a *Vīṇāmaṇi* features there as No. 59. These mutually differing titles seem to be all that can be gathered from the preserved Indian tradition itself. The preserved text of the VST has not been studied by P.C. Bagchi, at least he makes no mention of it in his book. Its existence seems to have remained unnoticed until a manuscript (our MS A) was found and microfilmed on my behalf in 1974 by Dr. K.R. van Kooy in the National Archives of Nepal.⁶ Only one recent copy of this very MS has since come to light (MS B) and after some

3. P. Ch. Bagchi, *Studies in the Tantras*, Vol. I, Calcutta 1939 (Vol. II never appeared), especially on pp. 1-26 and 93-114.—A preliminary survey of the sources known to exist at present can be found in T. Goudriaan/S. Gupta, *Hindu Tantric Literature*, Wiesbaden 1981.

4. The microfilmed copies are stored up in the Staatsbibliothek Preussischer Kulturbesitz in West Berlin. The author is indebted to the friendly cooperation of the Staatsbibliothek in looking for manuscripts of the *Vīṇāśikhatantra*.

5. See the "Table des Āgama et des Upāgama" in N. R. Bhatt's edition of the *Rauravāgama*, Vol. I, Pondichery 1961, facing p. XIX. The source of this information has not been clearly indicated.

6. MS I-1076/Śaivatantra 171 of the National Archives of Nepal at Kathmandu. The microfilming was financed by the Instituut voor Oosterse Talen at Utrecht.

hesitation I decided to prepare an edition of this very interesting text from this scanty material. The VŠT is the first and will perhaps remain the only text known to us which specializes on the worship of Śiva's manifestation as Tumburu (see section 8, below, on p. 30).

2. *The manuscripts.* MS A is written on palm leaf. The letters are small in size and written with thin ink. For the string which kept the leaves together, a hole has been spared out at about one third of the total length, reckoned from the left. This seems to be in accordance with the usage in the oldest palm leaf manuscripts.⁷ The leaves measure about 41 cm. in length by about $7\frac{1}{2}$ cm. in width. The measurements of the written surface are about $36\frac{1}{2}$ by $4\frac{1}{2}$ cm. Each side of the leaves (except the recto of fol. 1) is occupied by seven lines of text; a line contains an average of about 75 *akṣaras*. The MS is undated. There is only a short colophon at the end: *Vīṇāśikhā sārḍha-śatatrayaṃ Yāmalatantram samāptam*. This colophon cannot be original. The real number of ślokas in the MS is 396 (there is one Sragdharā, vs. 110; incomplete); a few formulas in prose are found at the end as Appendices. These also must have been added afterwards by a thoughtful scribe who was an adept of the school. Each śloka is usually marked by a double *daṇḍa* at the end in the MS; each half-śloka by a single *daṇḍa*. Stanza 138 contains six quarters (*pādas*), but 375 is only a half-śloka closed by a double *daṇḍa*. The system of the MS was followed in the edition for these cases. This was not done in 199ab, where the MS also puts a double *daṇḍa* at the end of a half-śloka. The MS thereafter continues marking ślokas beginning with 199cd up to 236cd which is again a half-śloka closed by a double *daṇḍa*. Although there is some system in the *daṇḍa* division of the MS (199cd introduces a new subject), it was not followed in the edited text where the numbering was simply continued by ślokas for the sake of convenience.

It is possible that the last part of the text beginning with vs. 323 is a later addition. Devī there poses another question after her husband brought his exposition to a clear

7. See L. Sander, *Paläographisches zu den Sanskrithandschriften der Berliner Turfansammlung*, Wiesbaden 1968 (Verzeichnis der Orientalischen Handschriften in Deutschland, Supplementband 8), p. 26.

end in the preceding stanzas. It should be remarked that the characterization as a Yāmalatantra claimed for the VST in the colophon is not warranted by the contents : the Śiva-Śakti symbolism which seems to be characteristic for the Yāmala group of early Tantras is not prominent here.

MS A has been written in a North-eastern kind of script which D.C. Sircar, an expert authority, characterizes as Gauḍī or Gauḍiya. I am inclined to date it in the second half of the twelfth or in the thirteenth century. There is a rather close affinity to the script of the plates issued by the Ganga ruler Anaṅgabhīma III in Śaka 1151 and 1152 (1230 A.D.) found near Cuttack (edited by D.C. Sircar in *Epigraphia Indica* vol. 28, 1950, pp. 235f.) and to some Pāla inscriptions, especially a "Gayā inscription mentioning Govindapāla, Vikrama 1232" (1175-76 A.D.; also edited by D.C. Sircar in *Epigraphia Indica*, vol. 35, 1963, pp. 225f.). A striking feature of our MS is that the clusters *ṛṇṇa* and *ṛtha* are symbolized by lowering the signs for *ṇṇa* and *tha* along the vertical stroke without any sign for *r* being added. The same feature recurs intermittently in the two inscriptions mentioned above. In our MS, the *dha* is already provided with a stroke towards the upper left, while the *sa* alternately possesses or lacks the stroke at the lower left which serves to distinguish it from the *ma*.

Our second source, provided with the siglum B in our critical notes, is a recent copy in Devanāgarī prepared in the year Vikrama 1982 (1925-26 A.D.) at Kathmandu by a scribe called Bhojarāja, on the instruction of Pandit Hemarāja, the *rājaguru* of Nepal (for the elaborate colophon, see the critical note at the end of the text). The colophon also intimates that the copy was made from an old palm leaf manuscript (*prācīnatā-ḍapatrapustakam avalambya*). As was already observed by Dr. Alexis Sanderson, due to whose kind services I obtained a photocopy of this MS, it is so very similar in all respects to our MS A that we can say with almost absolute certainty that it was copied from that very MS; the more so because no other manuscript sources of the text are known at present. Several differences of reading between A and B can be explained from the peculiarities of the handwriting in A. In general, the copy is a good one which faithfully represents the version found in A.

It should even be admitted that several times (in about ten cases) the study of this copy led me to correct my original transcription of the MS A, although in many more cases the evidence of B had to be rejected. The acquisition of B was therefore well worth the trouble. Its scribe was an intelligent man, who a few times seems to have intentionally corrected a faulty reading of A. Thus, in 33b, he seems to have corrected (on second thought) the incomprehensible *yathākālāntavaiḥ* of A into *yathākālodbhavaiḥ*; in 129f. he replaced the word *koṣa*, sometimes used by A instead of *koṣṭha*, by the latter term. In 241b, *hasto* (A) was corrected into *hastau*; in 244b, *dhāyaṃte* (A) into *dhyāyate*, and so on. In our view, the pandit sometimes hit the mark with his corrections, so that these suggestions were taken over in the edited text. But on other places he missed the point, as in 227c *kālatantram* instead of *kālaṃ tatra*; 41d *aṅgāṅgena* instead of *aṅkuṣeṇa*. At other times he left an evidently faulty reading untouched, so that I saw myself compelled to introduce emendations of my own.

3. *Aspects of the scribal tradition (MS A)*. In general, the MS does not seem to be very accurate. Of course, it also shares some idiosyncrasies with other contemporary manuscripts.

In internal sandhi, it usually writes the homorganic nasal before medial stops (*sampravakṣyāmi*, 10a; *saṅgrāme*, 17a; *tumvuru-*, passim), but there are many exceptions (*alamkṛtvā*, 33d and 36b; *paṃkti-*, 57a and 59a; *sampravakṣyāmi*, 67c). In the edited text, I used the anusvāra, except before labials. The situation is quite different in external sandhi. Here the MS shows a marked predilection for the anusvāra before initial stops and *v-*. An investigation made over the first half of the text (vss. 1-198) gave the following result :

Before gutturals : 25 cases, always anusvāra (19x *-ṃ k-*).

Before palatals : 36 cases, 16x anusvāra, 20x the homorganic nasal.

But the evidence is distorted by the frequency of the enclitic *ca* (and *caiva*) which almost always is preceded by the homorganic nasal (no doubt because the sequence *ñca* was treated as a case of internal sandhi). The detailed figures are:

-ṃ c- : 8x (2x *caiva*, in 84a, 153a; 1x *ca*, in 187b);

-ñ c- : 20x (15x *ca*, 2x *caiva*);
 -ṁ j- : 8x; -ñ j- : 0 x.

If the cases of *ca(iva)* are left out of the picture, the figures become : -ṁ c- 5x; -ñ c- 3x; -ṁ j- 8x.

Before dentals : 70 cases; 35x anusvāra, 35 homorganic nasal (*n*). But here also, we have to reckon with a disturbance of the pattern caused by the extreme frequency of the enclitic *tu*. The specified figures are :

-ṁ t- : 14x (1x before *tu*);
 -n t- : 31x (28x before *tu*);
 -ṁ d- : 14x; -n d- : 4x;
 -ṁ dh- : 7x; -n dh- : 0 x.

If *tu* is left out, the situation before *t-* would be : -ṁ t- 13x and -n t- 3x. We conclude that before non-enclitic words beginning with a dental the MS shows anusvāra in the great majority of cases of a word ending in a nasal (34 against 7).

Before labials (including *v*) : 51 cases; 38x anusvāra, 13x the homorganic nasal (the *m*), always before *v-*. Of these 13 cases, at least four occur before *vā*.

Resuming : If the enclitics *ca*, *tu* and *vā* are left out, there are in external sandhi 110 cases of anusvāra against 19 cases of homorganic nasal before initial stops and *v-* in the first half of the VST (MS A). The preference for -*aṁ* may even lead to a grammatically wrong form, as in 24c *iṣṭāniṣṭām* for *iṣṭāniṣṭān*; 53b. Instead of -*āṁs*, -*āns* may occur: *mānsam* 162a. When -*aṁ* occurs at the end of half-śloka and śloka, the MS always writes the anusvāra. Between an odd and even pāda, the anusvāra is written also when the even pāda begins with a vowel.

After *r*, a consonant is written twice; but in a consonant cluster with -*tt-*, only one *t* is usually written (*tatva*, 21b; *patra*, 27d, etc.). *b* and *v* are indistinguishable (only the sign for *v* is found). These features have silently been adapted to traditional usage in the edited text. The *s* and *ś* are often confused (*kailāśa*, 1a; *sakṛt* for *śakṛt*, 52a; *śūkṣma*, 279c; *śrotaḥ*; 327a). Sometimes, there is confusion between *ṇ* and *n* (*satrenaiva*, 42b; *susumnā*, 145c and elsewhere); *n* stands for *bh* in 320a. The

avagraha is often omitted (6a, 44d, 93d etc.); there is a spurious *avagraha* in 24c. In all these cases, the correction has been accounted for in the critical notes only when this seemed desirable for reasons of clarity.

Occasional lapses include the writing of *a* instead of *ā* (96a, 203d, 358a); of *ā* instead of *a* (48a, 75d); of *o* instead of *ī* (367c); of *o* instead of *e* (207b); of *au* instead of *ai* (385b); of *a* instead of *u* (389d). Transposition of syllables occurs in 101c; *sa* and *sam* are confused in 107a and 221c (a related case is, however, protected by the metre in 160d). Confusion of words: *yogam* instead of *yāgam* (12a, 280b); *vāruṇā-* instead of *vāriṇā-* (72b); *graha* instead of *gr̥ha* (13a; well-known from elsewhere). Evident neglect of case endings occurs in 9a (*śaṣṭī* for *śaṣṭih*), 16c (*-kāma* for *-kāmo*), 21c (*bhūya*), 43d (*dīkṣā* for *-ām*), 170d (*vidviṣṭā* for *-āḥ*), 268c (*-ā* for *-ām*), 341c (*-a* for *-aḥ*). Some of these "lapses" may have metrical reasons and therefore perhaps belong to the text; see below. Neglect of endings in the MS leads to the formation of pseudo-compounds in 4d, 94b, 137a and 251a. On the other hand, genuine compounds have been split without reason in 274c, 298b and 377ab. A dubious case is *hr̥tpadme karṇṇikā-* in 245a and 377a. This has been maintained in the edited text (but cf. 352c). In all other cases, the reading of the MS has been considered to be due to failing scribal tradition and accordingly been corrected with the MS reading in a critical note.

There is a marked tendency in the MS to write the ending *-am* where other endings are expected in the context. Such cases can be found in 51c, 107c, 173d, 176a, 186b, 188c, 191a, 199a, 212a, 216a, 244d, 255, 285b, 309c, 336b, 338d, 341c, 377. In all the places mentioned, emendation is the obvious thing to do. But there are more difficult instances which involve a problem of syntax. In 141d, *sādhyam vyavasthitam*, and in 143 and 144ab (a description of Tumburu), an emendation of the forms on *-am* into nominatives would have to be made for nine times; it seemed better to leave the text as it stands and to interpret the passage as an object-construction to an unexpressed *dhyāyet* "one should meditate on". Stanza 237a seemed to be in need of a thorough emendation (*sakulañ ca* to *sa kālāś ca*). In 250c there is an adjectival form on *-ā* (*trikubjikuṭilākārā*) which

strongly suggests the Śakti as its subject; this led me to change the passage which follows: *ṣaṣṭhasvarasamanvitam/śaktibinduvinirbhinnam dehasṭham sakalātmakam* into *ṣaṣṭhasvarasamanvitā/śaktir binduvinirbhinnā dehasṭhā sakalātmakā*, the more so because 251c begins with *asyās*; but a difficulty is that one would rather expect *-ātmikā* instead of *-ātmakā*.

No correction of the reading of the MS has been made in the following cases: 1. Stanza 11ab, *tumburusamyuktam viṇādhārasusamsthitam* may well be corrupt, but possibly the words on *-am* have been meant as characterizations of *tantram* in 10c; besides, the difficult form *devyā* is involved (see below). 2. In 230cd *namaskāro japasyānte svāhā home prakīrtitam*, the last word may be a shortened expression for *itī prakīrtitam*. 3. In 246ab *tatpuruṣam* etc., the situation is unclear. The series on *-am*, obviously meant as a string of nominatives, includes *Śivam* which looks awkward at first sight; but I preferred not to emend it into *-aḥ*. It might be that the string on *-am* in 246ab should be connected with *-śarīram* in 246c; *Śivam* would then have been allowed in the cadre of an identification of the neuter subject with the male god. The concrete body would then have been considered a "neuter" (manifestation of) Śiva. This would not be without a parallel. The concluding words of Abhinavagupta's Pratyabhijñāhṛdaya, *itī śivam*, are understood by the commentator Kṣemarāja as referring to the identity of the taught doctrine with the Śiva-power: *yad etāvad uktaparakaraṇaśarīram tat sarvaṃ śivam Śivaprāptihetutvāt/Śivāt prasyatatvāt, Śivasvarūpābhinnatvāc ca Śivamayam itī śivam* (ed. Jaideva Singh, Delhi a. o. 1963, p. 102). 4. In 294-300, we find an alternation of feminine and neuter endings. The syntactical structure is unclear and the text has been left unchanged. 5. The position of 92ab is strange and unclear.

This is perhaps the best place to refer to a few other cases in which the syntactical coherence seems to have got lost in the scribal tradition. This tends to happen especially in series of epithets or other adjectives (the same holds good for the above instances on *-am*). In 34f., there is a description of festive decorations; in this context, 35ab reads *phalair nānāvidhaiś caiva paritah paryavasthitāḥ*; the scribe of B copied it literally; the last word has been corrected by me into *-aiḥ* to cause it to

conform with the string of instrumental endings. In 104f. (description of the goddess Jayantī) there occurs a series of nominatives on *-ā* and *-ī* where accusatives are necessary in the context (and indeed given in the parallel descriptions of Jayā, Vijayā and Aparājitā). The nominatives, also kept by B, have here been emended into accusatives⁸. Other emended passages are 111b *pūjām pravartate* (emended into *pūjā pravartate*; or is *pravartate* to be interpreted as a causative?), and some cases of nominative instead of accusative (161a, 170c, 376b). Nominatives instead of locatives were found in 207b=215d and in 265d, and emended.

There are traces of glossation during an earlier stage of scribal tradition. Textual inflation in 268cd, 283c and 346 can be accounted for by the assumption that original glosses here amalgamated with the text.

4. *Peculiarities of the language of the VST*. The following linguistic features which occur in MS A have usually been treated as genuine characteristics of the text and accordingly not been emended in the present edition (unless otherwise indicated).

a. No sandhi has been applied in 2b *kriḍate umayā saha*; 11c—*yogena iṣyante*; 73d *praṇavañ ca adhomukham*; 368c *japer hūmkāra-* (a *bīja* is involved); 389a *ādau ante ca*; 392b *śubheṣu aśubheṣu ca*. Two of these instances (11c and 392b) are protected by the metre, and the same holds good for the cases of wrong contraction in 131d *adhastāṣṭādaśa*, and 252b *tasyānte*. It is of course possible that the unprotected cases are due to scribal tradition, but it was preferred here to give the MS the benefit of the doubt. Irregular sandhi is found in 33d and 36b *sragmālā*, and in 109d *'paniṣad*.

b. The morphology of nouns shows some irregularities.

8. Similar problems repeatedly occur in the Nepalese text tradition, for instance in the manuscripts of the Lalitavistara. On p. 79 of Lefmann's edition, lines 1-6, it appears that Lefmann's chief source, the seventeenth-century and often incorrect MS A, in the main prefers nominatives, the other MSS accusatives. Lefmann's text is here an uneasy compromise between the two. It would have been better in my opinion to write the whole passage in the accusative. Cf. also p. 80, lines 1-4 and line 21 (with a different situation).

Plural is used instead of dual in 55c *yaśavargān*. There are problems with the declension of stems in *-ī*: 195d *striyāyāḥ* (but the text might be corrupt here); *nāḍīr* as nom. pl. in 140d (if the emendation is correct; text *nāḍīm*); 175a *jātya*, corrected into *jāṭī*. The MS shows a preference for the form *devyā* in the declension of *devī*: *devyā* occurs in 11a, 12c, 163b (*pañcadevyā*), 118c, 306a. I decided to emend the forms in 11a, 12c, 118c and 306a into correct nominative plurals *devyaḥ/devyo*; *devyaḥ* indeed occurs in 49c and 311a. The forms in 163b and 221c have been maintained; in the latter case we expect an accusative instead of the nominative *devyaḥ*. Irregularities in the *-ī* declension are also found: 373c *śaktinā* and perhaps 178d *cityāṅgārais* (for *cityaṅgārais*?).

Confusion between thematic and athematic stems (especially stems in *-n*) is amply attested: 165b *cakrāṇām baladarpitām*; *mantriṇaḥ* as nom. sg. in 259d and 275b (the MS usually has *mantrī*); 80c *parvā* as neuter plural (*parva-* applied as a masculine *a-* stem?); 166a *bhasmaṃ* (but 172a *tad bhasma*); perhaps *-ātmanaḥ* as nom. sg. in 378d; *tattvarājānam* in 335a and 339c as nom. sg. (?); *tattvarājam* in 337b; the form *sādhyānāman tu* in 228b has been emended; 185c *kurvanto* as nom. sg.; 261a *ātmavata-*; 155b *samidhānām*, cf. 156c *samidhāṣṭaśatam*. Strange is 325c *tapasā durdharāl labdham*.

c. Pronominal declension: 200a *yaṃ* for *yat*; 238c, the same (*yat* is common elsewhere in the MS); 142c and 194b *tasya* for *tasyā* and 195c *yasya* for *yasyā* (these cases have been corrected).

d. Easy change of gender is undergone by the title-word *viṇāśikhā*: *tantram viṇāśikham* in 10c=323c; *viṇāśikhā* in 11d and 358c. Cf. also 316 *śāntikaṃ pauṣṭikaṃ...vidveṣocchātanam...vaśyākarṣas* (is the MS at fault?). In 390ab, we read *hūṃkāraś ca rakāraś ca phaṭkāram*. In 388ab, all *-kāra* forms are masculine, but 389a *hūṃkāram*. The ending *-am* is probably preferred when the next word begins with a vowel.

Confusion of gender (from the viewpoint of classical grammar) can be observed in 69d *prāṇāyāman* (masc.—neuter); 170d *suhṛdāni* (masc.—neuter; perhaps influenced by *mitram*); 233a *yāgam*; 242c *sparśam*. The form *mahān*, meant as a neuter

nominative in 4b, has been corrected into *mahat* (cf. 71d).⁹ Masc. -fem. : 188c *tilām*.

e. Verbal flexion : occasionally, the MS has *-anti* where we would expect a third person sg. on *-ati*. This has been corrected in 179d and 196a. But *drśyante* in connection with a subject in the singular is protected by the metre in 281a (penultimate in odd pāda). In the passage 294-300 which describes supernatural results of syllables of the goddesses, it is unclear if one or more goddesses are meant. Verbs in the singular and nominatives on *-ā* and *-ī* are here in the majority and the passage has therefore been normalized accordingly. This means that *bhavanti* has been changed to *bhavati* in 297c and 298c. But in 299c *prayacchanti* is protected by the metre (penultimate in odd pāda) and has therefore been maintained in the edited text. If this is right, the implication is that the author felt free to use the third person plural for the 3. sg. in order to suit the metre.

f. Formation of present stems : 264d *vijānate* for *vijānīte*; the subject is probably in the singular (case of thematization?); 369d *kurvatī* with subject in the singular. Forms of *juhōti* : opt. 3 sg. *juhuyāt/d* in 187a and 394b; in both cases the MS reads *juhuyāt* which is against the metre. If the emendation is correct, this implies a "polishing" activity in the scribal tradition. *Juhuyāt* occurs, however, in conformity with the metre in 191b and 198c. The well-known form *hūnet* occurs in 268a; *homayet* is frequent (166d, 231b and d, 232b and d, 393a). Often we come across an irregularity in the formation and the use of causatives : 49b *bhukṣayet* (for *bhākṣayet*, or caus. of *bhūñjati*?); 282b *pīṣayet*; use of causative instead of basic verb in 43d *kārayet*; 287a *kartita* = *kṛtta*; 369b *saṃnirodhitam* = *saṃniruddham*; 390c *jāpayet*; other cases in 20b and 47d (*dāpayet* = *dadyāt*?), 28d, 43b. Simplex instead of causative in 70a *niṣkramya recayed vāyūm*.

9. There are several instances in Tantric manuscripts of the use of *mahān* as a neuter or feminine form, especially at the end of a (half-) śloka. Cf. *Stuti and Stava of Balinese Brahman Priests*, ed. T. Goudriaan and C. Hooykaas, Amsterdam 1971, Stuti No. 875, vs. 1d (neu.), and Kujikāmatatantra 21, 51, where three out of ten MSS read *hātakī ḍākinī mahān* while the rest reads *mahat*. In the same Tantra, 21, 86, nine out of ten MSS read *atīvegavatī mahān* (lx *mahā*); in 21, 91 we have 7x *bhogavatī mahān* (3x *mahā*).

g. The voice of the verbal forms has been left untouched on principle. There are little or no uncommon forms; *vicareta* in 281c, for instance, has its parallels elsewhere.

h. Absolutives and verbal adjectives : 314d *samyag jñāya*; 247b *vyāpitam* for *vyāptam*; 211c *sthāpya*; 293a *likhya*.

i. Some peculiarities of the lexicon : 236d *āsaṃjñeyam*; always *ūrdha* for *ūrdhva* (this is common practice in Newari MSS); confusion between *koṣṭha* and *koṣa*. e.g. in 129, 131 and 132. The situation in the MS has been maintained. 327d *param-pārate*; 308c *bijayet* "should utter *bījas*"?; 363a *vilayatā*, an abstract noun?; 232a *śleṣaśiṃgru* (flowers which create dissension); 95b *sarvavarṇita*; 362b *sāyojyātā* (a faulty reading?); 203c *svātmikam* (corrupt for *svānikam*?); 206d *kinṅkarito*. There are shortened forms of words presumably conditioned by the metre : 203b *āveṣṭam* for *āveṣṭitam* (but *āveṣṭitam* in 205a); 266c *gocanam* for *gorocanam*; 353a *sphuliṅgam*; in 81d, *sarvasiddhiṣu* may stand for *sarvasiddhidāyīṣu*.

j. Syntax : strange formation of compounds can be observed in 237c *kālahīnūṇṭam*; 273d *hotavyāṣṭaśatam*; 396d *īśānāntapadam labhet*. In these cases the words concerned would not have been compounded in correct Sanskrit. A strange *dvandva* in 182d *śāntipuṣṭiś ca jāyate* (should we read *śāntiḥ puṣṭiś*?). Unexpected analysis of a compound occurs in 302d *pūrvam uktakrameṇa tu*. The order of the members is irregular in 65b *kalāyatheṣṭayā* and in 225d *vāmahastākṣasūtradhyāk*. In 382c we find *omkārapūrvato mantram* instead of *omkāram pūrvato mantre* or *omkārapūrvam mantram*.

k. Use of relative instead of indefinite pronoun in 154b *yā strī*; 190b and 192a *yad iṣṭam*. In 80c we read *ye tu ye* "whoever" (plural).

l. Lack of concord in the MS has been corrected in several passages partly discussed above; difficult is 331b *praśnam ekā garīyasī* which was kept in the text because of uncertainty about the author's intention.

m. A case of the use of a past tense instead of an optative : 191d *abravit*.

n. There are many instances of remarkable sentence structure. A selection : irregular subject construction in *tasya dadyān mahātmanā* 48d; *devyaḥ prītā bhavanty eva, avaśiṣṭam jale kṣipet*

49cd; in 122d a sudden change of subject after an absolute : *atrāntaram idaṃ jñānaṃ śrutvā bhavati nirvṛtiḥ*; the same in 66ab *bijapañcakam uddhṛtya kathitaṃ devi te kramāt*, and in 67ab *bijapañcakam abhyasya* (if the emendation is correct) *sarvakāma-phalapradam*. In both latter cases the absolute has been applied in the manner of an abstract substantive.

Use of an instrumental by way of variation of a sequence of descriptive expressions in *-am* is found in 98a, 101a and 104a. A nominative instead of an instrumental occurs in 124b *yuktam ekaṇaviṃśati*. Strange are also 273d *hotavyāṣṭaśataṃ budhaḥ*; 283b *patir dāsaṃ kariṣyati* (probably we should read *patiṃ dāsaṃ kariṣyati*; or *patir dāso bhaviṣyati*, an expression popular in later magical tracts ?); 372ab *amalīkurute sūryaṃ candreṇāp-yāyanam smṛtam*; 385cd *omkārayojitasyādaḥ svāhākārāvasānataḥ*. Often, the meaning of a sentence remains unclear, e.g. in 209f., 377f.

o. There are some peculiar expressions, e.g. 120cd *prasādasva yadi cāsti*; 90d *jānutaḥ kaṭim* "from knee to hip"; 91a *āpāda-jāmuni* "from foot to knee"; 65c *ardhendū venduśikhayā*; 224b *tadā prabhṛtim*; 269a *pādaḥ prabhṛti*; 261d *prayuktaṃ kurute*; 305ab *tantraṣu kalpokaṃ karma*; 347b *yadīcched dīrgham ātmanī*; 394ab *madhunā ghṛtasamyuktaṃ tilam*. Some of these may of course be due to a defective scribal tradition.

A general judgment on the linguistic state of the original VST, as far as possible from one old manuscript, can be that the text was written in a Sanskrit aiming at a conventional didactic style common to Purāṇas and Tantras, but characterized by little regard for several niceties of grammar, and tending to carelessness of expression and prevalence of metre over grammar (see the next section). It should be said that the author did know about Sanskrit grammar (after all he was very probably a Brāhmaṇa) but he found himself in a tradition of freedom from the strictures of grammar and looseness of style. For him, form was subordinate to content. On the other hand, he sometimes fails to make his intentions clear, especially in passages on Tantric yoga and mysticism and on the "creation" of *bijas*. But this may have been done intentionally. The fact that only one old MS and one direct copy of it were available led me to

emend away a few features which in other circumstances may have to be accepted as genuine characteristics of "Tantric Sanskrit"¹⁰. But in several other cases, the printing of a question-mark was preferred to committing oneself to doubtful emendation.

5. *Questions of metre.* A primacy of the metre over grammar becomes especially clear in 134b *bijam gāyatrīsaṃjñakam*; similarly in 135d (the -ī of feminine stems shortened in composition). Comparable is 147b; 151b (short syllable effectuated by an -m-); 353b. In all these cases, the fifth syllable of an even pāda is involved. There are also several instances where the MS presents a grammatically incorrect short fifth syllable in an odd pāda, but these were emended away on the ground of the relative frequency of *vipulā* metres with long fifth syllables in the text. The evidence for this phenomenon (*vipulā* systems with long fifth syllables) is as follows¹¹:

First *vipulā* : not examined (fifth syllable is short).

Second „ (— ∪ ∪ ∪ —) : 3x, in 24a, 97a, 231a.

Third „ (— / — — —) : 30x. Of these, the last (eighth) syllable is short in 11 cases (39a, 44c, 51a 77c, 119c, 249c, 271a, 345a, 352a, 369c, 389a). In eight cases there is no caesura after the fifth syllable to be observed (41c, 49a, 51a, 160c, 246a, 300a 348a, 369c). Five instances of a third *vipulā* are the result of an emendation (44c, with short last syllable; 205a; 267a; 341c; 356c).

Fourth *vipulā* (— ∪ — —) : 6x (95c, 112c, 130c, 178c, 231c, 385a). The total number of *vipulās* second to fourth amounts therefore to thirty-nine¹². Besides, there are a few cases of long fifth syllables in even pādas (30d, 60b, 213b, 218d, 229b, 244b, 294b, 300b, 350d). Of these nine cases, three are corrupt in any case (213b, 229b and 244b; the latter case has been emended

10. Cf. especially S. Tsuda, *The Saṃvarodaya Tantra, Selected Chapters*, Tokyo 1974, pp. 16f.

11. The classic treatment of the matter is H. Jacobi, *Zur Lehre vom Śloka*, in : *Indische Studien*, 17, 1885, pp. 442-451, reprinted in : *Hermann Jacobi, Kleine Schriften*, ed. B. Kölver, Vol. I, Wiesbaden 1970, pp. 175-184.

12. This is a little less than five per cent of the 788 workable half-ślokas in the VST.

away in the edited text). The remaining six must be considered suspect; in any case, their genuineness is under consideration. The secondary character of one of these, 350d *śvetam caiva puṣṭyarthinā*, is rendered very probable by the Balinese version (see below) : *śvetam caiva yaśo'rthinaḥ*.

The conclusion is that in the VST the fifth syllable of each pāda is short in the overwhelming majority of cases. This rule is almost without exception applied in the even pādas, but there are numerous exceptions (39 out of 790 or about five per cent) in the odd pādas. I had therefore no scruple in emending five cases of an incorrect form in the fifth syllable of an odd pāda to a correct form involving a long syllable; still I am not certain that these emendations always restored the original text. In 267a, for instance, the *s*-stem *rajaḥ* was restored where the MS reads *kusumbharajasammiśram*; but in 353b, *nīrdhūmate-jarūpiṇam*, a similar case (*teja* for *tejaḥ*) occurs in an even pāda and has therefore not been emended. I am well aware of the limitations of this procedure, but some line had to be followed.

A further irregularity which suits the metre is found at 276d *puruṣo 'pi vā* instead of *puruṣam api vā*. In other cases, the observation of the metre seems to have led to the mutilation of words (203b, 266c, 353a; mentioned above). In the *sragdharā* (vs. 110), a correct metre is effectuated in the second and third pādas by writing a spurious *saṃ* in *samprasthe* and *saṃkruddham*.

Despite the precedence of the metre, there are several (28) instances in the MS of an irregular number of syllables in a pāda. Six of these concern hypometrism; four cases of this group were emended away by the addition of a small word or syllable: 58d and 85b (addition of *tu*); 132a (an *i*-); 222d (*nityam*). The other two cases of hypometrism are found in 213b (corrupt) and 229c (a pāda with *om svāhā*). Of the remaining 22 instances of hypermetrism, nine concern numerals: *catur*- (30a, 38d, 178c), *catvāriṃśati*- (343a), *aṣṭa*- (132a, 275d), *aṣṭādaśa* (131d), *dvādaśa* (239d), *navamyām* (15b). In three cases, the word *puruṣa* is involved (244d, 246a, 294c; one might compare 276d discussed above; here *puruṣo 'pi vā* may have polished away an earlier *puruṣam api vā*). The other ten instances of hypermetrism are to be found in 4b, 105a, (-*dharī*), 180c, 232c, 283c, 300b, 345d, 348b, 365b, 384d. Defective is 346ab (prose?).

This survey of the grammatical and metrical peculiarities of the text may serve to show that the VŚT does not differ from other early Tantras in being a text beset with many problems. Several difficulties of interpretation are due to the succinct, sometimes almost casual way in which a number of subjects are dealt with: the readers (or hearers) were expected to have already been initiated into the subject. The scantiness of the manuscript material aggravates the problems and without any doubt often transmits a wrong impression of the original state of the text. However that may be, the situation is certainly not too hopeless for a preliminary edition. The basic principle of the edition is that the text of the MS A is always recognizable. Whenever I saw reason to deviate from this text (which happens very often), the original reading is always given in the critical notes except in the self-evident cases discussed in section 3 above, where silent adaptation seemed to be allowable. No brackets have been applied. After these questions of form, the next sections contain a discussion of the background of the text and its contents.

6. *References to Tumburu*, the chief deity of the VŚT, in Sanskrit literature exist in fair number. The VŚT is however the only text as yet known to us which is exclusively devoted to the worship of this deity as a manifestation of Śiva. The references to Tumburu can be divided into two groups¹³:

a. References to (and iconographical representations of) Tumburu as a Gandharva, often in the company of Nārada; they function as attendants to high gods of the Indian pantheon, especially Viṣṇu and Śiva. These references, well-known from the mainstream of the great tradition of Hinduism, are of little relevance in the present context and are therefore here omitted from the discussion.

b. References to Tumburu as a form of Śiva (not one of his attendants), usually four-headed; but the allusions to his iconographical characteristics and attributes tend to differ mutually. In this function, Tumburu usually appears as a

13. An earlier discussion of the problem can be found in my article *Tumburu and His Sisters*, in : *Wiener Zeitschrift für die Kunde Sudasiens* (WZKSA), vol. 17, 1973, p. 49-95, on pp. 69f., 73. The article is also of importance for the following pages.

protective and life-prolonging deity, but his ambivalence is concretized by four fierce attendant goddesses who are located around the main god in the four directions of the compass. They incorporate the ferocious or violent aspects of the god's sovereignty.

The most important of the second group of references are :

a. *Yogavāsiṣṭha*, *Nirvāṇaprakaraṇa*, *Pūrvārdha*, ch. 18, 24f.¹⁴. Here Tumburu and Bhairava (the well-known fearsome manifestation of Śiva) are enthroned in close association and surrounded by eight Mother Goddesses of ferocious appearance and activity. These Mothers in their revelry break all standards of cultured behaviour but they are relegated to their proper position by Śiva (here referred to in the singular).

b. *Viṣṇudharmottarapurāṇa* III, 66.¹⁵ The title of the chapter is *Devīcatuṣṭayasahitatumburunirmāṇam* "Construction of an image of Tumburu accompanied by the group of four goddesses". This text specializes in iconological subjects. Tumburu is described as four-headed, seated upon a bull, white like a moonbeam, and bearing the attributes skull and citron in his two hands; he is surrounded by the four goddesses (called Mothers) Jayā, Vijayā, Jayantī and Aparājītā. These likewise possess four faces and they have the colours white, red, yellow and black respectively.

c. A short reference in the *Agnipurāṇa* (Kāśī Skt. Ser. edition), 50, 17: Tumburu rides a bull; he goes in front of the (four or seven?) Mothers, and bears a lance or trident (he is *śūlin*). This figure has been associated with Vīrabhadra by Madame de Mallmann¹⁶.

d. A description of Tumburu and his worship for magical purposes is found in the *Śāradātilaka*, a Tantric digest from

14. *Yogavāsiṣṭha*, ed. W. L. S. Pansikar/ N. R. Acharya, Bombay, Nirṇaya Sāgara Press, third ed. 1937, vol. II, p. 807.

15. *Viṣṇudharmottara Purāṇa*, ed. Kṣemarāja Śrīkṛṣṇadāsa, Bombay 1912-13, Vol. II; ed. Priyabala Shah, Baroda 1958, Gaekwad Or. Ser. No. 130 (Khaṇḍa III).

16. M. -Th. de Mallmann, *Les enseignements iconographiques de l'Agni-Purāṇa*, Paris 1963, pp. 62f.

about the eleventh century, ch. 19, 87-113¹⁷. The passage begins by giving Tumburu's *bijamantra* in code: *kṣakāro māgnipavana-vāmakarṇārdhacandravān, uktaṃ tumburubijam tat*. With the help of the commentary *Padārthādarśa* by Rāghavabhaṭṭa (close of fifteenth century) we conclude that the *bija* should be *kṣmryūṃ*. The four goddesses are also mentioned; the third of them is called Ajitā and not Jayantī. Their *bijas* are respectively *jmryūṃ* (Jayā), *bhmryūṃ* (Vijayā), *smryūṃ* (Ajitā) and *lmryūṃ* (Aparājitā). After directions for *nyāsa* of these syllables and their six varieties (constituted in accordance with the *śaḍaṅga* tradition), the description of the god occurs in stanza 94. He is of red complexion, four-faced, three-eyed and flat-nosed and he bears the attributes *khaṭvāṅga*, noose, elephant hook, *śūla* and *kapāla* (? , five attributes). He is then installed upon a pedestal in the devotee's heart and mentally worshipped. Besides the four Mothers, there are four Dūtis (female attendants) in the intermediate regions: Durbhagā (NE), Subhagā (NW), Karālī (SW) and Mohinī (SE). Tumburu's worship is said to be especially effective against fever, other kinds of disease and demons. A bathing of the god with nine pitchers is expected to further the birth of a son to a childless woman, while it counteracts demoniac activities and sorcery and is conducive to victory for a ruler. The last stanza gives a short description of a *yantra*.

e. In the *Ṣaṭkarmadīpikā*¹⁸, compilation on *śānti* "pacification" and other magical acts by Kṛṣṇānanda Vidyāvāgīśa (the author of the famous *Tantrasāra*), a meditation on Tumburu is described as a counteract to fever. The god appears as a Bhairava of four arms (not of four faces) and three eyes, wearing ascetic's hair, seated upon a bull within a lunar orb, and bearing the attributes *śūla*, rosary, book and pitcher of *amṛta* (he can be meditated upon as pouring a shower of this water-of-life over the patient). His complexion and garment are white. The

17. *Sāradātilakam, Śrīmad Rāghavabhaṭṭakṛta-Padārthādarśa-vyākhyā-sahitam*, ed. M. M. Śrī Mukunda Jha Bakshi, Varanasi 1963 (*Kashi Sanskrit Series*, 107).

18. *Ṣaṭkarmadīpikā* by Śrīkṛṣṇavidyāvāgīśa Bhaṭṭācārya, ed. by J. Vidyasagar's sons, in : *Indrajālavidyāsaṃgraha*, Calcutta 1915, pp. 179f.

bījas of Tumburu mentioned in the process are quite different from those given in the Śāradātilaka. The text refers to a Tantric source for its information : *kathayāmy atra...sarvaśāntikaṃ vidhānaṃ yat samādr̥ṣṭaṃ Tantrarāje mayottare*. This cannot refer to the Tantrarājatantra known to us which is a quite different text belonging to the Śrīkula. In the light of the evidence furnished by the VŚT and other sources mentioned below I suggest to emend *samādr̥ṣṭaṃ* into *samādiṣṭaṃ* and *mayottare* into *Nayottare*. If this is correct, *tantrarāje* does not refer to a title but only serves as an epithet.

f. The Kashmirian *Netratantra*¹⁹ in ch. 11 gives a description of the “*Vāmadarśana*”, “Left viewpoint”, which amounts to the worship of Tumburu and his attendant deities. The mantra is not given. The description of the god and his śaktis differs from that given in other sources. In the *Netratantra*, Tumburu has five faces and ten arms; in the VŚT four faces and eight arms. The attributes also differ. Of the four surrounding goddesses, the colours and mounts are the same, but the attributes differ. The third goddess is called Ajitā, but Kṣemarāja in his commentary on this text gives the name Jayantī. As in the VŚT, Gāyatrī, Sāvitrī and Aṅkuśa are mentioned as attendants. On the latter’s form, the commentator quotes a passage from the *Nandiśikhā* which is not found in the VŚT. Besides, Māyā is mentioned as one of the god’s attendants in the *Netratantra*. That text further describes the (mental) preparation of a throne for the god by means of (gestures symbolizing) the Supporting Power (*ādhāraśakti*), the Earth, the Milky Ocean, and a Ship (the ship symbolizes fire and wind according to Kṣemarāja; the god himself represents the fifth element or Ākāśa). Special rules are given for a rite of worship directed towards Śānti.

There are a few minor references to Tumburu with which we deal shortly :

g. *Garuḍa Purāṇa* (KSS ed.), 124, 69: Tumburu’s name

19. *The Netra Tantram with the Commentary by Kṣemarāja*, ed. Pandit Madhusudan Kaul Shāstrī, Bombay 1926, 1939 (*Kashmir Series of Texts and Studies*, vol. 46 and 61).

occurs in a protective formula directed against fever and poison. The mantra belongs to Viṣṇu as its main deity.

h. In the commentary to the South Indian *Tantrasārasaṃgraha*, a digest on the cure of poison and worship of deities with magical purposes²⁰, 23,21f., Tumburu is the Ṛṣi who transmitted this syllable *kṣmryaum*, by means of which one can apply subjugation (*vaśīkaraṇa*) and punishment (*nigraha*). The mantra is called Cintāmaṇimantra and the deity is Mahārudra. Tumburu and his attendants are also described succinctly.

j. Śrīkaṇṭha's *Yogarātnāvalī*, a work which in the first chapter deals with the cure of poison (ch. 2: against Bhūtas and fever), in stanza 5 mentions Tumburu as one of the five "Supreme Lords" (*parameṣṭhinaḥ*) who preside over all "Tantras"²¹

k. A most interesting addition to the data we possess on Tumburu comes from the early Buddhist Tantra called *Mañjuśrīmūlakalpa*.²² This remarkable text contains several references to Tumburu as a Bodhisattva. In this quality, he is accompanied by his four sisters called Jayā, Vijayā, Ajitā and Aparājitā. Several of their mantras are given; they differ from the mantras given above. Their main characteristic is that they are said to roam over the ocean, "honoured by the entire world and bestowing grace upon the creatures" (MMK III, p. 575). They may be depicted as such on a maṇḍala or a painting on cloth. The four goddesses are again associated with the colours as above; Tumburu with a sparkling white. They can be evoked and mastered by the mantric adept and made to serve his purposes, in the first place the application of

20. *Tantrasārasaṃgraha* by Nārāyaṇa of Śivapuram, ed. with an anonymous commentary by Pt. M. Duraiswami Aiyangar, Madras 1950 (*Madras Govt. Or. Series*, No. 15). The "commentary" (TSSC) often contains additional material which was perhaps taken from the same source on which the compiler of the *Tantrasārasaṃgraha* (TSS) relied.

21. See the Catalogue of the Sanskrit Manuscripts in the Collections of the Royal Asiatic Society of Bengal by M. M. Haraprasāda Shāstrī, revised and ed. by Chintaharan Chakravarti, Vol. VIII, Part II, Calcutta 1940, p. 724.

22. We used the edition by T. Ganapati Sastri in 3 vols., Trivandrum 1920-25 (*Trivandrum Sanskrit Ser.*, Vol. 70, 76, 84); abbreviated as MMK.

potent herbs for healing²³. It appears from the text that these five deities are identified by the author with the five elements (earth, water, fire, air and Ākāśa); the latter is represented by Tumburu himself. The god is four-faced according to one of the mantras given. The four sisters are repeatedly called Yakṣiṇīs, although the term Yakṣa is not used for Tumburu himself. Tumburu occurs as a Yakṣa worshipper of the Jina in Hemacandra's *Abhidhānacintāmaṇi*²⁴.

From all these references a picture emerges of Tumburu as a healing god of sovereignty seated in the midst of four fierce goddesses with allegorical names expressive of various aspects of victory. The god commands these and occasionally counteracts their evil influence. There is a variety upon this pattern in Jaina tradition with the Five Parameṣṭhins (who differ from the five mentioned above) or the sixteenth Tīrthaṅkara, Śānti, occupying the central position²⁵. Some traits of Tumburu are further shared by Brahmā: four heads or faces; some attributes; Brahmā is surrounded by females in the *Nīlamata Purāṇa*²⁶. The pattern further reminds of the position of some legendary ṛṣis or gurus such as the Kamru Guru of the Santals²⁷, the Javanese Bharadāh, or Padmasambhava, the propounder of Vajrayāna in Tibet, who is said to have married four Yoginīs and to have understood the art of transmuting blood into amṛta²⁸. All references are incomplete in their information and there are many mutual differences. It might be inferred from this that the worship of Tumburu must have been old and partly forgotten. There are indications that the symbolism and worship of Tumburu, aristocratic in sphere and

23. MMK, ch. 49 (Vol. II, p. 544); cf. my article on Tumburu (above, note 13), p. 85.

24. *Abhidhānacintāmaṇi* I, 41, cf. P. Ch. Bagchi, *Studies in the Tantras*, Calcutta 1939, p. 12.

25. M. B. Jhavery, *Comparative and Critical Study of Mantrashastra*, Ahmedabad 1944, p. 196; Appendix 31. Cf. my Tumburu art., p. 92.

26. *Nīlamata Purāṇa*, ed. K.S.J.M. de Vreese, Thesis Leiden 1936, vs. 640f. Cf. my Tumburu article, pp. 59f.

27. P. O. Bodding, *The Santals and Disease*, Memoirs of the Asiatic Society of Bengal, 10,1, Calcutta n.d., p. 123f.

28. L. de la Vallée Poussin, *Le Bouddhisme, Opinions sur l'histoire de la dogmatique*, Paris 1925, pp. 383f. (he refers to Waddell and Grünwedel).

outlook (but without doubt built up from popular tradition) was relegated to the magical sphere and the position of Tumburu accordingly lowered in a more recent period. But it is possible that this judgment is wrong owing to incomplete data, especially on the surmised folkloristic base and its possible continuance through the centuries. It is possible that the connection of Tumburu with the four goddesses is secondary; we have the impression that they constituted a system which could serve as a mould for any protective sovereign and his symbolism.

7. *The VST and Tumburu worship in South East Asia.* The clearest reference to the VST as an authority on Śaiva ritual is found in what is probably the most famous Cambodian inscription, that discovered at Sdok kak Thom²⁹. The inscription consists of 130 stanzas in elaborate Sanskrit style and 146 lines of prose in Khmer. It is dated about 1052 A. D., and I see no reason to doubt its authenticity. It commemorates the history of a lineage of royal priests founded by Śivakaivalya. The special duty of these priests was to attend to the worship of the Devarāja, probably a movable cult image of a manifestation of Śiva³⁰.

Stanza 25 of the Sanskrit inscription describes Śivakaivalya as the religious teacher of Jayavarman II when the latter (in 802 A. D.) returned from exile in Java, assumed power and founded a residence at Mahendraparvata (Phnom Kulen, N. E. of the present site of Angkor). According to stanza 26, a Brāhmaṇa of superior intelligence called Hiranyadāma, compared to Brahmā on account of his compassion, revealed a unique *siddhi* to the ruler. With the king's consent,

29. Ed. G. Coedès and P. Dupont, *Les stèles de Sdok Kak Thom, Phnom Sandak et Prāh Vihār*, in : BEFEO 43, 1943-46, p. 56-154. The Sanskrit text was taken care of by Coedès, the Khmer text by Dupont, who also wrote the commentary.—I also consulted the earlier edition by L. Finot in BEFEO 15, 1915.

30. On the Devarāja, see H. Kulke, *Der Devarāja-Kult*, in : *Saeculum* 25, 1974, pp. 24-55; trsl. by I. W. Mabbett, *The Devarāja Cult*, Ithaca, N.Y., 1978 (Cornell Univ., Dept. of Asian Studies, S. E. Asia Program, Data Paper No. 108); references to other literature are found there. —Kulke argues that the Devarāja was an image, not a royal liṅga as was surmised by me (Tumburu art., p. 49) under the influence of other writers.

Hiraṇyadāma taught the siddhi together with the method to realize it to Śivakaivalya (st. 27), and he showed him the “four-fold face of Tumburu”, to wit the texts Śiraścheda, Vināśikhā, Saṃmoha and Nayottara (st. 28; the text is that established by Coedès):

*Śāstram śiraśchedavināśikākhyam saṃmohanāmāpi nayottarā-
khyam tat tumvuror vaktracatuṣkam asya siddhyeva vipras
samadarśayat saḥ*

Śivakaivalya carefully took up the essence of these texts, and realized (?) the siddhis apt to preserve the Devarāja (?) for the welfare of the world:

*Dvijas samuddhṛtya sa śāstrasāram rahasyakauśalyadhiyā
sayatnaḥ
siddhīr vahanīti kila devarājābhikhyām vidadhre bhuva-
nardehivṛddhyai.*

The king thereupon ordained that Śivakaivalya and his family should henceforth take care of that ritual (st. 30f.).

The Khmer version³¹ adds that Hiraṇyadāma, an “expert in the science of siddhis” came from Janapada (most probably a place somewhere in the Cambodian countryside) and on the king’s invitation performed a ceremony meant to accomplish the total independence of Kambuja from Java and at the same time establishing Jayavarman’s position as a *cakravartin*. The ceremony was executed according to the Vināśikha; he installed the god-king of the world (i.e. the movable image). He taught the four mentioned texts which he recited in their entirety in order to have them written down for the purpose of making them known to Śivakaivalya.

The identity of our VST with the “Vināśikha” of the inscription of Sdok kak Thom becomes very probable by the central position of Tumburu and the symbolism of the number four in the VST and the fact that this text also (in st. 4) refers to the Saṃmohana, Nayottara and Śiraścheda (in this sequence; they are not called “faces of Tumburu” in the VST). The rites

31. Line 71f., on p. 87 of the edition in BEFEO 43 (translation on p. 109).—On Janapada, cf. Coedès, *Le site de Janapada d'après une inscription de Prasat Khna*, in : BEFEO 43, 1943-46, p. 8-11 (Janapada = Prāsāt Khna).

described in the VŚT in st. 151ff. and earlier might have served to Hiraṇyadāma as sādhanas to accomplish Jayavarman's sovereignty. It is clear that the Khmer inscription points to the "Vināśikha" as the most important source for the installation ritual. Its title is also put on the first place immediately afterwards when the series of four texts is mentioned (the different order in the Sanskrit version may be due to metrical reasons). But this situation is not confirmed by the VŚT itself, which emphasizes its own secondary character by referring to three other texts of the same tradition (in st. 4; titles as above), and again to the Nayottara in st. 305 and perhaps in 322. A reference to a Sarvatobhadra (tantra) is found in 317. The sometimes rather casual and summary way in which the ritual is dealt with in the VŚT points to the same conclusion. If the VŚT really served as a guide for an installation ceremony in Jayavarman II's realm, it could have fulfilled this function only for an expert who was already thoroughly versed in the ritual. More attention is given by the VŚT to special sādhanas and magical practices, but it seems probable that the basic ritual was described more fully in one of the three mentioned authorities, in the first place the Nayottara. This text is not yet found and perhaps definitively lost. The identification with the Niruttara Tantra proposed by B. R. Chatterji³² should be discarded; Bagchi's hypothesis that this text would be identical with the Nayasūtra and the Uttarasūtra, two sections of the Niśvāsātattvasaṃhitā, is not corroborated by the contents of these sections which do not refer to the worship of Tumburu. Also the Sammohana and the Śiraścheda remain unidentified. The best known Tantric text bearing the title Sammohana is much younger (sixteenth cent. A. D.) and serves as the fourth section of the eclectic Śaktisaṃgamatantra. The Śiraśchedatantra or Parātantra is a Śākta text which mainly deals with the ordering of the Śākta pantheon. The other text called Śiraścheda in its colophon, the Jayadrathayāmala, focuses on the worship of Kālī and other goddesses. It is divided into sections which may be of different age. The situation is further complicated by the fact that the terms Sammohana and Śiraścheda may refer to traditions or schools,

32. B. R. Chatterji, *Indian Cultural Influence in Cambodia*, p. 273; cf. Dupont, n. 8 on p. 109 of the edition of the Sdok Kak Thom inscription.

not to individual texts. The *Brahmayāmala*, mentioned by Bagchi and by Dupont (p. 109, n. 8) is likewise mainly Śākta in character and seems to offer no relevant information.

The *Vīṇāśikha* is therefore of considerable importance as a unique document of the Tumburu tradition or *Vāmasrotas* within early Tantric Śaivism. About one thing there should be no doubt : the VST was conceived in India and was brought, together with the other mentioned texts of the *Vāmasrotas*, to South East Asia, where it was taught and written down by Śaiva religious specialists. The alternative that the school would have originated and developed in Cambodia or Java and from there spread to India, seems too fantastic on account of the many references in relatively old Tantric sources and the established position of the *Vāmasrotas* in early systematizations (especially those found in the *Netratantra*). However this may be, there are clear indications that the worship of Tumburu must have been well-known in esoteric Śaiva circles in Hinduized Cambodia and Java. Besides the reference in the *Sdok kak Thom* inscription, we find several allusions to Tumburu in Sanskrit hymns and fragments from Bali, which partly must go back to an early period of Hindu influence in Indonesia³³; they continue up to the last phase of Hindu-Javanese history (the *Tantu Paṅġelaran*). In Cambodia, Tumburu worship was known, as we saw, from 802 A.D. at the latest, and the tradition held its own in any case up to 1052, the date of the inscription; after this we do not hear of the *Devarāja* again.³⁴ The Balinese “*Sūryastava*” proves that also the four goddesses *Jayā* etc. were known in Indonesia³⁵, but no reference to them is found in Cambodia, although the sovereignty symbolism provided by their presence could have functioned in safeguarding *Jayavarman II*’s role as a *Cakravartin*.

33. See my Tumburu article, pp. 51-56. To the allusions to Tumburu in Indonesia should be added : *Jñānasiddhānta*, first line of ch. 3, p. 74 in the edition by Haryati Soebadio, Amsterdam 1971 (*Jñānasiddhānta, Secret Lore of the Balinese Śaiva Priest*) : *nāma Sañ Hyañ Omkāra : Praṇava, Viśva, Ghoṣa, Ekākṣara, Tumburu—Tryakṣarāṅga*. The VST does not offer a parallel to the equation of the syllables *Tum-bu-ru* with the three constituents of the *Praṇava* (*A-U-Ma*).

34. Kulke, *The Devarāja Cult*, p. 39.

35. See my Tumburu article, p. 52. The relevant line is : *kṣaṃ kṣiṃ kṣeṃ kṣuṃ jayādyābhir anugatatanuṃ, tum-bu-ru tryakṣarāṅgam*.

In the light of the preceding considerations and of the VST itself which describes i.e. the consecration of a movable image of Tumburu (cf. the description of Tumburu in vs. 96f.), the conclusion seems to be justified that the Devarāja mentioned in the Cambodian epigraphic sources was no other than Śiva as Tumburu (we are not in a position to decide if he was usually mentioned by this name) and that Kulke is entirely right in pointing out that the Devarāja was presumably a movable image, not a Liṅga. It remains, however, possible that an immovable Liṅga did play a certain role in the ritual as a fixed repository of the god's mystical essence. Such a liṅga, if existing, would probably have been provided with four faces in accordance with the leading symbolism of the tradition.

Another link with South East Asia is strongly suggested by a number of correspondences between the VST and the preserved fragments of the Sanskrit literature of Hinduized Indonesia. All of these correspondences are small and concern details, but this might be due to the incompleteness and one-sidedness of the Sanskrit corpus preserved in Bali (mainly hymns and stray mantras; no ritual guides). And the small indications listed below, when taken together, are by no means negligible.

a. The most important correspondence is the identity of the two stanzas VST 349c-351b with stanzas 18 and 19 of the *Māyātattva* fragment from Bali, edited in "Stuti and Stava" (StSt)³⁶ as No. 450. The two stanzas deal with a meditation on Tumburu, accompanied by or in the form of his "mantra of one syllable" in different colours in accordance with different aims to be realized by the performer; the context is not entirely clear in the VST. In the Balinese fragment, the stanzas seem to have been taken out of their context and secondarily added to a discussion on Viṣṇu's *Māyā*. This *Māyā* fragment itself is very probably also of Indian provenance. The most plausible hypothesis is now that it formed part of one of the lost texts of the *Vāmasrotas*.

36. T. Goudriaan and C. Hooykaas, *Stuti and Stava (Bauddha, Śaiva and Vaiṣṇava) of Balinese Brahman Priests*, Amsterdam/London 1971 (*Verhandelingen der Koninklijke Nederlandse Akademie van Wetenschappen, Afd. Lett., N. R.*, Vol. 76). The fragment was discussed in detail in my book *Māyā Divine and Human*, Delhi a.o. (Motilal Banarsidass) 1978, pp. 134-162.

b. There are references to Tumburu and the four goddesses led by Jayā in Balinese stutis (see above, n. 33).

c. The reference to a reversed syllable *Om* from which *amṛta* is flowing downwards (VŚT 73: *tataś cāmṛtadhārābhir vidyādehaṃ vicintayet/ sravantaṃ mūrdhni paramaṃ praṇavaṃ ca adhomukham*) has a reflection in StSt 558,1: *Oṃkāraḥ parama-jñānaṃ amṛtadam adhomukham ...*, and 2a : *amṛtaṃ varṣate tasmāt sarvāṅgasandhiṣu...* One could, however, also compare Ajitāgama, Kriyāpāda, 20, 66f. for the same image.

d. A few reminiscences to the VŚT can perhaps be found in StSt No. 588 ("Sūryastava", directed to Śiva in his identity with Sūrya), e.g. the syllables *kṣaṃ*, *kṣim*, *kṣeṃ* and *kṣum* (no exact correspondence in the VŚT; but *kṣaṃ* = *ātmatattva* and Tumburu, VŚT 62; *kṣim* = Gāyatrī, (VŚT 133f., while *kṣum* = Sāvitrī, VŚT 135); the identity of Tumburu with Ākāśa (VŚT, prose at the end; StSt 588, 3b); the phrase *sarvavarṇasvarūpaṃ* in connection with Śiva/Tumburu comparable to VŚT 95ab *catuḥpattraṃ tu tatrābjaṃ sarvavarṇitakarṇikāṃ* (Tumburu resides in the *karṇikā*).

e. In the field of *mantravāda* : the method of enclosing *bījas* expounded in StSt 327 reminds of VŚT 228, 382 and the prose at the end; but such practices are often found elsewhere.

f. Correspondences in terminology can be found between VŚT 99c, 124d *devadeva* and the frequent occurrence of this word in StSt, e.g. 573,7; VŚT 183 *vyādhighāta-* and StSt 450,16 *vyādhisamghāghātāturo*; VŚT 203 *māyātattva* and StSt 450,1 *māyātattva* (but in another context), cf. also VŚT 60 *ātmatattvam iti khyātaṃ*; VŚT 90b *mukhamanḍale* and StSt 450, 20b *mukhamanḍale* in the same position; the structure of VŚT 90f. and of StSt 450, 20f. is related; inflected forms of *sādhakendra-* in a third pāda in VŚT 48 and StSt 450, 11; VŚT 370d *guhya-śaktipradīpanam* = StSt 327, 1b; *saṃmūrçhitam* in VŚT 160d and StSt *vimūrçhitam* (repeatedly, e.g. in 573,6; especially in the younger products of "Archipelago Sanskrit"); *mūrçhitā* VŚT 210d; VŚT 74b *śuddhasphaṭikanirmalam* and StSt 558,1 *śaṅkhasphaṭikavarṇaṃ ca* in the same context; there is some relation between the fourth prose appendix in the VŚT (*kṣakāraḥ puruṣaḥ* etc.) and the Sprinkling Formula after StSt 441, especially as concerns the role of the combination *kṣa-ma*

(StSt *kṣma*), but the *bījas* are usually different in the Balinese formula and probably corrupt. As a catchword, *kṣamā* occurs in StSt 330,3 and in the Sprinkling Formula to StSt 775. *Sāvitṛī* and *Gāyatrī* occur as a pair in VŚT 108f., 134f. (*bījas*; attendants of Tumburu), and in StSt 706,6. The phrase *śivaloke mahīyate* in VŚT 18 and StSt 911, 1d is too popular to serve as evidence.

It cannot be claimed that all the above evidence from the Balinese corpus points to the VŚT as its original source. But it is at least plausible that both the VŚT and the involved Balinese fragments and hymns stem from the same cultural and religious sphere of Śaiva speculation and ritualism.

8. *The Vīṇāśikhatantra : synopsis of contents.* The VŚT is divisible into two main parts. The first part which contains st. 1-118 consists of a succinct description of initiation and of the ordinary course of worship of Tumburu, an independent four-faced manifestation of Śiva (called "god of gods") and his four female companions Jayā, Vijayā, Jayantī and Aparājitā (called "goddesses" or "sisters"; the word "sister" implies both that they are each other's sisters and that Tumburu is their "brother"). The second and larger part comprises the stanzas 119-396 and describes special procedures (the *viśeṣa* of the *pūjā*) including yogic mysticism and magical rites. This division is, however, not reflected in the outer structure of the text. The VŚT is not subdivided and runs without interruption from the beginning to the end. It is framed in a monologue of Śiva to Devī which is interrupted only at 119, 139, 237 and 323 by a question; on the latter occasion the interruption leads to a short dialogue between Devī and her husband (called Īśvara in the text). The division of the contents found below has been devised by me for the sake of convenience.

1-11. General Introduction.

1-3b. Description of the background. The scene is the Kailāsa. Śiva is seated in the company of Umā and surrounded by Gaṇas (headed by Mahākāla), Siddhas, sages and other supernatural beings.

3c-7. Devī's question. Devī rises in the midst of this gathering. She declares to have heard the Sammohana, Nayottara and

Śiraścheda Tantras, but these texts—as she appears to say—concentrate on the realisation of higher wisdom. She therefore requests her husband to disclose the Five Bijas (“kernel formulas”) and their “Supreme Heart” (*uttarahṛdayam*).

8-11. Introductory words by Īśvara. Īśvara begins his answer by saying that the matter alluded to by Devī has not yet been told to anybody, nor to the gods nor even to the sixty-four initiates who figure in the Tantras. He will disclose it now in the Tantra called *Vīṇāśikha*, which is so called because it deals with Tumburu and the four goddesses and has the lute-string as base (or : “bearing the *vīṇā*”; text *vīṇādhāra*), by means of the (meditation) method of the Śikhā (see below, vs. 352f.).

12-50. The Yāga (i.e., the Dikṣā).

12-17. Introductory. The Yāga (“sacrificial ceremony”) will be treated first; it causes the goddesses to be bountiful, as the text says. The sādḥaka who knows the domestic ceremony will obtain the best result even without observances and fire sacrifice. One should first initiate pupils (candidates) before disclosing to them the secrets of the school. Then follows what might be called the Kālaniyama : for this ceremony different suitable dates exist which are favourable for the attainment of various specified results (welfare, victory for a king, etc.).

18-25 : Preparatory rituals of the first day. These include : the choice of a proper place, purification of the ground, preliminary purifications of the candidate. The sādḥaka (presumably the same as the *śiṣya* or candidate for initiation) spends the night at the same place and relates his visionary experience to his guru.

26-32b : Construction of a maṇḍala of Tumburu and the Four Goddesses. The maṇḍala has a square form and is provided with four gates. Within it, a lotus with four petals is designed in the colours white (for Jayā, in the East), red (for Vijayā, in the S.), yellow (for Ajitā, in the W.), and black (for Aparājitā, in the N.). The centre, in four colours, belongs to Tumburu. The deities are symbolized by their bījas.

32c-36b. Worship of the Five on their maṇḍala. Some elements of worship are enumerated in quick succession.

36c-38 : A brief allusion to initiatory rites, including the

placing of flowers into the candidates' hands. The latter are (is) then introduced into the maṇḍala. This is followed by

39-43b. A short description of a fire sacrifice.

43c-50. The central part of the Dīkṣā. The candidate is connected with the five elements by means of the bījas of the Five Deities and guided to the "supreme way" (*para-adhvan*). A distinction is made between a *sakala* and a *niṣkala* variety. The bījas are then solemnly communicated to the initiate (s) and the secrets (*samayāḥ*) are likewise made known to them after which they are officially admitted into the circle of adepts (the *anujñā* is given, vs. 48). The food offered to the gods (*naivedya*) is consumed and the *ācārya* is worshipped and honoured with a gift.

51-67. Prastāra (visible arrangement of the alphabet), and Uddhāra (extraction from this Prastāra) of the five main bījas.

51-57 : Construction of a square prastāra of 49 squares (*koṣṭha* or *koṣa*) divided by means of straight lines into 49 parts over which the syllables of the Sanskrit alphabet are distributed according to a particular method. A suitable, lonely place is selected and prepared, a square is designed and the letters (or better, syllables, due to the nature of the Indian system of writing) are arranged on it as follows. The central square is occupied by the syllable *kṣa*; in the first enclosure of eight squares, reckoned from the inside, the syllables beginning with *ya* are placed in anti-clockwise direction; the corners in the second enclosure (if the emendation of *astreya* to *āgneya* in 56a is correct) is for the four "neuter" vowels, *ṛ* etc.; the remainder of this enclosure is occupied by the other vowels. The third and outer enclosure offers room to the consonants except one : the *ma*. It is not quite clear how this syllable is located, but the only plausible solution seems to be that it is combined with *kṣa* in the central square (54 : *Śatārdhārdhāsanāsīnam...kaṣākhyam madhyakoṣṭhake*). This results in the following arrangement :

cha	ca	ṇa	gha	ga	kha	ka
ja	ḷ	ī	ā	a	ḷ	bha
jha	ī	la	ra	ya	aḥ	ba
ña	u	va	kṣ(m)a	ha	aṃ	pha
ṭa	ū	śa	ṣa	sa	au	pa
ṭha	ṛ	e	ai	o	ṛ	na
ḍa	ḍha	ṇa	ta	tha	da	dha

This reconstruction is hypothetical, but at the moment I consider it to be the best possible interpretation of the injunctions given in the VŠT. It has therefore consistently been relied on for an interpretation of the extraction of kernel syllables treated next, despite the fact that some of these *bījas* obtain an unexpected form. Perhaps some details of the arrangement have been passed in silence by the text, but we are not in a position to find them out from the context.

58-67. Uddhāra "extraction" of bījas out of the Prastāra discussed above. The text (58c) speaks of "sixteen bījas", but only eight are given in first instance. It remains a problem which sixteen have been meant. Besides the eight given presently, the text intimates ten more bījas in 123f. The best solution seems to be to exclude the last two bījas of the second series, Gāyatrī and Sāvitrī, from the "canonical number", but an argument against this can be found in the frequency of at least the Sāvitrī in the ritual.

The extracted bījas in this passage are :

- a. The "Three Tattvas", viz. the Ātmatattva : *kṣmām*
the Vidyātattva : *kṣmūṃ*
the Śivatattva : *kṣmaum*.

It is possible that the *ma* should not be combined with the *kṣa*, so that the result would become *kṣām* etc. For the *Ātmatattva* we obtain a different result if 59cd *koṣṭhakā daśabījena samyuktāḥ pañcaviṃśakam*, a most unsatisfactory reading (why is *koṣṭhaka-* in the plural ? what is the syntactical relation ?), is left as it stands in the MSS. The corruption would have been caused in the first place by a mistaken reading *koṣṭhakā-* instead of *koṣṭhaikā-*, after which a secondary change from *samyuktam* to *samyuktāḥ* would have been created. The *bīja* of the *Ātmatattva* thus obtained would be *kṣām* (or *kṣmām*); its long vowel would be in accordance with the long vowels of the other two *Tattvas*. But the argument is not decisive. For the *Vidyātattva*, the text in 60b suggests *ūṃ*, but the parallelism with the other two *Tattvas* requires *kṣ* as the first consonant.

- b. The five bījas of the Five Deities.
The first (Tumburu) : *kṣaṃ* (or : *kṣmaṃ*).

The second (Jayā) : *jam*.

The third (Vijayā) : *bham*.

The fourth (Ajitā) : *saṃ* ?.

The fifth (Aparājitā) : *ham*.

The bīja of Ajitā is only alluded to by the words *binduyoniḥ caturthakam* in 63d. I surmise that the bīja is *saṃ* on the base of the evidence of the Śāradātilaka, where the bīja of Ajitā is *smryūṃ*, while the first consonants of the other bījas of the Four Goddesses given there are in accordance with those of the VST. If this is correct, the word *binduyoni* in 63d would have to mean "thirty-one" (the position of *sa* in the Prastāra). These five bījas are called the Supreme (*kūṭastha*) in vs. 66.

67c-118. Yajana, i.e. Pūjā. The communication of the bījas is interrupted by a succinct description of the ceremony of worship of the Five Deities who are identical with their bījas.

68-93. Enumeration of the traditional elements of the preparatory meditation and *nyāsa* (assignment of syllables loaded with divine power to the body).

a. Consecration of the hands (68).

b. *digbandha*, protection of the regions (68f.).

c. *ātmaśuddhi* (purification of the "inner being" of the performer of the ritual) involving *prāṇāyāma*, regulation of the breath, during which one meditates on the burning of the sinful body and its being revived by water-of-life. A bīja which is thought to realize the involutionary process is given in 74f., according to the text it should be *kṣmroṃ* or *kṣroṃ*, but it might be identical with Saṃhārāstra mentioned in 78 which is explained in Appendix A to the text as *kṣraṃ*.

d. Before the new body is effectuated by a system of *nyāsa* (called also *ālabhana* "touch"), there are purifications of the site (77cd *digbandhabhūmiṃ saṃśodhya, cakrasuddhyartham*

eva ca), eradication of supernatural hindrances (*vighnoccāṭana*, 78b), and purification of the hands (78cd; perhaps the same ritual as announced sub a).

e. Nyāsa (79-93) of the mentioned *bījas* : 1. on the hands, of the Five *Bījas* and the Three *Tattvas*; 2. (83c-89) on the hands, of the five *Uttarabījas* (see below, vs. 123f.) and the *Astra*, *Māyā* and *Aṅkuśa* (vs. 129f); this involves an exposition of two *Mudrās*, gestures: the *Nirodhanī* "Stabilizer" (symbolizing the *Aṅkuśa*) and the *Yonī* "Womb"; 3. On the body, of the Five *Bījas*. The touched parts are : crown of the head, face, belly (? , "above the hips", 90c), between knees and hips, between feet and knees. The results of the *Nyāsa* are proclaimed in 91c-93.

94-118. The worship of the Five Deities is treated very succinctly. The main attention is here devoted to a description of the Five Deities within a *maṇḍala*. This *maṇḍala* has the form of a lotus with four petals in the main directions of the sky. Tumburu resides in the centre (*karṇikā*), surrounded by the others in the following way :

	Aparājitā black	
Jayantī yellow	Tumburu	Jayā white
	Vijayā red	

Although the deities are described in *dhyānaśloka*s which allow of a practice of mental worship, the prescriptions for the *maṇḍala* are concrete enough : on a pure spot smeared with cowdung, a *hasta* in length and width, this *maṇḍala* should be drawn. The text does not make clear if the deities are present in the form of small images or if they should be conducted to their place by a mental act. Both procedures were perhaps allowed.

Tumburu is described in vs. 96f. with four faces, eight arms, four bodies, three eyes, bearing a crown adorned by the crescent, Śiva's emblem, and bearing the (*tri*)śūla, *gadā*, *pāśa*

and *aṅkuśa*. No more attributes are mentioned, although only four of the eight hands are occupied by attributes. Tumburu is provided with royal apparel; he is called "god of gods" (99). Jayā (100f.) has a colour like the fruit of the *kṣīroda* (? , white), her sacred cord is a *vyāghra* (? , "tiger"; should we read *vyāla* = *nāga* "snake"?), her mount is a corpse (*preta*); she has four faces and bears the *gadā* and the *kheṭaka*. Vijayā, described in 102-104b, has the colour of the *dāḍimī* flower (red) and is provided with a bow and arrows; she is fear-inspiring and consumes fish, meat and wine; her mount is an owl, an inauspicious animal. Jayantī (104-106) has the yellow colour of pure gold while her necklace and garment are also yellow; she bears a bell and *khaṭvāṅga* club; her mount is a horse. The colour of Aparājitā is black like collyrium and she wears a black garment; she stands on a divine chariot and bears, like Jayā, the *gadā* and *kheṭaka*; she emits a terrible roar (106c-108b). The secondary figures Gāyatrī, Sāvitṛī, Aṅkuśa and Astra are described in 109f., the latter two in a Sragdharā stanza (110). The Aṅkuśa "elephant hook" stands in front of the deities with frowned eyebrows; the Astra behind these with fear-inspiring countenance, his fangs smeared with human blood and fat.

The pūjā ceremony is only vaguely alluded to in 111-118; the emphasis is on the offered materials and the requisites. The worship can be effected in the mind; the kula ("family" of the Five Deities) can be made in image form out of tortoise shell, gold, silver or copper. The maṇḍala can be laid out with perfumes, ashes, *siddhārtha* or flowers, or be imagined in the heart. If worshipped in this way during a time of crisis, the deities will protect the sādḥaka as if he were a son to them (118).

119-136b. The special rules; other bījas.

A question of Devī after the special rules (*viśeṣa*) of the worship serves as an introduction to some descriptions of practical applications of the worship of the Five Deities and their Bījas. These are preceded by the extraction of a number of other Bījas, in the first place the Uttarahr̥dayas "Esoteric Heart Formulas" of the Five (123-128). These are given again in code; according to the prastāra system accepted above, they are :

Tumburu :	<i>slūṃ</i>	(32 = <i>śa</i> + 19 = <i>la</i> + 34 = <i>ū</i>)
Jayā :	<i>yāṃ</i>	(17 = <i>ya</i> + 11 = <i>ā</i>)
Vijayā :	<i>yaṃ</i>	(17 = <i>ya</i>)
Ajitā :	<i>māṃ</i>	(25 = <i>ma</i> + 11 = <i>ā</i>), or <i>kṣmāṃ</i>
Aparājitā :	<i>kṣmāṃ</i> ?	(25 = <i>ma</i> + Śambhu = <i>kṣa</i> + 11 = <i>ā</i>).

The numbering is in each horizontal line from right to left. A weak point in this interpretation is that the "twenty-fifth" is here assumed to be the *ma*, while it could as well be the *kṣa* or *kṣma*; but the number might refer to the place of the *ma* as twenty-fifth consonant in the Sanskrit alphabet. It is also not certain if Śambhu really refers here to the *kṣa*.

After these follow (in 129-136b) the Bījas of the attendants :

Astra :	<i>kṣmaḥ</i> or <i>maḥ</i>	(25 = <i>kṣa</i> or <i>kṣma</i> or <i>ma</i> + 16 = <i>aḥ</i>)
Māyā :	<i>īḥ</i>	(20 = <i>ī</i> + 16 = (<i>a</i>) <i>ḥ</i>)
Aṅkuśa :	<i>krom</i>	(1 = <i>ka</i> + 18 = <i>ra</i> + 38 = <i>o</i>)
Gāyatrī :	<i>kṣaiṃ</i>	(the <i>paramākṣara</i> in 25 + 39 = <i>aiṃ</i>)
Sāvitrī :	<i>ksūṃ</i>	(25 + 34 = <i>ū</i>).

I repeat that these interpretations are hypothetical and not entirely satisfactory. A strong point is that the syllable *krom* is known also elsewhere as a symbol for the Aṅkuśa.

136c-150. The practice; doctrine of *nāḍīs* and *cakras*.

136c-139. By way of transition to the next passage, Īśvara announces a description of the practice (*prayoga*) of the bījas just communicated; this comes in 151f. Without knowledge of the prayoga and the "course" (*gati*), the mantras are useless. Devī now asks for an explanation of these terms.

140-150. Short exposition of the *gati*, i.e. the yogic doctrine of *nāḍīs* and *cakras*. Between the genitals and the navel, "he (the deity ?) has the form of the *kandamūla*"; the latter corresponds with what is usually called the *mūlādhāra* cakra, the lowest in the yogic series of internal power centres. According to the VŚT, this *kandamūla* is the base for the 72,000 *nāḍīs*, arteries or ducts. The power centre (*granthi* "knot") which lies in the region of the navel contains a lotus in the midst of which the person who is the object of the meditation (in a magical

rite) should be imagined as present. The deity is again located within a subtle particle (*kalā*) striving upwards within a hollow tube in the pericarp of the lotus. He is shaped like the *śikhā* (upper part of the flame) as a lamp, equal to pure crystal yet fiery and pervaded by the elements water and wind, as minute as a hundredth part of the tip of a strand of hair; he rides on the wind and cannot be expressed by words; he moves within the body (143f.). He rises through the yogic ducts *idā*, *piṅgalā* or *suṣumṇā*. The *idā* is present in the left part of the body, the *piṅgalā* in the right, and the *suṣumṇā* which creates and destroys, as the text says, is in the middle. Raising the god through the *idā* is applicable for acts of protection, acquisition and attraction (147a, 149c), through the *piṅgalā*, for acts of evil consequence; the *suṣumṇā* affords final release. Within the *piṅgalā*, the god is red, within the *idā* (*amṛtā*, 149a) he is white as snow. The results are obtainable by a mere recitation of the *bījas*.

151-224. Applications of the Five *Bījas* and the yogic meditation. This long passage consists of a series of magical practices and the announcement of their results. It is clear that this subject evoked the author's special interest. All these rites can be executed by the *sādhaka* (also called *mantrin* "possessor of mantras").

1. Attraction : take the *pāṃśulikā* (? some of the ashes ?) of a grown-up woman who died childless and write (a victim's) name (or the first syllable of his/her name) within the *bījas* of the Four Goddesses; draw a female figure by means of *gorocanā* and trample upon it with the left foot (for a man, with the right foot); one will be able to attract a woman or a man from as far as twelve miles (151-154).

2. A sorcery rite during which one performs, naked and with dishevelled hair, a nocturnal sacrifice with bones on a *śmaśāna*. One is able to destroy any victim, even if he were Indra, within a week, if meditated upon as being pierced by the trident and struck by the *daṇḍa*. The *sādhaka* should be in a mental state of intense anger (155-158).

3. A rite of subjugation with a sacrifice of *kusumbha* flowers, meditation on the victim as being of a red colour and struck

on the head by the *aṅkuśa* and bound by the noose of *māyā* (159-161).

4. A rite of *utkarṣaṇa* (?) with a sacrifice of human flesh (162).

5. Subjugation by a mental procedure of entering another's body by the yogic arteries (163f.).

6. Eradication or expulsion of inimical armies or rulers by a sacrifice of suitable objects such as dry *nimba* leaves, tips of banners (suggestive of irresistible wind), crows' feathers etc. The sacrificial fire is taken from a *caṇḍāla's* (household or pyre) (165-167).

7. Subjugation by a meditation of the moon in one's left hand, together with the Five Bījas (drawn in the palm of the hand or silently muttered ?) (168f.).

8. The same, with the sun in one's right hand, leads to mutual dissension of friends (170).

9. Another rite of dissension effectuated by a sacrifice of all kinds of ominous objects and a touching of the victim (s) with the ashes. The Five Bījas are recited backwards (171-173).

10. Subjugation, even of conceited kings, by a meditation on both the performer and the victim within a lotus, bound by the thread of *māyā*, etc. (174-177).

11. Burial within a victim's house of a patch of cloth from the belongings of an expired *brāhmaṇa* woman, with the Five Bījas written (on it) with ashes taken from a cremation ground on the fourteenth night of the dark half of the month. The victim soon dies, even if he might be proficient in the *vidyāvratā* (178-180).

12. Pacification by means of the same Bījas surrounding the name of a client (*sādhya*) written with *gorocanā* (181f.).

13. A variant of the preceding by which a patient is restored to health (183f.). Other applications are : a supply becomes inexhaustible; one becomes popular, healthy and immune from danger (185f.).

14. A sacrifice of the *śrīphala* or the lotus for welfare; differential results for high numbers of offerings (187-190b).

15. Obtainment of supernatural powers with the help of a

ghost (*preta*) evoked by a certain sacrifice offered into the mouth of a corpse (190c-193).

16. Attraction of a woman by means of a finger-ring of a deceased woman of haughty manners (? , 194-197b; one would expect : "taming" by attraction of a haughty woman; in 197ab we find the addition: "this is also possible for a haughty man").

17. Dissension created by sacrifice of objects of evil omen (197c-199b).

Now follows (199c-201b) a short digression on the importance of choosing the right time for one's rituals.

18. Worship of the Five Deities mentally located in the *sādhya*'s heart-lotus; by the lotus-stalk of *māyā*, the victim is drawn towards the performer who recites the Five Bījas together with the first syllable of the *sādhya*'s name. The victim is magically attracted and made the performer's servant (201c-206).

19. A rite of release in case of bondage or banishment (? , *ruddhe*, cf. the meaning of *aparuddha*-) (207-216). The victim is completely brought to submission by the Five Deities and their Bījas; the rite may result in his death.

20. Meditation of the red god within the *Suṣumnā* is suitable for realising *vidvṛṣaṇa* and *uccāṭana* (216c-217).

21. Worship of the Five Deities on a lotus drawn within the *vargātita* (? the syllable *ma*, or *kṣa* ?) with certain substances. The result is that they grant all the performer's wishes (218-224b).

224c-232. *Japavidhi* (method of recitation). This subject occupies, strictly speaking, the remainder of the text (224-396). The present passage contains some general rules. The performer should concentrate himself, bear the rosary in his left hand etc. For subjugation, the *sādhya*'s name should be enclosed (*vidarbhita*, 225d) by the Five Bījas; for liquidation, the Five Bījas should be recited backwards, while the victim's name should come first. During liquidation the formula is rounded off by *hūṃ phat*, during a rite of dissension by *phat* only; during subjugation and attraction by *om* (?), *svāhā* or *namas*; the latter word is applied during recitation, the former (*svāhā*) during a fire sacrifice. The different acts are furthered by the sacrifice of certain suitable objects such as garlic smeared with one's own blood for liquidation (231f).

259c-263. A digression on the nāḍis which almost amounts to a summary of the preceding informaton.

264-300. Practical application of the secret knowledge : magic rites.

264-266b. Enumeration of the acts which are realizable : *śānti*, *puṣṭi*, *vidveṣa*, *uccāṭa*, *vaśya*, *ākaraṣaṇa*; they should be executed on a time which is suitable for them.

266c-292. Rites of subjugation, partly amounting to love magic and recipes (*yoga*, 291c) for aphrodisiacs etc.

1. Sacrifice of one's own blood mixed with yellow orpiment and other substances (266c- 268b).

2. Construction of a small image of salt and sacrifice of the same in 800 small portions from head to feet (268c-269).

3 Piercing another image (of *saikṭha*) with thorns of a *madana* in the feet, the secret part and the forehead, then burying it with its face downwards; sacrifice of (an image's) genitals into a fire kindled above it (270-274b).

4. Another rite of piercing for subjugation (274c-276).

5. "Pegging" (*kīlanam*) with a peg made of a human bone; the victim becomes impotent (277f.).

6. Preparation of an *añjana*; the performer becomes equal to the god of love (279-281).

7. Preparation of an unguent for increase of sexual potency (282-283b).

8. Another recipe for subjugation; preparations on a cremation ground (283c-286b).

9. An earthen bull is made and worshipped with red flowers; subjugation is realized by writing the victim's name with one's own blood within the bull's body (? , 286c-289b).

10. A rite with an earthen ram leads to the fulfilment of all the sādḥaka's desires (289c-291).

292-300. Rites of evil consequence by sacrifice (*yāga*; of the victim's name ?) within letters (*varṇānām udare*, 292a). Perhaps both name and letters are written on a patch of cloth, bark or leaf and afterwards sacrificed into the fire, but no details are given in the text.

a. For liquidation : within a *ma*. (The name and the syllable are) written with yellow orpiment.

- b. For silencing opponents : within a *sa* (293).
- c. For attraction : within an *ā* (294f.).
- d. For wealth : within an *e* (296ab).
- e. For subjugation : within a *va* (296cd).
- f. For various respectable objectives including final release : within the *hamsa* (297).
- g. For destruction of enemies: within a *bha* (298).
- h. For liquidation: within (text: "at the end of") the word *phaṭ*.
- i. For dissension: within the *ja*.
- j. For eradication of the enemy's family: at the end of *hūṃ phaṭ*.
- k. For "small" objectives (teasing or harming the enemy): within a *ya*.

301-322. More particulars on Nyāsa and the Bījas.

301-306. Nyāsa on the body of the Tattvas, etc. Résumé and advice to perform Nyāsa and ritual acts in the method as outlined before in the text and as revealed in the *Nayottara* and other Tantras. This will lead to fulfilment of the performer's desires by the Four Goddesses and their Brother.

307-317. On the Five Bījas, especially the "Hearts" (see vs. 123f.). They should be kept secret; this is the way to obtain *siddhi* even for the greatest of sinners. Higher than the *vargānta nirguṇa* (the *kṣa*?) is the "Heart" of the Five Deities, and still more supreme is the bīja of one syllable (? 310, unclear) in which the Five are present in their supreme form. This latter mantra is extolled as a secret wishing-gem which leads to all kinds of *siddhi*; it has been revealed before by Śukra who churned it from the *Sarvatobhadra* and the *Mahāsammohana* like ghee from curds (317).

318-322. A passage which in a first redaction of the text probably served as an epilogue. The tantra should only be communicated to a worthy pupil who has been initiated. Unorthodox people and revilers of the Veda who obtained their mantras without a guru, people who did not keep true to their vows (*samaya*) and spoilers of the Tantra etc. are excluded. This is the essence of the Tantra which is based upon the *Mahānaya*; the command of the Supreme Śiva.

323-363b: The doctrine of the *Ekākṣara*. The remaining part of the text may have been added afterwards. Of the *Ekākṣara* (mantra of one syllable; what is the difference with the one-syllable *bījas* communicated before?), no mention has been made above. It is presented as an additional method destined for people who are unable to understand the Tantric secret doctrine.

323-331. Devī questions the Lord about the *Ekākṣara*, the *bīja* of one syllable. She has heard the secret nature of the Vīṇā the Vīṇāśikha Tantra, but the *Ekākṣara* which is its essence was not disclosed to her. The Lord is requested to communicate it now. It might be of use especially for those who are unable to understand the Tantra. Īśvara at first shows himself annoyed by this new request after his clear expositions in the preceding part, but he is unable to withstand Devī's pleading: "I shall ask nothing else, but this is important...".

332-339b. Exposition of the *Ekākṣara* in code by Īśvara. The mantra is first praised as a unique and easy method for *siddhi*, realisable without auxiliary rites. The code is unclear to me: the "body" is the *Tattvarāja* (explained as the twenty-fourth of the *Prastāra*, i. e. the *ha*), combined with *jātavedas*, i.e. the *ra*; the god is standing upon the *śikhā* (part of the nasal resonance?) and the goddess of the Bindu is Jayā (presumably = her *Uttarahṛdaya* which is *yām*). This would amount to *hryāṁ*. Above it, there is said to be a *saukara* (? 336b). Unclear is also 336cd *tantudevaṁ vijānīyān makāraṁ bindudevatām*, as well as the first half of 337 which seems to point to a fivefold application (by means of the five long vowels?). The problem is aggravated by a new description in 338f. of the *Tattvarāja* as combined with the nineteenth (? this would be the *la*, which is impossible; does *ūnavimśati* refer here to the "eighteenth", the *ra*?) and the "twentieth vowel", which would be the *i* according to the *Prastāra*. This would result into *hrīṁ*.

339c-341b. An application of the *Ekākṣara*. If combined with Viṣṇu (the *u* ?) and recited for 300.000 times, it will result in supernatural attraction even of trees, let alone of human beings.

341c-344. The "six limbs" (*ṣaḍaṅga*, 344d) of the *Ekākṣara*.
a. The "heart" is formed by a combination of the "eleventh"

(the *ā*) with the Tattvarāja and closed with the bindu.

b. The "head" is (constituted with) the "twenty-seventh" (the *u*).

c. The "top-knot" with "the "thirtieth" (the *au*).

d. The "harness" with the "thirty-ninth" (the *ai*).

e. The "missile" with the "sixteenth vowel" (the *aḥ*).

f. The "eye" with the "twentieth" (the *ī*).

345-349b. A completely unclear and corrupt passage, presumably on another variety of the Ekākṣara.

349c-351. Results of meditation (presumably on the Ekākṣara and/or its deity) upon different colours: the red of vermillion for attraction and subjugation; black for liquidation; *vāmarūpa* (? the Balinese version does better with *śyāmarūpa*, "dark green") for dissension; grey for eradication; white for acquisition; the colour of a peacock's throat for immobilization; all colours together for the realization of all desires. This passage, except 351cd, has been preserved in a Balinese version.

352-357c. Meditation on a flame of unequalled brilliance within the hollow space above the heart-lotus, crowned by a śikhā, pure like crystal; it is supreme, indivisible, and worshipped by yogins; shaped like a woollen thread (355a), it strives upwards; within it is the goddess (or god? the gender is hopelessly confused in these lines) in supremely subtle form.

357d-363b. The result of obtaining this essence of the Viṇāśikhā and its bīja will consist in mastery over others in speech and the ability to act according to one's wishes. It should be meditated on, applied in ritual and carefully guarded. Its possessor may reach communion with Śiva.

363c-396. Additional directions for handling mantras and for homa.

363c-375. *Mantrasaṃskāra* "consecration of mantras". The consecrations include *amalīkaraṇam* "rendering spotless", *āpyāyanam* "feeding", *paramīkaraṇam* "rendering supreme", *bodhanam* "awakening", *dahanam* "burning", *dīpanam* "illumination". These performances are realized by certain varieties of meditation concerning the mantra in question.

376-392. *Japavidhi* "directions for recitation" of mantras and combinations of bījas; description of results. The performer should concentrate on the internal deity and its mantra without

allowing his mind to be distracted or obscured. There are varieties of japa (381f.): that "of wind", "of fire", "of Indra", "of Varuṇa"; their nature is not explained. The mantra should be preceded and closed by standardized syllables or words for different results in the following manner (differently in Appendix A):

Preceded by	Closed by	Result
oṃ	namas	wealth, enjoyment
hūṃ	namas	eradication of evildoers
oṃ	svāhā	wealth; applicable in sacrifice
oṃ raṃ?	oṃ?	awakening of sleeping mantra
om ram?	phaṭ (in the middle)	realization of objectives
hūṃ haṃ	haṃ hūṃ	awakening of mantra
hūṃ raṃ phaṭ	(in beginning and middle)	coercion of mantra
oṃ	oṃ namas	complete siddhi

393-395b. Materials fit for fire sacrifice (*homa*): fruits, seeds, ghee, sesamum etc. The sound *vaṣaṭ* should be recited. Use of *bīja* and *mudrā* is indispensable for all mantras.

395c-396. Final proclamation of effectiveness of meditation on and worship of the (subject of) the Tantra.

9. After the preceding analysis of the contents of the VST, it has become possible to assess *the position of the text as a source on Tumburu worship* among the other sources discussed above in Section 6; and further, to discuss the question as to how its Śaiva ideology is related to that of other Śaiva Āgamas or Tantras. In this study, we shall confine ourselves mainly to the first subject. The VST contains a fair amount of information which partly confirms and completes, partly contradicts the statements found in other texts. Unfortunately the new data are still incomplete because of the secondary and often casual character of the VST pointed out above.

The data which we now possess on Tumburu and the surrounding deities can best be presented in the form of tables, divided into three main subjects: A. Tumburu, B. The attendant deities, C. Bijas or mantras. In the tables, some items are represented which were not included above in the short survey of Section Six.³⁷

37. The following abbreviations were used :

AgPur—Agni Purāṇa	TSS—Tantrasārasaṃgraha
MMK—Mañjuśrīmūlakalpa	TSSC—Commentary to the same
NT—Netra Tantra	VDhPur—Viṣṇudharmottara Purāṇa
Saṭk—Saṭkarmadīpikā	VST—Viṇāśikha Tantra
ŚārTil—Śāradātilaka	ISP—Īśānaśivagurudevapaddhati
ST—the same	

For the editions, see notes 15-22 above; for the ISP, n. 39.

A. Tumburu Source	Number of faces	Number of arms	Attributes	Colour	Other features	Mount	Symbolism
VŚT 96f.	4	8	śūla, gadā pāśa, aṅkuśa varada (abhaya)	?	padmāsana royal apparel	?	ākāśa (VŚT, App.C)
VDhPur 3,66	4	2	kapāla, mātuluṅga	white as moonbeam		bull	
AgPur 50,17		2?	viṇā, śūla	white		bull	?
SārTil 19,94	4	?	pāśa, aṅkuśa śūla, khaṭvāṅga kapāla (?)	red	cipītanāsa costly apparel red garment	?	?
NT 11,2f.	5	10	khaḍga, carma ṭaṅka, kapāla pāśa, aṅkuśa cakra, akṣasūtra varada, abhaya	white	costly apparel tiger-skin elephant-skin	bull pīṭha: earth milk ocean lotus seat: ship	cit (Kṣemarāja on NT 11.7) śuddhavidyā bull:nādaśakti
Nt 13,29f.	?	4	śūla, mātuluṅga abhaya, akṣasūtra	?		bull	
TSS 23, 50	4	4	śūla (pāśa), aṅkuśa khaṭvāṅga, kapāla (aruṇa)	red	cipītanāsa red garment	?	
Ṣaṭk p. 202	?	4	śūla, sudhāghaṭa (akṣa)mālā, pustak	white as acrysal	ascetics' hair white garment ornaments	bull	
MMK chs. 47f.	4	2?	vajra, karavāla	sparkling white	lambodara bahurūpa lives on ocean	ship	ākāśa

B. Attendants: the four goddesses

Source	Name	Faces	Position	Colour	Function	Attributes	Mount	Symbolism
VŚT 100f	Jayā	4	E.	white	sister	gadā, khetaka	preta	earth
	Vijayā	4	S.	red	"	cāpa (, bāṇa)	owl	water
	Jayantī	4	W.	yellow	"	khaṭvāṅga, ghaṇṭā	horse	fire
	Aparājītā	4	N.	black	"	gadā, khetaka	vimāna	wind
VDhPur 3,66,4f	Jayā	4	right	white	mother	kapāla, daṇḍa	puruṣa	?
	Vijayā	4	"	red	"	" , khaḍga	owl	?
	Jayantī	4	left	yellow	"	" , akṣamālā	horse	?
	Aparājītā	4	"	black	"	" , bhindipāla	cloud	?
ŚārTil 19,101f	Jayā	?	N.E.	red	lover	?	?	?
	Vijayā	?	(N.W.)	"	"	?	?	?
	Ajītā	?	(S.W.)	"	"	?	?	?
	Aparājītā	?	(S.E.)	"	"	?	?	?
NT	Jayā	4	N.E.	white	"goddess"	ṭaṅka, kandala daṇḍa, akṣasūtra	preta	?
11,12f	Vijayā	4	N.W.	red	"	śara, karmuka	owl	?
	Ajītā	4	S.W.	yellow	"	khaḍga, carma	horse	?
	Aparājītā	4	S.E.	black	"	śakti, ghaṇṭā carma, paṭṭiśa pāśa, aṅkuśa gadā, ratnapātra	divyāsana	?
MMK p. 528	Jayā	?	N.E.	white	sister	dhanus	?	earth
	Vijayā	?	S.E.	yellow	"	khaḍga	?	water
	Ajītā	?	S.W.	red	"	?(text: āśu)	?	fire
	Aparājītā	?	N.W.	black	"	?	?	wind

B. Attendants: Dūtīs and Others						
source	Dūtīs	Position of Dūtīs	Bījas of Dūtīs	Kimkaras	Position of Kimkaras	Others
VST 108f.						
						Gāyatrī
						Sāvitri
						Aṅkuśa
						Māyā
						Astra
NT 11,9f.	Jambhani Mohani Subhagā Durbhagā	E. S. W. N.		Krodhana Vṛntaka Gajakarṇa Mahābala	S.E. S.W. N.W. N.E.	Gāyatrī Sāvitri Aṅkuśa Māyā
ŚārTil 19,103f.	Durbhagā Subhagā Karālī Mohinī	N.E. N.W. S.W. S.E.	śam śam śam ham			left of Tu. right of Tu. below Tu. above Tu.
TSS(C) 23,38 23,47	Subhagā Durbhagā Karālā Mohinī	N.E. N.W. S.W. S.E.	śam śam śam ham			fearsome red white fearsome black

C. <i>Bījas and Mantras</i> source	Tumburu	Jayā	Vijayā	Jayanti (Ajitā)	Aparājītā
VŚT 61f.	kṣaṃ or kṣmaṃ	jaṃ	bhaṃ	saṃ ?	haṃ
VŚT 119f. (Uttara- hṛdayas)	ṣlūṃ?	yāṃ?	yaṃ ?	māṃ?	kṣmāṃ ?
ŚārTil 19,87f.	kṣmryūṃ	jṃryūṃ	bhmryūṃ	smryūṃ	hmryūṃ
TSS 23,21f. 23,38	kṣmryaṃ (Cintāmaṇi- mantra)	jṃryaṃ	bhmryaṃ	mṃryaṃ (smryaṃ ?)	hmryaṃ
NT	—	—	—	—	—
Ṣaṭk	prose+ haṃ hrāṃ raṃ hrīṃ	—	—	—	—
MMK ch.47f.	om deva svāhā and other mantras ³⁸	om jaye svāhā	(om vijaye svāhā)	om ajite svāhā	om aparājite svāhā

38. For these, see my Tumburu article (title above, n. 13), p. 79f.

Some additional remarks to the tables are necessary.

Sub A:

1. The VŚT does not mention the *abhaya* or "Security" hand-pose, but the *varada* and *abhaya* usually go together in iconography.
2. Padmāsana in the VŚT refers to Tumburu's posture.
3. The VDhPur and the AgPur intimate that Tumburu is seated upon a bull.
4. The references to "apparel" are summaries for various kinds of adornment.
5. The ŚārTil refers not to *aṅkuśa*, but to *śṛṅgi* which = *aṅkuśa*.
6. The NT (11, 3) adds that Tumburu's (five) faces are made "in the form of Sadāśiva" (*sādāśivena vapuṣā*).
7. The NT is the only source which (in 11,25f.) refers to Tumburu's *pīṭha* (pedestal for image or liṅga). Its first element (from below) is, as usual, the Supporting Power (*ādhāraśakti*), above which come the earth, milky ocean and ship as in the table. The commentator Kṣemarāja adds that the *ksīrārṇava* (milky ocean; how to be imagined ?) stands for the element Water (*āpas*), and the Ship for Fire (*tejas*) as well as for Wind (*vāyu*). Above these, the *kanda* is located (Kṣemarāja : = *śuddhavidyā*; the same explanation is offered by him for the lotus seat, as appears from the table).
8. The figure described casually in NT 13, 29f. is styled there a *sadāśivarūpa*, but its attributes resemble those of Tumburu.
9. TSS 23, 50 gives *pāśa* instead of *śūla* as an attribute of Tumburu in a variant reading.
10. TSSC on TSS 23, 21f. mentions an alternative form of "Mahārudra" characterized by the attributes *śara*, *śūla*, *agni*, *nāga*, *ṭanka*, *karavāla*, *kapāla* and *kārmuka* (the same passage is found in ISP II, 31,94f). This bears little resemblance to the form of Tumburu found in other sources.
11. Some sources add a note on the maṇḍala of Tumburu. The VŚT : in the form of a lotus with four petals. NT, ch. 11 : a lotus with eight petals. Ṣaṭk. : Tumburu should be meditated upon with the moon's orb. MMK: Tumburu resides in a maṇḍala of five colours.

Sub B : The four Goddesses.

1. The symbolism of the four goddesses (Jayā = the Earth etc.) is in the VŚT found only in Appendix C.
2. The VŚT gives for Jayantī also the name Ajitā. The latter name is absent only in the VDhPur.
3. The *preta* "ghost" on whom Jayā rides according to the VŚT and the NT can be equated to the *puruṣa* "man" mentioned in the VDhPur.
4. The functioning as "lovers" is suggested by ŚārTil 19, 102 *madamanmathapīḍitāḥ*. In this function they have of course the position of "goddesses" as in the NT. Only the NT is silent on a special function of the goddesses.
5. The position of Vijayā etc. in the compass are not explicitly mentioned in the ŚārTil (19, 102): *Īśādikoneṣv abhyarcet*.
6. The NT 11, 32 gives an alternative ordering for the goddesses in the cadre of a śānti rite : in a row to the right and the left sides of Tumburu, a system followed also in the VDhPur.
7. The number of the goddesses' hands is sometimes given in the sources; this can be deduced from the number of attributes in the table.
8. The MMK adds *mudrās* (symbolic forms) for Tumburu and the goddesses: round for Tumburu, the form of a crescent for Jayā, a triangle for Vijayā, a *bandha* (?) for Ajitā and a *vajra* for Aparājitā.
9. The TSSC on TSS 23, 23 refers to the Limbs (*aṅgāni*) to the Cintāmaṇimantra, to be put on the petals of the lotus-maṇḍala. Its author quotes (without mentioning a source) a śloka which mentions Jayā, Vijayā, Ajitā and Aparājitā and the Dūtīs (see the next table). The śloka in question also occurs in ISP II, 31,98.
10. The ŚārTil and the TSSC add a few characteristics of the goddesses: they are clothed and adorned in red, they chew *tāmbūla* and are overwhelmed by love (TSSC : *madana-madahṛtāḥ*).

Sub B: The other attendants.

1. The term "fearsome" applied in the table to Astra for the

VŠT, is a summary of the description contained in the Sragdharā stanza VŠT 110.

2. For the Dūtis, the NT 11, 19 adds attributes (*muṇḍa* and *kartari*) for all of them. Their form is the same as that of the goddesses, but they have only one face and two hands.
3. The NT (11, 20) also gives seats or mounts for the Dūtis : a fish for Jambhānī, a tortoise for Mohanī, a *makara* for Subhagā and a *bheka* for Durbhagā.
4. The names of the Kimpkaras (Servants) mentioned in the NT resemble those enumerated in the same text (10, 37) for Bhairava : Krodhana, Vṛntaka, Karṣaṇa and Gajānana.
5. The position of the attendants Gāyatrī etc. in the NT can only refer to a maṇḍala.
6. The NT adds for the Aṅkuśa that it bears the attributes *pāśa*, *aṅkuśa*, *kapāla* and *khaṭvāṅga*. For the Māyā it adds (11, 23f.) an unclear characterization of the hand-poses which suggests her covering or enveloping activity : *māyā kṛṣṇā caturbhujā || mahāpaṭāvagūhinyā sampuṭākārayugmataḥ*. See Kṣemarāja's commentary.
7. The TSSC on TSS 23, 23 also gives a stanza enumerating the Dūtis; it contains the corruption from Durbhagā to Durgā. The sequence of "Durgā" and Subhagā is as in the ŚārTil.
8. The form Mohanī (NT, ISP) should be preferred to Mohinī (ŚārTil, TSS).

Sub C : Bijas and Mantras.

1. For Tumburu, the TSSC on TSS 23, 21f. adds the Six Limbs : they are constituted by variations of *kṣmryaum* by means of the long vowels (the Heart : *kṣmryām*, etc.).
2. The TSSC to TSS 23, 38-42 contains corrupt versions of the Bijas of the goddesses.

Some conclusions to be drawn from the preceding information.

1. Almost all sources consider Tumburu to have four faces (table A). Only the NT mentions a form with five faces and gives a deviating series of attributes. This may point to a contamination with the five-headed Sadāśiva who may be considered one of Tumburu's chief rivals within the Tantric

pantheon. Curiously enough, the same text in ch. 13 presents a figure which resembles Tumburu as a “form of Sadāśiva”.

2. The number of arms varies; only the VŚT describes an eight-armed form.
3. As to the attributes, the *śūla* is most frequent (six times). The *pāśa* and *aṅkuśa*, two magic devices (the “noose” for binding or subjugating, the “elephant hook” for attracting a person) which often complement each other, are also popular (4x; *pāśa* once as a variant of *śūla*). The series of attributes given in the VŚT finds its closest parallel in the ŚārTil and the TSS (*khaṭvāṅga* might be equivalent to *gadā*). The Kapāla also occurs four times, but its presence in the ŚārTil (as an isolated fifth attribute) and in the TSS (the passage is absent from the ISP) is suspect. In the TSS, the parallelism with the ŚārTil requires the admission of both *śūla* and *pāśa*, and this should lead to the deletion of *kapāla* as fifth in the series. The Kapāla, which does not occur among the attributes of Tumburu in the VŚT, was perhaps introduced by the VDhPur or its source.
4. The *viṇā*, often associated with Tumburu, is almost everywhere absent from the list of attributes. It is only found in the AgPur, but the “Tumburu” described there is probably, as we saw, a contamination with Virabhadra. Although the VŚT presupposes a Viṇā symbolism as testified by its title and the explanation thereof, there is scarcely a reference to this musical instrument in the text; only the “string of the *viṇā* (? , *viṇādhāra*, vs. 11) plays a role as an object of comparison. The VŚT also in this respect provides no link between the two traditions which were current about Tumburu : the “right” one of Tumburu as a Gandharva musician who attends to the orthodox gods, and the “left” one (to which the VŚT definitely belongs) of Tumburu as a form of Śiva worshipped in his own right.
5. The descriptions of the ŚārTil and the TSS(C) are closely related. The TSS (C), a fifteenth-century source, is paralleled by the Mantrapāda (ch. 31, 91f.) of the Īśānaśiva-gurudevapaddhati which is probably older (if it forms a genuine part of the original compilation by Īśānaśiva,

it may belong to the eleventh century A.D.).³⁹ But we must conclude that the presentation in the TSS(C) cannot go back to the ISP for two main reasons: a. The TSS (C) contains important additional matter not found in the ISP (*bījas*, *nyāsa* and worship of the Tumburu group in 23, 38f.); b. in a few cases of common text-material, the TSS and its "commentary" seem to offer a better reading (TSS 23, 21 *brahmamajjāviṣāgnitvak*- versus ISP 31, 91 *sarvataḥ saviṣāgnitvak* which makes no sense in the context of *bīja* extraction; TSSC on TSS 23, 21-29 *śivaḥ sadāruṇāmbhoje* against ISP 31, 94 *śivāsane 'ruṇāmbhoje*).

6. There are serious lacunae in the VŚT's description of Tumburu (no colour; no mount). This strengthens our impression of the secondary and somewhat superficial character of the VŚT.
7. In the descriptions of Tumburu, there are reminiscences of a folk deity of the little tradition : a flat nose (ŚārTil, TSS); a protruding belly (MMK). But these may be conventional Yakṣa-like features, and there seem to be no traces of this in the VŚT, although this text's predilection for magic may be significant.
8. Symbolic or esoteric interpretation of the figures of Tumburu and his four female companions is not prominent in the texts. The pattern very clearly symbolizes sovereignty (names of the four goddesses; kingly character of Tumburu) but this is not insisted upon in the VŚT. The obvious speculative equation of the five deities with the five elements earth etc. is not found in the VŚT itself but only stated as a memorizing remark in one of its appendices. The doctrine was probably supposed to be already familiar to the adept hearer of the text (esoteric oral tradition, or described in a lost source ?). The occurrence of the symbolism of the elements in the MMK nevertheless forms a remarkable parallel between that Buddhist text and the VŚT.

39. Īśānaśivagurudevapaddhati, vol. II, Mantrapāda, ed. T. Gaṇapati Śāstri, Trivandrum 1921 (*Triv. Skt. Series*, Vol. 72). The relation between the ISP and the TSS was discussed in my article *Khaḍga-Rāvaṇa and His Worship in Balinese and Indian Tantric Sources*, in : WZKSA, 21, 1977, pp. 143-169, on p. 149 ; 158f.

9. The names Jayantī and Ajitā for the third of the four goddesses are both found in the VŚT and may therefore have existed side by side in the tradition from an early date.
10. The position of the four goddesses in the four main points of the compass which seems so self-evident is found only in the VŚT and in the ISP (31, 97 *devyo dikpattramadhyagāḥ*; not represented on the table). These four deities, protective for the worshipper, but fear-inspiring to enemies, are also frequent outside the Tumburu tradition.⁴⁰
11. The attributes of the goddesses are in hopeless disagreement, this stands in sharp contradistinction to the far-reaching identity of their mounts; only Aparājītā comes to ride or stand on different objects. The tradition of the mounts must therefore be an old one.
12. The silence of the VŚT (and the MMK) on the Dūtīs and Kṛmkaras suggests that these personages were added to the Tumburu group in a later stage⁴¹. On the other hand, a group of attendants peculiar to Tumburu in the VŚT (Gāyatrī etc.) is outside this text only found in the NT (minus the Astra). For all attendants, the VŚT offers bījas which are applied in the ritual. It may be remarked that the characteristic function of the Māyā is to “cover” (*ācchādayati*), of the Aṅkuśa to “keep back” (*nirodhayati*; in a magical context : to attract), and of the Astra to “awaken” (*prabodhayati*); see VŚT 41f.
13. Bījas : a basic agreement as to the first consonant can be observed between the VŚT and the ŚārTil/TSS (*kṣ-* for Tumburu; *j-*, *bh-*, *s-* and *h-* for the four goddesses). No parallel can be found for the Uttarahrdayas of the VŚT, nor (presumably) for the Ekākṣara. For the term Cintāmaṇi-mantra which is current in the TSS and the ISP, cf. the characterization of the Viṇāśikha as a *cintāratna* in VŚT 10 and 358. Although the code language applied in the VŚT is still far from clear in some cases, it may be surmised that

40. See my Tumburu article, p. 90f.

41. For a comparable situation for Khaḍga-Rāvaṇa, see my article mentioned above in n. 39, pp. 163f. (different meaning of the term Dūtī).

the simple form of the *bījas* taught by this text reflects an older stage.

We may conclude with some general remarks on Tumburu and the *Vīṇāśikhatantra*. We have seen that Tumburu generally appears with royal apparel (even when he wears ascetic's hair, as in the *Ṣaṭkarmadīpikā*). He is typically a royal manifestation of Śiva who specializes in wielding protective supernatural powers directly applicable in real life, with an emphasis on healing (in this function he may be compared to the "Rois thaumaturges" of medieval France; the function is most prominent in the *MMK*, less so in the *VST*; besides, the healing is effected by means of potent herbs). His worship may lead to yogic siddhis such as flying through the air, but this is not insisted upon.

At the same time, he is definitely a Tantric deity as appears from his intimate connection with one or more magically potent syllables (*bījas*). The ability of a human performer to apply the divine power inherent in these formulas for his own (or his client's) objectives can only be obtained by an exercise in yogic meditation described in *VST* 140f. Tumburu resides in (and strives upward along) the hollow duct of *Suṣumṇā* above the heart-lotus in the form of a *Śikhā* of a lamp (cf. also vs. 250f.); permeated by the elements (earth, water, fire and wind, he is himself equal to the spotless *Ākāśa*, the eternal Space or Void. The god can be raised through the *idā* and the *piṅgalā*, the yogic ducts to the left and right of the *Suṣumṇā*, for special purposes. The procedure must have been based on yogic experience; it resembles a primitive form of *Kuṇḍalinīyoga* although there are important differences (we may compare the *Sūkṣmadhyāna* "subtle meditation" in the seventh chapter of the *Netratantra*). In vs. 140f., the *VST* makes no mention of a *Śakti* who rises to meet her male partner in the *Dvādaśāṅga*, the mystic centre above the head. The god himself is active and moves along the internal path. This interpretation of the Tantric yoga process looks archaic and seems not to have been continued afterwards, or relegated to the sphere of magic practice. The *Dvādaśāṅga* is, however, mentioned in another relevant passage (237f.) as the goal of the deity's upward course; he seems to be equated with the ancient concept of the *Haṃsa*

in 240f. and imagined as a microcosmic concretization of Sāṃkhya evolutionary theory. In 250f., we obtain the impression that the internal deity in the microcosm of the body strives toward the universal Śiva at the tip of the Śikhā above the head. Even a Śakti is mentioned there, but her relation to the male deity remains unclear. The same obscurity prevails in 352f. (perhaps added at a later stage), where the manuscript makes a mess of masculine and feminine endings.

The Viṇāśikhatantra itself has already repeatedly been characterized in the preceding pages as a secondary source. Several subjects which might have been treated in our view are absent from it. There is no allusion to a mythology of the divine family, nor to any symbolic interpretation of the name Tumburu as suggested by the important Balinese hymn *Oṃkāṛātmānaṃ mantram* (Stuti & Stava No. 588⁴²); we do not find a discussion of the Vāmasrotas to which the Tumburu tradition belongs according to the Netratantra, ch. 9. But there are at least references (by title only) to older sources of the tradition : The Sammohana, Nayottara and Śiraścheda (known also from the Cambodian inscription of Sdok kak Thom) in vs. 4; the Sammohana again in 316 and 317; the Nayottara again in 305; the Mahānaya (probably = Nayottara) in 322; and a hitherto unknown source, the Sarvatobhadra, in 317. The VŚT announces only domestic ritual (vs. 13; emendation) and is silent on temple worship. Despite setbacks like these, the text should be valued as an important and probably old source. I cannot commit myself to a statement on the date of its composition. Much depends on the question as to whether the text as we have it now is identical with the Viṇāśikha referred to in the inscription of Sdok kak Thom of 802 A.D. If such is the case, the text must be at least some decades earlier than that date; on the other hand, I suppose it to be younger than the MMK (Mañjuśrīmūlakalpa). Of the important new information found in the VŚT special mention may be made of :

a. Description of the maṇḍala of Tumburu, of initiation therein and creation of bījas from a prastāra (geometric ordering of the alphabet signifying the source of phonic creation);

42. The so-called Sūryastava; see above, n. 35.

b. The details of application of these *bījas* in magical practice;

c. Remarks on the meditation on Tumburu's mystical presence in the microcosm of the body.

A comparison of the VŚT with the relevant passages in other texts mentioned above shows that the VŚT often goes its own way but sometimes agrees with one or more of these sources in turn. It agrees with the Netratantra in the mentioning of the secondary group of attendants (*Gāyatrī* etc.); with the Śāradātilaka and the Tantrasārasaṃgraha in the form of the *bījas* (partly), in the mentioning of a system of *Nyāsa* (compare, for instance, ŚārTil 19,90 with VŚT 80), and in a few details of terminology (cf. *deveśa* in TSS 23, 41; *devadeva* in VŚT 124; Tumburu as *devarāja* in Cambodia; the point should not be overstressed). On the other hand, the ordering of the letters on Tumburu's pedestal in ŚārTil 19, 96f. radically differs from the Prastāra described in VŚT 52f. (There is a vague resemblance to the Yantra in ŚārTil 19,113.) I think that the VŚT is in any case prior to the ŚārTil and its source, probably also to the other Hindu sources except perhaps the Netratantra. The relation of the VŚT to the NT is difficult to assess. The NT of course presupposes the existence of sources belonging to the Vāmasrotas, but precedence of the VŚT itself cannot be proven. The absence of *bījas* may point to an older stage of borrowing by the NT as compared to the ŚārTil.

The relations between the VŚT and the MMK are interesting. The identification of Tumburu and the four goddesses with the five elements which occurs in the MMK as well as in an appendix to the VŚT has already been noted above. Another important point in which both sources go together is the characterization of Tumburu and the Four as "Brother" and "Sisters". Unfortunately no mythological background to this family relation (*kula*, VŚT 114 !) is given. In any case, no matter in what way the relation between the god and his female companions is characterized (they are his Śaktis or sisters or just goddesses around a god), the system is clearly male-oriented. The male is the central figure, identical with Ultimate Reality, beneficial, controlling the ruthless activity of the females who may protect the devotee,

it is true, but who inspire terror in the enemy (or, we may add, the wrongly guided). No mention is made of a personal Śakti of Tumburu or of male partners (Bhairavas) of the four goddesses (one Śakti is only described in the yogic passages, as we saw). The Śāktic influence is therefore limited and of a very special kind.

A third feature common to both the VŚT and the MMK is a marked predilection for magical application of the mantras or bijas of these deities. The rites described in both texts resemble each other. Standard terms of magic such as *vaśīkaraṇa* or *uccāṭana* are found in the VŚT (especially in 264f.) but the systematization of these rites as “Six Acts” (*ṣaṭ karmāṇi*) known from younger Tantric sources is absent. The position of the VŚT and related texts with regard to this subject should be reconsidered in the cadre of a historical study of magical terminology in Sanskrit literature which is still unwritten.

It seems to me that the agreements between the VŚT and the MMK are old. But there are also important differences :

a. The series of colours of the goddesses in the MMK differs from all other sources; in the MMK Vijayā (water) is yellow and Ajitā (fire) red; elsewhere, the reversal is the case.

b. The mantras in the MMK deviate completely from those given in the VŚT and the other sources (but the distinction between “basic” and “heart” mantras in the MMK might be considered as a link with the VŚT⁴³).

c. No reference is found in the VŚT to the deities as “roaming over the ocean” and the mountains or standing in a ship as is said in the MMK. A reference to a ship as part of the god’s pedestal is found only in the NT. The MMK may have based itself upon a symbolism of the elements explained by Kṣemarāja in his commentary on the NT passage (11,25). He equates the ship to Fire and Wind. The MMK may have reinterpreted the ship in a Buddhist way (the Deities roam about everywhere to do good to creatures). This presupposes considerable antiquity for the symbolism of the Mahābhūtas (elements) and the position of the ship in the tradition about Tumburu; the absence of these features in the text of the VŚT remains curious. The explanation of the figure of Tumburu with *cit* by

43. Cf. my Tumburu article, p. 79.

Kṣemarāja points to an equation of Ākāśa and the principle of consciousness which must have been current in the school.

The VŚT as a whole can perhaps best be characterized as a guide for Sādhakas, individual adepts; the initiation taught by it in its earlier part is then a Sādhakadīkṣā which includes an *abhiṣeka* (the latter term does not occur in the VŚT)⁴⁴. This hypothesis fits in very well with the remarkable frequency of related terms such as *sādhaka*, *sādhana*, *siddhi*⁴⁵ and *mantrin*⁴⁶. The devotion to one mantra, at least to one deity symbolized by a small group of mantras taught in the VŚT is also characteristic for a Sādhaka's career⁴⁷. One of the main functions of the VŚT is therefore to proclaim these bījas and their creation (of course in esoteric language) and to guide the adept towards their use in administering to the needs of clients in the private as well as the public sphere. Some of the aims and desires recorded in the texts would suit aristocrats, kings engaged in feuds or banished princes who had recourse to guerilla warfare; cf. the cases of *vaś(y)a*, *uccāṭana* (eradication or expulsion of enemies) and *vidveṣaṇa* (sowing dissension between friends or allies). As has been remarked by Madame Brunner, the performer is transformed (or Sanskritized) magician⁴⁸, as can also be deduced from the attention paid by the VŚT to the rules of Mantravāda at the end (vs. 363f.). But the main function of the Sādhaka is protective; he sees to the safety and welfare of the ruler and the community. For himself, the text claims mundane welfare, but also access to final release (for instance, in 45 and 324). Just like his deity, the Sādhaka is ambivalent: he can protect and destroy. It can be imagined that such claims, if supported by a powerful and resourceful personality (his mental power enhanced by concentration on the internal deity), could be of interest to the South East Asian rulers who would be unable to find a similar competence among native

44. See Hélène Brunner, *Le Sādhaka, personnage oublié du Śivaïsme du Sud*, in : *Journal Asiatique*, 263, 1975, pp. 411-443, on p. 416; 421.—*Vabhiṣic* is found once in the VŚT (47c).

45. See the same article by Mme. Brunner, p. 431; 432.

46. Same article, p. 431.

47. Same article, p. 420.

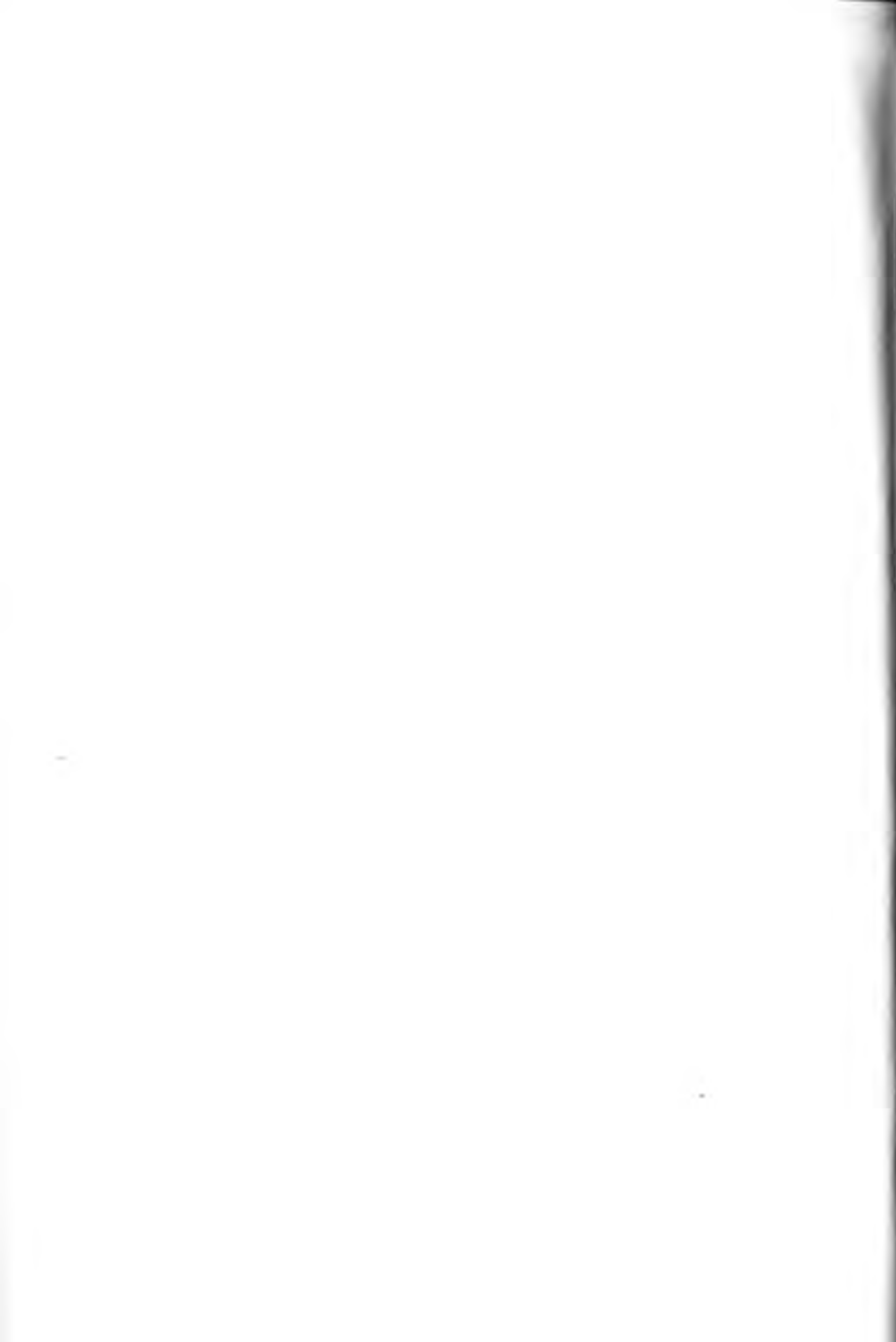
48. Same article, p. 435f.

practitioners. The details of the history of Tumburu worship in South and South East Asia (was, for instance, Hiraṇyadāma, who taught the sacred books to Śivakaivalya, Jayavarman's court priest, of Indian, Khmer or Javanese provenance ?) will, however, continue to escape us. It is in any case a remarkable fact that a tradition considered as inferior in India was able to strengthen its position in South East Asia by royal support.

PART II
TEXT OF THE VĪṆĀŚIKHA TANTRA

Note : The readings found in the critical notes without siglum are always the original readings of both manuscripts. For scribal features which have silently been adapted, see the Introduction, sub 3.

Letters between square brackets have been added by the editor.



Oṃ namo mahābhairavāya /

- 1 Kailāsaśikhare ramye nānāratnopaśobhite /
nānādrumalatākīrṇe siddhacāraṇasevite //
- 2 tatra devaḥ suraśreṣṭhaḥ kṛṇate umayā saha /
stūyamāno mahāsiddhair mahākālādibhir gaṇaiḥ //
- 3 ṛṣibhiś ca mahābhāgair bhṛgvādyaiḥ surasattamaiḥ /
teṣāṃ madhye samutthāya devī vacanam abravīt //
- 4 śrutam sammohanam tantraṃ tathā nayottaram mahat /
śiraśchedam ca deveśa tvatprasādāt sudurlabham //
- 5 vratasādhyāni caitāni yāgasādhyāni vai punaḥ /
anyasārā yato loka prāyo draviṇavarjitāḥ //
- 6 ebhyo 'pi cottaram yasmāt kevalam jñānasiddhidam /
sarvakāmapradam deva yathāvad bijapañcakam //
- 7 uttaram hṛdayam hy eṣāṃ bhaktāya dātum arhasi //
- śrī īśvara uvāca /
- 8 yan na kasyacid ākhyātam śukrādīnām ca yoginām /
subhaktasya vinītasya gopitam vai guhasya ca //
- 9 catuṣṣaṣṭīḥ samākhyātāḥ śiṣyās tantreṣu ye mayā /
teṣāṃ api na cākhyātam brahmaviṣṇupuraḥsaraiḥ //
- 10 tad aham sampravakṣyāmi cintāratnam ivāparam /
tantram viṇāśikham nāma nīrvyājaśusiddhidam //
- 11 devitumburusamyuktaṃ viṇādhārasusamsthitam /
śikhāyogena iṣyante tena viṇāśikhā smṛtā //
- 12 yāgam ādau pravakṣyāmi tantrasāram sudurlabham /
tenaiva varadā devyo nityam devi bhavanti hi //
- 13 gṛhayāgam idaṃ devi yo jñātīha sādhaḥ /
vratahomād ṛte cāsmiṃ susiddhiṃ labhate param //
- 14 śiṣyāṇām āditaḥ kuryād yāgam kṛtvā parigraham /
nānyathā darśayet tantraṃ na cāsau siddhiṃ āpnuyāt //
- 15 caturthyām atha pañcamyām navamyām ekādaśīṣu ca /
grahāṇe vāpi kartavyā sarvadā cārkaśomayoḥ //
- 16 caturthyām yajanam śreṣṭham saubhāgyakaraṇam mahat /
śrīkāmo yajanam kuryāt pañcamyām susamāhitaḥ //
- 17 saṃgrāme vijayārthī vā pararāṣṭravimardanam /
navamyām pārthivam yāgam kurvīta bhaginīpriyam //

- 18 ekādaśyām yajed yas tu śivaloke mahīyate /
sugupte nīrjane deśe sarīdvāpītaṭe 'pi vā //
- 19 kṛtvādaḥ bhūmiśamsuddhiṃ sāvitrīyā deśikottamaḥ /
kṛtvā pūjāṃ prakurvīta śiṣyāṇāṃ adhivāsanam //
- 20 carukam sādhanē paścāt sāvitrīyā dāpayed budhaḥ /
śiṣyāṇāṃ dantakāṣṭham ca sakṣīraṃ dvādaśāṅgulam //
- 21 ācāmya śiṣyam āhūya pañcatattvapariṣkṛtam /
sāvitrīyā prokṣayed bhūyas tattvajaptam yathoditam //
- 22 pramāṛjayet kuśāgreṇa tasyāṅgāni samālabhet /
ālabhyaiva tu sāvitrīyā kṣālayet sakalam kramāt //
- 23 yāgabhūmau svaśiṣyāṃs tu svapec ca kuśasaṃstare /
rakṣāṃ sadā śatair bijaiḥ kṛtvā dhyātvā ca tāḥ kramāt //
- 24 tataḥ prabhāte vimale mukhaṃ prakṣālya sādhaḥ /
iṣṭāniṣṭāṃ gurau ceṣṭāṃ praṇipatya nivedayet //
- 25 iṣṭāniṣṭān vīdityā tu deśikaḥ sādhaḥ tu /
ādaḥ deśe same bhūmau vivikte śalyavarjite //
- 26 maṇḍalam saṃlikhet prājño yathāvad vidhipūrvakam /
caturhastam caturdvāram athavā caikahastakam //
- 27 maṇḍalam saṃlikhed divyam śālicūrṇena sūjvalam /
tatra madhye likhet padmaṃ catuḥpātram sakarṇikam //
- 28 śvetāṣṭṭrakṣīṇāni kamalasya dalāni tu /
prāg ārabhya yathānyāyam saumyeśāntāni lekhaṇāni //
- 29 karṇikāṃ ca tathā madhye śābalāṃ deśikottamaḥ /
caturmūrtiṃ caturvarṇam svena bijena tumburum //
- 30 caturvarṇam īśvaraṃ dhyāyen niviṣṭam karṇikodare /
tataḥ sitāṃ svabijena jayāṃ prāgdale vinyaset //
- 31 bandhūkakusumaprakhyāṃ vijayāṃ dakṣiṇe dale /
svacchacāmīkaraprakhyāṃ ajitāṃ pāścīme dale //
- 32 bhinnāñjanacayaprakhyāṃ uttare cāparājitāṃ /
vinyasya pūjāṃ kurvīta svaiḥ svair bijair yathākramam //
- 33 puṣpadhūpaiś ca balibhir yathākālāntarair śubhaiḥ /
sadvitānapatākāḍhyaṃ sragmālāṃkṛtam puram //
- 34 pradīptadīpakair dikṣu samantād avabhāsitam /
nānābhakṣyāṇnapānaiś ca svādubhir vyañjanaiś tathā //
- 35 phalair nānāvidhaiś caiva paritāḥ paryavasthitaiḥ /
kalāśair vāripūrṇaiś ca daśadikṣu vyavasthitaiḥ //
- 36 cūṭapallavasamvītaiḥ sragmālāṃkṛtaiḥ śubhaiḥ /
evam yaṣṭvā yathānyāyam śiṣyān āprokṣya vāriṇā //

- 37 sāvitrīyā mukham āsādyā vāsasā sakalikṛtān /
svaiḥ svair bijair nyaset puṣpān śiṣyāṇaṁ karayor dva-
yoh //
- 38 jayāt praveśayen māyāṁ maṇḍalaṁ deśikottamaḥ /
praveśya tatra śiṣyaṁ tu dvitricatuḥpañca eva vā //
- 39 tato 'gnikāryaṁ kurvīta maṇḍalāt paścime bahiḥ /
ullikhyoddhṛtya sāvitrīyā kuśān samstīrya sarvataḥ //
- 40 astrabījena cābhyukṣya gandhatoyena deśikaḥ /
vahnim ādāya tenaiva sāvitrīyā pūjayet tataḥ //
- 41 tatas tattvatrayaṁ nyasya vahnēr eva yathākramam /
niruddhamāyātaśmāttam aṅkuśena nirodhayet //
- 42 māyayācchādayet paścād astreṇaiva prabodhayet /
homadravyasya sarvasya kuryāt tenaiva śodhanam //
- 43 tataś ca sarpiṣo homaṁ vidhivat kārayed budhaḥ /
svabijair eva tad dhutvā dīkṣāṁ śiṣyasya kārayet //
- 44 samyojya vidhivad bijair mahābhūteṣu pañcasu /
sakale tattvaṁ samyojya pariṣṭhāpya pare 'dhvani //
- 45 niyoktavyaṁ tatas tatra yatrāsavāṁsvaraparam? /
eṣā dīkṣā yathānyāyaṁ bhuktimuktiphalapradā //
- 46 tair eva pañcabhis tattvaṁ sakale sakalātmikā /
niṣkale niṣkalā proktā sādhanikārādhvanaḥ purā //
- 47 dīkṣayitvā tataḥ śiṣyān sādhanikārapare sthitān /
abhiṣicya svabijais tu bijān tebhyaḥ pradāpayet //
- 48 nivedya samayān tasya hṛnmudrāṅgulidarśanāt /
anujñāṁ sādhanakendrasya tasya dadyān mahātmanā //
- 49 tataḥ svavidyānaivedyaṁ bhakṣayet sādhanakottamaḥ /
devyaḥ prītā bhavanty eva avaśiṣṭaṁ jale kṣipet //
- 50 ācāryaṁ pūjayed bhaktyā sarvasvenāpare vidhā? /
praṇāmaiḥ śaktidānaiś ca yena vā tuṣyate guruḥ //
- 51 sragvī sitoṣṇīṣi caiva sarvālaṁkārabhūṣitaḥ /
uccāsanasthaḥ prāgvaktraḥ kalpayet koṣamaṇḍale //
- 52 gośakṛdbhasmaliptas tu śucau janavivarjite /
susame bhūmideśe tu prastāraṁ prastarec chuciḥ //
- 53 caturasram ataḥ kṛtvā prastārarekham ujvalam /
kuryād ekonapañcāśat koṣṭhakān tu samān śubhān //
- 54 śatārdhārdhāsanāsināṁ pañcavargāntabindukam /
śikhāsambhinnaṁ mūrdhāntaṁ kaṣākhyam madhyakoṣṭ-
hake //

- 55 vidigdikṣaṁsthakoṣṭheṣu tatpārśve bahir aṣṭasu /
yaśavargān nyased devi aiśānyādiṣu tatkramāt //
- 56 āgneyādiṣu koṣṭheṣu napuṁsakacatuṣṭayam /
aiśānyādikramād devi bījadvādaśakam nyaset //
- 57 tṛtiyapañktikoṣṭheṣu caturthe pañcaviṁśakam /
aiśānyādiṣu koṣṭheṣu bījāni kramaśo nyaset //
- 58 prastāram evaṁ prastārya svaravarṇam ca śobhane /
bījaṣoḍaśakam caiva proddharet tu yathākramam //
- 59 kādipañktiṁ purākṛtya kramād vyastasamastakam /
koṣṭhaikādaśabījena saṁyuktam pañcaviṁśakam //
- 60 ātmatattvam iti khyātam vidyākhyam catustrimśakam /
śivatattvam tu deveśi trimśakoṣṭheṣu saṁyutam //
- 61 tattvatritayam etad dhi nyāsam ca samudāhṛtam /
binduyuktāny aśeṣāni nyastavyāni yathākramam //
- 62 atra siddhiḥ sthitā devi vijñeyā sādhakottamāḥ /
pañcaviṁśatikoṣṭhastham prathamam bījam ucyate //
- 63 dvisaptakoṣṭhakam bījam dvitīyam samudāhṛtam /
tṛtīyam aṣṭakoṣṭhastham binduyoniḥ caturthakam //
- 64 caturviṁśatikoṣṭhastham pañcamam bījam ucyate /
bījāni devadevinām nirṇītāni yathākramam //
- 65 kālābaddhānilair bījaiḥ kalāyatheṣṭhayā yutam /
ardhendu binduśikhayā saṁnibhāni krameṇa tu //
- 66 bījapañcakam uddhṛtya kathitam devi te kramāt /
kūṭasthās tu smṛtā bījāḥ pañca caiva varānane //
- 67 bījapañcakam abhyasya sarvakāmaphalapradam /
yajanam sampravakṣyāmi sarvasiddhipradāyakam //
- 68 karasaṁskāram ādau tu kṛtvānena krameṇa tu /
vakṣyamāṇena cānena digbandhaśodhyam eva hi //
- 69 saṁhārāstreṇa digbandhaḥ prāṇāyāmapurāḥsarah /
prāṇāyāmais tribhir devi ātmānam tu viśodhayet //
- 70 niṣkramya recayed vāyum navam cākṛṣya pūrayet /
nirodhe kumbhakaḥ proktaḥ prāṇāyāmam prakīrtitam //
- 71 dhyātvā kālāgnibījam tu yugāntānalasaprabham /
nyaset pādātale mantrī jvālāmālākulam mahat //
- 72 nirdahec cātmadeham tu vāriṇāplāvayet tataḥ /
dagdhvā tu prākṛtam deham bhasmakūṭam iva sthitam //
- 73 tataś cāmṛtadhārābhīr vidyādeham vicintayet /
sravantam mūrdhni paramam praṇavam ca adhomu-
kham //

- 74 vāruṇāmṛtasamyuktaṃ śuddhasphaṭikanirmalam /
kaśākhyam yat smṛtaṃ bījaṃ rephadvayasamāyutam //
- 75 adha omkārasamyuktaṃ ūrdhvaṃ bindukabhūṣitaṃ /
anenaiva tu bījena śikhayā bhinnamastakam //
- 76 dhāraṇāyogamārgena nirdahet sādhakottamaḥ /
dehaṃ saṃśodhayen mantri ghorapāpaṃ tu kalmaṣam //
- 77 nyāsam ālabhanam kuryād bhaven mantrātmavigrahaḥ /
digbandhabhūmiṃ saṃśodhya cakrasuddhyartham eva
ca //
- 78 saṃhārāstreṇa kurvīta vighnoccātanam eva ca /
hastau saṃśodhayet paścād vidhir eṣa prakīrtitaḥ //
- 79 kṛtvā tu vidhivan mantri tataḥ karma samārabhet /
āmaṇibandhanāt pūrvaṃ bharamākhāś ? ca vinyaset /
- 80 aṅguṣṭhādikaniṣṭhāntaṃ nyased vai bījapañcakam /
aṅguṣṭhād ye tu ye parvā karayor ubhayor api //
- 81 ātmatattvaṃ nyasen mūrdhni vidyātattvaṃ dvitīyake /
śivam dadyāt tṛtīyeṣu sarvasiddhiṣu bhāmini //
- 82 adhastād ātmatattvaṃ tu vidyātattvaṃ tu madhyataḥ /
śivatattvaṃ nyasen mūrdhni haste dehe punaḥ kramāt //
- 83 evaṃ tattvatrayaṃ nyasya tathā kūṭākṣarāṇi tu /
bhūyaś cottarabījāni vinyaset tu varānane //
- 84 astram caiva tu vinyasya visphuliṅgasamaprabham /
māyayācchādayitvā tu aṅkuśena nirodhayet //
- 85 yonimudrāṃ tato baddhvā kuryāt [tu] sakalāṃ tanum /
etaḥ ālabhanam caiva tava devī prakīrtitam //
- 86 aṅguṣṭhau grathitau kṛtvā karayor ubhayor api /
tarjanīm vāmahaste tu prasāryākuñcayed budhaḥ //
- 87 eṣa nirodhanī proktā mudreyam aṅkuśasya tu /
vaśyākarṣaṇakāryeṣu prayojyā sādhakottamaiḥ //
- 88 tarjanī madhyamā caiva anāmā dakṣiṇasya tu /
vāme trīṇi samākramya aṅguṣṭhau ca susaṃsthitau //
- 89 adhastāt sarvataḥ proktā dakṣiṇā tu kaniṣṭhikā /
tarjanyaṅguṣṭhayor madhye yonimudrā prakīrtitā //
- 90 ādyaṃ mūrdhni tato bījaṃ dvitīyaṃ mukhamāṇḍale /
kaṭyūrdhve ca tataś cānyaṃ caturthaṃ jānutaḥ kaṭim //
- 91 āpādaajānuni cānyaṃ prasṛtaiś ca karaiḥ kramāt /
evaṃ bījena dehas tu mucyate nātra saṃśayaḥ //
- 92 vajropalamahāvarṣaṃ coraḍaṃṣṭrībhayāvaham /
mucyate ca sadā rogair mṛtyurūpair durāsadaih //

- 93 ahigaraviṣaśāstrajvarakuṣṭhakṣayādibhiḥ /
 mucyate nātra saṁdeho yo 'pi syāt pātakī narah //
 94 upalipya śubhe deśe pracchanne janavarjite /
 pūrvavad dhastamātram tu likhitvā maṇḍalam śubham //
 95 catuḥpatram tu tatrābjaṁ sarvavarṇitakarṇikāṁ /
 sitaraktapītakṛṣṇāṁ pūrvādidalasaṁsthitāṁ //
 96 jayādyam vinyasen mantrī tumburum karṇikopari /
 padmāsanopaviṣṭam tu varadānodyatakaram //
 97 caturvaktram aṣṭabhujaṁ catuṣkāyaṁ trilocanam /
 nāgayajñopaviṭam tu śūlapāṇim gadādharām //
 98 mukuṭena vicitreṇa śaśāṅkadhṛtaśekharam /
 śaktināṁ tu priyam devam pāśāṅkuśakaraprabham //
 99 divyāmbarātapatreṇa divyasragbandhalepanam /
 devadevam sadā dhyāyet sūryakoṭisamaprabham //
 100 kṣīrodaphalasaṁkāśāṁ vyāghrayajñopavītinim /
 pretārūḍhāṁ caturvaktrāṁ gadākheṭakadhāriṇim //
 101 divyāmbarātapatreṇa hārakeyūrabhūṣitāṁ /
 devadevīm jayāṁ dhyāyed dīpyamānāṁ svatejasā //
 102 devasyābhimukho mantrī sasmitotphullalocanāṁ /
 dāḍimīkusumaprakhyāṁ suragopakasaprabhāṁ //
 103 cāpodyatakarāṁ ghorāṁ matsyamāṁsasurāpriyāṁ /
 ulūke saṁsthitāṁ devīm hārakeyūrabhūṣitāṁ //
 104 raktāmbarātapatreṇa vijayāṁ siddhidāṁ smaret /
 dhātucāmīkaraprakhyāṁ pītamālyāmbarapriyāṁ //
 105 ghaṇṭākhaṭvāṅgadhariṁ devīm aśvārūḍhāṁ mahābalām/
 sūryāyutapratikāśīm sarvābharaṇabhūṣitāṁ //
 106 jayantīm dhyāyati kṣipram siddhim āpnoti puṣkalām /
 bhinnāñjanasamaprakhyāṁ śarvarītimiraprabhāṁ //
 107 kṛṣṇakaūseyasaṁvītāṁ muktikāmaṇibhūṣitāṁ /
 divyam vimānam ārūḍhāṁ gadākheṭakadhāriṇim //
 108 mahārāvādinirghoṣaiś cintayed aparājitāṁ /
 gāyatrīm vā japantīm ca sphāṭikamaṇibhūṣitāṁ //
 109 ṛgyajussāmātharvākhyāṁ gāyantīm vā tathaiva ca /
 sāvitrīm divyarūpāṁ tūpaṇiṣadgāyane ratām //
 110 devīnām agrasaṁstham kṛtabhṛkuṭimukham cintayed
 aṅkuśākhyāṁ
 samprṣṭhe cāstrarājaṁ prakāṭitasumahāṣṭkvaṇīlelihānam/
 saṁkruddham bhiṣayantam nararudhiravasādigdhadān-
 tākalālam

- //
- 111 evaṃ dhyātvā viśālākṣi tataḥ pūjā pravartate /
bhakṣyabhojyavidhānāś ca gandhapuṣpādibhiḥ kramāt
- 112 pūjayet kūṭamadhyasthaṃ tatra madhye vidhānataḥ /
bhūr evāyaṃ pādapadmair hṛdi vāmakare 'thavā //
- 113 manasā pūjayen nityaṃ siddhikāmaḥ samāhitaḥ /
mahāśaṅkhamayaṃ kuryād athavā kacchapasya tu //
- 114 sauvarṇaṃ rajataṃ tāmraṃ kulaṃ bhavati siddhidam /
gandhamaṇḍalake vāpi athavā bhasmamaṇḍale //
- 115 siddhārthamaṇḍale vāpi athavā hṛdi maṇḍale /
kusumbhamaṇḍale vāpi puṣpamaṇḍalake 'pi vā //
- 116 nāgakeśarajobhir vā likhitvā maṇḍalaṃ śubham /
muktidā siddhidā hy evaṃ bhavantīty avicāraṇāt //
- 117 sampūjya ca yathānyāyaṃ gandhapuṣpādi yojayet /
darśayed yonimudrāṃ tu kāle karmāṇi kārayet //
- 118 samutpanneṣu kāryeṣu prāṇadraviṇahāriṣu /
pūjitāḥ sādhaḥ devyaḥ parirakṣanti putravat //
- śrīdevy uvāca //
- 119 atrāpi yāgaṃ evoktaṃ viśeṣaḥ ko 'paraḥ prabho /
yathā tu abhyāsamātreṇa siddhir bhavati kāmada //
- 120 kevalaṃ smaraṇād eva tathā tvaṃ vaktum arhasi /
praṇayasva prasādaś ca yadi cāsti maheśvara //
- śrī īśvara uvāca //
- 121 śṛṇuṣvaikamaṇā bhadre prākṛtaṃ tapasaḥ phalam /
praṇayād atulaṃ vāpi rahasyaṃ paramaṃ padam //
- 122 uttarottarayogena tantraṃ te kathitaṃ mayā /
atrāntaram idaṃ jñānaṃ śrutvā bhavati nirvṛtiḥ //
- 123 prastārya pūrvavad varṇaṃ proddhared bījapañcakam /
pūrvavat kramayogena sarvakāmaprasiddhaye //
- 124 ādau dvātriṃśakaṃ bījaṃ yuktaṃ ekonaviṃśati /
catustriṃśaṃ tato 'dhastād devadevaṃ prakalpayet //
- 125 jayā saptadaśaṃ bījaṃ yuktaṃ ekādaśena tu /
tad eva vijayākhyatā kiṃ tu yuktaṃ na kena cit //
- 126 pañcaviṃśac chikhābhāji yuktaṃ ekādaśena tu /
ajitāyāḥ samuddiṣṭaṃ caturthyāḥ śṛṇu sāmpratam //
- 127 varṇaikādaśasaṃyuktaṃ śambhustaṃ pañcaviṃśakam /
guhyam etat samuddiṣṭaṃ praṣṭavyaṃ nānyataḥ param //

- 128 sarvakāmapradaṃ devi etad vai bījapañcakam /
uttaraṃ hṛdayaṃ hy etat sarvatantrēṣu cottaram //
- 129 yāni kāni ca karmāṇi sarvāṇy etais tu kārayet /
pañcaviṃśatikoṣasthaṃ yuktaṃ vai ṣoḍaśena tu //
- 130 astraṃ etat samuddiṣṭaṃ asmimś tantre ca suvrate /
punar etadbījayuktaṃ viṃśakena samanvitaṃ //
- 131 māyā hy eṣā samuddiṣṭā śivasyānantarūpiṇī /
ādikoṣṭhakabījaṃ tu adhastāṣṭādaśasamyutam //
- 132 aṣṭatviṃśatikoṣasthaṃ tasyopari niyojayet /
aṅkuśoddharaṇaṃ hy etad devīnāṃ saṃnirodhane //
- 133 bindupuñjasametā hi nyastavyā tu yathākramam /
pañcaviṃśatikoṣasthaṃ tad eva paramākṣaram /
- 134 navatviṃśasamāyuktaṃ bījaṃ gāyatrīsaṃjñakam /
etad bījavaraṃ divyaṃ yojyam ālabhanādike //
- 135 catustviṃśatikoṣasthaṃ pañcaviṃśatiyojitaṃ /
sarvakarmasamuddiṣṭaṃ bījaṃ sāvitrīsaṃjñitaṃ //
- 136 ardhenduśikhayā devi lāñchitāni tu pūrvavat /
prayogaṃ cāsyā vakṣyāmi siddhir yenāṣu jāyate //
- 137 prayogaṃ kāraṇaṃ devi granthaśāstraṃ akāraṇaṃ /
sarvatra sulabhaṃ śāstraṃ prayogaṃ tu sudurlabhaṃ //
- 138 prayogarahitā mantrā naiva siddhipradāḥ smṛtāḥ /
hṛtpadme yogavinyāsaṃ dhyātvā vai bījapañcakam /
gatiṃ devaṃ tu vijñāya tataḥ karma samārabhet //
- śrīdevy uvāca //
- 139 kīdṛśaḥ sa bhaved devo gatis tasya tu kīdṛśī /
dehasthaṃ tu kathaṃ vidyād vaktum arhasi śaṅkara //
- śrī īśvara uvāca //
- 140 meḍhranābhyantare devi kandamūlākṛtir bhavet /
dvāsapatisahasrāṇi nāḍir ādhārasaṃsthitāḥ /
- 141 nābhideśe sthito granthis tatra padmaṃ vyavasthitaṃ /
karṇikā padmamadhyasya tatra sādhyam vyavasthitaṃ //
- 142 karṇikāsuṣirānte tu yā kalā cordhvagāminī /
tasyā madhye sthito devaḥ sa tu dīpaśikhopamaḥ //
- 143 śuddhasphaṭikasamkāśaṃ visphuliṅgārkaṣaṃnibham /
vārimārutasamkīrṇaṃ vālāgraśatabhāgakam //
- 144 vāyuvāhanam ārūḍhaṃ śabdātītam anāmayaṃ /
sampratyayaṃ tu gamyo 'sau vahate dehamadhyataḥ //
- 145 idāmadhyagato vāpi piṅgalāntargato 'pi vā /
suṣumnāntargataś caiva viṣuvaṃ samudāhṛtaṃ //

- 146 idā tu vāmajā proktā dakṣiṇe piṅgalā smṛtā/
 anayor madhye suṣumnā tu sṛṣṭisaṃhāarakārikā //
 147 idā śāntikapuṣṭyarthē mṛtyūccāṭana piṅgalā /
 suṣumnā mokṣadā caiva jīvamārgānusāriṇī //
 148 piṅgalāntargataṃ dhyātvā raktavarṇaṃ vicintayet /
 māraṇoccāṭanādīni tataḥ karmāṇi kārayet //
 149 amṛtāntargataṃ jñātvā dhyāyet tuhinasamṇibham /
 śāntipuṣṭivaśākarṣaṃ tadā karmāṇi kārayet //
 150 vratayogādisamsiddhiṃ mūlamantreṣu kārayet /
 tad atra japamātreṇa mantrī sādhayate kṣaṇāt //
 151 aprasūtā mṛtā yoṣit prāptayauvanam eva ca /
 tasyāḥ pāṃśulikāṃ gṛhya vāmabhāge vicakṣaṇaḥ //
 152 likhen nāmākṣaraṃ tatra devīnāṃ kūṭasamsthitaṃ /
 vāmāṅgojjvalaraktena sādhaḥ saṃyatavrataḥ //
 153 striyaṃ caiva likhet tatra gavāṃ rocanayā punaḥ /
 anulomair vihanayas tu vāmapādena cākramet //
 154 tatkṣaṇād ānayec chīghraṃ yā strī dvādaśayojanāt /
 puruṣasya tathā proktaṃ dakṣiṇāṅge tu kārayet //
 155 athābhicāraḥ kuryāt samidhānāṃ tathāsthibhiḥ /
 rājikāviṣaraktāktaṃ śmaśāne homaṃ ārabhet //
 156 nagno muktaśikho bhūtvā kapālatrayasamsthitaḥ /
 samidhāṣṭaśataṃ homaṃ rātrau kuryād vicakṣaṇaḥ //
 157 homānte tu tataḥ śakraṃ kṛṣṇavarṇaṃ vicintayet /
 triśūlena vinirbhinnāṃ daṇḍena tāḍitaṃ śiraḥ //
 158 sādhaḥ ghorarūpeṇa kruddhaḥ samraktalocanaḥ /
 saptāhān nāśayed indraṃ kiṃ punar mānuṣādikaṃ //
 159 tyaktena tu kusumbhena śatenāṣṭottareṇa tu
 trisandhyaṃ dhārayed rātrau agnikāryaṃ tu kārayet //
 160 sādhyāṃ tu sādhaś caiva raktavarṇaṃ vicintayet /
 homānte tu dhyāyet sādhyāṃ vihvalaṃ ca sammūrchi-
 taṃ //
 161 aṅkuśena hato mūrdhni māyāpāśena veṣṭitaṃ /
 rājānaṃ rājapatnīm vā saptāhād vaśam ānayet //
 162 gṛhītvā tu mahāmāṃsaṃ dadhimadhvājyasamyutam /
 āhutyāṣṭasahasreṇa sadyotkarṣaṇaṃ uttamam //
 163 ātmanaḥ sādhyabijaṃ ca pañcadevyā catuṣṭayaṃ /
 nāḍimadhyagataṃ dhyātvā ekīkṛtya vicakṣaṇaḥ //
 164 nāḍimārgānusāreṇa praveśya sādhyavigrahaṃ /
 anenaiva prayogeṇa trailokyāṃ vaśam ānayet //

- 165 ata uccāṭanāṃ kuryāc chatrūṇāṃ baladarpitāṃ /
śuṣkāṇi nimbapattrāṇi dhvajāgrāṇi tathaiva ca//
- 166 nṛvālaṃ citibhasmaṃ ca kākapakṣāgrapicchakam /
kaṭutailaviṣaṃ raktaṃ tenāloḍya tu homayet //
- 167 caṇḍālāgniṃ samāhṛtya citikāṣṭhaṃ samindhayet /
uccāṭayet trirātreṇa tyaktabandhusuhrjjanān //
- 168 vāmahastatale candraṃ dhyātvā sampūrṇamaṇḍalam /
bījapañcakasaṃyuktaṃ yasya taṃ darśayet karam //
- 169 darśanād vaśam āyānti ye 'pi hantaṃ samudyatāḥ /
yaṃ yaṃ spṛśati hastena dāsatvam upagacchati //
- 170 dakṣiṇe 'py eva vai haste vinyased ravimaṇḍalam /
yaṃ spṛśed darśayed yaṃ tu vidviṣṭāḥ suhrdāny api //
- 171 nimbasthavāyasaṃ gṛhya śvapākenāvatāritam /
bījair etair viparyastais tailābhyaktaṃ citāhutam //
- 172 tad bhasma viśaraktāktaṃ kṛṣṇānte raktavāsasaḥ /
parijapya sahasraṃ tu vilomair bījapañcakaiḥ //
- 173 yaṃ spṛśed bhasmanā tena kākavad bhramate mahīm /
vidviṣṭāḥ sarvalokānāṃ yadi śakrasamo bhavet //
- 174 yathātmani tathā sādhye bījaṣoḍaśakam nyaset /
javāpuṣpasamaprakhyau dvāv etau paricintayet //
- 175 jātihinḡulakapakṣau lākṣārasasamaprabhau /
padmasamputamadhyasthau ubhau tau sādhyasādhakau//
- 176 aṅkuśaṃ sādhyaguhye tu daṇḍaṃ cātmani guhyataḥ /
kusumbharaktasaṃkāśau mājātantvabhiveṣṭitau //
- 177 pañcarātraṃ trirātraṃ vā niḥśabdo dhyānapāragaḥ /
vaśam ānayate kṣipraṃ nṛpatiṃ mānagarvitam //
- 178 dvijayoṣiṇ mṛtā yā tu tasyā gṛhyaṃ tu karpaṭam /
kṛṣṇacaturdaśyāṃ gṛhītvā cityaṅgārais tadudbhavaiḥ //
- 179 bījair vidarbhitam nāma yasya yasya ca veśmani /
nikhanyate sa vai kṣipraṃ prayāti yamasādanam //
- 180 tato vidyāvratasāghī kīrtiyādibhir alaṃkṛtāḥ /
sādhyate 'nena prayogeṇa mriyate cāvikalpataḥ //
- 181 gavāṃ rocanayā caiva yasya nāma vidarbhitam /
bījair etaiḥ samāyuktair ālikhya prakṣiped budhaḥ //
- 182 pātraṃ madhvājyasampūrṇaṃ śatam āvartayed drutam /
mumukṣor api tasyāstraṃ śāntipuṣṭiś ca jāyate //
- 183 śatajapto jalenāpi tato vā mucyate sadā /
vyādhigātasamidbhis tu vyādhinātyantapīḍitāḥ //

- 184 aṣṭottaraśatenaiva āhutīnām na saṁśayaḥ /
kṣīrāktena tu deveśi rogī rogād vimucyate //
- 185 juhōti yas tu satatam dravyam tasya gr̥he tu yat /
kurvanto 'pi vyayam nityam akṣayatvam ca gacchati /
- 186 nityam kālajapenāpi sarveṣām jāyate priyaḥ /
tejasvī balasampanno nāpy asau piḍyate bhayaīḥ //
- 187 śrīkāmāḥ śrīphalam juhyāt padmam cājyamadhuplutam /
lakṣaīkena mahāvitto mantrī lakṣadvayena tu //
- 188 lakṣatrayeṇa pṛthviśo nīrjitārī bhaved dhruvam /
sarvakāmas tilam juhyāt prāpnuyāt tu na saṁśayaḥ //
- 189 lakṣeṇaīkena deveśi sādhaḥ sa jitendriyaḥ /
tyaktena naramāmsena chāgasya piśitena vā /
- 190 lakṣamātrahutenāśu yad iṣṭam tad avāpnuyāt /
kṛṣṇāgopayasā sārḍham nīmāmsam taṇḍulānvitam //
- 191 pāyasam śavavaktre tu juhuyāt tāvatandritaḥ /
yāvad uttiṣṭhate pretaḥ kiṁ karomīti so 'bravīt //
- 192 mārgitavyam yad iṣṭam tu labhaniyam yaśasvini /
guḍikāñcanapādūṁ ? ca khanyam vā rājyam eva ca //
- 193 vidhānam śakranāśam ca pādaleparasāyanam /
eteṣām prārthitam caikam dattvāgacchati nānyathā //
- 194 uddhatā yā mṛtā yoṣit tasyā gr̥hyāṅgulīyakam /
abhimantrya īmair bijair anulomaiḥ śatena tu //
- 195 aṣṭādhikena mantrajñāḥ sādhyānāma vidarbhayet /
yasyā dadāti tadvad āste striyāyāḥ sādhaḥkottamaḥ //
- 196 ākarṣyati tām kṣipram yadi syād urvaśīsamā /
yojanānām śatasyāpi dūreṇāpi samarpitam //
- 197 puruṣasya bhaved devi uddhatasya yaśasvini /
kākamāmsam gr̥hītvā tu nimbataīlasamāyutam //
- 198 śmaśānāgniṁ samādhāya śigrukāṣṭhena sādhayet /
juhuyāt saptarātram tu yasya nāmna tu sādhaḥ //
- 199 vidviṣṭo dṛśyate loke eṣa vidveṣaṇam param /
ato 'nyat sampravakṣyāmi rahasyam idam adbhutam //
- 200 yad veditvā maheśāni siddhim āpnoti puṣkalām /
svakāle samprayogeṇa siddhis tantreṣu kīrtitā //
- 201 tataḥ svakālam kurvīta svāni karmāṇi sādhaḥ /
sādhyahṛtpadmasamstham tu dhyātvā dau bijapañcakam //
- 202 kurvīta manasā pūjām itāyāpravato ? padā /
māyayācchādayet paścāt sādhyam antobahiryutam //

- 203 mājākamalanālena sādhyam āveṣṭam ānayet /
tataḥ svātmīkam ānīya mājātattvaślathīkṛtam //
- 204 punas tat sthāpayitvā tu sammukhaḥ sādhakottamaḥ /
nyastavyaṃ tu yad ādau tu ? sādhye vai bījapañcakam //
- 205 mājāveṣṭitaṃ tan mantri japed aṣṭaśataṃ tataḥ /
sādhyānāmākṣaropetaṃ tatprabuddhāsane sthitam //
- 206 evaṃ devi tataḥ śighraṃ dhvastajānuśīroruhaḥ /
ākṛṣṭo vidhinānena sādhyāḥ kiṃkarito mahān //
- 207 ataḥ paraṃ pravakṣyāmi baddhe ruddhe 'pi mokṣaṇam /
yathā saṃharate śakraṃ tatprayogam idaṃ śṛṇu //
- 208 sādhyahṛtkamalāntaḥsthaṃ dhyātvāivaṃ bījapañcakam /
kurvīta pūrvavat pūjāṃ suṣumnāyāganirgadā ? //
- 209 saṃhārāstraṃ tato mantri tumburūṃ mūrdhni vinyaset/
devīnāṃ ca tatas tena sādhyam āvṛtya yogavit //
- 210 tatra yo mūrdhni tenaiva jvalitānalavarcasā /
dṛṣṭvā taṃ manasā bhūyo mūrccitaṃ bhuvi vihvalam //
- 211 hṛdi baddhvāṅkuśenaiva ānayed ātmano 'ntikam /
tatas tvadhomukhaṃ sthāpya pīḍitaṃ chardayed asṛk //
- 212 paścāt tu hṛdaye tasya nyastavyaṃ bījapañcakam /
proddhṛtya sādhyānāmaivaṃ saṃhārāstravidarbhitam //
- 213 evaṃ vigatarakṣaṃ tu syāpyudgataṃ tu ? tataḥ /
japed aṣṭasahasraṃ tu jvālāmālābhir āvṛtam //
- 214 tatas tu karmaṇānena tenaiva tu vidhānataḥ /
sādhyāḥ prayāti nidhanaṃ mṛtyur āntima ? kampayet //
- 215 ity etat kathitaṃ devi samāsādyāṃ tu pūrvaśaḥ /
yathā saṃharate śakraṃ baddhe ruddhe 'tha mokṣaṇāt //
- 216 krodhena mahatā dīptaḥ prayogam idaṃ ārabhet /
suṣumnāyāṃ yadā devaḥ svayaṃcāreṇa vartate //
- 217 suṣumnāntargataṃ dhyātvā raktavarṇaṃ vicintayet /
vidveṣoccāṭanādīni tataḥ karmāṇi kārayet //
- 218 bījapañcakadevasya vargāntarayutasya ca /
varṇāntayāgam ekānte sadā gopitaṃ tan mayā //
- 219 tadā tu sarvakāryāṇāṃ siddhaye śṛṇu suvrate /
kusumbharajasāloḍyaṃ śālīnāṃ piṣṭakena ca //
- 220 bhasmanā candanenāpi nāgakeśarajena vā /
sugandhaiś ca vicitraiś ca likhec ca susamāhitaḥ //
- 221 vargātītasya garbhe tu nyaset padmaṃ caturdalam /
tatra sabhrātṛkā devyāḥ pūjayed bījapañcake //

- 222 evaṃ pūjitamātrās tu sarvadā sarvakāmadāḥ /
bhavanti niyataṃ [nityaṃ] dharmakāmārthamokṣadāḥ //
- 223 yāgaṃ evaṃ ca kṛtvānte tato lakṣatrayaṃ japet /
tataḥ siddhim avāpnoti brahmaghno 'pi hi nānyathā //
- 224 manasā cintitaṃ kāmaṃ tadā prabhṛtim āpnuyāt /
ataḥ paraṃ pravakṣyāmi japasya vidhim uttamam //
- 225 ekāsanasthito mantri yāgaṃ kṛtvā vidhānavit /
ekacittaḥ prasannātmā vāmahastākṣasūtradhṛk //
- 226 japakarma sadā kuryād viśeṣam aparaṃ śṛṇu /
vaśyakāmo japaṃ kuryād anulomair vidarbhitam //
- 227 bijair etair yathānyāyaṃ sādhyānāmākṣarānvitaiḥ /
kālaṃ tatra vijāniyāt kālasiddhiḥ pravartate //
- 228 mārāṇe pratilomais tu sādhyānāma tu pūrvataḥ /
vidveṣe 'pi vilomais tu phatkārāntaṃ prayojayet //
- 229 mārāṇe pratilomais tu hūṃphatkārānta dyaṃ ? takaiḥ /
oṃ svāhā namo 'ntais tu vaśyākaraṇakarmasu //
- 230 homayed evaṃ evaṃ tu sarvaṃ kuryād vicakṣaṇaḥ /
namaskāro japasyānte svāhā home prakīrtitam //
- 231 svaśoṇitāktaṃ laśunaṃ mārāṇe prati homayet /
uccāṭane kākapakṣaṃ vaśye jātiṃ tu homayet //
- 232 vidveṣe śleṣa śigruṃ ca homayed avicāraṇāt /
ākaraṇe bakulapuṣpaṃ homayec ca vicakṣaṇaḥ //
- 233 sarve yāgasamuddiṣṭāḥ kālajñasya yaśasvini /
yena kālaṃ ca vai jñātaṃ tena jñātaḥ sadāśivaḥ //
- 234 sadāśive pariñāte siddhiṃ śāmyanti sādhakāḥ /
kālatattvaṃ ca vijñeyaṃ tattvāt siddhiḥ pravartate //
- 235 tattvahīnā na sidhyanti prayatnenāpi sādhakāḥ /
tasmāt sarvaprayatnena kālatattvaṃ vidur budhāḥ //
- 236 kriyākālaṃ ca vai śūnyaṃ na sidhyantīha sādhakāḥ /
tasmāt kriyāṃ ca kālaṃ ca aśaṃjñeyaṃ prayatnataḥ //
- śrīdevy uvāca //
- 237 sa kālāś ca kathaṃ jñeyo yo 'sāv uktas tvayā prabho /
kālahīnānṛtaṃ manye sarvaṃ eva ca śaṅkara //
- śrī īśvara uvāca //
- 238 śṛṇu devī paraṃ guhyaṃ kālatattvātmavigrahaṃ /
yaj jñātvā tu sukheṇaiva siddhir bhavati mantriṇām //
- 239 ayutaṃ dve ca vijñeyāḥ ṣoḍaśaiva śatāni ca /
caturviṃśatisaṃkrāntyā dvādaśāṅgulagatāgate //

- 240 śarīre tu yathā devi sthitam sakalanīṣkalam /
tathā haṁsam pravakṣyāmi sādhakānām hitāya vai //
- 241 pādau pāyur upastham ca hastau vāgindriyas tathā /
śrotratvakcakṣuṣā jihvā nāsikā ca tathāparā //
- 242 pṛthvy āpas tathā tejo vāyur ākāśam eva ca /
śabdaḥ sparśaś ca rūpaṁ ca raso gandhas tathaiva ca //
- 243 mano buddhir ahaṁkāro avyaktam puruṣas tathā /
pañcaviṁśatitattvāni śarīre tu vidur budhāḥ //
- 244 ebhir ādhārabhūtais tu ādheyo dhyāyate sadā /
ādharmaṁ puram ity uktam puruṣaś cādheya ucyate //
- 245 hr̥tpadme karṇikāvastha ūrdhvagāmī sadātmakaḥ /
niṣkalasya tu devasya punar ādhārasaṁsthitih //
- 246 tatpuruṣam ādhārādheyaṁ niṣkalam paramam śivam /
ṣaṭkauśikaśarīram tu tattvānām pañcaviṁśatih //
- 247 daśavāyusamāyuktaṁ nāḍibhir vyāpitaṁ puram /
śarīram triguṇam caiva sarvadaivatasamṣyutam //
- 248 anenādhiṣṭhitam devi cakravat parivartate /
yathā tāragaṇam sarvaṁ grahanakṣatramaṇḍalam //
- 249 dhruvādhiṣṭhitam tat sarvaṁ acalam parivartate /
tadvac charīram devasya sarvabījagaṇam hi yat //
- 250 śivenādhiṣṭhitam jñātvā tantre siddhim avāpnuyāt /
trikubjikuṭilākārā ṣaṣṭhasvarasamanvitā //
- 251 śaktir binduvinirbhinnā dehassthā sakalātmakā /
asyās tejaḥśikhā sūkṣmā mṛṇālatantusaṁnibhā //
- 252 jyotirūpā ca sā jñeyā tasyānte tu punaḥ śivaḥ /
akārādikṣakārāntam ābrahmabhuvanaṁ jagat //
- 253 asmimś codpadyate sarvaṁ tatraiva pralayaṁ bhavet /
eṣa devaḥ paraḥ sūkṣma ādhārādheyaṁsthitah //
- 254 ayane viṣuve caiva āgneyāmṛtakāraṇam /
yadā vāruṇamārgastha idāmadhyagato bhavet //
- 255 himakundendusaṁkāśo vijñeyaḥ śucikarmaṇi /
dvādaśādityasaṁkāśaḥ piṅgalāntargato yadā //
- 256 aruṇānalasaṁkāśam raudrakarmaṇi yojayet /
suṣumnāyām yadā deva upaśānto vahaty asau //
- 257 mokṣamārgam idaṁ devi jyotirūpaṁ parāparam /
eṣa devo gatiś caiva kālatattvātmavigrahaḥ //
- 258 sādhakasya hitārthāya paramārtham udāhṛtam /
etat sarvaṁ samākhyātam kālatattvātmavigraham //

- 259 trīsaṃsthe tu samāsenā sarvatantreṣu siddhidam /
 nāḍīsaṃsthaṃ yathā karma kurute mantriṇaḥ sadā //
 260 tad ahaṃ sampravakṣyāmi śṛṇu tvaṃ ca varānane /
 idā ca piṅgalā caiva nāḍyau dve samudāhṛte //
 261 yato nityaṃ cared devaḥ kramaśaś ca nivartate /
 tāny ātmavatakarmāṇi prayuktaṃ kurute prabhuḥ //
 262 sa eva kurute karma bījanāḍīprayogataḥ /
 ayaṃ kālāḥ samākhyātastṛtvedaya ? samanvitaḥ //
 263 dehasthaṃ kathitaṃ devī ṛtuyuktas tu sādhaḥ /
 jñātvā kālaṃ ca tattvaṃ tu tataḥ karma samārabhet //
 264 śāntikaṃ pauṣṭikaṃ cāpi vidveṣoccāṭanaṃ tathā /
 vaśyākaraṇakaṃ kuryād yadi kālaṃ vijānate //
 265 saumyāni saumyakāle tu raudre raudrāṇi kārayet /
 anyakālakṛtaṃ karma vṛthā bhavati sādhaḥ //
 266 tasmāt sarvaprayatnena kāle karmāṇi kārayet /
 svaraktaṃ gocanaṃ caiva tathā sindūram eva ca //
 267 kusumbharajaḥsammiśraṃ dadhimadhvājyasaṃyutam /
 khadirai raktasamidhair athavā raktacandanaiḥ //
 268 atra digdhvā hunen mantri saptāhād vaśam ānayet /
 pratimāṃ lavaṇamayīm kṛtvā śatābhimantritām budhaḥ //
 269 pādau prabhṛti hotavyaṃ yāvad aṣṭaśataṃ bhavet /
 trisandhyām ekacittas tu amoghavaśyatām nayet //
 270 saikthīm tu pratimāṃ kṛtvā tryūṣaṇena tu lepayet /
 pratimāsu susampūrṇaṃ kaṇṭakair madanodbhavaiḥ //
 271 vidarbhya pādau guhyaṃ ca lalāṭaṃ ca vicakṣaṇaḥ /
 kuçayugme ca devīnām agrato nikhaneta tu //
 272 adhomukhāṃ vilīptāṅgāṃ rājikālavaṇena tu /
 vāmanāsikaraktena nāmamantraḥ vidarbhitām //
 273 likhitvā hṛdaye kuryād vahnīm prajvālya copari /
 rājikālavaṇaṃ caiva hotavyāṣṭaśataṃ budhaḥ //
 274 trisandhyām eva saptāhāt trailokyam vaśam ānayet /
 kulālakaranirmuktamṛdā pratimayīkṛtā //
 275 tenaiva kaṇṭakair viddhvā svasthānasthais tu mantriṇaḥ /
 bhage vā athavā līṅge sanmantrāṇy aṣṭaśatāni tu //
 276 sūtrayed guhyadeśe tu gṛṇan mantraṃ tu sarvadā /
 saptāhād ānayed vaśyaṃ striyaṃ vā puruṣaṃ api vā //
 277 mānuṣāsthimayaṃ kilāṃ kṛtvā tu caturaṅgulam /
 kṣīravṛkṣaṃ bhage likhya līṅgaṃ vā kilayet tataḥ //

- 278 śaṇḍilas tu bhavet sādhyā ārdrayogo na saṁśayaḥ /
 uddhṛtena bhaven mokṣaṁ nātra kāryā vicāraṇā //
 279 madhūkā śvetapadmaṁ ca rocanā nāgakeśaram /
 tagaraṁ caiva sūkṣmelam añjanaṁ samabhāgikam //
 280 kanyayā piṣitaṁ kṛtvā yāgaṁ kṛtvā yathoditam /
 sahasrāṣṭādhikam japtvā japena yajane tataḥ //
 281 sarvalokeṣu dṛśyante kāmadevasamo 'pi tat /
 vicareta mahim kṛtsnām nātra kāryā vicāraṇā //
 282 mañjiṣṭhā kunduruś caiva haridre dve tu piṣayet /
 piṣṭvā pūrvavidhānena tato guhyaṁ pralepayet //
 283 pravṛtte maithune kāle patir dāsaṁ kariṣyati /
 meṣalocanamūlaṁ tu kambalyā kṣīrasādhitam //
 284 śmaśāne sādhyen mantri rātrau kāṣṭhais tadudbhavaiḥ /
 kapālair guṇḍayed aṅgaṁ raktavāsoparicchadam //
 285 udvartano 'bhayo hy eṣa vajravat syāṅkuśopamaḥ /
 bhakṣayed deśayet kaṁcit kāmāṅkuśavinīrgataḥ //
 286 puruṣo vaśam āyāti strī vā madanagarvitā /
 vālmīkaṁṛttikāṁ grhya balivardaṁ tu kārayet //
 287 kanyākartitasūtreṇa tasya nāsāṁ pravedhayet /
 athavā padmasūtreṇa raktacandanalepitam //
 288 raktapuṣpaiḥ samabhyarcya sarvārṇavaṁ samānayet /
 sādhyasya vilikhen nāma svaraktena vṛṣodare //
 289 śrīvṛkṣakoṭare sthāpya sādhyam evaṁ vaśīkuru /
 anenaiva mṛdā meṣaṁ kārayen mantravit sadā //
 290 meṣasūtreṇa vai nāsāṁ vedhayet pūrvavac chuciḥ /
 devīnām agrataḥ sthāpya tasya nāsāṁ pracālayet //
 291 yaṁ yaṁ vijñāpayet kāmam taṁ taṁ prāpnoti sādhaḥ /
 ete yogavarā devī mayā tava udāhṛtāḥ //
 292 varṇānām udare yāgaṁ sarvakāmaprasiddhidam /
 evam eva magarbhasṭhaṁ mārāṇe samprajayet //
 293 gavāṁ rocanayā likhya evam eva prayojayet /
 sodare mūkatām kuryād vāgīśam api mūkayet //
 294 nityam ākarṣayet proktam ākārodare pūjitā /
 mahāpuruṣavarastriṇām japamānā tu kīrtanāt //
 295 jñānāṅkuśagatā pūjā kṣipraṁ prāyeṣu vastuṣu /
 unmaneṣv atha ghoreṣu sākāreṇa tu sādhayet //
 296 ekārodarayāgena bhavaty arthapradāyikā /
 vakāramadhyagā caiva vaśīkaraṇakarmani //

- 297 dharmārthamokṣadā caiva puṣṭitejovivardhanī /
bhavati niyatā devī haṃsamadhyeṣu pūjitam //
- 298 bhañjane yadi sainyānām bhakārajaṭhare sthitam /
bhavati niyatā kṣipram kṣemanābhigariyasī //
- 299 mārāṇe tu prayoktavyam phaṭkārānte vyavasthitā /
vidveṣam tu prāyacchanti jakārajaṭhare sthitā //
- 300 śatrukulocchādam kuryāt hūṃphaṭkārānte vyavasthitā /
svalpapraṇyeṣu kāryeṣu yakārajaṭharodare //
- 301 dehanyāsam punar vakṣye abhedyam parameśvari /
vinyasya karaṇān sākṣān mahābhūteṣu pañcasu //
- 302 dehe tattvatrayam nyasya prāṇāyāmapuraḥsarah /
śarīre vinyased devī pūrvam uktakrameṇa tu //
- 303 māyayācchādayitvā tu ankuṣena nirodhayet /
yonim baddhvā tataḥ paścāt sādhaḥ susamāhitaḥ //
- 304 svadehe namasā mantrī kalpoktena tu karmaṇā /
kuryāt sarvāṇi kāryāṇi tataḥ siddhir na saṃśayaḥ //
- 305 nayottarāditantreṣu kalpoktam karma kārayet /
athavā daśalakṣāṇi japed yas tu vidhānataḥ //
- 306 tataḥ sabhrāṭṛkā devyaḥ sādhaḥ kasyāgrataḥ sthitāḥ /
varam iṣṭam prayacchanti trayātītam padam hi yat //
- 307 bījapañcakam etad dhi na deyam yasya kasyacit /
vargāntanirguṇākrāntam samyag vai bījapañcakam //
- 308 evam eva purā kṛtvā jñātvaivam hi vidhānataḥ /
bījāni bījayet prājñāḥ tataḥ karma samārabhet //
- 309 evam vidhānavid yas tu hīno vā sarvalakṣaṇaiḥ /
api pātakasamyuktaḥ sa siddhiphalabhāg bhavet //
- 310 vargāntanirguṇākhyasya asyāpi paramam smṛtam /
hṛdayam devadevīnām ekākṣaram ataḥ param //
- 311 yatra sabhrāṭṛkā devyaḥ kūṭadehā vyavasthitāḥ /
nātaḥ parataro mantras triṣu lokeṣu vidyate //
- 312 gopitavyam prayatnena tantrasāram sudurlabham /
mamāpi gopitam devī sarvajñenāpi sarvadā //
- 313 niścayam mama baddhvānta ? yac ca devena bhāṣitam /
tvayāpi caivam evam hi rakṣaṇīyam prayatnataḥ //
- 314 cintāratnam idaṃ guhyam vratasāadhanavarjitam /
anusmaraṇāmātreṇa samyag jñāya krameṇa tu //
- 315 varṇayāgakrameṇaiva pūrvoktena yathākramam /
sidhyate nātra saṃdehaḥ sarvakāmas tu mantriṇām //

- 316 śāntikaṃ pauṣṭikaṃ caiva vidveṣoccāṭanaṃ tathā /
vaśyākarṣas tathā nāśaṃ sarvaṃ sidhyati sādḥake //
- 317 śukreṇa sarvatobhadre mahāsammohane tathā /
nirmathya kathito devi dadhno ghṛtaṃ ivoddhṛtaṃ //
- 318 parīkṣya guruṇā śiṣyaṃ gurudevāgnipūjakam /
tasya deyam idaṃ tantraṃ na ca nāstikanindake //
- 319 na dikṣitā na sidhyanti sthitāḥ kalpaśatair api /
svayaṃgrhītaṃ mantraś ca nāstikā vedanindakāḥ //
- 320 samayebhyaḥ paribhraṣṭās tathā tantravidūṣakāḥ /
gurūṇāṃ viheṭhanaparās tantrasāravilopakāḥ //
- 321 yoginībhiḥ sadā bhraṣṭāḥ kathyante dharmalopakāḥ /
iti tathyaṃ mahādevi surāsuranamaskṛtaṃ //
- 322 sāram etad dhi tantrasya tasya tatsthaṃ mahānaye /
ājñā bhagavataś caiva śivasya paramātmanaḥ //
- śrīdevy uvāca //
- 323 śrutaṃ mayā mahādeva viṇāśadbhāvam uttamam /
tantraṃ viṇāśikhaṃ nāma durlabhaṃ tridaśeṣv api //
- 324 vargāntanirguṇākhyasya asyāpi paramaṃ ca yat /
ekākṣaraṃ paraṃ guhyaṃ bhuktimuktipradāyakam //
- 325 gopitaṃ tu tvayā deva sārabhūtaṃ maheśvara /
tapasā durdharāl labdhaṃ yac ca jñānaṃ śivodbhavam //
- 326 prasādaṃ kuru deveśa yatra siddhir dhruvaṃ sthitā //
- prāpte kaliyuge ghore saṃkṛte bahupātake //
- 327 sarvasrotaḥprapannānām āśu siddhir yathā nṛṇāṃ /
prasādaṃ kuru deveśa kaḥ parampārate mama //
- 328 alpaprajñāḥ kumatayo bahuvyākulacetasā /
tantraṃ naivādhigacchanti na caiva bahudhā śrutaṃ //
- 329 iti deva tvayā pūrvam kathitaṃ guruṇātmanā /
asmākaṃ api saṃkṣepāt kathayasva maheśvara //
- śrī īśvara uvāca //
- 330 aho svabhāvapraṅkte kimpraśnāsi punaḥ punaḥ /
yan mayā kathitaṃ pūrvam tad grhāṇa subhāṣitam //
- śrīdevy uvāca //
- 331 na bhūyaḥ paripṛcchāmi praśnam ekā garīyasī /
vāram ekaṃ kuru vyaktaṃ prasādaṃ sūkṣmagocaram //
- śrī īśvara uvāca //
- 332 śṛṇu devi prayatnena sūkṣmāt sūkṣmataraṃ mahat /
prayogaṃ sarvatantrāṇāṃ uttaraṃ sarvasiddhaye //

- 333 yena saṁsmṛtamātreṇa siddhir hastatale sthitā /
 nāyāso na vrataś caiva na tapaś ca maheśvari //
 334 nāgnikarma na caivārcā smaraṇāt siddhidāḥ smṛtaḥ /
 śṛṇuṣvaikākṣaram devi sadbhāvaparasamhitam //
 335 śarīram tattvarājānam jātavedasi samsthitam /
 śikhāyām samsthito devo bindudevī jayā smṛtā //
 336 yaścātrordhvaṁ bhaved devi saukaraḥ parikīrtitaḥ /
 tantudevaṁ vijānīyān makāram bindudevatām //
 337 evaṁ tu pañcadhā devi tattvarājam tu kīrtitam /
 caturviṁśatikoṣṭhe tu yo mantranāyakaḥ smṛtaḥ //
 338 tattvarāja itī khyāta ūnaviṁśaty adhaḥ smṛtaḥ /
 viṁśakena svareṇaiva bindumūrdhnā tu pīditam //
 339 eṣa ekākṣaraḥ proktas tvatpriyārtham varānane /
 suṣīram tattvarājānam jātavedasi samsthitam //
 340 viṣṇor upari dīptena japeḥ lakṣatrayaṁ budhaḥ /
 ākarṣayed drumāṇy eṣa mṛgapakṣisarīṣpān //
 341 mānuṣāṇām tu kā cintā ākarṣaṇavidhiṁ prati /
 ekādaśamaḥ saṁyuktas tattvarājena śobhane //
 342 śīrasā bindubhinnena hṛdi caiṣa nigadyate /
 saptaviṁśa śīraḥ proktaṁ triṁśamas tu śikhā bhavet //
 343 ūnacatvāriṁśatir devi tattvo 'yaṁ kavacaḥ smṛtaḥ /
 ṣoḍaśasvarasaṁyuktam etad astraṁ prakīrtitam //
 344 netraṁ tu kathitaṁ devi viṁśatyakṣarayojitam /
 eṣa ekākṣaro devi ṣaḍaṅgaḥ samudāhṛtaḥ //
 345 haṁso māyāyukto devi nārācāstravidarbhitāḥ /
 savisarganayapadaṁ bijāntasthaṁ ū ī siddhikarī nṛṇām //
 346 ha ra tra vṛddhiṁ karoti
 māyāṅkuśanirodhās te sarvamantragaṇādayaḥ //
 347 kramaśo yojayen mantrī yadīcched dīrgham ātmani /
 sarvam etat parityajya kuryān mantraparigrahaṁ //
 348 ātmātīndriyādhārāṇām kṛtvā kartavyaṁ muhur muhuḥ /
 padārthavidhisamṛktaṁ yaṁ mayā gaditaṁ purā //
 349 tad anena prayogeṇa kartavyaṁ siddhim icchatā /
 dhyāyet sindūrasaḍṛśaṁ vaśyākarṣaṇakarmani //
 350 mārāṇe kṛṣṇavarṇaṁ tu vidveṣe vāmarūpakam /
 uccāṭe dhūmravarṇaṁ tu śvetaṁ caiva puṣṭyarthinā //
 351 mayūragrīvasaḍṛśaṁ stambhane cintayet sadā /
 sarvavarṇadharaṁ caiva sarvakāmikam eva ca //

- 352 sarvendriyāṇāṃ kurvīta upahāre mahādhipe /
hṛtpadmakarnīkordhvaṃ tu suṣīraṃ tatra cintayet //
- 353 sphuliṅgaṃ karṇikārūpaṃ nīrdhūmatejarūpiṇaṃ /
dhūmajvālāvinirmuktaṃ sūryakoṭīsamaprabhaṃ //
- 354 tasyordhve tu śikhā sūkṣmā nirmalā sphāṭikopamā /
nityaṃ sā sevyate yuktair yogibhir niṣkalā parā //
- 355 ūrṇātantusamākārā ūrdhvasrotā nirupamā /
tatra madhye gataṃ paśyed devyā guhyottarambhavā //
- 356 vālāgraśatabhāgākhyā viṇādhārāsusaṃsthitā /
dhyāyeta nityaṃ yogīndraḥ sūkṣmaguhyasamudbhavāṃ //
- 357 kṛtvā pūrvaṃ tu vinyāsaṃ sakalābāhyasaṃsthitam /
evaṃ varṇavibhāgaṃ tu jñātvā siddhim avāpnuyāt //
- 358 vaśyākarṣaṇakarmāṇi vācayā sa kariṣyati /
viṇāśikhāyāḥ sarvasvaṃ cintāratnaṃ ivāparam //
- 359 etad bījavaraṃ prāpya yathepsasi tathā kuru /
ājñā bhagavataś caīśa sarvadāvyabhicāriṇī //
- 360 dhyātavyā sā prayatnena yadīcchet siddhim ātmanaḥ /
yajanaṃ yājanaṃ caiva saṃyogaṃ ca layaṃ tathā //
- 361 samayākṣarabījaṃ ca akṣarākṣarayojitam /
rakṣaṇīyaṃ tvayā bhadre prayatnena suniścalaṃ //
- 362 etad guhyaṃ samākhyātaṃ tava snehād vicakṣaṇi /
etaḥ jñātvā tu mantrajñāḥ śivasāyojyatāṃ vrajet //
- 363 evaṃ vilayatāṃ yāti vidhinānena yojitāṃ /
amalīkṛtadehas tu vidhinānena sādhaḥ //
- 364 amalīkṛtaṃ tanmantram hṛccakre viniyojayet /
somamaṇḍalamadhyasthaṃ dhyāyet kundendusapra-
bhaṃ //
- 365 amṛtena tu siñcanti lāntisagatilitena ? tu /
evaṃ āpyāyito mantraḥ sarvasiddhīprado bhavet //
- 366 evaṃ āpyāyanaṃ kṛtvā bindumadhye vicakṣaṇaḥ /
aṣṭottarasahasraṃ tu mantrāṇāṃ mantraviḥ japet //
- 367 paramīkaraṇaṃ hy etan mantrasyāpyāyanaṃ smṛtaṃ /
śivībhūtaḥ tu mantro vai sādhyed akhilaṃ jagat //
- 368 sūryacakraniruddhaṃ tu śīrasi samavasthitam /
japet hūṃkārasahitaṃ bodhanaṃ parikīrtitaṃ //
- 369 ādityacakramadhyasthaṃ vahninā saṃnirodhitaṃ /
nīrdahate mantraṃ devī yadā karma na kurvati //
- 370 śikhāmadhyagataṃ dhyātvā sahasraṃ parivartayet /
mantram evaṃ samuddiṣṭaṃ guhyasaktipradīpanaṃ //

- 371 dahanam cāgninā kāryam hūmkāreṇa prabodhayet /
 dīpanam tu śikhāmadhye mantrāṇām mantravādinām //
 372 amalīkurute sūryaś candreṇāpyāyanam smṛtam /
 śivīkurvīta bindustham mantriṁ mantram tu yogavit //
 373 evam mantraviśuddhas tu candrasūryasamanvitam /
 dīpanam śaktinā nityam japen mantriṁ samāhitaḥ //
 374 amṛtodbhava-kāle tu mantriṁ yatnena niścayāt /
 vaśam ānayate kṣipram viśvam manata ? saṁśayaḥ //
 375 yāvatī māyā mantrāṇām sarveṣāṁ kathitā mayā //
 376 vidhir atra krame cāyam paścād vakṣye jape vidhim /
 yaṇakāle samprāpte ekacittaḥ samāhitaḥ //
 377 hṛtpadme karṇikāsīnadevatārpitamānasaḥ /
 śikhābindum vinirdhārya tanmantram hṛdi samsthitam //
 378 puṭavarṇavidhānam syād akṛtoccāranisvanam /
 svasthacitto hy asammūḍha alākūrdhvasthitātmanah //
 379 avicchinnaṁ drutaṁ caiva avilambitam eva ca /
 tāvan mantriṁ japen mantram yāvac cittaṁ na khidyate //
 380 alabhya mama mantram syād drutaṁ kālasya sidhyati /
 japam kṛtvā tu medhāvī nānyam etat samarpayet //
 381 mantriṁ kurvīta yatnena yathārthatvaṁ nibodhata /
 prathame vāyavī proktā dvitīyā tv analā smṛtā //
 382 tṛtīyā caiva mātendrī vāruṇī tu tathāpare /
 omkārapūrvato mantram namaskārāntayojitam //
 383 bijapiṇḍam tu madhyastham mudrāyuktaṁ sadā yajet /
 kṣipram arthas tathā karma bhuktibhogam sudurlabham //
 384 sādhayen manasā sarvaṁ bijamudrāprayogataḥ /
 hūmkāram adito nyastam namaskārāntavyavasthitam //
 385 uccāṭayet sarvaduṣṭān daityabhūtagrahāṁs tathā /
 omkārayojitasyādaḥ svāhākārāvasānataḥ //
 386 agnikāryaprayogo 'yam kṣipram artham prasādhayet /
 omkārasamputam piṇḍam rakāreṇa tu dīpakam //
 387 sādhayen manasā dhyātvā kāmārthaś ca yathepsitam /
 suptaṁ bodhayate mantriṁ śighram siddhim avāpnuyāt //
 388 omkāraś ca rakāraś ca phaṭkāraś caiva madhyataḥ /
 madhye varṇāntapiṇḍas tu karma kuryād yathepsitam //
 389 hūmkāram ādaḥ ante ca hakāraś cādimadhyataḥ /
 japan tu bodhayen mantriṁ api suptaṁ acetanam //
 390 hūmkāraś ca rakāraś ca phaṭkāram ādimadhyataḥ /
 kruddhas tu jāpayen mantriṁ yadā karma na kurvati //

- 391 oṃkārasamputaṃ kṛtvā namaskārāntayojitaṃ /
japet piṇḍākṣaraṃ mantrī sarvasiddhikaraṃ param //
- 392 śāntikapauṣṭikaṃ karma śubheṣu aśubheṣu ca /
kṣipram āvāhane siddhir homabījaprayogataḥ //
- 393 homayet phalabījāni dhānyabījatṛṇāni ca /
payasā vāpi śuddhena homakarma hy udāhṛtaṃ //
- 394 madhunā ghṛtasaṃyuktaṃ tilaṃ juhyād vicakṣaṇi /
sādhayet sarvakarmāṇi vaśatkṛtaṃ japiṣyati //
- 395 sarveṣāṃ guhyamantrāṇāṃ bījamudrāṃ prajayayet /
aprakāśyaṃ idaṃ guhyaṃ śivavaktrād viniḥsṛtaṃ //
- 396 yas tv idaṃ dhyāyate nityaṃ pūjayen manasā japet /
sa bhuṅkte vipulān bhogān īśānāntapadaṃ labhet //

Vīṇāśikhā sārddhaśatatrayaṃ yāmalatantraṃ samāptam
iti //

Appendices :

- A. hūṃkāṛāḍau svāhānte ākarṣaṇe /
oṃkāṛāḍau vauṣaṭ ante śāntike /
oṃkāṛāḍau su vaṣaḍ ante pauṣṭike /
oṃkāṛāḍau vaṣaḍante 'mṛtīkaraṇe /
phaṭ phaṭ mārāṇe /
oṃ kṣraṃ saṃhārāstra /
- B. kṣa puruṣa/prakṛti buddhi/ahaṅkāra manaḥ /
ja śabdasparsasararūpagandha tanmātraṃ /
bha pṛthivī āpa teja vāyu ākāśa pañcamahābhūta /
/ma/śrotratvaccakṣurjihvāghrāṇa buddhīndriya /
ha/vākpāṇipādapāyūpastha karmendriya /
- C. jaya brāhmaṇi bhūmi /
vijaya kṣatrāṇi / āpa
ajita / vaisani / teja
aparājita sūdrani / vāyu
tumburu ākāśa śūnya nirguṇa

- D. kṣakāraḥ puruṣaḥ sākṣāt makāraḥ prakṛtiḥ smṛtā
mahān hakāram ity āhur ahaṃkāras tu ya smṛtaḥ /
omkāras tu manaḥ proktaḥ kathitaḥ devi te kramāt //

Colophon :

vīṇāśikhaṃ vāmatantraṃ sampūrṇam // śubham astu //

CRITICAL NOTES

to the Text of the Viṇāśikha Tantra
(Numbers refer to stanzas)

2. a eta deva B
3. c eṣāṃ B
4. b mahān d -prasāda A, -prasādāt B
5. c ya trailokye B d -varjitaḥ A
8. b yoginī
9. a -saṣṭi d -saraiḥ A (*ai perhaps deleted*), -sarāḥ B
11. a devyā c iḥyante B
12. a yogam c devyā
13. a gṛhā- A, guhā- B
16. c śrīkāma
20. d sakṣīram A, saṃskāram B
21. c bhūya A, rūpa B
23. b kṛśa B
29. a karṇṇikāñ cetatanmudrā savalā
30. d prāgdala B
31. c dhvānta; *cf.* 104c
33. b -āntavaiḥ A, -odbhavaiḥ B
34. c nānābhuktānna- B
35. b -sthitāḥ
36. d śiṣyāṇāṃ prokṣya
37. d śeṣyāṇāṃ A
38. a japāt B
41. d aṅgāṅgena B
42. a māyāyacchādapañcād A, māyāyacchādayet paścād B
(*yet added above the line*) b astenaiva A, asreṇaiva B
c sarṣyasya A, saṃjñasya B
43. c taddhudhā A, tadvudhvā B
44. c tatva A d parerāpya
45. b yatrāsarvā B
46. b svakāle (*for* sakale) A, svakālā B
47. c abhi śiṣyaiḥ d vijāstrebyaḥ B
48. a samāyā

49. c prītyo
 50. b sarvā-
 51. c -vaktram
 52. a gosakṛd
 53. b prastāram d koṣṭhakām tu samām śubhām
 55. d tam kramāt
 56. a astreyādikṣu; *in B, gne written above stre* d bījā A
 59. cd koṣṭhakā daśabījena saṃyuktā
 63. d -yoni-
 64. d nirṇitāni
 65. c venduśikhayā A
 66. d pañcānaiva
 67. a asyāsyā
 69. a saṃghārāstreṇa digbandham b puras-
 72. b vāruṇāl plā- A, vāruṇāt plā- B
 73. c śravantaṃ A
 75. b mūrddham B d śikhāyā
 76. b -ottamaiḥ
 77. b -vigraham
 79. c āmanī-
 84. d aṅgāṃśena B
 90. c kaṭauddhe
 91. b kajaiḥ
 92. a vajrotpala- A, varjyotpala- B b codaramṣṭri-
 94. b pracchanna-
 96. a japādyam
 97. d -pāṇi- A
 99. c devidevam
 100. *Nominatives in B*
 101. a vidyāvarā- c devaṃdevīyajām
 102. b -locanā-
 103. b -sura-
 104. c -prakhyā d -priyā
 105. a -dhari devī b asvarūḍhā mahābalā A, aśvarūḍhā
 mahācalā B
 c -kāśī d -bhūṣitā
 106. d sarvarī-
 107. a -kauṣeyasavītām A, -saṃvītām B c ārūḍdam A

108. a -rāvada- c japantī
 109. a -yajusāma- b gāyatrīva cd tu panīpaṇ, *corrected in B to tū panīṣaṇ*
 110. a devīnām ā- b samprṣṭā A, samspṛṣṭā B c vaśā-
 d *small signs in the Mss. denote the loss of this pāda*
 111. b pūjām
 115. d maṇḍale *for* maṇḍalake
 118. c pūjitā sādhakam devyāḥ d -rakṣantu
 119. b viśeṣa A, -am B c yathā lakṣyase mātrena
 120. c prasādasva
 121. a śṛṇuṣveka- A c atulām
 123. c daṇḍam B, varṇam A
 124. d devo devam
 129. b bhārayet c koṣṭha B
 132. a -koṣṭha-, *but the ṭha seems to have been rubbed out in A*
 133. a puñjasametau A, yuktasametau B b nyastavyā
 135. a koṣṭha- B
 137. a -karaṇam
 138. e deva A
 139. a deva c vīndyād
 140. d nāḍīm
 142. a śuṣirā- c tasya
 145. a īḍā B (*also elsewhere*) c suṣumṇā B (*also elsewhere*)
 146. a vāmajaṃ proktaṃ
 148. c piṅgaloccā-
 149. c -karṣa A, -karṣas B
 151. d vicakṣaṇe
 152. c vāmāṅgojvara-; *a second j added afterwards in B*
 154. b vā daśa B
 160. d samūrcchitam
 162. a -mānsam c āhutyā- A, āhūtyā- B
 166. a nṛvāla- d āloḍyan

167. b samīdhayet
 170. a dakṣiṇāpy eva vai hastam b -maṇḍale c darśayed yas
 tu d vidviṣṭā
 171. b sva-
 172. b -vāsasaiḥ
 173. d śakrasamam
 175. a jātya-
 176. a aṅkuśasādhyaguhyam tu
 178. d cityā-
 179. d prayānti
 182. b āvartaye c mumuṣor A, mumuṣor B
 183. d pīḍitāḥ A, *corrected in B*
 186. b priyam
 187. a juhuyāt b -plutām c -citto d mantra-
 188. c sarvvakāmam tilām (tilāñ B) juhuyāt
 191. a savavaktran A b tāvatandrataḥ A, tāvattadrutaḥ B;
this pāda might be a corruption of juhyāt tāvad atandritaḥ
 193. c śakra B, śatru A
 194. b tasya
 195. c yasya
 196. a ākarṣayanti tam
 197. b uddhasya A
 199. a vidviṣṭam
 200. a yaṁ
 202. d sādhyamantrabahir-
 203. d mayā-
 204. a tacchāpayitvā B
 205. a -veṣṭita-
 206. d sādhyakiṅkarato
 207. b baddho ruddho
 208. a āntastham
 210. a ye d mūrccitā bhuvi vihvalām
 212. a paścād dhṛdayam tasya

214. d āntimakam paśyet A, *but the ś seems to have been rubbed off*; ārtimakam paśyet B
215. d baddho ruddho
216. a mahatī dīptam
218. c varṇṇāmtā A, varṇāntā B
219. c -rajatā- A, *corrected in B* d viṣṭakena A, *corrected in B*
221. b padmacaturdale
222. a -mātras b -kāmadā
227. c kālantantram B
228. b -nāman tu
229. b hūṃphaṭkārāntadyatakaḥ A, hūṃphaṭk ārāntadyam-takaḥ B
230. b vicakṣaṇi
tu B
232. a śiṃgrum A
233. d yena jñātam sadāśivam
234. a sadaśivaparijñātam
237. a sakulañ ca katham jñeyam
238. c yam jñātvā
241. b hasto A; indriyas, *in B corrected to* -am c cakṣuṣām
244. b dhāyamte A, dhyāyate B d puruṣam
245. b -gāmī d -sthitaḥ
249. a -sthita-A
250. d -samanvitam
251. a śakti-; -bhinnam b -stham; -ātmakam
254. c -mārgasthe
255. a -kāśam b vijñeyam bhuvi- c -kāśam d -āntargatam A, -ānugatam B
256. d upaśāntā
259. c yadā
262. *Corruption of tattvatraya-?*
263. b rtiyuktas A, sanniyuktas B
264. d yādi
265. d sādhaḥ

267. a -raj a-
 268. a digdhā c pratimā A d -mantritām
 270. a saithhīn tu
 271. c kumca- A d nikhanena A
 274. c nirmuktaṃ mṛdā
 276. a mūtrayed b gr̥ṇa- A, gr̥ṇaṃ B d stiyo (striyo B) vā
 puruṣo 'pi vā
 278. a ṣaṇḍhīlas A, ṣaṇḍīlas B b -yoga A, -yogaṃ B
 280. b yogam
 281. c vicaren A (*for* vicareta; *corrected* in B)
 283. c meṣa eta (etā B) kākṣivilocanamūlan tu
 284. b kāṣṭhe
 285. b syāṅkuṣopamaṃ c kaścit d -gatā
 287. b nāma praveśayet; cf. 290.
 290. d nāmāṃ A, nāmnā B
 291. a vijñāpaya A, *corrected* in B d -tām
 292. a yogaṃ B
 293. b puṭojapet, *changed into* praṭojapet (*or the reversal*)
 294. b -odara- B
 296. a yogena B
 297. c bhavanti
 298. b bhakāraṃ c bhavanti
 299. b -kārāntā
 300. a śakra- B b huṃ B (*also elsewhere*)
 304. a namaśān
 305. a nayottarāṇi
 306. a devyāḥ
 308. a evaṃ evaṃ A
 309. c -yuktam
 311. a samātrkā B
 318. d nastikyavindake A, -nindake B
 320. a samayenya A, samayatya B
 324. c ekākṣaraparaṃ A
 326. d śaṅkare vahupānake A, -pātake B
 327. a -śrotaḥ-
 328. a kalpaprājñā
 330. b praśnosi
 331. c cāraṃ
 332. b śūkṣmacchū- A

334. c -ṣvekā-
 335. c devi
 336. a yañcātro- b saukaraḥ parikīrttitam A; saukaram -am
 B
 338. b una-
 340. c drumāny
 341. c daśamasamyuktam
 343. a una-
 345. a yukto, *corrected into* yuto in b. b -darbhitam d *thus*
 A, icchāsiddhikarī B
 346. *prose; thus* A; i ha ra tra B
 350. c uccāṭane *for* uccāṭe
 355. a urṇā- A, ūrṇā- B b -śrotā-
 356. c nitya-
 358. a -karmmaṇi A
 363. c -dehan tu
 366. d mantravarjjayet
 367. b mṛtam A, smṛtam B
 368. a -ruddhas b śirasā
 370. c mantram eva A, m. etat B
 371. b huṃ-
 372. a sūryam
 375. a yāvantimayā b kathito
 376. b vidhiḥ
 377. a -āsīnam b -mānasam c dhāryam
 378. c svasthavito A; -mūḍham d alākurddhasvasthitā-
 tmanaḥ A, alākruddhasva- B
 379. a drutaś A, drutañ B
 380. a alabhyam B; syāt A, syād B
 381. b -tvanivodhataḥ A, -nirodhataḥ B
 383. b japet B
 385. b dautya- c oṃkāre B
 387. b kāmāndhaś ca B
 389. c japata A, japamtaṃ (*or: japamta*) B d saptam A
 394. b juhuyād d vaśaṅkaṭañ
 396. d īśānān tu B

Appendix A huṃ A (for huṃ)

Appendix C In some cases B introduces sandhi. jayā A, japa B;
vijaya kṣetrāṇi, corrected in A in the margin into
vijayā kṣatrāṇi; ajita A, ajitā B

Appendix D ahaṅkāram (for mahān hakāram); yat smṛtaḥ
(for ya smṛtaḥ)

Colophon : The colophon of A has been printed in the text.
Instead B contains the following:

Nepālarājakiyapustakālayasthitam prācīnatāḍapatra-
pustakam avalambya śrīpañcakālaṅkṛtamahārājādh-
irājatribhuvanaviravikramaśāhadevavijayarājye śrī-śrī
śrī- mahārājacandraśaṃśeravarmapradhānasācivya-
paripālite Nepāladeśe Kāṣṭhamaṇḍaparājadhānyām
1982 vaikramavarṣe śrīmadrājaguruhemarāja-
paṇḍitānām ājñayā Bhojarājaśarmaṇā likhitam idam
pustakam.



PART III

TRANSLATION

Note: Additions which are necessary for the understanding of the context are in square brackets; explanatory additions of other kind are in round brackets.



(General Introduction)

1. On the beautiful summit of Mount Kailāsa, adorned with a variety of jewels, overgrown with various kinds of trees and creepers, frequented by the Perfect (Siddhas) and heavenly bards,
2. there the God (Śiva), the greatest of the divine beings, amuses Himself with (his spouse) Umā, praised by the great Siddhas and the attendant deities led by Mahākāla;
3. and by the exalted sages, Bhṛgu and the others, the best among the divine beings. From within their midst, the Goddess rose and spoke these words :
4. By Thy grace we have heard the Sammohana Tantra and the great Nayottara, and the Śiraścheda difficult to obtain, O Lord of gods.
5. But these [teach results which are] to be realized by observances or ritual ceremonies. Because mankind is occupied by other problems, especially because they are in lack of earthly goods,
6. and because that which exclusively leads to the realization of higher wisdom is above their grasp, [I request Thee,] O God, [to communicate] the series of Five potent syllables (Bījas) which duly realizes all desires,
7. [and] the Esoteric Heart of these—be so kind to impart them to the devoted worshipper.

The Lord said :

8. What has been disclosed to nobody, not to the Yogins, Śukra and the others; what has been kept back from Guha (Skanda), however devoted and modest;
9. and what has not even been told to those who are called by Me the Sixty-four Initiates in the Tantras, led by Brahmā and Viṣṇu¹;
10. that I shall proclaim like a second fabulous gem : the Tantra called Vīṇāśikha which without mystification

imparts [the method which leads to] quick success (*siddhi*).

11. It is connected with the (four) Goddesses and with Tumburu; it is firmly based in the lute-string²; it is taught to be connected with the Tuft (*śikhā*)³; therefore it is known as Viṇāśikhā.

(The initiatory ceremony)

12. I shall first proclaim the sacrificial ceremony⁴, the essence of the Tantra Tradition, difficult to obtain; thereby the Goddesses are constantly induced to liberality.
13. The practiser (*sādhaka*) who here on earth knows the domestic sacrifice, obtains in this world the highest degree of success without observances or oblations.
14. At first, [the guru] should execute the acceptance (initiation) of pupils in the cadre of a sacrificial ceremony; in no other method should he make the Tantra known to them, nor will he obtain success [by another method].
15. On the fourth, fifth, ninth or eleventh day [of the month] the rite may be performed, or on any given day during an eclipse of sun and moon.
16. A sacrifice held on the fourth is preferable and conducive to a high degree of happiness⁵; if one aims at welfare, one should in due concentration perform the sacrifice on the fifth.
17. Or, one who desires victory in battle, the annihilation of inimical kingdoms, should perform the sacrificial ceremony for rulers, agreeable to the Sisters⁶, on the ninth.
18. He who worships on the eleventh day reaches a high status in Śiva's heaven.
On a well-protected, solitary place, or at the bank of a river or a pond,
19. the excellent preceptor should first complete the cleansing of the site, saying the *Sāvitrī*⁷. After having completed the [ordinary course of] worship, he should concern himself with the purificatory passing of the night by the candidates.

20. The wise man should present, saying the Sāvitrī, a rice-dish [to them], conducive to the spiritual course⁸; and [he presents] a tooth-brush of twelve *aṅgulas*' length made of sappy wood to the candidates.
21. Having rinsed his mouth and invited the candidate who is purified by the five pure ingredients, he should sprinkle him further, muttering the Sāvitrī, accompanied by recitation of the Tattvas as explained⁹.
22. He should rub him with a blade of *kuśa* grass and bedaub his body, after which he should immediately wash him completely, in due order, muttering the Sāvitrī.
23. On the sacrificial site, the candidates to be initiated by him¹⁰ and [the guru] himself should pass the night on a layer of *kuśa* grass; he should constantly secure protection by a hundredfold recitation [of *bījas*] and meditate on them (the Sisters)¹¹ in due order.
24. Then, in the pure time of daybreak, the aspirant should wash his face and, bowing humbly, he should announce desirable or undesirable phenomena [seen by him in dream] to his guru.
- 25/26. The preceptor, having ascertained what is desirable or not desirable for the aspirant, should design a *maṇḍala* on the site [mentioned] first, on even ground, solitary and free from harmful objects, with wise reflection and in exact accord with the rules; the *maṇḍala* is [square, with a size of] four ells or one ell, provided with four gates.
27. He should design the *maṇḍala* beautifully, in a splendid way, with rice powder; within it he should create a lotus of four petals and a pericarp.
28. The petals of the lotus should be white, red like blood, yellow and black in colour. He should design them according to the rules, beginning in the East, and ending in the [site of the] Lord of the North.
29. The excellent preceptor should [design] the pericarp in their midst, in variegated colours¹². He should [design] *Tumburu* in four forms (?), with four colours, by means of his particular *bīja*¹³.

30. He should meditate on the Lord in four colours as residing within the pericarp.
Then he should locate Jayā, white, on the eastern petal, by means of her particular bīja.
31. Having located Vijayā, in the [red] colour of the Bandhūka flower, on the southern petal; Ajitā, in the colour of pure gold, on the western petal;
32. and Aparājītā, in the colour of a mass of "divided" collyrium (black), on the northern [petal]; he should pay worship to them in due order, with their particular bījas [as their representants];
33. and with flowers, perfumes and edible gifts, of good quality and with correct calculation of time; the sacrificial site is provided with a beautiful balcony and with banners, and adorned with wreaths and garlands;
34. illuminated on all sides by burning lamps placed in the [main] directions of the sky; it is also provided with various delicacies and drinks, and with sweet condiments;
35. and with fruits of various kinds arranged at the sides; and with pots filled with water placed in the ten directions of the sky,
36. wrapped around with mango sprouts, beautiful and adorned with wreaths and garlands.
Having thus sacrificed in accordance with the prescriptions and having sprinkled the candidates with water¹⁴,
37. he cleanses (?) their faces, saying the Sāvitrī; after they have been adorned with a garment, he should place flowers, muttering the particular bījas [of the five Deities], in both hands of each candidate¹⁵.
38. Departing from Jayā [’s direction], the excellent preceptor should cause the māyā to enter into the maṇḍala (?)¹⁶. Having caused the candidate, or two, three, four or five of them, to enter that maṇḍala, he should then perform the fire ceremony outside the maṇḍala, to the West.
- 39cd. Having drawn lines around the fire-place and having

- moved the fire, saying the Sāvitrī, he should arrange stalks of kuśa grass [around the fire-place] on all sides.
40. The preceptor, having sprinkled [the fire-place] with perfumed water, saying the bīja of the Missile¹⁷, should lay down the fire on it, muttering the same [bīja], and worship it afterwards with the Sāvitrī.
 41. Then he should impose the Three Realities¹⁸ on the fire in due order, and..., he should stabilize it with the [bīja of the] Elephant Goad¹⁹.
 42. He should then cover it with the Māyā bīja²⁰ and awaken it with the Missile; with the same, he should bring about the purification of the whole set of ingredients for the fire sacrifice²¹.
 43. Thereafter, the wise man should execute the fire sacrifice with butter in accordance with the rules. Having performed that sacrifice, reciting the particular bijas, he should proceed to the candidate's initiation.
 44. Having connected the candidates in the right method, by means of the bijas, with the five Great Elements, and having connected their nature (?) with the divisible [aspect of the Deity], he should establish them on the Supreme Course (*adhvan*).
 45.
This is the initiation, according to the prescription, resulting in enjoyment and release.
 46. With these Five, the [initiated's] nature is [connected]. In case of [an initiation] into the divisible [aspect of the Deity], the [dikṣā] is of the essence of divisibility. In case of [initiation] into the indivisible [primeval aspect of the Deity], it is called "indivisible", and is prior to the Course which entails qualification²².
 47. Having initiated the candidates who are in the supreme [stage] of qualification, he should anoint them, reciting the particular bijas, and then present the bijas to them.
 48. After communicating to them the secret rules (of the school), and showing to them the heart [formulas?]²³, and the Gestures²⁴ with his fingers, the great man²⁵ should invest that lord of practisers with authority.

49. Then the eminent practiser should consume the remains of the offering, [muttering] his particular *vidyā*; in this way, the Goddesses will be pleased. The remainder he may throw into the water.
50. His teacher he should worship with devotion, with all his possessions or...; with bowings and gifts in accordance with his means, or with anything by which the guru is satisfied.

(Creation of Bījas)

51. Adorned with a wreath, a white turban, and in full ornate, taking his place on an elevated seat and facing the east, he should construct a maṇḍala divided into squares²⁶.
52. On an even, pure and lonely place besmeared with cowdung and ashes, he should lay out the geometrical arrangement of the alphabet, himself being pure.
53. Having constructed a square, and drawn a splendid system of dividing lines, he should in this way create forty-nine beautiful square plots, equal in size.
54. The [syllable] called *ka-ṣa* (*kṣa*), seated on the twenty-fifth (the *ma*) as a seat²⁷, with the bindu (the dot which symbolizes nasalization) added to this last letter of the Five Rows (of occlusives and nasals), and with its upper part perforated by the *śikhā* ("tuft", perhaps denoting protracted pronunciation), is located in the central square.
55. On the eight squares which lie around it in the main and intermediate directions, he should place the rows beginning with *ya* and *śa*, O Goddess, beginning in the North-East.
56. In the (four) squares which lie [around the preceding] in the South-East and the other corners, he should place the four neuters (the vowels *ṛ*, *ṝ*, *ḷ* and *ḹ*) ; in the [anti-clockwise] direction beginning in the North-East, the twelve bījas [of the remaining vowels],
57. in the squares of the third row. In the fourth row, the series of twenty-five [occlusives and nasals], these bījas he should place in due order on the squares beginning in the North-East.

58. Having in this way laid out the arrangement, and the letters combined with vowels (?), he should extract in due order the sixteen *bījas*.
59. Beginning (to count) with the series of *ka* etc., in due order, from left to right²⁸, the twenty-fifth, combined with the *bīja* of the eleventh square,
60. is the *Ātmatattva*, the Reality of the Self (the syllable *ḥṣmām*); the [twenty-fifth, combined with the] thirty-fourth, is called the Reality of Wisdom (*ḥṣmūṃ*), while Reality of Śiva, O Divine Lady, is [the twenty-fifth,] combined with the thirtieth (*ḥṣmaum*).
61. This is the threefold Reality, and also its assignment to the body is proclaimed. All [*bījas*] should be assigned in due order, combined with the bindu.
62. In these, success is contained, as should be known by the excellent practisers.
The first *bīja* (, that of Tumburu,) is said to be the one which is located in the twenty-fifth square (*ḥṣmam*).
63. The second *bīja* is called that which is located in the fourteenth square (*jam*, for Jayā). The third is located in the eighth square (*bham*, for Vijayā); the fourth is the bindu, combined with the yoni²⁹.
64. The fifth *bīja* is said to be the one which is located in the twenty-fourth square (*ham*, for Aparājītā). The *bījas* of the God and the Goddesses are thus created in due order.
65.
the *bījas* are provided with the crescent, the bindu and the tuft.
66. The extraction of the group of five *bījas* has been duly told to Thee, O Goddess. These five *bījas* are taught to be the Supreme, O Fair-faced one.
- 67ab. Concentration on the Five *Bījas* results in the realization of all one's desires.

(Preparation for worship)

- 67cd. I shall proclaim the ceremony of worship which grants every success.

68. Having first performed the consecration of the hands in the known order, purification should be effected by a barring of the regions in the method which will be described now.
69. The *digbandha*, preceded by a regulation of the breath, should be performed while reciting the [bīja symbolizing the] Missile of Destruction. One should purify oneself with three regulations of the breath, O Goddess;
70. one should "cause the breath to go out" in exhalation (?), and "fill it up" by taking a new breath; the "filled-up state" is reached in the act of holding the breath; thus the regulation of the breath is known to be³⁰.
71. While meditating upon the bīja of the Fire of Destruction, which resembles the Apocalyptic Fire, the possessor of mantras should assign it to the footsoles, equal to a fiery circle and impressive.
72. He should then burn his own body [in meditation] and cause it to overflow with Water-of-Life. Having burnt his mortal body so that it as it were is left as a heap of ashes,
73. he should then meditate on a "body of wisdom" which is [constituted] by showers of Water-of-Life; and on the Supreme Syllable *Om*, directed downwards, [with Amṛta] streaming on one's head³¹.
74. The bīja which has been handed down as *ka-ṣa*, combined with two *ra*'s and filled with flowing Water-of-Life, pure like spotless crystal,
75. [at the end,] its lower part combined with *Om* and above with the Bindu—with this bīja, the top of which is pierced with the Tuft,
76. the excellent practiser should execute the combustion [of his body] by the method of the yoga of sustained concentration. The possessor of mantras should cleanse his body [and remove] the stain of horrible evil.
77. If he performs the assignment [of divine powers] by touching, he obtains a body the essence of which is mantra.

- Having purified the site which was [protected] by a *digbandha*, in order to realize purification of the maṇḍala,
78. he should realize the expulsion of powers of hindrance by a recitation of the Missile of Destruction. After this, he should consecrate his hands; the injunctions are made known as follows.
79. The possessor of mantras should perform this ritual in accordance with the rules before he proceeds to the next stage.
- To the wrist, he should first assign the syllables...³²,
80. the Five Bījas he should assign to the fingers, beginning with the thumb. Of the three phalanxes which are on the fingers of both hands, beginning with the thumb,
81. he should assign the Reality of the Self on the upper ones, the Reality of Wisdom on the second ones, and Śiva on the third ones; in this way they are conducive to complete success.
82. To the arm and the body the Three Realities are also assigned: the Self to the lower part, Wisdom in the middle and Śiva on the upper part or the head.
83. Having thus assigned the Three Realities and the Five Supreme Bījas, he should further assign also the Secondary Bījas³³, O Fair-faced One.
84. And having also assigned the Missile blazing like sparks, and covered it with the Māyā, one should stabilize them with the Elephant Goad³⁴.
85. After assuming the Womb Gesture (*yonimudrā*), he should effectuate a complete, divine body (the *sakal-īkaraṇa*); thus the method of touching the body has been told to Thee, O Goddess.
- 86/87ab. The Stabilizing Mudrā which stands for the Elephant Goad is as follows: one crosses the thumbs of both hands, stretches out the index of the left hand and curves it afterwards.
- 87 cd. It can be applied by the excellent practisers to acts of subjugation and attraction.
- 88/89. Having put the index, middle and fourth fingers of the right hand close to those of the left hand, and the

thumbs to stand together, while the little finger[s] of the right [and left] hand[s] are directed downwards between the indices and the thumbs—this is called the Yoni-mudrā.

90. The first bījā [of the Five Bījas is assigned] to the crown, the second to the face, then the third to the part above the hips, the fourth between the knees and the hips,
91. and the last one between the feet and the knees, in due order, with outstretched hands. By this series of bījas the body is liberated without any doubt.
92. [If] an immense rain of hailstones hard as diamonds [occurs, one is protected]; it invests thieves and monsters with fear, and one is always released from incurable and deadly diseases.
93. A man, even if he be guilty of heinous sins, is released without any doubt from snakes³⁵, poison, the sword, fever, leprosy, pneumonia and so on.

(The worship of the Five Deities)

94. Having smeared [a purificatory mixture with cowdung] on an agreeable spot, covered and uncrowded, he should design there a beautiful maṇḍala as before, with sides one ell in length,
95. and thereon a lotus with four petals; its pericarp is designed in a mixture of colours; the petals, beginning in the East, are there in the colours white, red, yellow and black.
96. [To these,] the possessor of mantras should assign Jayā and her companions, and Tumburu on the pericarp. The latter is [meditated upon] as follows: seated in the lotus-posture, one of his arms he holds in the gesture of liberality;
97. he has four faces and eight arms, a lance³⁶ in his hand, bearing a mace; he has three eyes and his body is fourfold³⁷;
98. he is donned with an illustrious crown, his crest adorned with a crescent; dear to his Śaktis, with noose and elephant goad in his beautiful hands,

99. provided with a splendid garment and sunshade, with splendid wreath and unguents; thus one should regularly meditate on the God of gods, equal in lustre to ten million suns.
- 100/ On Jayā, the possessor of mantras, facing the God³⁸,
102ab. should meditate as glowing with energy, smiling with wide open eyes, in the colour of a fruit called *kṣīroda* (? , white), provided with the [hide of] a tiger as sacred cord, seated on a corpse, with four faces, bearing a mace and a shield; provided with a splendid garment and sunshade, adorned by a necklace and bracelets.
- 102cd/ He should meditate on Vijayā who grants success as
104ab. having the (red) colour of the *dādimī* flower, equal in lustre to a rainbow, fear-inspiring with the bow in her uplifted hand, consuming fish, meat and wine; seated on an owl, adorned by necklace and bracelets and in the possession of a red garment and sunshade.
- 104cd/ He meditates on the goddess Jayantī as having the
106ab. colour of pure gold, wearing a yellow garland and garment, bearing a bell and a club, mounted on a horse and powerful, in lustre equal to ten thousand suns and adorned by all her ornaments; thus one obtains desirable results.
- 106cd/ One should meditate on Aparājītā as having the colour
108ab. of “divided collyrium”, the lustre of nightly darkness, clothed in black linen, adorned with pearls and jewels, mounted on a splendid chariot, bearing mace and shield; [she inspires fear] with loud cries and screams.
- 108cd. On Gāyatrī he meditates as engaged in recitation, adorned with pieces of crystal and jewels;
109. on Sāvitrī as of excellent figure, in the same way [reciting] or singing the Ṛg-, Yajur-, Sāma- or Atharva-veda, or diligently singing the Upaniṣads.
110. One should meditate on the Elephant Goad as standing in front of the Goddesses with frowned eyebrows; and on the King of Missiles as standing behind these, darting out its tongue while manifesting the awesome interior of its mouth, angry and terrifying, its fangs

besmeared with human blood and fat;... (lacking)...

111. After such a meditation, O Wide-eyed One, the worship proceeds, in due order, by means of several edible products, by perfumes, flowers and so on.
112. He should worship there in the centre [the God] whose place is the centre and the apex³⁹ in accordance with the rules,...⁴⁰, in the lotus of his feet, in the heart or the left hand.
113. One may regularly worship Him mentally if one desires success, in due concentration. [Or,] one can make [images] of a conch-shell⁴¹, pearl, or of tortoise shell.
114. The [Divine] Family, made of gold, silver or copper, will also procure success. [Worship may be executed] on a maṇḍala of fragrant stuff, or one of ashes,
115. or one of mustard seed, or a maṇḍala in the heart, or one of kusumbha or other flowers.
116. Or one may design a beautiful maṇḍala with powder of the Nāgakeśa⁴². Thus one can without hesitation be confident that [the deities] will grant release and earthly success.
117. Having paid worship in the right method, one should apply perfumes, flowers etc., while showing the Womb Gesture. The rituals should be executed on appropriate times.
118. When circumstances have appeared which involve danger for life and possessions, the deities, if worshipped, protect the practiser like a son.

(The sepecial rules; other bījas).

Devī said :

119. Now the sacrificial ceremony has been told; are there any further special applications, O Lord ?; so that by merely practising these success according to one's desires will occur,
120. merely if one remembers or meditates on them; be so kind to proclaim these. Show Thy favour, if grace is with Thee, O Great Lord.

The Lord said :

121. Listen in concentration, O Fair One, to the result of asceticism applicable in daily life⁴³. Or [one may call it] the incomparable secret supreme abode resulting from favour⁴⁴.
122. The Tantra is disclosed by Me to Thee in successive stages. Now, after hearing this next [stage of] wisdom, final beatitude is realized.
123. Having constructed as before (vs. 51f.) a geometrical arrangement of the alphabet, one should extract the [Secondary or Esoteric] group of five Bījas from it, in the order as given before, for the realization of all desires.
124. The [bīja of the] God of gods (*ślūṃ*) is created thus : first the thirty-second bīja (*ṣa*), combined with the nineteenth (*la*), then, below these, the thirty-fourth (*ū*).
125. Jayā (*yām*) is the seventeenth bīja (*ya*) combined with the eleventh (*ā*); the same (*ya*) in isolated form is Vijayā (*yam*).
126. The twenty-fifth (*kṣma*, or *ma*), provided with the tuft, and combined with the eleventh, is taught to be the [bīja] of Ajitā (*kṣmām* or *mām*). Hear now the [bīja] of the Fourth :
127. The twenty-fifth, resting on Śambhu (?), and combined with the eleventh letter (*kṣmām* ?)⁴⁵.
This is taught as a great secret, and should not be learnt from another person (outside the tradition).
128. This series of five Bījas, O Goddess, realizes all desires; it is the series of Esoteric Heart Formulas, superior in all Tantra traditions.
129. All kinds of acts one can realize by means of these.
The [bīja] located in the twenty-fifth square, combined with the sixteenth,
130. this is taught in this Tantra to be the Missile (*kṣmāḥ* ?), O Pious One; this same secondary bījā, combined with the twentieth (*ī*),
131. this one is taught to be the māyā (*īḥ*) of Śiva, of immeasurable form. The bīja of the first square (*ka*), combined with the eighteenth below (*ra*),

132. —above this one should add the one which resides in the thirty-eighth (the *o*)—this is the method of extraction of the Elephant-Goad (*krom*), [applicable] in the stabilization of the Goddesses [at the place of worship],
133. to be assigned in due order, combined with the bindu...⁴⁸ That same supreme letter which stands in the twenty-fifth square (*kṣa* ?),
134. combined with the twenty-ninth (*ai*), is the bīja called Gāyatrī (*kṣaim*); this excellent and divine syllable is applicable in Nyāsa and other rites.
135. The bīja which stands in the thirty-fourth square (*ū*), combined with the twenty-fifth, is called Sāvitrī, taught for all kinds of ritual acts (*kṣūm*).
136. These bījas are, as before, marked with the crescent and the tuft.

(The practice of the special applications; doctrine of *nāḍīs* and *cakras*)

- 136cd. I shall now proclaim the practice, by which success is obtained quickly.

137. The practice is the primary cause, O Goddess; texts and books are secondary. A book can be easily obtained anywhere, but the rules of the practice are difficult to obtain.
138. Mantras devoid of the rules of practical application do not lead to success, as we know.

One should execute a ritual act only after having learnt the location of yoga in the heart-lotus, combined with meditation on the group of Five Bījas, and the God's course.

Devī said :

139. Of what kind is this God, and of what kind is his course ? How can one know him as He resides in the body; be so kind to disclose this, O Śaṅkara.

The Lord said :

140. Between the penis and the navel exists a [power centre] in the form of a bulbous root. Seventy-two thousand yogic ducts (*nāḍīs*) are based in this resting-place.
141. In the region of the navel exists a [centre serving as]

- knot; there a lotus exists; there is a pericarp in its centre; there the object of one's meditation is located.
142. The subtle particle which is directed upwards in the hollow interior of the pericarp—within it the god resides; he is equal to the upper part of [the flame within] a lamp.
143. It⁴⁷ resembles pure crystal, it is equal in lustre to sparks or sunshine⁴⁸, constituted partly by water and wind, as subtle as a hundredth part of the tip of a hair;
144. seated on wind as mount, beyond the reach of speech, imperishable. He moves about within the body and can be reached...
145. He can be moving within the [duct called] *Iḍā*, or within the *Piṅgalā*; when he resides within the *Suṣumnā*, this is called *Viṣuva* (equinox; intersection).
146. The *Iḍā* is proclaimed to belong to the left, the *Piṅgalā* is on the right; between these two is the *Suṣumnā* which is the cause of creation and dissolution⁴⁹.
147. The *Iḍā* is applicable for pacification and acquisition of goods, the *Piṅgalā* [for] ritual killing and eradication of an opponent; and the *Suṣumnā* grants release, following the soul's course.
148. When one meditates on [the God as] residing in the *Piṅgalā*, one should imagine him to be red; in that case, one can execute acts such as liquidation and eradication.
149. Concentrating on him as being within the *Amṛtā* (the *Iḍā*), one should meditate on him as being white as snow; then one will be able to realize pacification, acquisition, subjugation and attraction.
150. Complete success of observances, yoga etc., one will bring about for the recitation of the basic mantras; by merely performing their recitation in these circumstances, the possessor of mantras is immediately successful.
- (Magical applications of the Five *Bījas*)
- 151/ A woman who has died without having given birth, al-
152. though she had reached maturity—the clever man should take the dust of her...and write on it, at the left side, the name of [the person who is the object of the magical act],

- written between the syllables of the Goddesses; the determined practiser [may do this] with clear (?) blood from (his ?) left side;
153. and he may design there a woman with yellow orpiment; with...going in the same direction..., he should tread on it with his left foot;
154. from that moment on he is able to quickly attract any woman even from a distance of twelve *yojanas* (about fifty miles); the same is also said to be effective for a man, but he should apply the ritual acts to the right side.
155. One may also execute a rite of sorcery : with bones as (mixed among ?) fuel⁵⁰ one performs a fire sacrifice on a cremation ground, sprinkling poison and blood of the *rājikā* (?)⁵¹;
156. naked, with dishevelled hair, standing on (with ?) three skulls, the clever man should in the night sacrifice eight hundred pieces of fuel;
157. at the end of the sacrifice one should meditate on Indra⁵² as being of black colour, pierced by the trident, and beaten on his head with a staff.
158. The practiser, whose form is fear-inspiring, wrathful and with eyes red [with anger], will destroy Indra within a week; what to say of human and other beings ?
159. By the sacrifice of a *kusumbha* for hundred-and-eight times, one should keep awake for three periods (?) during the night, performing one's fire sacrifice;
160. the practiser should also meditate on the victim as being of a red colour; at the end of the sacrifice, he should imagine the victim as being out of his mind and benumbed,
161. struck on his head by the Elephant-goad and bound by the māyic noose; even a king or a queen he will subjugate within a week.
162. Having collected human flesh together with sour milk, honey and clarified butter, an immediate total uprooting [of the enemy is effectuated] by a sacrifice of eight thousand libations.
163. The clever man, having meditated on his own [name's] *bija* and that of the victim as well as on those of the

- four or five deities (?)⁵³, as being present within the yogic duct (Idā ?) in a state of intermingling,
164. and having caused them to enter by way of the yogic duct into the victim's body, will by means of this practice bring the threefold world under his power.
165. Then, he may also perform a rite of eradication of enemies who are conceited with power: [having collected] dry leaves of the *nimba* tree and also tips of banners,
166. human hairs, and ashes from a cremation pyre, feathers and tail plumes of crows, white mustard, poison and blood, he should pound these objects together and sacrifice with them;
167. having collected a fire from a Caṇḍāla [s house], he should cause it to flame up with a piece of wood from a funeral pyre; within three nights he will effectuate the eradication [of people who will be forced] to leave their relatives and friends.
- 168/ He should meditate on the moon's full orb within the
169. palm of one's left hand, combined with the Five Bījas. Any person whom he causes to behold this hand comes under his power by the mere sight of it, even those who were intent upon his death. Anybody whom he touches with this hand will henceforth be his slave.
170. In the same way he might design the solar orb in his right hand; any people whom he touches with it or to whom he shows it will become enemies to each other, even if they were friends.
171. Having collected a crow who lived on a Nimba tree, caught by a Śvapāka (member of a despised group), he should sacrifice it in [a fire taken from] a pyre, sprinkled with sesamum oil, while saying these Bījas in inverted order;
172. being clothed in red with black hems, he should recite the Five Bījas in inverted order for a thousand times over these ashes which he has sprinkled with poison and blood;
173. the person whom he touches with these ashes will roam over the earth like a crow, hated by all people, even if he were equal to Indra.

174. One should assign the sixteen bījas to a victim as well as to oneself; he should meditate on both as being equal in colour to the *javā* flower (China rose);
175. [or] on both the practiser and the victim as having sides (?) of the colour of jasmin or vermillion, or as being equal in lustre to red lac, while standing within a folded lotus;
176. [and meditating on] the Elephant-goad fastened to the victim's secret parts and the Rod as fastened to oneself at the secret parts, while both have the red hue of the *kusumbha* and are wrapped around by a māyic thread;
177. keeping silence, lost in meditation during five or three nights and days, one is able quickly to subjugate a ruler puffed up in conceit.
178. Take a patch of cloth which belonged to an expired Brahman woman:
179. with charcoal taken from a funeral pyre⁵⁴ and collected on the fourteenth of the dark half of the month one should write someone's name on it, surrounded by the Bījas; that person, in whose house that object is buried quickly departs to Yama's abode (dies).
180. Even a person who is proficient in the observance of wisdom⁵⁵ and is adorned with fame and glory is victimized by such a practice and dies without delay.
181. The person whose name, written with yellow orpiment, is surrounded by these same Bījas whom a wise man may throw
182. into a dish filled with honey and clarified butter, while [the Bījas] are recited in quick succession for a hundred times, pacification and safety from such a person is reached, even if he were on the verge of discharging his weapon.
183. After a hundredfold recitation, while [sprinkling] with water, one is always released⁵⁶, if one is excessively tormented by illness, with the help of a sacrifice with fuel sticks of a kind of wood which counteracts illness.
184. By a hundred and eight libations, O Goddess, accom-

- panied by the pouring out of milk, a patient is without any doubt cured of his illness.
185. Of a person who regularly sacrifices [in this way], in his household certain supplies which he regularly makes use of become inexhaustible.
- 186/ One who desires welfare should sacrifice the *śrīphala*
 187. ("welfare fruit"), and the lotus poured over with clarified butter and honey; by one hundred thousand of libations he becomes wealthy, and a possessor of mantras by twice that amount;
188. by three lakhs a ruler certainly becomes a vanquisher of his foes; for the realization of all one's desires one should sacrifice sesamum seeds and one will realize one's objectives without doubt
189. by only one lakh of sacrifices, O Goddess, if that practiser be a vanquisher of his senses.
 By the sacrifice of human flesh or the flesh of goats,
190. one quickly realizes anything desired, with only a hundred-thousandfold sacrifice.
- 190cd/ Human flesh with unhusked grains added to it, together with milk of a black cow, this mixture he should
 191. sacrifice into the mouth of a corpse without delay, until the ghost of the deceased rises and says to him: "What can I do?"
192. One may then beg of him the possessions one desires, O Illustrious One, a magic pill, gold, and...; a buried [treasure] or even a kingdom (if he happens to be an exiled prince);
193. and methods to conquer even Indra⁵⁷; magic ointment for the feet (which enables one to fly through the air) or the elixir of life; [the ghost] presents him with only one of the mentioned goods before he leaves; not by another method.
194. Take the finger-ring of a haughty woman who has died; having recited these Bijas over it a hundred times in the regular order,
195. added by eight, while one includes the victim's name

- between them; the woman to whom the excellent practiser presents it—she sticks to the same [behaviour ?]—;
196. one attracts her quickly even when she might be comparable to (the nymph) *Urvaśī*; over a large distance of even a hundred miles the result is obtained.
197. The same is also applicable to a haughty man, O Illustrious One. Take the flesh of a crow in combination with the sap (?) of a *nimba* tree,
198. procure a fire from a cremation ground and kindle it with fuel from a *śigru* tree; the person with whose name one sacrifices during seven nights
199. is observed to be hated among the people; this is an excellent method of creating dissension.
Now I shall intimate something else, this is a great secret;
200. having realized which, O Great Goddess, one obtains brilliant success. By practising on the fitting time, success is reached as is said in the Tantras;
201. therefore a practiser should execute his rituals on their proper Time.
[A new rite :] having first meditated on the group of Five Bījas as being located within the victim's heart-lotus,
202. one should perform mental worship...; after that, he should cover the victim, inside and outside, with the *Māyā*.
203. He should then draw the victim towards himself, wrapped around with a māyic lotus stalk; then, having brought him, who is rendered powerless by the reality of *Māyā* (?),
204. the excellent practiser should cause him to stand upright again, standing before him; at that moment the Five Bījas should be placed within the victim, just as before (?).⁵⁸
205. That same group, surrounded by the *Māyā*, should be recited for eight hundred times by the possessor of mantras, in combination with the first letter of the Victim's name, located on the seat of...

206. In this way, O Goddess, even a powerful victim is attracted, with shaky knees and dishevelled hair, and made his servant.
207. Next I shall proclaim the method for release in case of bondage or banishment. Hear this practice, by which even Indra is brought to destruction.
208. Having meditated in the same way on the Five Bījas as present in the victim's heart lotus, one should perform worship as before; of the Suṣumnā...
209. then the possessor of mantras should assign the Missile of Destruction [and] Tumburu to [the victim's] head; the experienced yogin should then surround the victim with [the Bījas] of the Goddesses,
210. and again with that one (the Missile ?) who was on the head, with the glow of a flaming fire; having further visualized him in his mind as fainted and out of his senses, lying on the ground,
211. he should bind him by the Elephant Goad fastened at the heart, and draw him towards himself. Then the performer should lay him on the ground, press him down and cause him to vomit blood.
212. After that, the group of Five Bījas should be placed in his (the victim's) heart. Having extracted in the described way the victim's name (from the *prastāra*), surrounded by the Missile of Destruction,
213. in this way, bereft of protection,...one should recite for eight thousand times [the group of Bījas], surrounded by fiery circles;
214. thus, by this ritual, in the described method, the victim comes to his end; death, coming at the end (?), will cause him to tremble.
215. Thus this [method] has been told, O Goddess, it should be practised (?) as before; the way by which one destroys even Indra, after release in case of bondage or banishment.
216. Flaming in the overwhelming wrath, one should undertake this practice. When the God is active on his spontaneous course within the Suṣumnā.

217. one should meditate on him as being of a red colour while he is present in the Suṣumnā; in that case one will be able to execute the acts of dissension and eradication.
218. The worship within letters of the group of deities of the Five Bījas combined with the [letters?] which are within the groups of letters has always been kept secret by me in its entirety.
219. Hear it now, O Pious One, for the realization of all ritual acts. Having prepared a mixture of powder of the *kusumbha*, together with pounded *śāli* rice grains,
220. with ashes and sandal, and with the powder of the *nāgakeśa*, with these odorous and variegated objects one should write [the Bījas] with due concentration.
221. In the interior of the syllable *ma* or *kṣa* which exceeds the groups of letters, one should design a lotus of four petals; there one should worship the Goddesses with [Tumburu] their Brother, in their Five Bījas.
222. After having been worshipped in this way they will always grant all one's desires; they are firmly prepared to bring about for oneself the four objectives of life: merit, enjoyment, possessions, and final release.
223. Having performed a sacrifice in this way, one should afterwards recite [the Bījas] 300.000 times; then even a killer of a Brahman will obtain siddhi; but not in another way.
224. Any desire cherished in one's mind one can obtain henceforth.

(Rules for recitation)

- 224 cd From now on I shall proclaim the excellent method of the recitation.
225. The possessor of mantras, having seated himself on a lonely place, and having performed the sacrificial ceremony in accordance with the rules, in concentration, with undisturbed mind, bearing his rosary in his left hand,
226. should perform his recitation always thus. Hear some other details: one who desires subjugation should per-

form recitation with [the victim's name] enclosed [by the Bījas] in the regular order.

226/ He should perform his recitation always thus.

227 ab Hear some other details: one who desires subjugation (of others) should perform recitation in the correct method with these same Bījas, in the regular order, connected with the syllables of the victim's name so as to enclose these.

227 cd One should ascertain oneself of the right time in this [ritual], [so that] success caused by observance of the right time will occur.

228. During liquidation, one should [enclose] the victim's name, as before, with [the Bījas] in reversed order. Also for dissension, one should apply the reversed order, ending with *phaṭ*⁵⁹.

229. During liquidation with the syllables in reversed order, ending and beginning (?) with *hūṃ phaṭ*. During the rituals of subjugation and of attraction, one should pronounce *Om* [before] and *svāhā*, respectively *namas* [after] the Bījas.

230. One should always sacrifice in this way, and the wise man should not omit any aspect of the ritual. The pronunciation of *namas* is taught for the end of the recitation, that of *svāhā* for the sacrifice.

231. One should sacrifice during ceremonies of liquidation garlic sprinkled with one's own blood; crows' feathers during liquidation, and jasmin during subjugation.

232. During a rite of dissension one should sacrifice *śleṣmā-taka* (?) and *śigru* flowers without hesitation; and the wise man should sacrifice mimosa flowers during attraction.

(The doctrine of Time)

233. All these are prescribed for the sacrificial ceremony of someone who is conscious of Time; the person who knows Time also knows the Eternal Śiva.

234. When the Eternal Śiva is realized, the practisers attain success. But the real nature of Time should be fathomed; from this Real Nature, success is derived.

235. Those practisers who do not share of the Real Nature will not attain success, no matter how much they exert themselves. That is why the intelligent have striven with all their might after the Real Nature of Time.
236. When the Time during the ritual is lacking, the practisers do not reach success here on earth; therefore one should exert oneself to obtain knowledge not only of the ritual but also of Time.

Goddess Śrī said:

237. How is that Time which is spoken of by Thee to be known, O Lord ? I have the impression, O Śaṅkara, that everything which is devoid of Time is unreal.

The Lord said :

238. Hear, O Goddess, the supreme mystery, the embodiment within oneself of the Real Nature of Time. Having obtained knowledge of this, the possessors of mantras easily obtain success.
239. Twenty-one thousand and six hundred [respirations] should be recognized in a twenty-four-fold rhythm occupying the regular course toward and from the mystic centre which lies at twelve fingers' breadth [above the head]⁶⁰.
240. For the benefit of the practisers I shall explain the Hamsa ("Goose") as it resides within the body in divisible and indivisible form.
- 241/ 243. The wise men recognize twenty-five categories of reality within the body: feet, organs of excretion and generation, hands and speech as the sense-organs [of activity]; ear, skin, eye, tongue and nose [as the sense-organs of awareness]; sound, concreteness, form, taste and smell [as their objects]; and mind, will, ego-consciousness, the Unmanifest [primordial matter], and the Soul (puruṣa).
244. With these as substrate, the Superstructure should always be meditated upon. The substrate is called the Fortress, the superstructure is called the Puruṣa,
245. who resides in the filament of the lotus of the heart, striving upwards, of the nature of existence. This is the residence of the indivisible God within the substrate.

246. The Puruṣa, the substrate and the superstructure, the indivisible Supreme Śiva⁶¹—the body which consists of the six “covers”, the twenty-five categories;
247. the Fortress, provided with the ten breaths, pervaded by yogic ducts; this body of three strands (lucidity, activity and inertness) and inhabited by all sorts of deities;
248. (this whole system) revolves like a wheel under His presidency, just like the complete host of stars, the orbit of planets and celestial bodies,
249. the whole of which, presided by the Pole Star, revolves although being immovable. In the same way the body of the God which is identical with the complete host of Bījas.
- 250 ab Having obtained the insight that [this body] is presided over by Śiva, one will attain success in the Tantra.
- 250 c/ The Śakti, which has the crooked form of the three-
251. fold bending, characterized by the sixth vowel (the *ū*), pervaded by the Bindu, residing in the body, of divisible nature—of her, a fiery tuft exists, subtle, equal to the flexible stalk of a lotus.
- 252 ab And it should be known as having a glowing form; at its extremity Śiva resides.
- 252c/ The whole living world, even up to Brahmā's heaven,
253. and including the alphabet from *a* to *kṣa* (as its phonic manifestation) originates within Him and is dissolved at the same place. This is the supreme, subtle God who resides within the substrate and the superstructure.
254. And in the solstitial and equinoctial points⁶² [He is] a source of fiery power and of water-of-life. When He operates on the path of Varuṇa (water), He is located in the *Idā*;
255. He should then be known, in the cadre of a ritual of good consequence, as equal to the moon or a mass of snow; but He is equal to the twelve Ādityas (manifestations of the sun) when He abides within the *Piṅgalā*.

- 256 ab One should apply [meditation on] Him, who is then equal to a reddish fire, during a rite of evil consequence.
- 256 cd When that God, in pacified condition, moves along the Suṣumnā,
257. this is the path to release, O Goddess, unsurpassed and luminous. This God, and this course, embody the essence of the real nature of Time.
258. This is proclaimed as a supreme truth for the good of the practiser. All this has been told as the embodiment of the essence of the real nature of Time,
259. concisely, in [the doctrine of] the threefold location; in all Tantras it leads to success. How the possessor of mantras is able to execute ritual acts based upon the yogic ducts,
260. that I shall proclaim; hear Thou, O Fair-faced One. The Idā and the Piṅgalā are called the two Ducts;
261. along these the God regularly moves, and returns in due order. The Lord performs these actions pertaining to oneself⁶³.
262. That same Lord is active through the application of bījas and yogic ducts. This is called "Time",...
263. That which exists within the body has been told, O Goddess. A practiser who is aware of the due "season" and who has ascertained the "time" and the "real nature" can begin a ritual act.

(Further application of the secret doctrine)

264. One can perform the rites of pacification and acquisition, of dissension and eradication, of subjugation and attraction if one has the esoteric knowledge of Time.
265. Rites of good consequence one should perform during an auspicious time, those of evil consequence during inauspicious time⁶⁴; a ritual act performed at the wrong time remains fruitless for the practiser.
266. Therefore one should perform one's ritual acts at the right time by all means.
One's own blood, yellow orpiment and vermillion,

- 267/ mixed up with powder of the *Kusumbha*, together with
 268 ab curds, honey and clarified butter; the possessor of mantras
 should sacrifice these, using fuel-sticks of the red *kha-*
dira, adding red sandal if he prefers so; and he will
 force [someone] into subjugation within a week.
- 268 cd Having made an image of salt, the clever man should
 speak the mantras over it for a hundred times,
269. and sacrifice [it in parts], beginning with the feet, divi-
 ding it into eight hundred parts, in due concentration,
 during the three crucial points of the day; he will
 reduce [the victim] to a state of unfailing subjugation.
- 270/ Having made an image of wax, one should smear it
 271. with three kinds of spices, and on the image⁶⁵ the
 experienced man should closely pierce its feet, secret
 part, forehead and breasts with thorns of the *madana*,
 and then bury it in front of the Goddesses,
272. with its face downwards, its body smeared with *rājikā*
 and salt; [the victim's] name, surrounded by mantras⁶⁶
 [written] with blood from one's left nostril,
273. he should write on the heart. Having kindled a fire
 above it, the clever man should sacrifice *rājikā* and
 salt into it for eight hundred times,
- 274 ab on the three crucial points of the day; after a week he
 will bring the threefold world under his power.
- 274 cd Clay which was kneaded by a potter's hands, and sha-
 ped into an image⁶⁷,
275. with this, the possessor of mantras should [act]; he
 should pierce it with thorns which are kept at his
 place (?) on its female or male secret parts, muttering
 eight hundred effective mantras (?),
276. he should wrap it up on a secret place (or: on its sec-
 ret part), constantly pronouncing the mantra; after a
 week he will reduce a woman or a man to subjugation.
277. Having shaped a peg made of a human bone, of four
 fingers' length, he should draw a tree of soft wood on

- [the image's] female parts and afterwards pierce [it] or the male member with the peg.⁶⁸
278. The victim will be impotent; his semen will dry up without any doubt. When the peg is taken out, there will be release; no doubt about that.
279. A *madhūka* and a white lotus, yellow orpiment and a *nāgakeśa* flower; *tagara* powder and crushed cardamom, in equal portions, [constitute] an ointment;
280. having caused it to be ground by a virgin and having performed a sacrificial ceremony as described, one should during the oblations apply recitation for 1008 times.
281. In the eyes of all people he will appear as equal to the God of love on that account. [As such] he will be able to wander freely over the whole earth, no doubt about that.
282. Maddar, and the *kunduru*, and the two kinds of turmeric one should grind together; after grinding as before one should smear one's secret part [with the mixture];
- 283 ab when the time for sexual intercourse has come, a husband will succeed in the subjection [of his wife]⁶⁹.
- 283 cd The root of a "ram's eye" plant⁷⁰ prepared with milk of (and ?) a *kambālī*,—
284. the possessor of mantras should sacrifice these on a cremation ground during the night, using fuel sticks from a sappy tree⁷¹; with skulls one should cover one's body which one also clothes with a red garment;
285. this is a secure unguent; one will become like a thunderbolt, equal to an elephant hook⁷². One may consume or teach (?) anybody, having emerged from the elephant goad of Kāma (?).
- 286 ab A man comes under his power, or a woman even if she is proud of her loveliness.
- 286 cd With clay taken from an anthill one should have a bull made;
287. with a thread woven by a virgin one should perforate its nose; or with the stalk of a lotus; [the bull] is daubed with red sandal.

288. Having worshipped it with red flowers one may attract even the whole ocean; one might write a victim's name with one's own blood within (or: on) the bull's belly;
- 289 ab by putting it into a hole of a *śrīvṛkṣa* tree you will subjugate a victim.
- 289 cd With the same kind of clay, a possessor of mantras can always have a ram made,
290. and with a woollen (lit. "ram's") thread perforate its nose as before, being of pure intention. Having placed it in front of the Goddesses, one should cause its nose to move (?);
291. any desire which the practiser communicates [to the Goddesses], he will obtain.
- These, O Goddess, are some excellent practices intimated by me to you.
292. Sacrifice [of a victim's name ?] within letters leads to the fulfilment of all desires. In this method, one can apply the location [of a name] in the interior of a *ma* for liquidation.
293. One might proceed in the same way, writing with yellow orpiment; [writing it] within a *sa* one will create dumbness; even a lord of speech will be dumbfounded by it.
294. One will always be able to attract—thus it is proclaimed in case of worship within a letter *ā*⁷³; [attraction] of important men and beautiful women...
295. Worship contained within the elephant goad of wisdom (?) soon [has results] for worthy objects; for these which exceed imagination (?) or are fear-inspiring one should practise with the letter *sā*.
296. By sacrifice in the interior of the letter *e*, the [practice] is conducive to wealth; within a letter *va*, it is applicable during a rite of subjugation.
297. It is certainly conducive to merit, wealth and release, and apt to increase health and energy, if the worship is done in the interior of the *haṃsa*.
298. If applied during a rite of destroying military forces, standing in the interior of the letter *bha*, it is certainly soon conducive to...

299. During liquidation it may be applied with a position at the end of the syllable *phaṭ*⁷⁴; dissension is produced by a position within a syllable *ja*.
300. One will cause eradication of the enemy's family by a position at the end of *hūṃ phaṭ*; for objectives of small importance [one applies the position] within the syllable *ya*.
- (Further particulars on Nyāsa and Bījas; the Ekākṣara)
301. I shall again speak on the assignment of syllables on the body which [causes it to be] unassailable, O Supreme Lady. Having assigned [the bījas of] the organs of sense on the five primary elements,
302. one should assign the three Tattvas on the body, practising breath control in the process. Nyāsa on the body should be done in the order described before (79f.).
303. Having covered with the Māyā, one should stabilize with the Elephant Goad⁷⁵; the practiser, having represented the Womb Gesture afterwards, in due concentration
304. can pay honour [to the Deities] in his own body, mastering his mantras, applying the rites proclaimed in the ritual prescriptions.
- Then he can perform all the practical ritual acts from which success will come without doubt.
305. He should execute the ritual in accordance with the prescriptions given in the Nayottara and other Tantras. Or [something else] : if one in the correct method performs recitation for a million times,
306. then the Goddesses with their Brother appear in front of the practiser and grant him a boon desired by him, [even] the abode which lies above the threefold world.
307. But this series of Five Bījas should be communicated to nobody; the Five Bījas are totally permeated by the unspecified Absolute which is at the end of the categories [of sound]⁷⁶.
308. Having acted thus beforehand and knowing thus in accordance with the right method, the intelligent man should create (?) the bījas before starting a ritual act.

309. He who thus knows the method, even though he might be devoid of all good characteristics, even when he is soiled with mortal sins, will take part of the result of siddhi.
310. Even more supreme than that which is called "the unspecified at the end of the categories" is taught to be the Heart of the God and the Goddesses; the [Bija] of one syllable is even above that;
311. where the Goddesses with their Brother are located in their most abstract form. No mantra in the three worlds is more supreme than this.
312. It should be carefully kept secret, this essence of the Tantras which is difficult to obtain. It has also ever been kept secret by Me, the Omniscient.
313. Having taken My resolve to Thyself (?), and what has been proclaimed by the God, in the same way this has to be carefully kept secret also by Thee.
314. This is the secret wishing-gem, free from observances and preliminary rituals. By merely meditating on it and in due order correctly realizing it,
315. in the order of the sacrifice within the letters (?) described before (292f.), in the correct order—thus all desires are realized without doubt for the possessor of mantras.
316. Rites of pacification and acquisition, of dissension and of eradication, subjugation and attraction, as well as destruction, everything is realized for the practiser.
317. It has been communicated by Śukra, extracted like ghee from curds, after he had churned it up from the Sarvatobhadra and the Mahāsammohana (Tantras).
318. A guru after having tested a pupil who worships the guru, the gods and the Fire, should give this Tantra only to such a one, not to a heretic or a sceptic.
319. Those who have not undergone the ordination do not reach success even when they exist during hundreds of world periods; nor those who obtained their mantras by themselves, heretics, revilers of the Veda,
320. those who have fallen from their vows and who spoil

the Tantras; those who are intent upon harming their gurus or who disturb the essence of the Tantras.

321. These are told to be fallen from [the protection of] the Yoginīs and to be destroyers of dharma. This is the truth, O Great Goddess, honoured by gods and caunter-gods.
322. For this is the essence of this Tantra, it is established in the Mahānaya (Tantra; or: in the Great Doctrine), it is the command of the Lord, Śiva, the Supreme Self.

(The doctrine of the Ekākṣara)

The Goddess said :

323. O Great God, the excellent mystical nature of the Lute has been heard by me, the Tantra called Viṇāśikhā, difficult to obtain even among the gods.
324. But that which is even more supreme than that which is called "the unspecified at the end of the categories", the Bīja of one syllable (Ekākṣara), the highest secret which grants enjoyment and release,
325. this has been kept secret by Thee, O God, although it is of great importance, O Great Lord. And this wisdom which originates in Śiva, obtained through unbearable asceticism,
326. be gracious [and communicate it], O Lord of the Gods, because siddhi is certainly present in it. Now that the terrible fourth world period has been reached, dangerous and full of sins,
327. be gracious, O Lord of Gods, [and communicate the method] how success can be obtained by men who are devoted to all kinds of Śaiva traditions,...⁷⁷
328. Those people of weak mind whose intelligence is small, their minds baffled in many ways, do not reach the Tantra's meaning, even if it has been often heard.
329. Thus, O God, it has been told by Thee in former time, in Thy Guru manifestation; O Great Lord, communicate it also to Us in condensed form.

The Lord said :

330. Oh please, Thou of primordial nature, what questions

dost Thou ask again and again; what has been told by Me before, accept that; it has been well said.

The Goddess said :

331. I do not ask more; this one question is important; please disclose this single boon, a sign of grace concerning the Subtle Essence.

The Lord said :

332. Listen carefully, O Goddess, this is great and more subtle than the subtle; the practice excellent above all the Tantras, destined for the realization of every objective.

333. By mere meditation on this, siddhi is resting in one's hand; no exertion nor observances, nor asceticism, O Great Lady,

334. nor fire rituals nor worship [are needed]; by meditation it is told to procure success. Listen to the Ekākṣara, O Goddess, which is connected with the supreme essence.

335. (?⁷⁸) Its body is the King of Tattvas (*ha*), standing upon the god of Fire (*ra*); the God is located within the Tuft, and the goddess of the Bindu is told to be Jayā.

336. The one who exists above that, O Goddess, is proclaimed to be the syllable *sau*; the god of the Tantu one should know to be the syllable *ma*, the deity of the Bindu.

337. Thus the God of the Tattvas is proclaimed to be five-fold. The leader of mantras which is known to exist in the twenty-fourth square (*ha*)

338. is called the King of Tattvas; the eighteenth (*ra*)⁷⁹ is below it; compressed by the vowel twentieth (*ī*) crowned by the Bindu.

- 339 ab Thus the Ekākṣara is told as a favour to Thee, O Fair-faced One.

- 339 cd/ The clever man should recite for 300,000 times the

340. King of the Tattvas, concave and standing upon the god of Fire, and again upon Viṣṇu...⁸⁰ He will be able to attract even trees, and wild animals, birds and reptiles;

- 341 ab needless to speak of human beings with respect to [this] method of attraction.
- 341 cd The eleventh (*ā*) combined with the King of Tattvas,
342. O Fair One, with its head divided by the Bindu—this one is said to constitute the Heart. The twenty-seventh (*u*) is told to be the Head; the thirtieth (*au*) is the Tuft.
343. The thirty-ninth, (*ai*), this element is known to be the Harness. Combined with the vowel sixteenth (*aḥ*), this (*ha*) is proclaimed to be the Missile.
344. As the Eye, it is communicated in combination with the twentieth syllable (*ī*). Thus the Ekākṣara with its six limbs is disclosed, O Goddess.
345. The Haṃsa⁸¹ combined with the māyā, O Goddess, enclosed by the missile Nārāca, together with the Visarga (*aḥ*) and the word *naya* within the bīja; the *ū* and *ī* (?) create success for man.
346. *ī ha ra tra* create increase (?).
These are the Māyā and the stabilization by the Elephant Goad; the foremost (?) of the whole series of mantras.
347. In due order the possessor of mantras should apply these if he desires long [evity] for himself. Leaving all this aside, he can strive after the possession of mantras.
348. It should be done again and again, rendering... combined with the method of the groups of subjects (?) which has been explained by Me before.
349. This should be done in the following method by one who desires siddhi. one should meditate [on the Ekākṣara ?] as being like vermillion in colour in the case of an act of subjugation or attraction;
350. during an act of liquidation, its colour should be black; in the case of an act of dissension, its appearance is lovely⁸². During eradication, its colour should be [grey, and white for someone who strives after welfare;]
351. and one should always imagine it with a colour equal to a peacock's throat during immobilization; and bearing all colours is conducive to the realization of all desires.

352. [The following meditation] one should perform in the cadre of the sacrifice of all organs of sense, O Great Lady; one should in that case meditate on a hollow space above the corolla of the lotus of the heart;
353. a spark in the shape of the corolla, of the lustre of a fire without smoke; having no flame, in brilliance equal to ten million suns.
354. Above that is a subtle wavy string (*śikhā*), spotless and pure like crystal; it is regularly attended to by self-controlled yogins, it is indivisible and supreme.
355. Equal in form to a woollen thread, streaming upwards, unequalled; one should visualize the Goddess as residing within it, originating from the excellent secret place (above the heart-lotus?),
356. called as subtle as the hundredth part of the tip of a hair; residing comfortable in a lute-string. Thus a lord of yogins should constantly meditate on her as originating from the subtle secret place,
357. having beforehand performed the *nyāsa* on the outside of the body made complete⁸³.
Thus being aware of the division of colours, one can obtain success.
- 358 ab With one's words one will effectuate the acts of subjugation and attraction.
- 358 cd/ Having obtained this excellent *bīja* which is the whole
359 ab essence of the *Vīṇāśikhā* as a second wishing-gem, you may act according to your wish.
- 359 cd/ This is the never-failing command of the Lord.
360. One should exert oneself in meditation upon her if one desires *siddhi* for oneself; [and also] sacrifice for oneself and for one's clients, yoga and the yoga of dissolution⁸⁴.
361. And the vows, the syllables and the *bījas*, connected with syllable after syllable, should be carefully kept secret by Thee, O Lady, without lapse.
362. This secret is disclosed to Thee out of love, O Intelligent One. The specialist of mantras, being aware of this, will reach communion with Śiva.
- 363 ab Thus he reaches the state of dissolution which is associated with this method.

- (Additional prescriptions for mantras and fire sacrifice)
- 363 cd A practiser, his body rendered stainless by the said method,
364. should also render his mantra stainless and apply it to the maṇḍala of his heart. He should meditate on it as residing in the middle of the lunar orbit, being equal in lustre to jasmine or the moon.
365. With Water-of-life trickling...; the mantra, thus strengthened, will create success in every respect.
366. The intelligent man, having thus performed the strengthening of the mantra, within the Bindu (?), should, being a specialist of mantras, recite the mantras for 1008 times.
367. This is "rendering the mantra supreme", what is called the "strengthening". A mantra, having become identical with Śiva, may bring the whole world under its power.
368. One should recite [a mantra], with the syllable *hūṃ* added to it, enclosed by a solar orbit, and residing in the head; this is proclaimed to be "awakening".
369. One "burns" a mantra, O Goddess, when it does not fulfil its task, by placing it within a solar orbit, enclosed by fire.
370. Meditating upon it as being in the middle of a wavy string, one should repeat it a thousand times. A mantra, being treated thus, is apt to illuminate hidden powers.
371. [Resuming:] "burning" is to be done by fire; by the syllable *hūṃ* one performs awakening; illumination of mantras is [brought about] by specialists of the mantra tradition within the wavy string.
372. The sun brings about purification; strengthening is effectuated by the moon. A possessor of mantras, a knower of yoga, is able to identify his mantra with Śiva by placing it within the Bindu.
373. Being thus cleaned by mantra, a concentrated possessor of mantras should perform recitation [in the method of] illumination by the Śakti, combined with the moon and sun (which effectuate purification and strengthening).

374. When the Water-of-life is produced, the possessor of mantra, working with zeal and determination, is able to bring everything soon under his power, without any doubt.
375. The extent of the wondrous power of all mantras has been communicated by me.
376. This is its method, in due order; hereafter, I shall explain the method for recitation. When the time for a sacrifice has come, one should, with undistracted mind and concentratedly,
377. one's mind offered to the deity who resides in the corolla of one's heart-lotus, maintaining (?) the mystical dot of its wavy string (tuft, *śikhā*), [and] its mantra located in one's heart,
378. —this should be the method of the interior spaces of the syllables, without audible sounds being produced—; of unwavering mind, unperplexed, one's self residing above one's crown;
379. the possessor of mantras should practise recitation without interruption, swiftly and quickly, as long as his mind does not show signs of exhaustion.
380. Without having obtained My mantra...success is soon obtained⁸⁵. A wise man, having performed meditation, should offer it to nobody else (?).
381. The possessor of mantras may act with zeal [in another way]; hear it from Me in accordance with the facts. In the first [variety] it is called "the Wind-method", the second is called Fire;
382. the third is the [method] of Indra, and another one is that of Varuṇa.
A mantra preceded by the syllable *Om* and provided at its end with the word *namas* "honour",
383. the kernel part, its *bīja*, being in the middle; one should sacrifice [with] it, in combination with ritual gestures. After a short period, welfare and [the result of] the rite, as well as the enjoyment of goods difficult to obtain,
384. all will be realized by [concentration of] the mind, [and] by the practices of *bījas* and gestures.

NOTES TO THE TRANSLATION

1. This seems to be the meaning, although the instrumental ending —*saraiḥ* is incompatible with it. We expect a nominative in -*āḥ*. The scribe of B indeed changed -*aiḥ* into -*āḥ*.
2. A hint to the meaning of this esoteric expression is given in 355f.
3. *Śikhā*: a wavy string or line or a tuft that winds itself upwards, for instance a tuft of hair or the upper part of a flame in stylized form; it is possible that here a little-known and almost entirely lost group of Tantras known as *Śikhās* is also meant. Cf. T. Goudriaan and S. Gupta, *Hindu Tantric and Śākta Literature*, Wiesbaden 1981 (History of Indian Literature, II-2), p. 37.
4. The term *yāga* covers a succinct description of the *dikṣā*, initiation, in the following stanzas.
5. *Saubhāgyakaraṇam mahat* has been translated as if the reading were *mahāsaubhāgyakāraṇam*.
6. The Sisters are the female attendants of Tumburu; or, rather, the goddesses associated with the directions of the sky which surround him. See below, vs. 94f., and the Introduction, p. 35.
7. That is, the *Sāvitṛī* in the variety of this particular school, not the famous Ṛgvedic stanza. The present *Sāvitṛī* seems to consist of only one syllable, see vs. 135.
8. The word *sādhane* is difficult. An emendation to *sādhake* lies near at hand, but results in an odd contradiction to the plural *śiṣyāṇām*; but cf. *śiṣyam* in 21.—*Dāpayet* has been translated as if the reading were *dadyāt*.
9. Viz.: “in another text”, or: “as will be explained further on in the work”. See vs. 59f.
10. *Svaśiṣyāṃs* seems corrupt. The translation is based upon a nominative *svaśiṣyās*, which would however require a verb in the plural, *svapeyuh*, which is unexpressed.
11. *Tāḥ* requires a female object.

12. The text of A is unintelligible here. The translation is based upon an emendation which looks rather obvious, but which has a serious disadvantage: why should this easy combination of words, *ca tathā madhye*, have been corrupted?
13. It is not entirely clear if the god (and the goddesses, in the following lines) are symbolized only by their bijas or merely meditated upon, or if some sort of concrete representation is attempted. The translation is based upon the hypothesis that the deities are represented only by their bijas (besides being meditated upon in image form by the worshipper), but another explanation is not entirely out of the question.
14. The translation is based upon an emendation. Keeping the text in pāda 37b as it is involves unintelligible syntax.
15. The syntax is out of order. The translation reflects my own idea of what the author probably meant.
16. The purport of this probably corrupt half-śloka is not clear. *Jayāt*, a masculine ablative, must denote the direction of the goddess Jayā, i.e. the East. Here the candidates are made to enter into the maṇḍala, where they are expected to throw a flower on the figure; the spot where the flower falls would then establish the candidate's chosen deity. This aspect seems to have been left unexpressed in the text.
17. See below, vs. 129.
18. Viz. *ātma-*, *śiva-* and *vidyātattva* (see vs. 59f.).
19. The Elephant Goad is a manifestation of the god's powers of attraction and subjugation. See below, vs. 132, for this bīja.
20. See vs. 130.
21. The translation presupposes an emendation: *sarva* for *sarśya*. Here again, the emendation runs counter to the principle of the *lectio difficilior*. Another possibility would be *sarpyasya* (= *sarpiṣo*), but this incorrect form is implausible immediately before the correct *sarpiṣo* in 43a.
22. Cf. Kulārṇava Tantra 14,6; and the beginning of Part III of H. Brunner's edition and translation of the Soma-

śambhupaddhati for an exhaustive treatment of the varieties of the dīkṣā.

23. See vs. 123f.
24. For the mudrās, see vs. 86f.
25. This translation implies a contamination of active and passive constructions in this sentence.
26. *-maṇḍale*, translated as *-maṇḍalam*; in the next line, *-liptas* is translated as *-lipte*.
27. The central bīja is therefore probably *kṣma*. For a representation of the arrangement of the letters in this prastāra see the Introduction, p. 32.
28. This interpretation of *vyastasamastakam* is little more than a guess and based upon the following remarks about the ordinal numbers of bījas.
29. Perhaps the bīja *saṃ* is meant, as has been pointed out in the Introduction, p. 34. The *sa* is located in the thirty-first square of the prastāra. The number 31 can be deduced from the codal term *binduyoni* (*bindu*=1, because it is unique; *yoni*=3, if we interpret *yoni* "womb" as *śakti*) (Śiva's three Śaktis are *Ichhā* "Will", *Kriyā* "Activity" and *Jñāna* "Wisdom").
30. The stanza tries to give a short definition of the traditional stages of *prāṇāyāma*.
31. On this, see the Introduction, p. 34.
32. Perhaps the syllables *haṃ*, *saṃ*, *bhaṃ* and *jaṃ* of the four goddesses.
33. For these, see below, vs. 123f.
34. These are symbolized by their bījas, for which see 129f. For the Aṅkuśa, a Mudrā is given in 86f.
35. *Ahigara* = *ajagara* ?
36. Or: trident (*śūla* for *triśūla*).
37. This might refer to the form of a *mukhaliṅga* with faces on the four sides. See J. N. Banerjea, *The Development of Hindu Iconography*, Calcutta 1956, p. 456, 461.
38. I am afraid the original text in 102a was *devasyābhimukhām* "he should meditate on Jayā as facing the God..."
39. Or: "the God Who resides in the central Supreme Bīja (the *kṣmaṃ*)",

40. Perhaps we should emend to *bhūrekhāyām* "on a line on the ground"? But what is the meaning then? Is the god to be mentally worshipped on these places?—*pādapadmair* has been translated as if the text read *pādapadme*.
41. Or perhaps: "of human bones".
42. Perhaps = *Nāgakeśara*, the *Mesua Roxburghii* according to the dictionary.
43. *Prākṛtam* "on the ordinary level". The term "asceticism" perhaps refers to the type of yoga described below.
44. *Prāṇayāda* is probably corrupt.
45. Compare the Introduction, p. 37.
46. This half-śloka is unclear in two respects: the feminine of *saṃetā* and *nyastavyā* (should we read *-dharāṇī* instead of *dharāṇam* in 132(?)) and the term *-puñja-* in A (B reads this as *-yukta-*).
47. The following description applies to the internal god, but the text gives neuter forms. The textual situation has been left unchanged.
48. Or: "equal to the glowing sun" (*visphuliṅga* as an adjective).
49. More particulars on these "yogic ducts" which in the yogin's subtle body lead upwards from the lotus of the heart (or lower centres) to the *Dvādaśānta* above the head, can be found in the books which deal with Tantric yoga, for instance Avalon's *The Serpent Power*, or J. Varenne's *Yoga and the Hindu Tradition* (trsl. from the French by Derek Coltman), Chicago Univ. Press 1976, p. 161; the yogic process in the Tantric tradition in general is dealt with in the latter book on pp. 153-177.
50. This translation presupposes a strange intermingling of case-endings.
51. This is indeed strange. The *Rājikā* is given by the dictionary as a plant (*Sinapsis Ramosa*).
52. Or: "the enemy" (in the handwriting of MS. A, *śakra* and *śatru* are very similar).
53. The translation is a guess. The literal meaning of the peculiar Sanskrit phrase is: "the fourfold *bīja* of the group of five deities" (feminine).
54. Or: "from her funeral pyre" (*tadudbhavaiḥ*)

55. The *vidyāvrata* ("observance of wisdom") is a practice or way of life described in some Tantras in which a yogin is constantly aware of the symbolic meaning of his attributes or aspects of his behaviour. It is only meant for those who have transcended the ritual level.
56. The word *tato* remains untranslated. Perhaps this line belongs to the preceding passage.
57. Or: "one's enemies", if *śakro* is again a wrong reading for *śatru*.
58. *Tat sthāpayitvā*, translated as if the text read *tūtthāpayitvā*.
59. A stylized representation of the sound of breaking or cracking, often applied in mantras of evil consequence and exorcism. The addition of sounds like *phaṭ*, *svāhā* or *namas* (next stanza) is in accordance with the general practice of the six *jātis*. See, for instance, T. Goudriaan, *Māyā Divine and Human*, Delhi 1978, pp. 72f.
60. The Dvādaśāṅgula or Dvādaśānta as a mystic residence of Śiva above the head is a doctrine generally adopted in yoga. Cf. note 49.—The number 21,600 is also well-known, see for instance G. Kaviraj in his ed. of the *Yoginīhṛdaya*, Varanasi 1963, p. VIII; *Tantrarāja Tantra* 27, 20f.; K.V. Zvelebil, *The Smile of Murugan*, Leiden 1973, p. 224.
61. The syntactical position of these words, put in the accusative, is unclear. The case endings are probably corrupt. Tatpuruṣa is generally known as one of the "Five Faces" of Śiva, a late Vedic tradition.
62. Or: "during the periods of progression and of retrogression". This is to be understood in terms of the yogic microcosm: the law of the sun's course is paralleled within the body by the varieties of the god's course through the Idā etc., as described presently.
63. The message imparted here remains in the dark. The Sanskrit is bad and perhaps corrupt. The grammatical role of *prayuktam* is in doubt. I have taken it to constitute a verbal phrase together with *kurute* in the meaning "turns into practice".—*Ātmavat-*, here thematized, usually means "mastering oneself".
64. That means, probably, when the internal God moves through the Idā resp. the Suṣumnā.

65. It is unclear why the word is put in the locative plural here. The pāda 270c is probably corrupt.
66. This is not in accordance with the grammatical structure of Sanskrit, but the context seems to require this translation. In the MSS., *vidarbhitām* is an adjective to "the image", which is said to be "surrounded by name-mantras". This looks absurd.
67. The only way out in line 274cd seems to be to take *-mṛdā* as a nominative, although *tenaiva* in 275a is not in favour of this solution—or does *tenaiva* mean "at that time" or the like?—Pāda 275d is also corrupt.
68. A strange result of literal translation. Perhaps the author meant that the peg may also be made of soft wood.
69. *Dāsam* = *dāsatvam*?
70. This is given as Cassia Thora in the dictionary. The term was probably glossed in the margin, in an earlier stage of textual transmission, as *eḍakākṣi*, after which the gloss was integrated in the text.
71. *tad-* in *tadudbhavaiḥ* has been misunderstood as referring to *kṣīra* (*vrkṣa*).
72. *Syāṅkuśo* = *syād aṅkuśo*?
73. The feminine *pūjitā* might at first sight be corrupt for *pūjite*; but feminines recur in the next lines. The passage may be interpreted in this way that actually the deity's name (or the goddesses' names) should be written within a letter of the alphabet, not the victim's name.—I do not understand the last part of the stanza which seems to contain a corruption.
74. This means perhaps: within the hook of the sign for *ṭa*.
75. That is to say, one assigns also their respective *bījas* (cf. 110 and 130), which are thought to have the mentioned effect, to the body. The exact place is not specified.
76. This may be a way of denoting the *kṣa* which is at the end of the Devanāgarī alphabetical order and plays an important role in the sound symbolism of the school (cf. vs. 60f.).
77. Stanza 327d is unclear and must be corrupt.
78. The code given in 335f. remains unclear. See also the paraphrase in the Introduction. Also the whole following passage is full of problems.

79. Literally: "the nineteenth" (the *ta*) which is impossible in the context.
80. *Dīptena* is unclear. The resulting mantra might be *hryūṃ*.
81. Stanzas 345-349 are very difficult. The *Haṃsa* is probably formed by the syllables *haṃ saḥ*; the *Māyā* was explained as *īḥ* in 131, the *Missile* as *kṣmaḥ* (or *maḥ*) in 129. Pāda 345c contains a gloss (presumably the word *bījāntastham*) which has been incorporated in the text.
82. The Balinese version which is available for 349cd-351ab here has the preferable *śyāma* "dark, dark green" instead of *vāma* "lovely".
83. I suppose that there is a reference, although in very odd language, to the *sakalīkaraṇa* "effectuating a complete, (divine) body" with the help of *Nyāsa*.
84. The meaning of the words *saṃyoga* and *laya* is unclear in this context. I take *saṃyoga* as a *metri causa* extension of *yoga*, and *laya* as equal to *layayoga*, a term for raising the *Kuṇḍalinī*.
85. This line must be corrupt in some way.

INDEX OF HALF-ŚLOKAS (ODD PĀDAS)

akārādikṣakārāntam	252c	anyasārā yato loka	5c
agnikāryaprayogo 'yam	386a	api pātakasamyuktaḥ	309c
aṅkuśam sādhyaguhye tu	176a	aprakāśyam idaṃ guhyam	395c
aṅkuśena hato mūrdhni	161a	aprasūtā mṛtā yoṣit	151a
aṅkuśoddharaṇī hy etat	132c	abhimantrya imair bijaiḥ	194c
aṅguṣṭhādikanīṣṭhāntam	80a	abhiṣicya svabijais tu	47c
aṅguṣṭhād ye tu ye parvā	80c	amalīkurute sūryaḥ	372a
aṅguṣṭhau grathitau kṛtvā	86a	amalīkṛtaṃ tanmantram	364a
ajitāyāḥ samuddiṣṭam	126c	amalīkṛtadehas tu	363c
ata uccāṭanam kuryāt	165a	amṛtāntargataṃ jñātvā	149a
ataḥ paraṃ pravakṣyāmi	207a, 224c	amṛtena tu siñcanti	365a
ato 'nyat sampravakṣyāmi	199c	amṛtodbhava-kāle tu	374a
atra digdhvā hunen mantri	268a	ayaṃ kālaḥ samākhyātaḥ	262c
atra siddhiḥ sthitā devi	62a	ayane viṣuve caiva	254a
atrāntaram idaṃ jñānam	122c	ayutaṃ dve ca vijñeyāḥ	239a
atrāpi yāgam evoktam	119a	aruṇānalasaṃkāśam	256a
athavā daśalakṣaṇi	305c	ardhendu venduśikhayā	65c
athavā padmasūtreṇa	287c	ardhenduśikhayā devi	136a
athābhicāra-kam kuryāt	155a	alabhya mama mantraṃ syāt	380a
adha omkārasamyuktaṃ	75a	alpaprajñāḥ kumatayaḥ	328a
adhastāt sarvataḥ proktā	89a	avicchinnaṃ drutaṃ caiva	379a
adhastād ātmatattvaṃ tu	82a	aṣṭatṛiṃśatikoṣastham	132a
adhomukhāṃ vilīptāṅgāṃ	272a	aṣṭādhikena mantrajñāḥ	195a
anayor madhye suṣumnā tu	146c	aṣṭottaraśatenaiva	184a
anujñāṃ sādha-kendrasya	48c	aṣṭottarasahasraṃ tu	366c
anulomair vihanayas tu	153c	astram caiva tu vinyasya	84a
anusmaraṇāmātreṇa	314c	astrabijena cābhyukṣya	40a
anenādhiṣṭhitam devi	248a	astram etat samuddiṣṭam	130a
anenaiva tu bijena	75c	asmākam api saṃkṣepāt	329c
anenaiva prayogeṇa	164c	asmimś codpadyate sarvam	253a
anenaiva mṛdā meṣam	289c	asyās tejaśīkhā sūkṣmā	251c
anyakālakṛtaṃ karma	265c	ahigaraviṣaśāstra-	93a

aho svabhāvaprakṛte	330a	uccāṭayet sarvaduṣṭān	385a
ākarṣaṇe bakulapuṣpam	232c	uccāṭe dhūmravarṇam tu	350c
ākarṣayati tām kṣipram	196a	uccāsanasthaḥ prāgvaktraḥ	51c
ākarṣayed drumāṇy eṣa	340c	uttaram hṛdayam hy etat	128c
ākṛṣṭo vidhinānena	206c	uttaram hṛdayam hy eṣām	7a
āgneyādiṣu koṣṭheṣu	56a	uttarottarayogena	122a
ācamya śiṣyam āhūya	21a	uddhatā yā mṛtā yoṣit	194a
ācāryam pūjayed bhaktyā	50a	uddhṛtena bhaven mokṣam	278c
ājñā bhagavataś caiva	322c	udvartam no bhayo hy eṣa	285a
ājñā bhagavataś caiṣā	359c	unmaneṣv atha ghoreṣu	295c
ātmatattvam nyasen mūrdhni	81a	upalipya śubhe deśe	94a
ātmatattvam iti khyātam	60a	ulūke samsthitam devīm	103c
ātmanaḥ sādhyabījam ca	163a	ullikhyoddhṛtyā sāvitryā	39c
ātmātindriyādhārāṇām	348a	ūnacatvāriṃśatir devi	343a
ādikoṣṭhakabījam tu	131c	ūrṇātantusamākārā	355a
ādityacakramadhyastham	369a	ṛgyajussāmātharvākhyām	109a
ādau deśe same bhūmau	25c	ṛṣibhiś ca mahābhāgaiḥ	3a
ādau dvātriṃśakam bījam	124a	ekacittaḥ prasannātmā	225c
ādyaṃ mūrdhni tato bījam	90a	ekākṣaram param guhyam	324c
ādhāram puram ity uktam	244c	ekādaśamaḥ samyuktaḥ	341c
āpāda-jānuni cānyam	91a	ekādaśyām yajed yas tu	18a
āmaṇibandhanāt pūrvam	79c	ekārodarayāgena	296a
ālabhyaiva tu sāvitryā	22c	ekāsanasthito mantrī	225a
āhutyasṭasahasreṇa	162c	etaj jñātvā tu mantrajñāḥ	362c
idā ca piṅgalā caiva	260c	etat sarvam samākhyātam	258c
idā tu vāmajā proktā	146a	etad ālabhanam caiva	85c
idāmadhyagato vāpi	145a	etad guhyam samākhyātam	362a
idā śāntikapuṣṭyarthē	147a	etad bījavaram divyam	134a
iti tathyaṃ mahādevi	321c	etad bījavaram prāpya	359a
iti deva tvayā pūrvam	329a	ete yogavarā devi	291c
ity etat kathitam devi	215a	eteṣāṃ prārthitam caikam	193c
iṣṭāniṣṭān gurau veṣṭān	24c	ebhir ādhārabhūtais tu	244a
iṣṭāniṣṭān veditvā tu	25a	ebhyo 'pi cottaram yasmāt	6a
uccāṭane kākapakṣam	231c	evam tattvatrayam nyasya	83a
uccāṭayet trirātreṇa	167c		

evam tu pañcadhā devi	337a	karasaṃskāram ādau tu	68a
evam devi tataḥ śīghram	206a	karnikāṃ cetatanmudrā	29a
evam dhyātvā viśālākṣi	111a	karnikā padmamadhyasya	141c
evam pūjitamātrās tu	222a	karnikāsuśirānte tu	142a
evam bijena dehaḥ tu	91c	kalaśair vāripūrṇaiś ca	35c
evam mantraviśuddhas tu	373a	kaśākhyam yat smṛtaṃ bijam	74c
evam yaṣṭvā yathānyāyam	36c	kākamāṃsaṃ grhītvā tu	197c
evam varṇavibhāgaṃ tu	357c	kākṣivilocanamūlaṃ tu	283c
evam vigataṛakṣaṃ tu	213a	kādipaṅktiṃ purākṛtya	59a
evam vidhānavid yas tu	309a	kālaṃ tatra vijānīyāt	227c
evam vilayatām yāti	363a	kālatattvaṃ ca vijñeyam	234c
evam āpyāyanam kṛtvā	366a	kālabaddhānilair bijaiḥ	65a
evam āpyāyito mantraḥ	365c	kālahīnānṛtaṃ manye	237c
evam evaṃ purā kṛtvā	308a	kīdṛśaḥ sa bhaved devaḥ	139a
evam eva magarbhaṣṭham	292c	kuryāt sarvāṇi kār्याṇi	304c
eṣa ekākṣaraḥ proktaḥ	339a	kuryād ekonapañcāśat	53c
eṣa ekākṣaro devi	344c	kurvanto 'pi vyayam nityam	185c
eṣa devaḥ paraḥ sūkṣmaḥ	253c	kurvīta pūrvavat pūjām	208c
eṣa devo gatiś caiva	257c	kurvīta manasā pūjām	202a
eṣā dīkṣā yathānyāyam	45c	kulālakaranirmukta-	274c
eṣā nirodhanī proktā	87a	kusumbhamaṇḍale vāpi	115c
aiśānyādikramād devi	56c	kusumbharaktasaṃkāśau	176c
aiśānyādiṣu koṣṭheṣu	57c	kusumbharajaḥsammiśram	267a
omkārapūrvato mantram	382c	kusumbharajasāloḍyam	219c
omkārayojitasyādau	385c	kūṭasthās tu smṛtā bijāḥ	66c
omkāraś ca rakāraś ca	388a	kūrcayugmena devānām	271c
omkārasamputaṃ kṛtvā	391a	kṛtvā tu vidhivan mantri	79a
omkārasamputaṃ piṇḍam	386c	kṛtvādau bhūm saṃśuddhim	19a
omkāras tu manaḥ proktam		kṛtvā pūjām prakurvīta	19c
om svāhā namo 'ntais tu	229c	kṛtvā pūrvam tu vinyāsam	357a
kaṭutailaviṣaṃ raktam	166c	kṛṣṇakauśeyasaṃvītām	107a
kaṭyūrdhve ca tataś cānyam	90c	kṛṣṇacaturdaśyāṃ grhītvā	178c
kanyayā piṣitaṃ kṛtvā	280a	kṛṣṇāgopayasā sārḍham	190c
kanyākartitasūtreṇa	287a	kevalam smaraṇād eva	120a
kapālair guṇḍayed aṅgam	284c	kailāsaśikhare ramye	1a
		koṣṭhakā daśabijena	59c

kramaśo yojayen mantri	347a	caturmūrtim caturvarṇam	29c
kriyākālam ca vai śūnyam	236a	caturvaktram aṣṭabhujam	97a
kruddhas tu jāpayen mantri	390c	caturvarṇam īśvaram dhyāyet	30a
krodhena mahatā dīptaḥ	216a		
kṣakārah puruṣaḥ sākṣāt App.		caturviṃśatikoṣṭhastham	64a
	Da	caturviṃśatikoṣṭhe tu	337c
kṣipram arthas tathā karma		caturviṃśatisaṃkrāntiā	239c
	383c	caturhastam caturdvāram	26c
kṣipram āvāhane siddhiḥ	392c	catustriṃśatikoṣastham	135a
kṣīravṛkṣam bhage likhya	277c	catustriṃśam tato 'dhastāt	
kṣīrāktena tu deveśi	184c		124c
kṣīrodaphalasamkāśām	100a	carukam sādhanē paścāt	20a
		cāṇḍālāgniṃ samāhṛtya	167a
khadirai raktasamidhaiḥ	267c	cāpodyatakarām ghorām	103a
		cintāratnam idaṃ guhyam	314a
gatiṃ devam tu vijñāya	138e	cūtapallavasamvītaiḥ	36a
gandhamanḍalake vāpi	114c		
gavām rocanayā caiva	181a	japam kṛtvā tu medhāvi	380c
gavām rocanayā likhya	293a	japakarma sadā kuryāt	226a
gāyatrīm vā japantiṃ ca	108c	japan tu bodhayen mantri	389c
guḍikāñcanapādūṃ ca	192c	japet piṇḍākṣaram mantri	391c
gurūṇām vihetṭhanaparāḥ	320c	japet hūmkārasahitam	368c
guhyam etat samuddiṣṭam	127c	japed aṣṭasahasram tu	213c
gr̥hayāgam idaṃ devī	13a	jayantiṃ dhyāyati kṣipram	
gr̥hitvā tu mahāmāṃsam	162a		106a
gopitam tu tvayā deva	325a	jayāt praveśayen māyām	38a
gopitavyam prayatnena	312a	jayādyam vinyasen mantri	96a
gośakṛdbhasmaliptas tu	52a	jayā saptadaśam bījam	125a
grahaṇe vāpi kartavyā	15c	javāpuṣpasamaprakhyau	174c
		jātihiṅgulakapakṣau	175
ghaṇṭākhaṭvāṅgadharim devim		juhuyāt saptarātram tu	198c
	105a	juhoti yas tu satatam	185a
		jñātvā kālam ca tattvam tu	
catuḥpatram tu tatrābjam	95a		263c
catuḥṣaṣṭiḥ samākhyātāḥ	9a	jñānāṅkuśagatā pūjā	295a
caturasram ataḥ kṛtvā	53a	jyotirūpā ca sā jñeyā	252a
caturthyām yajanam śreṣṭham			
	16a	tagaram caiva sūkṣmelam	279c
caturthyām atha pañcamyām	15a	tataḥ prabhāte vimale	24a

tataḥ sabhrāṭṛkā devyaḥ	206a	tantram naivādhigacchanti	328c
tataḥ sitāṃ svabījēna	30c	tantram vīṇāśikhaṃ nāma	10c
tataḥ siddhim avāpnoti	223c		323c
tataḥ svakālaṃ kurvīta	201a	tapasā durdharāl labdham	325c
tataḥ svavidyānaivedyam	49a	tarjanīm vāmahaste tu	86c
tataḥ svātmīkam ānīya	203c	tarjanī madhyamā caiva	88a
tataś ca sarpiṣo homaṃ	43a	tarjanyaṅguṣṭhayaṃ madhye	89c
tataś cāmṛtadhārābhiḥ	73a		
tatas tattvatrayaṃ nyasya	41a	tasmāt kriyāṃ ca kālaṃ ca	236c
tatas tu karmaṇānena	214a	tasmāt sarvaprayatnena	235c
tatas tv adhomukhaṃ sthāpya	211c		266a
tato 'gnikāryaṃ kurvīta	39a	tasya deyaṃ idaṃ tantram	318c
tato vidyāvratasāghī	180a	tasyāḥ pāṃśulikāṃ gṛhya	151c
tatkṣaṇād ānayeḥ chīghram	154a	tasyā madhye sthito devaḥ	142c
tattvatritayam etad dhi	61a	tasyordhve tu śikhā sūkṣmā	354a
tattvarāja iti khyātaḥ	338a	tāny ātmavatakarmanī	261c
tattvahīnā na sidhyanti	235a	tāvan mantriḥ japeṇ mantram	379c
tatpuruṣaṃ ādhārādheyam	246a	ṛṭṭiyapaṅktikoṣṭheṣu	57a
		ṛṭṭiyam aṣṭakoṣṭastham	63c
tatra devaḥ suraśreṣṭhaḥ	2a	ṛṭṭiyā caiva mātendri	382a
tatra madhye gataṃ paśyet	355c	tejasvī balasampannaḥ	186c
		tenaiva kaṇṭakair viddhvā	275a
tatra madhye likhet padmaṃ	27c	tenaiva varadā devyaḥ	12c
tatra ye mūrdhni tenaiva	210a	teṣāṃ madhye samutthāya	3c
tatra sabhrāṭṛkā devyaḥ	221c	teṣāṃ api na cākhyātam	9c
tathā haṃsaṃ pravakṣyāmi	240c	tair eva pañcabhis tattvam	46a
		tyaktena tu kusumbhena	159a
tad atra japamātreṇa	150c	tyaktena naramāṃsena	189c
tad anena prayogeṇa	349a	trikubjikuṭilākārā	250c
tad ahaṃ sampravakṣyāmi	10a	triśūlena vinirbhinnam	157c
	260a	trisamsthe tu samāsena	259a
tadā tu sarvakāryāṇāṃ	219a	trisandhyaṃ dhārayed rātrau	159c
tad eva vijayākhyātā	125c		
tad bhasma viṣaraktāktam	172a		
tadvac charīraṃ devasya	249c		
tantudevaṃ vijānīyāt	336c		

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