The Viṇāśikhatantra

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THE VĪNĀŚIKHATANTRA
THE VIṆĀŚIKHATANTRA
A Śaiva Tantra of the Left Current

EDITED WITH AN INTRODUCTION AND
A TRANSLATION BY
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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 Viṇāśikha 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 Tantra 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. Also the texts revered as Āgamaśāstra by the Śaivas of Kashmir: the Svacchanda, Mālinivijaya and Netra Tantras are available in editions from Kashmir. 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 Nāpalene 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


of his findings in 1939. 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.

The text edited for the first time in the following pages, the Viṇāśikha Tantra (VŚT), likewise belongs to this group of early Śaivatantras from the North of the Indian subcontinent. Its title is known to the Āgamic tradition: the Viṇāśikhotta is mentioned as an Upāgama to the Yogaja Āgama, while the Viṇākhya together with other texts occurs in the same function in a list of the Ajitāgama (Kriyāpāda 1,62). Besides, Viṇākhya occupies a place (as No. 45) in the lists of sixty-four Tantras found in the Nityāśoḍāśikārṇava (1,13f.) and in the Kulacūḍāmanī 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 Viṇā; a Viṇāmanī 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 VŚT 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. Only one recent copy of this very MS has since come to light (MS B) and after some


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 Viṇāśikhatantra.

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

6. MS 1-1076/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 VŚT 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 \(4\frac{1}{4}\) 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 aksaras. The MS is undated. There is only a short colophon at the end: \(Viṣṇūśikhā sārdha-śatatrayam Yāmalatantram samāptam\). This colophon cannot be original. The real number of ślokas in the MS is 396 (there is one Śragdharā, 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

end in the preceding stanzas. It should be remarked that the characterization as a Yāmalatantra claimed for the VŚT 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 Gaudi 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 Anaṅgabhima 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 ṛṛṇa and ṛṛtha are symbolized by lowering the signs for ṛṇa and ṛha along the vertical stroke without any sign for ṛ being added. The same feature recurs intermittently in the two inscriptions mentioned above. In our MS, the ḍha 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 Bhōjarāja, on the instruction of Pandit Hemarāja, the ṛājaguru 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 (prācīnata- 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.
Introduction

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 yathākālodbhavaḥ; in 129f. he replaced the word koṣa, sometimes used by A instead of kośtha, by the latter term. In 241b, hasto (A) was corrected into hastau; in 244b, dhāyamāte (A) into dhāyāyate, 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 kālan tatra; 41d aṅgāṅgena instead of ankuṣena. 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; tumanuru-, passim), but there are many exceptions (alaṁkṛtvā, 33d and 36b; paṅkṣti-, 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 -m 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 īca was treated as a case of internal sandhi). The detailed figures are:

\[-m c- \; : \; 8x \; (2x \; caiva, \; in \; 84a, \; 153a; \; 1x \; ca, \; in \; 187b);\]
-ṅ c-: 20x (15x ca, 2x caiva);
-ṃ j-: 8x; -ṅ j-: O x.

If the cases of ca(iva) are left out of the picture, the figures become: -ṃ c- 5x; -ṅ c- 3x; -ṃ 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:

-ṃ t-: 14x (1x before tu);
-ṅ t-: 31x (28x before tu);
-ṃ d-: 14x; -ṅ d-: 4x;
-ṃ dh-: 7x; -ṅ dh-: O x.

If tu is left out, the situation before t- would be: -ṃ t- 13x and -ṅ 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 VŚT (MS A). The preference for -āṃ may even lead to a grammatically wrong form, as in 24c istsānistāṃ for istsānistān; 53b. Instead of -āms, -āns may occur: māṃsaṃ 162a. When -ām occurs at the end of half-slokas and slokas, 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; śrōtaḥ; 327a). Sometimes, there is confusion between n 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 i (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 vāgam (12a, 280b); vāruṇā- instead of vārīnā- (72b); graha instead of gṛha (13a; well-known from elsewhere). Evident neglect of case endings occurs in 9a (sāṣṭi for sāṣṭh, 16c (-kāma for -kāmo), 21c (bhūya), 43d (dikṣā for -ām), 170d (vidvīṣṭā for -āḥ), 268c (-ā for -āṇ), 341c (-a for -ab). 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 hṛtpadme karmikā- 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 -āṁ 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, sādhyaṁ vyavasthitam, and in 143 and 144ab (a description of Tumburu), an emendation of the forms on -āṁ 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 (sakulaṁ ca to sa kālaś ca). In 250c there is an adjectival form on -ā (trikubhjikutīlākārā) which
strongly suggests the Śakti as its subject; this led me to change the passage which follows: saśṭhasvarasamanvitam/saktibinduvir-
bynnam dehashham sakalātmakam into saśṭhasvarasamanvitam/
śaktir binduvirbhinn ā dehashā sakalātmakā, the more so be-
cause 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 viṇā-
dhārasaṁsthitam may well be corrupt, but possibly the words
on -aṁ 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 prakṛtītām, the last
word may be a shortened expression for iti prakṛtītām. 3. In
246ab tatpurusāṁ etc., the situation is unclear. The series on
-aṁ, 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 -aṁ in
246ab should be connected with -sarītṛam 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 Pratyabhijñāhrdaya, iti śivam, are understood
by the commentator Kṣemarāja as referring to the identity of
the taught doctrine with the Śiva-power: yad etāvad uktrapra-
karaṇaśarītṛam tat sarvam Śivam ŚivaprāptihetuatījŚivā prar-
tavyā, Śivasvarūpabhinnatvāc ca Śivamayam iti 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 -aṁ). In 34f., there is a description of festive
decorations; in this context, 35ab reads phalair nānāvidhaiś caiva
paritāḥ paryavasthitāḥ; the scribe of B copied it literally; the
last word has been corrected by me into -aḥ to cause it to-
conform with the string of instrumental endings. In 104f. (description of the goddess Jayanti) there occurs a series of nominatives on -ā and -t 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 accusatives7. 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 VŚT. 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 isyante; 73d praṇavaṇ ca adhomukham; 368c jape hūmkāra- (a bija is involved); 389a ādau ante ca; 392b subheṣu 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 adhastāṭādāṣa, 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 srāgmālā, 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 yaṣavargān. There are problems with the declension of stems in -i: 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 jāti. The MS shows a preference for the form devyā in the declension of devi: devyā occurs in 11a, 12c, 163b (pañcadenyā), 118c, 306a. I decided to emend the forms in 11a, 12c, 118c and 306a into correct nominative plurals devyāḥ/devyō; devyāḥ 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 devyāḥ. Irregularities in the -i declension are also found: 373c saktinā and perhaps 178d cityaṅgārais (for cityaṅgārais?).

Confusion between thematic and athematic stems (especially stems in -n) is amply attested: 165b cakrāṇām baladarṣītām; mantrināḥ 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 bhasamāḥ (but 172a tad bhasma); perhaps -ātmanāḥ as nom. sg. in 378d; tattvarājānām in 335a and 339c as nom. sg. (?); tattvarājāṃ in 337b; the form sādhyānāman tu in 228b has been emended; 185c kurvāto as nom. sg.; 261a ātmavata-; 155b samidhānām, cf. 156c samidhāṣṭāsataṃ. Strange is 325c tapasā durdharāl labdhām.

c. Pronominal declension: 200a yām 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 viṇāśikhaḥ: tantraṃ viṇāśikham in 10c = 323c; viṇāśikhaḥ in 11d and 358c. Cf. also 316 śāntikaṃ paustikāṃ…vidvesoccātanam…vasyākārasā (is the MS at fault?). In 390ab, we read hūṃkāraś ca rakāraś ca phākāram. 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).  
Masc. -fem.: 188c tilām.

e. Verbal flexion: occasionally, the MS has -anti where we would expect a third person sg. on -atti. This has been corrected in 179d and 196a. But dṛṣṭyante 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 -t 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 kurvati with subject in the singular. Forms of juhoti: opt. 3 sg. juhyāṭ/d in 187a and 394b; in both cases the MS reads juhuyāṭ which is against the metre. If the emendation is correct, this implies a "polishing" activity in the scribal tradition. Juhuyāṭ occurs, however, in conformity with the metre in 191b and 198c. The well-known form hunet 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 bhakṣayet, or caus. of bhūjijati?); 282b pīṣayet; use of causative instead of basic verb in 43d kārayet; 287a kartita=kṛtta; 369b saṃnirduhitam=saṃniruddham; 390c jāpayet; other cases in 20b and 47d (dāpayet=dadyāṭ?), 28d, 43b. Simplex instead of causative in 70anīśkramya recayed vyāyum.

9. There are several instances in Tantric manuscripts of the use of māhān 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 Kubjikāmatatantra 21, 51, where three out of ten MSS read hātaki ḍākini māhān while the rest reads mahat. In the same Tantra, 21, 86, nine out of ten MSS read ativegavati māhān (ix mahā); in 21, 91 we have 7x bhogavati māhān (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. Absolutes and verbal adjectives: 314d sayag jñāya; 247b vyāpitam for vyāptam; 211c sthāpya; 293a likhya.

i. Some peculiarities of the lexicon: 236d āsamjñeyam; always ārdhā for ārdhva (this is common practice in Newari MSS); confusion between koshtha and kosa. e.g. in 129, 131 and 132. The situation in the MS has been maintained. 327d param-pārate; 308c bijayet “should utter bijas”; 363a vilayatā, an abstract noun ?; 232a śleṣaśīngru (flowers which create dissenstion); 95b sarvavariṇa; 362b sāyojyata (a faulty reading ?); 203c svātmikam (corrupt for svānīkam ?); 206d kimkarito. There are shortened forms of words presumably conditioned by the metre: 203b āveṣtam for āveṣtītam (but āveṣtītam in 205a); 266c goćanam for gorocanam; 353a sphulīgām; in 81d, sarvasiddhiṣu may stand for sarvasiddhidāyīṣu.

j. Syntax: strange formation of compounds can be observed in 237c kālahāṃṣṭam; 273d hotavyāśṭaṣṭam; 396d tāṇāma-paḍam labhet. In these cases the words concerned would not have been compounded in correct Sanskrit. A strange dvandva in 182d śāntipuṣṭi ca jāyate (should we read śāntih puṣṭiś ?). Unexpected analysis of a compound occurs in 302d pūrvam uktakrameṇa tu. The order of the members is irregular in 65b kalāyaṭeṣṭayā and in 225d vāmahastākṣasūtradhyā. In 382c we find omkārapuṛvato mantram instead of omkāraṃ pūrvato mantre or omkārapuṛvam 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 garīyasi 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 abravīt.

n. There are many instances of remarkable sentence structure. A selection: irregular subject construction in tasya dadyān mahātmanā 48d; devyāḥ prītā bhavanī eva, avaśīṣṭam jale kṣipet
49cd; in 122d a sudden change of subject after an absolutive: 
\textit{atrāntaram idaṁ jūnaṁ śrūvā bhavati nirvṛtih}; the same in 66ab 
\textit{bijapaṅcakam uddhṛtya kathitaṁ devi te kramāt}, and in 67ab 
\textit{bijapaṅcakam abhyasya} (if the emendation is correct) \textit{sarvakāma-
phalapradam}. In both latter cases the absolutive 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 -\textit{am} is found in 98a, 101a and 104a. 
A nominative instead of an instrumental occurs in 124b \textit{yuktam} 
ekonavimśati. Strange are also 273d \textit{hotavyāśṭasatam} budhaḥ; 
283b \textit{patir dāsam kariyati} (probably we should read \textit{patiṁ} 
dāsam kariyati; or \textit{patir dāso bhaviyati}, an expression popular 
in later magical tracts?); 372ab \textit{amalikurute sūryaṁ candreṇa-p-
yāyanam smṛtam}; 385cd \textit{omkārayojitasyādau svāhākārāvasānataḥ. 

Often, the meaning of a sentence remains unclear, e.g. in 209f., 
377f.

o. There are some peculiar expressions, e.g. 120cd \textit{prasā-
dasva} yadi cāsti; 90d jāmutaḥ kaṭiṁ “from knee to hip”; 91a 
\textit{āpādajānunī “from foot to knee”; 65c ardhenu venduśikhayā; 
224b tādā prabhṛtim}; 269a pādau prabhṛty; 261d prayuktam 
kurute; 305ab tāntreṣu kalpoktaṁ karma; 347b yadteched 
dīrgam ātmanti; 394ab madhunā ghṛtasamyuktaṁ tilam. 

Some of these may of course be due to a defective scribal 

tradition.

A general judgment on the linguistic state of the original 
\textit{VŚT}, 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 proba-

bly 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"\(^\text{10}\). 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 gāyatrismīnākam; similarly in 135d (the -i 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 gramatically 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 follows\(^\text{11}\);

First vipulā: not examined (fifth syllable is short).
Second ,, (−UUU−): 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 (−U−): 6x (95c, 112c, 130c, 178c, 231c, 385a). The total number of vipulās second to fourth amounts therefore to thirty-nine\(^\text{12}\). 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

12. This is a little less than five per cent of the 788 workable half-ślokas in the VŚT.
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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 puṣṭyar-thinā, is rendered very probable by the Balinese version (see below): śvetam caiva yaṣo’rthināḥ.

The conclusion is that in the VŚT 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 percent) 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 kusumbharajasamīśram; but in 353b, nirdhūmata-jariśīṇam, 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 sam in samprṛśthe and samkṛuddham.

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), caṭvāriṃśati- (343a), aṣṭa- (132a, 275d), aṣṭādaśa (131d), dvādaśa (239d), navamīḥ (15b). In three cases, the word purusa 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, (-dhari), 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 MŚA 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 groups:\(^\text{13}\):

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, Nirvānaprakaraṇa, 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 Devicaṭuṣṭayasyasahitatumburunirmāṇam “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 sūlin). This figure has been associated with Virabhadra by Madame de Mallmann\(^{16}\).

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

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about the eleventh century, ch. 19, 87-113. The passage begins by giving Tumburu’s bijamāntra in code: ksākāro maṃnipavanavāmakaṁrādhacandrawān, uktaṁ tumburubijaṁ tat. With the help of the commentary Padārthādarśa by Rāghavabhaṭṭa (close of fifteenth century) we conclude that the bija should be ksmyūṁ. The four goddesses are also mentioned; the third of them is called Ajitā and not Jayantī. Their bijas are respectively jmyūṁ (Jayā), bhmyūṁ (Vijayā), smyūṁ (Ajitā) and hmmyūṁ (Aparājitā). After directions for nyāsa of these syllables and their six varieties (constituted in accordance with the saḍaṅga 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 Dūtīs (female attendants) in the intermediate regions: Durbhagā (NE), Subhagā (NW), Karāli (SW) and Mohini (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 Śaṅkarmadipikā, compilation on sānti “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

18. Śaṅkarmadipikā by Śrīkṛṣṇāvidyāvāgīśa Bhaṭṭācārya, ed. by J. Vidyasagar’s sons, in : Indrajalavidyāsangraha, Calcutta 31915, pp. 179f.
bijas of Tumburu mentioned in the process are quite different from those given in the Śrāvadātālakā. The text refers to a Tantric source for its information: kathayāmy atra...sarvasan-tikam vidhānam yat samādṛṣṭam Tantrarāje mayottare. This cannot refer to the Tantrarājatantra known to us which is a quite different text belonging to the Śríkula. In the light of the evidence furnished by the VŚT and other sources mentioned below I suggest to emend samādṛṣṭam into samādṛṣṭam 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 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 ṣaktis 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 Jayanti. As in the VŚT, Gāyatri, Sāvitrī and Aṅkuśa are mentioned as attendants. On the latter’s form, the commentator quotes a passage from the Nandīṣikhā 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 (ādhāraṣakti), 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

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 Tantrasārasamgraha, a digest on the cure of poison and worship of deities with magical purposes, Tumburu is the Rṣi who transmitted the syllable kṣmṛyaum, by means of which one can apply subjugation (vaṁśkarana) and punishment (nigraha). The mantra is called Cintāmaṇimantana and the deity is Mahārudra. Tumburu and his attendants are also described succinctly.

j. Śrikaṇṭha's Yogaratna Vallī, 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" (paramesṭhinali) who preside over all "Tantras".

k. A most interesting addition to the data we possess on Tumburu comes from the early Buddhist Tantra called Maṁjuśrīmukalpa. This remarkable text contains several references to Tumburu as a Bodhisattva. In this quality, he is accompanied by his four sisters called Jayā, Vijayā, Ajīṭā 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 manḍala 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. Tantrasārasamgraha 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 Tantrasārasamgraha (TSS) relied.


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.
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potent herbs for healing\textsuperscript{23}. 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 Yakṣinīs, although the term Yakṣa is not used for Tumburu himself. Tumburu occurs as a Yakṣa worshipper of the Jina in Hemacandra's Abhidhānacintāmāni\textsuperscript{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 Parameśṭhins (who differ from the five mentioned above) or the sixteenth Tirthankara, Śānti, occupying the central position\textsuperscript{25}. Some traits of Tumburu are further shared by Brahmā: four heads or faces; some attributes; Brahmā is surrounded by females in the Nilamata Purāṇa\textsuperscript{26}. The pattern further reminds of the position of some legendary ṛṣis or gurus such as the Kamru Guru of the Santals\textsuperscript{27}, the Javanese Bharaḍah, or Padmasambhava, the propounder of Vajrayāna in Tibet, who is said to have married four Yoginis and to have understood the art of transmuting blood into amṛta\textsuperscript{28}. 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.
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 8\textsuperscript{e}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 Thom\(^29\). 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 Śiva\(^30\).

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 Brahmade 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 Prâh Vihâr*, 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 linga as was surmised by me (Tumburu art., p. 49) under the influence of other writers.
Hiranyakadama taught the siddhi together with the method to realize it to Sivakaivalya (st. 27), and he showed him the “four-fold face of Tumburu”, to wit the texts Śiraścheda, Vināśikha, Saṃmohā and Nayottara (st. 28; the text is that established by Coedès):

Śāstrāṁ śiraśchedavināśikākhyām saṃmohanāmāpi nayottarākhyām tāt tumvuror vaktracatuskam asya siddhyeva vipras samadarśayat saḥ

Sivakaivalya 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 śāstrasāraṁ rahasyakauśalyadhiyā sayatanaḥ
siddhir vahantīk kila devarājābhikhyām vidadhre bhuvanarddhivyadhyai.

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

The Khmer version adds that Hiranyakadama, 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 Sivakaivalya.

The identity of our VŚT 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 VŚT 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 VŚT). The rites

described in the VŚT in st. 151ff. and earlier might have served to Hiranyadāma 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. Chatterji\textsuperscript{32} should be discarded; Bagchi's hypothesis that this text would be identical with the Nayasūtra and the Uttarāsūtra, two sections of the Niśvāsatattvasamhita, 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 Śaktisamgamatantra. 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 Kāli 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,

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 Viṇāśikha 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 Indonesia; they continue up to the last phase of Hindu-Javanese history (the Tantu Paṅgêlaran). 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 Devarâja again. The Balinese “Sûryastava” proves that also the four goddesses Jayâ etc. were known in Indonesia, but no reference to them is found in Cambodia, although the sovereignty symbolism provided by their presence could have functioned in safeguarding Jayavarmman II’s role as a Cakravartin.

33. See my Tumburu article, pp. 51-56. To the allusions to Tumburu in Indonesia should be added: Jñānasiddhânta, first line of ch. 3, p. 74 in the edition by Haryatî Soebadio, Amsterdam 1971 (Jñānasiddhânta, Secret Lore of the Balinese Śaiva Priest): nāma Sâh Hyañ Onkâra : Prañâva, Viśva, Ghosa, Ekâkṣara, Tumburu—Tryakṣarâṅga. The VST does not offer a parallel to the equation of the syllables Tum-bu-ru with the three constituents of the Prañâva (A-U-Ma).


35. See my Tumburu article, p. 52. The relevant line is: ksãm ksîm ksêm ksûm jayâdyâbhir anugatatanâm, tum-bu-ru tryakṣarâṅgam.
In the light of the preceding considerations and of the VŚT 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 VŚT 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 VŚT 349c-351b with stanzas 18 and 19 of the Māyātattva fragment from Bali, edited in “Stuti and Stava” (StSt) 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 VŚT. 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.

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 ṑṝṇ from which ṅṝmya is flowing downwards (VŚT 73: tataś cāṃṭadhārābhīr vidyādeham ṅṝcintayet/ sravantaṁ mūṛdhīn paramaṁ praṇavaṁ ca adhonukham) has a reflection in StSt 558,1: Oṃkāraḥ paramanjñānam ṅṝmyadam adhonukham ..., and 2a: ṅṝmyaṁ varṣate tasmāt sarvaṅgasandhiṣu... 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 ḵṣaṁ, ḵṣim, ḵṣem and ḵṣum (no exact correspondence in the VŚT; but ḵṣaṁ = āṭmatattva and Tumburu, VŚT 62; ḵṣim = Gāyatri, (VŚT 133f., while ḵṣum = Śāvitrī, VŚT 135); the identity of Tumburu with Ākāśa (VŚT, prose at the end; StSt 588, 3b); the phrase sarvavarṇasvarūpam in connection with Śiva/Tumburu comparable to VŚT 95ab catukṛpatram iti tatrābjam sarvavarṇi-takarnikām (Tumburu resides in the karnikā).

e. In the field of mantravāda: the method of enclosing bijas 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 vyādhīghāta- and StSt 450,16 vyāḍhisamghāghatāturo; VŚT 203 māyātattva and StSt 450,1 māyātattva (but in another context), cf. also VŚT 60 āṭmatattvam iti khyātam; 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-śaktipradipanam = StSt 327, 1b; saṃmūrčitam in VŚT 160d and StSt vimūrčitam (repeatedly, e.g. in 573,6; especially in the younger products of “Archipelago Sanskrit”); mūrčchita VŚT 210d; VŚT 74b suddhaspaṭikanirmalam and StSt 558,1 śaṅkhaspaṭikavarnam ca in the same context; there is some relation between the fourth prose appendix in the VŚT (ksakāraḥ puruṣaḥ etc.) and the Sprinkling Formula after StSt 441, especially as concerns the role of the combination ksā-ma
(StSt *kṣmā*), but the bijas are usually different in the Balinese formula and probably corrupt. As a catchword, *kṣmā* occurs in StSt 330,3 and in the Sprinkling Formula to StSt 775. Sāvitrī and Gāyatrī occur as a pair in VŚT 108f., 134f. (bijas; attendants of Tumburu), and in StSt 706,6. The phrase *śivaloke maḥīyate* 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 Viñāśikhatantra* : 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 “goddessess” 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 Iśvara in the text). The division of the contents found below has been devised by me for the sake of convenience.


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
Śīrāścheda 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” (uttarahydayam).

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 Dīkṣā).

12-17. Introductory. The Yāga (“sacrificial ceremony”) will be treated first; it causes the goddesses to be bountiful, as the text says. The sādhaka 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 sādhaka (presumably the same as the śīrya 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 Aparājīta, in the N.). The centre, in four colours, belongs to Tumburu. The deities are symbolized by their bijas.

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 Dikṣā. The candidate is connected with the five elements by means of the bijas of the Five Deities and guided to the “supreme way” (para-ādhvāṇ). A distinction is made between a sakala and a niṣkala variety. The bijas are then solemnly communicated to the initiate (s) and the secrets (samaṇāḥ) 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 (naiṣedya) 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 bijas.

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: Śatārdhārdhāsanāstīnam...kasākhyaṃ madhyakosṭhake). This results in the following arrangement:

<table>
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<tr>
<th>cha</th>
<th>ca</th>
<th>ṇa</th>
<th>gha</th>
<th>ga</th>
<th>kha</th>
<th>ka</th>
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<tbody>
<tr>
<td>ja</td>
<td>ḷ</td>
<td>i</td>
<td>ā</td>
<td>a</td>
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<tr>
<td>jha</td>
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<td>la</td>
<td>ra</td>
<td>ya</td>
<td>ḷ</td>
<td>ba</td>
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<tr>
<td>ūa</td>
<td>u</td>
<td>va</td>
<td>ks(m)a</td>
<td>ha</td>
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<tr>
<td>ūa</td>
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<td>ṣa</td>
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<td>tha</td>
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<td>ta</td>
<td>tha</td>
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</tr>
</tbody>
</table>
This reconstruction is hypothetical, but at the moment I consider it to be the best possible interpretation of the injunctions given in the VŚT. 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 bijas 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 bijas out of the Prastāra discussed above. The text (58c) speaks of “sixteen bijas”, 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 bijas in 123f. The best solution seems to be to exclude the last two bijas of the second series, Gāyatri and Śāvitrī, from the “canonical number”, but an argument against this can be found in the frequency of at least the Śāvitrī in the ritual.

The extracted bijas in this passage are:

a. The “Three Tattvas”, viz. the Ātmattattva: kṣaṃm
    the Vidyāttattva: kṣmūm
    the Śivattattva: kṣmaṃ.

It is possible that the ma should not be combined with the kṣa, so that the result would become kṣāṃ etc. For the Ātmattattva we obtain a different result if 59cd kōṣṭhaka daśabhijena saṁyuktāḥ pañcecaṁśakam, a most unsatisfactory reading (why is kōṣṭhaka- 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 kōṣṭhaka- instead of kōṣṭhakā-, after which a secondary change from saṁyuktām to saṁyuktāḥ would have been created. The bija of the Ātmattattva thus obtained would be kṣāṃ (or kṣmāṃ); its long vowel would be in accordance with the long vowels of the other two Tattvas. But the argument is not decisive. For the Vidyāttattva, the text in 60b suggests uṃ, but the parallelism with the other two Tattvas requires kṣ as the first consonant.

b. The five bijas of the Five Deities.
    The first (Tumburu): kṣaṃ (or: kṣmaṃ).
The second (Jayā) : jāṁ.

The third (Vijayā) : bhāṁ.

The fourth (Ajitā) : saṁ ?.

The fifth (Aparājītā) : haṁ.

The bija of Ajitā is only alluded to by the words binduyonik\emph{ }caturthakam in 63d. I surmise that the bija is saṁ on the base of the evidence of the Śāradātilaka, where the bija of Ajitā is smṛyūṁ, while the first consonants of the other bijas of the Four Goddesses given there are in accordance with those of the VŚT. If this is correct, the word binduyoni in 63d would have to mean “thirty-one” (the position of sa in the Prastāra). These five bijas are called the Supreme (kūṭastha) in vs. 66.

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

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. ātmasuddhi (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 bija which is thought to realize the involutionary process is given in 74f., according to the text it should be kṣmrom or kṣrom, but it might be identical with Samhārāstra mentioned in 78 which is explained in Appendix A to the text as kṣraṁ.

d. Before the new body is effectuated by a system of nyāsa (called also ālabhana “touch”), there are purifications of the site (77cd digbandhabhūmiṁ saṁśodhya, cakraśuddhyartham
Introduction

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

e. Nyása (79-93) of the mentioned bijas: 1. on the hands, of the Five Bijas and the Three Tattvas; 2. (83c-89) on the hands, of the five Uttarabijas (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 Yoni “Womb”; 3. On the body, of the Five Bijas. 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 Nyása 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:

Aparājita  
black
Jayanṭi  
yellow
Tumburu  
Vijaya  
red
Jayā  
white

Although the deities are described in dhyānaślokas 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)sūla, gadā, pāśa
and ankuśa. 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 kṣiroda (? , white), her sacred cord is a vyāghra (? , "tiger"; should we read vyāla = nāga "snake"?), her mount is a corpse (pretta); she has four faces and bears the gadā and the khetaka. Vijayā, described in 102-104b, has the colour of the dādimā 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. Jayanti (104-106) has the yellow colour of pure gold while her necklace and garment are also yellow; she bears a bell and khafvangā club; her mount is a horse. The colour of Aparājīta is black like collyrium and she wears a black garment; she stands on a divine chariot and bears, like Jayā, the gadā and khetaka; she emits a terrible roar (106c-108b). The secondary figures Gāyatrī, Sāvitrī, Ankuśa and Astra are described in 109f., the latter two in a Srangdhāra stanza (110). The Ankuśa "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 sādhaka as if he were a son to them (118).

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

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 Bijas. These are preceded by the extraction of a number of other Bijas, in the first place the Uttarahrdayas "Esoteric Heart Formulas" of the Five (123-128). These are given again in code; according to the prastāra system accepted above, they are:
Tumburu: $\text{ślūm}$ \hspace{1em} (32 = 5a + 19 = la + 34 = ā)
Jayā: $\text{yām}$ \hspace{1em} (17 = ya + 11 = ā)
Vijayā: $\text{yam}$ \hspace{1em} (17 = ya)
Ajitā: $\text{mām}$ \hspace{1em} (25 = ma + 11 = ā), or $\text{kṣmām}$
Aparājītā: $\text{kṣmām}$ \hspace{1em} (25 = ma + Śambhu = kṣa + 11 = ā).

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 $\text{ma}$, while it could as well be the $\text{kṣa}$ or $\text{kṣma}$; but the number might refer to the place of the $\text{ma}$ as twenty-fifth consonant in the Sanskrit alphabet. It is also not certain if Śambhu really refers here to the $\text{kṣa}$.

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

Astra: $\text{kṣma} \text{ḥ} \text{r}$ or $\text{ma} \text{ḥ}$ \hspace{1em} (25 = kṣa or kṣma or ma + 16 = āḥ)
Māyā: $\text{īḥ}$ \hspace{1em} (20 = i + 16 = (a)b)
Ańkuśa: $\text{kro} \text{m}$ \hspace{1em} (1 = ka + 18 = ra + 38 = o)
Gāyatri: $\text{kṣai} \text{m}$ \hspace{1em} (the paramāksara in 25 + 39 = aṁ)  
Sāvitrī: $\text{kṣū} \text{m}$ \hspace{1em} (25 + 34 = ā).

I repeat that these interpretations are hypothetical and not entirely satisfactory. A strong point is that the syllable $\text{kro} \text{m}$ is known also elsewhere as a symbol for the Ańkuśa.

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

136c-139. By way of transition to the next passage, Iśvara announces a description of the practice (prayoga) of the bijas 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 VŚṬ, 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 iḍā. piṅgalā or suṣumṇā. The iḍā 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 iḍā 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 iḍā (amṛtā, 149a) he is white as snow. The results are obtainable by a mere recitation of the bijas.

151-224. Applications of the Five Bijas 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 sadhaka (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 bijas of the Four Goddesses; draw a female figure by means of gorocana 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 sadhaka 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 ankuśa and bound by the noose of māyā (159-161).

4. A rite of utkarsana (?) 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 candāla’s (household or pyre) (165-167).

7. Subjugation by a meditation of the moon in one’s left hand, together with the Five Bijas (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 Bijas 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 Bijas 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 vidyāvrata (178-180).

12. Pacification by means of the same Bijas surrounding the name of a client (śādhyā) 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 *(pretā)* 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 sādhyā's heart-lotus; by the lotus-stalk of māyā, the victim is drawn towards the performer who recites the Five Bijas together with the first syllable of the sādhyā'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 Bijas; the rite may result in his death.

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

21. Worship of the Five Deities on a lotus drawn within the *vargāṭita* (*? 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 sādhyā's name should be enclosed (*vidarbhita*, 225d) by the Five Bijas; for liquidation, the Five Bijas 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 *phaṭ* 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).
233-263. Kālatattva, the esoteric teaching of time. This subject is presented as a necessary concomitant to recitation.

233-236. Introductory discourse on the importance of the subject. One who knows of Time knows of the Eternal Śiva, and knowledge of this Sadāśiva leads to siddhi. No success is possible without knowledge of the Kālatattva, besides of the kriyā (practice).

237-239. A question of Devī after the nature of this Time urges the Lord to an explanation. In the microworld of Time, the deity upward to and downward from the dvādaśāṅgula (mystic centre above the head), in a 24-fold rhythm (saṃkṛānti).

240-250b. Explanation of the Hamsa, the internal Śiva who resides in the respiratory function. The deity is the Puruṣa or Ādheya ("Superstructure") founded upon the Ādhaṇa ("Substrate") or Pura ("Fortress") which consists of the well-known twenty-five categories (enumerated in the text). This is the body of six "Sheaths" kauśika, read as kauṣika), ten breaths and three strands (guṇa), pervaded by mystic ducts (nādi), inhabited by all deities. It revolves like a wheel under the God’s supervision (248ab), like the heavenly vault with the stars under supervision of the Immovable Star (Dhruva, the Pole Star). The same is true for the mantric body of the deity which consists of the Bijas.

250c-259b. Description of the Śakti in the body and the course (gati) of the God who is characterized by a fiery śikhā (winding top-knot) called "Flash" (jyotirūpā), equal to a lotus stalk, at the upper end of which Śiva resides; he is the source and final abode of the whole of material and phonic creation. He is twofold: fiery during the "period of progression" (ayana) when he resides in the Piṅgalā; like amṛta during the "period of retrogression" (viśuva) when his abode is the Iḍā; the way through the Susumṇā leads to final release. This information almost doubles that given in vs. 145f. above.

System of the gati:

Amṛta — ayana — iḍā — śucikarmāṇi (pure acts)
Āgneya — viśuva — piṅgalā — raudrakarmāṇi (evil acts)
susumṇā — mokṣamārga (way to release)
259c-263. A digression on the nāḍis which almost amounts to a summary of the preceding informations.

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

264-266b. Enumeration of the acts which are realizable:
śānti, puṣṭi, vidvēsa, uccāţa, vaśya, ākarsana; 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 saiktthā) 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" (kītanam) 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 sādhaka's desires (289c-291).

292-300. Rites of evil consequence by sacrifice (yāga; of the victim's name ?) within letters (vṛṇāṇām 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 phat.
i. For dissension: within the ja.
j. For eradication of the enemy’s family: at the end of hūṃ phat.
k. For “small” objectives (teasing or harming the enemy): within a ya.

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

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 Nyayottara 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 Bijas, 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 nirguna (the kṣa?) is the “Heart” of the Five Deities, and still more supreme is the bija 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 bijas 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 bija of one syllable. She has heard the secret nature of the Viṇā the Viṇāśikha 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 Uttarahrdaya which is yām). This would amount to ḥṛyāṁ. Above it, there is said to be a saukara (? , 336b). Unclear is also 336cd tantudevaṁ vijāntyaṁ 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 īnāvimsati refer here to the "eighteenth", the ra?) and the "twentieth vowel", which would be the i according to the Prastāra. This would result into hṛīṁ.

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 Ekāksara.
349c-351. Results of meditation (presumably on the Ekāksara and/or its deity) upon different colours: the red of vermilion 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 bija 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. Mantrasamāskāra “consecration of mantras”. The consecrations include amalikaraṇam “rendering spotless”, āpyāyanam “feeding”, paramikaraṇam “rendering supreme”, bodhanam “awakening”, dahanam “burning”, dipanam “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 bijas; 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):

<table>
<thead>
<tr>
<th>Preceded by</th>
<th>Closed by</th>
<th>Result</th>
</tr>
</thead>
<tbody>
<tr>
<td>oṁ</td>
<td>nāmas</td>
<td>wealth, enjoyment</td>
</tr>
<tr>
<td>hūṁ</td>
<td>nāmas</td>
<td>eradication of evildoers</td>
</tr>
<tr>
<td>oṁ</td>
<td>svāhā</td>
<td>wealth; applicable in sacrifice</td>
</tr>
<tr>
<td>oṁ ramḥ?</td>
<td>oṁ?</td>
<td>awakening of sleeping mantra</td>
</tr>
<tr>
<td>om ram?</td>
<td>phat (in the middle)</td>
<td>realization of objectives</td>
</tr>
<tr>
<td>hūṁ haṁ</td>
<td>haṁ hūṁ</td>
<td>awakening of mantra</td>
</tr>
<tr>
<td>hūṁ ramḥ phat</td>
<td>(in beginning and middle)</td>
<td>coercion of mantra</td>
</tr>
<tr>
<td>oṁ</td>
<td>oṁ nāmas</td>
<td>complete siddhi</td>
</tr>
</tbody>
</table>

393-395b. Materials fit for fire sacrifice (homa): fruits, seeds, ghee, sesame etc. The sound vasyaf should be recited. Use of bija 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 VŚT, 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 VŚT 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 VŚT 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—Manjuśrīmūlakalpa  TSSC—Commentary to the same
NT—Netra Tantra  VDHpur—Viṣṇudharmottara Purāṇa
Saṭk—Saṭkarmadipikā  VST—Viṇāśikha Tantra
SārTil—Śāradātilaka  ISP—Īśanaśivagurudevapaddhati
ŚT—the same

For the editions, see notes 15-22 above; for the ISP, n. 39.
<table>
<thead>
<tr>
<th>Source</th>
<th>Number of faces</th>
<th>Number of arms</th>
<th>Attributes</th>
<th>Colour</th>
<th>Other features</th>
<th>Mount</th>
<th>Symbolism</th>
</tr>
</thead>
<tbody>
<tr>
<td>VŚT 96f.</td>
<td>4</td>
<td>8</td>
<td>śūla, gadaśā pāśa, ankuśa varada,(abhaya)</td>
<td>?</td>
<td>padmāsana royal apparel</td>
<td>?</td>
<td>ākāśa</td>
</tr>
<tr>
<td>VDhPur</td>
<td>4</td>
<td>2</td>
<td>kapāla, mātuluṅga</td>
<td>white</td>
<td>cipītanāsa costly apparel</td>
<td>bull</td>
<td>(VŚT, App. C)</td>
</tr>
<tr>
<td>3,66</td>
<td></td>
<td></td>
<td>vīṇā, śūla</td>
<td>moonbeam</td>
<td>costly apparel</td>
<td>bull</td>
<td>?</td>
</tr>
<tr>
<td>AgPur</td>
<td>50,17</td>
<td>2</td>
<td>pāśa, ankuśa śūla, khaṭvāṅga kapāla (?)</td>
<td>red</td>
<td>cipītanāsa red garment</td>
<td>bull</td>
<td>?</td>
</tr>
<tr>
<td>SārTil</td>
<td>19,94</td>
<td>2</td>
<td>khaḍga, carma tāṅka, kapāla pāśa, ankuśa</td>
<td>white</td>
<td>cipītanāsa tiger-skin</td>
<td>bull</td>
<td>?</td>
</tr>
<tr>
<td>NT 11,2f.</td>
<td>5</td>
<td>10</td>
<td>khaḍga, carma tāṅka, kapāla pāśa, ankuśa</td>
<td>white</td>
<td>cipītanāsa elephant-skin</td>
<td>bull</td>
<td>?</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>cakra, aksāsūtravarada, abhaya</td>
<td></td>
<td>cipītanāsa red garment</td>
<td>bull</td>
<td>?</td>
</tr>
<tr>
<td>Nt 13,29f.</td>
<td>?</td>
<td>4</td>
<td>śūla, mātuluṅga abhaya, aksāsūtra</td>
<td>?</td>
<td>cipītanāsa red garment</td>
<td>bull</td>
<td>?</td>
</tr>
<tr>
<td>TSS 23, 50</td>
<td>4</td>
<td>4</td>
<td>śūla (pāśa), ankuśa</td>
<td>red</td>
<td>cipītanāsa red garment</td>
<td>bull</td>
<td>?</td>
</tr>
<tr>
<td>Śatk p. 202</td>
<td>?</td>
<td>4</td>
<td>khaṭvāṅga, kapāla (arūna)</td>
<td>red</td>
<td>cipītanāsa red garment</td>
<td>bull</td>
<td>?</td>
</tr>
<tr>
<td>MMK chs. 47f.</td>
<td>4</td>
<td>2</td>
<td>śūla, sudhāghaṭa(aksāmālā, pustak)</td>
<td>white</td>
<td>cipītanāsa red garment</td>
<td>bull</td>
<td>?</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>vajra, karavāla sparklign</td>
<td>white</td>
<td>cipītanāsa red garment</td>
<td>bull</td>
<td>?</td>
</tr>
</tbody>
</table>

**Introduction**

- **Mount**: Earth
- **Symbolism**: Milky Ocean
### B. Attendants: the four goddesses

<table>
<thead>
<tr>
<th>Source</th>
<th>Name</th>
<th>Faces</th>
<th>Position</th>
<th>Colour</th>
<th>Function</th>
<th>Attributes</th>
<th>Mount</th>
<th>Symbolism</th>
</tr>
</thead>
<tbody>
<tr>
<td>VŚT</td>
<td>Jayā</td>
<td>4</td>
<td>E.</td>
<td>white</td>
<td>sister</td>
<td>gadā, kheṭaka</td>
<td>preta</td>
<td>earth</td>
</tr>
<tr>
<td>100f</td>
<td>Vijayā</td>
<td>4</td>
<td>S.</td>
<td>red</td>
<td>&quot;</td>
<td>čāpa (, bāṇa)</td>
<td>owl</td>
<td>water</td>
</tr>
<tr>
<td></td>
<td>Jayantī</td>
<td>4</td>
<td>W.</td>
<td>yellow</td>
<td>&quot;</td>
<td>khatvāṅga, ghaṇṭā</td>
<td>horse</td>
<td>fire</td>
</tr>
<tr>
<td></td>
<td>Aparājītā</td>
<td>4</td>
<td>N.</td>
<td>black</td>
<td>&quot;</td>
<td>gadā, kheṭaka</td>
<td>vimāṇa</td>
<td>wind</td>
</tr>
<tr>
<td>V Dh Pur</td>
<td>Jayā</td>
<td>4</td>
<td>right</td>
<td>white</td>
<td>mother</td>
<td>kapāla, daṇḍa</td>
<td>puruṣa</td>
<td>?</td>
</tr>
<tr>
<td>3,66,4f</td>
<td>Vijayā</td>
<td>4</td>
<td>&quot;</td>
<td>red</td>
<td>&quot;</td>
<td>&quot;</td>
<td>owl</td>
<td>?</td>
</tr>
<tr>
<td></td>
<td>Jayantī</td>
<td>4</td>
<td>left</td>
<td>yellow</td>
<td>&quot;</td>
<td>&quot;</td>
<td>horse</td>
<td>?</td>
</tr>
<tr>
<td></td>
<td>Aparājītā</td>
<td>4</td>
<td>&quot;</td>
<td>black</td>
<td>&quot;</td>
<td>&quot;</td>
<td>cloud</td>
<td>?</td>
</tr>
<tr>
<td>Śār Tīl</td>
<td>Jayā</td>
<td>?</td>
<td>N.E.</td>
<td>red</td>
<td>lover</td>
<td>?</td>
<td>?</td>
<td>?</td>
</tr>
<tr>
<td>19,101f</td>
<td>Vijayā</td>
<td>?</td>
<td>(N.W.)</td>
<td>&quot;</td>
<td>&quot;</td>
<td>?</td>
<td>?</td>
<td>?</td>
</tr>
<tr>
<td></td>
<td>Ajitā</td>
<td>?</td>
<td>(S.W.)</td>
<td>&quot;</td>
<td>&quot;</td>
<td>?</td>
<td>?</td>
<td>?</td>
</tr>
<tr>
<td></td>
<td>Aparājītā</td>
<td>?</td>
<td>(S.E.)</td>
<td>&quot;</td>
<td>&quot;</td>
<td>?</td>
<td>?</td>
<td>?</td>
</tr>
<tr>
<td>NT</td>
<td>Jayā</td>
<td>4</td>
<td>N.E.</td>
<td>white</td>
<td>&quot;goddess&quot;</td>
<td>taṇka, kandala</td>
<td>preta</td>
<td>?</td>
</tr>
<tr>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td>danḍa, aksāṣūtra</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11,12f</td>
<td>Vijayā</td>
<td>4</td>
<td>N.W.</td>
<td>red</td>
<td>&quot;</td>
<td>sara, kārmuka</td>
<td>owl</td>
<td>?</td>
</tr>
<tr>
<td></td>
<td>Ajitā</td>
<td>4</td>
<td>S.W.</td>
<td>yellow</td>
<td>&quot;</td>
<td>khaḍga, carma</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>Aparājītā</td>
<td>4</td>
<td>S.E.</td>
<td>black</td>
<td>&quot;</td>
<td>śakti, ghaṇṭā</td>
<td>horse</td>
<td>?</td>
</tr>
<tr>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td>carma, paṭṭiśa</td>
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<td></td>
<td></td>
<td></td>
<td>pāśa, ankuśa</td>
<td>divyāsana</td>
<td>?</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>gadā, ratnapātra</td>
<td></td>
<td></td>
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<tr>
<td>MMK</td>
<td>Jayā</td>
<td>?</td>
<td>N.E.</td>
<td>white</td>
<td>sister</td>
<td>dhanus</td>
<td>?</td>
<td>earth</td>
</tr>
<tr>
<td>p. 528</td>
<td>Vijayā</td>
<td>?</td>
<td>S.E.</td>
<td>yellow</td>
<td>&quot;</td>
<td>khaḍga</td>
<td>?</td>
<td>water</td>
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<tr>
<td></td>
<td>Ajitā</td>
<td>?</td>
<td>S.W.</td>
<td>red</td>
<td>&quot;</td>
<td>(text: āśu) ?(text: āśu)</td>
<td>?</td>
<td>fire</td>
</tr>
<tr>
<td></td>
<td>Aparājītā</td>
<td>?</td>
<td>N.W.</td>
<td>black</td>
<td>&quot;</td>
<td>?</td>
<td>?</td>
<td>wind</td>
</tr>
<tr>
<td>B. <strong>Attendants:</strong> Dūtis and Others</td>
<td>Position of Dūtis</td>
<td>Bijas of Dūtis</td>
<td>Kiṃkaras</td>
<td>Position of Kiṃkaras</td>
<td>Others</td>
<td>Position of others</td>
<td>Form of others</td>
<td></td>
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<td>--------------------------------------</td>
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<tr>
<td>VŚT 108f.</td>
<td></td>
<td></td>
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<tr>
<td>NT 11,9f.</td>
<td>Jambhanī</td>
<td>E.</td>
<td></td>
<td>Krodhana</td>
<td>S.E.</td>
<td></td>
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<tr>
<td></td>
<td>Mohanī</td>
<td>S.</td>
<td></td>
<td>Vṛntaka</td>
<td>S.W.</td>
<td></td>
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</tr>
<tr>
<td></td>
<td>Subhagā</td>
<td>W.</td>
<td></td>
<td>Gājakarna</td>
<td>N.W.</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>Durbhagā</td>
<td>N.</td>
<td></td>
<td>Mahābala</td>
<td>N.E.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ŚārTil 19,103f.</td>
<td>Durbhagā</td>
<td>N.E.</td>
<td>saṃ</td>
<td></td>
<td></td>
<td></td>
<td>fearsome</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Subhagā</td>
<td>N.W.</td>
<td>saṃ</td>
<td></td>
<td></td>
<td></td>
<td>red</td>
<td></td>
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<tr>
<td></td>
<td>Kārāli</td>
<td>S.W.</td>
<td>saṃ</td>
<td></td>
<td></td>
<td></td>
<td>white</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Mohini</td>
<td>S.E.</td>
<td>haṃ</td>
<td></td>
<td></td>
<td></td>
<td>fearsome</td>
<td></td>
</tr>
<tr>
<td>TSS(C) 23,38</td>
<td>Subhagā</td>
<td>N.E.</td>
<td>saṃ</td>
<td></td>
<td></td>
<td></td>
<td>black</td>
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<tr>
<td>23,47</td>
<td>Durbhagā</td>
<td>N.W.</td>
<td>saṃ</td>
<td></td>
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<tr>
<td></td>
<td>Kārāla</td>
<td>S.W.</td>
<td>saṃ</td>
<td></td>
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<tr>
<td></td>
<td>Mohini</td>
<td>S.E.</td>
<td>haṃ</td>
<td></td>
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<tr>
<td>Source</td>
<td>Bijas and Mantras</td>
<td>Tumburu</td>
<td>Jayā</td>
<td>Vijayā</td>
<td>Jayanti (Ajita)</td>
<td>Aparajita</td>
<td></td>
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<tr>
<td>VST</td>
<td>61f.</td>
<td>kṣaṁ or kṣmaṁ</td>
<td>jam</td>
<td>bham</td>
<td>saṁ?</td>
<td>haṁ</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ŠārTil</td>
<td>19,87f.</td>
<td>kṣmṛyūṁ</td>
<td>jmṛyūṁ</td>
<td>bhmṛyūṁ</td>
<td>smṛyūṁ</td>
<td>hmṛyūṁ</td>
<td></td>
<td></td>
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<tr>
<td>TSS</td>
<td>23,21f. (Cintāmaṇi- mantra)</td>
<td>kṣmṛyaṁ</td>
<td>jmṛyaṁ</td>
<td>bhmṛyaṁ</td>
<td>mmṛyauṁ (smṛyaṁ?)</td>
<td>hmṛyaṁ</td>
<td></td>
<td></td>
</tr>
<tr>
<td>NT</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Śaṭk</td>
<td>prose+</td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>haṁḥ hrāṃ ṛaṁ hṛṁ</td>
<td></td>
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</tr>
<tr>
<td>MMK ch.47f.</td>
<td>om deva svāhā</td>
<td>om jaye svāhā (om vijaye svāhā)</td>
<td>om ajite svāhā</td>
<td>om aparājite svāhā</td>
<td></td>
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</tr>
</tbody>
</table>

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 śṛṇi which =aṅkuśa.
6. The NT (11, 3) adds that Tumburu’s (five) faces are made “in the form of Sadāsīva” (sāḍāsīvena 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 (ādhanāṣaktī), above which come the earth, milky ocean and ship as in the table. The commentator Kṣemarāja adds that the ksirārṇava (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 Jayanti 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 Śārtīl 19, 102 *madamanmāthapīḍitāḥ.* 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 Śārtīl (19, 102): *Īṣādikoneṣv abhyarceṭ.*

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 Cintāmanīmantra, to be put on the petals of the lotus-manḍala. Its author quotes (without mentioning a source) a śloka which mentions Jayā, Vijayā, Ajitā and Aparājitā and the Dūtis (see the next table). The śloka in question also occurs in ISP II, 31,98.

10. The Śārtīl 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: *madamanmādaḥṛṭāḥ*).

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Sub B: *The other attendants.*

1. The term "fearsome" applied in the table to Astra for the
VŚṬ, is a summary of the description contained in the Sragdharā stanza VŚṬ 110.

2. For the Düṭis, the NT 11, 19 adds attributes (munḍa 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 Düṭis: a fish for Jambhanī, a tortoise for Mohanī, a makara for Subhagā and a bheka for Durbhagā.

4. The names of the Kiṃkaras (Servants) mentioned in the NT resemble those enumerated in the same text (10, 37) for Bhairava: Krodhana, Vṛntaka, Karśaṇa and Gajānana.

5. The position of the attendants Gāyatri etc. in the NT can only refer to a manḍala.

6. The NT adds for the Aṅkuṣa that it bears the attributes pāśa, aṅkuṣa, 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 saṃpūṭākārayugmataḥ. See Kṣemarāja’s commentary.

7. The TSSC on TSS 23, 23 also gives a stanza enumerating the Düṭis; it contains the corruption from Durbhagā to Durgā. The sequence of “Durgā” and Subhagā is as in the ŚārTil.

8. The form Mohani (NT, ISP) should be preferred to Mohini (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 kṣmṛyaṃ by means of the long vowels (the Heart: kṣmṛyāṃ, 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 Sadāsiva 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 V Dh Pur or its source.

4. The vīnā, 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 Viśrabhadra. Although the VŚT presupposes a Vīnā 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 vīnā (? vīnādhāra, 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 Iśānaśiva-gurudevapaddhati which is probably older (if it forms a genuine part of the original compilation by Iśānaśiva,
Introduction

it may belong to the eleventh century A.D.).\textsuperscript{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 (bijas, 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 brahmamajjāviśāgnitvak- versus ISP 31, 91 sarvataḥ saviśāgnitvak which makes no sense in the context of bija 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 (Śārtīl, 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.

9. The names Jayanti 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 dikpattramadhyagāh; 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 Aparājita 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 Dūtis and Kīṃkaras 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 bijas which are applied in the ritual. It may be remarked that the characteristic function of the Māyā is to “cover” (accha-dayati), of the Aṅkuśa to “keep back” (nirodhayati; in a magical context: to attract), and of the Astra to “awaken” (prabodhayati); see VŚT 41f.

13. Bijas: a basic agreement as to the first consonant can be observed between the VŚT and the ŠarTil/TSS (ks- 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 Ekāksara. 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 Dūti).
the simple form of the bijas taught by this text reflects an older stage.

We may conclude with some general remarks on Tumburu and the Viṇāśikhatantra. We have seen that Tumburu generally appears with royal apparel (even when he wears ascetic’s hair, as in the Śaṭkarmadīpikā). 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 VŚT; 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 (bijas). 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 VŚT 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 ṭāḍā and the pīṅgala, the yogic ducts to the left and right of the Suṣumṇa, 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 VŚT 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 Ḥamsa
in 240f. and imagined as a microcosmic concretization of Sāmkhya 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 Vināśikhatantra 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 Oṃkārātmānam 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 Vināśikha 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 (Maṇjuśrīmūlakalpa). 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 bijas 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 bijas 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 Tantrasārasamgraha in the form of the bijas (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. deveṣa 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 bijas 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 Śaktic 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 vaśtkarana or uccāṭana are found in the VŚT (especially in 264f.) but the systematization of these rites as “Six Acts” (sat karmānī) 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 Vijaya (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 Sādhakadikṣā which includes an abhisēka (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, siddhi⁴⁵ and mantrin⁴⁶. 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 bijas 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, uccātana (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


⁴⁵. Vabhisic is found once in the VŚT (47c).

⁴⁶. See the same article by Mme. Brunner, p. 431; 432.

⁴⁷. Same article, p. 431.

⁴⁸. Same article, p. 420.

⁴⁹. 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 VIṢĀṢIKHA 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 nānāratnopasobhite / nānādrumalatākīrṇe siddhacāraṇasevite //
2 tatra devaḥ suraśrēṣṭhaḥ kriṣṭate umayā saha / stūyāmāno mahāsiddhair mahākālādibhir gaṇaiḥ //
3 rṣibhiś ca mahābhāgair bhṛgvādyaiḥ surasattamaḥ / teṣām madhye samutthāya devī vacanam abravīt //
4 śrutam sammohanaṃ tantram tathā nayottaram mahat / śīraschedaṃ ca deveśa tvatprasādāt sudurlabhām //
5 vrataśādhyāni caitāni yāgasādhyāni vai punaḥ / anyasārā yato loke prāyo draviṇavajjitaḥ //
6 ebhyo 'pi cottaram yasmāt kevalāṃ jñānasiddhidam / sarvakāmapradām deva yathāvad bijapañcakaṃ //
7 uttaram hṛdayam hy esāṃ bhaktāya dātum arhasi // śrī īśvara uvāca /
8 yau na kasyacid ākhyātaṃ sukrādīnāṃ ca yoginām / subhaktasya vinītasya gopitāṃ vai guhasya ca //
9 catuḥsāṣṭhiṃ samākhyātāḥ śīṣyās tanteṣu ye mayā / teṣām api na cākhyātaṃ brahmaviṣṇupuraḥsaraḥ //
10 tad ahaṃ sampravakṣyāmi cintāratnam ivāparam / tantram viṇāśikham nāma nirvāyjenāsusiddhidam //
11 devitumburasmyuktam viṇādharasasaṃsthitam / sikhāyogena īṣyante tena viṇāśikhā smṛtā //
12 yāgam ādau pravakṣyāmi tantrāraṃ sudurlabhām / tenaiva varadā devyō nityāṃ devi bhavanti hi //
13 grhāyāgam idāṃ devi yo jānātiha sādhakaḥ / vratahomād ṛte cāsmin susiddhiṃ labhate param //
14 śīṣyānāṃ ādītaḥ kuryāḥ yāgam kṛtvā parigraham / nānyathā darśayet tantram na cāsau siddhiṃ āpnuyat //
15 caturthyāṃ attha pañcāmyāṃ navamāṃ ekādaśisu ca / grahanē vāpi kartavyā sarvadā cārkasomayoḥ //
16 caturthyāṃ yajanaṃ śreṣṭhaṃ saubhāgyakaraṇam mahat/ śrīkamo yajanaṃ kuryāt pañcāmyāṃ susamāhilāḥ //
17 samgrāme vijayārthi vā pararāṣṭravimardanam / navamāṃ pārthivāṃ yāgam kurvita bhagnipriyam //
18 ekādaśyām yajed yas tu śivaloke mahiyate /
sugupte nirjane deśe saridvāpiṭate 'pi vā //
19 kṛtvādau bhūmisanmsuddhiṃ sāvitrīya deśikottamaḥ /
kṛtvā pūjāṃ prakurvīta śisyāṃ adhivāsanam //
20 carukāṃ sādhane paścāt sāvitrīya dāpayed budhaḥ /
śisyāṃ dantakāṣṭham ca sakṣiraṃ dvādaśāṅgulam //
21 ācamya śisyām āhūya pañcatattvaparīśkṛtam /
sāvitrīya proksayed bhūyas tatvajaptam yathoditam //
22 pramārjyet kuśāgrena tasyāṅgāni samālabhet /
ālabhyaiva tu sāvitrīya kṣālayet sakalāṃ kramāt //
23 yāgabhūmau svāśisyāṃ tu svapeca kuśasamstare /
rakṣāṃ sadā satair bijaiḥ kṛtvā dhyātvā ca tāḥ kramāt //
24 tataḥ prabhāte vimale mukham praksālyā sādhaḥaḥ /
istāniśtaṃ gurau cestāṃ pranipatya nivedayet //
25 istāniśtaṃ vidītvā tu desikaiḥ sādhaḥasya tyu /
ādau deśe same bhūmau vivikte sālyavarjite //
26 manḍalam saṃlikhet prājno yathāvad vidhipūrvakam /
caturhastam caturdvāram athavā caikahastakam //
27 manḍalam saṃlikhed divyam šalićūrṇena sūjīvalam /
tatra madhye likhet padmam catulpattraṃ sakarṇikam //
28 śvetāśṛipitakṣaṇāni kamalasya dalāni tu /
prāg ārabhya yathānyāyaṃ saumyeśāntāni lekhayet //
29 karnikāṃ ca tathā madhye śabalāṃ desikottamaḥ /
caturmūrtim caturvānaṃ svena bijena tumburum //
30 caturvānaṃ īsvaram dhyāyen nivisṭām karnikodare /
tataḥ sitāṃ svabijena jayāṃ prāgdale vinyaset //
31 bandhūkakusumapraḥkhyāṃ vijayāṃ daksīne dale /
svacchacāmikaraṇapraḥkhyāṃ ajitāṃ paśicme dale //
32 bhinnāṅjanacayapraḥkhyāṃ uttare cāparājitām /
vinyasya pūjāṃ kurvīta svaiḥ svair bijair yathākramam//
33 puspadhūpaīś ca balibhir yathākālāntaraīḥ subhaiḥ/
sadvitānapatākādyatāṃ sragmālālmkṛtaṃ puraṃ //
34 pradīptadīpakaṃ dīkṣu samantād avabhāsitam /
nānābhaṇaśyāṇapānaīś ca svādubhīr vyaṇjanaīs tathā //
35 phalair nānāvidhaiḥ caiva parītaḥ paryavasthitaiḥ /
kalaśair vāriṇīraṃ ca daśadīkṣu vyavasthitaīḥ //
36 cutapallavasaṃvītaīḥ sragmālālmkṛtaīḥ subhaiḥ /
evaṃ yaṣṭvā yathānyāyaṃ śisyān āproksya vārīṇā //
37  सावित्र्या मुक्खम असाद्या वाससाः साकलिक्र्तान / 
    स्वालः स्वायं बिजायं न्यासेन पुष्पानं सिस्यानः करयोर द्वायोः //
38  जयत्र प्रावेशयेन मयं मन्दलां देशिकतमाः / 
    प्रावेश्या तत्रा सिस्यां तु द्वित्रिकतुष्पाण्या एवा वा //
39  ततो गिनिकर्यां कुर्विता मन्दलात पाष्चिमे बाहिः / 
    उल्लिख्योद्धर्त्या सावित्र्या कुष्म साम्स्तिर्या दर्शानाः //
40  अस्त्रबीजना काब्युक्त्या गंधार्तोयेन देसिकाः / 
    वाहनमां अद्यां तेनावा सावित्र्याः पुजयत् ताता //
41  ततो तत्त्वत्रयाम न्यासया वह्नर एवा यथाक्रमाम / 
    निरुद्धमायात्समात्तम अनुक्षेणा नीरोधयेत //
42  महायाच्छादयेत पाष्चाद अस्त्रेन्द्रा निर्याहेत / 
    होमाग्राव्याया सरस्याया कुर्यात् तेनावा सोध्याम //
43  तातस्या सर्पिसो मोमाः विधिवत कारयेद बुधहाः / 
    सवाबिजाई एवं तद्र द्वितवे दिक्षां सिस्याया करायेत //
44  सामयोज्या विधिवाद बिजायं महाभुते शुक्लसु / 
    साकले तत्त्वां समयोज्या पारिष्ठापया परेह 'द्वनाम //
45  नियोऽत्वायम् ततो तत्रा यत्रासावांसवारपारम्? / 
    एसा दिक्षा यथान्यायाम भुक्तिमुक्तिहल्पाराद //
46  ताईं एवं पाष्जाबन्ध तत्त्वां साकले साकलात्मिकां / 
    निक्षां निकलां प्रोक्ता साहिकाराध्यानां पुरा //
47  दिक्षायित्वा ततात तियान साहिकारापरे शतिन / 
    अभिषियम् सवाबिजाई तु बिजां तेयसयाम प्रदापायेत //
48  निवेद्या समयां तस्या ह्रमुद्रांगुलिदर्शनात / 
    अनुज्ञायं साहित्याण्यं सान्या दाड्यां महात्मनां //
49  ताताः सवाविद्यान्वेदयां बहकायेत साहिकोत्तमाः / 
    देवयाञ्च प्रिता भावंते एवं आवां राम जले क्षीपेत //
50  असार्यां पुजयेत भाक्त्याः सरस्वेनपारं विद्या / 
    प्रणामां शात्तिदानािं सा येनां वा तुस्याये गुर्जु //
51  स्राविः सितोश्चिति काव्या सर्वालं महारघ्ुसिताः / 
    उच्चासनास्ति तात्र प्राग्वक्त्राः कल्पयेत तोषांमण्डले //
52  गोसाञ्च द्वास्मलिप्तसु तसु सुदां जनविवर्ज्जेत / 
    सुसमे भुमिदेशे तु प्रस्तानं प्रस्तारे चचुि //
53  कातुरस्राम एताः क्रत्र्वा प्रास्तारे क्षान्तेत्त्व नाण्यानाथं तु सर्मं शुभं //
54  शात्ताकाहध्यासनांसायं पाणस्वागँताबिंदुकम / 
    शिक्षासम्ब्हिन्नमुर्द्धान्तम कासाक्ष्याम दम्हकावोष- 
    हाके //
55 vidigdikṣaṃsthakosṭheseṣu tatpārśve bahir aṣṭasu
56 yaśavargān nyased devi aṁśānādiṣu tatkrāmāt
57 āgneyādiṣu koṣṭheseṇa nāpumṣakacatuṣṭayam
58 aṁśānādiḵramād devi bijadvādaśakaṁ nyaset
59 tṛtiyāpaṅktikoṣṭheseṣu caturthe paṅcavimśakam
60 aṁśānādiṣu koṣṭheseṣu bijāni kramaśo nyaset
61 prastāram evam prastārya svaravarṇam ca sōbhane
62 bijaṣoḍaśakam caiva proddharet tu yathākramam
63 kādi paṅktim purāṅtya kramād vyastasamastakam
64 koṣṭhāṅkādaśabijena samyuktaṁ paṅcavimśakam
65 ātmataattvam iti khyātaṁ vidyākhyāṁ catuṣtriṁśakam
66 śivatattvantu tu deveśi triṁsakoṣṭheseṣu samyutam
67 tattvatritayam etad dhi nyāsaṁ ca samudāḥṛtam
68 binduyuktany aśesāni nyastavyanti yathākramam
69 atra siddhiḥ sthitā devi vijñeyā sādhakottamaṁī
70 paṅcavimśatikoṣṭhaṁ prathamāṁ bijam ucye tay 
71 dvisaptakoṣṭhakam bijaṁ dvitiyam samudāḥṛtam
72 tṛtiyam aṣṭakoṣṭhaṁ binduyonīḥ caturthakam
73 caturvimśatikoṣṭhaṁ paṅcamam bijam ucyate
74 bijāni devadevināṁ nirṇītāni yathākramam
75 kālabaddhānālīṣ bijāḥ kalāyathesṭhayā yutam
76 ardhendu binduśikhayā saṁnībhāni krameṇa tu
77 bijapaṅcakam uddhṛtya kathitaṁ devi te kramāt
78 kūṭasthash tu smṛtā bijāḥ paṅca caiva varānane
79 bijapaṅcakam abhyasya sarvakāmaphalaprādam
80 yajanaṁ sampravakṣyāmi sarvasiddhipradāyakam
81 karasamskāram ādau tu kṛtvānena krameṇa tu
82 vakṣyāṇaṁ caṇena digbandhaḥsodhyam eva hi
83 saṁkārstreṇa digbandhaḥ prāṇāyāmapurāḥsaraḥ
84 prāṇāyāmaṁś tribhir devi ātmānaṁ tu viśodhayet
85 niśkranya recayed vāyum navaṁ cākṣṣya pūrayet
86 nirodhe kumbhakaḥ proktāḥ prāṇāyāmaṁ prakirtitam
87 dhyātvā kālāṅnibijaṁ tu yugántaṅnalanasarpaḥ
88 nyanet pādātale mantri jvālāmālakulaṁ mahat
89 nirdahec cātmadehaṁ tu vārīṇāplāvayet tataḥ
90 dagdhvā tu prākṛtam dehaṁ bhasmakūtam iva sthitam
91 tataḥ cāṃṛtadhārābhīr vidyādehaṁ vicintayet
92 sravantam mūrdhni paramam pranavaṁ ca adhomic
93 kham
74 vārunaṁṛtasaṁyuktāṁ sūdhasphaṭikanirmalam //
    kṣākhyāṁ yat śmṛṭiṁ bijaṁ rephadvyasamāyutam //
75 adha omkārasaṁyuktāṁ ārdhvāṁ bindukabhūsitam //
    anenaiva tu bijena śikhayā bhinnamastakam //
76 dhāraṇāyogamārgena nirdahet sādhakottamah //
    dehaṁ saṁśodhayen mantri ghorapāpaṁ tu kalmaśam //
77 nyāsam ālabhanaṁ kuryād bhaven mantrātmavigrahaḥ //
    digbandhabhūmiṁ saṁśodhya cakraśuddhyartham eva
cac // //
78 saṁhārāstreṇa kurvita vighnoccatanam eva ca //
    hastau saṁśodhayet paścād viḍhir eva prakṛtītaḥ //
79 kṛtvā tu vidhivan mantri tataḥ karma samārabhet //
    āmanśibandhanāt pūrvam bharamākhaś ? ca vinyaset /
80 aṅguṣṭhādikaniṣṭhāntam nyased vai bijapāṇacakam //
    aṅguṣṭhād ye tu ye parvā karayor ubhayor api //
81 ātmatattvaṁ nyasenā mūrdhni vidyātattvaṁ dvitiyake /
    śivaṁ dadyāt trtiyeṣu sarvasiddhiṣu bhāminī //
82 adhastāt ātmatattvaṁ tu vidyātattvaṁ tu madhyataḥ //
    śivatattvaṁ nyasenā mūrdhni haste dehe punah kramāt //
83 evāṁ tattvatraṇaṁ nyasya tatha kūṭakṣaraṁi tu /
    bhūyaś cottarabijāni vinyaset tu varānane //
84 asstrāṁ caiva tu vinyasya vishphulīgaṣamprabham /
    māyayācchādayitvā tu ankuṣena nirodhayet //
85 yonimudrāṁ tato baddhvā kuryāt [tu] sakalāṁ tanum /
    etad ālabhanaṁ caiva tava devi prakṛtītam //
86 aṅguṣṭhau grathitau kṛtvā karayor ubhayor api /
    tarjaniṁ vāmahaste tu prasāryākūncayed budhaḥ //
87 eṣā nirodhani proktā mudreyam ankuṣasya tu /
    vaśyākarspaṅkārayṣu prayojyā sādhaḥkottamaiḥ //
88 tarjani madhyamā caiva anāmā daksinasya tu /
    vāme trīṇi samākramya aṅguṣṭhau ca susamaṁśhitau //
89 adhastāt sarvataḥ proktā daksinā tu kaniṃṣhikā //
    tarjanyaṅguṣṭhayor madhye yonimudrā prakṛtīta //
90 ādyamā mūrdhni tato bijaṁ dvitiyāṁ mukhamaṇḍale /
    kātyūrdhve ca tataś cānyaṁ caturthaṁ jānutaḥ kaṭīṁ //
91 āpādajānuni cānyaṁ prasṛtaś ca karaiḥ kramāt /
    evaṁ bijena dehas tu mucyate nātra saṁśayaḥ //
92 vajropalamahāvarṣaṁ koradaṁśtrēbhayāvaham //
    mucyate ca sadā rogair mṛtyurūpair durāsadaṁiḥ //
93 ahigaraviṣaśastra-jvara-kṣaṭhakṣaṇyādibhiḥ /
mucyaṭe nātra saṃdeho yo 'pi syāt pātakī naraḥ //
94 upalipya śūbe deśe pracchanne janavajite /
pūrvvad dхastamātraṃ tu likhitvā maṃḍalam śubham //
95 catuḥ-pattram tu tatrābjaṃ sarvavārefakarṇikām /
sitarakṭapitakṛṣṇāṃ pūrvvādidalasamsthitām //
96 jayādyāṃ vinyasen manṭrī tumbrum karṇikopari /
padmaṇopaviṣṭam tu varadānodyatakarām //
97 caturvāktram aṣṭabhujaṃ catuṣkāyaṃ trilocanam /
nāgayajñopaviṣṭam tu śūlapāṇīṃ gadaḍharam //
98 mukūṭena vicīreṇa saṃśaṅkadhṛtaśekharam /
śaktināṃ tu priyaṃ devaṃ pāsāṅkuṣakaraprabham //
99 divyāmbarātapatraṇa divyāsragbandhrapanaṃ /
devadevaṃ sadī dhīyayet sūryakoṭisamaprabham //
100 kṣirodaphalasamkāśāṃ vyāghrayajnopavītinīm /
pretārūḍhāṃ caturvāktrām gadaṅkheṭakadhārīṇīṃ //
101 divyāmbarātapatraṇa hārakeyūrabhūṣitām /
devadevim jayāṃ dhīyaved dīpyamāṇāṃ svatejasā //
102 devasyābhimukho mantrī sasmototpunālopanāṃ /
dāḍimukṣumaprakhyāṃ suragopakasaprabham //
103 cāḍyakatakarāṃ ghorāṃ matsyaṃmaṃṣasurāpriyām /
ulūke saṃsthitāṃ devīṃ hārakeyūrabhūṣitām //
104 raktāmbarātapatraṇa vijayāṃ siddhidāṃ smaret /
dhātucāmikaraprakhyāṃ pītamālāṃbaramapriyām //
105 ghanṭākhaṭvāṅhadharīṃ devīṃ aśvārūḍhāṃ mahā-balāṃ/
sūryāyutapratikāśīṃ sarvābharaṇaḥbhūṣitām //
106 jayantiṃ dhīyayati kṣiṣprāṃ siddhim āpnoti puṣkalāṃ /
bhinnāṇjanamasprakhyāṃ sarvarūtimitraprabham //
107 kṛṣṇa-kauṣaṃvhaṃ prakītaṃ multikāmanibhūṣitām /
divyāṃ vimānam āruḍhāṃ gadaṅkheṭakadhārīṇīṃ //
108 mahāravādinarghiḥsaṃ cintayed aparājitāṃ /
gāyatrīṃ vā japantīṃ ca sphaṭikamanibhūṣitām //
109 ṛgyajussaṃtharvākhyāṃ gāyaṃtīṃ vā tathaiva ca /
sāvitrīṃ divyārupāṃ tūpāṇiṣadgāyane ratāṃ //
110 devāṃ agrasamstham kṛtabhrktumukham cintayed
ankusākhyāṃ
sampaṭṣhe castraraṭhaṃ prakṣaṭitasumahāśākrvanilelīhānам/
samkruddhaṃ bhīṣayantāṃ nararudhiravasādīghadān-
tākalālam  . . . . . . .
111 evam dhyātvā viśālākṣi tataḥ pūjā pravartate / bhaksyabhoyajavidhānaiś ca gandhapuspādibhiḥ kramāt
112 pūjayet kūṭamadhyastham tatra madhye vidhānataḥ / bhūr evāyam pādapatdmar hṛdi vāmakare 'thavā //
113 manasa pūjayan nityam siddhikāmāh samāhitaḥ / mahāsaṅkhamayaṁ kuryād athavā kacchapasya tu //
114 sauvarṇaṁ rajataṁ tāmraṁ kulam bhavati siddhiṁ / gandhamaṇḍalake vāpi athavā bhasmamaṇḍale //
115 siddhārthamaṇḍale vāpi athavā hṛdi maṇḍale / kusumbhamaṇḍale vāpi puspamaṇḍalake 'pi vā //
116 nāgakeśarajobhir ā śrīkī hṛdayaṇām vābhūtām / muktidā siddhidhā hy evaṁ bhavantīty avicāraṇām //
117 sampūjya ca yathānyāyaṁ gandhapuspādī yogayet / darśayet yonimudrāṁ tu kāle kārnāṁ kārayet //
118 samutpanneśu kāryeśu prāṇadraviṇaḥāriṣu / pūjitaḥ sādhakam devyaḥ parirakṣanti putravat //
śrīdevy uvāca //
119 atrāpi yāgam evoktaṁ viśeṣaḥ ko 'paraḥ prabho / yathā tu abhyāsamāṭrena siddhir bhavati kāmadā //
120 kevalam smaraṇād eva tathā tvām vaktum arhasi / praṇayāsava prasādaś ca yadi cāsti maheśvara //
śrī śivara uvāca //
121 śr̥ṇuṣvaikamanā bhadre prākṛtaṁ tapasaḥ phalam / praṇayād atulam vāpi rahasyam paramam padam //
122 uttarottarayogena tantraṁ te kathitam mayā / atrāntaram idam jñānam śrutvā bhavati nirvṛtiḥ //
123 prastārya pūrvavad varṇam proddhahed bijapacakam / pūrvavat kramayogena sarvākāmaprasiddhayē //
124 ādau dvātrīṃśakaṁ bijam yuktam ekonaviṃśati / catustriṃśaṁ tato 'dhasṭād devadevaṁ prakalpayet //
125 jayaḥ saptadāsaṁ bijam yuktam ekādaśena tu / tad eva vijayaḥkhyātā kim tu yuktam na kena cit //
126 pāncavinciṁśac chikhābhājī yuktam ekādaśena tu / ajitāyāḥ samuḍḍiṣṭaṁ caturthyāḥ śr̥nu śāmpratam //
127 vānākādasasaṁyuktam sambhusthaṁ pāncavinciṁśaṁ / guhyam etat samuḍḍiṣṭaṁ prastavyaṁ nānyataḥ param //
sarvakāmapradāṃ devi etad vai bijapañcakam /
uttaraṃ hṛdayaṃ hy etat sarvatantresu cottaṃ / //
128
yāni kāni ca karmāṇi sarvāṇi etais tu kārayet /
pañcavimśatokṣaṣṭham yuktaṃ vai śoḍaṣena tu //
129
astram etat samuddiṣṭam asmiṃs tarnre ca suvrate /
punar etadbijayuktaṃ viṃśakena samanvitam //
130
māyā hy eṣā samuddiṣṭā śivasyānantarūpiṇī /
ādiṃsthaḥkababjaṃ tu adhastāṣṭādaṣasmyutam //
131
aṣṭatriṃśatokṣaṣṭham tasyopari niyojayet /
aṅkuśoddharaṇam hy etad devināṃ saṃniruddhe //
132
bindupuṇjasametā hi nyastavya tu yathākramam /
pañcavimśatokṣaṣṭham tad eva paramākṣaram //
133
navatrimśasamāyuktam bijaṃ gāyatriṃśajñakam /
etad bijavaram divyam yojay amālabhānādeke //
134
catustrimśatokṣaṣṭham pañcavimśatiyojitaṃ /
sarvakarmacauddiṣṭam bijaṃ sāvitrīṣaṃjñītaṃ //
135
ardhendusikhāya devi lāṃchitāni tu pūrvavat /
prayogaṃ cāsya vakṣyāmi siddhir yenaśu jñaye //
136
prayogaṃ kāraṇaṃ devi grandhaśāstraṃ akāraṇaṃ /
sarvatra sulabhaṃ śāstraṃ prayogaṃ tu sudurlabham //
137
prayogarahitā mantrā naiva siddhaṃ pradāhāṃ smṛtāḥ /
hṛtpade yogavīṇāsāṃ dhīyātvā vai bijapañcakam /
gatiṃ devaṃ tu viṃśaya tataḥ karma samārabhet //
śrīdevy uvāca //
138
kidṛṣṭāḥ sa bhaved devo gatis tasya tu kidṛṣī /
139
dehaṣṭhaṃ tu katham vidyād vaktaṃ arhasi śaṅkara //
śrī iṣvara uvāca //
140
meḍhranabhantare devi kandamūlakṛtir bhavet /
dvāsaptatishasprasāṇi nādīr ādhasamāsthitah //
141
nābhidese sthito granthis tatra padmaṃ vyavasthitam /
karnikā padmadhyasya tatra śādhyāṃ vyavasthitam //
142
karnikāsaurānte tu yā kalā cordhavagāmini /
tasyā madhye sthito devaḥ sa tu ēpaśikhopamaḥ //
143
śuddhasphājikasamkāśaṃ visphulīṅgārakasāṃnibham /
vārimārutasamśirnāṃ vālaṃgrāsaṭabhabhaṅgakam //
144
vāyuvaḥanam arūḍhaṃ śabdātitam anāmayam /
sampratyaṇaṃ tu gāmyo 'sau vahate dehamadhyataḥ //
145
iḍāmadhyagato vāpi pīṅgalāntargato 'pi vā /
suṣumnāntargaṇḍaś caiva viṣuvam samudāhrtaṃ //
iqā tu vāmajā proktā daksine pīṅgalā smṛtā/
anayor madhye suśumnā tu śṛṣṭisamḥārakārikā //
147 idā sāntikapuṣṭyarthe mṛtyūccāṭaṇa pīṅgalā /
suśumnā mokṣadā caiva jivamārgānusāriṇī //
piṅgalāntagataṁ dhyātvā raktavaranāṁ vicintayet /
māraṇoṣcaṭanādīṇi tataḥ karmāṇi kārayet //
149 aṃṛtāntargataṁ jñātvā dhyāyet tuhinasaṃnibham /
sāntipuṣṭivasaṇkaraṁ tadā karmāṇi kārayet //
150 vratayogādisamśiddhim mūlamantrenu kārayet /
tad atra japamāṭreṇa mantri sādhayate kṣaṇat //
151 aprasūta mṛtā yoṣit prāptayauvanam eva ca /
tasyāḥ pāṃśulikāṁ grhya vāmabhāge vicaksanah //
likhen nāmāksaram tatra devinām kūtasamṣṭhitam /
vāmānōjvalaraṅkāṁ sādhakaṁ saṃyatvatarāt //
153 striyaṁ caiva likhet tatra gavāṁ rocanayā punah /
anulomair vīhanyas tu vāmapādaṇa cākramet //
154 tatksanād ānaye chighraṁ yā stri dvādāsayajanāt /
puruṣasya tathā praktaṁ daksinanāye tu kārayet //
155 athābhicāraṇaṁ kuryāt samidhanāṁ tathāsthībhīḥ /
rājkāvīṣaraṅktaṁ śmaśāne homam ārabheta //
156 nagnomuktaśikho bhūtvā kapāḷatrayasamṣṭhitāḥ /
samidharṣṭasatum homam rātrau kuryād vicaksanah //
157 homānte tu tataḥ śakram kṛṣṇavarṇam vicintayet /
triṣūlāṇa viniṅbhīnnaṁ daṇḍena tāḍitaṁ śiraḥ //
158 sādhakaḥ ghoraśīnaḥ krudohaḥ saṃraktaṅcanaḥ /
saptabhiḥ nāśayed indraṁ kiṃ punar mānuṣādikam //
159 tyaktena tu kusumbhena śatenaṅśottarenā tu /
trisandhyaṁ dhārayed rātrau agnikāryaṁ tu kārayet //
160 sādhyaṁ tu sādhakāsaṁ caiva raktavaraṁ vicintayet /
omānte tu dhyāyen sādhyaṁ vīhvalaṁ ca sammūrchi-
tam//
161 aṅkuśena hato mūrdhni māyāpāśena veṣṭitam /
rājanaṁ rājapatnāṁ vā saptāhād vaśam ānayet //
162 grhitvā tu mahāmāṁsaṁ dadhimadhvāyasyanayanam /
āhutyaṣṭasahasṛsena sadyotkaraṇam uttamaṁ //
163 ātmanāḥ sādhyaḥbijāṁ ca pañcevyā catuṣṭayaṁ /
nādīmadhyagataṁ dhyātvā ekīkṛtya vicaksanah //
164 nādīmārgānusāreṇa praveṣya sādhyaṣvigraham /
anenaiva prayogeṇa traṅkānyāṁ vaśam ānayet //
165 ata uccāṭanam kuryāc chatrūnāṁ baladarpitām / śuskāṇi nimbapattrāṇi dhvajāgrāṇi tathaiva ca//
166 nṛvālam citibhasamam ca kākapakṣagrapicchakam / kaṭutailaviṣam raktam tenāloḍya tu homayet //
167 caṇḍālāgniṃ samāhṛtya citikāṣṭhāṃ samindhayet / uccāṭayet trirāṭreṇa tyaktabandhusuhṛjjanān //
168 vāmahaṣatale candraṁ dhyāṭvā sampūrṇamaṇḍalam / bijapaṇcakasamṣyuktam yasya taṁ darśayet karam //
169 darsanād vaśam āyānti ye 'pi hantum samudyaṭāḥ //
170 yam yam spṛṣati hastena dāsatvam upagacchati //
171 dakṣine 'py eva vai haste vinyased ravimaṇḍalam / yam spṛṣed darśayed yam tu vidviṣṭāḥ suhṛdāny api //
172 nibhavāyasaṁ grhya svapākenāvāritam / bijair etair viparyastais tailābhyaṃtāṃ citāḥutam //
173 tad bhāṣma viṣaratāktāṃ kṛṣṇānte raktavāsasah / parijapyā sahasram tu vilomai bijapaṇcaḥkaḥ //
174 yam spṛṣed bhasmanā tena kākavad bhramate mahīm / vidviṣṭḥ sarvalokānām yadi sakrasamo bhavet //
175 yathātmā tathā sādhye bijaṃśoḍaśaṣaṃ nyaset / javāpūṇasmapasaparāhyau dvāv etau paricintayet //
176 jātiḥingulakapakṣau lakṣārasasamaprabhau / padmasamputamadhyasthau ubhau tau sādhyasādhakau//
177 ankuśam sādhyaguhye tu daṇḍam cātmanī guhyataḥ / kusumbharaktaṇasamkāṣāu māyāntavabhivēṣṭitau //
178 paṇcarātraṁ trirātraṁ vā niḥśabdo dhyānapāragaḥ / vaśam ānayate kṣipraṃ nṛpatim mānagarvitaṃ //
179 dvijayośin mṛtā yā tu tasyā grhyaṃ tu karpataṃ / kṛṣṇacaturdaśyaṃ grhitvā cityaṅgārais tadudbhavaḥ //
180 bijair vidarbhitaṃ nāma yasya yasya ca veśmani / nikhanaye sa vai kṣipraṃ prayāti yamasādanam //
181 tato vidyāvrataśālāḥī kirtyādibhir alaṃkṛtaḥ / sādhyate 'nena prayoṇeṇa mriyate cāvikalpataḥ //
182 gavāṃ rocanayā caiva yasya nāma vidarbhitaṃ / bijair etaiḥ samāyuktair ālikhya praksiṣped budhaḥ //
183 pātraṁ madhvājasampūrṇam śatam āvartayed drutam / mumukṣor api tasyāstraṃ sāntipuṣṭiś ca jayate //
184 satajapta jalenāpi tato vā muceyate sadā / vyādhīghātasamīdbhiṣ tu vyādhinātyantapītataḥ //
184 aṣṭottaraśatenaiva āhuṭināṃ na sāṃśayaḥ /
   kṣirāktena tu devesī rogī rogād vimucythe //
185 juhoti yaś tu satatāṃ dravyaṃ tasya ghe tu yat /
   kurvanto 'pi vyayaṃ nityam akṣayatvaṃ ca gacchati /
186 nityaṃ kālajapāṇīi sarveśaṃ jāyate priyāḥ /
   tejasvī balasampanno nāpy asau pīdyate bhayaiḥ //
187 śrīkāmaḥ śrīphalaṃ juyāt padmaṃ cājyamadhupeṭuṭam /
   lakṣaṇekena mahāvitto mantri lakṣadvayena tu //
188 lakṣatrayena prthviśo nirjitārī bhaved dhruvam /
   sarvakāmas tilam juyāt prāṇyūt tu na sāṃśayaḥ //
189 lakṣaṇaikena deveśi sādhakaḥ sa jītentriyāḥ /
   tyaktena naramahṣena chāgasya piśītena vā /
190 lakṣamātrahutenāsu yad īṣṭaṃ tad avāṇyūtāt /
   krṣṇāgopayasya sārdaṃ nṛmāṁsāṃ taṇḍulaṅvitam //
191 pāyasam śāvavaktre tu juyāt tāvatandritaḥ /
   yāvad uttiṣṭhate pretāḥ kīṃ karomiti so 'bravit //
192 mārgitavyaṃ yad īṣṭaṃ tu labhanīyaṃ yaśasvini /
   guḍīkaṁcaṇapadūm ? ca khanyāṃ vā rājyam eva ca //
193 vidhānām śākranāsāṃ ca pādalepareṣāyanam /
   eteṣāṃ prārthiṃ caikṣaṃ dattvāgaçchati nānayathā //
194 uddhatā yā mṛtā yoṣīt tasyā grhyāṅguliyaṃkaṃ /
   abhimantrya imair bijair anulomaiḥ satena tu //,
195 aṣṭādhikeṇa mantrajñāḥ sādhyanāma vidarbhayet /
   yasyā dadāti tadvad āste striyāyaḥ sādhakottamaḥ //
196 ākarsyaṭi tāṃ kṣipraṃ yadi syād urvaśiṣaṃā /
   yojanānāṃ satasyāpi dūreṇāpi samarpitam /
197 puruṣasya bhaved devi uddhatasya yaśasvini /
   kākamāṁsāṃ grhītvā tu nimbatailasamāyutam //
198 śmaṣānāgniṃ sāmādhāya sīgrukāṣṭhena sādhayet /
   juyūhāt saptarātram tu yasya nāmmā tu sādhakaḥ //
199 vidviṣṭo dṛṣyaṭe loke eṣa vidveṣaṇaṃ pårām /
   ato 'nyat sampravakṣyāmi rahasyam idam abḥutam //
200 yad viditvā mahēsāni siddhim āpnoti puṣkalām /
   svakāle samprayogena siddhis tantreṣu kirttā //
201 tataḥ svakālaṃ kurvita svāṇi karmāṇi sādhakaḥ /
   sādhyaḥṛtpadmasāṃstham tu dhyātvādau bijapāṇcakam //
202 kurvita manasā pūjām itāyāpravato ? padā /
   māyayācchādayet paścāt sādhyaṃ antohiryyutam //
203 māyākamalanālena sādhyaṃ āveṣṭaṃ ānayet /
tataḥ svātmikam āniya māyātattvasālthikṛtam //
204 punas tat sthāpayitvā tu sammukhaḥ sādhakottamah /
nyastavyāṃ tu yad ādau tu ? sādhya vai bijapañcakam //
205 māyāveṣṭitaṃ tan mantri japed aṣṭaśatam tataḥ /
sādhyanāmākṣaropetaṃ tatprabuddhāsane sthitam //
206 evaṃ devi tataḥ śīghraṃ dhvastajānuśiroruhāḥ /
ākṛṣṭo vidhinānena sādhyaḥ kiṃkarito mahān //
207 ataḥ paraṃ pravakṣyāmi baddhe ruddhe 'pi mokṣaṇam /
yathā samharaṭe sakraṃ tatprayogam idāṃ śṛṇu //
208 sādhyaḥṛtkāmalāntalaṃ iṣṭhaṃ dhyaṭvaiṃ bijapañcakam /
kurvita pūrvavat pūjāṃ suṣumnāyaṇaganirgadā ? //
209 samhārastraṃ tato mantri tumburum mūrdhni vinyaset /
devinām ca tatas tena sādhyaṃ āvṛtya yogavit //
210 tatra yo mūrdhni tenaiva jvalitānaalavarcasā /
ḍṛṣṭvā taṃ manasaḥ bhūyo mārṣchitam bhuvī vīhvalam //
211 hrīdi baddhवांkuśenaiva ānayed ātmano 'ntikam /
tatas tvadomukham sthāpya pīḍitaṃ charyadey adṣk //
212 paścāt tu hrīdaye tasya nyastavyaṃ bijapañcakam /
proddhṛtya sādhyanāmaivaṃ samhārastravidarbhitaṃ //
213 evaṃ vigatarakṣam tu syāpyudgataṃ tu ? tataḥ /
japed aṣṭaśahasraṃ tu jvālāmālābhīr āvṛtam //
214 tatas tu karmanānena tenaiva tu vidhānataḥ /
sādhyaḥ prayāti nidhanam mṛtyur āntima ? kampayet //
215 ity etat kathitaṃ devi samāsādyam tu pūrvasaḥ /
yathā samharaṭe sakraṃ baddhe ruddhe 'tha mokṣaṇat //
216 krodhena mahātā diptaḥ prayogam idam ārabhī /
suṣumnāyaṃ yadā devaḥ svayamcāreṇa vartate //
217 suṣumnāntargataṃ dhyātva raktavarṇam vicintayet /
vidveśoccaṭanādini tataḥ karmāṇi kārayet //
218 bijapañcakadavasya vargāntarayutasya ca /
varṇāntayāgam ekānte sattā gopitaṃ tan mayā //
219 tadā tu sarvakāryāṇāṃ siddhayē śṛṇu suvrate /
kusumbharajasālodyam śālināṃ piṣṭakena ca //
220 bhasmanā candanenāpi nāgakeśarajena va /
sugandhaiṣ ca vicitraiṣ ca likhec ca susamāhitāḥ //
221 vargātitasya garbe tu nyaset padmaṃ caturdalam /
tatra sabhrātrkā devaḥ pūjayed bijapañcake //
222 evaṃ pūjitaṃatrās tu sarvadā sarvakāmaddah / bhavanti niyatam [nityaṃ] dharmakāmārthamokṣadah //
223 yāgama evaṃ ca kṛtvānte tato laksatrayam japet / tataḥ saddhim avāpnoti brahmagho 'pi hi nānyathā //
224 manasā cintitam kāmaṃ tadā prabhūtim āpnyāt / atāḥ paraṃ pravakṣyāmi japasya vidhim uttamaṃ //
225 ekāsanasthito mantri yāgama kṛtvā vidhānavit / ekacitthā prasannātmā vāmahastākṣaṣṭasūradhṛk //
226 japakarma sadā kuryād viśeṣam aparāṃ śṛṇu / vaṣyakāmo japam kuryād anulomair vidarbhitam //
227 bijair etair yathānyāyaṃ sādhyānāmākṣarānvitaiḥ / kālama tatra vijñāyit kālasiddhiḥ pravartate //
228 māraṇe pratilomais tu sādhyānāma tu pūrvataḥ / vidveṣe 'pi vilomais tu phaṭkārāntam prayojayet //
229 māraṇe pratilomais tu hūṃphaṭkārānta dyan ṭakaiḥ / oṃ svāhā namo 'ntais tu vaṣyākarsanākarmasu //
230 homayed evam evaṃ tu sarvaṃ kuryād vicakṣaṇaḥ / namakāro japasyānte svāhā home prakīrtitam //
231 svaśoṇitaktaṃ laśunaṃ māraṇe pratihomayet / uccāṭane kākapakṣaṃ vaṣye jāṭiṃ tu homayet //
232 vidveṣe śleṣa śigrum ca homayed avicāraṇat / ākarsaṃe bakulapuspam homayec ca vicakṣaṇaḥ //
233 sarve yāgasamuddīṣṭaḥ kālaṃyasya yaśasvini / yena kālam ca vai jñātāṃ tena jñātaḥ sadāśivaḥ //
234 sadāśive parijñāte siddhiṃ śāmyanti sādhakāḥ / kālattattvam ca viṣṇeyam tattvāt siddhiḥ pravartate //
235 tattvahinā na sidhyanti prayatnenaṃpi sādhakāḥ / tasmāt sarvapravayatnena kālattattvam vidur budhāḥ //
236 kriyākalaṃ ca vai śūnyam na sidhyantiha sādhakāḥ / tasmāt kriyām ca kālam ca asaṃjñeyāṃ prayatnataḥ //
237 śridevy uvāca //
238 sa kālaṃ ca katham jñeyo yo 'sāv uktaś tva'ya prabho / kālaṃhinaṃtāṃ manye sarvam eva ca saṅkara //
239 śṛṇu devi paraṃ guhyam kālattattvātmavigraham / yaj jñātvā tu sukhenaiva siddhir bhavati mantriṃāṃ //
240 ayutaṃ dve ca viṣṇyāḥ śoḍaśaiva satāni ca / caturvimśatisamkrāntyā dvādaśāṅgulagatāgate //
śarīre tu yathā devi sthitam sakalaniśkalam /
tathā haṃsaṃ pravakṣyāmi sādhakānām hitāya vai //
241 pādau pāyur upastham ca hastau vāgindriyas tathā /
śrotatvakaçkusū ca jihvā nāsikā ca tathāparā //
242 prthvy āpas tathā tejo vāyur ākāśam eva ca /
śabdaḥ sparśaḥ ca rūpaṃ ca raso gandhas tathaiva ca //
243 mano buddhā hāṃkāro avyaktam puruṣas tathā /
paṃcaviṃśatitattvāni śarīre tu vidur budhāḥ //
244 ebhir ādhāraṃbhūtaiś tu ādheyo dhyāyate sadā /
ādhāraṃ puram ity uktam puruṣaḥ cāḍheya ucyate //
245 hṛtapadme karṇikāvastha ārdhavagāmi sadātmakaḥ /
niśkalasya tu devasya punar ādhārasamśthitiḥ //
246 tatpuruṣam ādhāraḥ śreyo nīśkalam paramāṃ śivam /
śaṭkausikaśārīraṃ tu tattvānāṃ paṃcaviṃśatih //
247 daśāvāyasamāyuktaṃ nādiḥhir vyāpitaṃ puram /
śārīraṃ trigunam caiva sarvadayatanayeṣam //
248 anenaḥdiṃśhitam devi cakravat parivartate /
yathā taraṇam sarvam grahanakṣatramanḍalam //
249 dhruvādiṃśhitam tat sarvam acalaṃ parivartate /
tadvac charīram devasya sarvabhiṣakam hi yat //
250 śivenaḥdiṭṭhitam jñātīvā tantre siddhim avāpnyat /
trikubjiṅṭikārā śaṭṭhasvarasamantvitā //
251 saktir binduvinirbhīnā dehaṃśaṃ sakalātmakā /
asīrīs tejaḥśikā sūkṣma mṛṇālaṃtvatvasanvitaḥ //
252 jyotirūpā ca sā jñeyā tasyānte tu punaḥ śivaḥ /
akārādiṃśaḥ sarāḥ ābrahmabhuvanam jagat //
253 asmiṃs ākṣam cakrasyate sarvam tatraiva pralayaṃ bhavet /
esa devaḥ paraḥ sūkṣma ādhāraḥ śreyasamśthitaḥ //
254 ayane viṣuve caiva āgneyāṃrtakāraṇam /
yadā vāruṇamārgastha idāmadhyagato bhavet //
255 himakundendusaṃkāśo vijñeyāḥ sūcikarmāṇi /
dvāḍāśādyasamāṃkāśaḥ pingalāntargato yadā //
256 arunānalasaṃkāśaṃ raudrakarmāṇi yojayet /
śucīmāyaṃ yadā deva upasānto vahaty asau //
257 mokṣamārgam idaṃ devi jyotirūpam parāparam /
esa deva gatiś caiva kālatattvātmaḥ //
258 sādhakasya hitārthāya paramārtham udāhṛtam /
etat sarvam samākhyaṃ kālatattvātmaḥ //
259 trisamsthe tu samasena sarvatantresu siddhidam /
na diseamsthama yath karma kurute mantriha sad "/
260 tad aha sampravaksayami sru tvma ca varanane /
idha ca pingalca caiva nadhau dve samudahrte "/
261 yato nityam cared devah karma sahas sa nivartate /
tipy atmavatakarmani prayuktah kurna prabhu "/
262 sa eva kurna karma bijanadiprayogatasar 
aya kahalam samakhyaastastvedaya ? samanvita "/
263 dehastham kathitam devi rtuyuktas tu sadhaka 
ijnatva kalam ca tattva tu tatah karma samara 
264 santikam paustikam capi vidvesoccatanam tath 
vasyakaranakam kuryad yadi kalam vijnate /
265 saumyani saumyakale tu raudre raudrani karyat /
anyakalakta karma vrthah bhavati sadhake "/
266 tasmat sarvaprayatnena kale karmapi karyat /
svaraktam gocanam caiva tatha sindura eva ca 
267 kusumbharaja sammishram dadhimadhavajyasamyutam /
khadirai raktasamidhairy athavah raktaandalanai "/
268 atra digdhva hunen mantri saptahad va samanayet 
pratimam lavanamayim krtvah satabhimantriam budhah "/
269 paudau prabhriti hotavyam yavad astasatam bhavet /
trisandhyam ekacittas tu amoghaqvayatam nayet "/
270 saikthim tu pratima krtvah tryusaneena tu lepayet 
pratimashususampurnamanjoktkair madanodbhavai 
271 vidarbhya padowa guhyam ca lalatacma ca vicaksanah 
kucayogme ca devinam agrato nikaneta tu 
272 adhomukhaam viliptangam rijkalaavaneena tu 
vamanasilakartena namamantrair varbhita 
273 likhitva hrdaye kuryad vahnum prajvlya copari 
rijkalaavanam caiva hotavyasatasatam budhah "/
274 trisandhyam eva saptahit tralokyaam vasam anayet 
kulakaranirmuktamrda pratimayikrtai 
275 tenaiva jaktkair viddhva svasthanasthas tu mantriha 
bhage va athavone linge sammantrany asatsatani tu "/
276 sustrayed guhyadese tu grnan mantram tu sarvada 
saptahad anayed vasyam striyam v purusam api va 
277 manusasthimayanam kilam krtvah caturafigulam 
kshrarvkasan bhage likhya lingam v kilayet tatah "/
278 śaṇḍilas tu bhavet sādhya ārdrayogo na sāṃsāyāḥ /
uddhṛtena bhaven mokṣam nātra kāryā vicāraṇā //
279 madhūkā śvetapadmaṁ ca rocanaṁ nāgakeśāram /
tagaraṁ caiva sūkṣmelam aṃjanaṁ samabhāgikam //
280 kanyāyā piśitaṁ kṛtvā yāgaṁ kṛtvā yathoditam /
sahasrāśṭādhiṇam japtvā japaṇa yajane tataḥ //
281 sarvalokeṣu dṛṣyante kāmadevasamo 'pi tat /
vicareta mahīṁ kṛṣṇāṃ nātra kāryā vicāraṇā //
282 maṇjiṣṭhā kunduruś caiva haridre dve tu piṣayet /
piṣṭvā pūrvavidhānena tato guhyām pralepayet //
283 pravṛtte maithune kāle patir dāsam kariṣyati /
meśalocanamūlam tu kambalyā kṣirasādhitam //
284 śmaṃśe sādhayen mantri rātrau kāṣṭhais taduddbhavaiḥ /
kapālair guṇḍayed aṅgam raktaśvoparicchadam //
285 udvartano 'bhayo hy eṣa vajravat syāṅkūsopamaḥ /
bhakṣayed desayet kaṃcit kāmāṅkūśavirgataḥ //
286 puruṣo vaśam āyāti stri vā madanagarvita /
vālmikamṛṛtikāṃ grīhyā balivardanu tu kārayet //
287 kanyākārtitasūtreṇa tasya nāsaṁ pravedhayet /
athavā padmasūtreṇa raktacandanalikipitam //
288 raktapuspaiḥ samabhārcya sarvārṇavam samānyet /
sādhyaśya vilikhen nāma svaraktena vrṣodare //
289 śrīvṛkṣakoṭare sthāpya sādhyaṁ evam vaśikuru /
anenaiva mṛdā meśaṁ kārayen mantravit sadā //
290 meṣaṇṭureṇa vai nāsāṁ vedhayet pūrvvaco chucīḥ /
devinām agrataḥ sthāpya tasya nāsāṁ pracālayet //
291 yāṁ yāṁ vijñāpayet kāmaṁ taṁ taṁ prāpnoti sādhakahā /
ete yogavārā devi mayā tava udāhṛtāḥ //
292 varṇanāṁ udare yāgaṁ sarvakāmaprasiddham /
evam eva margarhaṁ māraṇe samprayojayet //
293 gavāṁ rocanayā likhya evam eva prayojayet /
sodare mukatāṁ kuryād vāgīsāṁ api mūkayet //
294 nityam ākārsayet proktam ākārodare pūjitā /
mahāpuruṣavarastrīṇāṁ japamāna tu kirtanāt //
295 jānāṅkuśagata pūjā kṣipram prāyaṇa vastuṣu /
unmaneṣv atha ghoreṇu sākāreṇa tu sādhayet //
296 ēkārodarayāgena bhavaty arthapradāyikā /
vakāramadhyagā caiva vaśikaraṇakarnaṁ //
297 dharmārthamokṣadā caiva puṣṭitejovivardhani //
bhavati niyatā devi haṃsamadhyeṣu pūjitam //
298 bhaṅjane yadi saṅyānāṃ bhakārajathare sthitam //
bhavati niyatā kṣipram kṣemanābhibhigariyasi //
299 māraṇe tu prayoktavyam paṭṭakārante vyavasthitā //
vidveṣam tu prayacchanti jakārajathare sthitā //
300 śatrūkulochādaṃ kuryāt hūṃphaṭkārante vyavasthitā //
svalpaprāyesu kāryeṣu yakārajatharodare //
301 dehanyāsaṃ punar vakṣye abhedyam paramesvari //
vinyasya karaṇāṃ sākṣān mahābhūteṣu paṃcausu //
302 dehe tattvatraṇaṃ nyasya prāṇāyāmapurāḥsaraḥ //
śarire vinyased devi pūrvam uktaκrameṇa tu //
303 māyaścchādāyītvā tu aṅkuṣena nirodhayet //
yoniṃ baddhvā tataḥ paścāt sādhakaḥ susamāhitaḥ //
304 svadehe namasā mantri kalpoktena tu karmaṇā //
kuryāt sarvāṇi kāryāṇi tataḥ siddhir na saṃsāyāḥ //
305 nayottarādītantrasu kalpaktaṃ karma kārayet //
athavā daśalaksāṇi japed yas tu vidhānataḥ //
306 tataḥ sabhrātrkā devyaḥ sādhakasyagrataḥ sthitāḥ //
varam iṣṭaṃ prayacchanti trayātitaṃ padesaḥ hi yat //
307 bijapāṇcakam etad dhi na deyaṃ yasya kasyaṣcit //
vargaṃtanirguṇākrāntaṃ samyag vai bijapāṇcakam //
308 evam eva purā kṛtvā jāṬvaiyaṃ hi vidhānataḥ //
bijāni bijayet prājñāḥ tataḥ karma samārabheta //
309 evam vidhānavid yas tu hino vā sarvalaksanāḥ //
apī pāṭakasamvyuktaḥ sa siddhipalabhāh bhavet //
310 vargaṃtanirguṇāhīṣasya asāpi paramaṃ smṛtaṃ //
hṛdayam devadevinām ekākṣaram ataḥ param //
311 yatra sabhrātrkā devyaḥ kūṭadehā vyavasthitāḥ //
nātaḥ parataro mantras triṣu lokṣeṣu vidyate //
312 gopītyayam prayāṭṇena tantrasāraṃ sudurlabhām //
mamaḥ gopitaṃ devi sarvajñenāpi sarvadā //
313 niścayam mama baddhvaṃta ? yac ca devena bhāṣitam //
tvāyāpi caiva evam hi rakṣaṇiayā prayatnataḥ //
314 cintāratnam idaṃ guhyaṃ vrataśādhanavarjitaṃ //
anusanumāntreṇa samyag jīnāya kramaṇa tu //
315 varṇayāgaκrāmenaiva pūrvoṣtena yathākramam //
sidhyate nātra samdehaḥ sarvakāmas tu mantriṇām //
316 śāntikaṃ pauṣṭikaṃ caiva vidvēsoccāṭanāṃ tathā //
vaśyākarṣas tathā nāsaṃ sarvaṃ sidhyati sādhake //
317 śukreṇa sarvatobhadre mahāsammohane tathā //
nirmathya kathito devi dadhno ghṛtam ivoodhṛtam //
318 pariṅkṣya guruṇā śiṣyam gurudevāgņipūjakam //
tasya deyam idaṃ tantrāṃ na ca nāstikanindake //
319 na dikṣitā na sidhyantī sthitāḥ kalpaśatār api //
svayamgrhiṭamantrāḥ ca nāstikā vedanindakāḥ //
320 samayeḥyāḥ pariḥbraṣṭāḥ tathā tantravidūṣakāḥ //
guruṇāṃ viḥetāhanaparās tantrasāraviṇopakāḥ //
321 yoginibhiḥ sadā bhraṣṭāḥ kathyante dharmaṇopakāḥ //
itī tathyaṃ mahādevi surāsuranamaskṛt //
322 sāram etad dhi tantrasya tasya tatsthāṃ mahānaye //
ājñā bhagavataś caiva śivasya paramātmanaḥ //
śridevy uvāca //
323 śrutaṃ mayā mahādeva viṇāsadbhāvam uttamam /
tanram viṇāśikham nāma durlabham tridaśesy api //
324 vṛgāntairgunākhyasya asyāpi paramām ca yāt /
ekāksaram param guhyam bhuktimuktipradāyakam //
325 gopitaṃ tu tvayā deva sārabhūtaṃ mahēśvara //
tapasā durdharā labdhāṃ yac ca jñānāṃ śivodbhavam //
326 prasādaṃ kuru devēśa yatra siddhir dhruvam sthīta //
prāpte kalyuge ghore samkṣaṭe bahupatāke //
327 sarvasrotāḥprapannānām āśu siddhir yathā nṛṇām /
prasādaṃ kuru devēsa kaḥ parampārāte mama //
328 alpaprājñāḥ kumatayo bahuvyākulaṣetasā /
tanraṃ naïvādhigacchanti na caiva bahudhā śrutaṃ //
329 iti deva tvayā pūrvaṃ kathitaṃ guruṇātmānaḥ /
asmaṃkam api saṃkṣepāt kathayasva mahēśvara //
śri iśvara uvāca //
330 aho svabhāvaprakṛte kimpraśnāsi punaḥ punaḥ /
yan mayā kathitaṃ pūrvaṃ tad gṛhāṇa subhāṣitam //
śridevy uvāca //
331 na bhūyaḥ pariṃpcchāmi praśnam ekā garīyasi /
vāraṃ ekaṃ kuru vyaktam prasādaṃ sūkṣmagocaram //
śri iśvara uvāca //
332 śṛṇuv devi prayatnena sūkṣmat sūkṣmataram mahat /
prayogam sarvatantrānāṃ uttaram sarvasiddhayē //
yena samṣmṛtamātreṇa siddhir hastatale sthitā / nāyāso na vrataś caiva na tapaś ca mahēśvari //
nāgnikarma na caivaśc smaraṇat siddhidaḥ smṛtaḥ / śrūṣavaikākśaram devi sadbhāvaparasamhitam //
śarīrāṃ tattvarājānaṃ jātavedasi samśhitam / śikhāyāṃ samśhito devo bindudevī javyā smṛtā //
yaścātrotdhvam bhaved devi sauκaraḥ parikīrtitāḥ / tantudevaṃ vijāniyān makāraṃ bindudevatām //
evaṃ tu pañcadhā devi tattvarājaṃ tu kīrtitam /
caturviṃśatikoṣṭhe tu yo mantranāyakaḥ smṛtaḥ //
tattvarāja iti khyāta unāvimśat adhāḥ smṛtaḥ /
viṃśakena svareṇaiva bindumūrdhānā tu piṣitam //
esa ekāksaraḥ proktas tvaṃpiyārtham varānāne /
suṣiraṃ tattvarājānaṃ jātavedasi samśhitam //
viṣṇor upari diptena japel laksatrayaṃ budhāḥ /
ākarṣayed drumāṃ esa mṛgapakṣisasirśpān //
mānuṣaṇāṃ tu kā cintā ākarṣaṇavidhīṃ prati /
ekādaśaṃmah samyuktas tattvarājena śobhane //
śirasā bindubhnena hṛdi caiva nigadyate /
saptaviṃśa śirah proktam triṃśamas tu śikhā bhavet //
unacatvāriṃśatir devi tattvo 'yam kavacaḥ smṛtaḥ /
śoḍaśasvarasamyuktam etad astraṃ prakīrtitam //
netraṃ tu kathitam devi viṃśatayakṣarayojitam /
esa ekākṣaro devi śaḍāngaḥ samudāḥṛtaḥ //
haṃso māyaṃ ukto devi nārācāstravidarbhitāḥ /
savisarganayapadāṃ bijāntasthaṃ u i siddhikari nṛṇām //
ha ra tra vrddhim karoti /
māyānkuśaniradhās te sarvamantragananādayah //
kramaśo yojaṇen mantri yadičhed dirgham ātmanī /
sarvaṃ etat parityajya kuśyān mantraparigraha //
ātmatīndriyādhārāṃ kṛtvā kartavyām muhur muhuh /
padārthavidhisamyuktaṃ yan mavā ādītaṃ purā //
tad anena pravogeṣa kartavyāṃ siddhim icchātā /
dhyāyet sindūrasadṛṣaṃ vaśyākarṣaṇakarmaṇi //
māraṇe kṛṣṇavarnaṃ tu vidveṣe vāmarūpakam /
uccāte dhūmarvānaṃ tu svetāṃ caiva puṣṭyarthinā //
mayūragrivasadṛṣaṃ stambhane cintayet sadā /
sarvarṣaṇadharāṃ caiva sarvakāmikam eva ca //
The Viṅāśikhatantra

352 sarvendriyāṇāṁ kurvita upahāre mahādhipe //
ḥṛtpadamakarnikordhvaṁ tu suśiraṁ tatra cintayet //
353 sphuliṅgaṁ karṇikārupaṁ nirdhūmatejarūpiṇaṁ /
ḍhūmaṁvālāviniruktam śūryakoṭisamaprabhaṁ //
354 tasyordhve tu śikhā sūkṣmā nirnalaṁ sphāṭikopamā /
niyaṁ sā sevyate yuktarī yogibhir niśkalā parā //
355 uṛṇatantsumākāraṁ uṛḍhvasrotaṁ nirupamā /
tatra madhye gataṁ paśyed devyā guhyottarambhava //
356 vālaṅgaśatabhāgākhyā viṅāḍhārasasūṣmaṁsthitā //
dhyāyeta niyaṁ yogīndraḥ sūkṣmagnuhyasamudbhavām //
357 kṛtvā pūrvaṁ tu vinyāsaṁ sakalābhyasamṣṭhitam /
evaṁ varṇavibhaṅgaṁ tu jñātvā siddhim avāpnuyat //
358 vaśyākarṣaṅkarmāṇi vācayā sa karisyati /
viṅāśikhyāḥ sarvasvaṁ cintāratnam ivāparam //
359 etad bijavaraṁ prāpya yathepsasi tathā kuru /
ājña bhagavataś caisā sarvadāvyabhicāriṇī //
360 dhyātavāya sā prayatnena yadicchet siddhim ātmanah /
yajanaṁ yājanaṁ caiva saṁyogam ca layaṁ tathā //
361 samayāṅkṣarabijam ca aṅkarakṣarayojitam /
rakṣaniyam tvayaḥ bhadre prayatnena sunīścalam //
362 etad guhyaṁ samākhyataṁ tava snehād vicaksani /
etaj jñātvā tu mantrajñaḥ śivasāyojyatam vrjayet //
363 evaṁ vilayatatm yati vidhinānena yovitam /
amaliṅkṛtadēhas tu vidhinānena sādhakah //
364 amaliṅkṛtaṁ tanmantraṁ hṛcacakre viniyojayaṁ /
somamandaṁalamadhyastham dhyāyet kundendusaprabhaṁ //
365 amṛtena tu sīćanti lāntīsagatilītena ? tu /
evaṁ āpōyito mantraḥ sarvasiddhiprado bhavet //
366 evaṁ āpōyayamṣ kṛtvā bindumadhye vicaksanah /
aśṭottarasahasrāṁ tu mantrāṇāṁ mantravij jāpet //
367 paramikaraṇam ṣya etan mantrasyāpōyayamṣaṁ smṛtam /
śivibhūtas tu mantro vai sādhayed akhilam jagat //
368 sūryacakraniuddhaṁ tu śiraśi samavasthitam /
jāpet hūmākaṛasahitam bodhanāṁ parikṛtītam //
369 ādityacakraṁadhyastham vahninā saṁnirodhitam /
niradhate mantraṁ devi yadā karma na kurvati //
370 śikhāmadhyagataṁ dhyātvā sahasraṁ parivartayaṁ /
mantram evaṁ samuddiṣṭaṁ guhyaśaktipradīpanam //
371 dahanaṛ caññinā kāryaṃ hūṃkāreṇa prabodhayet /
dipanāṃ tu śikhāmadhye mantrāṇāṃ mantravādinām //
372 amalikurute sūryaś candrenāpyāyanaṃ smṛtam /
śivākāo bindusthaṃ mantri mantrā tu yogavit //
373 evaṃ mantraviśuddhas tu candraśūryasamanvitam /
dipanāṃ saktinā nityam japen mantri samāhitāḥ //
374 amṛtodbhavakāle tu mantri yatnena niścayāt /
vaśam ānayate kṣipraṃ viśvaṃ manata ? saṃśayaḥ //
375 yāvatī māyā mantrāṇāṃ sarvesāṃ kathitā mayā //
376 vidhīr atra krame cāyam paścād vakṣye jape vidhīm /
yajanakāle samprāpte ekacittāḥ samāhitaḥ //
377 hṝtpadme karnikāsinadevatārtpitamānasāḥ /
śikhābindum vīnirdhārya tanmantraṃ hṛdi samśhitam //
378 puṭavarnāvīdhānam syād akṛtoccārānivatanam /
vasthacfito hy asammuḍha alākūrdhvasṭhitātmanah//
379 avichinnanāṃ drutam cāiva avilambitam eva ca /
tāvan mantri japen mantrām yāvac cittam na khidyate //
380 alabhya mama mantrāṃ syād drutam kālasya sidhyati /
japam kṛtvā tu medhāvī nāṇyam etat samarpayet //
381 mantri kurvīta yatnena yathārthatvam nibodhata /
prathame vāyavi proktā dvitiyā tv analā smṛtā //
382 tṝtiyā caiva māhendri vāruṇī tu tathāpore /
oṃkārapūrvato mantrāṃ namākārantayojojītam //
383 bijapiṇḍaṃ tu madhyasthaṃ mudrāyuktam sadā yajet /
kṣipram arthaṣ tathā karma bhuktibhoγam sudurlabham//
384 sādhayen manasā sarvaṃ bijamudrāprayoyogataḥ /
hūṃkāram adito nyastam namākārantavyavasthitam //
385 uccāyatet sarvaduṣṭān dayabhūtagrahāḥṃ tathā /
oṃkārayojitasyādau svāhākārāvasānataḥ //
386 agnikāryaprayogo 'yaṃ kṣipram artham prasādhayet /
oṃkārasamputaṃ piṇḍaṃ rakāreṇa tu dipakam //
387 sādhayen manasā dhyātvā kāmārthaḥ ca yatheśitam /
suptam bodhayate mantri śīghram siddhim avāṃnuyāt //
388 oṃkāraś ca rakāraś ca phaṭkāraś caiva madhyataḥ /
madhye vargāntapiṇḍas tu karma kuryād yathēśitam //
389 hūṃkāram ādau ante ca hakāraś cādimadhyataḥ /
japan tu bodhayen mantri api suptam acetanam //
390 hūṃkāraś ca rakāraś ca phaṭkāram ādīṃadhyataḥ /
kruddhas tu jāpayen mantri yadā karma na kurvati //
391 omkārasampuṭam kṛtvā namaskārāntayojitam / 
japet pīṇḍāksaram mantri sarvasiddhikaram param //
392 śāntikapauṣṭikam karma śubheṣu aśubheṣu ca / 
kṣipram āvāhane siddhir homabījapravogataḥ //
393 homayet phalabijāni dhānyabijatṛṇāni ca / 
payasā vāpi śuddhena homakarma hy udāhṛtam //
394 madhunā ghṛtasamyuktam tilam juhyād vicaksāṇi / 
sādhayet sarvakarmāṇi vaśaṭkṛtam japisyati //
395 sarveśaṁ guhyamantrāṇaṁ bijamudrāṁ prayojayet / 
aprakāśyam idaṁ guhyam śīvakvātraḥ viniḥṣṛtam //
396 yas tv idaṁ dhyāyate nityaṁ pūjayan manasā japet / 
sa bhūṅkte vipulān bhogān īśāṅantapadaṁ labhet //

Vināśikhā sārdhaṣatatravyaṁ yāmalatantraṁ samāptam 
itī //

Appendices :

A. 

humkārādau svāhānte ākarsaṇe /
omkārādau vausāṭ ante śāntike /
omkārādau su vasaḍ ante pausṭike /
onkārādau vasaḍante mṛṭikaraṇe /
phat phat māraṇe /
om kṣram samhārāstra /

B. 

kṣa puruṣa/prakṛti buddhi/ahaṅkāra manaḥ / 
ja śabdasparśarasarūpapagandha tanmātraṁ / 
bha pṛthivi āpa teja vāyu ākāśa pañcamahābhūta /
/ma/srotatvaccakṣurjihvāghhraṇa buddhīndriya /
ha/vākpāṇipādāpāyūpastha karmendriya /

C. 

jaya brāhmaṇi bhūmi /
vijaya kṣatrāṇi / āpa
ajita / vaisani / teja
aparājita südrani / vāyu
tumburu ākāśa śunya nirguṇa
D. kṣakāraḥ puruṣaḥ sākṣāt makāraḥ prakṛtiḥ smṛtā
mahān hakāram ity āhur ahamkāras tu ya smṛtaḥ /
omkāras tu manāḥ proktām kathitaṁ devi te kramāt //

Colophon :
viṇāśikhaṁ vāmatantram sampūrṇam // subham astu //
CRITICAL NOTES

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

2. a eta deva B
3. c eṣāṃ B
4. b mahān d -prāśāda A, -prāśādāt B
5. c ya trailokyey B d -varjitaḥ A
8. b yogini
9. a -sāṣṭi d -saraṇāḥ A (ai perhaps deleted), -saraṇāḥ B
11. a devyā c ijayante B
12. a yogam c devyā
13. a grhā- A, guhā- B
16. c śrikāma
20. d saksīram A, saṃskāram B
21. c bhūya A, rūpa B
23. b krśa B
29. a karṇīkāṇā cetatanmudrā savalā
30. d prāgdala B
31. c dhvānta; cf. 104c
33. b -āntavaḥ A, -odbhavaḥ B
34. c nānābhuktānna- B
35. b -sthitāḥ
36. d śisyāṇām proksya
37. d śesiyaṇām A
38. a japāt B
41. d aṅgaṅgena B
42. a māyāyacchādapaṅcād A, māyāyacchādayet paścād B
    (yet added above the line) b astenaiva A, asreṇaiva B
    c sarsyasya A, saṃjñasya B
43. c taddhūdha A, tadvudhva B
44. c tatva A d parerāpya
45. b yatrāsarvā B
46. b svakāle (for sakale) A, svakālā B
47. c abhi śisyaiḥ d vijāstrebhyaḥ B
48. a samāyā
49. c prītyo
50. b sarvā-
51. c -vaktṛam
52. a gosakṛd
53. b prastārām d kośṭhakām tu samām śubhām
55. d taṁ kramāt
56. a astreyādikṣu; in B, gne written above stre d bijā A
59. cd kośṭhakā daśabijena samyuktā
63. d -yoni-
64. d nirṇītāni
65. c venduśikhayā A
66. d pañcānaivā
67. a asyāsya
69. a samghārāstreṇa digbandham b puras-
72. b vāruṇāl plā- A, vāruṇāt plā- B
73. c śravantaṁ A
75. b mūrdhām B d śikhāyā
76. b -ottamaṁ
77. b -vigrāmaṁ
79. c āmanī-
84. d aṅgāṁśena B
90. c kaṭauddhe
91. b kajaiṁ
92. a vajrotpala- A, varjyotpala- B b codaramṣtri-
94. b pracchanna-
96. a japādyāṁ
97. d -pāṇi- A
99. c devidevaṁ
100. Nominatives in B
101. a vidyāvarā- c devamdeviyajāṁ
102. b -locanā-
103. b -sura-
104. c -prakhyā d -priyā.
105. a -dhari devī b asvarūḍhā mahābalā A, aśvārūḍhā mahācalā B
c -kāśi d -bhūṣitā
106. d sarvari-
107. a -kausyasyaśvitāṁ A, -sāṃvitāṁ B c āruḍdāṁ A
108. a -rāvada- c japantī
109. a -yajusāma- b gāyatrīva cd tu panipaṅ, corrected in B
to tū paniṣāṅ
110. a devinām ā- b sampṛṣṭā A, sampṛṣṭā B c vaṣā-
d small signs in the Mss. denote the loss of this pāda
111. b pūjāṁ
115. d maṇḍale for maṇḍalake
118. c pūjitā sādhakam devyāḥ d -rakṣantu
119. b viśeṣa A, -aṃ B c yathā lakṣyase mātreṇa
120. c prasādasva
121. a śṛṇuṣveka- A c atulāṃ
123. c daṇḍam B, varṇam A
124. d devo devāṃ
129. b bhārayet c koṣṭha B
132. a -koṣṭha-, but the ṭha seems to have been rubbed out in
A
133. a puṇjasametau A, yuktasametau B b nyastavyā
135. a koṣṭha- B
137. a -karaṇaṃ
138. c deva A
139. a devo c vindyād
140. d nāḍim
142. a śuṣirā- c tasya
145. a īḍā B (also elsewhere) c suṣumṇā B (also elsewhere)
146. a vāmajaṃ proktam
148. c pīṅgaloccā-
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 -mānsaṃ c āhutyā- A, āhūtyā- B
166. a nṛvāla- d āloḍyān
167. b samīdhayet
170. a daksināpy eva vai hastam b -maṇḍale c darśayed yas
tu d vidvīṣṭā
171. b sva-
172. b -vāsasaiḥ
173. d śakrasamaṃ
d jaṭya-
176. a āṅkuśasādhyaguhyan tu
d cityā-
d prayānti
182. b āvartaye c mumuṣor A, mumuṣor B
d pīḍitāḥ A, corrected in B
186. b priyaṃ
d juhuyāt b -plutāṃ c -citto d mantra-
c sarvvakāmaṃ tilāṃ (tilān B) juhuyāt
191. a savavaktran A b tāvataandrataḥ A, tāvattadrutaḥ B;
this pāda might be a corruption of juhuyāt tāvad atandritaḥ
193. c śakra B, śatru A
d tasya
c yasya
d ākarṣayanti taṃ
196. b uddhasya A
d vidvīṣṭaṃ
d yaṃ
d sādhyamantrabahir-
d mayā-
d taccāpayaītvā B
d -veṣṭīta-
d sādhyakīṅkarato
207. b baddho ruddho
208. a āntasthaṃ
d ye d mūrčhitā bhuvi vihvalāṃ
d paścād dhṛdayaṃ tasya
214. d āntimakaṁ paśyet A, but the š seems to have been rubbed off; ārtimakaṁ paśyet B

215. d baddho ruddho
216. a mahāti diptam
218. c varṇnāmtā A, varṇāntā B

219. c -rajātā- A, corrected in B d viṣṭakena A, corrected in B
221. b padmacaturdale
222. a -mātras b -kāmadā
227. c kālatantram B
228. b -nāman tu

229. b hūmpatākārāntadyatakāṁ A, hūmpatākārāntadyatākāṁ B
230. b vicakṣaṇi
d jātin tu B

232. a śīmgram A
233. d yena jñātām sadāśivāṁ
234. a sadaśivaparijñātāṁ
237. a sakulaṁ ca kathām jñeyāṁ
238. c yaṁ jñātvā

241. b hasto A; indriyaś, in B corrected to -aṁ c cakṣuśāṁ
244. b dhāyamte A, dhyāyate B d puruṣāṁ
245. b -gāmi d -sthitaḥ

249. a -ṣṭhita-A
250. d -samanvitaṁ

251. a śakti-; -bhinnām b -sthān; -ātmakaṁ
254. c -mārgasthe

255. a -kāśaṁ b vijñeyāṁ bhuvi- c -kāśaṁ d -āntargataṁ A, -ānugataṁ B

256. d upaśānta
259. c yadā

262. Corruption of tatvatraya-?

263. b rtiyuktas A, sanniyuktas B
264. d yādi

265. d śādhakaḥ
267. a -raja-
268. a digdhā c pratimā A d -mantritām
270. a saithin tu
271. c kuṃca- A d nikhanena A
274. c nirmuktām mṛdā
276. a mūtrayed b grṇa- A, grṇam B d stiyō (striyo B) vā
     puruṣo 'pi vā
278. a śaṇḍhilas A, śaṇṭilas B b -yoga A, -yogam B
280. b yogam
281. c vicaren A (for vicaretā; corrected in B)
283. c meṣa eta (etā B) kākṣivilocanamūlān tu
284. b kāṣṭhe
285. b syāṅkuṣopamām c kaścit d -gatā
287. b nāma praveśayet; cf. 290.
290. d nāmām A, nāmnā B
291. a vijñāpayā A, corrected in B d -tām
292. a yogam B
293. b putojapet, changed into praṭojapet (or the reversal)
294. b -odara- B
296. a yogena B
297. c bhavanti
298. b bhakārām c bhavanti
299. b -kārāntā
300. a śakra- B b hum B (also elsewhere)
304. a namasān
305. a nayottarāṇi
306. a devyāh
308. a evaṁ evaṁ A
309. c -yuktam
311. a samāṭrkā B
318. d nastikyavindake A, -nindake B
320. a samayena A, samayatya B
324. c ekāksaraparam A
326. d śaṅkare vahupānake A, -pātake B
327. a -śrotaḥ-
328. a kalpaprājñā
330. b praśnosi
331. c cāraṁ
332. b śūksmacchū- A
334. c -ṣvekā-
335. c devi
336. a yañcātro- b saukaraḥ parikīrttam A; saukaram -aṃ B
338. b una-
340. c drumāny
341. c daśamasamyuktam
343. a una-
345. a yukto, corrected into yuto in b. b -darbhitaṃ d thus A, icchāsiddhikari B
346. prose; thus A; i ha ra tra B
350. c uccātane for uccāte
355. a urṇā- A, ūrṇā- B b -śrotā-
356. c nitya-
358. a -karmaṇi A
363. c -dehan tu
366. d mantravartijayet
367. b mṛtaṃ A, smṛtaṃ B
368. a -ruddhas b śirasā
370. c mantram eva A, m. etat B
371. b hum-
372. a sūryaṃ
375. a yāvantimayā b kathito
376. b vidhiḥ
377. a -āsīnaṃ b -mānasaṃ c dhāryaṃ
c svasthavito A; -muḍhaṃ d alākurddhasvasthitātmanaḥ A, alākruddhasva B
379. a drutaś A, drutaṅ B
380. a alabhyam B; syāt A, syād B
381. b -tvanivodhataḥ A, -nirodhataḥ B
383. b japet B
385. b dautyā- c omkāre B
387. b kāmāndhaś ca B
389. c japata A, japamtaṃ (or: japamta) B d saptam A
394. b juhuyād d vaśaṅkataṅ
396. d iśānān tu B

Appendix A hum A (for hum)
Appendix C In some cases B introduces sandhi. jayā A, japa B; vijaya kṣetrāṇi, corrected in A in the margin into vijaya 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 prācinatādapatrapustakam avalamvya śripaṅcakālaṅkārtamahārājādhirājatribhuvanaviravikramāśahadevaviyayarājye śrī-śrī mahārājaandrāsaṃśeravarmapradhānasācivyaparipālite Nepāladeśe Kāṣṭhamuṇḍaparājadhānyām 1982 vaikramavarṣe śrīmadradrajaguruhemarāja-paṇḍitānām ājñayā Bhojarājaśarmanā 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 Śīraścheda 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 (Bijas) 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 Viṣṇu;

10. that I shall proclaim like a second fabulous gem: the Tantra called Viṃāśikha 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 practitioner (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 Sāvitrī⁷. 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 Sāvitri, a rice-dish [to them], conducive to the spiritual course; 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 Sāvitri, accompanied by recitation of the Tattvas as explained.

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 Sāvitri.

23. On the sacrificial site, the candidates to be initiated by him and [the guru] himself should pass the night on a layer of kuśa grass; he should constantly secure protection by a hundredfold recitation [of bijas] and meditate on them (the Sisters) 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 colours. He should [design] Tumburu in four forms (?), with four colours, by means of his particular bija.
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 bija.

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 bijas [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 water\(^1\),

37. he cleanses (?) their faces, saying the Sāvitri; after they have been adorned with a garment, he should place flowers, muttering the particular bijas [of the five Deities], in both hands of each candidate\(^2\).

38. Departing from Jayā [‘s direction], the excellent preceptor should cause the māyā to enter into the maṇḍala (?). 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 Sāvitṛ, 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 bija of the Missile, should lay down the fire on it, muttering the same [bijas], and worship it afterwards with the Sāvitri.

41. Then he should impose the Three Realities on the fire in due order, and..., he should stabilize it with the [bijas of the] Elephant Goad.

42. He should then cover it with the Māyā bija and awaken it with the Missile; with the same, he should bring about the purification of the whole set of ingredients for the fire sacrifice.

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 (adhan).

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 [dīkṣā] 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 qualification.

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?], and the Gestures with his fingers, the great man 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 sa, 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 r, r, l and l) ; in the [anti-clockwise] direction beginning in the North-East, the twelve bijas [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 bijas 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 bijas.

59. Beginning (to count) with the series of ka etc., in due order, from left to right, the twenty-fifth, combined with the bija of the eleventh square,

60. is the Ātmatattva, the Reality of the Self (the syllable kṣmām); the [twenty-fifth, combined with the] thirty-fourth, is called the Reality of Wisdom (kṣmām), while Reality of Śiva, O Divine Lady, is [the twenty-fifth,] combined with the thirtieth (kṣmaum).

61. This is the threefold Reality, and also its assignment to the body is proclaimed. All [bijas] 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 bija (that of Tumburu,) is said to be the one which is located in the twenty-fifth square (kṣmām).

63. The second bija is called that which is located in the fourteenth square (jaṁ, for Jayā). The third is located in the eighth square (bham, for Vijayā); the fourth is the bindu, combined with the yoni.

64. The fifth bija is said to be the one which is located in the twenty-fourth square (haṁ, for Aparājitā). The bijas of the God and the Goddesses are thus created in due order.

65. ... ... ... ... ... the bijas are provided with the crescent, the bindu and the tuft.

66. The extraction of the group of five bijas has been duly told to Thee, O Goddess. These five bijas are taught to be the Supreme, O Fair-faced one.

67ab. Concentration on the Five Bijas 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 [biya 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 be\textsuperscript{30}.

71. While meditating upon the bija 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 \textit{Om}, directed downwards, [with Am\textit{r}ta] streaming on one’s head\textsuperscript{31}.

74. The bija which has been handed down as \textit{ka-\textit{sa}}, combined with two \textit{ra}’s and filled with flowing Water-of-Life, pure like spotless crystal,

75. [at the end,] its lower part combined with \textit{Om} and above with the Bindu—with this bija, 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.
Translation

Having purified the site which was [protected] by a digbandha, in order to realize purification of the manḍala,

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 Bijas 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 Bijas, he should further assign also the Secondary Bijas33, 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-ikarana); 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 bijā [of the Five Bijas 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 bijas 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 snakes, 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 liberalty;

97. he has four faces and eight arms, a lance in his hand, bearing a mace; he has three eyes and his body is fourfold;

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,
Translation

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/ 102ab. On Jayā, the possessor of mantras, facing the God\(^{38}\), should meditate as glowing with energy, smiling with wide open eyes, in the colour of a fruit called \(kśiroda\) (? , 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/ 104ab. He should meditate on Vijayā who grants success as having the (red) colour of the \(dādimū\) 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/ 106ab. He meditates on the goddess Jayantī as having the 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/ 108ab. One should meditate on Aparājitā as having the colour 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 \(Atharvaveda\), 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 apex in accordance with the rules,... 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-shell, 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,

or one of mustard seed, or a maṇḍala in the heart, or one of kusumbha or other flowers.

115. Or one may design a beautiful maṇḍala with powder of the Nāgakeśa. Thus one can without hesitation be confident that [the deities] will grant release and earthly success.

116. 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.

117. 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 bijas).

Devi said:

118. 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,

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 life. Or [one may call it] the incomparable secret supreme abode resulting from favour.

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 Bijas from it, in the order as given before, for the realization of all desires.

124. The [bij of the] God of gods (\(s\\)) is created thus: first the thirty-second bija (\(s\)), combined with the nineteenth (\(l\)), then, below these, the thirty-fourth (\(i\)).

125. Jayā (\(y\)) is the seventeenth bija (\(y\)) combined with the eleventh (\(i\)); the same (\(y\)) in isolated form is Vijayā (\(v\)).

126. The twenty-fifth (\(k\)) or \(m\), provided with the tuft, and combined with the eleventh, is taught to be the [bij] of Ajitā (\(k\) or \(m\)). Hear now the [bij] of the Fourth

127. The twenty-fifth, resting on Śambhu (?), and combined with the eleventh letter (\(k\) or \(m\) ?). This is taught as a great secret, and should not be learnt from another person (outside the tradition).

128. This series of five Bijas, 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 [bij] located in the twenty-fifth square, combined with the sixteenth,

130. this is taught in this Tantra to be the Missle (\(k\)) or \(m\); O Pious One; this same secondary bija, combined with the twentieth (\(l\))

131. this one is taught to be the māyā (\(l\)) of Śiva, of immeasurable form. The bija of the first square (\(k\)), combined with the eighteenth below (\(r\)),

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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 (kroń), [applicable] in the stabilization of the Goddesses [at the place of worship],

133. to be assigned in due order, combined with the bindu...

That same supreme letter which stands in the twenty-fifth square (kṣa ?),

134. combined with the twenty-ninth (aï), is the bija called Gāyatrī (kṣainī); this excellent and divine syllable is applicable in Nyāsa and other rites.

135. The bija which stands in the thirty-fourth square (ū), combined with the twenty-fifth, is called Sāvitri, taught for all kinds of ritual acts kṣumī).

136. These bijas are, as before, marked with the crescent and the tuft.

(The practice of the special applications; doctrine of nādis 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 Bijas, and the God's course.

Devi 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 Śāṅkara.

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 (nādis) 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. It resembles pure crystal, it is equal in lustre to sparks or sunshine, constituted partly by water and wind, as subtle as a hundredth part of the tip of a hair; 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 Viśūva (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 dissolution.

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 Bijas)

151/ A woman who has died without having given birth, although 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 ?) fuel 50 one performs a fire sacrifice on a cremation ground, sprinkling poison and blood of the rājikā (?) 51; nak[ed, with dishevelled hair, standing on (with ?) three skulls, the clever man should in the night sacrifice eight hundred pieces of fuel;

156. at the end of the sacrifice one should meditate on Indra 52 as being of black colour, pierced by the trident, and beaten on his head with a staff.

157. 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?

158. 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;

159. 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,

160. 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.

161. 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.

162. 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 (ʔ)\(^{58}\), as being present within the yogic duct (Iḍā ʔ) 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 palm of one’s left hand, combined with the Five Bijas. 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 Bijas in inverted order;

172. being clothed in red with black hems, he should recite the Five Bijas 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 bijas 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 vermilion, 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 pyre and collected on the fourteenth of the dark half of the month one should write someone's name on it, surrounded by the Bijas; 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 wisdom 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 Bijas whom a wise man may throw
182. into a dish filled with honey and clarified butter, while [the Bijas] 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 released, 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 srilphala 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, 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 sacrifice into the mouth of a corpse without delay, until the ghost of the deceased rises and says to him: "What can I do?"

191. 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);

192. and methods to conquer even Indra; 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.

193. Take the finger-ring of a haughty woman who has died; having recited these Bijas over it a hundred times in the regular order,

194. 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 ?]--; 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 ṣigru tree; the person with whose name one sacrifices during seven nights 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 Bijas 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 Bijas 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...
Translation

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 Bijas as present in the victim’s heart lotus, one should perform worship as before; of the Suṣumṇā...

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 Bijas] 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 Bijas 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 Bijas], 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 Suṣumṇā.
217. one should meditate on him as being of a red colour while he is present in the Suṣumṇā; 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 Bijas 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, with ashes and sandal, and with the powder of the nāgakeša, with these odorous and variegated objects one should write [the Bijas] with due concentration.

220. 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 Bijas.

221. 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.

222. Having performed a sacrifice in this way, one should afterwards recite [the Bijas] 300,000 times; then even a killer of a Brahman will obtain siddhi; but not in another way.

223. 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 Bijas] 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 Bijas, 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 Bijas] in reversed order. Also for dissension, one should apply the reversed order, ending with phat\textsuperscript{59}.

229. During liquidation with the syllables in reversed order, ending and beginning (?) with hūm phat. During the rituals of subjugation and of attraction, one should pronounce Oṃ [before] and svāhā, respectively nāmas [after] the Bijas.

230. One should always sacrifice in this way, and the wise man should not omit any aspect of the ritual. The pronunciation of nāmas 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 śleśmātaka (?) and śīgru 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 Śāṅkara, 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].

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. 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 Śiva— 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 Bijas.

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-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, 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 points [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 Iḍā;

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 Iḍā 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 bijas 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 image 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 mantras [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 image,

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.\textsuperscript{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 orgiment 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. Madder, and the kunduru, and the two kinds of turme-
eric 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 hus-
band will succeed in the subjection [of his wife]\textsuperscript{69}.

283 cd The root of a "ram's eye" plant\textsuperscript{70} prepared with milk
of (and ?) a kambali,—

284. the possessor of mantras should sacrifice these on a
cremation ground during the night, using fuel sticks
from a sappy tree\textsuperscript{71}; 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 thun-
derbolt, equal to an elephant hook\textsuperscript{72}. One may consume
or teach (?) anybody, having emerged from the elephant
goat 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; by putting it into a hole of a śriyukṣa 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 ṛṣīḥ; [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 sa.

296. By sacrifice in the interior of the letter e, the [practice] is conducive to wealth; within a letter na, 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 hamsa.

298. If applied during a rite of destroying military forces, standing in the interior of the letter bha, it is certainly soon conducive to...
During liquidation it may be applied with a position at the end of the syllable phat; dispensation is produced by a position within a syllable ja.

One will cause eradication of the enemy’s family by a position at the end of hūm phat; for objectives of small importance [one applies the position] within the syllable ya.

(Further particulars on Nyāsa and Bijas; the Ekāksara)

I shall again speak on the assignment of syllables on the body which [causes it to be] unassailable, O Supreme Lady. Having assigned [the bijas of] the organs of sense on the five primary elements,

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 (79ff.).

Having covered with the Māyā, one should stabilize with the Elephant Goad; the practiser, having represented the Womb Gesture afterwards, in due concentration

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.

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,

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.

But this series of Five Bijas should be communicated to nobody; the Five Bijas are totally permeated by the unspecified Absolute which is at the end of the categories [of sound].

Having acted thus beforehand and knowing thus in accordance with the right method, the intelligent man should create (?) the bijas 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 unspecifie 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 Yoginis and to be destroyers of dharma. This is the truth, O Great Goddess, honoured by gods and counter-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 Ekāḳśara)

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 Bija of one syllable (Ekāḳśara), 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,...

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) is below it; compressed by the vowel twentieth (f) 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... 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 (aṅ), this (ha) is proclaimed to be the Missile.
344. As the Eye, it is communicated in combination with the twentieth syllable (i). Thus the Ekākṣara with its six limbs is disclosed, O Goddess.
345. The Haṃsa81 combined with the māyā, O Goddess, enclosed by the missile Nṛāca, together with the Visarga (aṅ) and the word naya within the bija; the ū and i (?) create success for man.
346. i 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 complete.83

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 bija which is the whole essence of the Viṇāśikhā 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 bijas, 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 strengthen ing 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 partake 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 obtained\(^{85}\). 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 bija, 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 bijas and gestures.
[A mantra] with the syllable hūṃ placed at its beginning and the word namas at its end,

385. will eradicate all evildoers, as well as counter-gods, demons and "seizers". For [a mantra] provided with the syllable Om at the beginning and with the word svāhā at the end

386. the application during fire sacrifice will soon accomplish the effect desired.

A central part enclosed by the syllable Om and illuminated by the (fiery) syllable ra

387. will cause success according to his wish, if someone who needs love meditates on it in his mind. The possessor of mantras awakens [in this way] a sleeping [mantra] and will attain success quickly.

388. [A mantra with] the syllables Om and ra, and the syllable phat between them (?), and in the middle the central part, the [syllable kṣa which is] at the end of the groups, will accomplish any act as desired.

389. The syllable hūṃ at the beginning and the end, and the syllable ha at the beginning and in the middle—reciting [a mantra] thus, a possessor of mantras will awaken it, even when it lies asleep and unconscious.

390. The syllables hūṃ, ra and phat at the beginning and in the middle—a possessor of mantras should recite [a mantra] thus in rage when it does not accomplish its task.

391. A possessor of mantras may recite a kernel syllable while enclosing it by the syllable Om and adding the word namas to it; it will be supreme and a cause of success in every respect.

392. Acts of pacification and acquisition, applications in good and evil acts, and a quick result during the invocation of a deity will result from the practice of fire sacrifice accompanied by bijas.

393. One may sacrifice the seeds of fruits or grains or grasses, the sacrificial act is also traditionally done with pure milk.

394. Or one may sacrifice with honey mixed with ghee, or sesamum, O Intelligent One; if one utters the word vaṣaṭ [during a libation] it will accomplish all tasks.
Translation

395. One should apply the bija and the accompanying gesture for all secret mantras. This is a secret not to be disclosed, emitted from Śiva's mouth.

396. He who constantly meditates on it, pays worship and recites it in his mind, will obtain ample enjoyments and at the end reach the Lord's abode.

The end of the Viṇāśikha, a Tantra of the Yāmala group, of [more than] three hundred and fifty ślokas.
NOTES TO THE TRANSLATION

1. This seems to be the meaning, although the instrumental ending —saraḥ 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. Saubhāgyakaraṇaṁ mahat has been translated as if the reading were mahāsau(sa)bha(a)gya(kar)āṇaṁ.

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 Śāvitri in the variety of this particular school, not the famous Rgvedic stanza. The present Śāvitri 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 śisyānām; but cf. śisyam in 21.—Dūpayet has been translated as if the reading were daḍyaṭ.

9. Viz.: “in another text”, or: “as will be explained further on in the work”. See vs. 59f.

10. Svaśisyāms seems corrupt. The translation is based upon a nominative svaśisyās, which would however require a verb in the plural, svapeyuḥ, 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-sloka is not clear. Jayā, 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-, śīva- 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 bija.

20. See vs. 130.

21. The translation presupposes an emendation: sarva for sarsya. 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 variet-
ties 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 bija is therefore probably kṣma. For a repre-
sentation 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 bijas.
29. Perhaps the bija 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 binduvoni (bindu=1, because it is
unique; yoni=3, if we interpret yoni “womb” as śakti)
(Śiva’s three Śaktis are Icchā “Will”, Kriyā “Activity” and
Jñāna “Wisdom”).
30. The stanza tries to give a short definition of the traditio-
nal 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 bijas, for which see 129f.
For the Āṇkuṣa, 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 devasyābhimukhāṃ
“he should meditate on Jayā as facing the God...”
39. Or: “the God Who resides in the central Supreme Bija
(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 pādapadmme.

41. Or perhaps: “of human bones”.

42. Perhaps = Nāgakeśara, the Mesua Roxburghii according to the dictionary.

43. Prākrtim “on the ordinary level”. The term “asceticism” perhaps refers to the type of yoga described below.

44. Pranayāda is probably corrupt.

45. Compare the Introduction, p. 37.

46. This half-sloka is unclear in two respects: the feminine of sametā and nyastavyā (should we read -dharani instead of dharanam in 132(?)) and the term -puṉja- 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. Varene’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 (Sinapis Ramsa).

52. Or: “the enemy” (in the handwriting of MS. A, śakra and śatrū are very similar).

53. The translation is a guess. The literal meaning of the peculiar Sanskrit phrase is: “the fourfold bija 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 *sakro* is again a wrong reading for *sattru*.

58. *Tat sthāpayitvā*, translated as if the text read *tūthāpayitvā*.

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 Dvādaśāṅta 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 *Yoginîhrdaya*, Varanasi 1963, p. VIII; *Tantraraṅja 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. Tatpurusa 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 Iḍā 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".—Ātmavart-, here thematized, usually means "mastering oneself".

64. That means, probably, when the internal God moves through the Iḍā 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., vidarbhītām 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 tadudbhavabh has been misunderstood as referring to ksīra (vṛksa).

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 tā.

75. That is to say, one assigns also their respective bijas (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. Diptena is unclear. The resulting mantra might be hryűni.

81. Stanzas 345-349 are very difficult. The Haṃsa is probably formed by the syllables haṃ saḥ; the Māyā was explained as iḥ in 131, the Missile as ksmaḥ (or mah) in 129. Pada 345c contains a gloss (presumably the word bijāntastham) which has been incorporated in the text.

82. The Balinese version which is available for 349cd-351ab here has the preferable ūyāma “dark, dark green” instead of vāma “lovely”.

83. I suppose that there is a reference, although in very odd language, to the sakallkaraṇa “effectuating a complete, (divine) body” with the help of Nyāsa.

84. The meaning of the words sāmyoga and laya is unclear in this context. I take sāmyoga 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.
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