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Contents include the entire text of the Todala Tantra, chapters on sexuality, yantra, mantra, hymns and large sections from Kulacudamani Tantra.

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6: PUJAS AND HYMNS

Every t ntrik deity has her or his daily p ja which a s dhaka performs. The pattern for these s dhanas are all very similar. After first clearing and purifying a space, a yantra is drawn, and the s dhaka then performs ny sa, afterwards meditating on the Dev  in her or his own heart and taking her, through the vital breath, to dwell in the centre of the yantra¹.

The image of Dak i n  K lik  is awesome. She has a fanged mouth, looks terrifying, has dishevelled hair, has four arms and is adorned with a necklace of human skulls. She holds a newly severed head and a sword, her other hands show the mudr s which dispell fear and grant boons. She is the colour of a thundercloud, dusky, and is completely naked (digambara, clothed in space). Blood trickles from the sides of her mouth, and her earrings are two corpses of young boys. She has rising, large swelling breasts, and is seated in intercourse on the body of a corpse. She laughs loudly. The corpse is Mah deva  iva in his form of Mah k la and the whole scene is within the cremation ground.

Once installed in her form — and this can be a yantra, a statue, a flower, a book and various other sacred items — Dev  is treated as being actually present, and the adept offers her various good things, food, perfume, drink, incense, and a whole host of other ritual accessories². The attendants of the Dev  are then worshipped, and offerings given to them too.

At this stage, the initiate can then perform various other rites, finally winding up by again taking the Dev  into her or his heart, wiping out the

1 Before using a yantra for this purpose, life and breath have to be installed. This rite uses the m k s and gives the yantra the 36 t ntrik tattvas. Yantras, too, have a definite life span, depending on the material. Gold, for example, lasts for life, silver for seven years, &c.

2 There are five, or sixteen or sixty four up cara (ritual accessories). These can be either external or internal. The true flowers, according to some texts, are flowers such as compassion, forgiveness, kindness and the like.

yantra, and closing the rite. Things do not have to take such a formal shape, however. Devī describes an easy method of worship in the KC.

“Dear son, my secret originates in simple practice. Those lacking this do not obtain success even in one hundred koti of births. Folk following the path of Kula and the Kulaśāstras are broad minded, from following the path of Viṣṇu, patient of insult, and always doing good to others.

“One should go to the temple of a deva, or to a deserted place, free of people, an empty place, to a crossroads or to an island. There, one should recite the mantra and, having bowed, become one with divinity and free from sorrow.

“Bow to Mahākālī if you see a vulture, a she-jackal, a raven, an osprey, a hawk, a crow or a black cat, saying: “O Origin of all, greatly terrifying one, with dishevelled hair, fond of flesh offering, charming one of Kulacara, I bow to you, Śankara’s beloved!”

“If you should see a cremation ground or a corpse, circumambulate. Bowing to them, and reciting a mantra, a mantrin becomes happy: “O you with terrible fangs, cruel eyed one, roaring like a raging sow! Destroyer of life! O mother of sweet and terrifying sound, I bow to you, dweller in the cremation ground.”

“If you should see a red flower or red clothes — the essence of Tripurā — prostrate yourself like a stick on the ground and recite the following mantra: “Tripurā, destroyer of fear, coloured red as a bandhuka blossom! Supremely beautiful one, hail to you, giver of boons.”

“If you should see a dark blue flower, a king, a prince, elephant, horse, chariot, swords, blossoms, a vīra, a buffalo, a Kuladeva, or an image of Mahiṣāardini — bow to Jayadurga to become free of obstacles. Say: “Jaya Devī! Support of the universe! Mother Tripurā! Triple divinity!”

“If you should see a wine jar, fish, meat or a beautiful woman, bow to Bhairavī Devī, saying this mantra: ““O destructress of terrifying obstacles! Grace giver of the path of Kula! I bow to you, boon giver adorned with a garland of skulls! O red clothed one! One praised by all! All obstacle destroying Devī! I bow to you, the beloved of Hara.”

“Dear son, if a person sees this things without bowing, the Śakti mantra does not give success.

I am the essence of this, beloved of the Kula folk. All the Dakinis are my parts. Listen Bhairava! One who has gained success in my simple yoga cannot be harmed by a Dakini. My devotees abound in wealth and cannot be conquered by Vatukas or Bhairavas.

“Whichever Kaula is seen by a young girl or woman, whether he be in village, city, festival, or at the crossroads, causes her to be filled with longing, her heart aching, her eyes darting glances, like a line of bees mad

for honey falls on a lotus flower, greedy for nectar, like a female partridge for a cloud, like a cow for her recently born calf, like a female gazelle eager for young shoots of grass, like jackals for flesh, like a person tortured by thirst who sees water, like a dvamsi (?) at the sight of a lotus fibre, or like an ant greedy for honey.

“The sight of such a Kaula, enveloped by the Kulas, causes her lower garment to slip, she becomes mad with lust, and of unsteady appearance.

Seeing her on a couch, her breasts and vagina exposed, one should fall to her feet, and, rising, fall again. “One should impart the oral lore to an alluring female companion — in her feet resides the secret of the act of love. One attracts such female companions, with beautiful hips and beautiful breasts, like a moon to the Kaula, free from greed or modesty, devoted, patient of heart, sensuous, very inner of spirit.

In such a happy Dūtī, curiosity may suddenly arise, she asking “Dear son, what is to be done or not to be done? Speak!” One should perform sacrifice to the indwelling Māyā and offer the remainder to the Śaktī. After this, one should excite her and then perform the act of love.

“On a Tuesday, in the cremation ground, smeared with Kula vermilion³, using Kula wood⁴, one should draw a yantra. In the petals write the Canda Mantra, ‘Sphreṃ Sphreṃ Kiṭi Kiṭi’ twice, and then the ninefold mantra of Mahiṣāmaidinī. Outside this, write the mantras of Jayadurga and Śmaśānbhairavī. After writing them, worship Bhadrakālī at night, meditating on Kāmakhya, the essence of Kāmakalā.

“The Kulakaulika, naked, with dishevelled hair, should meditate on the formidable Kālī, with her terrifying fangs and appearance, Digambari, with her garlands of human arms, seated on a corpse in Vīrasana, in sexual union with Mahākāla, her ears adorned with bone ornaments, blood trickling from her mouth, roaring terrifyingly, wearing a garland of skulls, her large and swelling breasts smeared with blood, intoxicated with wine, trembling, holding in her left hand a sword, and in her right hand a human skull, dispelling fear and granting boons, her face terrifying, her tongue rolling wildly, her left ear adorned with a raven’s feather, her jackal servants roaring loudly like the end of time, she herself laughing terribly and pitilessly, surrounded by hordes of fearsome Bhairavas, treading on human skeletons, wholly occupied with the sounds of victorious battle, the supreme one, served by numberless hosts of powerful demons.

3 This could be a reference to menstrual blood.

4 From the nine Kula trees.

“After meditating on Kālikā, the lord of Kula should then worship her. Unless one enters the other city⁵, Kulasiddhi cannot be achieved. Because this Devī gives all success as soon as she is remembered, she is hymned in the three worlds as Dakṣiṇā.

“O Bhairava, by reciting her mantra 108 times, one can achieve whatever object is wished for. After establishing oneself at the crossroads and meditating on the Devī in your heart, one should enter the city adorned with the most beautiful sorts of jewels. After meditating on Devī in the four directions, bow to the Kulaguru and, holding the name of the object of siddhi in your left hand, pronounce the mantra.

“Smearing the eyes with anjana, one may shatter iron locks barring doors, becoming able to enter either stable, warrior’s house, Kālikā temple, treasury or sacred place, and may have sexual union according to will even 100 times. After meditating on Svapnavatī Devī⁶, one should enter the pavilion of Kāma.

Kālī Hṛdayam

Śrī Mahākāla said: Listen, dearest, to Dakṣiṇā’s supreme secret, very hidden and difficult to obtain, her very marvellous hymn known as the Hṛdaya. Unvocalised before, I reveal it now because of your love. It should be concealed from others! This is true, true, O Mountain Born One.

Śrī Devī said: Śambhu Maheśvara, ocean of compassion, in which yuga did my hymn arise, and how was it created?

Śrī Mahākāla said: A long time ago I decapitated Prajapati, and due to this evil act of slaying a brahmana came to be Bhairava. I created this hymn to destroy the sin of brahminicide, dearest. This hymn destroys the consequence of killing brahmins⁸.

5 In this case, the initiated Śakti.

6 Devī in her form as goddess who goes in dream or Svapna.

7 This story is related in the Skānda Purāṇa. Brahmā liked his daughter and wanted to couple with her. But that didn’t meet with the approval of Śiva, who cut off his fifth head. Brahmā and Śiva had a great fight, which the latter won. Śiva, however, had committed the sin of killing a Brahmin, an act requiring expiation. Forever afterwards, Śiva in his form of Bhairava, the terrible one, bears the fifth head of Brahmā.

8 So followers of Śiva have a licence to kill brahmins! This probably stems from a time when the Aryans were entering India and faced opposition from the indigenous tribes already occupying the subcontinent.

Application: Om. Śrī Mahākāla is the ṛṣi of this heart mantra of Śrī Dakṣiṇā Kālikā. Uṣṇik is the metre. Śrī Dakṣiṇā Kālikā is the devatā. Krīm is the bija. Hrīm is the Śakti. Namah is the peg. Its application follows from its continual recitation.

Heart nyāsa etc.

Om. Krām to the heart namah.

Om. Krīm to the head svaha.

Om. Krūm to the peak vasat.

Om. Kraim to the armour hum.

Om. Kraum to the three eyes vasat.

Om. Krah to the missile Phaṭ.

Meditate on Kālī Mahāmāyā with three eyes, of different forms, with four arms, a rolling tongue, bright as a full moon, the colour of a blue night lotus, dispeller of the assembly of enemies, holding a man's skull, a sword, a lotus, and giving boons.

Her mouth is bloody and fanged, she has a fear inspiring form, she is addicted to very loud laughter and completely naked.

The Devī sits on a corpse and is adorned with a garland of skulls. After meditating on Mahādevī like this, then read the Hrdaya.

Om Kālikā, primordial and terrifying form, bestower of the fruit of all desires, hymned by all gods, destroy my enemies.

Hrīm, you who are the essence of Hrīm, the most excellent thing in the three worlds, hard to obtain, out of love for me, deny anything whatsoever to he whom I name!

Now I speak of the meditation, O supreme self, the essence of night. Whoever knows this becomes liberated while still living.

Meditate on her having dishevelled and matted hair, decorated with strings of serpents, a half moon as her diadem, in union with Mahākāla.

Boon giver, visualising her like this causes all people to become liberated in every way. This is true, true.

Now listen to the yantra of the supreme goddess, the giver of success in whatsoever is desired. Hide this greatly quintessential secret of secrets with every effort.

The Kālī yantra, the giver of true siddhi, is made from five triangles, an eight petal lotus, surrounded by a bhupura, and encompassed by skulls and funeral pyres⁹. The mantra, previously spoken of, should always be worn on the body dearest!

Now Devī Dakṣiṇā Kālī's garland of names is revealed: Kālī, Dakṣiṇā Kālī, black of body, the supreme self, wearing a garland of skulls, large eyed, cause of creation and dissolution, self of maintenance, Mahāmāyā, the

power of yoga, the essence of good fortune, the female serpent, intoxicated with wine, the sacrificial offering, with the vagina as her banner, primordial one, always ninefold, terrifying, the greatly effulgent one, formidable, with a corpse as her vehicle, Siddhi Lakṣmī, Niruddha, Sarasvati.

Whoever recites this garland of names daily causes me to become their slave. Māheśvarī, this is true, true.

Kālī, destroyer of time, goddess of skeletal form, taking the form of a raven, blacker than black, I worship you O Dakṣiṇā Kālikā!

I bow to you Kālikā, Maharaudri, fond of the night, Devī liking kunda, gola and svayambhu flowers¹⁰.

I bow to you Dūtī¹¹, the Dūtī causing yoga to arise from sexual intercourse, you who are the great Dūtī, fond of Dūtīs, the supreme Dūtī, the Lady of Yoga.

Those who recite the mantra Kṛiṃ seven times over water and then sprinkle themselves with it destroy all disease. There is no question about this.

Those who seek any object who charge sandal paste with the great mantra Kṛiṃ Svāhā and then make a forehead mark of it become the most intelligent of people, and always able to subjugate.

Dearest, those who offer unhusked rice while reciting the mantra Kṛiṃ Hram Hrīṃ seven times, destroy great worries and obstacles, there is no doubt of it.

Those who pronounce the mantra Kṛiṃ Hrīṃ Hrūṃ Svāhā over the cremation pyre, then encircle the house of their enemies with the ashes kill their enemies.

Those who offer seven flowers and pronounce the mantra Hrūṃ Hrīṃ Kṛiṃ uproot their foes, no doubt of it.

If, after reciting Kṛiṃ Kṛiṃ Kṛiṃ, while offering unhusked rice, it causes the object of attraction to swiftly come from a distance of even 1,000 yojanas¹².

Those who recite the mantra Kṛiṃ Kṛiṃ Kṛiṃ Hrūṃ Hrūṃ Hrīṃ Hrīṃ seven times, purifying water and making a forehead mark of it, delude the whole world.

Paramesani, this Hrdaya is the destroyer of all evil, a million million times greater than Asvamedha and other sacrifices. The fruit it gives is one

9 Kālī has eight different cremation grounds. They are enumerated in the huge work called the Mahākālasāṃhitā.

10 The three primary types of menstrual blood in the tāntrik tradition.

11 Dūtī means messenger. Yet the meaning is She who makes Siva Her messenger.

12 A Hindu measure of distance.

million million times better than the offerings given to virgins¹³. Its results, it is said, are greater by one million million than those obtained from offering to Dūtīs.

It is a million times greater than the results obtained from bathing in the Ganges and other sacred waters. Reciting it only once bestows these results. This is true, true, I swear it.

The initiated person who, after worshipping a kumari of beautiful form, and then recites this hymn, becomes liberated whilst living, O Maheśāni.

Worship of Kālī

Now I speak of the ritual injunction which is the all-nectar-giver of the Devī. Doing this, the person becomes like Bhairava.

Firstly, I speak of yantra, the knowing of which conquers death. At first draw a triangle. Outside, draw another. Then draw three more triangles. Draw a circle and then a beautiful lotus. Then draw another circle and then a bhupura with four lines and four doors. This is how the cakra should be drawn.

Worship the guru line, the six limbs, and the dikpalas¹⁴. Then the mantrin should place his head at the feet of the guru.

O dearest one, after worshipping the pedestal, set down the offering. Place the mantra in the six limbs. Then, within the heart lotus, the ultimate Kala blossoms¹⁵.

Place her in the centre of the yantra by invoking her (via the breath). After meditating on the great goddess, dedicate the ritual offerings. Bow to Mahādevī and then worship the surrounding deities.

Worship Kālī, Kapālīnī, Kullā, Kurukullā, Virodhinī, Vipracittā in the six angles. Then Ugrā, Ugraprabhā, Dīptā in the middle. Then Nīlā, Ghanā and Balākā in the inner angle. Then Mātrā, Mudrā and Mitā within this triangle, and then the very dusky one holding the sword, adorned with human skulls, with her left hand showing the threatening mudra and having a pure smile.

Worship the eight mothers Brāhmī, Nārāyaṇī, Māheśvarī, Cāmuṇḍā, Kaumārī, Aparājitā, Vārāhī and Nārasimhī.

13 Kumari Pūja — to this day performed in Nepal, where a young girl is treated as an incarnation of the goddess.

14 The eight, or according to some, ten guardians of the directions.

15 In this case, the Devī in her form as Kālīkā.

In equal shares, give these deities animal sacrifice and worship them, smearing them with scent and offering incense and flame. After doing the pūja, worship using the root mantra.

Give food and so forth to the Devī again and again. The sādḥaka should offer flame ten times. So also he should offer flower with mantra according to the rules of ritual.

After meditating on Devī, recite the mantra 1,008 times. The fruit of reciting, which is light, place in the hands of the Devī.

Then, placing the flower on the head, do prostration. With supreme devotion, then rub out (the yantra).

From Kalitantra

Kālī's Attendants

Dakṣiṇā Kālikā is worshipped in the centre of the yantra, while her attendants are worshipped in the triangles and the petals of the diagram. This is the pūja order for Kālī's attendants. *Om Kālī Śrīpādūkāṃ pūjayāmi namah*¹⁶. *Om Kapālinī Śrīpādūkāṃ pūjayāmi namah*. &c for the 15 Nityās. The eight mothers are worshipped in the eight petals starting from the east.

As the Kālī yantra faces north, this is the petal on the right hand side of the yantra with the apex of the triangle facing towards the sādḥaka. *Om Am Brāhmī śrīpādūkāṃ pūjayāmi namah*; *Om Am Śrī Nārāyaṇī śrīpādūkāṃ pūjayāmi namah*; *Om Am Māheśvarī śrīpādūkāṃ pūjayāmi namah* (south) and so forth for the rest of the mothers¹⁷ with their appropriate mātṛkā letters. Then the eight Bhairavas are worshipped in an anti-clockwise direction. These are Asitanga, Ruru, Canda, Krodha, Unmatta, Kapāli, Bhiṣaṇa and Saṃhāra. Each name is preceded by *Aim Hrīm* and the respective vowel letter, that is *Am*, *Im* and so forth and followed by *śrīpādūkāṃ pūjayāmi namah*. These are worshipped with the eight Bhairavīs enumerated as *Bhairavī*, *Mahābhairavī*, *Siṃhabhairavī*, *Dhūmrabhairavī*, *Bhīmbhairavī*, *Unmatabhairavī*, *Vaśīkaraṇabhairavī* and *Mohanabhairavī*, followed by *śrīpādūkāṃ pūjayāmi namah*.

¹⁶ *Om* I worship the lotus feet of Kālī etc. At each point, ritual accessories are offered.

¹⁷ Their meditation images are as follows. Brāhmī has four arms holding staff, jewelled chalice, noose, necklace and is greatly effulgent. Māheśvarī holds a trident and is the colour of molten gold. Kumārī holds hook, stick, noose and sword and is the colour of a bandhūka flower. Vaiṣṇavī holds discus, bell, *śālī* and conch and is of a copper-dusky hue. Vārāhī holds a plough and has the head of a sow and a golden *boḍ* Indranī is of a blue colour. Cāmūṇḍā holds a trident, a man's skull and is of a red colour. Lakṣmī is of a beautiful golden hue.

Then the eight guardians of the directions receive offerings. These are Indra, Vahni, Yama, Niṛṛiti, Varuṇa, Vāyu, Kubera. śāna, Brahmā, Viṣṇu. These are worshipped from the east in an anti-clockwise direction. Their bija mantras are Laṃ, Raṃ, Yaṃ, Kṣaṃ, Vaṃ, Yaṃ, Iṃ, Hoṃ, Hrīṃ respectively.

Then their appropriate weapons receive pūja. These are the missile, the thunderbolt, the dart, the staff, the sword, the noose, the hook, the goad, the trident, the lotus and the cakra. Each is preceded by the appropriate vowel letter Aṃ etc., followed by śrīpādūkāṃ pūjayāmi namah.

Kālī's weapons are then worshipped. These are the sword in her upper left hand, the severed head in her lower left, the gesture dispelling fear with her upper right hand and the gesture granting boons with her lower right hand.

Hymns

When Kālī is installed within the yantra, and her pūja means she is actually there as the Devī who comes from the centre of your heart onto the diagram through a flower, she is worshipped with all good things, including song, dance, love, wine and pleasure.

While those of a paśu or herdlike disposition also sing, dance, love, drink and have pleasure, they forget that she dwells in the centre of their spines in the form of ultimate bliss and that all these pleasures are strong and earthly shapes of Devī.

Women and men bring her into being by chanting her names, her names which are their own names and remind them of their oneness with the ultimate source of all, beyond Time and Space. It is She who enjoys.

There are as many adjectives to describe Kālikā as there are couplings of one letter of the alphabet with the other. But hymning her in her yantra reminds her devotees of this and affirms their unity with the Mātṛkā Devī, the one source of all.

The 100 Hundred Names of Kālī

The ṛṣi is Sadāśiva, the metre is Anustubh, the Devī is Mahākālī, its application is the four aims of mankind.

Mahākālī, supporter of the universe, mother of the universe, consisting of the universe, world mother, quintessential one of the universe, cause of the

bliss of the universe, dissolver of the universe, golden one (Gauri), destructress of sorrow and poverty, always in Bhairava's thoughts.

Endless meditation, giver of poesy, giver of the four aims of mankind, virtuous, most auspicious of all, Bhadrakālī, large eyed one, giver of sexuality, self of time, blue goddess of speech, greatly golden in all limbs, beautiful, giver of all prosperity, terrifying noise, high born woman who bestows boons.

Vararoḥa, seated on Śiva, killing the anti-god Mahisasura, worshipped by Śiva, beloved of Śiva, worshipped by Danava Indra, consisting of all knowledge, giving the fruit of every possible desire, soft limbed, who bears all, who gives birth to all and gives boons, whose face is like the Full Moon, the colour of a dark blue raincloud, carrying skulls.

Kurukullā, Vipracittā, charming heart, intoxicated with wine, with wanton limbs, beloved of the God of Love, whose eyes move with love, desirous of love, playful goddess holding a sword and a human head, with a garland of human skulls, holding a sword, instilling fear.

Laughing very much, lotus, adorned with red lotuses, bestowing boons and dispelling fear, Kālī, true form of the night of time, Svadhā, Svāhā, the mantra Vasat, effulgent as the autumn Moon, autumn moonlight, cooling, engaged in reverse sexual intercourse, with dishevelled hair, with playful braided locks, reigning over all.

Terrifying, greater than any king, situated in the cremation ground, praised by the great Nandi¹⁸, with flaming eyes, engaged in love making on a corpse, delightful, whose feet are served by siddhas, fond of animal sacrifice, womb, true form of the three worlds, Gāyatrī, Savitrī.

Mahanīlasarasvatī¹⁹, with the characteristics of Lakṣmī, clothed in tiger skin, pure, marked with three lines, praised by the Gandharvas, Moon, ultimately great, beneficent, supreme, Māyā, Mahāmāyā, great womb of all.

Brhadnilatantra

18 The bull which is the vehicle of Lord Śiva. Before worshipping a liṅga or phallic emblem, worshippers touch the testicles of Nandi.

19 The great blue Sarasvatī, also known as Tārā with her different forms. She has a tantra of her own and her chief worship was formerly located in the borders of India.