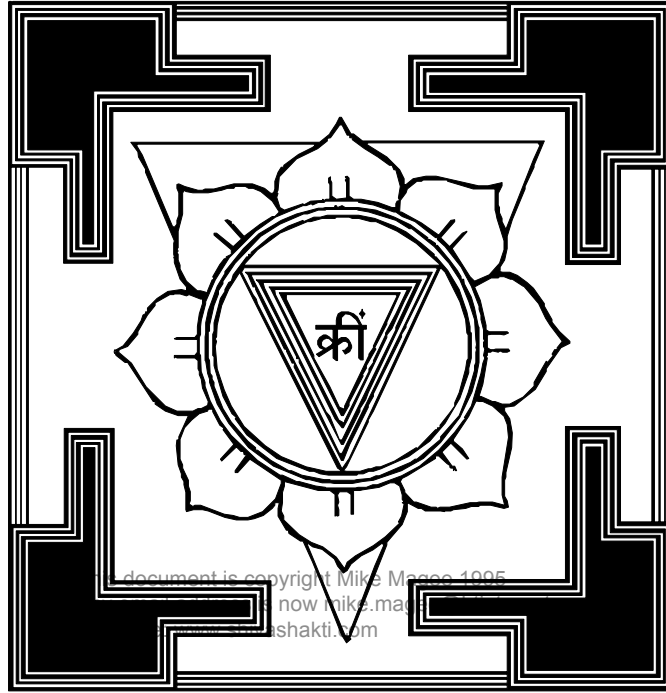




## THE MAGIC OF KALI

this document is copyright Mike Magee 1995  
my email address is now [mike.magee@btinternet.com](mailto:mike.magee@btinternet.com)  
web site: [www.shivashakti.com](http://www.shivashakti.com)



Yantra of Dakshinakalika

### DESCRIPTION

In the centre, the bīja mantra of Kālī, Kṛīm. Surrounding the bīja are the fifteen Eternities or Nityās of Kālī, corresponding to the fifteen days of the Waning Moon. Around these five triangles are the three circles representing the three worlds or Moon, Sun and Fire. The large triangle forming the background of the central figure represents the cremation ground or Śmaśanā. The whole is surrounded by the bhupura, the earth city or the magical fence, populated by the eight guardians of the directions or dikpalas. In the eight petals are the eight Bhairavas and the eight Bhairavis, each couple representing one of the eight cremation grounds sacred to the goddess.

# The Magic of Kali

Inner Secrets of a Tantrik Goddess

by  
Michael Magee

this document is copyright Mike Magee 1995  
my email address is now [mike.magee@btinternet.com](mailto:mike.magee@btinternet.com)  
web site: [www.shivashakti.com](http://www.shivashakti.com)

SOTHIS WEIRDGLOW  
1995

गुहे स'मार्जन्या परिगलितवर्यि' हि चिर्कर'  
समल' मध्याह्ने वितरति चिताया' कुजदिने ।  
समुच्चार्य प्रम्णापि सकृत्कालि सतत'  
गजारूढो याति क्षितिपरिवृढः सत्कविवरः ॥ १६ ॥

O Kālī, whoever on a Tuesday at midnight, after uttering your mantra, makes an offering even once with devotion to you with a single hair of his Śaktī in the cremation ground, becomes a great poet, a lord of the earth, and ever goes mounted upon an elephant.

this document is copyright Mike Magee 1995  
my email address is now mike.magee@btinternet.com  
web site: www.shivashakti.com

Copyright Michael Magee 1995

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording, or using any information storage or retrieval system, without permission in writing from the author and publisher.

This publication is part of the Worldwide Tantra Series. It may be freely distributed but if you decide you want to keep it after 30 days you must register it by sending \$15 to Michael Magee, 18 Grafton Road, Harrow HA1 4QT. On registration you will be supplied with a PDF file which allows you to print and modify your copy.

For more information email MikeMage@connect.demon.co.uk

# क्रीं

## Contents

|                              |     |
|------------------------------|-----|
| Introduction                 | 1   |
| 1: The Cremation Ground      | 9   |
| 2: Sexuality                 | 17  |
| 3: Mantras                   | 23  |
| 4: Yantras                   | 23  |
| 5: Images                    | 37  |
| 6: Pujas and Hymns           | 47  |
| 7: Armours                   | 57  |
| 8: Upanishads and Heterodoxy | 67  |
| 9: Todala Tantra             | 71  |
| Illustrations                | 99  |
| Bibliography                 | 103 |

Copyright Mike Magee 1995  
my email address is now mike.magee@btinternet.com  
web site: www.shivashakti.com

this document is copyright Mike Magee 1995  
my email address is now [mike.magee@btinternet.com](mailto:mike.magee@btinternet.com)  
web site: [www.shivashakti.com](http://www.shivashakti.com)

# क्री

## INTRODUCTION

If you're a six year old child regularly watching cartoons on TV, you know who Kālī is. She appears in various shows — almost invariably as an evil demoneess who the badly animated superhero has to conquer.

Alone amongst all the tāntrik deities, it is Kālī who has captured the imagination of the West. But rather than reviled, she is revered by countless millions of people. Ramakrishna, the famous Indian sage and saint, was one of her devotees; Rabindranath Tagore another. It's no coincidence that both these great men came from Bengal, for it is there that she continues to receive oblations and offerings of flesh. Nevertheless, traces of her worship are found throughout India and former territories of India. my email address is now mike.magee@btinternet.com

Her bad reputation in the West probably sprang from her association with the cult of the Thuggees, suppressed by the British during the days of empire. The Thuggees — the word gave rise to our word thug — were actually Muslims who took the goddess Kālī as their tutelary deity. They specialised in ensnaring and then robbing and murdering travellers. Originally, they were only supposed to attack male travellers and in their latter days attributed their downfall to the fact they had started to kill woman travellers too.

But Kālī pre-dates the Thuggees, possibly by several thousands of years. Some have associated her with the primordial goddess existing in India before the Aryan invaders imposed their Vedic ways and manners on the native population. No one truly knows her origin.

She does, however, have an uncanny and an ambiguous image. Modern pictures of her show her standing on the dead body of her consort Śiva, with four arms, a necklace of fifty human skulls<sup>6</sup>, a girdle of human arms, holding an axe, a trident, a severed human head and a bowl of blood.

6 They represent the fifty letters of the Sanskrit alphabet.

Around her rages a battle — she herself is the colour of a thundercloud. Her protruding tongue drips with the fresh blood of her enemies.

But this image is simply one of many, as we shall see. She is the goddess in her form as Dakṣiṇā Kālikā — one of the most popular Bengali images of the goddess. Her guises are many, and include Bhadrā (auspicious) Kālī, Śmaśanā (cremation ground) Kālī, and a host of others.

It is only in the great tāntrik traditions that we find the real meaning of the gruesome images associated with Kālikā. Although Hinduism was much reviled by early Western investigators for its idolatry and pantheistic practices, this was really a narrow view. Tāntrik texts repeatedly speak of the Devīs or goddesses as being aspects of the one goddess. The same holds true for the male aspects. As individual humans all reflect the macrocosm, it's fair to describe the gods and goddesses of tantra as specialised aspects of ourselves — and, therefore, of life itself.

Yet life has its dark and its light sides. Death and love, in the tāntrik tradition, are two sides of the same coin. As we look to the sky, we can see the Sun and Moon as symbols of male and female, of Śiva and Śakti. In the tantras, the Moon is often taken as a symbol of the Devī — whether in its dark or its bright fortnight. When She wanes, her images and her iconography become progressively more dark and fearsome. But when She waxes, so her images brighten. When She is full, She is Devī Tripurā<sup>7</sup>, a high symbol of sexuality and life.

Sir John Woodroffe (Arthur Avalon), writing in the *Garland of Letters*, says Kālī is the deity in her aspect as withdrawing time into itself. “Kālī is so called because She devours Kāla (Time) and then resumes Her own dark formlessness.”<sup>8</sup> Woodroffe says some have speculated that Kālī was originally the Goddess of the Vindhya Hills, conquered by the Aryans. The necklace of skulls which makes up her image, he adds, are those of white people.

Relying on the texts themselves, gives insight into the tāntrik idea of Kālī. In the *Kulacūdāmaṇī Tantra (KT)*, a nigama, Lord Śiva asks questions answered by Devī, the goddess<sup>9</sup>. It is, probably, one of the oldest tantras, according to Woodroffe, who published the Sanskrit text in his *Tāntrik Texts* series.

7 Tripurā is a name of the goddess meaning three cities. These allude to her own triple nature as a maiden (Bālā) as a fecund woman (Tripurā) and as a post-menstruating woman (Tripurā Bhairavi).

8 *Garland of Letters*, page 235.

9 An āgama is a tantra in the form of a dialogue where Śakti asks the questions and Śiva gives the answers. A nigama is the other way round, with Śakti doing most of the talking.



In eight short chapters, Devī expounds the essence of her worship, sometimes in the most beautiful of language. But the uncanny side of Kaula and Kālī worship is dwelt on in great detail, with references to siddhis — magical powers — including a mysterious process where the tāntrik adept leaves his body at night, apparently so he can engage in sexual intercourse with Śaktis. Animal sacrifice also has a place in this tantra, including using the bones of a dead black cat to make a magical powder.

The siddhis play a large part in the worship of the uncanny goddess Kālī. The main tāntrik rites are called the six acts (Śatkarma) of pacifying, subjugating, paralysing, obstructing, driving away, and death-dealing. But the KT includes others such as Parapurapraveśana, which is the power of reviving a corpse<sup>10</sup>; Anjana, an ointment which lets a sādha see through solid walls; Khadga which gives invulnerability to swords; Khecari, which gives the power of flying and Pāduka Siddhi, magical sandals which take you great distances, rather like seven league boots.

Certainly, the importance of having a suitable Śakti forms the essence of the instructions Devī gives to Śiva. Devī here takes the form of Mahiṣamardini, more popularly known as Durgā, who destroyed the two arch-demons Śumbha and Niśumbha in an epic battle between the goddess and the throng of demons. It was at this time, according to legend, that Durgā created Kālī, emanating her out of her third eye.

We learn more of Durgā's legends and myths from the Kālikapurāṇa (KP), an influential source. The Devī, Mahāmāyā, appeared as Bhadrakālī — identical with Mahiṣamardini — in order to slay the demon Mahiṣā. He had fallen into a deep sleep on a mountain and had a terrible dream in which Bhadrakālī cut asunder his head with her sword and drank his blood.

The demon started to worship Bhadrakālī and when Mahāmāyā appeared to him again in a later age to slaughter him again, he asked a boon of her. Devī replied that he could have his boon, and he asked her for the favour that he would never leave the service of her feet again. Devī replied that his boon was granted. "When you have been killed by me in the fight, O demon Mahiṣa, you shall never leave my feet, there is no doubt about it. In every place where worship of me takes place, there (will be worship) of you; as regards your body, O Dānava, it is to be worshipped and meditated upon at the same time."<sup>11</sup> For this reason, the image of Mahiṣamardini always has her trampling the buffalo Mahiṣa.

<sup>10</sup> According to some it means the ability to enter another's living body.

<sup>11</sup> Kālikapurāṇa, ch.62, 107-108.

When She, the goddess, is dark, She is Devī Kālikā, an equally high symbol of death and destruction. Throughout Her different manifestations and phases, She remains the one true goddess, Śakti, energy itself. She is symbolised by the yoni and the female cycle, which also shows waxing and waning throughout the month. Her spouse, Śiva, is symbolised by the Sun, by the phallus, by sperm, and as an emblem of consciousness without attributes. According to the tāntrik phraseology “Only when Śiva is united with Śakti has Śiva power to act. Otherwise he is a corpse (Śava).”

Another black deity of the Indian sub-continent has a close connection with Kālī — Kṛṣṇa. According to the Kālivilāsa Tantra (KaT), he was born from the golden goddess Gaurī, who turned black after she was hit by an arrow from the Indian Cupid, Kāma.

Kālī is Śakti, the great goddess, creating the three gunas: sattvas, rajas and tamas<sup>12</sup>. These principles are the substance of she whose play (lila) is their modification. Kālī is the first and foremost of the ten aspects of the goddess. She is pure sattvas, pure spirit.

A sādḥaka (male) or a sādḥvika (female) can worship Devī in any of ten forms for the fruition of desires. Her ten major forms are Kālī, Tārā, Śodasi, Bhuvaneśvarī, Bhairavī, Chinnamastā, Dhūmāvati, Bagalā, Mātāṅgī and Kamalā<sup>13</sup>. To a sādḥaka, to know these is to know the universe, as she is both space and time and beyond these categories. Each form has its own dhyāna (meditation), yantra (diagram), mantra (sound form) and sādḥana (actions).

Mahāvīdyā Kālī is the primordial Devī who is the root of all the Great Knowledges (mahāvīdyā). Worshipped by sādḥakas and sādḥvikas, her outer forms are fearful. She destroys time, is time, and is the night of eternity.

Kālī, certainly in the left hand tāntrik tradition<sup>14</sup>, requires sexual intercourse as part of her worship. According to Sir John Woodroffe, in his introduction to the Karpūrādi Stotra (KS), for paśus — those of a base disposition — sexual sādḥana at night is forbidden. “The Paśu is still bound by the paśa (bonds) of desire, etc., and he is, therefore, not adhikārī<sup>15</sup>, for that which, if undertaken by the unfit, will only make these bonds stronger.”

12 The three gunas in their various permutation create all the fabric of the universe, including the five elements, skin, blood, etc.

13 These aspects are known as the ten mahāvīdyās.

14 The term left hand path has been subject to much misunderstanding. According to the texts themselves, left hand is that in which Vāmā (woman and left) enters. The right hand path does not include the sexual component.

15 This word here has the meaning of ready.

Verse 10 of the KS spells out the practice. “If by night, Thy devotee unclothed, with dishevelled hair, recites whilst meditating on Thee, thy mantra, when with his Śakti youthful, full-breasted, and heavy-hipped such an one makes all powers subject to him and dwells on the earth ever a seer.”

The Kālī sādhana takes place on a Tuesday, at midnight, in the cremation ground. Here, surrounded by jackals, owls and other uncanny creatures of the night, the sādhanika and his śakti select a newly dead male corpse, which should be, according to the texts, of a young man — preferably a king, a hero or a warrior. If he has recently died in battle, so much the better. Placing the corpse face downwards, the two draw the Kālīyantra on his back, offer each other food, wine and other good things, and then commence the act of ritual sex. At the close of intercourse, the man offers his Śakti one of her public hairs smeared with his semen and, if she is menstruating, blood.

Woodroffe says that the worship of Kālī in the paśu mode is totally forbidden by Śiva, quoting the influential Niruttara Tantra (NT) as his source. “By the worship of Kālī without Divyabhāva and Virabhāva the worshipper suffers pain at every step and goes to hell. If a man who is of the Paśubhāva worships Kālī then he goes to the Raurava Hell until the time of final dissolution.”

As to the matter of a suitable śakti for the sexual rites of Kālī, the NT suggests that when a sādhanika has already achieved success with his own śakti, he may then worship another woman. But Woodroffe claims this other woman is the supreme Śakti in the sādhanika’s own body.

The cremation ground is often interpreted as the place where all desires are burnt away. Before realising kaivalya (liberation), the sādhanika must burn away all the taboos and conditionings which prevent this liberation.

The cremation ground (śmaśāna) is also the supreme nādi or channel within the human organism — the suṣumnā<sup>16</sup>, the royal road of Kundalini<sup>17</sup>. On the sādhanika within the śmaśāna yantra is Śakti, both entwined in close sexual embrace. She is the human form of Kālī, as he is the human form of Śiva<sup>18</sup>. Both are forever united. The NT says (2, 27) “The cremation ground is of two kinds, O Devī, the pyre and the renowned yoni. Śiva is the phallus, Kuleśāni! So Mahākāla said.”

16 The central channel of bio-energy within the spine of a human being.

17 The Devī or goddess coiled up three and a half times at the base of the spine. When she unfolds and enters the suṣumnā, the bliss of this cosmic orgasm causes the universe to disappear.

18 The witness or observer. He is symbolised by an erect phallus.

Questioned later by Śrī Devī in the same tantra, Śīva says that the vagina is Dakṣiṇā herself, in the form of the three gunas, the essence of Brahmā, Viṣṇu and Śīva<sup>19</sup>. “When she has the semen of Śīva, she is Śīva-Śakti.”

The KS comments on animal sacrifice. Verse 19 says that worshippers of Kālī who sacrifice the flesh of cats, camels, sheep, buffaloes, goats and men to her become accomplished. A commentary by a Kaula, Vimalānanda Svāmī, claims these animals represent the six enemies with the goat representing lust, the buffalo anger, the cat greed, the sheep delusion, the camel envy. Man represents pride. However, according to other sources, only a king may perform sacrifice of a man. At the great temple of the Devī at Kamākhyā in Assam<sup>20</sup>, archaeological evidence indicates that in the past kings did perform such sacrifices.

Who, then, is Kālī? Devī gives her own description in the KC.

“I am Great Nature, consciousness, bliss, the quintessence, devotedly praised. Where I am, there are no Brahmā, Hara, Śambhu or other devas, nor is there creation, maintenance or dissolution. Where I am, there is no attachment, happiness, sadness, liberation, goodness, faith, atheism, guru or disciple.

“When I, desiring creation, cover myself with my Māyā<sup>21</sup> and become triple and ecstatic in my wanton love play, I am Vikarini, giving rise to the various things.”

“The five elements and the 108 liṅgams<sup>22</sup> arise, while Brahma and the other devas, the three worlds, Bhur-Bhuvah-Svah<sup>23</sup> spontaneously come into manifestation.

“By mutual differences of Śīva and Śakti, the (three) gunas originate. All things, such as Brahmā and so forth, are my parts, born from my being. Dividing and blending, the various tantras, mantras and kulas manifest. After withdrawing the five fold universe, I, Lalitā, become of the nature of nirvana. Once more, men, great nature, egoism, the five elements, sattvas, rajas and tamas become manifested. This universe of parts appears and is then dissolved.

19 These three forms represent the powers of creation, maintenance and destruction. They have their Śakti counterparts.

20 The site is renowned for Śakti worship because of a legend that Viṣṇu once cut the body of Śakti into 50 pieces with his discus. These parts represent the letters of the Sanskrit alphabet and are the sites of pithas or sacred sites of Devī. The yoni of Śakti fell at this spot, making it the most sacred of all.

21 The great power of Śakti to delude all created things through Her play.

22 The liṅgam is the phallus or emblem of Śīva. The allusion to the number 108 is to a cosmology in which breath is time. See my book Tantrik Astrology.

23 The three worlds.

“O All-Knowing One, if I am known, what need is there for revealed scriptures and sādhana? If I am unknown, what use for pūja and revealed text? I am the essence of creation, manifested as woman, intoxicated with sexual desire, in order to know you as guru, you with whom I am one. Even given this, Mahādeva, my true nature still remains secret.”

Although of immense importance to the Kaula tradition, few of the texts relating to this aspect of the goddess have made their way into print in the West. Although conscious of shortcomings in this work, I hope that its publication will help others to uncover more in the future.

this document is copyright Mike Magee 1995  
my email address is now [mike.magee@btinternet.com](mailto:mike.magee@btinternet.com)  
web site: [www.shivashakti.com](http://www.shivashakti.com)

this document is copyright Mike Magee 1995  
my email address is now [mike.magee@btinternet.com](mailto:mike.magee@btinternet.com)  
web site: [www.shivashakti.com](http://www.shivashakti.com)

# क्री

## 1: THE CREMATION GROUND

Kālī's paramount place of worship is in the cremation ground, preferably at the dead of night, on a suitable day of the waning Moon<sup>24</sup>. Here, her nature becomes clear and apparent. For an adept in the worship of Kālī, the whole world is a śmaśāna (cremation ground), and She, the true form of time, who by herself creates and destroys all, is personified as the pyre.

There, after life, all mortals and their wishes, dreams and reflections come to their fruition, a pile of worthless ashes. Yet, as with most other tāntrik symbolism, the meaning of this cremation pyre operates on multiple levels. The pyre is also the yoni<sup>25</sup> of the Devī, and the pile of ashes the sperm left after consummation of sexual intercourse. Or, inwardly, the pyre is the great fire at the end of time<sup>26</sup>, situated within the centre of the spine, generating great bliss but, at the same time, also burning up all internal illusions during the bliss of realisation.

Certainly, it is a dangerous practice to look on the face of death without any fear. It requires heroism, so the sādhana is the province of a vīra<sup>27</sup>, who dares to look into Kālī's three burning eyes and be consumed by her all-devouring and pitiless fire.

Mere paśus are too frightened to face the death of egoism, whether symbolised by their mental complex or their physical form.<sup>28</sup>

Some tantras go into great detail about the nature of the corpse a sādhana should use for his sādhana. The Kaulāvalīnirṇaya says that it should be well preserved, and the body of a healthy man who was young,

24 The usual days are the 8th and the 14th of the dark fortnight, held especially sacred to the goddess .

25 The female sexual organ, held by tāntrikas of the left hand path to be the most sacred and highest thing. See the Yoni Tantra.

26 When the universe ends, Hindus hold that everything in it is consumed by fire, preceding another new creation and another new universe.

27 One of the three classifications of tāntrikas. The others are the Divya or divine disposition and the Paśu or animal nature. The hero, or Vīra, takes on the task of facing terrible things to reach liberation (Kāvalya).

28 See diagram at the end of the book. Egoism is the distorted form of one of Kālī's three Śaktis — Ichā.

brave and good looking. Preferably, he should have died in battle, but those struck by lightning, drowned, or executed are also usable. A sādha should never kill for his sādha!

This extract, from the tāntrik compendium Devirahasya, describes a śmaśāna pūja for heroes and heroines.

## Śmaśāna Worship

Śrī Bhairava said: Devī, listen, I speak of the terrible sādha in the cremation ground. A sādha becomes Bhairava<sup>29</sup> using this technique of worship.

Śrī Devī said: Lord, because of my great devotion, be favourable to me! This secret injunction of sādha in the cremation ground is unknown to me. Now tell me of that which is renowned in all the tantras.

Śrī Bhairava said: Devī, there are thirty three hundred million Śakti Devīs<sup>30</sup> whose names are unknown, but I know all of them. Now I speak of their prescribed worship in the cremation ground. Sādhas who know this become all powerful.

In the Kali Yuga<sup>31</sup>, unless sādha, yoga and recitation of mantra are of the śmaśāna type, they will not be successful and are subject to Bhairava's curse. my email address is now mike.magee@btinternet.com

The thirty three hundred million Devīs are all situated in the place of ghosts<sup>32</sup>. After going there, do sādha to become like the highest Bhairava.

There, O terrifying and screaming Devī, Mahākāla does cremation sādha with jackals, dogs, powerful yakṣas, snakes, piśacas, vampires, bhutas and pretas. The four great and powerful creator of obstacles reside there too<sup>33</sup>.

The Bhutabhairavas with their eight Devīs move in the cardinal and intermediate directions. Before them go the cruel bhutas, and before them are the auspicious Bhairavas who destroy obstacles.

29 A name of Śiva meaning the terrible or terrifying one. He wears skins and travels on the face of the planet with a black dog as his vehicle.

30 Typical tantrik hyperbole, but meant to convey an innumerable number of goddesses.

31 The Kali Yuga is the last of a series of four periods of time. At the end of the Kali Yuga, the universe is destroyed in the great fire at the end of time, to be created all over again.

32 The cremation ground.

33 The yakṣas are broadly similar to fairies. Piśacas are flesh eaters. Bhutas are the ghosts of people. Pretas are corpses.



I speak now of their ritual injunction — the secret and the highest quintessence. One should not reveal or give away this mighty sādhana of the cremation ground.

The eight Bhairavas wander in the cardinal and midpoints as Sun, Moon, Mars, Mercury, Jupiter, Venus, Saturn and again the Sun. Mahā Ugra is in the east, Citraganda is in the north, Canda is in the north east, Bhasva is in the north west, Lolakṣa is in the south east, Bhuteśa is in the south, Karala is in the south west and Bhima is in the west. The Bhairavas with their Bhutas wander eternally in the cremation ground, O Maheśāni. One should collectively worship them, and should live in a cremation ground, otherwise one becomes poverty stricken and disordered of mind.

Śrī Bhairava said: Now, Devī, I declare the order of pūja in verses, the giver of success in mantra. At the end of the night, in a vihita watch<sup>34</sup>, the sādhanika and his retinue should rise, and prepare for sādhana in the cremation ground.

The vīra should go to the place of the vīra, into the jaws of the night. Devī Pārvatī, I now declare the ritual injunction in that place. Those wanting siddhi should conceal and not speak of this secret quintessence.

O thou flaming gaping mouth, fire of dissolution at the end of time, marvellous one in whom life and breath dissolve, O cremation fire, be favourable to me!

Śrī Devī said: How should a mantrī place the sublime Bhairavas and Bhutas, cause of both curses and blessings, in the directions?

Śrī Bhairava said: This worship of the Bhuta Bhairavas is a great secret, O Devī! I speak of it now because of your devotion for me. Do not mention it to bad people.

The Bhuta Maha Ugra with the Sun moves in the east. Citraganda goes in the north with the Moon. Canda moves in the north east with Mars and Bhasva Bhairava moves with Mercury in the north west.

Lolaksa moves in the south east with Jupiter, Bhuteśvara goes in the south with Venus, Karalakṣa moves in the south west with Saturn, and Bhima goes in the west, once again with the Sun. Thus, Māheśī, they wander eternally.

The direction Bhairavas and their hosts of bhutas in the cremation ground move clockwise in the bright fortnight and in a reverse direction in the dark fortnight, Auspicious One!

34 Literally, the empty watch. The most dangerous time in the day, when favourable influences are completely at their wane.

Śrī Devī said: Mahādeva, ocean of compassion, lord of sādhakas, lord of the world! The best sādhakas know the action of Bhima to be in the west. Mahā Ugra and Bhima sādhana is in the dark and bright fortnights. Deva, how should one dispose these two places of the Sun?

Śrī Bhairava said: On the first day of the Moon on a Sunday, worship Mahā Ugra moving in the east. On the second day of a bright fortnight, worship Bhima in the west. In a dark fortnight, worship the Bhutas in the reverse direction. Maheśāni, now I declare their secret essence. Do not speak of it to another's pupil, to the low, or to wicked beings. Mahākāla is the ṛṣi of this sādhana mantra of the cremation ground.

Uṣṇik is the metre for pronouncing it, and Śmaśāna Kālikā is the Devī. The renowned application is success in the four aims of mankind<sup>35</sup>.

Mahākāla Bhairava is the ṛṣi of this Śrī Śmaśāna Kālikā sādhana mantra. Uṣṇika is the metre. Śrī Śmaśāna Kālikā is the Devī, Hrīm is the bija, Hūm is the Śakti and Krīm is the kīlaka. The application of the sādhana is dharma, artha, kama and moksa.

Hail to ṛṣi Mahākāla Bhairava (head)

Hail to the metre Uṣṇika (mouth)

Hail to the Devatā śmaśāna Kālikā (heart)

Hail to the bija Hrīm (navel)

Hail to the Sakti Hūm (anus)

Hail to the kīlaka Krīm (feet)

Hail to the application (all the limbs).

Om Kram heart, Om Krīm head etc. So the hand and limb nyāsa is done.

Fashion and purify a place to sit. Om am meruprsta is the ṛṣi of the seat mantra. Sutala is the metre. Kurma is the devatā. The application is the purifying of the seat.

Prim, hail to earth. Great Devī, you uphold the world, you are supported by Viṣṇu. Devī, bear me! Purify this seat!

Om kram to the adhara Śakti, seated on a lotus.

Hail to Ananta.

Hail to Padma.

Hail to Padmanala.

Clap the hands three times and say: "Begone, Bhutas!" Having done so, show the Naraca Mudrā. In this manner, purify the seat and purify the elements.

35 Dharma — doing the appropriate thing; Artha — the accumulation of wealth; Kama — sexuality; Moksha — liberation.

Om Hūṃ, drawing the light of Kālikā along the path of suṣumnā<sup>36</sup>, taking her to the place of the absolute, and meditating on oneself there as being dissolved in Sadaśiva, one should dry up the man of sin in the left side of the abdomen by reciting the air mantra Yaṃ sixteen times. Burn him by reciting the fire mantra Raṃ 64 times. Soak the ashes by reciting the water mantra Vaṃ 32 times. Bury him by reciting the earth mantra Laṃ ten times. Meditate on oneself as being in the heart and install the breath. Thus ends the purification of the elements.

Om Am Hrīṃ Krīṃ Yaṃ Raṃ Laṃ Vaṃ Saṃ Śaṃ Ṣaṃ Haṃ Sohaṃ  
Haṃsah, let life be here!

Let my vital breaths be installed herein! All my senses, my speech, my mind, my eyes, my ears, my tongue, my nose, my vital breaths, come! May happiness reside here forever! Svāhā. In this way, install breath.

Place the mātrkāś<sup>37</sup> on the body and do hand and limb nyāsa as previously. After doing so, meditate in the north east on a square pedestal. Make a Śrī Cakra<sup>38</sup> on this, and worship using the rule previously declared. There, worship the nine planets. In the east, worship Vatuka Nātha, and then the Bhuta Bhairavas.

Om Mrīṃ hail to Maha Ugra in the east. Om Mrīṃ, hail to Madalasa.

Om Śrīṃ hail to Citraganda in the north. Om Śrīṃ, hail to Citrini.

Om Haṃ, hail to Bhasva in the north west. Om Haṃ, hail to Prabha.

Om Laṃ, hail to Lolakṣa in the south east. Om Laṃ, hail to Lola.

Om Bhaim, hail to Bhuteśa in the south. Om Bhaim, hail to Bhutadhatri.

Om Krīṃ, hail to Karala in the south west. Om Krīṃ, hail to Karali.

Om Hrīṃ Śrīṃ hail to Bhima in the west. Om Hrīṃ Śrīṃ, hail to Bhimarupa.

In this way worship them, according to their daily order, and using scent, rice and flowers — there in the cremation fire or in the navayoni yantra<sup>39</sup>, meditate on them. After worshipping the pītha<sup>40</sup>, place vessels there. After doing vessel pūja, worship Śiva and Śakti, along with their attendant deities. Reciting the mantra, offer it to Devī and then read the armour, the 1,000 names, the hymn and so forth. Also give these things to the Devī. Do sacrifice of a tenth part of this in the cremation ground,

36 The central channel within the spine of a human being, extending from the base to the fontanelle.

37 The 50, or according to some 52, letters of the alphabet. The vowels belong to Śakti, the consonants to Śiva.

38 In this case, the yantra of Kālikā.

39 See yantra diagrams.

40 The pedestal, upon which is placed the yantra of Devī.

afterwards giving oblation to Vatuka Nātha<sup>41</sup> etc., and also give oblation to the Bhuta Bhairavas and the nine maidens.

## On Kālī

Śrī Bhairava said: Now I speak of the supreme mantra of Mahākālī, bestowing all poesy. Listen attentively, O Maheśāni. She is the primordial one, Prakṛti, the beautiful woman, the primordial knower, with kalas, the Fourth<sup>42</sup>, the ultimate mother, the boon giver, the desirable one, the lady of heroes, the giver of success to sādhakas.

She, the primordial one, Mahāprakṛti, Kālī, the true form of time, whose great mantra of all mantras is the ocean of mantra, she alone gives all success to a sādha who wants it. The destroyer of anxiety, giving boons, seated on a corpse, gives all desires, O Devī, and creates all marvels.

In this matter, purification of mind and determination as to defects or enmity in a mantra are unnecessary. In sādhana with this great mantra, there are no restrictions as to time, nor day, lunar mansion or obstacles caused by lunar mansions and so forth. Nor in Mahākālī's sādhana is it necessary to consider guru.

Listen, Vararoha, to the all-poesy bestowing mantra. Two Hrīms and two Hūms, followed by three Kṛims and Daksīne Kālīke, then pronouncing the previous bija mantras in reverse order, putting in front of it Om and Svāhā last, is the mantra of twenty three syllables, the ultimately beautiful mantra<sup>43</sup>. Using this king of mantras causes Śivoham<sup>44</sup>, there is no doubt of it.

Bhairava is the ṛṣi of the mantra, Uṣṇik is the metre, Mahākālī is the Devī and Hrīṃ is the seed. Hūṃ is the Śakti and its application is well known. Vararoha, listen to the meditation. Reciting it gives siddhi, its practice gives the power of attraction, and it causes paśus to become vīras.

I worship the greatly beautiful one, with limbs the colour of thunderclouds, who is naked and sits on the corpse of Śiva, who has three eyes and earrings made of the bones of two young handsome boys, who is garlanded with skulls and flowers. In her lower left and upper right hands she holds a man's head and a sword, her other two hands bestowing boons

41 The little brahmin, Śiva as a young boy.

42 A technical term of tantra. The three are the three qualities of active, passive and reconciling. The fourth, the bindu in the centre of the triangle, is both beyond them and of them.

43 The root mantra of Śrī Śrī Kālīkā.

44 The state in which an individual realises that she or he is one with Śiva.

and banishing fear. Her hair is greatly dishevelled. Using this meditation, worship and satisfy the Paramesvari.

Listen, beautiful one, to the Gāyatrī<sup>45</sup>, which gives all knowledge when recited. Saying Kālikāyai and vidmahe, then say śmaśānavasinyai dhimahi, and then tanno ghore pracodayat. Devī, after reciting it twenty times, it is the giver of all prosperity. Recite it 20,000 times to achieve success in its preparation. Do homa<sup>46</sup> of a tenth part, oblation of a tenth part of that, and abhiseka of a tenth part of that. Then feed Brāhmaṇas. Do everything necessary within the sādhana, then dismiss Devī and throw the pot into water.

I speak now of the great ritual which bestows both the visible and the invisible. Mantras become successful using this rite, which is to be performed in the first or third watch at night, and are powerless otherwise.

O Mahesvari, do vīra sādhana in a house, or elsewhere on earth. Make a small platform strewn with bunches of plantain leaves and place on this a pot smeared with vermilion. In the pot place mango shoots and wine made of khadira blossoms, as well as asvattha and badari leaves. Also place in the pot pearl, gold, silver, coral and crystal and then strive to accomplish vīra sādhana.

Draw a mātṛkā cakra, placing the pot on top of it. A mantrin should put it on a cloth, facing the northern direction. After worshipping with various substances, one should offer food, unguent, mutton and the most attractive sorts of food. Then, O Devī, offer curd to the great goddess.

Have there a young and beautiful girl, adorned with various jewels. After combing her hair, give her tambula<sup>47</sup> and draw two Hrīms on her breasts, Aiṃ on or near her mouth, and draw two Klīms on either side of her yoni. Drawing her towards you by her hair, caress her breasts and then place the liṅga<sup>48</sup> into her yoni pot, O pure smiling one. Recite the mantra 1,000 times, O sweet faced one. Dearest, one becomes accomplished by doing the rite for a week. Maheśāni, recite the mantra not in the manner written of in books, but in her yoni. This brings mantra siddhi, there is no doubt of it.

So, Devī, the secret thing giving all desires has been declared to you. One should not reveal it, one should never reveal it, Maheśāni. O

45 There are four Gāyatrīs in this tradition, at dawn, midday, sunset and midnight. Each Devī and each Śiva has her and his own Gāyatrī. What follows is the one for Śrī Kālikā, the translation of which runs: Let me remember Kālikā, let me meditate on she who dwells in the cremation ground, may that terrifying Devī direct me.

46 Worship in a fire pit. In this tradition, the firepits may be of different shapes, depending on the application — the best being that in the shape of a yoni.

47 Paan, betel nut wrapped in betel leaf and mixed with various fragrant substances.

48 The penis of the sādhanika.

Naganandini, at the risk of your life, never reveal it. It is the giver of all siddhi. I cannot speak of the magnificence of this mantra! Had I ten thousand million mouths and ten thousand million tongues, I could still not speak of it, O Paramesvari.

It is the most secret thing in the three worlds, very hard to obtain, the great pītha Kāmarūpa<sup>49</sup>, giving the fruit of all desires. Maheśāni, reciting in this way gives endless fruit, if, by the power of good fortune one attains this pītha.

O Maheśāni, after reciting the mantra there, it gives endless fruit. Bhairavī, siddhi resides in that high place (described in) this tantra, without doubt.

### Brihadnilatantra

this document is copyright Mike Magee 1995  
my email address is now mike.magee@btinternet.com  
web site: www.shivashakti.com

<sup>49</sup> There are two of these, one found in every home, and the other the pītha in Assam, famous for the worship of Kālī and, according to legend, the place where the yoni of Devī fell to earth.

# क्री

## 2: SEXUALITY

Death and sexuality are recurrent Kālī themes, and to this end her pūja uses substances, such as menstrual blood, bones, corpses and ashes as ritual accessories.

Kālī suspends all rules, all beliefs, all dogma and all strictures. In the Kaulāvalīnirṇaya (K), a digest of Kaula works, Sir John Woodroffe says in his introduction: "...there is an attack against orthodox rigours; thus beef is forbidden yet people do not realise that when they drink the milk of the cow they drink her blood; referring to the rule that widows should not eat anything which has come in contact with fish or any kind of animal food, it is said that the water the widow drinks was full of fish before it came from the tank or river."

The text goes on to say that there are people who regard semen and menstrual fluid with disgust, but they forget that the body by which they hope to attain Liberation is composed of these two forms of matter...It further says that there is no reason for man's disgust for excreta or urine, for these are nothing but food and drink which has undergone some change and contains living creatures and the Brahman substance is not absent therefrom.

"The purity that man ought to cultivate is that of the mind. All things are pure. It is one's mentality which is evil." (Kaulāvalī, pp19-20).

The KP ch62, 19-25, describes the way of worshipping Kālīkā on the tenth day in the last quarter of Śravaṇa<sup>50</sup>: "People should be engaged in amorous play with single women, young girls, courtesans and dancers, amidst the sounds of horns and instruments, and with drums and kettle-drums, with flags and various sorts of cloths covered with a miscellany of parched gran and flowers; by throwing dust and mud; with

<sup>50</sup> The 22nd of the 27 asterisms of Hindu astrology. Each of these 27 is divided into four padas, making 108 in all. One of the honorific titles of Kālī is Śrī Śrī Kālīkā 108, representing the full circle of time and breath. See Tantrik Astrology.

auspicious ceremonies for fun; by mentioning the female and male organs, with songs on the male and female organs, and with words for the female and male organs, until they have enough of it.<sup>51</sup>

## Sanctifying a Śakti

Śrī Bhairava said: Devesī, now listen to the highest purification of Śaktis. With this oral doctrine, a man can become absorbed in supreme Śakti.

Sexual intercourse with those not initiated in Kaula brings lack of siddhi. I speak of the oral doctrine now for those having sexual intercourse of that kind.

Śrī Devī said: Deva, how should a Kulina wanting success in Kulacara sādhana worship a young Kula maiden?

Śrī Bhairava said: A Kaulika should certainly purify woman and wine, in case of lack of success. Otherwise, Caṇḍikā becomes cruel. By lustration, pronunciation of a mantra becomes fortunate, at the time of lovemaking and when initiating a young maiden, O Maheśāni. With great efforts, a wise person should ritually purify a maiden using wine, semen or water.

In sexual union, ritually lustrate the woman, who can be a Caṇḍā<sup>52</sup>, an uninitiated girl, one's wife, another's wife, or a maiden who is young and wanton<sup>53</sup>. my email address is now mike.magee@btinternet.com

Śrī Devī said: Sublime lord god of gods, adept in the art of the Kaulas, how should a Kulayogin purify a young Kula woman?

Śrī Bhairava said: A lord of Kula, on seeing a young Kula-born woman should bow, and while doing mental worship, at the same time utter a mantra.

Whether she is a girl, youthful and wanton, whether mature or beautiful, whether contemptible or very wicked, one should bow and should meditate. Do not exhibit violence, derision, deceit or coldness to them, or there is no success.

Women are divine, women are life, women are jewels. One should always be either amongst hosts of women or with one's own woman. When she is on the breast of a sādha in sexual intercourse, then speedily she becomes like the cow of plenty.

51 A chaos day. The habit persists in Kṛṣṇa festivals, such as Holi, although the original licentiousness has been suppressed by Brahminical and European strictures.

52 The lowest type of untouchable, elevated in the tantrik tradition to the highest status.

53 There is, however, a tantrik belief that the real goddess is within the body of a worshipper, so that sexual contact with any other woman — including a Śakti or a partner — is a form of adultery. That, however, in the context of other elements of the worship of Kālīkā seems like an apology.



Through this method, a person knows dharma and is not bereft of dharma<sup>54</sup>. Afterwards, he becomes dissolved in the highest tattva of supremely slender women.

Actress, Kapaliki, whore, washer girl, barber's wife, Brahmini, Sudra's daughter, cowherd's daughter and the daughter of a garland maker are the nine maidens<sup>55</sup>. One should purify these.

O Devī, the Kaulika should worship according to the methods I outline. In the mantra for purifying a Śakti, the Ṛṣi is Sadāśiva. The metre is Trstubh and the Devī is Parāmbikā. Isani, Aiṃ is the seed and Hsauh is the Śakti. Klīm is the kilaka. O Devī, the binding of the directions is Phaṭ. The application is achievement of success in the enjoyment of the four aims of human existence, O Māheśvari<sup>56</sup>.

On a great night<sup>57</sup>, a Kaulika should gather together eight or nine or eleven maidens and Bhairavas, O Kaulikesvari.

The best kind of Kaulika should worship and purify them using nine mantras. At first, a sādha should sprinkle and purify a handful of rushes. He should purify the elements and do pranarpana. After making a resolution with regard to the mantra, he should do Muni Nyāsa. He should do hand and limb nyāsa, etc., and then place on his body the Mātrkā letters. He should do worship of the heart pītha and then worship the Śrī Cakra.

He should purify the deva, wine, then Kundagola<sup>58</sup> and the other sorts of menstrual blood. Vira sādhana, which is sexual intercourse with a beautiful heroine, is hard to get, even for the gods.

Devī, he should worship Śrī Parāmbika according to the rules. He should seat his Śakti on his left and worship her accordingly.

Triangle, hexagon, outside this a triangle, Śiva's triangle, Kama's triangle and Agni's triangle, O Parāmesvari. Lastly, tracing Brahma's triangle, he should complete the Navayoni cakra, using vermilion<sup>59</sup>.

54 A play on the words dharma (duty) and adharma (lack of duty). These are tantrik codenames for the god and the goddess.

55 These nine maidens are also synonymous with the nine goddesses who preside over the mandalas of the Shri Yantra.

56 The four aims being dharma, artha, kama and moksha — duty, acquisition of wealth, sexuality and liberation.

57 The 8th or the 14th day of the waning moon.

58 According to the Matrikabhedha Tantra, Cap V, 28-33, the different types of menstrual blood are Svayambhu — the first flower appearing in a woman; Kunda, which is menstrual blood flowing from the daughter of an adulterous liaison; Gola, menses from the daughter of a widow; Svapuspa, the menstrua l blood from the first period after a virgin is deflowered; Vajra, the blood from the breaking of the hymen; and Sarva Kala Udvhava, the blood which comes from a partner every month. Shri Matrika Bheda Tantra, translated by Michael Magee, published in a pirated edition by the Indological Book House, Varanasi, 1989.

Worship the actress first and the flower maiden last in the various lucky cakras.

A Kaulika should gather all these maidens together, drawing a yantra in front of them and worshipping them. On the left of a Bhairava, seat his beloved maiden girl, together in the Śrī Cakra, all with dishevelled hair, wanton, adorned with every kind of jewel, decorated with every kind of fine garment, young, passionate, proud, with blissful pure hearts and of bedazzling beauty.

One should purify the amṛta with a pure mantra, and then pronounce Aṁ Klīm Sauh Tripurāyai Namah, then uttering Make! Make this Śakti pure. Then say Make! Make this Śakti mine! Hrīm. Deveśī, lustrate the Kamini using this mantra.

One should lustrate and then do nyāsa on the body of the Kumari, doing the placing of the five forms of the God of Love's arrows, O Devī formed from Mātrkāś<sup>60</sup>.

Space accordingly Aṁ and Aṁ on the mouth and forehead, Klīm on the shoulders, Blūm on the heart, and Sauh in the yoni region, Dearest One! [These are] the all agitating arrow, the all moistening arrow, the all attracting arrow, the all deluding arrow and the all subjugating arrow, the five sugarcane arrows<sup>61</sup>. When placing them, show the arrow Mudrā five times. In the region of the yoni, pronounce the nine mantras which I now delineate.

Oṁ Sah Aṁ Klīm Sauh Natini, give! Give me great success! Svāhā. This is the mantra of the beloved young actress.

Krīm Hūm Hrīm Aṁ Klīm Kapalini, emit! Emit effusion! Svāhā. Devī, this Kapaliki mantra is the subduer of the God of Love.

Oṁ Hsaum Viṁ Viṁ Viṁ Viṁ Viṁ, O whore! O milk of love! Emit, emit effusion! Svāhā. This whore purifying mantra is beloved of all Kaulikas.

Oṁ Aṁ Klīm Sauh Śrīm Hrīm, O washer-girl, give me great success! Phaṭ Svāhā. This mantra purifying a washer-girl is the subduer of the Kula maiden.

Oṁ Oṁ Oṁ Hsauh, O barber-girl! Phaṭ Phaṭ Phaṭ Svāhā. The purification mantra of the barber-girl is the giver of great good fortune.

Oṁ Lam Oṁ Hrīm Raṁ, O Brahmini, expounder of Veda, always liberate! Liberate semen! Give! Give me success! Phaṭ Svāhā. This mantra for purifying a Brahmini is the giver of great success.

59 See yantras.

60 In this case, the different flowery mantras Aṁ, Klīm, Blūm, Sauh.

61 Held in one of the hands of Śrī Śrī Mahātripurasundarī.

Om Śrīṃ Śrīṃ Om, O Sudra girl, fond of loving! Stop semen! Give, give me siddhi! Svāhā. This purifying mantra of a Sudra maiden is the bewilderer of the Kamini.

Om Hraṃ Glaṃ, O cow-girl, moisten! Moisten my siddhi staff! Svāhā. This is the great mantra for purifying a cow girl.

Om Om Dhraṃ, O flower-girl, make! Make love to me! Phaṭ Svāhā. This is Malini's mantra, Dearest One.

So I have declared the purification mantra for each in turn. A Kaulika should recite these, making a garland in the yonis of the maidens. He should recite the mantra three times in the Śakti's right ear, and should utter the root mantra thrice. O Devesi, whether initiated or uninitiated, he should still do this. The vīra should worship an initiated and purified Śakti, O giver of all success!

He should worship Śiva and recite the mantra Om Hraṃ Namah Śivaya Svayambhuvam<sup>62</sup> and pay homage to the lingam. After reciting this, say it in front of [each] lingam, showing the Tunda Mudrā.

The vīra's blissful body and the charming girl libated by bliss should, by means of sexual intercourse, offer libation in the assembly of the Śrī Cakra. Recite the king of mantras.

Om, in the sacrificial fire of my own being, I offer dharma and adharma, by the ladle of mind, via the path of Susumna, the eternal action of the senses, Svāhā.  
my email address is now mike.magee@btinternet.com

Then recite the root mantra. The mantrin should copulate and gains success in the mantra. At the time of loving intercourse, he should recite the mantra and then should say this:

Om. I offer in fire, the supreme cause of bliss, that bright thing from the agitated ladle which is dharma, adharma and the entire kala of love, with both hands, Svāhā.

O Pārvatī, using this mantra, a sādhaika should offer it. He should lustrate the Devī in the Śrī Cakra, and becomes successful by doing so. Then he should worship and libate the charming girl, both having praised and bowed to one another.

Using the Samhara Mudrā, a mantrin should lustrate the Śaktis and Viras there present. So ends this supreme celestial purification of a Śakti. Told because of my affection for you, it should be concealed by sincere seekers.

Devirahasya

62 Om Hraṃ hail to the self-arising Śiva!

this document is copyright Mike Magee 1995  
my email address is now [mike.magee@btinternet.com](mailto:mike.magee@btinternet.com)  
web site: [www.shivashakti.com](http://www.shivashakti.com)

# क्रीं

## 3: MANTRAS

Mantra, the sound form of a t̄antrik deity, is integral to s̄adhana. But before a practitioner can begin to use a mantra for its purpose — be it simple devotion, acts of magic or for other purposes — the root or basic mantra must be brought to life.

For these reasons, the tantras of Kālī prescribe a preparatory rite (puraścaraṇa, see below), which has the effect of infusing the life of a devotee into a mantra.

Given the peculiarly left hand emphasis of Kālī and her tantras, it's not surprising to find that there are alternative methods to simply reciting her mantra 10,000 times during the course of a day<sup>63</sup>

Her seed or bija mantra is Kṛm̄i, has no recognisable meaning, although various t̄antrik definitions are forced on it by different commentators. For example, Sir John Woodroffe in his Garland of Letters translates a verse from the Varadā Tantra saying Ka is Kālī, Ra is Brahmā, is Mahāmāyā, Nāda is the mother of the universe, and the bindu means the dispeller of sorrow. This hardly goes any distance to explaining why these bija mantras of the different t̄antrik devatās have their particular forms. For example, the same tantra breaks Hr̄iṃ down into its components — but the letter Ra here takes on the meaning of Prakṛti<sup>64</sup>.

Even Kashmir Śaivism — which delves deeply into the whole topic — fails, in my view, to provide any coherent rationale behind the bija mantras.

Nor does Kālī's 22 letter mantra vidyā have any particular structure to it apart from its rhythmic pattern. And Kālī devotees would have it no other way. They say that the ṛṣi who first sounded the mantra gave birth to it, and that's good enough for them. It represents Kālīkā in sound form, in her

<sup>63</sup> The left hand method has the Śiva and the Śakti united in sexual intercourse, during the course of which both recite the appropriate mantras.

<sup>64</sup> The goddess as nature.

entirety, and should not be expected to have any meaning beyond what it is in itself.

It is possible in very broad terms to say that any Devī with a root mantra including bijas such as Hrīm, Hūm, and Phaṭ must be alluring, powerful and forbidding. On the other hand, Devīs with mantras including Śrīm and Klīm are beneficent and sexually-oriented<sup>65</sup>.

Śrī Vimalānanda Śvāmī, who provides an introduction and a commentary to Woodroffe's Hymn to Kālī, goes too far in his correlations between Krīm, Kṛṣṇa, and Christ. But there are connections between Kṛṣṇa and Kālī. The Kaulāvalīnirayatantra says that worshipping Kālī, Tārā and Unmukhī in the Kali Yuga is especially beneficial, while the Śrīmadbhāgavata — according to Woodroffe — says that while Viṣṇu incarnated in other colours in previous Yugas, in the Kali Yuga he takes a black form. See the illustration of Kṛṣṇa as Kālī, as an example of this.

The subsidiary Kālī mantras — many of which appear in this chapter — are generally variations of Kālī's 22 syllable root mantra.

It's worth explaining here the gloss which accompanies many such tāntrik mantras. Each mantra, to be anything other than lifeless sound, needs to have been seen by a ṛṣi. It must also have an application, a metre for pronouncing it, such as the Gāyatrī form, a bija, a Śakti and a peg or kilaka.

These last three need some explanation, and the inner view of the adepts seems to be that the bija or seed impregnates the Śakti, while the peg is that which holds them together. Unless a mantra has all of these components, it isn't a mantra, it hasn't been conceived, born, or seen by a ṛṣi. The metre is straightforward enough — Sanskrit has a strongly developed verse structure, much as Greek had Iambic pentameters and other verse forms.

## Preparation of mantra

Devī, now I declare the preparatory sādhana (puraścaraṇa) which gives siddhi to a mantra.

As a jiva is weak, and not capable of all acts, he should do this. Without the preparatory actions, no mantra gives siddhi, this is for sure.

<sup>65</sup> The root of these distinctions is found in the waxing and waning of the Moon, itself a synonym for a Śakti. The dark fortnight commences with the menstruation of a woman, and midway through her cycle, the bright fortnight commences.

Maheśvari, recite the mantra 15,000 or 10,000 times but never less than this. Under a fig tree, in the wilderness, in the cremation ground, in a deserted place, or at a crossroads, at midnight or at midday, do this puraścaraṇa.

After firstly meditating on one's own guru, do the preparatory actions on a good day, in a lucky nakṣatra<sup>66</sup> and in a good muhurta.

The wise person should offer to his guru and after bathing should worship Devī, drawing a square from north east to north east.

Mahādevī, anointing it with vermilion and the eight scents, draw a bindu, a triangle and a hexagon surrounded by a circle.

Around this, draw an eight petalled lotus, surrounding this with a circle and a beautiful bhupura<sup>67</sup>. O mountain born one, this is the yantra for puraścaraṇa.

This is common to all, and all sādhakas should worship thus. In the east, south east, south, south west, west, north west, north and north east write the bijas la, ra, ya, ksa, bhra, ya, sa, and ha. Worship these in the earth mandala with various things.

O Devī, worship Brāhmī, Vaiṣṇavī, Raudri, Kaumārī, Narasimhika, Vārāhī and Candika<sup>68</sup> in the flower.

Seekers after truth should place these, with their Bhairavas, in the eight petals, going anti-clockwise. Parvati, Kubjika, Durgā, Cāmūṇā, Nilatāriṇī and Katyayani should be worshipped in the hexagon. Ganga, Yamuna and Sarasvati should be worshipped in the triangle.

The wished-for devatā should be worshipped in the bindu with her Śiva using the root mantra and with scent, arghya<sup>69</sup>, flowers, incense and flame.

O Maheśvari, place in the bindu the yantra of one's own wished for Devī. On an altar, in the four directions, the mantrin should place four pots.

Devī, for as long as a sādhaḥ recites the root mantra, he should also offer oblation, worshipping in the south east, south west, north, west and north east in order.

Devesi, using the root mantra, do pūja to Ganesa, Bharati, Durgā and Ksetrapala in the pots.

Facing east, do puraścaraṇa. The wise person, after first worshipping the cakra, should then do recitation.

<sup>66</sup> The 27 asterisms of Hindu astrology. They are classified as being heavenly, mortal and demonic.

<sup>67</sup> The enclosing square of a yantra.

<sup>68</sup> The Bhairavis, or terrifying aspects of Devī.

<sup>69</sup> Honey offering.

For a mantra to become successful, reject lassitude, fraud or fickleness. Becoming a brahmacari<sup>70</sup>, the mantrin should meditate on Devī, the giver of boons.

The subjugator should recite the mantra 10,000 times controlledly. Mahādevī, then the lord of sacrifice becomes successful.

The mantrin, after reciting the king of mantras, should sacrifice to the Devī with a tenth part, should oblate with a tenth part and should sprinkle with a tenth part. Also offer with a tenth part, then the mantra becomes successful, for sure. One may accomplish the preparatory actions using other methods.

O Śive, the mantrin should bring a parastrī, a bala, a syama or a madanatura<sup>71</sup> and should worship her according to the declared rule.

Naked, dishevelled of hair, with madhu wine the chief thing, embrace the Śakti, with her breasts against you, the while reciting the root mantra according to injunction.

Reciting the mantra 10,000 times, with homa and oblation of a tenth part, the mantra becomes successful — this is hard to achieve even for gods.

One may do puraścaraṇa by another method. Starting on the festival day of the birth of a son, in the lying in room of the kula<sup>72</sup>, the mantrin should recite the root mantra for a period of ten days. Preparing the mantra using a tenth part, the mantra becomes successful.

Puraścaraṇa may be done another way. On the first day<sup>73</sup>, on a pure corpse, the sādhaḥka should recite it.

Controlled of thought, by day and by night, the hero, having acted according to rule, may 'polish' the mantra on the eleventh day.

Actions, mind, speech and mantra become like the wish fulfilling tree. The puraścaraṇa may be done in another way.

Recite from dawn to sunset. After reciting for this period, free from cares, the mantra becomes the wish fulfilling tree.

There is another way to do puraścaraṇa. Maheśvari, recite the mantra during a solar eclipse. After reciting, and doing homa and so forth, the mantra becomes successful, most certainly. There is another way to do puraścaraṇa.

70 Someone who pursues the path of Brahma, and not necessarily someone who is chaste.

71 The first is a prostitute, the second is a dusky maiden who resembles a beautiful Kālī and the last is a girl spontaneously given to sexual acts.

72 That is, in a place where a child born of a Kula is about to be born.

73 Of the dark fortnight of the Moon.



Devesi, recite the root mantra during a lunar eclipse, according to rule. Perfecting it with a tenth part, the mantra becomes the wish fulfilling one instantly.

This, for mantras, is the core of the quintessence, the most supreme. Do not speak of it. Isani, it is secret, to be concealed by seekers after truth.

Devirahasya

## Mantras of Kālikā

King of mantras: Kṛīm Kṛīm Kṛīm Hūṃ Hūṃ Hrīm Hrīm Dakṣiṇe Kālike Kṛīm Kṛīm Kṛīm Hūṃ Hūṃ Hrīm Hrīm Svāhā.

Kālī Gāyatrī: Kālikāyai vidmahe śmaśānavasīnyai dhimahi tanno ghore pracodayat.

Kālikā's Kulluka: Kṛīm Hūṃ Strīm Hrīm Phaṭ.

Kālikā's Pītha mantra: Aiṃ Hrīm Śrīm Aiṃ Parāyai Aparāyai Parāparāyai Viruparāyai Hsauh Sadāśiva Mahāpretapadmasanaya Namah.

Kālikā Door Protectors: Śiṃhavyāghramukhī, Mṛgameṣamukhī, Gajavājimukhī, Bidalamukhī, Krostramukhī, Hrsvadīrghamukhī, Lambodaramukhī, Hrasvājāṅghamukhī, Kakājanḡha Lamboṣṭī, Pralamboṣṭī.

Mahākāla mantra: Om Hūṃ Mahākāla prasīde prasīde Hrīm Hrīm Svāhā.

Jalagrahana mantra: Om vajrodake Hūṃ Phaṭ Svāhā.

Two mantras for washing the feet: Om Hrīm Svāhā. Om Hrīm suvisuddha dharmagatī sarvapāpani samaya sesa vikalpanāpanaya Hūṃ Phaṭ Svāhā.

Sprinkling the earth: Om raksa raksa Hūṃ Phaṭ Svāhā.

Clearing obstacles: Om sarvavighna utsaraya Hūṃ Phaṭ Svāhā.

Encircling space: Om pavitra vajra bhume Hūṃ Phaṭ Svāhā.

Seat mantra: Ah surekhe vajrarekhe Hūṃ Phaṭ Svāhā.

Base of the seat mantra: Om Hrīm adhara Śakti kamalasanaya Namah.

Placing the flower: Om satabhiseke satabhiseke Hūṃ Phaṭ Svāhā.

Flower mantra: Om puspa keturajarhate sataye samyak samridaya puspe puspe mahapuspe supuspe puspa sambhave puspa chayavakīrme Hūṃ Phaṭ Svāhā.

Purifying hands, mouth and mind: Om Aṃ Hūṃ Phaṭ Svāhā.

Protecting the self: Raksa raksa Hūṃ Phaṭ Svāhā.

Kula gurus: Prahādānanda Nātha, Sanakānanda Nātha, Kumārānanda Nātha, Vasistānanda Nātha, Krodhānanda Nātha, Sukhānanda Nātha, Dhyānānanda Nātha, Bodhānanda Nātha, Kalananda Nātha.

Line of gurus: Śrīguru, his guru, his guru's guru, his guru's guru's guru.

Divyaugha line of gurus: Mahādevī, Mahādeva, Tripurābhairava.

Sampradaya gurus: Vimala, Kusala, Bhimasena, Sukrakara, Mina, Goraksa, Bhaumadeva, Prajapati, Muladeva, Rantideva, Vighnesavarahutasana, Santosa, Samayanda.

Pitha Śaktis of Kālikā: Iccha, Jnana, Kriya, Kamini, Kamadayini, Rati, Ratipriyananda, Manonmani.

Single syllable vidyā: Krīm.

Triple syllable vidyā: Krīm Krīm Krīm or Krīm Hūm Hrīm.

Six syllable vidyā: Krīm Krīm Hūm Hūm Hūm Hrīm or Aiṃ Hūm Hrīm Hūm Hūm Phaṭ Svāhā.

Ten syllable vidyā: Krīm Dakṣine Kālike Krīm Svāhā or Hūm Hrīm Krīm Dakṣine Hūm Hrīm Svāhā.

Heart of Kālikā: Om Hrīm Krīm Svāhā.

Fourteen syllable vidyā: Om Hūm Hrīm Dakṣine Kālike Krīm Hūm Hrīm Svāhā.

Twenty one syllable vidyā: Om Hrīm Hrīm Hūm Hūm Krīm Krīm Krīm Dakṣine Kālike Krīm Krīm Hūm Hūm Hrīm Hrīm Svāhā.

Twenty three syllable vidyā: Om Hrīm Hrīm Hūm Hūm Krīm Krīm Krīm Dakṣine Kālike Krīm Krīm Krīm Hūm Hūm Hrīm Hrīm.

Twenty syllable vidyā: Hrīm Hrīm Hūm Hūm Krīm Krīm Dakṣine Kālike Krīm Krīm Hūm Hūm Hrīm Hrīm.

Six syllable vidyā: Om Hrīm Krīm me Svāhā  
my email address is how mike.magee@btinternet.com

Three syllable vidyā: Krīm Hrīm Hrīm

Five syllable vidyā: Krīm Krīm Krīm Svāhā.

Eight syllable vidyā: Krīm Hūm Hrīm Krīm Hūm Hrīm Svāhā.

Eleven syllable vidyā: Aiṃ Namah Krīm Krīm Kālikāyai Svāhā or Krīm Hūm Hrīm Dakṣine Kālike Svāhā.

Ten syllable vidyā: Krīm Hūm Hrīm Dakṣine Kālike Phaṭ.

Twenty syllable vidyā: Krīm Krīm Hūm Hūm Hrīm Hrīm Dakṣine Kālike Krīm Krīm Hūm Hūm Hrīm Hrīm Svāhā.

Three syllable vidyā: Krīm Svāhā.

Five syllable vidyā: Krīm Hūm Hrīm Svāhā.

Eight syllable vidyā: Krīm Krīm Kālikāyai Svāhā.

Nine syllable vidyā: Krīm Dakṣine Kālike Svāhā.

Sixteen syllable vidyā: Krīm Krīm Krīm Hūm Hūm Hrīm Hrīm Krīm Krīm Krīm Hūm Hūm Hrīm Hrīm Svāhā.

Eleven syllable vidyā: Namah Aiṃ Krīm Krīm Kālikāyai Svāhā.

Nine syllable vidyā: Namah Om Om Krom Krom Phaṭ Svāhā.

Six syllable vidyā: Krīm Krīm Krīm Phaṭ Svāhā.

Eight syllable vidyā: Krīm Krīm Krīm Krīm Krīm Krīm Svāhā.

Fourteen syllable vidyā: Krīm Krīm Hūm Hūm Hrīm Hrīm Krīm Krīm Hūm Hūm Hrīm Hrīm Svāhā.

Ten syllable vidyā: Krīm Hūm Hrīm Dakṣiṇe Kālike Phaṭ.  
 Eight syllable vidyā: Krīm Hūm Hrīm Krīm Hūm Hrīm Svāhā.  
 Twenty syllable vidyā: Krīm Krīm Hūm Hūm Hrīm Hrīm Krīm Krīm Krīm  
 Hūm Hūm Hrīm Hrīm Krīm Hraṃ Hraṃ Hrīm Hrīm Svāhā.  
 Fifteen syllable vidyā: Namah Aṃ Kroṃ Aṃ Kroṃ Phaṭ Svāhā Kālikālike  
 Hūm.  
 Three syllable vidyā: Hrīm Hūm Phaṭ.  
 Five syllables for subjugation: Hūm Hrīm Hrīm Krīm Krīm.  
 Used in attraction: Hūm Hrīm Krīm [root mantra] Hūm Hrīm Krīm.  
 Used in attraction: Hūm Hrīm Krīm Dakṣiṇe Kālike Svāhā Hūm Hrīm  
 Krīm.  
 Guhyākālikā: Krīm Krīm Krīm Hūm Hūm Hrīm Hrīm Guhyākālike Krīm  
 Krīm Krīm Hūm Hūm Hrīm Hrīm Svāhā.  
 Guhyākālikā: Krīm Hūm Hrīm Guhyākālike Hūm Hūm Hrīm Hrīm Svāhā.  
 Guhyākālikā fourteen syllable vidyā: Krīm Hūm Hrīm Guhyākālike Hūm  
 Hūm Hrīm Hrīm Svāhā.  
 Dakṣiṇā Kālikā fifteen syllables: Krīm Krīm Krīm Hūm Hūm Hrīm Hrīm  
 Dakṣiṇe Kālike Svāhā.  
 Guhyākālikā nine syllable vidyā: Krīm Guhyākālike Krīm Svāhā.  
 Dakṣiṇā Kālikā ten syllable vidyā: Krīm Dakṣiṇe Kālike Krīm Svāhā.  
 Sixteen syllables: Hūm Hūm Hrīm Hrīm Dakṣiṇe Kālike Hūm Hūm Hrīm  
 Hrīm Svāhā.  
 Dakṣiṇā Kālikā animal sacrifice mantra: Aṃ Hrīm come, come  
 Paramesani, mother of the world, giving birth to the world, take, take my  
 animal sacrifice! Give, give me success! Cause enemies to wane, make  
 make! Oṃ Hūm Hrīm Phaṭ Oṃ obeisance to Kālikā Phaṭ Svāhā.  
 Guhyākālikā animal sacrifice: Hūm Namah come, come O Guhyākālikā!  
 Take, take! Destroy my enemies! Destroy my enemies! Chew, chew!  
 Overpower, overpower! Cut, cut! Give siddhi, give siddhi! Hūm Hūm  
 Svāhā.  
 Seat mantra of Guhyākālikā: Oṃ Hūm to the great corpse of Sadāsiva  
 which is the seat of Guhyākālī, Hūm Namah.  
 Bhadrakālī mantra: Haum Kālī Mahākālī Kini Kini Phaṭ Svāhā.  
 Bhadrakālī mantra: Krīm Krīm Krīm Hūm Hūm Hrīm Hrīm Bhadrākālyai  
 Krīm Krīm Krīm Hūm Hūm Hrīm Hrīm Svāhā.  
 Śmaśānakālī mantra vidyā: Krīm Krīm Krīm Hūm Hūm Hrīm Hrīm  
 Śmaśāna Kālike Krīm Krīm Krīm Hūm Hūm Hrīm Hrīm Svāhā.  
 Mahākālī mantra: Krīm Krīm Krīm Hūm Hūm Hrīm Hrīm Mahākālī Krīm  
 Krīm Krīm Hūm Hūm Hrīm Hrīm Svāhā.  
 Mahākālī mantra: Oṃ ksrem ksrem krem krem, eat the beast! Phaṭ Svāhā.



Kṣīm Kṣīm Kṣīm Kṣīm Kṣīm Kṣīm Kṣīm Kṣīm Kṣīm Kṣīm Kṣīm Kṣīm  
Kṣīm Kṣīm Kṣīm Kṣīm Kṣīm Kṣīm Kṣīm Kṣīm Kṣīm Kṣīm Kṣīm Kṣīm  
Kṣīm Kṣīm Kṣīm Kṣīm Kṣīm Kṣīm Kṣīm Kṣīm Kṣīm Kṣīm Kṣīm Kṣīm  
Kṣīm Kṣīm Kṣīm Kṣīm Kṣīm Kṣīm Kṣīm Kṣīm Kṣīm Kṣīm Kṣīm (71)

Prīm Prīm Prīm Prīm Prīm Prīm Prīm Prīm Prīm Prīm Prīm Prīm Prīm  
Prīm Prīm Prīm Prīm Prīm Prīm Prīm Prīm Prīm Prīm Prīm Prīm Prīm  
Prīm Prīm Prīm Prīm Prīm Prīm Prīm Prīm Prīm Prīm Prīm Prīm Prīm  
Prīm Prīm Prīm Prīm Prīm Prīm Prīm Prīm Prīm Prīm Prīm Prīm Prīm  
Prīm Prīm Prīm Prīm Prīm Prīm Prīm Prīm Prīm Prīm Prīm Prīm Prīm  
Prīm Prīm Prīm Prīm Prīm Prīm Prīm Prīm Prīm Prīm Prīm Prīm Prīm  
Prīm Prīm Prīm Prīm Prīm Prīm Prīm Prīm Prīm Prīm Prīm Prīm Prīm  
Prīm Prīm Prīm Prīm Prīm Prīm Prīm Prīm Prīm Prīm Prīm Prīm Prīm

Klīm Klīm Klīm Klīm Klīm Klīm Klīm Klīm Klīm Klīm Klīm Klīm Klīm  
Klīm Klīm Klīm Klīm Klīm Klīm Klīm Klīm Klīm Klīm Klīm Klīm Klīm  
Klīm Klīm Klīm Klīm Klīm Klīm Klīm Klīm Klīm Klīm Klīm Klīm Klīm  
Klīm Klīm Klīm Klīm Klīm Klīm Klīm Klīm Klīm Klīm Klīm Klīm Klīm  
Klīm Klīm Klīm Klīm Klīm Klīm Klīm Klīm Klīm Klīm Klīm Klīm Klīm  
Klīm Klīm Klīm Klīm Klīm Klīm Klīm Klīm Klīm Klīm Klīm Klīm Klīm  
Klīm Klīm Klīm Klīm Klīm Klīm Klīm Klīm Klīm Klīm Klīm Klīm Klīm  
Klīm Klīm Klīm Klīm Klīm Klīm Klīm Klīm Klīm Klīm Klīm Klīm Klīm  
Klīm Klīm Klīm Klīm Klīm Klīm Klīm Klīm Klīm Klīm Klīm Klīm Klīm

Krom (100) Tum (100) Glaum (100) Phat (17) Svaha (7)  
my email address is how mike.magee@buntnet.net.com  
web site: www.shivashakti.com

this document is copyright Mike Magee 1995  
my email address is now [mike.magee@btinternet.com](mailto:mike.magee@btinternet.com)  
web site: [www.shivashakti.com](http://www.shivashakti.com)

# क्री

## 4: YANTRAS

The word yantra means a machine, an instrument or a device but has a particular technical meaning in the tāntrik tradition. The Devī can be meditated on as sound (mantra), as a geometrical shape (yantra) or using one of her images (murti).

The Devī yantras have certain elements in common. In the centre of the diagram there is usually a downward pointing triangle. In the centre of this triangle there may be a dot or bindu, representing her immanent nature. Each of the points of the central triangle represents one of Her gunas or qualities of active, passive and reconciling. The triangle or group of triangles is surrounded by one or more rings of lotus petals, circles and then an enclosing wall (the bhupura).

Unlike Tibetan manālas, yantras are always worshipped flat, representing the generative organs of the goddess. They can be worshipped from the outside in or from the inside out, depending on the nature of the Śakti.<sup>74</sup> Unless a yantra is inscribed with bīja mantras, it is merely a design.

The Dakṣiṇā Kālī yantra conforms to the general pattern of all Śakti yantras but has its own particular form (see diagram, facing title page). In the centre is a group of five triangles. Each point represents one of the fifteen Kālī Nityās or eternities, one for each day of the waning Moon.

In the eight petals are eight Bhairavas and eight Bhairavīs, coupling together. Bhairava means terrifying, and these couples are particularised aspects of Dakṣiṇā Kālī conforming to the eight tāntrik directions. This is also the Kaula circle where males and females congregate on one of the dark days of the Moon to perform their uncanny rites. (See Chapter One).

Yantras can be drawn, engraved, painted or built on a variety of substances. The classical eight surfaces are gold, silver, copper, crystal,

74 The Devīs giving rise to the world are worshipped from the centre to the periphery, while the Devīs who dissolve the universe are worshipped from the outside to the centre.

birch (bhurja) bark, bone, hide (which can include any kind of skin), and Viṣṇu stone (salagrama). The Devirahasya gives a rite for purifying each of these substances. Śiva is the ṛṣi, tristubh the metre, Parāśakti the devatā, Śrīṃ the bija, Hrīṃ the Śakti and Klīṃ the kīlaka.

After doing hand and limb nyāsa, the sādḥaka should meditate on the throne of the Devī as being in his heart. Then he should draw the yantra and place it on a gold-coloured pedestal, installing breath into it. It can be smeared with kunda, gola or udbhava menstrual blood<sup>75</sup>, with the eight classical tāntrik perfumes or with a man's semen. The mantras differ for each of the eight materials.

Gold: Om̐ sauḥ Aiṃ sauḥ cakreśvari yantram sauvarnam śodhaya śodhaya svāhā<sup>76</sup>

Silver: Om̐ ruṃ Om̐ rajatam yantram śodhaya śodhaya. Om̐ Ruṃ Om̐. Purify, purify the silver yantra.

Copper: Om̐ kroṃ Om̐ strīṃ Om̐ kroṃ tamreśvari yantram me śodhaya.<sup>77</sup>

Crystal: Om̐ Śrīṃ Hrīṃ Om̐ kulambike śodhaya śodhaya.<sup>78</sup>

Birch bark: Om̐ Hūṃ śrīṃ Hrīṃ prīṃ Ruddheśvari parayantram śodhaya.

Bone: Om̐ Aiṃ Klīṃ sauḥ kapalamalini yantram śodhaya svāhā.<sup>79</sup>

Hide: Om̐ Śrīṃ Om̐ Aiṃ Klīṃ citasane yantram śodhaya svāhā.

Salagram: Om̐ hṣau Aiṃ sauḥ Klīṃ śrīṃ śrīṃ oṃ viṣṇu sila yantram śodhaya.  
web site: www.shivashakti.com

A yantra should receive ritual worship while the mantra is being recited. Then scent and flowers should be offered and one should worship the appropriate Devī in the usual form within it.

Before a yantra is used for pūja or for particular magical actions, it must be given life. Using the mātrkā letters, the sādḥaka creates a suitable vehicle in which the Devī can indwell.

Aṃ Hrīṃ Kroṃ Yaṃ Raṃ Laṃ Vaṃ Śaṃ Ṣaṃ Ṣaṃ Hrīṃ Om̐ Kṣaṃ  
Saṃ Ḥaṃ Sah Hrīṃ Om̐ Ḥaṃ Sah Śrī Dakṣiṇā Kālikāyāḥ prāṇā iha  
prāṇāḥ<sup>80</sup>

Aṃ Hrīṃ Kroṃ Yaṃ Raṃ Laṃ Vaṃ Śaṃ Ṣaṃ Ṣaṃ Hrīṃ Om̐ Kṣaṃ  
Saṃ Ḥaṃ Sah Hrīṃ Om̐ Ḥaṃ Sah Śrī Dakṣiṇā Kālikāyāḥ jīva iha  
sthitaḥ<sup>81</sup>

75 See my translation of the Matrikābheda Tantra for further details.

76 Aiṃ Sauḥ Aiṃ Sauḥ Lady of the cakra, purify, purify the gold yantra! Svāhā.

77 Om̐ Kroṃ Om̐ Strīṃ Om̐ Kroṃ. Mistress, purify the copper yantra.

78 Om̐ Śrīṃ Hrīṃ Om̐, Mother of Kulas, purify, purify!

79 Om̐ Aiṃ Klīṃ Sauḥ. Purify the garland of skulls, Svāhā.

80 Installs the different prāṇā (breaths) in the yantra.

81 Installs life in the yantra.



Aṃ Hrīm Krom Yaṃ Raṃ Laṃ Vaṃ Śaṃ Ṣaṃ Ṣaṃ Hrīm Om Kṣaṃ  
 Saṃ Haṃ Sah Hrīm Om Haṃ Sah Śrī Dakṣiṇā Kālikāyāḥ sarvendriyaṇi  
 sthitāni<sup>82</sup>

Aṃ Hrīm Krom Yaṃ Raṃ Laṃ Vaṃ Śaṃ Ṣaṃ Ṣaṃ Hrīm Om Kṣaṃ  
 Saṃ Haṃ Sah Hrīm Om Haṃ Sah Śrī Dakṣiṇā Kālikāyāḥ  
 vāṇmanastvakcakṣuśrotraghrāṇprāṇā ihāgatya sukhaṃ ciraṃ tiṣṭantu  
 Svāhā<sup>83</sup>

Om Kṣaṃ Saṃ Haṃ Sah Hrīm Om Aṃ Hrīm Krom Śrī Dakṣiṇā  
 Kālikāyāḥ prāṇā iha prāṇāḥ

Aṃ Hrīm Krom Śrī Dakṣiṇā Kālikāyā jīva iha sthitah

Aṃ Hrīm Krom Śrī Dakṣiṇā Kālikāyāḥ sarvendriyaṇi

Aṃ Hrīm Krom Śrī Dakṣiṇā Kālikāyāḥ  
 vāṇmanastvakcakṣuśrotraghrāṇprāṇā ihāgatya sukhaṃ ciraṃ tiṣṭantu  
 Svāhā

During pūja of the Devī, the sādḥaka first visualises her in his heart, and then leads her, through the breath, onto a flower. The flower is then placed in the centre of the yantra and at this point she is considered to be actually present and is worshipped with the range of ritual accessories, perfumes, and so forth. At the end of pūja, the Devī is withdrawn, using the flower, and re-installed in the heart of the sādḥaka.

Carrying a yantra about the person is considered to be a highly potent way of concentrating magical power. The time to do so is determined astrologically. The yantra is drawn using the eight perfumes. Outside it, write the root mantra and outside this write the armour (kavaca) and the Devī's 1,000 names. Invoke the Devī into the yantra, then entwine it with gold and silver thread, place it in a metal holder and wear it.

Yantras without bija mantras are considered to be dead. If drawn on paper, the appropriate colours are red, orange, yellow or a combination of these. They should always be used level. In pūja, they should be mounted on a pītha or pedestal.

82 Installs all the instruments of the senses in the yantra.

83 Installs the tongue, the mind, the eyes, the ears, the nose and the skin, and implores Dakṣiṇā Kālikā to dwell in the yantra and live happily there.

this document is copyright Mike Magee 1995  
my email address is now [mike.magee@btinternet.com](mailto:mike.magee@btinternet.com)  
web site: [www.shivashakti.com](http://www.shivashakti.com)



## 5: IMAGES

Kashmir Shaivism — which in many ways provides a framework and a philosophical background to all the t antrik schools of Hinduism — distinguishes thirteen or more different forms of the Ady  Sakti K ali. They are Sṛsti K ali, Saṃh ra K ali, Rakta K ali, Sva K ali, Yama K ali, Mṛtyu K ali, Rudra or Bhadr  K ali, Param rka K ali, M rtaṇḁa K ali, K l gni Rudra K ali and Mah  K ali, with Mah bhairavaghoracanda K ali being the thirteenth, according to the Tantr loka of Abhinavagupta.

But whether these are identical with the other sets encountered is moot. Abhinavagupta declares these twelve forms to be the ‘great cakra of the twelve rays’ which might well refer to a form of K ali identified with the twelve signs of the zodiac.

Be that as it may, the form usually encountered in t antrik literature is that of Dakṣiṇ  K lik . In the Karp radistotra, she has dishevelled hair, a gaping mouth trickling with blood, holding a sword in her upper left hand, a severed head in her lower left hand, dispelling fears with her upper right hand and granting boons with her lower left hand.

She is very youthful, has large rising breasts, wears a necklace of severed heads, a girdle of dead men’s arms, and enjoys reverse sexual intercourse with Mah k la in the cremation ground. Around them are pyres, corpses, skulls, bones and jackals.

What then are we to make of this image? There are different ways of interpreting this powerful scene. The shamanistic rites Dakṣiṇ  K lik  and Mah k la engage in may hark back to the days before Brahminism cast its Vedic rays upon the native aboriginal traditions of the sub-continent.

We should not forget either that K lik  is the Dev  of the Kaula sect, which flouted orthodoxy by engaging in practices not sanctioned by Veda including drinking alcohol, having sex with the outcaste, and touching impure objects like dead bodies.

Freedom, according to the precepts of this school, doesn’t depend on monogamy, nor is it something to be achieved by following sets of rules.

The gnostic Kaulas advised their disciples to look within, to a place where good behaviour was determined not by etiquette but by what you really are.

The contrast between darkness and light is illustrated most graphically by Kālikā's fifteen Nityās, or eternities, each of which corresponds to one of the days of the waning Moon.

The beneficent side of the Devī is shown in the fifteen Nityās of Lalitā, Kālī's counterpart. They represent the fifteen days of the waxing Moon<sup>84</sup>.

Although She changes her form, just as the Moon waxes and wanes, She is one, not many. She is death (Kālī) and sexuality (Lalitā). And even though She destroys the universe, She also creates it.

## The fifteen eternities of Kālikā

### Mahākāla Mahākālī

Mantra of Mahākāla: Hūṃ Hūṃ Mahākāla prasīde prasīde Hrīṃ Hrīṃ Svāhā. Seer: Kālikā. Metre: Virat. God: Mahākāla the form of all, without stain. Seed: Hūṃ. Śakti: Hrīṃ. Linchpin: Svāhā.

Meditation: With four arms and three eyes, the brilliance of 10,000,000 black fires of dissolution in the midst of eight cremation grounds, adorned with eight skulls, seated on five corpses, holding a trident, a damaru<sup>85</sup>, a sword and a kharpa in his left hand and in his right hands.

With a beautiful body adorned with ashes from the cremation ground, on various corpses dallying with Kālikā, fondling her and making love with her and fiercely kissing her, surrounded by numbers of loudly shrieking vultures and jackals, adorned with a heap of braided hair, in a deserted place.

Kālikā is the form of the void, ornamented with skulls, with a sweet and charming face, in the midst of that five-fold love-yantra. Her yoni is known to be the wheel of time (kalacakra).

84 The symbolism identifies Śakti with a woman, hence the importance placed in tāntrik texts on menstruation, blood, &c. According to the Matrikabhedha Tantra, the goddess is one, even though she takes different forms. In a similar way, the Moon is one, even though it waxes and wanes.

85 An hour-glass shaped drum which Śiva particularly loves.

## Various Meditations

Meditate on Gaṇapati in the Mūlādhāra, in the linga on Gaṇapati's beloved one, in the navel Vatuka Nātha, in the heart on Vatuka Nātha's beloved one, in the throat Oddiyāna Pītha, in the brow the auspicious blazing one, in the forehead Karavira, and in the lock of hair Kṣetrapala<sup>86</sup>.

Meditate on Devī Kālikā in the trikona, in the six petals the six limbs, in the navel the Śaktis of the directions, in the heart the twelve suns, in the throat the sixteen kalas of the moon, in the two-petalled lotus Kala and Kālī together.

On the head Kālikā, the mother holding dominion over the void; in the forehead the Khecari; on the brow the Dikcari; in the heart the Gocari; in the navel the Bhucari; in the liṅga the Khaga; and in the Mūlādhāra Vicitra<sup>87</sup>.

In the forehead the sun, in the right eye the lord of time, in the left eye the lord of fire, in the throat Kālikā, in the heart the demon-born, in the navel the demon Siddhas.

Meditate in the head on Brāhmī with Manthana-Bhairava; in the forehead Māheśvarī with Satcakra-Bhairava; in the throat Kaumārī with Phaṭkara Bhairava; in the heart Vaiṣṇavī with Vibhākṣa Bhairava; in the navel Varāhī with Vireśa Bhairava; in the genitals Indrānī with Śrīmanteśvara Bhairava; in the Mūlādhāra Cāmuṇḍā with Haṃsa Garbha Bhairava; in all the limbs Mahālakṣmī with Candikeśvara Bhairava. The yantra is: triangle, 6 petals, 10 petals, 12 petals, 16 petals, 2 petals, 1,000 petals.

## Kālī : The first Nityā of the waning moon

Seer: Parasuram. Metre: Anustubh. Goddess: Kālī . Seed: Hrīm. Śakti: Krīm. Linchpin: Svāhā. Application: Pleasing Kālī .

Meditation: Dark hued, very terrifying, horribly screaming, formidable, with a garland of skulls, full swelling breasts, holding a cleaver in her right hand and making the threatening gesture in her left, in a cremation ground.

<sup>86</sup> Kṣetrapala is the protector of the land (kṣetra). According to the Tantrarāja Tantra, Śiva bestowed a boon on him which made him unconquerable in the three worlds. The only way the gods could subdue him was by 64 of them sitting on him at once.

<sup>87</sup> These are various classes of Śakti, some of which help the sādha towards his goal and some of which throw up obstacles.

Mantra: Om Hrīm Kālī Kālī Mahākālī Kaumari Mahyam Dehi Svāhā.  
 Yantra: Bindu, triangle, circle, eight petals, square.

### Kapālinī: The second Nityā

Seer: Bhairava. Metre: Tristubh. Goddess: Kapālinī. Seed: Krīm. Śakti: Svāhā. Linchpin: Hūm Phaṭ. Application: Siddhi from Kapālinī.

Meditation: Black, naked, beautiful face, dishevelled hair, seated on four severed heads, showing a cleaver, trident, bestowing boons and dispelling fear.

Mantra: Om Hrīm Krīm Kapālinī Maha-kapala-priye-manase kapala-siddhim me dehi Hūm Phaṭ Svāhā.

Yantra: Bindu, three triangles, a circle, eight petals, an bhupura.

Attendants: In inner triangle desire, action and knowledge. In middle triangle Rati, Priti, Kanti. In outer triangle Mahākālī, Mahālakṣmī, Mahasarasvati. In the eight petals the eight bhairavas, with the eight Mātṛkā Devīs<sup>88</sup>. In the bhupura the guardians of the directions.

### Kullā: The third Nityā

Seer: Bhairava. Metre: Gayatri. Devi: Kullā Kālī. Seed: Krīm. Śakti: Kullā. Linchpin: Svāhā.

Meditation: Four-armed, with three eyes, seated on ten severed heads on a corpse, showing the gesture giving boons and dispelling fear in her two left hands, in her right hands she holds a book and a rosary.

Mantra: Om Krīm Kullāyai Namah.

Yantra: Krīm in centre of bindu, two triangles, circle, eight petals, four doors.

Attendants: In the first triangle Dhriti, Pushti, Medha. In second Tushti, Prajna, Jaya. In the eight petals the eight Mātṛkās and Bhairavas, in the four doors the Lokapalas (Guardians of the directions cardinal and intermediate).

<sup>88</sup> The Śaktis who preside over the eight different letter groups of the Sanskrit alphabet.

### Kurukullā: The fourth Nityā

Seer: Kālī-Bhairava. Metre: Bribati. Goddess: Kurukullā. Seed: Kṛīm. Śakti: Hṛīm. Kilaka: Svāhā.

Meditation: Large rising breasts, beautiful buttocks, black in colour, seated on a corpse, with dishevelled hair, wearing a garland of skulls, carrying a skull, scissors, a cleaver and a shield.

Mantra: Kṛīm Om Kurukulle Kṛīm Hṛīm Mama Sarva-Jana-Vasamanya Kṛīm Kurukulle Hṛīm Svāhā.

Yantra: Bindu, three triangles, circle, eight petals, bhupura. In bindu the bija Kṛīm.

Attendants: In inner triangle Kālī, Tārā, Chinnamastā. In middle Balamba, Ragala, Rama. In outer Ugra-Garbha, Ugra-Bija, Ugra-Vīrya. The eight Bhairavas and the eight Mātṛkās are in the eight petals, and the Lokapalas are in the directions.

### Virodhini: The fifth Nityā

Seer: Bhairava. Metre: Gāyatrī. Goddess: Virodhini. Seed: Kṛīm. Śakti: Hṛīm. Kilaka: Klīm.

Meditation: Full rising breasts, wearing a garland of snakes and bones, terrific, with three eyes and four arms, holding a trident, a serpent noose, a bell and a damaru. Seated on a corpse, yellow body, purple clothes.

Mantra: Om Kṛīm Hṛīm Klīm Hūm Virodhini satrun-ucchataya virodhaya virodhaya satru-ksayakari Hūm Phaṭ.

Yantra: Bindu, three triangles, circle, eight petals, bhupura.

Attendants: In inner triangle Dhummarchirushma, Javalini, Visphulingini, in middle Sushri, Surupa, Kapila. In outer the three Śaktis called Havyavaha, Virodhini-mastake, Dashami. In the eight petals the eight Bhairavas and Mātṛkās, in the bhupura the Lokapalas.

### Vipracittā: The sixth Nityā

Seer: Isvari. Metre: Jagati. Goddess: Vipracittā. Seed: Cāmuṇḍā. Śakti: Hṛīm. Kilaka: Klīm.

Meditation: Full rising breasts, four arms, three eyes, naked, the colour of a blue lotus, dishevelled hair, rolling tongue, inspiring fear, holding a cleaver, a severed head, a skull cap and a trident. She shows her teeth, from the corner of her mouth flows blood.

Mantra: Om Śrīm Klīm Cāmuṇḍe Vipracitte Dushta-Ghatini  
Shatrun-Nashaya Etad-Dina-Vadhi Priye Siddhim Me Dehi Hum Phaṭ  
Svāhā.

Yantra: Triangle, circle, hexagon, circle, eight petals, bhupura.

Attendants: Bindu with bija, three gunas in the triangle, six limbs in the hexagram, the Mātṛkās and the Bhairavas in the eight petals, the guardians of the directions in the bhupura.

### Ugrā: the seventh Nityā

Seer: Bhairava. Metre: Brihati. Goddess: Ugra. Seed: Hūṃ. Śakti: Phaṭ.

Meditation: Naked, formidable, with terrific fangs, legs in pratyaldha posture, wearing a garland of skulls, with dishevelled hair, black, four arms, holding a sword, a night lotus, a skull and a knife, dwelling in the cremation ground.

Mantra: Om Strīm Hūṃ Hrīm Phaṭ.

Yantra: Bindu, triangle, circle, eight petals, bhupura.

Attendants: In centre Hūṃ bija, in triangle Tārā, Nilā and Ekajata. In the eight petals Ugra-Ghōra and the rest of the Bhairavas, on the outside Vairochana and the rest of the eight matikas, in the bhupura the lokapalas.

web site: www.shivashakti.com

### Ugraprabha: The eighth Nityā

Seer: Mahakala. Metre: Trishtubh. Goddess: Ugraprabha. Seed: Hum. Sakti: Om. Kilaka: Phaṭ. Application: vision of Kalika.

Meditation: Four arms, three eyes, colour of a blue lotus, seated on a corpse, naked, with dishevelled hair, rising swelling breasts, pleasant face, eating carrion, wearing a girdle of severed hands of corpses, holding a cleaver and a head, a skull bowl and a knife.

Mantra: Om Hūṃ Ugra-Prabhe Devī Kālī Mahadevi Svarupam Darshaya Hūṃ Phaṭ Svāhā.

Yantra: Bindu, two triangles, circle, eight petals, bhupura.

Attendants: in first triangle Kālī, Tārā and Rochani. In outer triangle Tarini-Gana, Tamekajata and Nila. In the eight petals the Mātṛkās, on the tips of the petals the eight Bhairavas. In the bhupura the Lokapalas.



### Dīpā Nityā: The ninth Nityā

Seer: Mahādeva. Metre: Ushnika. Goddess: Dīpā. Seed: Krīm. Śakti: Kaulini. Kīlaka: Svāhā.

Meditation: Four arms, three eyes, like a large sapphire, with a garland of skulls, naked, dishevelled hair, fearful fangs, armlets of human bone, bracelets of skulls, carries a cleaver and a head in her left hands and shows the gestures of dispelling fear and gesture of giving in her right hands.

Mantra: Om Krīm Hūm Dīptāyai Sarva-Mantra-Phaladayai Hūm Phaṭ Svāhā.

Yantra: Not given

### Nilā: The tenth Nityā

Ṛṣi: Bhairava. Metre: Brhati. Goddess: Mahānilapataka. Seed: Hūm. Śakti: Hīm. Kīlaka: Hūm Phaṭ.

Meditation: Four arms, three eyes, like blue orpiment, wearing a necklace of skulls, seated on a corpse, eyes red and rolling, protruding tongue, ornaments of human flesh and bones, beautiful face, eyes like a gazelle.

Mantra: Hūm Hūm Krīm Krīm Hīm Hīm Hasabamari Nilapatake Hūm Phaṭ.

Yantra: Hūm in bindu, triangle, circle, hexagon, circle, eight petals, bhupura.

Attendants: In triangle Kalaratri, Maharatri, Moharatri. In hexagon, the six limbs. In the eight petals, the eight Bhairavas. In the eight filaments of the lotus, the eight Mātṛkās. In the bhupura Vatuka Nātha etc.

### Ghanā, the eleventh Nityā

Ṛṣi: Aghora Bhairava. Metre: Virat. Seed: Krīm. Śakti: Hīm. Kīlaka: Hūm Phaṭ. Application: Kālikā's favour.

Meditation: Four arms, three eyes, delighting in nakedness, formidable, terrifying teeth, swelling rising breasts, black, blood streams from the corners of her mouth, she wears a girdle of dead men's hands, and holds a sword, a shield, a trident and a club.

Mantra: Om Klīm Om Ghanālaye Ghanālaye Hīm Hūm Phaṭ.

Yantra: Hexagon, circle, eight petals, bhupura.

Attendants: The six limbs are in the six angles, the Bhairavas and the Mātṛkās are in the eight petals, and the guardians of the directions are in the bhupura.

### Balākā, the twelfth Nityā

R̥ṣi: Not given. Metre: Not given. Seed: Krīm. Śakti: Hūṃ. Kīlaka: Hrīm.  
 Meditation: Four arms, three eyes, intoxicated with wine, wearing a garland of skulls, naked, formidable, with rising swelling breasts, holding a sword and a head in her left hands and a skull bowl and the threatening finger in her right hands. Seated in a fortress of skulls, she is like ten million fires of dissolution or suns.  
 Mantra: Om̐ Krīm̐ Hūṃ Hrīm̐ Balākā Kālī ati adbhute parakrame abhista siddhim me dehi Hūṃ Phaṭ Svāhā.

### Mātrā, the thirteenth Nityā

R̥ṣi: Bhairava. Metre: Uṣṇik. Goddess: Mātrā Nityā. Seed: Krīm. Śakti: Hūṃ. Kīlaka: Hrīm.  
 Meditation: Blue-black, smeared with blue paste, with four arms and three eyes, wearing a garland of skulls, seated on a corpse, fierce, holding a skull bowl, scissors, a sword and a severed head. This great Raudri roars terrifyingly.  
 Mantra: Om̐ Krīm̐ Hūṃ Hrīm̐ Ajim̐ 10 Mahāmatre siddhim me dehi satvaram Hūṃ Phaṭ Svāhā  
 Email address is now mike.magee@btinternet.com  
 web site: www.shivashakti.com

### Mudrā, the fourteenth Nityā

R̥ṣi: Mahādeva. Metre: Gāyatrī. Goddess: Mudrā Nityā. Seed: Krīm. Śakti: Hrīm. Kīlaka: Hūṃ.  
 Meditation: Naked, the colour of a blue lotus, fierce, with three tawny eyes, four arms, roaring loudly, with a garland of heads, a girdle of hands, blood on her lips, holding a skull bowl and a knife, a sword and a shield.  
 Mantra: Om̐ Krīm̐ Hūṃ Hrīm̐ Prīm̐ Phrem̐ Mudrāmbā Mudrāsiddhim me dehini bho jaganmudrasvarupini Hūṃ Phaṭ Svāhā.  
 Yantra: Bindu, triangle, circle, hexagon, circle, eight petals, bhupura.  
 Attendants: In the triangle are Iechā, Jnanā and Kriyā Śaktis. Rajyada, Bhogada, Moksada, Jayada, Abhayada, Siddhida are in the hexagon. The eight Mātrkās are in the eight petals, with the eight Bhairavas at their filaments. In the bhupura are Ganapa, the Yoginis, Ksetrapala and Vatuka Nātha.

### Mitā, the fifteenth Nityā

Ṛṣi: Mahākāla. Metre: Tṛṣṭubh. Goddess: Mitā Nityā. Seed: Kṛīm. Śakti: Hūṃ. Kilaka: Hrīm.

Meditation: Red clothes, dishevelled hair, rising swelling breasts, beautiful buttocks, delighting in nakedness, terrifying, dark blue in colour, sitting on a corpse, wearing a garland of skulls, with four arms, three eyes, holding a sword and a severed head in her left hands and dispelling fear and granting boons with her right hands. She is like ten million fires of dissolution at the end of time, dwelling in the cremation ground.

Mantra: Oṃ Kṛīm Hūṃ Hrīm Aiṃ Mite Paramite parakramaya Oṃ Kṛīm Hūṃ Hīṃ Eṃ So-aham Hūṃ Phaṭ Svāhā.

Yantra: Bīndu, three triangles, hexagon, circle, eight petals, bhupura.

Attendants: In the first triangle Kālī, Karalīni, Ghora. In the second, Vama, Jyestha, Raudrika. In the third, Iccha, Jnana, Kriya. In the first part Vartali, then Laghuvarahi, Svapnavarahi, in the fourth Tiraskarini. The six limbs in the hexagon, and the Mātrkāś in the eight petals, with the Lokapalas being in the bhupura.

this document is copyright Mike Magee 1995  
my email address is now mike.magee@btinternet.com  
web site: www.shivashakti.com

this document is copyright Mike Magee 1995  
my email address is now [mike.magee@btinternet.com](mailto:mike.magee@btinternet.com)  
web site: [www.shivashakti.com](http://www.shivashakti.com)

# क्री

## 6: PUJAS AND HYMNS

Every tāntrik deity has her or his daily pūja which a sādḥaka performs. The pattern for these sādhanas are all very similar. After first clearing and purifying a space, a yantra is drawn, and the sādḥaka then performs nyāsa, afterwards meditating on the Devī in her or his own heart and taking her, through the vital breath, to dwell in the centre of the yantra<sup>89</sup>.

The image of Dakṣiṇā Kālikā 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 shows the mudrās 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 Mahādeva Śiva in his form of Mahākāla 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 — Devī 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 accessories<sup>90</sup>. The attendants of the Devī 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 Devī into her or his heart, wiping out the

89 Before using a yantra for this purpose, life and breath have to be installed. This rite uses the māt ṛkās and gives the yantra the 36 tāntrik tattvas. Yantras, too, have a definite life span, depending on the material. Gold, for example, lasts for life, silver for seven years, &c.

90 There are five, or sixteen or sixty four upācara (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 Mahiṣāmardini — 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 Dūti, 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 Śakti. After this, one should excite her and then perform the act of love.

“On a Tuesday, in the cremation ground, smeared with Kula vermilion<sup>91</sup>, using Kula wood<sup>92</sup>, one should draw a yantra. In the petals write the Canda Mantra, ‘Sphrem Sphrem Kiti Kiti’ twice, and then the ninefold mantra of Mahiṣāmarḍiṇi. Outside this, write the mantras of Jayadurga and Śmaśānabhairavi. 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.

91 This could be a reference to menstrual blood.

92 From the nine Kula trees.

“After meditating on Kālikā, the lord of Kula should then worship her. Unless one enters the other city<sup>93</sup>, 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 Svapnavati Devī<sup>94</sup>, one should enter the pavilion of Kāma.

## Kālī Hṛdāyam

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: Sambhu 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<sup>95</sup>. I created this hymn to destroy the sin of brahminicide, dearest. This hymn destroys the consequence of killing brahmins<sup>96</sup>.

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. Kṛīm is the bija. Hṛīm is the Śakti. Namah is the peg. Its application follows from its continual recitation.

93 In this case, the initiated Śakti.

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

95 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.

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



Heart nyāsa etc.

Oṃ. Krām̐ to the heart namah.

Oṃ. Krīm̐ to the head svaha.

Oṃ. Krūm̐ to the peak vasat.

Oṃ. Kraim̐ to the armour hum.

Oṃ. Krauṃ to the three eyes vausat.

Oṃ. Kraḥ 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.

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

Hrīm̐, you who are the essence of Hrīm̐, 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 pyres<sup>97</sup>. 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

<sup>97</sup> Kālī has eight different cremation grounds. They are enumerated in the huge work called the Mahākālasāphita.

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 flowers<sup>98</sup>.

I bow to you Dūtī<sup>99</sup>, 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 Kṛīm 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 Kṛīm 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 Kṛīm Hram Hṛīm seven times, destroy great worries and obstacles, there is no doubt of it. web site: www.shivashakti.com

Those who pronounce the mantra Kṛīm Hṛīm 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 Hṛīm Kṛīm uproot their foes, no doubt of it.

If, after reciting Kṛīm Kṛīm Kṛīm, while offering unhusked rice, it causes the object of attraction to swiftly come from a distance of even 1,000 yojanas<sup>100</sup>.

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

Parāmeśanī, this Hṛdaya is the destroyer of all evil, a million million times greater than Aśvamedha and other sacrifices. The fruit it gives is one million million times better than the offerings given to virgins<sup>101</sup>. Its

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

99 Dūtī means messenger. Yet the meaning is She who makes Śiva Her messenger.

100 A Hindu measure of distance.

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 dikpalas<sup>102</sup>. 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 blossoms<sup>103</sup>! [www.shivashakti.com](http://www.shivashakti.com)

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, Kapālinī, 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, Aparājītā, Vārāhī and Nārasimhī.

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

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

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

In equal shares, give these devis 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 sādha 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<sup>104</sup>. 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 sādha. Om Aṃ Brāhmī śrīpādūkāṃ pūjayāmi namah; Om Aṃ Śrī Nārāyaṇī śrīpādūkāṃ pūjayāmi namah; Om Aṃ Māheśvarī śrīpādūkāṃ pūjayāmi namah (south) and so forth for the rest of the mothers<sup>105</sup> with their appropriate mātṛkā letters. Then the eight Bhairavas are worshipped in an anti-clockwise direction. These are Asitanga, Ruru, Canda, Krodha, Unmatta, Kapāli, Bhīṣaṇa and Saṃhāra. Each name is preceded by Aiṃ Hriṃ and the respective vowel letter, that is Aṃ, Iṃ and so forth and followed by śrīpādūkāṃ pūjayāmi namah. These are worshipped with the eight Bhairavīs enumerated as Bhairavī, Mahābhairavī, Siṃhabhairavī, Dhūmrabhairavī, Bhīmbhairavī, Unmattabhairavī, Vaśikaraṇabhairavī and Mohanabhairavī, followed by śrīpādūkāṃ pūjayāmi namah.

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

105 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, sk ull and conch and is of a copper-dusky hue. Vārāhī holds a plough and has the head of a sow and a golden body. Indranī is of a blue colour. Cāmuṇḍā 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, Nirṛiti, Varuṇa, Vāyu, Kubera. śāna, Brahmā, Viśṇu. These are worshipped from the east in an anti-clockwise direction. Their bīja 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 śrīpādukāṃ 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. Mike Magee 1995

While those of a pasu 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 Kālīkā 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.

Vararoha, 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, Svadha, 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 Nandi<sup>106</sup>, 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.

Mahanilasarasvati<sup>107</sup>, 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

<sup>106</sup> The bull which is the vehicle of Lord Śiva. Before worshipping a liṅga or phallic emblem, worshippers touch the testicles of Nandi.

<sup>107</sup> The great blue Sarasvati, 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.



## 7: ARMOURS

Kālī is powerful in her protection. If she wished and if she willed, she could catch an injured sparrow as it fell from the sky and set it gently on the ground. So wearing her armour gives the utmost protection to her devotees and inspires self-remembering of unity with her.

The armours or kavacas in this section are prescribed for those beset by anxiety or who forget in the melee of life that she, the Supreme Mother, is always with them.

They may be written or recited. And if they are written on cloth or birch bark the document created may be made into an amulet, sealed into a shape, and worn for protection, so inspiring confidence and faith and banishing fears.

The first amulet is based on the root mantra of Kālī which runs Om Kṛīm Kṛīm Kṛīm Hūm Hūm Hrīm Hrīm Dakṣiṇe Kālike Kṛīm Kṛīm Kṛīm Hūm Hūm Hrīm Hrīm Svāhā. This 23-syllable mantra is known as the king of Kālī mantras and an entire hymn is based on it — Hymn to Kālī, translated by Sir John Woodroffe.

### The Armour Bewildering the Three Worlds

May Hrīm Hrīm protect my skull. May Hrīm protect my mouth. May Kṛīm Kṛīm always protect my legs. May Hūm Hūm protect my hands and Hrīm Hrīm my feet.

May Dakṣiṇe protect my heart lotus and Kālike protect my head.

Hrīm, protect my nostrils. Hrīm, protect my ears.

Hrīm, protect my penis. May Hūm Hūm shield each of the thousand petalled lotuses.

May Hrīm Hrīm protect the six cakras. May Hrīm protect all my limbs.

May the Kālikā of one syllable, together with Hrīm Hrīm protect me everywhere.

May the majesty of Kṛīm Kṛīm Kṛīm protect my head and all my body.

3 Hrīm Hrīm Hrīm Hrīm

May this fifteen-syllable vidyā of Kālikā, the lady of the universe, protect, in its majesty, my wife, son and home.

O Kālikā, let the twin syllable vidyā Hrīm Hrīm protect me everywhere.

O Ultimate Lady, O Kāli, let the mantra Hūm protect me in all my limbs.

May Hrīm Hrīm Hrīm shield me always and preserve me in a good state.

O Kāli, may Hrīm Hrīm protect all my limbs. O Kullā, may Hrīm protect my mouth. Kurukullā, protect me, Hrīm Hrīm in the svadisthana of six petals. Kāli, Virodhini, protect me always with Hrīm in the muladhara. Syllable Hrīm, protect me in my navel. O Vipracittā and Mahābalā.

Om, may Ugrā protect my heart lotus eternally. Om, Ugraprabhā Devī, protect me. Supreme Kālikā!

Hrīm Balākā Mahāmāyā! Hrīm supreme mother Kālikā.

Hrīm, O Mudrā, O joy-giver, protect me always and forever.

Mitā, may you protect my breasts. Brāhmī and Nārāyaṇī the hips.

Māheśvarī and Cāmuṇḍā, Kaumārī and Aparājītā!

Om. Umā, mother of the universe, protect me in your majesty.

#### Kalivilasatantra

this document is copyright Mike Magee 1995

my email address is now mike.magee@btinternet.com

web site: www.shrikrishna.com

#### Kāli Armour

Śrī Devī said: Bhagavan, Lord of all Devas, bowed to by all bhutas, you have told me everything but you have not revealed the kavaca. Speak of that, best of gods, if you have love for me.

Śrī Śiva said: Siddha Kāli protect my head! Dakṣiṇā protect my forehead. Kāli, always protect my mouth. Kapālī, protect my eyes. Kullā, always protect my cheeks. Kurukullikā, protect my mouth.

Virodhini, protect my base, Vipracittā, protect my lips.

Ugrā, always protect my ears. Ugraprabhā, shield my nostrils. Dīptā, protect my throat, Nilā, be protective of my lower throat.

Ghanā, shield my chest area, Mātrā, protect my back always. Mudrā, always shield my navel, Mitā, guard my liṅga. Ratipriyā, protect the root of my penis, Sivapriyā, guard my anus.

Aru

#### Nirrutara Tantra



## The Armour of Kālī

The Devī questioned Śankara, Śiva, the all knowing great lord of all gods, who confers boons, seated on the summit of Mount Kailāsa<sup>108</sup>.

Devī said: O divine lord god of the gods, Mahādeva, giver of enjoyment, tell me the primordial secret which ruins enemies, affords protection, and gives supreme dominion. Speak, o lord!

Bhairava said: I will tell you, Mahādevī, of the best and most marvellous armour of Devī, which bestows all desires on a sādḥaka.

Specifically, it destroys enemies and gives all protection, allaying all misfortune and shattering black magic.

It gives pleasure, enjoyment, and also the greatest power of subjugation. It weakens the host of enemies, who fall sick, diseased and afflicted with fever. If one wishes for it, they are struck dead.

Om. Bhairava is the ṛṣi of this armour of Śrī Kālīkā. Gāyatrī is the metre. Śrī Kālīkā is the Devī. Hrīm̐ is the bija. Hrum̐ is the Śakti. Klīm̐ is the kilaka. The application is the destruction of enemies.

Now the placing on the body. Hail to the ṛṣi Bhairava on the head. Hail to the metre Gayatri in the mouth. Hail to the Devī Śrī Kālīkā in the heart. Hail to the bija Hrīm̐ on the genitals. Hail to the Śakti hrum̐ on the feet. Hail to the kilaka Klīm̐ on all the limbs.

Om kram̐ kṛīm̐ krum̐ kṛaim̐ kraum̐ krah̐. This is the six limb placing on the hands.

Now the meditation. Meditate on Kālī as Mahāmāyā<sup>109</sup>, three eyed, with various aspects, having four arms, and a rolling tongue and a face resembling the full Moon, the colour of a blue lotus. She is the hewer in pieces of the host of enemies and holds a man's head, a sword, a lotus and gives boons. Bloody mouthed, with fangs, of terrible appearance, she laughs very loudly and pitilessly and is clothed in space. She sits on a corpse and is ornamented with a rosary of human skulls. After meditating thus, read the armour.

Kālīkā, of terrible form, who bestows the fruit of all desires, the Devī praised by all gods, destroy all my enemies!

Om true form of Hrīm̐, hram̐, Hrīm̐ and hrum̐. True form of hram̐ Hrīm̐ ksaim̐ ksaum̐, kill my enemies!

108 Kailāsa Mountain is the dwelling place of Śiva, and, according to Arthur Avalon, represents the 1,000-petalled lotus at the top of the head.

109 In this aspect, the Devī is the supreme deludress of the universe.

Devī in the form of Śrīṃ Hṛīṃ Aīṃ, the releaser from bonds. Hram Hṛīṃ Kālī, slay my enemies always!

You killed the antigods Śumba and Nisumba. Destroy foes! I give homage to you Kālīkā, beloved of Śankara!

O Brahmī, Śaivi, Vaisnavī, Vārāhī, Nārasīṃhī, Kaumārī, Aindri and Camunda, consume my adversaries!

O lady of the gods, who destroyed Canda and Munda, and who wears a garland of skulls, always protect me!

Mantra: Om Hram Hṛīṃ Kālīkā with terrible fangs, fond of blood, with your mouth full of blood, with the blood of my enemies on your breasts, eat, eat! Harm, harm! Kill, kill! Destroy, destroy! Cut, cut! Tear, tear! Uproot, uproot! Put to flight, put to flight!

Dry up, dry up! Svāhā. Ram. Rīṃ. Crush my enemies! Svāhā. Conquer, conquer! Scatter, scatter! Crush, crush! Pound, pound! Delude, delude! Kill! Kill my enemies! Ruin, ruin! Eat, eat! Drink, drink! Help me to subjugate, O Camundā, all living things, kings, men and women! Make, make! Horses, elephants, saints, prostitutes, sons, kings, break!

Give, give! Drive away, drive away! Give wealth, give wealth! Give gifts, give gifts! Cause to yield! Protect! Kṣaṃ kṣīṃ kṣuṃ kṣaiṃ kṣauṃ kṣah svāhā. Thus ends the mantra.

Now the results of this armour told of by Sambhu long ago. If always recited, it certainly destroys enemies. It causes enemies to die, and it afflicts them with disease. They become poor, childless and always suffer enmity. Reading the Armour 1000 times causes success. Śankara said that if read more times, it brings accomplishment.

After taking powdered ash from the cremation ground, and mixing them with water used to wash feet, the armour should be written using a small iron rod in the north direction. Holding the Armour, recite it. After installing the Armour using breath, the sādḥaka should recite the mantra and may then slay the enemy with the astra missile. Smearing (the enemies) with the ash, they develop violent fever. Sprinkling with water using the left foot, they become poor, certainly.

Parameśvari's Armour which subdues, destroys enemies, increases progeny and gives dominion has been spoken. Reciting it at pūja in dawn or at dusk with intent brings all success. Enemies are terrified, fleeing the country, afterwards they are enslaved. This is the truth, the truth, most certainly. I bow to you Kālīkā, who destroys all enemies, the goddess praised by all the gods, who gives all prosperity, the auspicious one. So the Śrī 108 Kālīkā Kavaca is complete.

## Śri Mahākālī Śani Mr̥tyunjaya

Śambhu Mahākāla Śani, his body of sapphire hue, beautiful, celestial, resembling the cremation fire, holding axe, trident, arrow and a bow, enemy of the Puras and the conqueror of all other demons, sitting on the Meru mountain peak, in a state of samarasa<sup>110</sup>, was bowed to, by Gauri, and questioned.

Pārvatī said: Holy god of all gods, cause of devotion and grace, tell me what lengthens life, you haven't talked about it before. Tell me about your mighty form which promotes friendship in the worlds. Tell me about your special Mahākāla form. Relate the hymn of praise to Śani Mr̥tyunjaya, who gives freedom from time, bestows immortality, destroys untimely disease and give the Śani mantra particular to this hymn!

Isvara said: Gauri, I always love you because you love the universe! This is the highest secret of all secrets, heavenly, the cause of creation in the universe. I am going to tell you the hymn of Śani Mr̥tyunjaya. It gives good luck, kills all enemies, cures all disease, saves from accidental death, and promotes good health and longevity.

Gauri, if you love me, hide this carefully! Maheśvari, listen to that which is hidden in all tantras!

Pippalada, is the seer of this mantra-song of Śri Mahākāla Śani Mr̥tyunjaya. Anustubh is the metre. Mahākāla Śani is the god. Śam is the seed, ayasi is the Śakti, kalapurusa is the kīlaka. When reciting it, its result is freedom from untimely death.

Do ṛṣi nyāsa, hand nyāsa and body nyāsa. Place Mahā Ugra on the head, Yaivasvata on the mouth, Śani on the mouth, and Mahāgraha on the arms. Place Mahākāla in the heart, Krisnatanu in the genitals, Tuducara on the knees, and Śanaiscara on the feet.

After doing nyāsa according to rule, the body becomes like Śani, the lord of time. Now I will tell you of the meditation nyāsa for the body, which a person should do after meditating.

Put the kalpa and its divisions in the hands and limbs. Say: "Hail to you Mr̥tyunjaya! You are Mahākāla's real form and the form of all manvantaras!" Place Kalatma on the body.

Say: "Hail Mahākāla!" and meditate on all the limbs.

Meditate on the source of years, saying "Hail to you, conqueror of time."

110 Samarasa means, literally, equal emotion. It refers to a state where the individual as Śiva observes the entire play of the universe.

Say: "Hail to you, served by eternity!" on the eyes and brow.

Say: "Hail to you Saura," on the cheeks.

Say: "Hail to you, black looking one!" on the hair.

Say: "Hail to you, lucky Maha Ugra," on the ars.

[Now follow the 27 nakshatras]

Say: "Hail to you, one hard to see," putting Asvina on the mouth.

Say: "Hail to you, blue rayed one," putting Kartika on the throat.

Say: "Hail to you, Maharudra," putting Margasiras on the arms.

Say: "Hail to you, celestial, strong and unconquerable one," putting Pausya on the heart.

Say: "Hail to you, revealer of time," putting Magha on the belly.

Say: "Hail to you, slow mover," putting Phalguna on the penis.

Say: "Hail to you, source of all," putting Caitra on the thighs.

Say: "Hail to you, dissolver of the world," putting Vaisakha on the knees.

Say: "Hail to you, Bhairava," putting Jyesta on the legs.

Say: "Hail to you, night," putting Asadh on the feet.

Say: "Hail to you, dark fortnight," from the feet to the head.

Say: "Hail to you, bright fortnight," from the top of the head to the feet.

[From here, 3 means "Hail to you" followed by the name of Mahakala, the nakshatra and the place.]

3 Saturn, Mula, soles of feet.

3 Conquerer of all, Toya all the toes.

3 Scorching star, Visva, ankles.

3 Star of learning, Visnabha, legs.

3 Black rayed one, Dhanista, knees.

3 Support of time, Varuna, thighs.

3 Having dishevelled and matted locks, Purvabhadra, penis.

3 Formidable one, Uttarabhadra, back.

3 Slow mover, Revati, navel.

3 Dark planet, Hasta, belly.

3 Yama, Bhogisraja, breasts.

3 Liking sesame, Krittika, heart.

3 Axe bearer, Rohini, right hand.

3 Carrying trident happily, Mrga, left hand.

3 Supporting life, Raudra, upper right hand.

3 Holding bow, Punarvasu, upper left hand.

3 Destroyer, Tisya, right arm.

- 3 Terrifying archer, Sarpa, left arm.  
 3 Smearred in ash, Magha, throat.  
 3 Cruel planet, Bhaga, mouth.  
 3 Yogi, Yama, right nostril.  
 3 Support, Hasta, left nostril.  
 3 Eating little, Tvastra, right ear.  
 3 Made of the absolute, Svati, left ear.  
 3 Knower of things, Visakha, right eye.  
 [Now the different yogas of Hindu astrology follow.]  
 3 Kala, Viskambha, joints of timple.  
 3 Great slow one, Pritiyoga, brow joints.  
 3 Awesome one, Ayusmanyoga, eye joints.  
 3 Giving slow results, Saubhagya, nose joints.  
 3 Lucky being, Śobhana, ear joints.  
 3 Black one, Hanu (?), jaw joints.  
 3 Skeleton, Sukarmana, neck.  
 3 Shadowy son, Dhriti, right shoulder joint.  
 3 Ugra, Śula, shoulder joints.  
 3 Eternally gladdening, Karpura, chest.  
 3 Knowing time, Viddhi, middle of chest.  
 3 Krsna, Dhruva, wrist joints.  
 3 Skinny one, Vyaghata, back of shoulder.  
 3 Destroying things, Harsana, shoulder joints.  
 3 Blissful, Vajra, elbows.  
 3 Fire of time, Siddhi, centre of chest (?).  
 3 Self of time, Variyasa, right side joints.  
 3 Hail and hail to you, Parigha, left side joints.  
 3 Self evident time, Śiva, right thigh joints.  
 3 One of great mass, Siddhi, right knee joint.  
 3 Terrifying, Sadhya, right ankle joint.  
 3 Raudra, Śubha, right toe joints.  
 3 Knower of time, Śukla, left thigh joint.  
 3 True yogi, Brahmayoga, left knee joint.  
 3 Knower of yoga, Aindra, left ankle joint.  
 3 Gracious one, Vaidhrita, left toe joints.  
 [Now the seven dhatus follow.]  
 3 Sacrificer, Vavakarana, skin.

3 Destroyer, Balava, blood.

3 All consumer, Kaulava, bone.

3 Lover of flesh, Taitila, flesh.

3 All-chewer, Gara, fat.

3 Killer of all, Vanija, marrow.

3 Wrathful terrible fire, Visti, semen.

Hail to the lord of space, the essence of space, invoked by many, the 100-fold one, the piercer of the Moon!

Hail to the faithful one, the true one, the eternally true one, hail to you lord of siddhas! Hail to you lord of yoga, naked flame, mover, origin of Varuna and time!

Hail to you rising in the ascendant, tall one, guide, moving in direct motion!

Hail to you, crooked one, very cruel one, moving in retrograde motion!

Hail to you in the constellations, to you who moves in the constellations, you who causes the constellations to tremble, you the Natha of constellations, you the giver of results in constellations. Hail to you!

Hail to you, time, supporter of Yama, Agni, Moon and Sun!

Hail to you, planet of Capricorn and Aquarius, exalted in Libra!

[Now the days of the week follow.] Mike Magee 1995

3 Black looks, Sunday, forehead. my email address is now mike.magee@btinternet.com

3 Lover of death, Monday, mouth. web site: www.shivashakti.com

3 Absolute one, Tuesday, belly.

3 Embodied self, Wednesday, penis.

3 True form of mantra, Thursday, testicles.

3 Cause of results, Friday, fundament.

3 Skeleton, Saturday, feet.

[Now various divisions of time follow.]

3, Subtle one, ghatikas, in hairs.

3 Form of time, killer of all evil, destroyer of the demon Tripura, origin of Śambhu!

3 Body of time, origin of time, 3 varied parts of time, bliss of time.

3 Immeasurable measurer, 3 god of time, time itself, essence of time.

Form of time, Bhairava, both nimesa and mahakalpa. I bow to you Mrtyunjaya Mahākāla Sani!

Cause of all, alleviator of all fear, peril and the wicked, I bow to you...

Slayer of all, origin of all planets, cause of all results, I bow to you...

Giver of peace and prosperity to all living beings, I bow to you...

Cause of all happiness and misery, true form of all that exists, I bow to you...

Dispeller of untimely and accidental death, I bow to you...

Form of time, great planet, destroyer of samsara, I bow to you...

One of baleful glance, coarse haired one, terrifying one, long eyed one,  
I bow to you...

Dispeller of all planets, essence of the planets themselves, I bow to you...

Because you are the essence of time, I bow before you Śani! The whole  
world and time itself dissolves in you, the god of time! You are the  
body of time, the self, Śambhu, the Kalātma, the planet devatā!

**Martandabhairava Tantra**

this document is copyright Mike Magee 1995  
my email address is now [mike.magee@btinternet.com](mailto:mike.magee@btinternet.com)  
web site: [www.shivashakti.com](http://www.shivashakti.com)

this document is copyright Mike Magee 1995  
my email address is now [mike.magee@btinternet.com](mailto:mike.magee@btinternet.com)  
web site: [www.shivashakti.com](http://www.shivashakti.com)



# क्री

## 8: UPANIṢADS AND HETERODOXY

Sometimes it happened that practitioners of the tantrik methods found themselves under attack from the more orthodox, Vedic, members of their community. To counter these tendencies, some wrote upaniṣads to give Vedic legitimacy to what was essentially a non-Vedic religion. There are countless so-called tāntrik upaniṣads — mostly small digests of the essence of larger tantras. They are, usually, late and somewhat inferior compilations.

The word Upaniṣad means derived from oral tradition; they are usually written in extremely terse verses called sutras and for this reason can be hard to follow unless you are familiar with the traditions they embody. However, this terseness can be an advantage as they do at least sum up a particular tradition or school in a neat manner.

The orthodox view of these texts is summed up by Dr. A.G. Krishna Warriar in his introduction to a few, mostly Śrī Vidyā texts entitled Śākta Upaniṣads (SU). “On the whole it seems right to conjecture that the Śākta Upaniṣads have been composed with the definite purpose of linking the Advaitic view of the universe with a colourful and heart-warming ceremonial, thus rescuing from evil repute a somewhat antique system of worship whose degradation had been brought about, in course of time, by the admixture of certain unhealthy practices. This may explain the omission of the Kaula Upaniṣad from the list of the Śākta Upaniṣads.”<sup>111</sup>

This is a little straitlaced of the good professor. He means the sexual rites of the left hand path by ‘certain unhealthy practices’ and calling the tāntrik tradition ‘somewhat antique’ is more than a little disingenuous. In fact, most of the practices in mediaeval and modern Hinduism stem from the tāntrik works and have little or nothing to do with the Vedas. As examples, we can cite pūja, temple worship, pilgrimage, sacred sites,

111 SU, page xiii.

yantras and a host of other instances. This testifies to the popularity of the tantrik practices over the Aryan Vedic tradition.

The following two examples are related specifically to the worship of Kālī.

### Śyamā Upaniṣad

Oṃ Krīm̐. In the thousand petalled lotus one may achieve the true form of the absolute, most beautiful, using three Krīm̐s, two Hūms, two Hrīm̐s, Dakṣiṇe Kālīke, then the previous seven syllables, ending with svāhā. This is the best of all mantras.

One who recites this is lord of gods, the lord of the universe, the lord of women, every guru, all name, learned in all the vedas, immersed in all the sacred waters, Sadaśiva himself.

Triangle, triangle, triangle, triangle, triangle, together with eight filamented petals, with a bhupura. Place Devī here, and in the heart and other limbs meditate on Her.

Meditate on Kālīkā as an adolescent, the colour of a thunder cloud, with crooked teeth, her hands bestowing boons, removing fear, and holding a sword and a head.

Kālī, Kapālī, Kullā, Kurukullā, Virodhī and Vipracittā are in the six angles. Ugrā, Ugrāprabhā, Diptā, Nīlā, Ghanā, Balākā, Mātrā, Mudrā and Mitā are in the nine angles. Brāhmī, Nārāyaṇī, Maheśvarī, Cāmuṇḍā, Vārāhī, Nārasimhī, Kaumārī and Aparājītā are in the eight petals. Mādhava, Rudra, Vināyaka and Saurāh are in the four angles. The dikpalas are in the directions.

Worship Devī in all the limbs, making the oblation with nectar and doing pūja with the pancatattva<sup>112</sup>. This is how devotees become saints.

The first result is that enemies become friends. Reciting the mantra protects against theft. The devotee becomes wealthy. This is the result of devotion to Tārā, Durgā or Sundari. All bhutas sleep, while the black limbed one<sup>113</sup> awakes. He without a son who studies this Upaniṣad of the black limbed one, gets a son. It is the equivalent of bathing in water like the Ganges, going to the holy places, sacrifice and homa.

<sup>112</sup> The five things of left-handed practice.

<sup>113</sup> Mother Kali.

## Kaula Upaniṣad

May the Kaulika triumph! May Varuni triumph! May truth triumph! May fire triumph! May all living things triumph!

Hail to the absolute. Hail to earth! hail to air! Hail to guru! You are like the universe! You are that, self evidently!

I will speak of the divine law. I will speak the truth. That must protect me! That source of speech must protect me! Protect my speech! Protect my speech. Om śanti śanti śanti.

Now the investigation into dharma. (It is) knowledge and mind. It is the unified cause of both knowledge and liberation. The siddhi coming from oneself arises from liberation. The five objects of the senses constitute the expanded cosmos. Knowledge is the essence of all this. Yoga is liberation.

The absolute without parts (adharmā) is the creator. Ignorance is the same as knowledge. Ívara, the lord, is the cosmos. The eternal is the same as the transitory. Knowledge is identical with ignorance. Adharmā is dharma. This is liberation. The five bonds constitute the essence of real knowledge. The pinda is the producer of all. In that is liberation.

This is real knowledge. Of all the senses, the eye is the chief. Behave in a way opposite to that expected. Do not do this devoid of rightness. All this is the essence of Sambhavi.

The amnaya is not to be found in knowledge. Guru is unity. All is oneness within the mind. Siddhi does not exist in the uninitiated. Abandon pride and so forth.

One should not reveal this. Do not discuss this with paśus. Even weak argument may contain the truth. Do not make distinctions. Do not speak of the secret of self. One may speak of it to a pupil (only).

Within, a Śākta; outwardly a Śaivite; in the world a Vaiṣṇava. This is the rule. Liberation comes from knowledge of self.

Condemn not others such as adhyatmika. Do not perform vows. Do not establish yourself on restraint. Binding oneself is not liberation. A Kaula should not practice outwardly. One becomes equal to all. One becomes liberated.

One may read these sutras at sunrise. One attains the siddhi of knowledge. This is the knowledge of self or Parameśvarī.

May the Kaula triumph! Om śanti śanti śanti. The Kaula Upaniṣad is complete.

this document is copyright Mike Magee 1995  
my email address is now [mike.magee@btinternet.com](mailto:mike.magee@btinternet.com)  
web site: [www.shivashakti.com](http://www.shivashakti.com)



## 9: TODALA TANTRA

This tantra is a brief but authoritative work of ten paṭalas or chapters. Its chief interest is that it contains the daily pūjas of Tārā, Kālī and Śīva. Paṭala one deals with the ten mahāvīdyās<sup>114</sup> and their consorts. Dhūmāvātī, the widow form, is not allocated a consort. At the close of the chapter, the essential tāntrik view that Śīva as witness is not involved in creation, maintenance or withdrawal is described.

Śīva, in the second chapter, tells Śakti of yoga and describes the body as resembling a tree. There is no difference between the macrocosm or the microcosm. The supreme mantra is haṃsa, equivalent to 21,600 breaths in a day<sup>115</sup>.

In chapter three, all the different forms and mantras of Kālī are described, along with the saṃdhya mantras<sup>116</sup> of both Kālī and Tārā. Kālī's daily rites are detailed.

The fourth chapter deals with Tārā's pūja, giving a beautiful meditational image of her as situated in the centre of a lovely island, seated on a lion throne under a jewelled pavilion. Chapter five turns to Śambhunātha (Śīva). In this yuga, sādhakas should not worship his form known as Nilakaṇṭha<sup>117</sup>. One should never worship Śakti unless Śīva is first worshipped, preferably with a clay liṅga.

114 The mahāvīdyās are dealt with in chapter 10 of this tantra. They are Kālī, Tārā, Sundarī, Bhuvaneśvara, Chinnamastā, Bhairavī, Dhūmāvātī, Bagalā, Mātangi, and Kamalā. According to Alain Danielou's Hindu Polytheism, these ten aspects of Śakti are the epitome of the entire creation.

115 The letter Ha is Śīva while the letter Sa is Śakti. According to ancient texts, breath is time. An individual inhales once every four seconds and exhales once every four seconds. One is a solar breath and one a lunar breath. See Tantrik Astrology.

116 The four tāntrik twilights of dawn, midday, sunset and midnight, when the currents of prāṇāyāma change direction and the sādha can do his pūja knowing he is close to the in-betweenness which is the essence of tantra.

117 An aspect of Śīva. At the churning of the milk ocean, at the beginning of time, Śīva swallowed the poison which stained his throat a deep blue. It is unclear, however, why this tantra prohibits his worship.

In chapter six, Śiva gives the vāsanā or inner meanings of Kālī and Tārā mantras Kṛīm and Strīm. The different letters of the mantras are placed on separate parts of the human body. The seventh chapter speaks of yoga and of the seven islands and of their locations in the body. Kāmarūpa is in the mūlādhāra cakra. Other sacred centres are also situated in the body<sup>118</sup>.

Chapter eight continues the previous topic. The body is permeated with millions of nādis and the elements have their place there too. In chapter nine, Śiva speaks of the Sundarī mantra.

Even though Śiva has already spoken of it in the Nityā Tantra, Śakti asks him to reveal its true meaning. Śiva says that 21,600 is the head of the letters of the alphabet and the true rosary in the thousand petalled lotus. Details of the rosary follow. Using tāntrik methods, sādhakas can be both liberated and enjoy.

The last chapter equates Viṣṇu's ten incarnations with the ten mahāvīdyās. Dūrgā is the Kalki<sup>119</sup> form, while Kālī is identified with the male god Kṛṣṇa.

this document is copyright Mike Magee 1995  
my email address is now mike.magee@btinternet.com  
web site: www.shivashakti.com

### Patala One

Śrī Devī said: Lord of the world, lord of all knowledge, tell of the worship of the mahādevas in the three worlds. On the right hand side of each are various forms. Mahādeva, speak of each one separately.

Śrī Śiva said: Listen, beautiful one to Kālikā's Bhairava. On Dakṣiṇā's right, worship Mahākāla, with whom Dakṣiṇā is always in love union. Worship Akṣobhya on the right of Tārā. Devī, the kālakūṭa poison produced by the churning of the ocean caused great agitation to all the gods and their consorts<sup>120</sup>.

118 See for example, *The Arising of the Beautiful Woman* and *Lalita Magick*. The 51 letters of the alphabet are the sacred pīthas within the body, each associated with one of the parts of the Devī which fell to earth when sliced by the discus of Viṣṇu.

119 The last of the avatars of Viṣṇu. He is yet to come, and when he does he will be born in Shambhala. He will ride a white horse and hold a sword which blazes like fire, bringing back to the planet harmony, according to the *Agni* and other *Purānas*.

120 This was the poison swalled by Śiva in his aspect as Nilakaṇṭha (see above). Akṣobhya and Tārā are also Buddhist tāntrik forms.

Because he destroyed the agitation caused by the deadly yellow poison, he is known as Akṣobhya. Thus Tārīṇī, the Mahāmāyā, always delights in her consort.

On the right hand side of Mahātripurasundarī, worship Śiva in his five-faced form with three eyes in each of the faces, O lady of the gods. She always delights in sexual union with her consort, O Mahādevī. For this reason, she is known as the famous Pañcamī<sup>121</sup>.

On the right side of Śrīmad Bhuvaneśvarī, who in the heavens, on earth, and in the underworlds is known as the Ādyā<sup>122</sup>, worship Tryambaka. She makes love with Tryambaka in these places, it is said. He and his Śakti are mentioned and worshipped in all tantras.

On Bhairavī's right side is Dakṣiṇamurti. By supreme efforts, one should certainly worship that five faced one.

On Chinnamastā's right side, worship Śiva-Kabandha. By worshipping him, one becomes lord of all siddhi. The mahāvidyā Dhūmāvatī is a widow.

Seated on the right of Bagalā is the Mahārudra, with one face, who dissolves the universe.

On Mātāṅgī's right side is Śiva Matanga, similar to Dakṣiṇamurti, the form of cosmic bliss.

He who worships Sadaśiva, the Viṣṇu form, on Kamalā's right side becomes perfect, there is no doubt about this.

On Annapūrṇā's right hand side, worship Brahmā, the giver of great liberation, the god with ten faces, the Māheśvara.

On the right side of Durgā, worship Nārada. The letter Na causes creation, the letter Da maintenance, while the letter Ra causes dissolution. So he is known as the famous Nārada.

Worship the ṛṣi who "gave birth" to the other vidyās on their right hand side.

Śrī Devī said: Why do Ādyā, the mother of the worlds and the supreme vidyā, and Bhairavī, the secondary form, always have corpses as their vehicles?

Śrī Śiva said: O supreme lady! Ādyā, in herself, is the true form of time. She, the destructress, is situated in Śiva's heart lotus. For this reason, Māhākāla is the signifier of the dissolution of the universe and Kālī is the form of destruction. When the Devī laughs on Sadaśiva, who takes the form of a corpse, she is the true form of manifestation. At that time, she is like a bolt of lightning, with a corpse as her vehicle<sup>123</sup>.

121 She is the Devī in her form as the five elements.

122 The primordial Devī.

Śrī Devi said: O Mahādeva, Sadaśiva is a dead body, a corpse. Surely a corpse cannot act?

Śrī Śiva said: Sadaśiva is without energy (lifeless) when Māhākālī is manifest. He also is like a corpse when in union with Śakti. Clearly, without Śakti, the primordial god is lifeless and cannot act.

## Paṭala Two

Śrī Śiva said: Listen, O Devī, I will speak concisely of the essence of yoga. The body resembles a tree, with the root above and the branches below. In the macrocosm there are tirthas<sup>124</sup> which also exist in the body. The macrocosm is like the microcosm.

There are thirty five million tirthas and seventy two thousand lights in the macrocosm. In the heart of the fourteen worlds are three great lights. And, supreme Devī, in the middle of these is a very stable thing which bestows liberation. Mahāmāyā, the queen of all serpents, has the appearance and shape of a serpent. Coiled up three and a half times, she is the dweller in the seven underworlds.

Now listen closely [to the names] of the underworlds. Atala, Pitala, Satala, Talatala, Mahatala, Patala and then Rasatala. Above the last is the Satya [heaven] in which the great steady thing is situated.

In the centre of Meru is a nādi which is very stable and gives liberation. The macrocosm is called Mahāviṣṇu or Śiva. When it manifests, it is eternally pervaded by the Queen of Serpents, who, having pierced the six heavens, has outstretched herself as the Queen of Snakes<sup>126</sup>

Above this, all the oceans extend. So, in their due order, the nādis come to be situated in the body. In the centre is the Suṣumnā, with the vital breath being in the two nādis idā and piṅgalā<sup>127</sup>.

123 This verse enunciates the philosophical basis of the Śakti cult. Śiva is the observer, pure awareness itself, consciousness. Śakti is the manifest universe. Only when the two are in conjunction can Śiva act through the triple Śaktis. Śiva is thus the bindu at the centre of the triangle in a yantra, as inseparable from Śakti as heat from a flame.

124 Sacred bathing spots, tanks, wells and springs

125 This is Mount Meru, considered to be at the centre of this mythical view of the universe. However, Hindu astronomers knew the earth rotated around the sun, and this mythocentric cosmos described here is regarded as solely for meditation.

126 A description of the Devī as the Śakti Kuṇḍalini.

127 Coiled around the central nādi which is Sun-Moon are two other nādis. The idā is the lunar nādi while the piṅgalā is the solar nādi. When breath enters the central channel, the Suṣumnā, time stops. So this channel is the Devī as Kuṇḍalini.



Using the breath mantra<sup>128</sup>, one should cause the Kuṇḍalinī to become active so that she always dwells in the great imperishable lotus of one thousand petals.

After so doing, the all agitating Kuṇḍalinī remains forever in the temple of the body, extending from the underworlds to the top of the head. O Devī, always meditate that she is the rosary of letters.

The wise should recite the root mantra one hundred and eight times, and draw her by the [central] path [upwards] from the Mūlādhāra. One should oblate the devas of the six cakras with nectar.

Dearest, now I speak of the yoni mudra āsana. The mantrin should be seated, facing east or west. He should place his hands on his knees and stay steady, with a straight back. He should lead her, O Deveśī, to the point between the eyes.

Deveśī, he should lead the vital breath upwards carefully, using the breath mantra. He should fill himself with the vital breath and not let it filter away. Supreme Devī, with a straight body, he should make concentrated efforts.

Using the method previously spoken of, he should recite one hundred and eight times. He should give oblations of nectar to the devatās of the six cakras, leading her by the path [of Suṣumnā] from the Mūlādhāra.

Dearest, this yoni mudra āsana is the alleviator of all disease. Devī, what point is there of many words? It calms all great ailments. What is the use of talking? It is the cause of mantra-awakening.

Clearly, this Mudrā is the creator of atman and bestows great liberation. Even if I had one hundred mouths, I could not speak of it. Deveśī, how then, with my five mouths can I talk of it<sup>129</sup>? It destroys disease, gives absorption in the goddess and makes one like the god of love.

## Paṭala Three

Śrī Devi said: Devadeva, Mahādeva, who ferries across the ocean of saṃsāra<sup>130</sup>, speak now about the great Mudrā called the bound yoni.

128 Haṃsa, see above. The union of Ha breath and Sa breath means the Sun and the Moon unite together in orgasm to become that which is beyond time and space, Devi Herself.

129 Śiva has five heads, corresponding to the five elements. From each mouth in his five heads, he uttered separate tantras, suitable for different souls.

Śrī Śiva said: Devī, listen, I shall speak concisely of the bound yoni. A mantrin should sit in upavidya āsana facing east or west. He should insert the tip of his līṅga into the anus. A wise person should put his thumbs and fingers into his ears, eyes, nostrils and mouth.

He should, using great efforts, cause the vital breath to be placed between his eyes. He should fill himself with that certain thing without allowing any to escape.

After causing the Brahmā-as-sound to appear, he should meditate on the garland of letters. A wise person will recite the root mantra one hundred and eight times.

Deveśī, using the so-aham mantra, he should lead it upwards by the [central] path and give oblation of nectar to the devatās of the six cakras. Maheśāni, I tell you that the fruit of this action is sinlessness.

Śrī Pārvatī said: Speak, O all-knowing lord, aware of all things, of Kālikā's mantra path, very hard to get.

Śrī Śiva said: Devī, truly blissful, listen to the ultimate Kālikā mantra, which liberates a man. Krīm̐ is the siddhavidyā, the queen of vidyās very hard to obtain. Firstly, say three Krīm̐s, then two Hūm̐s and two Hrīm̐s followed by Dakṣiṇe Kālike.

Again, pronounce three Krīm̐s then Hūm̐ Hūm̐ Hrīm̐ Hrīm̐ Svāhā. This is the twenty two syllable mantra-vidyā, hard to get even for the god of fire.

Preceding it with Aim̐ it is the mahāvidyā of Devī Śrī Kālī, it is said. Preceding it with Om̐ it is the mahāvidyā of Devī Siddhakālikā. O Parameśvarī, Krīm̐ Krīm̐ Hūm̐ is the three syllable supreme vidya of Cāmuṇḍā Kālikā, it is said.

Krīm̐ Krīm̐ Krīm̐ śmaśāna Kālikā Krīm̐ Krīm̐ Krīm̐ Svāhā is the vidya [of Śmaśāna Kālikā] which one should pronounce.

Devī, her eight forms are Dakṣiṇā Kālikā, Siddhā Kālikā, Guhya Kālikā, Śrī Kālikā, Bhadrā Kālī, Cāmuṇḍā Kālikā and Śmaśāna Kālikā. Om̐ Aim̐ Krīm̐ Hrīm̐ is the eightfold mantra hidden in all tantras.

Śrī Devī said: Mahākālī's very secret mantra has been spoken of. Now I want to hear Tārā's royal mantra, by whose grace one is not sunk in the ocean of saṃsāra. Lord, speak of that mantra, if you have love for me.

Śrī Śiva said: Aim̐ is the royal mantra, dearest one. This single syllable mahāvidyā Aim̐ is worshipped in the three worlds. The second single syllabled mahāvidyā, which is a king amongst mantras, is Śiva bīja joined with im̐ and the bindu.

130 This word means, literally, everything together flowing. That is, the universe in its different aspects of creation, maintenance and dissolution.

Pronounce the first bīja followed by Phaṭ. When preceded with Om̐, it is the famous vidya of Ugrā Tārā. Tārā Ekajata, the giver of great liberation, is thus declared.

When Tārā has three syllables she becomes the Great-blue-Sarasvati. When preceded with Aiṃ, she is the vidyā bestowing eloquence. When preceded with Śrīm, she is the mahāvidyā giving wealth. When preceded by Hūṃ, she is the illuminator of the mass of words. When preceded by Haṃ, she is the mahāvidyā giving equivalence to Śiva.

When preceded with Om̐, she gives whatever one desires. Adyā Kālī is the mahāvidyā giving liberation and success at all times. Propitiation of Kālikā and Tārā is now spoken of.

At daybreak, the knower of the mantra should worship the guru in the thousand petalled lotus. After piercing the six cakras, he should recite [the root mantra] one hundred and eight times.

Then he should bow, according to rule, and should bathe. He should say Om̐ and then Namah. After pleasing devatā, he should bathe in pure water.

He should say Om̐ gange yamune godavari sarasvati narmade sindhu kaveri over the water and should say: "Make this an ocean of water."

He should display the Hook Mudrā and should indraw the sun from its sphere.

Devī, he should then display four Mudrās very carefully and pronounce the mantra eleven times. He should cover it using the Fish Mudrā.

Then he should cast the water towards the sun twelve times. He should pronounce the root mantra and should wash his feet, and then immerse his feet in the water thrice whilst reciting the mantra.

After repeating the root mantra three times, he should show the Pot Mudrā. Deveśī, he should take some water and make a forehead mark according to the path of the Kaulas.

He should offer water to Atma Vidya and to Śiva, then sipping the water. He should pronounce the mantra Om̐ Hrīm̐ gange etc., and should indraw all the tirthas there.

A wise man, using the root mantra, should cast the water on the ground thrice. He should bathe seven times in the water.

Having done sixfold nyāsa on the left hand, O Goddess of Wine, he should recite the mantras Haṃ Vaṃ Yaṃ Laṃ Raṃ three times. Devī, this purifies the water.

He should pronounce the root mantra seven times, showing the Tattva Mudrā. Bathing using this mantra liberates from all sins. Maheśāni, he should place the remainder of the water in his right hand. He should then pour the water by the idā and wash the middle of the body. Then he should empty the water over the piṅgalā side.

Then he should meditate on the malefic creature coloured black. He should hurl him onto the adamantine stone using *Phaṭ!*

Firstly doing *prāṇāyāma*, he should sprinkle the hand and then sip the water. He should give oblation to the *Kuladeva* and offer to the sun. He should then give offerings to the *devatā* and afterwards recite the *Gāyatrī*, O *Paramesvari*.

He should say *Om Kālikāyai Vidmahe Śmaśāna Vasinyai Dhimahi Tanno Ghore Pracodayat*. A wise person recites the *Gāyatrī* three times and throws water three times. Then he should recite the *Mahamantra Gāyatrī*, the supreme syllable.

*Deveśī*, after doing *limb nyāsa*, he should recite one hundred and eight times, using a rosary. Now I speak of the *pūja* rule.

Making an oral resolution, carefully put down a pot. Sip using the mantra and then place the ordinary offering. Using that water, sprinkle the doors and worship them. Cast out obstacles and banish the elements thrice.

The wise person should then prepare the seat and bow to the *Gurudeva*, afterwards purifying the hands and binding the directions three times.

He should encircle himself with fire and then do purification of the *bhutas* in his own body. Afterwards do *mātrkā nyāsa*, six *limb nyāsa* and *nyāsa* of the inner *mātrkās*. He should meditate on the *mātrkās* and place them on himself.

After doing *pītha nyāsa*, he should do *prāṇāyāma*. He should place *ṛṣis*, hands, limbs and *mātrkās*. Then doing six *limb nyāsa*, he should afterwards perform diffusion *nyāsa*.

Meditate, reciting the root mantra seven times, and do mental *pūja*. Prepare the special offering and perform *pītha pūja*, again meditating with the mantra.

Displaying a *mudra*, he should invoke and then do six *limb nyāsa*. Using the *Cow* and other *Mudrās*, he should install [the *Devī*] with vital breath and perform the basic rite.

Begging for forgiveness for his ignorance, he should then worship *Kālī* and her attendants. He should worship *Brāhmī* and the others, *Asitanga* and the other [Bhairavas] and then worship *Mahākāla*.

He should worship the sword and the other weapons, the line of *Gurus* and then once again worship *Devī*. He should then give *bali*<sup>131</sup>, afterwards sacrificing other things and then, doing *prāṇāyāma*, he should recite [the mantra].

131 Animal sacrifice.

The wise man should offer the recitation of the mantra and then do prāṇāyāma. Devī, in a similar way, he should give wine and the like. Maheśāni, after giving these offerings, he should then give himself. After repeating a hymn and the armour, a wise person should prostrate himself using the eight limb method.

Then he should meditate Śivoham and by the process of dissolution should do the dismissal. Making a circle in the north east, he should worship Ucchiṣṭa Caṇḍālī<sup>132</sup>, place the water on his head and sandal on his forehead. Then he should give away the food and consume the remainder.

A mantrin should perform pūja in the following way: Firstly, he should do ṛṣi nyāsa etc., and then purification of the hands; using his thumbs he should do diffusion nyāsa and heart nyāsa etc.; then he should clap the hands thrice, bind the directions and do prāṇāyāma.

Then, doing meditation and mental offering, he should place the offerings. Doing pitha pūja once more, he should meditate and then perform the invocation. After doing jīva nyāsa, then he should worship the supreme devatā, doing worship of the limbs including Kālī, Brāhmī and so forth, and the eight Bhairavas.

After worshipping Mahākāla, then he should worship the line of gurus. Worshipping the sword etc., he should then worship Devī. The best of sādhakas should then do prāṇāyāma and once again do the pūja. Giving the fruit of mantra recitation into Devī's hand, he should then sacrifice and give all. Doing prāṇāyāma, a wise person should then perform the eight limb prostration.

Reciting the hymn and the armour, he should offer the leftovers. Giving himself, he should then perform dissolution and rub out [the yantra]. Making a circle in the north east, he should worship Ucchiṣṭa Caṇḍālī, then give away and eat the food which remains.

## Paṭala Four

Devī said: Kālikā's pūja has been declared. Now speak of Tārā, by whose grace the speech of men is dissolved in their minds.

Isvara said — Listen, beautiful one, to Tārā's great pūja. Sipping with mantra, a man should bow to the Gurudeva. He should purify his hands

132 Ucchiṣṭā is the Devī of the leavings. After orgasm and pūja, the leavings must be disposed of carefully by sādhakas.

with water and then wash his feet. Sipping with the mantra, he should then meditate on the pītha.

Binding his forelock, he should destroy obstacles using the triple method. He should purify the seat on the ground and knot the cloth. Purifying body and speech, he should then purify the flowers. Constructing a yantra, the self-controlled sādḥaka should place the ordinary offerings. He should worship the guardians of the doors and then the pītha.

The Śaktis of the pītha are Lakṣmī and so forth. He should recite the pītha mantra for each.

Now I speak of the purification of the bodily elements, by which one becomes Haṃsa. A person should breathe using Hūṃ Haṃsa and arouse Kuṇḍalinī using twenty four bijas. A sādḥaka dissolves into the absolute (Brahman) by doing this, O Deveśī.

He should burn the man of sin, of black effulgence, using Hrīṃ. Retaining the breath, he should burn him into ashes. Using the vadhu bija mantra, he should scatter the ashes. Inhaling using Hūṃ, he should accumulate the nectar in the region of the forehead. A wise person should meditate on the nectar whilst retaining the breath, O Parāmeśani.

He should recite Aṃ Hrīṃ Kṛoṃ Hrīṃ eleven times in the heart region, and then meditate on Om as bringing forth a red lotus. On that, he should meditate on Hūṃ, resembling a blue lotus. Then he should turn that into an eye of knowledge, in the midst of the jewelled island, surrounded by golden sand.

A mantrin should meditate on this alluring circle of knowledge. In the centre is the wish fulfilling tree. Under this, he should meditate on himself as being one with Tāriṇī, as bright as the rising sun, the utmost sphere of light, in a place surrounded by beautiful maidens with fans and bells, wafted by a gentle breeze bearing the odour of scent and incense.

In the centre, he should meditate on a four square dais, adorned with different kinds of jewels. Above that hangs a parasol, made of golden cloth. A mantrin should visualise the jewelled lion throne below this, dearest one. There he should imagine Devī, according to the previously spoken meditation form mentioned in the Yogasara. Doing prāṇāyāma, he should then do ṛṣi nyāsa and so forth, including mātṛkā nyāsa and hand and limb nyāsa. He should clap the hands thrice and, snapping his fingers, should bind the directions.

Doing the sixfold nyāsa, he should then perform diffusion [nyāsa]. Set down the special offering and purify the five tattvas. Then invoke Surādevī<sup>133</sup> and drink the wine five times. Offer a flower into the pot and worship the three in the triangle. Reciting the mantra three times on the left, recite Ha Sa Ka Phreṃ ten times.

A wise person should recite the Ananda Gāyatrī verse three times and recite the mantras removing the curses of Brahmā, Śukra and Kṛṣṇa. Then prepare Curika's nectar (?) and please Samraksani. Reciting the purifying mantras three times, do drying up and so forth.

O Devī, he should then recite Vaṃ three times and the Nectar Mantra seven times. Display the Cow Mudrā over the wine and recite the root mantra eight times.

Then awaken Kuṇḍalinī and meditate Śivoham. Purify the mudrā, previously purifying the meat and the fish. The best type of sādḥaka should then purify the Śakti and the kula flowers. He should offer oblation to his own particular Devī and the other devatās, and to ancestors and ṛṣis. Then he should mix the wine in with the special offering.

Meditating on himself as one with the absolute, he should do pūja meditation. He should outdraw the Devī from the left nostril and place the flower on the pītha. After invoking her, he should show five mudras, then worshipping by the six limbs. Once again he should show mudra.

Doing jīva nyāsa, he should worship her with the ritual accessories. Again he should worship the six limbs, and after this should worship Akṣobhya.

Worshipping the line of gurus, he should then worship the ten [Kula] trees. Worshipping Kali and so forth, he should then worship Vairocana and the other attendants. Once again he should worship Devī and then sacrifice an animal as bali.

Doing prāṇāyāma, he should then perform the mantra meditation. After reciting the mantra, O Maheśāni, he should then offer it to Her. Again doing prāṇāyāma, he should offer the other things.

After the sādḥaka has offered himself to her, and drinking, he should then worship her. Having drunk, having drunk and having drunk again, he is liberated from 10,000,000 rebirths. A wise man should recite the mantra one hundred and eight times over the vessel.

Reciting praise and the armour, a wise person prostrates, using the eight limb method. He should give the special offering and then offer himself. After becoming like Rudra, he should disperse the pūja using the dissolution method.

Showing the Yoni Mudrā according to his ability, he should dismiss Devī. Then he should perform six limbed nyāsa, O Maheśāni, afterwards doing prāṇāyāma.

Drawing a circle in the north east, he should worship using the leftovers and the mantra “Hail, hail to Caṇḍeśvarī, who lives in the leftovers.” Place the leftovers on the head and mark the forehead with sandal.

He should draw a yantra at the feet of the guru and give as he would to Bhairava — giving the entire worship, O Devī, after abandoning ego.

The wise man should perform everything as prescribed here, and not do anything else. O Devī, if worshipped differently, Tāriṇī becomes cruel. This is the measure of the knowledge of the absolute and the doctrine of Śakti, without doubt. O Devī, I have revealed all you asked of me.

## Paṭala Five

Śrī Devī said: Mahādeva, I am only purified by your grace. Now I want to hear about Śambhu Nātha’s pūja.

Śrī Śiva said: Listen Pārvatī! I will tell you what you ask. The great mantra known as the Bestower of Grace is Haṃṃ.

I declared the greatness of this mantra with my upper mouth. One should then say namah Sivaya. This five syllable mantra gives the results of all my five mouths. O Devī, preceded with Om̐ it becomes the six syllable mantra known as the grace giver. If one should add Ardhanārīśvaraya<sup>134</sup> it becomes the grace giving supremely secret mantra. So it is known as the multifold mantra.

Devī, one should never meditate on the deva with poison in his throat in the Kālī yuga. If you want to perish, if you desire madness, you gain it by worshipping Nīlakaṇṭha. If someone does the pūja or actions of Nīlakaṇṭha, it is like slaying me. Maheśāni, if a fool should commit the sin of performing this prohibited action, he is a very wicked person. His son, wife and wealth are destroyed, no doubt, if he should do pūja of the deva with poison in his throat.

In this world, he becomes poverty-stricken and after death is reborn as a pig. If he should do purascarana of Nīlakaṇṭha’s mantra, he most certainly will die within a fortnight.

Devī, listen! I speak of Śiva pūja with an earthen liṅga. Firstly, Paramesani, a wise person should bow to his Gurudeva. He should take a piece of clay and should say Om̐ Haraya Namah. Very carefully moulding

134 Ardhanārīśvara is the form of Śiva where he is half man and half woman. This form is the essence of Haṃsa.



it, he should say Om Mahesvaraya Namah. Then he should add, Sulapane Iha. Using this mantra is the right placing [of the liṅga].

By joining the syllable Śam with the long vowels, he should do the six limb nyāsa. Now I speak of his dhyāna. Listen very carefully!

Om. Meditate always on Maheśa as resembling a mountain of silver; with a beautiful moon as his crest gem; whose body is as effulgent as a jewel; gracious of appearance; his hands holding an axe, a deer, bestowing boons and banishing fear; seated in the lotus position; surrounded and praised on all sides by immortals; wearing a tiger skin; seed and sprout of the universe; entirely destroying fear; with five faces and three eyes [in each].

One should place a flower on the head and do mental pūja. Maheśāni, meditating again, place the flower on the liṅga. Say, Staff Bearer, enter herein! Indwell in this. Live here! Live here! May happiness be here! May happiness be here! O Rudra, I do your pūja!

He should bathe the liṅga, saying Om, hail to Paśupati! Then the best sort of sādḥaka who is a Brāhmaṇa should perform the pūja, O Devī. He should say, Here is water. Om, hail to Śiva. Then he should offer all the rest in a similar way.

After pūja, he should then worship the eight forms. Sarva, Bhava, Rudra, Ugra, Bhima, Paśupati, Mahādeva and śana, together with their forms which are earth, water, fire, air, ether, sādḥaka, sun, and moon. Prefixing Om first and putting Namah last, he should worship these eight Śiva forms from the east in an anti-clockwise direction, ending with the south east.

Then he should worship the Śiva Liṅga using the root mantra. He should recite it one hundred or 1,080 times. After this say, You are the quintessentially secret and hidden one! Pray, take myself with all my actions and my recitations. O Māheśvara, be gracious! Lord, give me siddhi!

After, he should offer water and offer recitation. After praise, a wise man should then prostrate himself using the eight limb method. Then, using the Saṃhara Mudrā, he should carefully dismiss Mahādeva.

This is the way to perform Śiva pūja, if one wants to do pūja with Śakti mantras. Initiated into the great grace bestowing mantras, he becomes initiated in all else. Those initiated into Śakti [mantras] should not proceed without it.

He becomes like Śiva, it is said, and Lord of all Tantra. Now I declare the very secret verse in its due order. Hara, Māheśvara, Śulapani, Pinakadhrik, Paśupati, Śiva, Mahādeva.

O Devī, the best kind of sādḥaka should worship the eight forms, then recite the mantra and again do praise. One initiated into Śakti mantra

should not diverge from this rule. A man performing prohibited pūja is a doer of evil, O Devī. Mahādevī, if he should do [prohibited] worship, Śiva slays both pupil and guru, as he has received too little. If he should recite merely one syllable of the mantra not having given enough, he becomes like a murderer of Brāhmaṇas. O Wine Devī, through this he is a very wicked person, most certainly. Firstly, perform the pūja as described, then one may do the rest.

Only having worshipped Śiva can one then do Śakti pūja. He should offer the appropriate ritual accessories [upacaras]. If he does otherwise, then all — even if it be water from the Ganges — becomes like urine. O Maheśāni, for this reason, he should first worship a liṅga. One putting the water used to libate Śiva on his own head becomes equal to Śiva, O Maheśāni! This is true, true, without doubt.

His own self having become like Śiva, only then may he worship Devī. Whether initiated into Śiva, Viṣṇu, Durgā, Gaṇapati or Indra, firstly one should worship a liṅga. Otherwise, do not worship. Results from this are multiplied ten koṭi fold, this is most certainly true, there is no doubt of it.

If a person should worship Śiva after worshipping another deva, the fruit of the pūja is consumed by Yakṣas and Rākṣasas. So, O Charming One, I have told you the quintessence and core of the tantras. What point is there of many words, O Devī? What else do you wish to hear?

this document is copyright Mike Magee 1995  
my email address is how.mike.magee@cominternet.com  
web site: www.shivashakti.com

## Paṭala Six

Śrī Devī said: I have heard Mahākālī's supreme mantra. O Nātha, now tell me of the collective body [of the mantras].

Śrī Śiva said: Listen Devī, to the inner meaning [vāsana] of the Mahāmantra, giving all siddhi. Knowing this oral lore, mantras certainly become perfected [siddha].

O Pārvatī, hear of the bīja which is the essence of Kālikā's internal logic. The letter Ka, which is the form of the absolute, is situated in all the limbs of the body — in the ears, the mouth, the shoulders, the throat, the four arms, the trunk, the breasts, the hips, the heart, the belly, the feet and in all the toes. There is no doubt about this.

The letter i is the essence of Kāma, the god of love, and the yoni, for sure. The letter r is the very self of moon, sun and fire, most difficult to grasp. Effulgent in all its parts, it is the very essence of cosmic bliss. Bindu is the bestower of liberation, while the Nāda always bestows great liberation [mahamoksa].

Ka, identical with water, destroys all obstacles. The letter r, destroying all sin, is fiery without doubt. The letter ī, Supreme Devī, is Śakti and the

essence of Air. Thus it is the renowned bestower of great liberation, known as Māyā.

Ka is Brahmā, m is Viṣṇu, r is Śiva, cause of dissolution. Clearly, the letter ka is Brahmā, Viṣṇu and Śiva. Auspicious One, do not pronounce this unless it is combined with Hrīm̐. When united with Hrīm̐ it bestows liberation and is the Absolute itself. O Maheśāni, that is why Māyā Śakti is hard to understand.

The letter ka gives dharma, the letter i artha, the letter r kāma and, O Charming One, the letter ṃ gives liberation. Pronouncing it as one syllable, it is the bestower of nirvana and liberation.

O Devadeveśī, it is impossible for me to speak of its magnificence! I would still be unable to describe it even if I had 100 million mouths [to say it] in 1,000 births!

The rule relating to preparation is to recite the mantra 100,000 times, it is said. This is the essence of Hrīm̐ and the bīja Hūṃ, Sundarī. O Devī, it is Aiṃ and Oṃ, there is no doubt about it. It is the self of the mahāvidyā Svāhā, most certainly. The supreme mantra is the vidyā Svāhā, the giver of success in alchemy, the all enlightener, and the cause of all great wealth.

this document is Copyright Mike Magee 1995  
my email address is now mike.magee@btinternet.com

### Patala Seven

Śrī Devī said: The Devi Khecari is the ultimate kala, the essence of great yoga. O Sureśvara, there can be no siddhi without knowledge of yoga, this is true. Lord god of gods, teach me about the centre of the microcosm. In which adhara are placed the seven islands, earth and so forth, O Nātha? In which adharas are the seven oceans? Where is the great steady thing? What is their visible form in the microcosm, which exists in all people? Relating these things to your own finger-measure (angula), explain what prāṇā is.

Śrī Śiva said: O Devī, earth and the seven islands are situated in the Mūlādhāra. These seven are surrounded by the seven oceans. Jambu Island is in the centre, and outside this is the salt ocean. Beyond this is Salmali Island, surrounded by the watery ocean. All living creatures on earth are placed in the Mūlādhāra. Nine angulas above this is prana. Twelve angulas above this is the chief thing.

Śrī Devī said: Where are Bhutala and so forth in the macrocosm? O Wealth Giver, reveal their extent using the finger measure.

Śrī Śiva said: Deveśī, the 1,000 petal lotus consisting of 900,000,000 angulas is above Bhutala. There are 1,000 angulas between the tip of the great toe and the ankle. Between the ankle and the knee joint are 12,000 angulas. Between the knee and the anus are 20,000 angulas.

Between the Mūlādhāra and the līṅga are 4,000 angulas. Between the līṅgam and the navel centre are 7,000 angulas. Between the navel and the heart centre are 8,000 angulas. Between the heart and the throat centre are 7,000 angulas. Between the Viśuddha and the Ajña are 11,000 angulas. Between the Ajña and the place where Śiva dwells are 10,000 angulas, O Goddess of the Gods. It is said that 12,000 angulas above this is the place of cessation.

The place of creation and dissolution is 1,000 angulas above that. At the time of intercourse, the prāṇā extends to six angulas, while at the time of eating it extends to three angulas. If a person breathes out only to one angula extent, he lives for 1,000 years. In due order, he becomes the possessor of Sama, and having conquered death he dwells on earth like Śambhu. O Maheśāni, for this purpose I have revealed the Yoni Mudrā.

If a person steadily practices yoga using prāṇāyāma and Yoni Mudrā, he achieves equality (Sama) of vital breath, O Devesī. Maheśāni, conquering death, he is long lived and Śiva himself (Khecara). I have spoken of the measures relating to all mankind. By equalising exhalation and inhalation, a person goes to the realm of Kuṇḍalī.

Śrī Devī said: O Parameśvara, now relate to me the measures of the earthly realm. If you love me, I want to hear all about the positions of the seven heavens and where Sakti always dwells.

Śrī Śiva said: All beings dwell in the great cakra called the Mūlādhāra. The 72,000 (nādis) which radiate from this proceed two measures at a time. Sundarī, Brahmā dwells with Dakini in the Mūlādhāra and Rakini with Viṣṇu in the Svādhiṣṭhāna. Rudra and Lākinī are together in the Maṇipūra, O Suresvari. Kakini and Hara are both situated in the place of great sacrifice called the Anāhata. In the Viśuddha, Sadāśiva and Sakini eternally dwell, while Hakini and Paraśiva are in the Ajña cakra. In the great lotus called the Sahasrāra is supreme Śiva, whose body is the cosmos, always united with great Kuṇḍalīni.

Śrī Devī said: Where in the Mūlādhāra is the great pīṭha, O Parameśvara? Below the Mūlādhāra are the various underworlds. Lord, what are these? Dear One, Kāmarūpa is in the Mūlādhāra, Jālandhara is in the heart, and Pūrnagiri is in the place above. Where, then, is Oddiyāna?

Śrī Śiva said: Varanasi is in the centre of the brow, Jvalanti is in the three yes, Mayavati is on the mouth and Astapuri is in the throat. O Maheśāni, Ayodhya City is in the navel. Kanci pīṭha is in the region of the hips, Śrī Haṭṭa is in the area of the back.

Below the Mūlādhāra, at a distance of 400 angulas, is the famous Atala and 400 angulas below this is Sutala. Talatala is 400 angulas below that, and 400 angulas below that is Mahatala. Patala is 200 angulas below, and

so too with Rasatala. Deveśī, in the centre of the underworlds, yet above them, is the Mūlādhāra.

All relating to the essence of yoga has been related to you, O Charming One. Never speak of this in front of paśus at the risk of losing your life.

## Paṭala Eight

Śrī Devī said: Nādis numbering 350,000,000 are spread throughout the body. In due order, I wish to hear of them. Speak to me, O Lord!

Śrī Śiva said: In the hairs and the pores are the 350,000,000 nādis, O Sundarī. Nādis are also situated in the heart and in the feet. There are 500,000 in the belly and in the anus. Within the heart, and spreading throughout the limbs, there are 900,000. Dearest, on the sides, in the skin, and in all the joints of the body are 1,100,000 nādis.

There are five famous nādis called Idā, Piṅgalā, Suṣumnā, Citrini. The Brahmā Nādi, the fifth, is in the centre of Citrini. (Adding) Kuhu, Sankhini, Gandhari, Hastijihvaka, Nardini (?) and Nidra makes them eleven. These are called the nādis of the Suṣumnā, O Paramesvari.

Śrī Devī said: O Paramesvara, in which of the eight holes, which are the seats of prāṇa, are the five oceans. In which adharas, and the centre of which lotuses, are they situated?

Śrī Śiva said: I am unable to speak of the full magnificence of the yoga lotuses! In the centre of the Mūlādhāra lotus is the very alluring bija Laṃ. The seven oceans surround it.

Śrī Devī said: Mahādeva, tell me of the extent of the bindu. O Śankara, in due order, relating it to the yoga lotuses, tell me of it.

Śrī Śiva said: The bindu, an infinitesimal atom, although one, has three parts and is all-extensive. It resides in the centre of the seven oceans, the seven islands, and earth. The bindu is imperishable, the ultimate, subtle, supreme Śiva itself. I am unable to speak of the vast extent of this divine thing!

Meditate on Brahmāloka, resting on sound. Within, Brahmā and Dakini live eternally. The letter La, the bija of earth, is there, and the body of the Śakti. In the centre of the earth cakṛa is the marvellous Svayambhu Liṅga. It is always encircled by Kuṇḍalinī, coiled three and a half times. The mouth of Kuṇḍalī rests on the aperture of the liṅga and the prāṇa flows through Idā and Piṅgalā and always resides here.

By attaining the 1,000 petal lotus, one becomes united with the universe, if one has risen to the 1,000 petals through the path of the absolute. This is like expiration and inspiration, creation and dissolution, in the centre of the tips of the four petals. Here, eternally, dwell Durgā and Śambhu, borne on

the body of Ananta. They divert themselves pleasurably in different ways, always making love.

Śrī Devī said: How may Kuṇḍalinī be placed within the aperture of the liṅga? Tell me all of this knowledge relating to pure bliss, O Suresvara!

Śrī Śiva said: O Sundarī, in the centre of the liṅga is a great effulgence in the form of fire. The yoga of the vital airs causes the cosmic egg (macrocosm) too burn, Sundarī. When she, Kuṇḍalī Devī, puts her mouth in the aperture of the earthly liṅga, she should be worshipped as bindu Śakti. Cause bindu Śakti to rise using the renowned liṅga pūja.

## Paṭala Nine

Śrī Devī said: I have heard already of Tripurā's great mantra in the Nityā Tantra. Now I wish to hear of the nine letters and their inner logic.

Śrī Śiva said: Bhumi, candra, Śiva, Māyā, Śakti, Krishanu, half-moon and bindu is the nine-syllable meru. Pronouncing the Bhumi bija makes one a king on earth, and long-lived.

Pronouncing the Candra bija bestows great beauty. Reciting the Śiva bija causes one to become like Śiva on earth. Reciting all, truly gives the fruit of the four aims of mankind.

Śrī Devī said: Natha, tell me, Lord of the Cosmos, how a person becomes long-lived. You have already spoken of dissolution through yoga knowledge. Explain how one becomes a Mahāyogi through the upper semen, and the Śakti yoga below.

Śrī Śiva said: Devī, listen. I speak of the method for obtaining a long life. After hearing this, conceal and never reveal it. Pārvatī, worship Kālikā Devī, Tāriṇī or Sundarī, using the sixteen ritual accessories and the pancatattva. After worshipping thus for a period of three days, meditate on the six cakras. Paramesani, then recite the rosary mantra.

Recite in the mahapurva lotus sixteen times, and eight times in the four petalled lotus. Recite twelve times in the six petalled lotus and twenty times in the ten petalled lotus. Recite twenty four times in the twelve petal lotus and ten times thirty two (?) in the sixteen petal lotus.

Goddess of gods, using retention of breath, recite the mantras in the six rosaries. Deveśī, so I have spoken of the rule giving one a long life. Reciting using the rosary of letters makes a person Mṛtyunjaya.

Śrī Devī said: Between the Mūlādhāra and the top of the head lies the renowned Suṣumnā. In this womb-like location lives she, the Devī, who is the form of Kuṇḍā. Kuṇḍalinī Devī is always adorned with the fifty letters. O Deva, tell me of this rosary form, I have doubts in my heart.

Śrī Śiva said: Lead (her) using Haṃsa, inhalation, and the yoga of the vital breath to the great 1,000 petalled lotus, the treasury of bīja, the temple of Śiva. After seeing the Kamini, a person reaches Śiva in the 1,000 petals. Using the rosary, always entwine Kuṇḍalī round that līṅga. Kamini lives in the letters A to La. The last letter, Kṣa, is in the fontanelle.

If someone then repeats the mantra, he attains the state of immortality. When the vital breath is expelled, Kamini Devī leaves the body. Therefore never recite the mantra in this state, because recitation then means death. When breath is expelled, the rosary is cut. This is true, O Suravandita. I have said before that death comes from the thread being cut. So, Charming One, I have told you the method called Mṛtyunjaya.<sup>135</sup>

Otherwise, a person may fix his attention on the point at the root of his nose concentratedly, drawing together the vital breath and expelling it with one exhalation. Pārvatī, if he then recites the rosary mantra, the sixteen syllable mantra or the eighteen syllable mantra 1,000 times daily, having conquered death, fever and disease, he lives a long time. Doing other than this, one become greatly diseased, and the object of enjoyment is not achieved.

Supreme Devī, the rules relating to another method are declared in the Damara (Tantra). A person should worship Devī Bhūtakātyāyani carefully. Doing so, he lives for 5,000 years, there is no doubt about it. So I have spoken of everything relating to the protection of the body.

An enjoyer (bhogin) does not attain yoga, and a yogi does not attain enjoyment (bhoga). But, Deveśī, using this tattva, a person achieves both enjoyment (bhoga) and yoga.

Śrī Devī said: What results happen when a man recites each of the rosaries. Mahādeva, speak separately about each of the fruits arising from the six lotus rosaries.

Śrī Śiva said: Reciting in the four-fold Mūlādhāra makes one a lover on earth. From reciting in the Svādhiṣṭhāna, one becomes greater than Mahendra and long-lived. By reciting in the Maṇipūra, one becomes hymned in heaven. From reciting in the great anahata lotus, one achieves equality with Brahma. By reciting in the Viśuddha, one dwells in Viṣṇu's heaven, most certainly. If reciting in the Ajña cakra, one dwells always in the Tattva Island.

O Supreme Devī, the exoteric rosaries are the famous six rosaries. The esoteric rosary is the great rosary, in the form of the fifty letters. Deveśī,

135 Śiva in his aspect as conqueror of death.

how could I describe its greatness? By steadily reciting 108 times in the 1,000 petals, the result is in the ratio of one to 10,000,000, obtaining an earthly imperishable body, without doubt. Pārvatī, I have described the results of reciting in the six rosaries to you. Through them, a man achieves longevity.

Supreme Devī, now listen to Bhūtakātyāyanī. Listen! The seven syllable supreme mantra is Om̐ Yam̐ Hriṃ̐ Phaṭ Svāhā. Śrī Śiva is the ṛṣi, Virat is the metre, Bhūtakātyāyanī is the Devī, and it gives dharma, artha and kāma. Sundarī, do the six limb (nyāsa) using Om̐ and then do prāṇāyāma. Listen attentively, I will describe the meditation.

Golden in colour, dishevelled hair, adorned with all gems, wearing a cotton garment, with eyes rolling (with intoxication), in her left hand holding a vessel full of blood, in her right hand a gold vessel filled with liquor, her throat adorned with pearls, bright as the autumn Moon, with radiant feet and toes. To become successful, meditate on the boon giving Nityā in this way.

Place on your left the ordinary offering. After doing jīva nyāsa and so forth, worship Parameśvarī, using sixteen ritual accessories and the pañcatattva. Worship her most carefully in the middle of a house for three days, then recite the great mantra 1,000 times.

Then worship Devī in a desolate place for three days, daily reciting the mantra 4,000 times. Maheshāni, if not performed in this way, no siddhi is achieved. After, recite the mantra on ancestral ground for three days. This brings success, O Devī. This is true, true, Most Beloved One! I spoke of the method of offering previously in the Damara Tantra.

## Paṭala Ten

Śrī Devī said: Deveśa, Ocean of Mercy, tell me of the great Kakicancu Mudrā, through which steadiness of the body is achieved.

Śrī Śiva said: Deveśī, detachedly and persistently, place the tongue at the root of the palate, then drinking slowly of the vital breath. Practice the Kakicancu by squeezing this between the teeth. It allows you to achieve every kind of creation and action.

Now I speak of everything relating to the abbreviated Yoni, listen, Dear One. Place the right ankle next to the anus, putting the liṅga in the interstice. Using the left hand, place the other ankle near to the navel. All types of acts of creation are then possible. I have spoken of the mudra's magnificence in the Caitanya Tantra.



Devī, just like the greatness of a mountain of gold, or like the Vegavati river, or like the Moon (in the heavens) and so forth, so too this brings equal greatness of longevity.

Śrī Devī said: Lord of gods, guru of the universe, tell me of the ten avatars. Now I want to hear of this, tell me of their true nature. Paramesvara, reveal to me which avatar goes with which Devī.

Śrī Śiva said: Tārā Devī is the blue form, Bagalā is the tortoise incarnation, Dhūmāvati is the boar, Chinnamastā is Nṛsiṃha, Bhuvaneśvarī is Vāmana, Mātāṅgī is the Rāma form, Tripurā is Jāmadagni, Bhairavī is Balabhadra, Mahālakṣmī is Buddha, and Durga is the Kalki form. Bhagavati Kālī is the Kṛṣṇa mūrti.

Devī, the ten Devī Avatārs are thus declared. Worshipping them gives equality with Mahādeva. I have told you before about the meditation details and so forth of each.

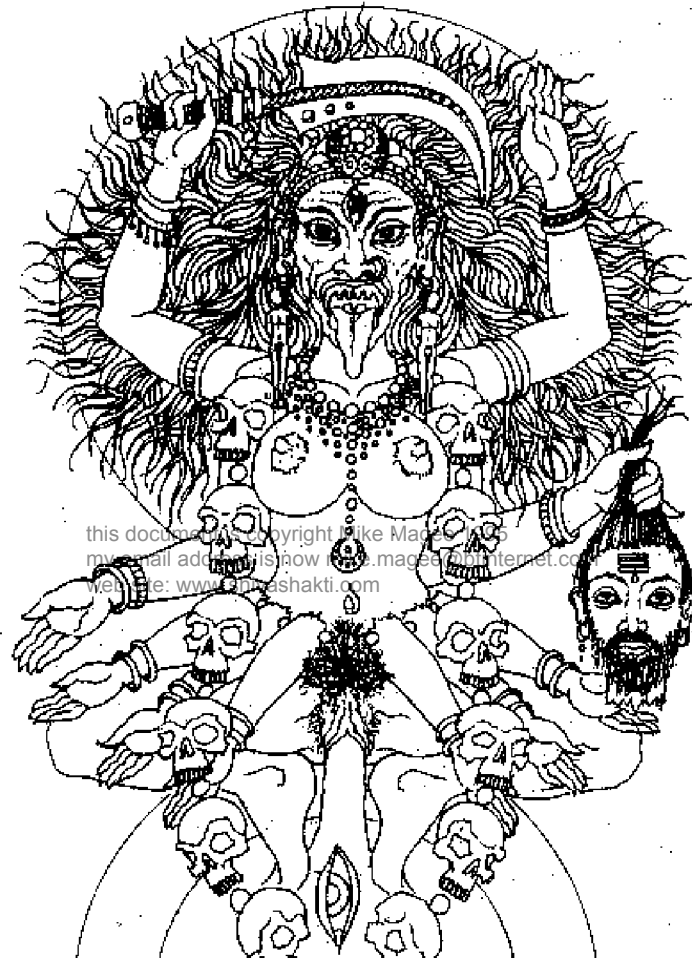
this document is copyright Mike Magee 1995  
my email address is now [mike.magee@btinternet.com](mailto:mike.magee@btinternet.com)  
web site: [www.shivashakti.com](http://www.shivashakti.com)

क्री

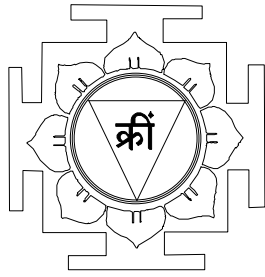
## Illustrations

this document is copyright Mike Magee 1995  
my email address is now [mike.magee@btinternet.com](mailto:mike.magee@btinternet.com)  
web site: [www.shivashakti.com](http://www.shivashakti.com)

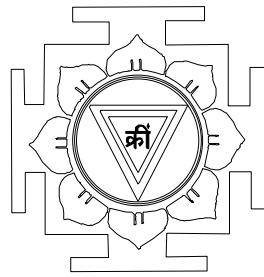
this document is copyright Mike Magee 1995  
my email address is now [mike.magee@btinternet.com](mailto:mike.magee@btinternet.com)  
web site: [www.shivashakti.com](http://www.shivashakti.com)



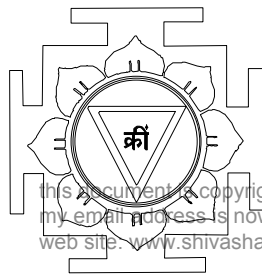
1: Modern image of Kali by Yoganath



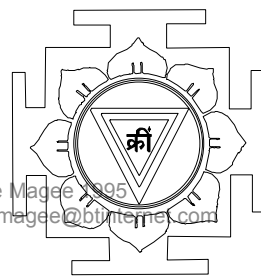
1 Kali Nitya



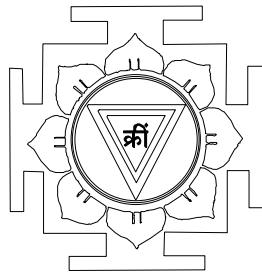
2 Kapalini Nitya



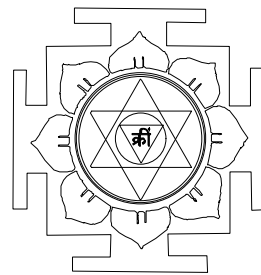
3 Kulla Nitya



4 Kurukulla Nitya

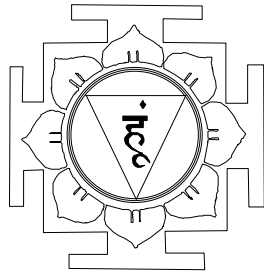


5 Virodhini Nitya

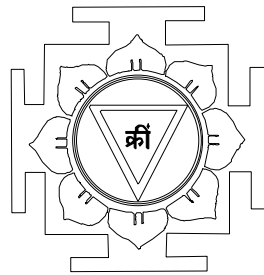


6 Viprachitta Nitya

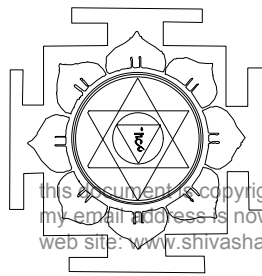
This document is copyright Mike Magee 1995  
my email address is now mike.magee@btinternet.com  
web site: www.shivashakti.com



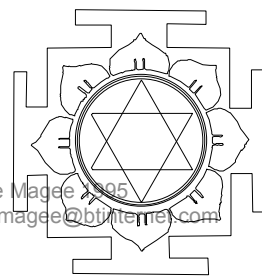
7 Ugra Nitya



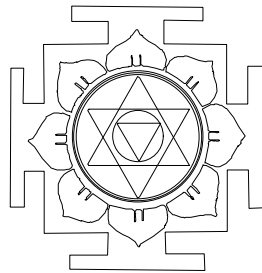
8 Ugraprabha Nitya



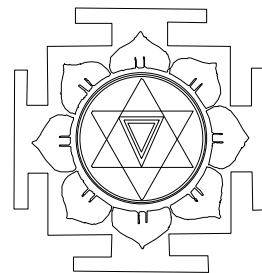
9 Nila Nitya



10 Ghana Nitya

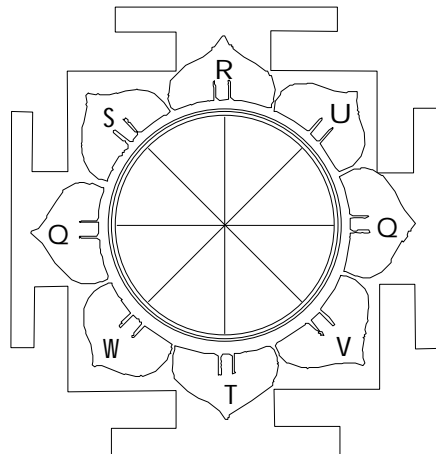


11 Mudra Nitya



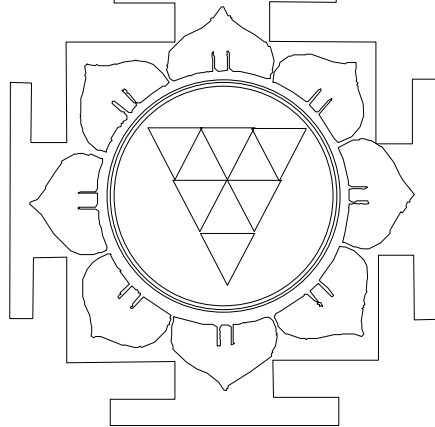
12 Mita Nitya

This document is copyright Mike Magee 2005  
my email address is now mike.magee@btinternet.com  
web site: www.shivashakti.com



13 Passage of the Mahabhutas

this document is copyright Mike Magee 1995  
 my email address is now mike.magee@btinternet.com  
 web site: [www.shivashakti.com](http://www.shivashakti.com)



14 Nava Yoni Yantra: Inauguration of a Shakti Devi



|                            |           |          |          |         |          |
|----------------------------|-----------|----------|----------|---------|----------|
| The five elements          | क         | ख        | ग        | घ       | ङ        |
|                            | Earth     | Water    | Fire     | Air     | Space    |
| The five impressions       | च         | छ        | ज        | झ       | ञ        |
|                            | Scent     | Taste    | Sight    | Touch   | Hearing  |
| The instruments of action  | ट         | ठ        | ड        | ढ       | ण        |
|                            | Excreting | Sexing   | Grasping | Moving  | Speaking |
| The instruments of sensing | त         | थ        | द        | ध       | न        |
|                            | Smelling  | Tasting  | Seeing   | Feeling | Hearing  |
| The empirical individual   | प         | फ        | ब        | भ       | म        |
|                            | Prakriti  | Ahamkara | Buddhi   | Manas   | Purusha  |
| Limitation of Maya         | य         | र        | ल        | व       | ळ        |
|                            | Action    | Knowing  | Desire   | Time    | Fate     |
| The five verities          | श         | ष        | स        | ह       | क्ष      |
|                            | Kriya     | Jnana    | Ichha    | Shakti  | Shiva    |

this document is copyright Mike Magee 1998  
my email address is now mike.magee@attineter.com  
web site: www.shivashakti.com

#### 15 The 35 Kali Tattvas

Because of the large number of possible blendings and re-blendings, the 36th tattva — Śiva Śaktī — may seem to become identified, conditioned and confused. This illusion is called Māyā, the Devī of the five sheaths. The individual (jīva) forgets her or his unlimited nature, considering herself or himself to be a limited individual (Purusha) with a certain nature (Prakriti). This is a reflection or shadow of the 36th tattva with a mental apparatus which is itself also a reflection of Ichha, Jnana and Kriya Śaktīs. For instance, the “I”, the ahamkar, is the reflection of Ichha.

This limited individual has powers of action and powers of knowledge and focuses on the tanmātras, or impression objects, considering herself or himself to be different from the five verities.

In this form, she or he plays in the world until realising the 36th tattva which is Śiva-Śaktī itself, immanent in the universe and vibrating with the power of sound. From another point of view, the 36 consonants are Śiva and the 15 vowels are Śaktī — the whole being the universe as sound. The five verities are also sometimes described as the five Śiva corpses.


 The Krim bija symbol is a complex, stylized character. It features a vertical stem on the right side. To the left of the stem, there are several curved, hook-like shapes that resemble the letter 'K' and 'M' intertwined. A small diamond-shaped bindu is positioned at the top right of the symbol.

16 Krim bija

This is the bija mantra of Kālikā herself, formed from the letters K+R+I+M plus the anusvara. According to the bija dictionaries, the K represents Kālī, the r represents Brahma, the letter ī represents Mahāmāyā with nada meaning mother of the universe and bindu the dispeller of sorrow.


 The Hum bija symbol is a vertical, stylized character. It has a small diamond-shaped bindu at the top. The main body of the symbol consists of a vertical stem with a curved, hook-like shape on the left side, resembling the letter 'H' and 'M' intertwined.

17 Hum bija

One of the offensive bija mantras commonly found in actions directed against others. The H stands for Śiva, the ū represents the fearsome aspect of Śiva known as Bhairava, nada is the supreme and bindu is the dispeller of sorrow. The mantra Hūm is also known as the varma or armour root syllable.


 The Hrim bija symbol is a complex, stylized character. It features a vertical stem on the right side. To the left of the stem, there are several curved, hook-like shapes that resemble the letter 'H' and 'M' intertwined. A small diamond-shaped bindu is positioned at the top right of the symbol.

18 Hrim bija

The H again represents Śiva, the r stands for Prakṛti or Nature, the letter ī represents the goddess in her form as Mahāmāyā, nada is the mother of the universe and bindu represents the dispeller of sorrow. This bija mantra is the one, par excellence of all Devīs and is commonly found in their mantras.


 The Aim bija symbol is a vertical, stylized character. It has a small diamond-shaped bindu at the top. The main body of the symbol consists of a vertical stem with a curved, hook-like shape on the left side, resembling the letter 'A' and 'M' intertwined.

19 Aim bija

This is the Sarasvatī root syllable and also represents the yoni. Ai stands for Sarasvatī, bindu is the dispeller of sorrow and nada is the whole universe. In her alternative form as Tārā Devī, she takes the root syllable Hūm (see above).



20 Klim bija

The letter Ka represents the Hindu god of love, Kāmadeva, who, some say, is also god Kṛṣṇa. La refers to the mighty Indra. The letter ī here stands for contentment while the bindu and nada represent that which grants happiness and sorrow. This syllable is known as the Kāmabija. The goddess Klinnā represents the wet yoni.



21 Shrim bija

This is the bija mantra of Mahālakṣmī, who gives great wealth to her devotees. The Ś represents herself. The letter r here denotes wealth. The letter ī means satisfaction, while nada represents lord Śiva. The bindu stands for that which dispels sorrow, according to the mantra dictionaries.

this document is copyright Mike Magee 1995  
my email address is now [mike.magee@btinternet.com](mailto:mike.magee@btinternet.com)  
web site: [www.shivashakti.com](http://www.shivashakti.com)

## Bibliography

- Amoral Way of Wizardry, The, Dadaji, Tryckt I Sverige 1992. An invaluable collection of Dadaji's writing including photographs, notes, and his major works including Levogyrate Tantra, The Magnum Opus of Twilight Yoga, Prophetikos. Ashes of the Book, Dadaji, Azoth Publishing 1982.
- Azoth Magazine, Issues 12-24, edited by Mike Magee, 1977-1985
- Bauls and the Pashupatas, The, J.N.Banerjea Volume, Calcutta 1960
- Book of Ashes, The. Dadaji. Azoth Publishing 1982.
- Brihadnila Tantra, Kashmir Sanskrit Series, 1941.
- Brihat Tantrasara, Prachya Prakashan, Varanasi, 1985.
- Classical Marathi Literature, Shankargopal Tulpule, nd
- Cult of Gorakshanatha, S.C.Mitra, Journal of Anthropological Society of Bombay, XIV, 1
- Cult of the Adinatha, HH Shri Gurudeva Mahendranatha (Dadaji), Values Magazine (2 parts)
- Cultural History of India, The, Vol IV, Ramakrishna Mission Institute, 1956.
- Devimahatmyam, tr Swami Jagadishvarananda, Shri Ramakrishna Math, 1972,
- Dust & Bones, Dadaji, 1982, Azoth Publishing
- Encyclopaedia of Religion and Ethics, Vol. XII, Hastings
- Encyclopaedia of Yoga, Ram Kumar Ray, Prachya Prakashan, Varanasi, 1982.
- Ecstasy, Equipoise and Eternity, Dadaji. 1982. Azoth Publishing.
- Esoterikos, Dadaji. 1982. Azoth Publishing.
- Experiences of a Truth Seeker, Sadhu Shantinatha, Gorakhnath Temple, Gorakhpur, nd.
- Garland of Letters, Sir John Woodroffe, Ganesh & Co, 1974.
- Gorakhnath & Mediaeval Hindu Mysticism, M.Singh, Lahore 1937
- Gorakhnath & the Kanphata Yogis, G.W. Briggs, MCA Publishing House, Calcutta, 1939
- Gorakhnath Temple & the Natha Sampradaya, Banerjea, nd
- Hindu Castes and Sects, Bhattacharya, Calcutta, 1916.
- Hindu Tantrism, Gupta, Hoens & Goudriaan, Leiden 1979.
- Holy Madness, Georg Feuerstein, Arkana 1990. Shows that the concept of the mad sadhus, the Avadhuta and Dattatreya is a consistent thread in many different traditions.
- Hindu Polytheism, Alain Danielou, Bollingen Foundation, 1964.
- Hymn to Kali, Arthur Avalon, Ganesh & Co, 1965.
- Indian Sadhus, Gods and Men, G.S.Ghurye, Bombay, 1962
- Kabir: Maverick & Mystic, D.Scott, University Microfilms, Michigan, 1976.
- Kalirahasyam, Krishnadas Academy, nd.

- Kamadehnu Tantra, Kalyana Mandir Prakashan, Varanasi, nd.
- Kankala Malini Tantra, Kalyana Mandir Prakashan, Varanasi, nd.
- Karunamaya, the Cult of Avalokiteshvara-Matsyendranath in the Valley of Nepal, by John K.Locke SJ, Sahayogi Prakashan, Katmandu, 1980.
- Kaula and other Upanishads, edited Arthur Avalon, Agamanusandhana Samhiti, 1922.
- Kaulajnananirnaya of the School of Matsyendranath, text with introduction by Bagchi and English tr by Michael Magee, Prachya Prakashan, Varanasi, 1986. The most important source text for the Kaula and Natha traditions.
- Kulachudamani Tantra, edited G. C. Vedantatirtha, Luzac 1915.
- Kularnaava Tantra. Text with English tr by Ram Kumar Rai, Prachya Prakashan, Varanasi, 1983.
- Kundalini: Aghora II, Robert Svoboda, Brotherhood of Life, 1993. ISBN 0-914732-31-5. Svoboda is a follower of Aghori Vimalananda. This book contains a lot of first hand information about the Naths, the Siddhas and the Aghoris.
- Mahakalsamhita : Guhya section. Ganganathajha Sanskrit Series. (Sanskrit text).
- Mahakalipanchanga, Varanasi Sanskrit Series, nd.
- Matrikabhedatantra, translated by Michael Magee, Indological Book House, Varanasi, 1989
- Matrikabhedatantram & its Alchemical Ideas, Subharayapa & Roy, Indian Journal of the History of Science, III, 1
- Mediaeval Mysticism of India, K. Sen, London 1935
- Mysticism in Maharashtra, Ranade, Poona 1953
- Mystics, Saints and Ascetics of India, The, J.C. Oman, Delhi, 1973
- Nath Sect and the Yugi Caste, Journal of Anthropological Society of Bombay, XIV, 1.
- Nirutara Tantra, Kalyana Mandir Prakashan, Varanasi, nd.
- Nirvana Tantra, Kalyana Mandir Prakashana, Varanasi, nd.
- Obscure Religious Cults, Dasgupta, Mukhopadhyaya, Calcutta, 1969
- Origins and Development of Dattatreya Worship in India, Hariprasad Shivprasad Joshi, Univ. of Baroda, 1965.
- Panchamakara, Kalyanamandira Prakashan, Varanasi.
- Philosophy of Gorakhnath, Banerjea, Gorakshanath Temple, nd
- Post Chaitanya Sahajiya Cult, Bose, 1930.
- Principles of Tantra, edited Arthur Avalon, Ganesh & Co, 1969.
- Rituals of Kalika, Mike Magee. Azoth Publishing 1985. A compilation of tantrik rites to the goddess Kali.
- Shakta Upanisads. Tr. by Dr. G. Krishna Warriar, Adyar Library Series No. 81, 1975.
- Shaivism and the Phallic World, B.Bhattacharya, Vols I & II, Oxford Publishing Company, 1975.
- Shakti and Shakta: Essays and Addresses, Sir John Woodroffe, Ganesh & Co, 1969.
- Shaktisangama Tantra, Kalyani Mandir Prakashan, nd.

- Shri Kali Upasana, Dehati Pustaka Bandhar, nd.
- Shri Shrikali Kalpataru, Kulabhushan, Kalyanamandira Pushtak.
- Siddha Siddhanta Paddhati & Other Works of the Nath Yogis, Mallik, 1953
- Some Aspects of the History & Doctrines of the Nathas, Gopinath Kaviraj, Princess of Wales Sarasvati Bhavan Series, Vol VI, 1927
- Some Translations from the Marathi Poets, H.Bell, Bombay 1913
- Siva Sutra, Jaideva Singh. Motilal Banarsidas, 1979.
- SOTHIS Magazine, Vol II, 1. Edited by Bailey, Hall and Magee, St Albans, 1977.
- System of Chakras according to Gorakshanatha , Gopinath Kaviraj, Princess of Wales Sarasvati Bhavan Series, Vol II, 1923.
- Tantra of the Great Liberation (Mahanirvana Tantra), tr Arthur Avalon, Dover, 1972.
- Tantra Magick. Mike Magee. Mandrake, Oxford, 1990 (ISBN 1-869928-10-5)
- Tantrik Astrology, Michael Magee. Mandrake, Oxford 1989.(ISBN 1-86992-806-7). Third edition.
- Textbook of Yoga, George Feuerstein, Rider & Company, London 1975
- Tribes and Castes of Bengal, The, H.H. Risley, Vol I, Bengal Secretariat Press, 1891
- Worship of the Goddess according to the Kalikapurana , K.R. Kooj, E.J. Brill, 1972.
- Vamakeshvara Tantra , translated by Michael Magee. Prachya Prakashan, Varanasi, 1989
- Yogis of Bengal, The, R.G.Nath, Calcutta 1909
- Yoni Tantra, The. Translated by Lokanath Maharaj, London 1984. This file may be FTP'd from Lysator.Liu.Se.

This document is copyright Mike Magee 1995  
 my email address is now mike.magee@btinternet.com  
 web site: www.shivashakti.com