

JOHN WOODROFFE



HYMN TO KALI

John Woodroffe

Hymn to Kali

Published by

MUSAICUM

Books

- Advanced Digital Solutions & High-Quality eBook
Formatting -

musaicumbooks@okpublishing.info

2021 OK Publishing

EAN 4066338112651

Table of Contents

[PREFACE](#)

[INVOCATION](#)

[HYMN TO KĀLĪ](#)

PREFACE

[Table of Contents](#)

THIS celebrated Kaula *Stotra*, which is now translated from the Sanskrit for the first time, is attributed to Mahākāla Himself. The Text used is that of the edition published at Calcutta in 1899 by the Sanskrit Press Depository, with a commentary in Sanskrit by the late Mahāmahopādhyāya Kṛṣṇanātha Nyāya-pañcānana, who was both very learned in Tantra-Śāstra and faithful to his Dharma. He thus refused the offer of a good Government Post made to him personally by a former Lieutenant-Governor on the ground that he would not accept money for imparting knowledge.

Some variants in reading are supplied by this commentator. I am indebted to him for the Notes, or substance of the notes, marked K. B. To these I have added others, both in English and Sanskrit explaining matters and allusions familiar doubtless to those for whom the original was designed, but not so to the English or even ordinary Indian reader. I have also referred to the edition of the *Stotra* published by Gaṇeśa-Candra-Ghoṣa at Calcutta in 1891, with a translation in Bengali by Gurunātha Vidyānidhi, and commentary by Durgārāma-Siddhāntavāgīśa Bhattācārya. I publish for the first time Vimalānanda-Svāmī's Commentary to which I again refer later. When in this Introduction or in the Commentary I have not mentioned these two works my authorities are the Tantras or Tāntrik works which I cite, or the information I have gathered from those whom I have consulted.

One of the chief features of this *Stotra* is that it gives the *mantroddhāra* of the Dakshina-Kālikā. It not only gives us the *Dhyāna*, *Yantra*, *Sādhana* and *Svarūpa-varṇanā* of the Mahādevī, but it also contains the chief Mantras of Dakṣiṇakālikā. The adjective "*Tava manu-samuddharaṇajanu*" qualifying "*idam stotram*" in Śloka 21 expressly states this fact.

Among the various Mantras of Dakṣiṇā Kālikā the greatest is the "*Vidyā-rājñī*" consisting of 22 syllables (*Dvāvimsākṣarī*). This mantra gives the fullest and the truest symbol of the Svarūpa of Her. This mantra is contained in the first five Ślokas.

The first Śloka contains	<i>Krīm̐, Krīm̐, Krīm̐</i>	(3 akṣaras)
2nd	„ „ <i>Hūṃ, Hūṃ</i>	(2 „)
3rd	„ „ <i>Hrīm̐, Hrīm̐</i>	(2 „)
4th	„ „ <i>Dakṣiṇe Kālike</i>	(6 „)
5th	„ „ <i>Krīm̐, Krīm̐, Krīm̐, Hūṃ, Hūṃ, Hrīm̐, Krīm̐, Svāhā</i>	(9 akṣaras)

So the first five Ślokas give us altogether 22 *akṣaras* i.e. the full *Vidyārājñī*.

In Vimalānanda-Svāmī's *Tīkā* of the 5th Śloka in the revised Sanskrit text he has proved by quotations from the 9th patala of *Śāktānanda-taraṅgiṇī* that this 22-syllabled *mantra* is the full and true representation of the Svarūpa of the Mahādevī. See the quotation which begins with

"Krīm-kāro mastakaṃ devi Krīm-kāraśca lalātakaṃ"

and ends with

*"Svā-śabdena pada-dvandvam hā-kāreṇa nakhaṃ
tathā"*

The words "*Svarūpaṃ*" (5th sl.) and "*Sakalaṃ*" (6th sl.) point to this *Vidyārājñī*. After the full *Vidyārājñī* has been given in the first five Ślokas, the 6th Śloka gives the various other Mantras of less importance and significance—ranging from one syllabled to nine-syllabled, 15-syllabled, 21-syllabled and so forth.

This Mantroddhāra has been made following the authority of Kālikā-śruti, Niruttara-Tantra and other Tantras. Many commentators, however, have apparently in the view of Vimalānanda failed to consult the above authorities, and have thus fallen into errors and have given a different *Mantroddhāra*. Some take the 1st Śloka to give a one-syllabled *mantra*, the 2nd sloka as also the 3rd, two two-syllabled *mantras*, the 5th a nine-syllabled one and so on: a view which it is contended is opposite to such passages as "*atha hainaṃ brahmarandhre brahma-svarūpinīm āpnoti brhad-bhānu-jāyām uccaret*" in the 1st Sūkta of Kālikopaniṣad; or passages in Niruttara-Tantra (Ch. II) beginning with "*Atha vaksye Kuleśāni Dakṣinā-kalikā-manuṃ*" and ending with "*Sarva-mantra-mayī vidyā sṛṣṭi-sthityanta-kāriṇī*." The Svāmī further refers me to the end of the Kālikopaniṣad where dealing with the various Mantras of the Dakṣiṇa-Kālikā it is said "*Atha sarvām vidyām prathamam ekam dvayam vā trayam vā nāmatrayaputitam*

vā kṛtvā jayet." The great Tāntrik Pūrṇānanda Giri explaining the passage says "*Sarvām vidyām-iti pūrvoktadvāvimśatyakṣaryāḥ prathama bījaṁ vā bīja-dvayaṁ vā* etc. (vide Śyāmā-rahasyaṁ, Rasikamohan's edition, p. 36.)

From the above consideration, it is clear that at the very beginning in the first 5 Ślokas the 22-syllabled *Mantra* is given and then the others. It may be added here that the fact of Mahākāla's composing the Hymn in 22 Ślokas not more nor less—is also an indication of the correctness of the Svāmī's view, who, in further support of it cites 5 Ślokas dealing with the *Mantroddhāra* from the *Krama-stava* of the Dakṣiṇa-Kālikā under the first 5 Ślokas of the Karpūrādi, which will be found in the printed text.

In course of revising his *Vyākhyā* Vimalānanda-Svāmī has in the first six Ślokas given good grounds to prove that the *Stotra* not only contains the *Mantroddhāra* and the *Sādhana* of Śrī-Śrī-Dakṣiṇa-Kālikā but also in it are given the *Mantras* and *Rahasyapūjā* of Śrī-Śrī-Tārā and Śrī-Śrī-Tripura-sundarī.

In addition to the *Mantroddhāra* the following matters are contained in the *Stotra*.

	No. of Slokas
Dhyāna	1, 2, 3, 4, 5, 6, 7, 8, 11
Yantra	18
Sādhana	10, 11, 15, 16, 17, 18, 19, 20
Madya	13
Māṃsa	19
Maithuna	10

Phala-Śruti 21, 22

The Ślokas 9, 12, 14 contain *stuti* only.

Ślokas 10, 15-18, 20 refer to the Tāntrik *vīrācārasādhana*. *Vīrācāra* is for the class of *sādhaka* who are *vīrabhāva* and *abhiṣikta*. To those who follow *paśvācāra* this ritual is strictly forbidden. The nature of the *rahasyapūjā* is indicated in the text, to which I have added an explanatory commentary in English and Sanskrit.

To the *Paśu*, *sādhana* by night is prohibited, for it connotes in Śākta-sādhana, worship with the *Pañcatattva*. The *Paśu* is still bound by the *pāśa* (bonds) of desire, etc., and he is, therefore, not *adhikārī*, for that which, if undertaken by the unfit, will only make these bonds stronger. For him, on the contrary, there are severe restrictions in this matter, for, as the Śāktakrama cited by the commentator says, "*Maithunaṁ tat kathālāpam tadgoṣṭhīm parivarjayet.*"

(The *Paśu* should avoid *maithuna*, conversation on the subject, and the like.) The *Paśu* should avoid the eight forms of *maithuna* known as *aṣṭāṅga maithuna*—viz., *smaraṇam* (thinking upon it), *kīrtanam* (talking of it), *kelih* (play with women), *prekṣaṇam* (looking upon women), *guhyabhāṣaṇam* (talk in private with women), *saṁkalpah* (wish or resolve for *maithuna*), *adhyavasāyah* (determination towards it), as well as *kriyāniṣpattiḥ* (actual accomplishment). The Nityā Tantra, which the commentator cites, says: "*Rātrau naiva yajed deviṁ sandhyāyām vā'parāhnake*"—"He (the *Paśu* should never worship the Devī during the latter part of the day or in the evening or at

night." To this, from amongst many other authorities, I may add the Svatantra, which says that the Paśubhāva Sādhaka should do one lakh of *japa* in day time and that a *Vīra* devoted to his own Ācāra should do one lakh of *japa* at night;

Paśubhāvarato mantrī divā lakṣa japaṁ caret.
Svācāranirato viro rātrau lakṣa japaṁ caret.

In connection with this verse I must observe that in the notes to verse 20 it is said that the first half of the 20th Śloka is meant for "*Paśusādhakas*" and that the 2nd half refers to the "*pūrṇābhiṣiktavīrasādhaka*," as also that the word "*paraṁ*" (afterwards) means and refers to the time when the 'Paśu' having received *abhiṣeka* enters *vīrācāra* and is *adhikārī* for the midnight *puraścaraṇa*. Vimalānanda tells me that this is wrong and that the whole Śloka has reference to the *vīra* or *divya-sādhaka* and that no portion of it refers to the *Paśu-sādhaka*.

The quotation just made from the Svatantra-Tantra no doubt seems to lend support to the view that the first part of the Śloka refers to the Paśu, but he informs me and I fully accept the correction that he and other followers of the Śāstra knew the passage to bear a meaning which is consonant with his view, that is, it means this:—*Mantrī* means the *vīrasādhaka*; the *mantrī* should perform *lakṣa-japa* in the day time following the *ācāra* of the *paśu* (*paśu-bhāvaratah*). The *vīra-sādhaka* should perform *lakṣa-japa* in the night following his own *ācāra* (*svācāra-niratah*). The word "*svācāra*" (own *ācāra*) points to his interpretation being correct.

In support of his view the Svāmī cites the following Verses which all say the same thing namely that the initiate should be Brahmācārī during day and at night worship according to Kulācāra. Kaulāvalī says:

*Naktaṁ-bhojī haviṣyānnaṁ japed vidyām divā śucih.
Dvivāsāḥ sarvathā vīro brahmācārī bhavet sadā.
Rātrau saṁpūjayed devīm kulācāra-krameṇa tu
Dvijanmanām tu sarveṣaṁ dvidhā vidhi-rihocyate.*

Again, Kālikopaniṣad says:

*Sāmbhava-dīkṣāsu rataḥ śākteṣu vā divā brahmācārī
rātrau nagnah sadā maithunāsaktamānasah Japa-
pūjādi-niyamaṁ kuryād iti.*

Kaulāvalī again says:

*Unmukhyāḥ Kālikāyāśca viśeṣaḥ kathyate 'dhunā.
Divase brahmācāryeṇa svīyasaṁkhyājapaṁ caret.
Rātrau māṁsāsavairmatsyairmudrābhir maithunod-
bhavaih.*

The reason of the *vīrasādhaka* being instructed to adopt the *ācāra* of *brahmācārī* in the day-time is the necessity for the concealment of the *vīrācāra* from the public which Tantra so often insists upon. Śiva says that *vīrācāra* cannot be understood aright by the common people and therefore must be concealed, as closely as a man should conceal his own mother's sin "*gopayet mātṛ-jāra-vat.*"

Moreover, the worship of Kālī in "*paśvācāra*" is totally forbidden by Śiva. The *Paśu* is precluded by Tantra from the

worship of Kālī. For example the Niruttara-Tantra says:

*Divya-bhavam vīra-bhāvam vinā Kālīm prapūjayet.
Pūjane narakaṁ yāti tasya duhkhaṁ pade pade.
Paśubhāva-rato devi yadi Kālīm prapūjayet.
Rauravam narakaṁ yāti yāvad ābhūta-samplavam.*

(By the worship of Kālī without *Divyabhāva* and *Vīrabhāva* 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).

Vimalānanda-Śvāmi says: The worship of Kālī without the use of wine, though seen in many places, is Paurāṇik and not Tāntrik (*i.e.* sanctioned by the Tantra.)

Verses 1-8, 11, the first part of verse 20, and 21 (except at midnight) deal with *japa* of the *mantra* of, and *dhyāna* upon, the Devī, which, of course, may be done by the *Paśu*. Verses 9, 12, 13, and 14 are *stuti*, and 22 is the usual *phala-śloka*, which states the reward to be gained by the reading of the *Stotra*.

Verses 10, 15-18, and the second portion of verse 20 deal with *Latāsādhana*. The *śakti* of this *sādhana* is ordinarily the own wife of the *sādhaka*, married according to the Vaidik injunctions; the *svaśakti* or *ādyāśaktī*, as she is technically called in Tantra. One's own wife is *Ādyā-Śaktī* and *Sādhana* should be done with her aid (*Ādyā-śaktīh svadārāh syāt tāmevaśṛtya sādhayet*). With her is practised that *śaktīsādhana*, the aim of which is the acquirement of self-control, which, checking the outward-going current, places the *sādhaka* upon the path of *nivṛtti*. Indeed, the