

The Daśamahāvidyās as a Metaphysics of ConsciousnessAnamika Yadav¹DOI:<http://doi.org/10.5281/zenodo.20838741>

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Abstract:

The Daśamahāvidyās — the ten great Tantric goddesses of the Śākta tradition — represent one of the most philosophically sophisticated cosmological systems produced by Hindu thought. Far from being a mere catalogue of deities, this group constitutes a systematic metaphysical schema in which a single, undivided consciousness — identified with Mahāśakti, the supreme feminine principle — fractures itself into ten distinct modal expressions, each articulating a different facet of ultimate reality. This paper investigates the theological, ontological, and soteriological dimensions of these ten vidyās — Kālī, Tārā, Tripura Sundarī, Bhuvaneśvarī, Bhairavī, Chhinnamastā, Dhūmāvatī, Bagalāmukhī, Mātāṅgī, and Kamalā — drawing on Tantric scripture, Śrīvidyā commentary, and the philosophical framework of Kashmir Śaivism. The central argument is that the Daśamahāvidyās do not represent ten separate goddesses but rather ten modal operations of a single self-aware ground, each mode encoding a precise metaphysical function within the drama of cosmic self-manifestation and self-concealment. .

Key words: Daśamahāvidyās, Śākta Tantra, Non-dual Consciousness, Tantric tradition.**Introduction:**

Indian religious thought has always maintained an uneasy and productive tension between monism and multiplicity. In the great temple traditions of South Asia, countless deities populate the cosmos — each with a name, a face, a mythology, and a theology — yet the philosophical superstructure underlying this apparent polytheism persistently insists upon an underlying unity. Nowhere is this tension more deliberately cultivated, nor more carefully resolved than in the Tantric tradition of Śāktism, where the divine feminine is understood to be both the singular ground of all existence and the inexhaustible source of its diversity.

The Daśamahāvidyās represent the philosophical culmination of this tradition in a concentrated form. In terms of the etymology of the Sanskrit name alone, much can be learned. Daśa means ten; mahā means great; and vidyā, importantly, does not mean goddess alone, but knowledge – more specifically, a mode of knowing consciousness. It is thus not so much a matter of ten goddesses, as ten epistemological perspectives, ten modes of knowing consciousness. This terminological distinction, which is rarely made in devotional works but critical to philosophical traditions, marks out the path taken in this project: one not of hagiographic and mythological exposition, but of metaphysical structure in its entirety. The grouping of these ten vidyās occurs in several sources, such as the Tantrasāra, Śāktapramoda, Māhānirvāṇa Tantra, and several Purāṇic passages, particularly in the well-known incident in the Mahābhāgavata Purāṇa where the ten manifestations appear from the body of Satī in defiance of the authoritative dictates of her father Dakṣa. This origin story, although devotionally significant, holds only secondary importance philosophically speaking. What is far more important is the systematic logic by which these vidyās have been ordered and the metaphysical role they play within the system as a whole.

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The Ontological Framework: Śakti as Ground and Performance

To understand the Daśamahāvidyās as modes of consciousness rather than as separate divine personalities, one must first understand the metaphysical framework within which they operate. The relevant framework is that of Śākta non-dualism, best articulated in the philosophical tradition of Kashmir Śaivism — and particularly in the works of Abhinavagupta (c. 950–1016 CE), whose Tantrāloka and Parātriṃśikā-vivaraṇa provide the most rigorous philosophical treatment of Śākta cosmology in the Sanskrit intellectual tradition.

In this framework, ultimate reality is characterized by two inseparable aspects: Śiva, the pure, contentless, undifferentiated light of awareness (prakāśa), and Śakti, the self-reflexive, dynamic, creative power (vimarśa) through which that awareness knows and expresses itself. Crucially, these two are not ultimately distinct. Śakti is not a second principle alongside Śiva; she is the very capacity of consciousness to be conscious of itself. Without Śakti, Śiva would be an inert, mute absolute — awareness without self-awareness, light without the power to illuminate. Abhinavagupta writes in the Īśvarapratyabhijñā-vimarśinī that a light which does not illuminate itself does not illuminate anything at all.

It is out of this vimarśa-śakti — this reflexive, self-knowing energy — that the entire phenomenal universe unfolds. The process is one of self-manifestation: consciousness, in an act of absolute freedom (svātantrya), projects the appearance of a world that is in reality none other than itself. This projection is not a fall or a mistake, as in certain Vedāntic schemas, but a deliberate play (līlā) — an exuberant self-expression by which the infinite takes on finite forms without ever ceasing to be infinite. The Daśamahāvidyās are, in this context, ten particularly crystallized modalities through which this self-expressive process operates

The Daśamahāvidyās as the Tenfold Mirror of Śakti :

The origin of Daśamahāvidyās may be viewed as a theological and philosophical statement of the idea that the supreme consciousness known as Śakti expresses itself in various differentiated forms while preserving its unity. The goddess in the early scriptures, especially the Vedas and Purāṇas, was represented as Ādyā Śakti, the first power preceding all manifestation. She is referred to as the source of the creation, sustenance, and ultimate destruction of the universe. However, the later Tantric traditions sought to elucidate how this undivided and infinite reality becomes approachable to the aspirant in practical, ritual, and meditative terms. The Tantras thereby regarded Śakti not only as transcendent and formless but also as immanently knowable through diverse divine forms, each expressing an aspect of the cosmic process and the interior states of consciousness experienced by the practitioner. The event of Satī encountering Śiva is the most well-known story of the Mahāvidyās' revelation. In the act of rejecting to attend the yajña conducted by her father Dakṣa, Satī surrounds him with ten terrible aspects of herself, indicating her divine independence. It is not important here to view this story as historical; rather, it serves as an allegorical statement of philosophy. What comes out here is the autonomy of the female divine. In a broader sense, it is an analogy for how the play of divine freedom causes awareness to develop into diversity.

The 10 forms are neither distinct identities, nor are they literally the result of struggle. Instead, they represent the Absolute's multiple dimensions as it interacts with the outside world and the practitioner's interior landscape. Each Mahāvidyā represents a distinct aspect of the cosmic movement of consciousness. Kālī, which is

frequently portrayed as infinite and black, stands for time in its most basic form. She breaks free from the limitations of identification and time, exposing the transience of all structures and challenging the practitioner to face the fact that emancipation necessitates overcoming attachment. Transcendental music and the voice of wisdom that transports the seeker over the ocean of existence are linked to Tārā, the guiding and rescue power. She demonstrates the Absolute's empathy, which extends to the finite being and offers a way to awaken. Tripurasundarī, also known as Śrī Vidyā, embodies the state of consciousness in its blissful equilibrium. According to her, the cosmos is naturally harmonious, brilliant, and full of beauty. Her shape implies that the ultimate enlightenment is both an enduring awareness of the holiness of manifested reality and a disintegration into the utter nothingness. Bhairavī is a symbol of the intense flame of disciplined change. She is the force that guides the practitioner through the intensity of tapas, the fire of spiritual endeavor, and burns impurities, hesitancy, and fear. A different aspect of the cosmic journey of awareness is represented by each Mahāvidyā.

Kālī and Tārā: Time, Death, and the Passage Beyond

Kālī as the personification of the Time-force (Kāla) and the evolutionary principle of Death. Central to this perspective is the idea that the Supreme Consciousness extends itself into a temporal sequence—past, present, and future—to facilitate a "Time-experience" for the soul. This transition from a subjective initial state to an objective movement creates a "continuous continuum of apparently definite parts," the termination of which is defined as Death. Consequently, Kālī is not merely a deity of destruction but the "Shakti of Kāla," representing the rhythmic dissolution of finite forms that is essential for the soul to seek "infinite experience on a finite basis." This "Time-force" is not merely a linear sequence but a triple status of past, present, and future that facilitates the soul's evolution. By creating finite demarcations in this progression, Time manifests as Death, a principle that the text reframes as a vital "process of Life" rather than its termination. According to the insights of Sri Aurobindo, the soul seeks infinite experience through a finite body; when that body's organization limits further growth, the "law of Death" intervenes to dissolve the form, allowing the soul to seek renewal and varied experiences in new environments. Furthermore, the Tantric perspective emphasizes that this world is a "Mahā Śmaśāna" (great cemetery) where the Divine Mother dances, symbolizing the intense and continuous activity of the Time-sequence. Kālī's iconography—including her dark complexion, the garland of skulls, and her four hands—is interpreted through her dual roles as Dakshina Kālī, who acts with divine discernment, and Bhadra Kālī, the auspicious force who destroys only to prepare the ground for higher creation.

On an individual level, she is identified with the Kundalini Shakti, the dormant evolutionary energy that, when awakened through *Sadhana* and breath-consciousness, leads to a "speedy transformation" of the being. Ultimately, the text posits that adoring Kālī allows the seeker to overcome the "sting of Death" by recognizing it as a necessary instrument for the soul's journey toward immortality. Tārā, the second Mahāvidyā, is seen as a primordial Vedic power, synonymous with the Eternal Word (Nitya Vāk), rather than a late addition derived from Buddhism or Jainism. While historical and archaeological evidence—such as inscriptions from the Chalukya reign and icons at Nalanda—confirms her immense popularity in Buddhist and Jaina lore as a compassionate savior and the Shakti of Avalokitesvara, S Shankarnarayan argues that Hinduism did not "borrow" her. Instead, Buddhism integrated this pre-existing Hindu/Vedic energy into its framework of negation. Linguistically, Tara is derived from the root *tr* (to cross), identifying her as the "Saviour" or "The Star" who guides seekers across the turbulent "waters" of existence and the "ocean" of ignorance. Philosophically, Tara represents the primordial throb

(Adya Spanda) that manifests as cosmic sound (*Nāda*). She is the power of the Pranava (Om), the "seeing Word" (*Pashyanti Vak*) that precedes the creation of physical objects.

This connection to sound and knowledge is reflected in her three primary personalities: Ugra Tara, the fierce force that shatters the stillness of ignorance; Nila Saraswati, the light of knowledge expressed through potent speech; and Ekajata, the focused energy that channelizes the vibrations of creation. Her association with Akshobhya (the unagitated) further emphasizes a consciousness that remains undisturbed by the "poison" of worldly distractions. The practice of her worship, known as Mahacinacara, is described as a highly sophisticated system of "constant worship" that transcends conventional rules of ritual purity, time, or posture. It is based on the realization that everything in God's creation is inherently auspicious. For the seeker (*Sādhaka*), the worship of Tara demands an absolute commitment to Truth in speech and a disciplined moderation of expression. By aligning one's consciousness with the rhythmic, eternal symphony of the universe, the aspirant is ferried from darkness to light. Ultimately, Tara is presented as the "journey's star"—the supreme guide who breaks the pride of the human mind to lead it toward the wideness of Truth and immortality

Tripura Sundarī and Bhuvaneśvarī: Beauty, Space, and the Plenum

Building upon the concepts of Time-force and the Eternal Word, the third Mahāvīdyā, Tripurāsundari, represents the Supreme in its dual poise of *prakāśa* (transcendent effulgence) and *vimarśa* (divine deliberation). This deliberation manifests as a primal urge or desire, *kāma*, which is described not as a human craving but as the "primal seed of mind" and the root of all manifestation. Known as the Digit of Divine Desire or *kāmakalā*, Tripurāsundari is the Mother of Love, Grace, and Beauty, expressing the essential Bliss (*Ananda*) of the Divine as it takes form. She is "Tripura" because she is immanent in and simultaneously transcends every triad, including the three worlds, the three states of consciousness—waking, dream, and deep sleep—and the three fundamental powers of Will (*icchā*), Knowledge (*jñāna*), and Action (*kriyā*). Her iconography is deeply symbolic of this transformative power, she is depicted as radiant as the rising sun, wielding a noose which represents the bond of Love, and a goad representing the wrath that spurs the soul toward progress. Her sugarcane bow signifies the human mind, and her five flower arrows represent the five senses. In the path of Sri Vidya, the goal is for the mind to become a docile instrument so that the Divine Will can act through it directly.

This worship is centered on the identity between the deity, the Sri Vidyā Mantra (her sound-body), and the Sri Chakra (her form-pattern). The Sri Chakra is regarded as the jewelled mansion of illumined thought, where the Goddess abides in the central *bindu* in eternal union with her Lord, Kameshwara. This union signifies that the universe is a standing testimony to the harmony of static and dynamic consciousness. Corresponding to the moon, the Goddess governs the fifteen *tithis* or lunar days, which are reflected in the fifteen letters of her *Panchadasi* Mantra. In the internal *Sadhana*, she is sought in the Sahasrara, the thousand-petalled lotus at the crown of the head, which is described as the ocean of immortal nectar. To win her grace, the aspirant must eschew all forms of ugliness and see her as the pure consciousness immanent in every thought and experience. Ultimately, through her transformation, the seeker's life becomes a fulfilled response to the Divine, where even pain is turned to ecstasy and the individual self becomes one with the universal through her miraculous rapture.

The fourth Mahavidya, Bhuvaneshwari, represents the Space-concept in creation, serving as the necessary counterpart to Kali's Time-force. While Kali is the Absolute in self-duration,

Bhuvaneshwari is the "self-conceptive extension" of the Supreme Being. The text explains that the Supreme as *prakāśa* (essential effulgence) imposes a limitation upon itself to become *ākāśa* (Space or Ether), the vast medium through which light moves and divine possibilities are manifested. This extension arises from the Divine's self-perception—as the Upanishads state, "That saw"—meaning that creation (*sr̥ṣṭi*) proceeds from vision (*dr̥ṣṭi*). Consequently, Bhuvaneshwari is identified as Jnana Shakti, the knowledge-force that perceives and sustains the worlds (*bhuvana*), permeating the fabric of existence as its warp and woof. In the Vedic tradition, she corresponds to Aditi, the infinite consciousness and Mother of the Gods, who provides the "Vastness" (*Br̥hat*) required for Truth to organize into action. Iconographically, Bhuvaneshwari resembles Tripurasundari—radiant like the rising sun with three eyes and four hands—but with key distinctions. While she holds the noose and goad to manage the worlds she sustains, she does not carry the bow and arrows of the mind; instead, her hands are posed in *abhaya* (allaying fear) and *varada* (granting boons). Her sound-body is the seed-syllable Hr̥m, known as the Tantric Pranava.

This "heart-streak" (*hr̥llekhā*) connects the small space within the individual heart (*daharākāśa*) to the vast stretch of cosmic space (*br̥hat ākāśa*), acting as the yearning cry of the created toward the creator. The worship of Bhuvaneshwari is a path toward immutable Peace and universal consciousness. The *Sadhaka* is encouraged to expand their awareness to match the vastness of Space, shifting from the ego-centric view to the position of the Witness Purusha (*Sakshi*). By directing one's gaze not just at objects, but at the space between them, the seeker begins to realize that the boundaries of the individual ego are illusory. Following the insights of Sri Aurobindo, the grace of the World-Mother allows the aspirant to recognize that their body, life, and mind are merely segments of a Universal Body, Life, and Mind. Ultimately, the seeker transcends the feeling of living *in* the universe and achieves the profound realization that the entire universe lives within them.

Bhairavī and Chhinnamastā: Creative Destruction and Sacrificial Energy

The fifth Mahāvidyā, Tripurā Bhairavi, represents the third poise of the Absolute—Tapas, or the action-force (*kriyā shakti*). While Tripurāsundari is the Will and Bhuvaneshwari is the Knowledge, Bhairavi is the "heat" of incubation, the concentrated energism of consciousness acting upon itself to deliver the universe into manifestation. In the Vedic tradition, she corresponds to Agni, the flame of consciousness that burns in every being as the "knower of all births" (*jatavedas*). She is the fire of aspiration that drives man to exceed himself and the potential energy seated in the Muladhara (the root chakra), where she is described as the dormant, coiled serpent, Kundalini. As the "Terrible Mother," she represents the exclusive concentration of the Divine, a process that necessitates a "frontal Ignorance" or a narrowing of focus to the particular, which creates the illusion of separation and the subsequent root of all fear. Despite her "terrible" aspect, Bhairavi is dreadful only to those who cling to a separate, egoic consciousness.

For the seeker, she is the force that destroys fear by burning away blemishes through the fire of *Tapasya*. She and Tripurasundari are the two poles of a single circuit: Bhairavi is the fire (*Agni*) at the base, and Sundari is the moon-nectar (*Soma*) at the crown. The text explains that the "Soma" of divine delight cannot be poured into an "unbaked vessel"; thus, the fire of Bhairavi must first bake and purify the seeker's being to make it strong enough to sustain the descent of Sundari's bliss. This interplay is governed by Bhuvaneshwari in the heart-center, who arranges the interaction between matter and spirit, ensuring that the knowledge in the heart guides the activity of the base and the will of the head. Bhairavi is also identified with Parā Vāk, the supreme, unmanifest Word that abides in the Muladhara. In practical *Sadhana*, her grace allows the aspirant to conserve and transform energy across thought, speech, and body. This involves turning sexual energy (*retas*) into luminous power (*ojas*), and withdrawing the articulated word into the silent, concentrated poise of the original Word. By bridging the "immense lacuna" between the finite and the infinite, Tripura Bhairavi acts as the fiery bridge that re-unites Matter and Spirit. She is the "narrow isthmus of the ascending soul" who reconstitutes the perfect word, ensuring that the spirit and Nature eventually become one.

The sixth Mahavidya, Chinnamasta, represents the indomitable striking power of the Supreme, manifesting as the interaction of Light (*Prakāśa*) and Sound (*Nāda*) that precipitates creation. Her startling iconography—a headless trunk holding its own severed head, with three streams of blood gushing forth—is often misunderstood as "wicked" or "inferior," yet it holds a profound esoteric significance. As explored by the seer-poet Vasishtha Ganapati Muni, Chinnamasta is the Vajra Vairochani, the electric energy (*vidyut śakti*) of the Divine Mind. While Kali works through the vital force and the duration of Time, Chinnamasta is the "Prachanda Chandi" (the most terrible Chandi) who acts with the instantaneous speed of a lightning flash, shattering all anti-divine forces and cutting through the "umbilical cord" of the ego that separates the creation from its Source. In the subtle body, Chinnamasta is located in the Ājñā centre (between the eyebrows), the seat of will and vision. The three streams of blood emanating from her neck symbolize the three primary *nāḍīs* or energy channels: the central Suṣumṇā and the flanking Idā and Piṅgalā.

The Goddess herself drinks the middle stream, representing the sustaining current of electric energy in the central column, while her attendants, Varnini and Dakini, consume the side streams. Her act of self-decapitation symbolizes the annihilation of the mind and the breaking of the "hard lid" of mental consciousness. This "slitting of the skull" is a concrete yogic experience, described in the Upanishads as *vyāpohya śīrṣa kapāle*, which re-establishes the free flow of divine consciousness between the individual and the cosmos. Chinnamasta's placement atop Rati and Manmatha (the deities of love and desire) signifies a total mastery over the sexual impulse and the senses (*indriyas*), turning the downward flow of energy into an upward-moving force. She is also identified with Renuka, the mother of Parasurama, and is considered the "Sole Warrior" (*Ekavīrā*) who is

victorious over all opposition. Her mantra is the powerful seed-sound Hūm, used to subdue the senses and transcend the ordinary intellect. In practice, a seeker invokes her by concentrating on the "Light" behind all objects or by imagining a constant downpour of lightning from the superconscious skies. This discipline transforms the "calm pace" of the mind into the "motor's speed," allowing the soul to live what it sees and forcing life to reach for the heights of the Spirit.

Dhūmāvātī, Bagalāmukhī, Mātāngī, and Kamalā: The Completing Tetrad

The seventh Mahavidya, Dhumavati, represents the primordial state of Inconscience and Non-Being (*Asat*) that precedes and follows creation. While the previous Vidyas deal with the luminous poises of existence, Dhumavati is the "Eldest" (*Jyestha*), the "darkness hidden by darkness" described in the Rig Veda. She symbolizes the interval between successive manifestations—the state of absolute rest or the quiescent poise of the Supreme before it formulates itself into Being. She is the "smoky" one (*Dhumra*) because she represents a darkness impregnated with the embryo of light; like smoke, she carries the hidden heat of the flame that will eventually break forth as creation. Dhumavati's iconography is deliberately "abominable" to reflect the distorted, obscure nature of inconscience. She is depicted as a tall, pale, and decrepit widow with sagging breasts and dishevelled hair, riding a cart with a raven for its banner and holding a winnowing basket. She is unique among the Mahavidyas as a widow; the Tantra explains this as the state where the *Shakti* (force) is bereft of a *Shakta* (wielder), representing the Primordial Purusha in a state of deep, unmanifested sleep (*Yoganidra*). She is the power of the "Great Night" (*Maharatri*), the force of retardation and inertia that challenges the soul's evolution from the "crass obstacle" of matter toward the light of the spirit.

Despite her grim appearance, Dhumavati is not a deity of absolute nihilism. She is the "base and support of all unmanifested worlds," holding in her womb the potential for every future birth. Following the insights of Sri Aurobindo, the text notes that the Inconscient is actually a "concealed knowledge by identity"—an inverse reproduction of the Superconscience that acts with infallible precision even in its "eyeless" perception. In practical *Sadhana*, Dhumavati's grace is essential for surmounting the periods of depression and "spiritual night" that seekers inevitably face. She turns torpor into trance and ordinary sleep into a luminous state of assimilation, ensuring that the continuity of one's progress is maintained even in the "slumber of the cosmic Will." The worship of Dhumavati involves the seed-sound Dhūm and often takes place in lonely or dilapidated locations. The goal of this discipline is to "manifest the Existence concealed in the Non-Existence" and to find the "god masked in the costume of evil." By understanding the secret bond between the Being (*Sat*) and the Non-Being (*Asat*), the aspirant uses Dhumavati's power to cross beyond death and consolidate their spiritual gains within the "gestation periods" of silence and repose.

The eighth Mahavidya, Bagalamukhi, represents the paralysing power of the Divine, the striking force that induces sudden immobility in the midst of movement. Known as *Vāk Stambhanakarī*, she is the goddess who stupefies the opponent and arrests the flow of speech. Her name is often linked to the word *valga* (bridle), symbolizing her ability to put a bridle in the mouth of the loquacious, turning the "quacking duck" of an ignorant debater into a silent witness. Iconographically, she is depicted in yellow, catching the tongue of an enemy with her left hand while striking them with a mace in her right. This yellow hue, or *pīta*, signifies the "thinking mind" which, in its drabness, saps the bright effects of other colors and arrests the downpour of higher intuition. Philosophically, Bagalamukhi is the "immobile consciousness" that acts as a supporting status for kinetic energy. As Sri Aurobindo notes, all creative action requires a base of stability; without status, kinesis would be a constant, formless whirl. Bagalamukhi provides this necessary pause. When a rushing current is stemmed, it either gathers immense momentum or changes its course—this is the secret of her power. In the cosmic play, she is the force that throttles expression to increase the pressure of the spirit, acting as an intermediate immobility between two stages of action. She is the Dandanātha (Commander) of the Divine Mother's forces, the power that stops all anti-divine movements to ensure the victory of Truth. The practice of her *Sadhana* is deeply intertwined with the principles of Hatha Yoga and Raja Yoga. By inducing physical immobility through *Asanas* and arresting the breath through *Kumbhaka* (retention), the practitioner gathers scattered energy and extends the *Pranic* force. In Raja Yoga, she represents the *nirodha* or stilling of the activities of the mind. By practicing a "mental kumbhaka"—holding thoughts outside before they can enter—the seeker develops absolute mastery over the elements and the senses. This discipline allows one to attain *Siddhis*, such as the ability to stop rain or suspend the burning quality of fire, by temporarily suspending the normal activities of Nature. Ultimately, the grace of Bagalamukhi allows an individual to alter the course of their destiny. By learning to "hold back"—to pause before speaking or to withdraw into silence during hectic activity—one aligns their personal will with the Divine Will. This sidestepping of habitual impulses enables the seeker to sink into the repose of the true Being, where they are no longer driven by the mechanical laws of Nature but by the "unseen leader in the heart." Through her, the soul becomes a watchful builder, turning the momentum of life toward the shortest route to the Divine.

The ninth Mahavidya, Matangi, represents the Vaikhari Vak—the Word expressed as articulated speech. In Vedic and Tantric thought, speech descends through four planes: *Para* (unmanifest energy in the *Muladhara*), *Pashyanti* (the seeing word in the navel), *Madhyama* (the middle thought in the heart/intermediate region), and finally *Vaikhari* (the physical articulation in the throat). Matangi is this final stage, the "Creative Speech" that makes the Divine rhythms palpable in the material world. Often called Shyamala (the dark one), her emerald or sapphire hue symbolizes the primordial Word's descent into the "tenebrous womb of matter." She is also esoterically addressed as Uchhishta Chandali; "Chandali" refers to the lowest caste, signifying the Word's descent to the lowest physical level, while "Uchhishta" refers to the "Residual Above" (*ut-shishta*), the inexhaustible

source of the Infinite that remains undiminished even after manifestation. Matangi is the female counterpart to Ganapati (Ganesha), who himself represents *Brahmanaspati*, the Lord of the Word. Just as Brihaspati is the minister to Indra, Matangi is the Mantrini (Counsellor) to Rajarajeshwari (Lalita), sharing her regal splendor and governing all harmonies. Her icons frequently depict her holding a Veena, representing the human nervous system as a musical instrument where her fingers create divine melody, and a Parrot, which symbolizes the ability to express the highest intuitions without the intervention of the ordinary human mind. She is the mother of all music, literature, and fine arts, conferring fluency, felicity, and "prophet speech" upon her devotees. In the subtle body, Matangi is posited in the Vishuddhi (throat) centre, but her power extends throughout the *Sushumna* (the spinal column), which the Tantras call the *Veena Danda*. Personalities of Matangi include Vagvadini, the power of fluent expression, and Nakuli, the goddess of articulated sound who transcends the "Kula" (the base center) to reach the lips. *Sadhana* for Matangi requires active self-expression; seekers are encouraged to practice their respective crafts—be it writing, music, or oratory—as a form of worship.

By doing so, the aspirant becomes a joyous instrument of the Divine, capable of catching the "murmurs lost by life's uncaring ear" and translating them into the beauty of human culture. The tenth and final Mahavidya, Kamalatmika (or Kamala), represents the fulfillment of the divine cycle as the goddess of exquisite beauty, prosperity, and the manifestation of consciousness in the physical world. While Tripurasundari represents the immanent and transcendent beauty of the triad, Kamala is the "Beauty revealed in all its glory," providing the field for the expression of Bliss in the universe. She is the Shakti of Vishnu, the all-pervasive principle of preservation, just as Sundari is the Shakti of Shiva. In this role, she is identified with Lakshmi, the divine mark (*lakṣma*) impressed upon all things, whose presence determines the quality and allure of every substance. Her essence is defined by Sushama, the superb equality of the Brahman that dwells equally in all existences, from the solar system to the ant-hill, teaching the seeker to replace the egoistic standards of pleasure and pain with an all-embracing delight in the universal *rasa*. The name Kamala esoterically denotes one who "wears the waters as a robe" (*apovasānā*), where "waters" signify the initial movement of creative activity and the life-giving essence of the Supreme. She is Kamalatmika, the soul-force immanent in all creation, famously described in the Puranas as arising from the Milky Ocean—the vast stretch of all-enveloping consciousness. This connection is symbolized by the Lotus, a flower that responds to the light of the sun and unfolds its petals to signify the gradual development of latent consciousness. Just as the creator Brahma is born from the lotus growing from the navel of Vishnu, Kamala represents the "foothold" (*padma*) of the creative spirit. In the subtle body, the centers of consciousness are described as lotuses, highlighting her role as the blossoming power that turns the "inconscious stuff" of existence into a field of divine play. Iconographically, Kamala is depicted with a golden complexion, standing on a lotus and holding two others, while being bathed by four white elephants. These elephants symbolize sagacity, wisdom, and the creative principle acting upon the physical world with the "waters of

luminous immortality." Her mantra uses the seed-sound Śrīm, and she is the antipode to Dhumavati; where Dhumavati is the non-existence before creation, Kamala is the plenitude of existence in full expression. Her *Sadhana* requires a constant adoration of harmony and beauty in both inward feelings and outward actions. By establishing her presence, the seeker overcomes both physical and spiritual poverty, realizing that the world's beauty is a mirror of God's delight and that rapture's smile is secret in every breath of wind and every drop of sap.

Although the ten forms appear dramatically different in appearance, mood, ritual context, and philosophical emphasis, they do not signify ten separate deities. Rather, they are ten modes through which the same Absolute becomes intelligible to human consciousness. The Mahāvidyās are, therefore, ten ontological dispositions, ten psychological gateways, and ten soteriological paths. Each represents a distinct way of encountering the real, and together they affirm that the sacred is total, inclusive of all experience and all possibility. Narrow or selective conceptions of the divine are challenged by the diversity of these manifestations. They demonstrate that reality cannot be limited to what is tranquil, lovely, or accepted by society. Absolute must encompass both the breathtaking and the disquieting, creation and destruction, fullness and nothingness, if it is indeed endless.

Therefore, the Mahāvidyās serve as a powerful remedy for the human propensity to sanctify only consoling things. They urge seekers to acknowledge that the divine is present in all facets of life, including those that arouse anxiety, doubt, or disintegration. Isolating only those facets of life that conform to societal norms or personal preferences will not lead to realization. Instead, it is reached by integrating and affirming the entirety of awareness. In this sense, the rise of the Mahāvidyā tradition represents one of the most advanced manifestations of non-dualism in Indic philosophy. It proves that the Absolute is actively immanent rather than just transcendent. It is not motionless but vibrantly expressive. The ten goddesses serve as a reminder that achieving spiritual enlightenment involves a shift in perspective, wherein the world is acknowledged as the living manifestation of the same consciousness that illuminates the inner self.

According to tantric religion, dualism is a perceptual limitation brought on by the conditioned mind. As upāyas, the Mahāvidyās help aspirants overcome this view. For instance, Kālī symbolizes the terrifying annihilation of form, whereas Tripurasundarī denotes cosmic harmony and the glorious bliss of union. Nonetheless, both—one via fullness and the other through emptiness—display the same non-dual consciousness. Dhūmāvātī, often seen negatively because of her association with emptiness, decay, and negativity, demonstrates that freedom requires the realization of consciousness even in the absence of manifestation and that the fear of the void only arises from attachment to form. The Mahāvidyās are interconnected discoveries that push practitioners to confront diverse parts of reality, including beauty, fear, desire, loss, chaos, and compassion,

without discarding any as spiritually wrong. A seeker moves from viewing the cosmos via conceptual oppositions to understanding that all states are essentially the same as expressions of a single, self-aware consciousness. . As a result, the Mahāvidyās are more than just gods to be worshipped; they are conceptual catalysts that destroy dualistic thinking and lead the seeker to the direct understanding that the ultimate truth is non-dual, indivisible, and all-encompassing.

Soteriological Implications: Recognition as Liberation

The metaphysical reading of the Daśamahāvidyās has immediate soteriological consequences. If the ten goddesses are modes of a single consciousness, and if that consciousness is identical with the practitioner's own awareness at its deepest level, then liberation does not require the acquisition of anything new. It requires recognition — *pratyabhijñā*, in the technical vocabulary of Kashmir Śaivism: the re-cognition of what is already always the case. The practitioner who has meditated deeply on all ten vidyās arrives not at a state they did not previously inhabit, but at a clear seeing of the state they have always been in. This is why the Tantric path associated with the Daśamahāvidyās is described in the texts as a path of *sādhana* — disciplined practice — rather than mere philosophical understanding. The recognition required is not an intellectual acknowledgment but a lived, embodied, experiential shift in which the abstract proposition that consciousness is one becomes a constant, unshakeable fact of experience. The practices associated with the ten vidyās — visualization, mantra repetition, yantra worship, and in certain traditions, the five makaras — are not ends in themselves but techniques for destabilizing the habitual constructions of the conditioned mind and allowing the underlying unity to become apparent.

The transgressive elements in the iconography of several vidyās — Kālī's garland of heads, Chhinnamastā's self-decapitation, Dhūmāvātī's widowhood — serve precisely this destabilizing function. They are deliberately designed to rupture the consoling narratives by which the mind normally sustains itself: the narrative that the world is orderly, that the self is continuous, that death is exceptional rather than fundamental, that abundance is the norm and poverty an aberration. Each transgressive image is a small controlled explosion within the ordinary architecture of selfhood, clearing the ground for a more authentic encounter with what actually is.

Conclusion: The One Who Wears Ten Faces

The Daśamahāvidyās constitute one of the most ambitious metaphysical projects in the history of Indian thought. By organizing ten apparently disparate goddess-forms into a single coherent schema, the tradition accomplishes something philosophically remarkable: it produces a complete account of the structure of consciousness — its capacity for annihilation and creation, for openness and closure, for desolation and

abundance, for silence and speech — and it organizes this account around the central recognition that all of these modes are faces of a single, self-aware ground.

This paper has argued that the philosophically adequate reading of the Daśamahāvīdyās is not devotional, mythological, or psychological in the reductive sense, but genuinely metaphysical: the ten vidyās are ten modes through which the one consciousness performs its own self-knowledge and self-expression. Kālī is not a demon of destruction but the self-aware principle of temporal negation. Kamalā is not a goddess of mere worldly luck but the recognition that the world in its fullness is itself a face of the divine. And the space between these two poles — traversed by Tārā's crossing-power, Bhuvaneśvarī's spacious holding, Tripura Sundarī's self-delight, Bhairavī's transformative fire, Chhinnamastā's radical self-opening, Dhūmāvātī's desolate voiding, Bagalāmukhī's arresting stillness, and Mātāṅgī's creative marginality — constitutes the full range of what it means for consciousness to be alive, aware, and free.

What the tradition offers, in its most radical formulation, is the possibility that the practitioner might inhabit all ten modes simultaneously — not sequentially, not by alternating between them, but by recognizing the one awareness that moves through all of them without being exhausted or defined by any single one. This is what the texts mean when they describe the liberated consciousness as a mahāyogī who has made Kālī and Kamalā friends, who dwells equally in the cremation ground and the lotus garden, who recognizes destruction and abundance, desolation and beauty, silence and speech, as equally valid, equally luminous, equally necessary expressions of the one inexhaustible consciousness that he or she always already is. “*The Daśamahāvīdyās, in the end, are not ten objects for veneration but ten invitations to recognition — ten different angles from which the infinite looks at itself and finds, in each case, only its own face looking back.*”

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