

The Das Mahavidyas

Ten Forms of the Goddess — Mantras, Meanings & Meditations

दश महाविद्या

INSTRUMENTAL SOOTHIES

The Ten Great Wisdoms

In the Shakta tradition — the stream of Hindu devotion that worships the Supreme as the Divine Mother — the Goddess reveals herself in ten great forms known as the Das Mahavidyas, the “Ten Great Wisdoms.” They are not ten separate deities but ten faces of one Shakti, one power of consciousness, each face a complete doorway to the Absolute. Some are tender and beautiful, some stark and fierce; together they embrace the whole of existence, refusing to leave anything — birth or death, beauty or dissolution, fullness or emptiness — outside the circle of the sacred.

The classical order begins with Kali, the power of time, and ends with Kamala, the lotus of abundance: a complete arc from dissolution to flowering. Each Mahavidya carries her own mantra, her own imagery, and her own gift, and devotees are traditionally drawn to the form that answers the season of their own life.

In these pages you will find each of the ten goddesses presented with her name in Devanagari and Roman script, her traditional mantra, and a short meditation on her nature and the fruits of her japa — the loving repetition of her mantra. May the Mother, in all ten of her forms, bless the one who reads and the one who chants.

All 108x mantra chants in this book are available to stream at musinara.com

Kali

काली

The First Mahavidya · Time and Transformation

ॐ क्रीं कालिकायै नमः

Om Kreem Kalikayai Namah

Kali stands at the head of the ten Mahavidyas, for she is Mahakali, the power of time itself — Kala — before whom all forms arise and into whom all forms dissolve. Dark as the night sky, garlanded and fierce, she dances upon the still form of Shiva: consciousness at rest beneath the ceaseless movement of her energy. Her fierceness is not cruelty. It is the swift compassion of a mother who removes what harms her child, even when the child clings to it. What she cuts away is the false self — pride, fear, and the illusion that we are separate from the Divine.

Her japa is sought by those who long for transformation at the root: freedom from fear of death, release from old bindings, the courage to let the ego dissolve so that something truer may live. Devotees turn to her in times of crisis and upheaval, when only radical change can bring peace. To repeat her bija, Kreem, with devotion is to invite time itself to become a friend rather than an enemy.

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Tara

तारा

The Guiding Star · Compassion in the Crossing

ॐ ह्रीं स्त्रीं हुं फट्

Om Hreem Streem Hum Phat

Tara, the second Mahavidya, is the star that guides the traveller across dark waters. Her very name comes from the root that means to cross over — she is Tarini, the one who ferries her devotees through danger, grief, and confusion to the far shore of safety. In the Shakta tradition she is deep blue like the pre-dawn sky, standing in the cremation ground yet radiant with maternal tenderness. Where Kali dissolves, Tara rescues; her fierceness is wholly protective, turned outward against whatever threatens the one who calls her name.

Her japa is sought for protection in every kind of crossing: journeys, transitions, illness, litigation, and the inner passages of spiritual life where the old certainties have fallen away and the new has not yet appeared. She is also the goddess of sacred speech and is honoured by seekers of eloquence and learning. Those who feel lost repeat her mantra as a drowning sailor watches a star — steadily, with trust — and find that the current itself begins to carry them home.

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Tripura Sundari

त्रिपुर सुन्दरी

Shodashi · Lalita · Beauty of the Three Worlds

ॐ ऐं ह्रीं श्रीं त्रिपुर सुन्दर्यै नमः

Om Aim Hreem Shreem Tripura Sundaryai Namah

Tripura Sundari — also beloved as Shodashi and Lalita, the playful one — is the third Mahavidya, the supreme beauty who shines through the three worlds and the three states of waking, dream, and deep sleep. She is the presiding goddess of the Sri Vidya tradition and of the Sri Chakra, the great yantra in whose central point she dwells. In her, the fierce and the gentle are reconciled: she is the loveliness of creation itself, the sweetness that draws the heart toward the Divine as fragrance draws the bee.

Her japa is sought by those who wish to see the world as she reveals it — saturated with divine beauty and benevolence. Devotees approach her for harmony in relationships, refinement of the mind, grace in speech and conduct, and above all for the ripening of devotion into direct experience of the Self. Her triple bija — Aim, Hreem, Shreem — invokes wisdom, purifying power, and abundance together. To meditate on Lalita is to learn that the path to the Highest can be walked in delight.

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Bhuvaneshwari

भुवनेश्वरी

Queen of the Universe · The Space That Holds All

ॐ ह्रीं भुवनेश्वर्यै नमः

Om Hreem Bhuvaneshwaryai Namah

Bhuvaneshwari, the fourth Mahavidya, is the Queen of the Worlds — Bhuvana meaning the universe, Ishwari its sovereign mistress. She is space itself: the vast, luminous openness within which every star, every breath, and every thought appears. As the sky holds all weather without being stained by it, so Bhuvaneshwari holds all creation in her body while remaining serene, golden, and smiling. She is often pictured with the noose and goad, gently drawing beings toward the Divine and restraining what would lead them astray.

Her japa is sought by those whose lives feel narrow, pressured, or confined — for she is the giver of spaciousness, inwardly and outwardly. Devotees call upon her for peace in the home, breadth of vision, generosity of heart, and the dissolving of anxieties that crowd the mind. Her bija, Hreem, is counted among the greatest of all seed mantras, the sonic form of the Goddess herself. Repeating it, the devotee slowly discovers that the room they longed for was always present — within.

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Bhairavi

भैरवी

Fierce Radiance · The Fire of Tapas

ॐ ह्रीं भैरवी कलों ह्रीं स्वाहा

Om Hreem Bhairavi Kalaum Hreem Swaha

Bhairavi, the fifth Mahavidya, is the fierce radiance of the Goddess — the consort-power of Bhairava, the awesome form of Shiva. She blazes like ten thousand rising suns, and her fire is tapas: the disciplined inner heat by which impurities are burned and the spirit is tempered like gold in the crucible. She is the strength behind every austerity, every vow kept, every temptation refused. In the body of the yogi she is recognised in the ascending power that burns away lethargy and sloth.

Her japa is sought by practitioners who need spiritual stamina: the resolve to keep a discipline, the intensity to complete what has been begun, and the courage to face one's own shadows without flinching. She is also invoked for victory over inner enemies — anger, greed, and fear — which she consumes as fire consumes dry grass. Devotees approach Bhairavi not casually but with reverence and steadiness, and she answers with a purity that no comfort could ever give: the clean, bright strength of a heart that has passed through fire.

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Chhinnamasta

छिन्नमस्ता

The Self-Sacrificing Goddess · Kundalini Awakened

ॐ श्रीं ह्रीं ऐं वज्र वैरोचनीयै हूं हूं फट् स्वाहा

Om Shreem Hreem Aim Vajra Vairochaniye Hum Hum Phat Swaha

Chhinnamasta, the sixth Mahavidya, presents the tradition's most startling image: the goddess who has severed her own head, which she holds in her hand while three streams of her life-force nourish her two attendants and her own severed head. Rightly understood, this is not an image of horror but of supreme generosity and yogic truth. The cut is made by her own hand — it is the ego's voluntary surrender, the head of self-centred thinking offered so that life may flow freely to all. In yogic language she embodies the kundalini shakti risen beyond the limitations of ordinary mind.

Her japa is sought by mature seekers for the loosening of ego's grip, for mastery over desire, and for the awakening of subtle energy under the shelter of the Goddess's own protection. She teaches that we are sustained not by grasping but by giving; that the life we clutch shrinks, and the life we offer multiplies. Devotees approach her with humility, purity of intention, and preferably the guidance of tradition.

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Dhumavati

धूमावती

The Widow Goddess · The Wisdom of the Void

ॐ धूं धूं धूमावत्यै स्वाहा

Om Dhoom Dhoom Dhumavatyai Swaha

Dhumavati, the seventh Mahavidya, is the smoky one — the goddess portrayed as an aged widow, riding a chariot with none to draw it, her banner marked by the crow. She embodies what remains when everything pleasant has been taken away: loss, emptiness, the pause between dissolution and new creation. Yet the tradition places her among the great wisdom goddesses, for in that very emptiness lies liberation's secret. When all supports fail, the seeker discovers the support that cannot fail. Dhumavati is the grandmother's wisdom of the tradition — unadorned, unsentimental, and profoundly kind beneath her severe appearance.

Her japa is sought for vairagya, true dispassion: the ability to remain steady when fortunes turn, to grieve without being destroyed by grief, and to find peace that does not depend on circumstance. Those passing through bereavement, disappointment, or the dark night of the spirit take refuge in her, for she has already made her home in that country and knows every road through it. She grants the strange, quiet gift of needing nothing.

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Bagalamukhi

बगलामुखी

The Power of Stambhana · Stillness That Protects

ॐ ह्रीं बगलामुखि सर्वदुष्टानां वाचं मुखं पदं स्तम्भय जिह्वां कीलय बुद्धिं विनाशय ह्रीं
ॐ स्वाहा

*Om Hleem Bagalamukhi Sarvadushtanam Vacham Mukham Padam
Stambhaya Jihvam Kilaya Buddhim Vinashaya Hleem Om Swaha*

Bagalamukhi, the eighth Mahavidya, is robed all in gold and seated upon a golden throne. Hers is the power of stambhana — stilling, stopping, holding fast. She is shown seizing the tongue of a demon, arresting harmful speech at its very source. Her celebrated mantra asks her to still the speech, the advance, and the schemes of all who intend harm. This is protection, never aggression: the devotee does not ask that enemies be destroyed, but that their power to injure be suspended, as a storm is stilled rather than answered with another storm.

Her japa is sought by those facing hostility, false accusation, slander, legal entanglement, or overwhelming opposition — and equally by those who must still their own restless tongue and scattered mind. For Bagalamukhi's deepest gift is inner stambhana: the halting of the mind's compulsive movement so that silence can reveal the truth. In debate and in difficulty she grants the composure that cannot be provoked. Her yellow radiance is the colour of unwavering concentration.

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Matangi

मातङ्गी

The Tantric Saraswati · Arts and Sacred Speech

ॐ ऐं ह्रीं क्लीं मातङ्ग्यै फट् स्वाहा

Om Aim Hreem Kleem Matangyai Phat Swaha

Matangi, the ninth Mahavidya, is the tantric Saraswati — emerald-green goddess of music, poetry, eloquence, and every fine art. She is the power of the spoken word when it carries real knowledge, and of the inner word, the subtle vibration from which all speech is born. Uniquely among goddesses, tradition remembers her as delighting in offerings that others would consider leftover or impure; she is the Divine that dwells among the overlooked, the outcast, and the unconventional, teaching that no person and no part of life is outside the reach of grace.

Her japa is sought by musicians, singers, writers, students, and teachers — all who wish their speech and art to flow from a deeper source. She grants mastery of learning, sweetness and authority in the voice, and the ability to communicate truth so that it is truly received. Seekers also invoke her to attain the inner silence from which genuine creativity springs. For the devotees of sacred sound she is an especially intimate mother, for every mantra sung is her own body of vibration.

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Kamala

कमला

The Tantric Lakshmi · The Lotus of Abundance

ॐ ऐं ह्रीं श्रीं क्लीं हसौः जगत्प्रसूत्यै नमः

Om Aim Hreem Shreem Kleem Hasauh Jagatprasutyai Namah

Kamala, the tenth Mahavidya, is the lotus goddess — the tantric form of Lakshmi, seated on a blossoming lotus while celestial elephants bathe her with golden waters. She completes the circle of the wisdom goddesses: the journey that began with Kali's dissolution ends in Kamala's flowering. She is prosperity in its fullest sense — not wealth alone, but fertility of the earth, harmony in the household, health in the body, beauty in one's surroundings, and the inner riches of contentment and grace. The lotus that rises unstained from the mud is her signature: abundance rooted in the world yet turned toward the light.

Her japa is sought for the removal of poverty and misfortune, for the steady growth of family and enterprise, and for auspiciousness in every undertaking. Yet her deeper blessing is the realisation that the Goddess herself is the true wealth, beside which all treasures are shadows. Devotees who repeat her mantra with a generous heart find that abundance flows through them, not merely to them — and that this is her sweetest gift.

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A Word on Practice

Mantra japa is the simplest and most intimate of all devotional practices: the repetition of the Goddess's name and seed syllables with attention and love. Tradition recommends a quiet place, a steady seat, and a japa mala of 108 beads, repeating the mantra softly or silently — one repetition per bead, one round per sitting, or simply as many repetitions as the heart offers. What matters most is not the count but the constancy, and not the pronunciation alone but the remembrance behind it.

The fierce Mahavidyas — Kali, Chhinnamasta, Dhumavati, Bagalamukhi — are traditionally approached with particular reverence, and serious sadhana of their mantras is best undertaken with the guidance of a qualified teacher. For every seeker, however, listening to the mantras, singing them, and holding the Goddess in the heart is open, safe, and endlessly rewarding.

At **musinara.com** you will find each of these ten mantras rendered as meditative 108x chants — sacred sound crafted for japa, meditation, and the quiet hours of the day. Let the Mother's names accompany you.

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Jai Maa

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