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# **MATANGI DEVI**

*By Maha Yogi Paramahansa Dr. Rupnathji*

**Lord Shiva is also known as Matang. His Shakti (power) is called Matangi. Her complexion is dark and possesses a moon on her forehead. The three-eyed goddess is seated on the crown decorated with jewels. Her luster is like a blue lotus and is destroyer of the demons (forest) like a fire. In each of her four hands, she has a noose, a mace, an axe and a hook. She is a destroyer of the demons by enchanting them first with her**

beauty and a fulfiller of every desire of her devotees. She is worshipped for the attainment of great powers, power of speech, happiness in family

life etc. Matangi has many forms. Often she is depicted as Green or Blue, and holds a Veena (lute), Knife and a Skull. Other times she is seated on a corpse, holding a skull and a bowl of blood, with dishevelled hair – representing the personification of Uchchishtha the leavings of sacrifice. This is her Uchchishtha-chandali form.

As a form of Saraswati, the spouse of Brahma or Prajapati (Lord of Creatures) – Matangi thus grants control over all Creatures. She also like Saraswati, grants Vak-siddhi or Mystic Power of Speech, whereby the Yogi can curse, bless or whatever he says will manifest, whether again a blessing or creation of some object, desire etc. It also grants power to make all mantras efficient, as she is man Matangi relates to the manifest Speech (Vak), and thus is also related to Ila, a form of the Goddess Saraswati as the spoken word. She is also the first mortal and gave birth to humanity. Ila is connected to Vishnu who became a beautiful woman, Mohini, as Ila was herself once a male who became female. Mohini as a form of Vishnu assumed a Green colour and in a sense is an outcaste, since he had an illicit relationship with Shiva from which Hari-Hara was born. Yet, Vishnu himself as Sadashiva is also the Cosmic Outcaste.

In this aspect, she also represents how, as the Outcaste, she is both male (Vishnu) and female (Mohini), representing the great sexless nature of the Supreme (as Ardhanarishwara), who is neither male nor female and yet both. Matangi is the great teaching behind such Puranic metaphors.

Matangi, however, is daughter of Sage Matanga, an outcaste who became a Rishi, and through his tapas (austerities), the Goddess Saraswati was born as his daughter. Saraswati herself has outcaste forms, and the outcaste Goddess is there in Rig Veda. Saraswati is said to have committed incest with her brother or father, Brahma the creator, this defiling herself.tra-shakti.

The Divine Word has power, feeling, and passion, which is not mere human emotion but Divine bliss. Worshipped for Better Inner Thought, to make people positive about you. Mahavidya Matangi is the word as the embodiment of thought. Matangi also relates to the ear and our ability to listen, which is the origin of true understanding that forms

powerful thoughts. Mahavidya Matangi bestows knowledge, talent and expertise. Mahavidya Matangi is the Goddess of the spoken word and of any outward articulation of inner knowledge, including all forms of art, music and dance. So if you want to get success in these things then Devi Matangi online puja may be very helpful.

Matangi. Dusky, beautiful browed, her three eyes like lotuses, seated on a jewelled lion-throne, surrounded by gods and others serving her, holding in her four lotus-like hands a noose and a sword, a shield and a goad, thus I remember Matangi, the giver of results, the Modini.

**\*The Matangi Mantra as per Mantra Mahaodadhi:**

**"Om Hreem Aim Shreem Namō Bhagavati Ucchisthachandali Sri Matangeswari Sarvagyanavashankari Swaha"**

**"O goddess of intellect, favoured by you, one becomes a Seer; one becomes a Brahman or a knower of the Supreme. Favoured by you one becomes also possessed of riches. Favoured by you one gains manifold wealth. Being such, O goddess of Intellect, delight in us and confer on us wealth."**

**- Krishna Yajurveda, Mahanarayana Upanishad, XLI.2**

Matangi is the Goddess in the form of an Outcaste (Chandala), and in Tantra, represents the Ucchishtha, or leavings of the sacrifice. In this regard, the great Ucchishtha Sukta of the Atharva Veda, relates to her, similar to how the Kamasukta of Atharvaveda is related to the Lalitavidya.

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Indra himself becomes an outcaste for slaying the demon Vritra, and his wife he finds in degradation. This is Matangi. Yet, Saraswati herself is lauded as the Vritraghni (Slayer of Vritra) the Brahmin in Rig Veda (VI.68) - showing her also as becoming an outcaste-Goddess and form of Matangi. In this same form Saraswati is called Ghora (Terrifying) - which is the form of Matangi holding her Sword and Skull in her hands, the wrathful Saraswati as the Outcaste.

The great Seer, Ganapati Muni, cited the Saraswati mantras of the Rig Veda as the source of the Matangi vidya. A Great Vedic Rishi, he wrote much on the Rig Vedic Suktas and their relation to the Dasha Mahavidyas of Ten Great Wisdoms, as the Goddess.

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**As a form of Saraswati, the spouse of Brahma or Prajapati (Lord of Creatures) - Matangi thus grants control over all Creatures. She also like Saraswati, grants Vak-siddhi or Mystic Power of Speech, whereby the Yogi can curse, bless or whatever he says will manifest, weather again a blessing or creation of some object, desire etc. It also grants power to make all mantras efficient, as she is mantra-shakti.**

**Matangi as the outcaste represents the great Muni or Rishi. He lives within the World, whilst at the same time he lives in remote regions as the 'outcaste' of Society in Forests, Hills, Caves etc. However, he also dwells as the householder in mainstream of Society, but inwardly renouncing everything, he becomes the 'outcaste' to the Material or Mayaic world, as his state of Consciousness always transcends Creation.**

**A Good example of Matangi's teaching is Lahiri Mahasaya, the avatar of Raja Janaka. Whilst remaining a Householder and Worker, he became a Great Yogi-Seer and Siddha (Perfected Being). He is one of the rare Mukta-jivas (Liberated Souls) of India, who remained an 'outcaste' (ie. remained in a state of consciousness transcending) to the Manifest World.**

**Matangi also makes us remind of the echoings of the Vedic texts which say "The Gods Love Mystery". This is because, Matangi has the outward garb of an Outcaste, whilst inwardly is one of the great Supreme Powers in the Universe. To the unspiritual or materialist, she is rejected - but to the true Rishi, she is revered!**

Another example is Vamaksepa, an 18th Century mystic of Tarapitha in Bengal. Born a Brahmin, he lost his caste due to his strange and unorthodox practices and devotion to the Goddess Tara. This is similar to how Chaitanya's devotion also gained him the outcaste title.

These Maharishis are examples of Matangi, who represents the Realised Soul who, transcending Creation, acts within it as a "madman" and thus an outcaste - since he has gone beyond all the Laws of the Creator, Brahma. Saraswati as wife of Brahma is his own Shakti (Power), and thus she transcends him and governs him.

Other examples of Matangi represent the forms of Paranormal Wisdom and Artistic Expression. Usually Saraswati Governs this, but Matangi is more the Outcaste form, wherein Brilliance originates.

Such examples are Mad-men such as Einstein, whose Wisdom surpassed the greatest European Thinkers of his time. Or Van Goff the great Artist who was also a heavy Drinker of Absinthe - reminds us of the Goddess Matangi who holds a bowl of Soma or Wine.

As Vak (Speech), she is also the Supreme Power by which the Gods, Demons and Mortals all use in the astral wars through mantras (sacred chants) in form of astras (weapons). Only through her grace, did Rama vanquish Ravana by the Vak-shakti which is the Goddess.

She therefore also represents the transformative power of the spoken word or Mantra. In this regard, great Vedic mantras as the Mahamrityunjaya or Pachakshara to Shiva, the Sri Rudram, the Durgasukta, Brahmastra (Aham brahmashmi) etc. are all forms of

**Matangi, who as the spoken word, takes us beyond to become Outcastes - ie. those dwelling in the Transcendental state of Consciousness. She thus takes us to the region of the Moon or crown Chakra, wherein lies the Great Goddess Lalita Tripurasundari.**

**No wonder Matangi is her Priestess! How can we reach a Supernatural state of Consciousness (Lalita), unless through an Outcaste (ie. Supremely Realised) Guru, who represents the power of spoken word transforming our consciousness.**

**Matangi is hence sacred to all who wish to gain atmajana or Self-Wisdom through the power of mantras (Mantrayoga), or success in mantra. She is the Goddess that represents the power of Chaitanya's Hare-Krishna mantra, which also takes us to dwell with Krishna (Kameshwara) the consort of Lalita in Crown Chakra, also.**

**Thus, Vaishnavas, Shaktas and Shaivites can all benefit from the worship of Matangi Devi.**

**It is well-known that Matangi resides in the Vishuddha-Chakra or Throat, which is also the Janarloka on the Cosmological Level. But, this region also relates to the element of Akasha (Ether) - the first-born product of the Atman (Soul, in Ajna Chakra or Tapaloka) - from which all other gross Elements (Air, Fire, Water and Earth) arise, from this power of Speech.**

**From this we can thus see her obvious relation to Saraswati as the Creator's consort. She thus gives power over the Subtle and Physical Worlds and also the power to ascend Higher to the Self, through the Etheral Regions of Akasha, through Mantrayoga, as explained above.**



**There is a special Yoga through which we can meditate on the Ether element in Vishuddha, and revere the Goddess and through these, gain mastery over the Five Elements. The Panchakshara mantra of Lord Shiva is related to this mystic vidya, as it relates to the Five Elements as the Five-syllabled Mantra. Mastery over the Five Elements is also done through mastery over the Five Senses, governed by these Five Chakras, ruled by Matangi in Vishuddha.**

**In this respect, she is also the Five-Headed Goddess Gayatri, a form of Saraswati relating to Mantra and Creation of the Five Elements. She too, holds many weapons like Matangi.**

**Hence, she is also a great Goddess for Magicians and those wishing to gain entry to the higher subtle realms, or convert solids into liquids and gases etc. She is the Divine Alchemist-Goddess. As the leavings of the Sacrifice (Uchishtha), she is also the Divine Magician and Alchemist, as the bhasma (ashes), the residue to the sacrifice is often known to have many mystic powers, for example. She does the impossible, also having the grace of the Supreme Goddess Tripura, can make enemies friends and lost lovers reunited. She can make the poor richer etc.**

**As the Goddess of Uchishtha, she consumes everything that is left - meaning at the time of dissolution of the Universe. All elements merge back into Ether (Akasha), which is Matangi. By the same means, just as she creates all through Mantra or Speech - through other terrible mantras, can she render asunder all the elements and thus worlds, and merge them back into the Ethers. - hence again, she is the Mystic Power behind the Vedic Rishis!**

**She combines the Lustful and Material side of the Goddess Tripura-Kamala with the Wrathful and Dark nature of Kali and the Wisdom and Artistic side of Saraswati and the Transcendental Nature of Dhumawati. It is well-known that her mantra contains no set rules or purity restrictions etc. as she is the great Goddess beyond.**

**As such, she is the great Priestess Goddess and should be worshipped by one and all for Material gains, Vedic Wisdom, Understanding the Goddesses and Gods or Yogic Powers and also Liberation!**

**\*The Principal Among Mahavidya Sadhnas:-**

**\*Sadhna of Mahakali, the most superior among ten Mahavidyas of Tantra, is like Kalpavriksha which confers early success in this Kalyuga. The aspirant, having perfected this Sadhna does not face any kind of necessity in his life and attaining full sovereignty and final beatitude, he incurs the fulfillment of human birth.**

**This article presented by Yogiraj Kalidasanand is a torch bearer for the readers in the light of which they can march ahead towards totality.**

**\*Significance:-**

**There are millions of Sadhna practices existing over the earth but the Sadhna of Ten Mahavidyas (The Eternal Mother Forces) has been presumed to be the greatest attainment. Among these ten, the Sadhna of Mahakali occupies the pivotal position. Since time immemorial this Sadhna has had been performed by the Yogis and ascetics. The aspirants of high order cherish a desire to perform Mahakali Sadhna by all means in their life. This Sadhna evokes innumerable advantages but the following results confirmed by attained aspirants, are realised instantly after the accomplishment of the Sadhna-**

**"Atha Kalimantraye Sadyovaksiddhiprapyivan Aravitairyah Sarvestam Prapnuvanti Jana Bhuvih."**

- 1. It implies that an aspirant having perfected Mahakali Sadhna attains 'Vak Siddhi' (power of materialising the words whether it be a blessing or curse) and also attains the desired results in all the three realms.**
- 2. This Sadhna emancipates the aspirant from all kinds of ailments.**
- 3. On one hand this Sadhna bestows all kinds of material bliss and on the other hand it also confers final beatitude after paying the debt of nature.**
- 4. No Sadhna is superior to this Sadhna for the annihilation of enemies, victory in law suits and security from all sides.**
- 5. Since this Sadhna is one among Ten Mahavidyas, perfection of this opens the door for entrance into the majestic Siddhashram.**
- 6. An early financial improvement and possession of manly vigour is possible through this Sadhna.**
- 7. According to 'Kali Putro Falahpradah', this Sadhna is ideal for the attainment of a competent son and also for ensuring the longevity, prosperity and security of the son.**

**In reality Kali Sadhna, highly extolled by all spiritual scholars, dispels all the deficiencies of life and leads the aspirant on the crest of a wave.**

**\*Auspicious Time:**

**Navaratri (the first nine days of the bright half of Aswin or Chaitra) is the ideal period for accomplishment of a Mahavidya Sadhna & therefore it is an advice to the aspirants that they should choose this auspicious period for performing Mahakali sadhna.**

**\*A Simple Sadhna:**

**Inspite of being the fundamental Sadhna of Tantra, the Sadhna of Mahakali is simple & devoid of intricacies. Moreover this Sadhna involves no adverse effect of any kind.**

**Mahakali Sadhna in real sense is a Sadhna for householders. No kind of discrimination exists for its performance. Any individual whether man or woman, scholar or illiterate, ascetic or householder, can accomplish this Sadhna. What I want to stress is that any person, desirous of leading an exalted & contented life must utilise 'Navratri' period for performance of Mahakali Sadhna**

**\*Rules for Sadhna:**

- 1. You must install before you the consecrated & energised Yantra & picture of Mahakali.**
- 2. On the first day, after worshipping & contemplating on the Goddess, you should start the recitation of the Mantra. You are free to perform either mental worship or worshipping with five articles (kumkum, flowers, incense, lamp & prasad).**
- 3. Avoid the use of cot or bed. You should retire on the ground.**
- 4. Meal should be taken only once a day & that also vegetarian diet without adding garlic or onion.**

**\*Perceptions:**

**On the third day of the Sadhna, the aspirant, while chanting the Mantra, may experience an intoxicating smell in his room. On the fifth day, he may hear the tinkling sound of bells & on the eighth day, he is presumed to realise the magnificent appearance of the Goddess Mahakali. The condition for such divine perception is the performance of Sadhna with full devotion, fidelity & in methodical manner.**

**\*Method:**

**On the first morning, after taking your bath, wear a sacred apparel & while facing towards East, be postured on your mat. Install the Yantra & picture of Goddess Mahakali before you & rekindle the lamp of clarified butter. First perform the worship of Lord Ganapati & then of the Guru. Thereafter, worship the Yantra & picture.**

Now take some water in your right hand & recite that till a particular day, you will complete one lakh recitations to achieve your particular purpose. Speak out the wish which you want to get fulfilled & also the date which you have fixed for completion of your Sadhna. Also implore the Goddess for granting strength so that you may come out victorious in your endeavour. Reciting in such a manner, pour out the water in your palm onto the ground. You are not required to repeat this recitation everyday.

\*Now contemplate on Mahakali as given below-

\*Savaruhaammahabhimaghoradanshtram Hasanmukhim.  
Chaturbhujamkhadagmundavarabhayakaram Shivam (1)

\*Mundamaladharamdevi Lolajihvandigambaram. Evam  
Sanchintayetkalim Shamasanalayavsinim (2)

\*Thereafter, using the rosary of Rudraksh complete at least Twenty one rounds of rosary everyday. However you should do same number of rosary rounds daily till the total number of Mantra recitations becomes One Lakh (One Hundred Thousand). The mantra for recitation is-

\*|| Kreem Kreem Kreem Hreem Hreem Hoom Hoom Dakshine Kalike  
Kreem Kreem Kreem Hreem Hreem Hoom Hoom Swaha ||

\*KALI AS THE VEDIC LANGUAGE:-

Kali first appears in the Vedic texts as the tongue of Fire (Agni), in the Mundakopanishad,

which dates around 800BCE, not long before Buddhists and Jaina Dharmas in India. She is also the feminine of Time (Kala), lauded in Kala Suktas of Rig Veda.

She is therefore the embodiment of the Sanskrit language itself, or the hymns, like Vedic Vak (Speech), seeing she is the tongue. In the Vedas, Brihaspati is the spouse of Vak or Brihat (Speech), which connects to later Tara, Kali's first emanation.

**This is all in Vedic lines, since, Kali as the tongue, produces Speech (Vak) or Tara! Tara is also Brihaspati's spouse as in the Jyotish Myths as well, where Brihaspati is Jupiter.**

**We should also note that even in the Vedas, the Goddess or Divine Mother was lauded as Speech. Speech was, and still is, the Mother (Aitareya.Aranyaka.IV.6.14) in Hinduism. This refers to Tara and also to Kali's origin, as Speech and Tongue, respectively, as a Goddess (as in Mundakopanishad).**

**Vedic Agni, himself, whom Kali is the tongue of, is also Speech or Lord of Speech, and the origin of Kali and Tara is thus pushed back further to the Rig Veda Samhita.**

**His name is often 'Narasamsa', that shows that, Narasamsa - fr. Nara (Man or Being) and Samsa (Prayer). Narasamsa is Agni (Fire - Rg.I.8.3) as the Man of Prayer, which is connected to the name of Brahmanaspati (Rg.I.18.9). Agni is also Brihaspati/Brahmanaspati, as being Speech (Vak or Brihat) himself (Aitareya-Aranyaka.IV.2.4)**

**Agni is thus also Brihaspati, consort of Tara, or Akshobhya. Agni in this connection is also Tara (RV.VI.1.5), as also Mother and Father (Brihaspati and Tara; Akshobhya and Tara). Kali as the tongue, is hence the Vedic 'Shakti' or power behind Agni, who is Speech!**

**Kali and her worship thus relates to the shakti or power behind Vedic Mantra or Prayer/Hymns and also the language, as the power or Tongue behind Tara/Brihaspati/Agni-Narasamsa who is Speech or the Sanskrit language. Kali is more this the Primal form, as the dhatus or bijas, seeds.**

**Kali's worship is hence important to all those who wish to pronounce Sanskrit and chant the Sanskrit mantras, as the 'Mantra Shakti' herself, harnessing the primal power of the pronunciation of the ancient Sanskrit language and mantras. Hence she is very Vedic, on this note.**

**Her imagery is also derived from Vedic concepts:- the white skulls that garland her dark appearance are the Vedic Nakshatras (Stars), or the Tantric-like Maruts, that shine against the Night Sky, her body. The Maruts are also letters of the Sanskrit alphabet, as the white skulls also**

represent in later Devi images. Again, Kali here is representing the Vedic language and mantra.

The severed head that she holds, is that of Brahma, Prajapati or Brahmanaspati, Lord of the Vedas and Vedic Mantra. Often Rudra does this in the Vedas. Brahma's head in her hands, also shows the relation to Vedic mantras/Vedas, for it shows she has extracted the essence of the Vedas (being Vidya, wisdom of Brahma's head), leaving the rest (his body) behind. This is an important Vedic imagery to understanding Kali as Sanskrit Shakti also.

We should also note that Kali is the deity who slices the Ego and takes us into Immortal Life (Moksha), as in the Mahamrityunjaya Mantra to Rudra. Scholars should also note that the Mahamrityunjaya appears in the Rig Veda (VII.72.12), long before its appearance in Krishna Yajurveda (also known as Taittiriya Samhita).

Her girdle of hands is also symbolic of the Vedic Yajna or Rituals, especially the Fire-sacrifice. They represent Karma or the works of the hands pouring Ghee in the Yajnas, and also represent action (Kriya) of the limbs (Anga) or senses (Indriyas), thus showing the Senses merging into her own dark formlessness, showing her as the being attained beyond Yajnas (or exoteric applications, as the deity or Indra, attained through Yoga). Or the resultant of all Yajnas.

Kali's protruding tongue shows that she is the Tongue of Agni, which sticks out and reminds us that this tongue emerges from her Fiery or Lightning-like body, as the Primal Tongue or Speech (ie. Atman), from which Brahma, the Rishis and the Devas received the Vedas (through Yoga).

The whole image of Kali is therefore the embodiment of Vedic ideas and concepts.

Kali as Kundalini is also a Vedic idea - Kali as Speech or Vak resides in the Muladhara Chakra as Brahma or Brahmanaspati in later times, showing the Vedas or Speech. The female form of Brahma is Saraswati, who is also called Sarparajini, the 'Serpent Queen', as Kundalinishakti is the Nagini (female Serpent). Saraswati is also clearly Kundalini in the Veda (Rig.VI.61.11-12).

**Agni as Brahmanaspati, or male-form of Kali is also Kundalini:**

**"He in mid-air's expanse hath Golden tresses; a raging Serpent, like the rushing tempest:**

**Purely refulgent, knowing well the morning; like honourable dames, true, active workers."**

**(Rig-Veda.I.89.1)**

**Vritra, a Vedic form of Brahma who contains the Vedas, is also a Serpent (Ahi), and Kali here would be his Shakti, as the Primal Serpent-force or Dormant Serpent, as Diti or Danu.**

**Kali also represents the dormant aspect of Kundalini. Kali as wife of Vritra, here, is also Mother of the Maruts, who are Ganas (Hosts), Asuras (Demons) and Nagas (Serpents) as described in later times, as Tantrics/Aghoris or Naga Sadhus, Rudras/Bhairavas etc.**

**Kundalini or Kali, said to be the essence of speech, lies dormant in the Muladhara Chakra of the subtle body. The Krishna Yajur Veda (II.1.4), states that Vritra is bound by Sixteen Coils, which are of course, representing the Sixteen Vowels of the Sanskrit Language, as the primal essence of speech (Vak), and moreover, Sixteen relates to the Throat-Chakra, from where Speech proceeds, which also shows this. These are also origins of the 'Sixteen Kalaratris' or Dark Nights of Kali in Tantra, as representing the Sixteen Kalas and Vowels.**

**There are said to be Four Levels of Speech (Rig.I.164.45), which are later elaborated in later texts:**

**"Speech has been measured in four divisions, the Priests who have knowledge know them. Three are kept hidden and cause no movement; on speech, mortals speak only the fourth division"**

**(Rigveda.I.164.45)**

**"Para, Pasyanti, Madhyama and Vaikhari, are the four kinds of speech. Para is the highest of sounds. Vaikhari is the lowest of sounds." (Yoga-Kundalini Upanishad, III.19)**



These are the Four Vedas and also Four Levels of Consciousness (Awakening, Sleep, Deep-Sleep and Turiya, the state Beyond). These are the Four Illuminaries in Man that the Vedas speak of [Aitareya Aranyaka, III.1.2.6], as the Three Stations of Muladhara, Hridaya, Ajna and the Four as Sahasrara. These are also known as the Three Lokas with the Fourth as the Brahman-Loka or Realm of Brahman.

Kali is Muladhara and the Vaikhari or Primal Speech, the state of Awakening.

Bhuvaneshvari or Savitri/Gayatri is Madhyama which resides in Hridaya and is Sleep.

Chinnamasta represents Pasyanti and Deep-sleep, wherein the mind is put to rest, and is Ajna.

Tripura is the Supreme Goddess as the state of Turiya or Soma, as beyond ness, or Para Vak.

Other relations exist, but these are generalised here, for the point of understanding Kali.

The Seven tongues Mundaka speaks of, starting with Kali, are the Opened or Awakened Seven Chakras, or the Seven Speech-forms, Seven Tongues inside Agni who is Vaishvanara or Purush, the Cosmic or Subtle Body of Man. Or Seven regions Kundalini ascends (see Saraswati above).

Kali is hence the essence of the Vedas, the essence of awakening and the Adi or Primal Speech from where all other forms originate from. As the tongue, she is the speech or Sanskrit and physical language we speak, and hence described as coiled-up in Muladhara as Kundalini, and representing awakening through Vedic mantra.

This is one way of viewing Kali here, but clearly, she represents the whole Vedic Language, Ritual, Havana and Jnana par se, as Mother of the Vedic Gods (Maruts), the root which is the Brahma or Creator in Muladhara, as wife of awakened Vritra or Indra!

**Maha Devi, Origins of the Goddess of the Vedic Aryans.**

**The Goddess is the natural instinct for Man to worship, seeing the image of the faultless and the Divine, All-Pervading nurturing Force.**

**Whilst we know the Vedics had many Goddesses, few have related any Goddesses and their Tantric concepts to the Vedic texts, if at all, and especially, it lacks Rig Vedic references, which is understood by few.**

**Here, we discuss the Origin of the Goddess, her Forms and Concepts, from the Rg and other Vedas, and use the Dash Mahavidyas, 'Ten Great-Wisdoms' - Goddesses who were Emanations from Kali, to understand Tantric and Vedic terms and related ideologies.**

**These Goddesses are Kali, Tara, Chinnamasta, Bhairavi, Tripura, Bhuvaneshvari,**

**Bagala, Dhumavati, Matangi, and the graceful Kamala. These Goddess represent many Vedic principles, but in the higher Rig-Vedic, or transcendent aspect as Sachi (Force, Power and Strength).**

**These are powers such as the Divine and Blissful Soma or the Sun (Surya or Aditya), to the wrathful and fiery Rudra and Agni, or the terrible transformative and destructive forces of Indra as Vidyut (Lightening), to Mantra or Word (Vak or Brihaspati), and so forth. Dark forces are there, such as Nirriti (Destruction) and Danu, wife of the terrible Vritra, demon of darkness or Yami, goddess of Death and the Underworld**

**Sri Ramakrishna, Kalidasa, Ram Prasad Sena, Paramhansa Yogananda, Aghori Vimalananda, Sri Anandamayi Ma etc. are all names that ring bells, when one mentions about the Divine Mother - yet none of these have described her origin, either physically, psychologically, metaphoric or symbolic, in the Hindu tradition, dating back to the Vedas.**

**At the most, we may find references to the Sri or Durga Suktas of the Vedas, yet often even these Suktas were composed largely of Rig Vedic verses, themes, terms or ideologies, which is not pointed out, or discussed by scholars, both Hindu and Western.**

**We may be taught that Shakta traditions are Vedic, but no elaboration is given - no evidence, no proof, no explanation of these ideas and concepts! Few even know that Vedic Saraswati was the River of the once-**

grand so-called 'Indus' Culture, now renamed Vedic-Saraswati, because the Vedas were composed along it (her) banks. Science and Archeology, then, also support her epithet as 'Veda Mata', 'Mother of the Vedas'.

The Divine Mother was Vak (Mantra or Word) in the Vedas, both the Vedic Sanskrit language, and also it's Suktas, or Hymns. She was also Gayatri - supreme amongst Vedic mantras for the Brahmins or Vedic priests, and Rishis (Seers).

## I. THE DASH MAHAVIDYAS - AN OVERVIEW:

The Concept of the Mahavidyas is that all Ten Goddesses are forms of Durga or Rudrani

as her Daughters or Forms, and the Ten Pranas or Airs in Man.

This is merely a Female version of the Vedic idea that the Rudras or Maruts were Sons or forms of Rudra or Shiva and the Ten Pranas, he the Self as Durga's Husband, the Supreme Self:

"The Ten Breaths in Man (Purusha) and the Atman (Self) is the Eleventh. When they depart from this mortal body, they cause men to cry, and as a result, they are called Rudras." (Brihadaranakya Upanishad, III.3.4)

The Counterpart of the Ten Mahavidyas is the Tradition of the Seven Goddesses which are the Seven Pranas and Chakras of the Vedas, also Rudras. But they are also Fire-Goddesses and forms of Agni's wife, Svaha. Agni himself is Vedic Rudra or Shiva also, hence the Seven Goddess Tradition is also Vedic as the seven Maidens that are forms of Agni, his Mother in Rig-Veda and wife and Mother of Rudra:

"Kali (black), Karali (terrific), Manogava (swift as thought), Sulohita (very red), Sudhumravarna (purple), Sphulingini (sparkling), and the brilliant Visvarupi (having all forms), all these playing about are called the seven tongues (of fire)." (Manduka Upanishad, I. 2.4)

The entire teaching of the Mahavidyas is merely a feminine form of the Vedic worship

of Rudra and the Maruts or Rudras: The Rudras like Mahavidyas are born from Maharudra or Rudra, like Durga. They kill Demons, are the letters of Sanskrit Alphabet, are the seven Pranas and Chakras as well as the Ten Pranas of Pranayama in Yoga in the Vedas, just like Mahavidyas.

Most of all, they are also forms of Agni or Fire, like the Goddess are are likened often to Seven forms of Agni. Their feminine form are the Rudranis or Prishnis, later to be the Mahavidyas.

The aim of Goddess worship is also to awaken Kundalini. Vedic Agni, who is Shiva or Rudra is also Kundalini and hence the worship of the Goddess in this aspect as Serpent is also from the Vedic worship of Rudra as Kundalini:

"What time the Holy One, Wind-urged, hath Risen Up, Serpent-Like Winding through the Dry grass Unrestrained, Dust lies upon the way of him who burneth all, black-winged and pure of birth who follows sundry paths." (Rig-Veda.I.141.7)

"Germ of the world, ensign of all creation, be sprang to life and filled the earth and heavens.

Even the firm rock he cleft when passing over, when the Five Tribes brought sacrifice to Agni.

So among mortals was Immortal Agni established as holy wise and willing envoy.

He waves the red smoke that he lifts above him, striving to reach the heavens with radiant lustre."

(Rig-Veda.X.45.6-7)

"He in mid-air's expanse has golden tresses; a Raging Serpent, like the Rushing Tempest"

(Rig-Veda.I.79.1)

The Goddess Bhairavi is especially Kundalini - again merely a female form of Rudra or Shiva as Fire or Agni:

**"He with the Braided Hair we call with Reverence down, the Wild-Boar of the Sky, the Red, the Dazzling shape. "**

**(Rig-Veda, I.124.5)**

**Like the Mahavidyas, all the Seven Goddess can hence also be traced to the Rig-Veda and are also the Pleiades in the Rig who mother the baby Agni who is Skanda, as in later times.**

**Prishni is also Skanda's mother in the Rig-Veda and many times the image of her is like the latter images of the Goddess and her child. The Pranis or Prishnis are the later Seven Goddesses as forms of Fire or Rudra's wife or female form.**

**Kali is the Vedic goddess Sachi, a form of Indrani and is the Supreme form in Rig-Veda, and also as Svaha and Fire, like in latter times. Hence why she consumes the Yajna or Ego that is Prajapati or Brahma that is killed by Brahma or Indra. Kali and Chandi are merely female forms of the Vedic myths of Rudra and Indra, as are all the Goddess Myths.**

**The Myth where Durga is created by the Devas to kill Maheshasura or where she appears as Lalita to teach the Trimurti a lesson are derived from the Vedic Myth where Rudra is created by combined forces of the Devas to kill Prajapati or Brahma, the Great-Ego, who is also Varaha, the Boar or Buffalo or Bull etc, hence Mahesh. Rudra appears before Indra, Vayu and Agni in Kena Upanishad to show his superiority over them like Durga does.**

**Hence, Devi Mahatmya merely makes Vedic myths of Rudra and the Rudras more feminine.**

**The Gandharva Tantra itself traces Shaktism or the Goddess cult to Atharva-Veda and Atharvanism, the Vedic Cult of Magic, Astrology and Yoga, hence it's continuation of these practices from Atharva-Veda and Brahmanas in the Tantras! Moreover, the chief Atharvan deity was Rudra or Fire and the Rudras, cognate to Durga and the Mahavidyas of Tantra, hence the Devi cult was a reflection of the Vedic Atharvanism and the Tantras reflections of the Atharva Veda and it's Brahmanas and mantras, rituals etc.**

**Dadhyak, the chief Atharvan deity is the headless God and also the yajna or sacrifice, cognate to Chinnamastaka of Mahavidyas or Shaktism, and both relate to Hum or Fire-mantra and forms of Fire.**

**Dadhyak is also a Marut or Rudra as Chinnamasta is a Dakini, Yogini or Rudrani, form of Devi.**

**Moreover, in places in S.Indian Tantric sects, Kali, Bhairavi and their related forms are actually called Atharvani meaning 'Female Fire Priest' or Atharvan deities - which again connects us to them.**

**Note that Kali or Svaha is also chief of the Devi Cult and hence chief of Vedic Atharvanism as Svaha is mantra of offering and also, Kali is chief of the seven Flames of Fire or Agni (Rudras) wives in the Vedas and Upanishads!**

**In the Seven Goddesses Tradition, the Goddesses are:**

**Varahi, who is the Vedic Goddess Yami or Prithvi, Earth as the Boar-God, Varaha's wife.**

**Prithvi is also Varaha's wife, as is Yami making both cognate and found in Brahmanas.**

**Indrani, who is Indra's wife in her form as Aditi or the Supreme Ruling Goddess.**

**Vaishnavi who is Ushas or Shri, Surya or Vishnu's wife, Chaumundi who is the Vedic Goddess as Prishni as the Great-Death counterpart of Shiva as Mahamrityu in the Vedas or Rudrani, Maheshwari who is Shachi or Mahendrani, Indra or Shiva's female Counterpart as the Supreme Goddess, and Goddess Kaumari who is Vedic Agni-Jataveda's wife as Svaha or Valli in latter times and the other Goddess is Brahmi or the Vedic goddess Saraswati or Vak.**

**Goddess Chinnamasta can be viewed as Vritra (Vasuki) in his be-headed aspect as Rahu and Ketu or the former as the headless Serpent who Chinnamasta also relates to. Vritra was killed by Indra showing the relation.**

Others are Ganesh, Brahma or Daksha that were be-headed by Shiva or Kabhandhasuran.

Dadhyak who loses his head which is replaced by the AshvaMukha or Horse-Head is also Chandi since Ashva is the Vedic Yajna. Or it may also be related to the Dhanyu Bhagat myth where the Raja offered his head to Durga.

So in all aspects, the Goddess is Vedic and has been worshipped since Vedic times in

India!

## II. KALI AND CONCEPTS IN THE RIG VEDA:-

Kali means 'Time' and also 'Darkness' or Black. It refers to the Goddess as Adi-Shakti, the Primal-Shakti that transcends Creation. The Infinite Mother beyond, without attributes (Nirguna).

Kali is hence the great deity of Jnanashakti or 'Power of Wisdom'.

On this note, we note of the ancient Vedic Goddesses, such as Ushas (Awakening/Dawn), of which she is lauded as being Jnana-shakti, like Kali:-

'You, Ushas, have caused Agni (Fire) to be kindled, and with the Eye of the Sun, has revealed all of Creation' (Rig.I.113.9.)

The Fire (Agni) is The Jiva or Self, which is awakened by her Power (of Jnana). The Eye of the Sun is the Third-Eye (Ajna Chakra), the Seat of Jnana, by which all of Creation is revealed, or seen in its true aspect, as Maya (Cosmic Illusion). Thus she is Jnana-shakti, the 'Power of Wisdom' or of the Jnanis or Yogis.

The Rg Veda also, so nearly describes the Goddess, and calls her by the name 'The Infinite One' (Aditi):-

"The Infinite One is heaven, the Infinite One is space, the Infinite is Mother (Mata), father and the son. The Infinite is the universal deities, the Infinite One is the five-classes of men, the Infinite One is all that has and will take birth.[Rigveda.I.89.10]

**The Five Classes of Men are the Brahmin (Priest), Kshatriya (Warrior), Vaishya (Merchant), Shudra (Worker) and Chandala (Outcaste) castes or Jati. Of these, the Chandala is the greatest, since he represents the one who transcends all Jatis (Births), and becomes the Jatavedas (Knower of all Births) - verily, the Soul itself. That is Goddess Kali, who is the Outcaste-Goddess, the Nothingness, the Void, the Attribute less. The Infinite One mentioned above.**

**Kali is that Infinite One. She is the Prishni (One who is Spotted) - the Dark Night Sky of Chaos, of which the liberated souls, her garland of Skulls or the Stars (Devas or Maruts) lie within her bosom. Let us become the Maruts, Kali's bountiful children, and be Enlightened beings, like the Stars, who know their Mother's Infinite and secret nature!**

**The Maruts are also forms of Jatavedas (knower of all births), the flame that is the Jiva. The Maruts mean 'Flashing Ones', the Illuminated Rishis/Souls, that become ONE with their Divine Mother (transcendent darkness or sky).**

**Kali as Time and Space, is hence the 'eater' of all things in the relative Universe, since all of creation is swallowed back up into her own dark formlessness, at the end of physical time. All things come from space, and all things (meaning also senses) are lost back into space. This also connects Kali to Aditi, since Aditi fr. 'Ad ' means - to eat/consume (Brihad.I.2.5).**

**Kali is hence Tamas (Darkness). Yet, Darkness is the Supreme Form, wherein all desires have been destroyed. It is where all Attributes (Gunas) are None (Nir). It is hence Nirguna. It is this state, which represents the state of Para (transcendence) that the Jnanis or Yogis, strive to attain.**

**Even the Vedas proclaim that the Mother was First before the father (Taittiriyanopanishad.I.3.3).**

**We should remember that Light comes from Darkness - the Sun of Creation comes from the Truth of Void or Chaos. That is Kali. She is Hiranyagarbha of the Rg Veda as the Primal Being or aspect. Hiranya means 'Light' and Garbha, 'Source/Origin'. Thus, Kali is Hiranyagarbha,**



the 'Source of Light', of intellect and of physical Light (Sun or Creation: Savitar, the Sun, fr.su - 'to create').

Kali holds within her hand a Sword. That sword is Vivek (discrimination). It is through Vivek, that we reach Jnana (Wisdom). She holds within her other hand, a severed human head. That head is the Ego (Ahamkara). Only through destroying the Ego, by offering to the Goddess Kali - the Infinite Nirguna Brahman our Ego, can we come through to Jnana. Lest, we remain in Avidya (Ignorance), and hold dear to us, our bodies, like Virochana and the Asuras of Chandogya.

The Goddess as the Mother helps Man to destroy his Ego. By seeing the Mother everywhere, as the Rishis did in the Rig Veda's verse above, it helps us to see all as the Goddess, and to a Universal Understanding, that 'All is Brahman' or God.

The ancient Rishis realized this. Their Gods were not Greater over another or another's'. Their deities were Vishvadevas, 'Universal Gods'. They were the Gods also seen and worshipped in others' religions as well as their own. To the Rishi, the Chandala (Outcaste) and the Deva (God) are the same - all forms of Brahman, in his form as Goddess Maya. They knew that higher-aspect of Maya, not as Illusion, but as that wherein all things are forms of Brahman, or Forms of their Divine Mother, as Brahman.

It is not only the ancient Rig Veda, that teaches such Universal Understandings, through the Goddess's vidyas (wisdoms), but also in the Atharvaveda, the last Veda composed, which states in its Prithvi Sukta, about the Universal Nature of all, as Children of the Goddess.

Prithvi means 'Earth', and denotes the Mother as Earth and its inhabitants. Kali's image is the more wrathful form of the Earth, as the Fiery Earth beneath the surface - the Goddess who appears to those who neglect the Earth itself (the Asuras), and destroys them.

To many, the image of Kali may seem terrible, perhaps even horrifying. Yet, it is merely our own Ego, which is rejecting that we are the Inner-self, and identifying with the body, that causes such views. Once we renounce the Ego and accept that form, we begin to Realize her Esoteric and Transcendent Nature - the Nature of our own Self.

Many famous and great Hindus were devotees of Kali Ma. These include, the great Poet, Ram Prasad Sen, the great 18th Century Vedantic Mystic, Ramakrishna Paramhansa, and the ancient Poet-Seer, or 'Indian Shakespeare' - Kalidasa, whose name means 'Devotee of Kali'.

His name is reminiscent of ancient Vedic names, such as the Raja Divodasa, 'Devotee of the Divine', or 'Devotee of the Illuminated One (Indra or Brahman)'.

Paramhansa Rupnathji, the famed founder of Kriya Yoga in the West, and well-known through his movement, the Self Realisation Fellowship, also worshipped Kali in his younger years, as the Divine Mother, and was graced by her vision in the Kalighat Temple in Calcutta.

Kali's image to those who know her, shows of her all-embracing and loving nature. As Nature itself, and all of Nature, in fact, she sees no duality, but only love for all beings, regardless of castes, births, sex, age etc. She is pure Love.

Her appearance, to a devotee, is like that of Krishna as the Playful Child. Kali is both the Mother, who teaches us, whilst her protruding tongue also represents her playful aspect of a cheeky child, to always take the world as we see it, as Maya (Illusion), and see life as the Cosmic Lila (Play) of hers. She dances everywhere, in all, as she is all.

Kali is the Dark-blue form of Fire as it's tongue as Mundakopanishad states. This is the colour of Formlessness (Akash: Ether or Space) that is Kali's true nature. It is also Vishnu (The Universal Pervader). Esoterically, it shows Kali's true formlessness in Nature as Adi shakti, and her aspect as Nature, the shapes and forms that issue forth from this.

Kali the tongue of flame, as the blue-ether and flame, is hence Rudra's female aspect. She is the Supreme/Inner-form as the tongue of Agni (Fire), being Rudra himself, thus she is his Shakti or tongue/consummation power.

In this connection, Kali is strongly connected to Vak (Speech), a famed Goddess in Rg Veda, since speech issues forth from the tongue. Vak is also Vedic Saraswati, who in Rg Veda, has a more militant role, and is hence Nila (Blue, being River) or Ugra (Wrathful) Saraswati - later

**Goddess Tara, in Hinduism. Tara, like Vak-Saraswati, is also Vak (Speech or mantra), and more specifically, is the spouse of Brihaspati (Lord of Speech), Speech being Goddess Vak/Brihat or Tara.**

**Speech/Tara, which 'issues forth' from Kali/Tongue, is itself, an important Vedic point here. In the system of Dash Mahavidya in Tantra, Tara (or Speech/Vak/Brihat) is Kali (or tongues') first emanation or form that issues forth! Tantra thus follows a secret system of Vedic Goddess symbolism!**

**As Agni is also Kali or the tongue, Agni is also Tara or speech itself in the Vedas many times. Infact, he himself, is called the Tara (deliverer), as also the Mother (Mata) - Rig Veda.VI.1.5!**

**Kali represents the Jivatma (Soul) within our hearts as this Formlessness. She is the Jatavedas (Knower of all births), as represented by her garland of heads (representing Samsara and previous Jatas or births). She wears a girdle of severed human arms or limbs, signifying previous Karmas.**

**Yet, her dark appearance as Space, Ether or the liberated Jiva, shows that she remains unattached to these, since Formlessness cannot attach itself to her; hence, she is the liberated Jiva or Yogi, who wonders unattached to all, making his karmas and births disappear into his own dark formlessness of transcendent nothingness.**

**As Fire, she is hence the Jnanagni (Fire of Wisdom), by where all karmas etc. are burnt up in the Ajna Chakra, when the Yogin no longer realises himself as 'I', where he realises his own Infinite Nature as the Nirguna-Brahman, 'Being Without Attributes'.**

**Hence, she is also Vaishvanara, the Universal-Being, also Blue-Ether or Fire, by which pervades all of Nature (Prakriti) in subtle form. There, we become one with the Universal Consciousness (Vishwachaitanya), the being that is Satchidananda, 'Truth - Conciousness - Bliss'. Hence, she is the ideal Jnani, our Vishvamata, 'Universal Mother'.**

**As the Fire of Consummation, the Self, and the Jnanagni in the Ajna Chakra, she hence consumes all of our Senses (Indriyas), as represented by the limbs on her. Hence why she is offered Animals (Pashus). Yet,**

Animals in a Higher Senses, as the Yajurveda elaborates, are Pranas (Breaths), and hence we should offer Breaths to she who is the Prana (Breath of Life) herself. Once all Senses/Pranas are offered to her, we gain our true nature as Rudra - the Supreme Prana itself (ie. exp.Brihad.III.9.4). Such is the teachings of the Divine Mother!

Kali's whole imagery is also Vedic. Her standing on top of Shiva, showing her Sovereignty over her husband, reminds us of a verse in Rg Veda (X.159.2), where the Goddess Sachi (Shakti) says the same. Kali and Shiva as the Dual Shiva-Shakti image, is also Vedic Dyavaprithvi, Dyaus (Heaven) and Prithvi (Earth), that becomes ONE image, as in the Goddess Rodasi (Heaven and Earth), herself who is a warrior-goddess, linked with Vak.

The idea of the Goddess as the Cosmic Destroyer is also symbolised in the Vedic themes:

"Struggling for strength bring forth a praise to Indra (ie. Shiva), a truthful hymn if he exists, in truth.

Some say, There is no Indra. Who has seen him? Whom then shall we honour?

Here am I, look upon me here, O singer. All that exists, I surpass in Greatness.

The commandment of the Law makes me Great. Rending with strength I rend asunder the worlds." (RV.VIII.89.3-4)

There are many such images. The whole Goddess Image in the Rg Veda, whether she be called as Vak/Saraswati or Sachi, all refers to a Supreme Goddess, worshipped by many peoples, as Kali and Durga in latter times. Herein, we see a multi-armed image of the Vedic Goddess, not unlike that of the War-like Mahakali:-

"From afar she, bending down low, clothed in Red forms and rich in Rays,

Is seen, advancing as it were with various shades, amid the Ten Arms surrounding."

**(RV.VIII.80.13)**

**"Mother of the Rudras, daughter of the Vasus, Centre of Nectar, sister of the Adityas',**

**To people who understand will I speak it,- don't injure, Aditi, the Cow, the sinless."**

**(RV.VIII.80.15)**

**The Rudras are, of course, the 'terrible Ones', also called Ganas, Ghoras and Ugras, names similar to Bhairava, Kapalika and Aghora, in later Tantric themes. There is no doubt, then, that the whole Goddess-Tradition, stems from worship of Agni and the Vedic Marut/Rudras (ie. Shaivas/Shaktas).**

**Infact, the Tantric Rudrayamala-Uttarakanda, states that the Goddess (Shakti) is the Atharva Veda, just as the Three Mahadevas (Brahma, Vishnu, Shiva) are the other three. In this light, we note how Atharvans (Fire-Priests), compilers of Atharvaveda (Wisdom of Atharvans), like the Shaktas, not only worshipped the embodiment of Fire (Agni, the Goddess etc.), but were also famed Magicians, Medics, Rishis/Mystics, Astrologers etc., like Tantrics (Shaktas)!**

**Such Priests mastered even the Forces of Time, which Kali (Meaning also, 'The Cause of Time'), was the Mistress/Deity of. No wonder the Atharvaveda, then, has many mystics hymns on that note.**

**All things in the Universe exist in frames of Time (Kala). The Universe as Time is the Mother of all. It is the Infinite One or Primal-Being (Aditi). Kali means 'The Cause of Time', and as such, is the Transcendent Time itself (Parakala). In this regard, we note of the Kala Suktas of Atharvaveda (X.19.53 &54). It states:-**

**'From Time (Kala) the waters arose, from Time Brahma, the Heat (Tapas), the Regions. Through Time the Sun arises, in Time, he goes down again.**

**Through time does the wind blow, through Time the great Earth; the sky is within Time. In Time, the son gave birth to that which was, and shall be.' (AV.X.19.54.1-2)**

**The Rishis also become Kala:-**

**'Time the horse, runs with seven reigns, with a thousand eyes, ageless, rich in seed. The Sages, thinking divine thoughts, mount him, all beings are his wheels.**

**Time rides with Seven Chakras, he has seven centres, his axle is immortality' (AV.X.19.53.1-2)**

**Thus, Kali's vidya is not a new one, and her whole Science and Meanings and Attributes, are spoken of in the Rg Veda, down to the Atharva Veda and then down in Oral Traditions, in what today, we call as Tantra.**

**The Goddess, beyond all, the Great Goddess of who many worship, is that Goddess, of whom is all of Nature Itself, who guides us to that Formless Self, that resides within us. Let us be open to her Love, by which, we can know and return to our own Divine Blissful Nature!**

**DR. RUPNATHJI (DR. RUPAKMATHI)**