


タラ天使 Tara-Tenshi

「初音ミク」について語るスレ 2911番目から30個の書き込み 

dic.nicovideo.jp/b/a/初音ミク/2911-  [Translate this page](#)


私モ髪下**タラ天使**にナレルヨ？ 2926：ななしのよっしん：2012/10/01(月) 00:57:27 ID:xLN0Xrgw25: ↑未来ニ向ケテシマッヨー本当ハ>>2923カヨー; 2927：ななしのよっしん ...

ニコニコ大百科:「初音ミク」について語るスレ 2911番目から30 ...

210.135.99.89/b/a/初音ミク/2911-  [Translate this page](#)


私モ髪下**タラ天使**にナレルヨ？ 2926：ななしのよっしん：2012/10/01(月) 00:57:27 ID:xLN0Xrgw25: ↑未来ニ向ケテシマッヨー本当ハ>>2923カヨー; 2927：ななしのよっしん ...

Швейная машина Toyota jsa 21 jeans 

sheysam.ru/catalog/toyota/Toyota-jsa-21/?PAGEN...  [Translate this page](#)


... あなたが重量を失うことは本当にあなたの食事から小さなカロリー密度の高い食品を切り出すような単純なことができることに驚かれることでしょう、**タラ天使**の魔法のカード ...

ドラゴンクエスト - ダイの大冒険 - - mimizun 

mimizun.com/log/2ch/ff/1052568822/  [Translate this page](#)

May 10, 2003 - **タラ天使**『答えてくれます』の2パターンがあるから、それでもダメじゃない？ 411：名前が無い@ただの名無しのようなだ：03/08/06 18:59 ID:jnlbfHB2.

【マスオ】タラちゃんこそ最萌え【サザエ】 - mimizun 

mimizun.com/log/2ch/801/1038131674/  [Translate this page](#)


Nov 24, 2002 - イクラが鬼畜攻**タラ天使**のような扱い受。何故かサザエサン流行ってて、今は無いんですかね？(一緒に八頭身鬼畜ドラエモン。なんかも流行った頃。


ファイナルファンタジークリスタルクロニクルPart11 (951~1,000) 


2chland.net > FF・ドラクエ  [Translate this page](#)


Aug 4, 2003 - サラ悪魔、**タラ天使**「サラ天使、サラ悪魔」の2パターンしかないよね。そこで、「悪魔のサラはどっち？」って聞いてみるわけ。実際にサラが悪魔だったら、 ...


הארט

... [wholesale_jewelry_wig] משלוח חנים 18 " טיבט ברונזה אמיל ... 
he.aliexpress.com/...TaRa...TaRa...Bodhisattva/167079... Translate this page
[wholesale_jewelry_wig] משלוח חנים 18 " טיבט ברונזה אמיל, greet **טארה** **טארה** הלבנה ארבע
ידיים הבודהיסטווה בודהה הסט. מחיר. US \$1259.6 / חתיכה. מחיר אחרי הנחה. ...

טיבט סגול ברונזה נחושת **טארה** הירוקה פאדמה קוואן הבודהיסטווה ... 
he.aliexpress.com/...TaRa...Bodhisattva.../1350658535... Translate this page
כל המידע לגבי מוצרים ומוכרים בכל השפות חוץ מאנגלית המופיע בדף זה הוא מידע של
www.alibaba.com שתורגם אוטומטית ע"י תוכנת תרגום. אם יש לך הצעות בנושא איכות התרגום ...

שלושים ושבעת תרגולי הבודהיסטווה - גומדה ישראל 
gomde-il-sangha.blogspot.com/.../bodhisattva-practice... Translate this page
Oct 29, 2009 - **טארה** על המבוססת על **טארה** ,
Skillful Grace: Tara Practice for Our Times · Blazing ... המגלמת חוכמה בפעולה הקליקו כאן. ...
Splendor · Buddhist ... The Thirty-seven Practices of the Bodhisattva

Mantra - Hebrew-lyrics.com 
hebrew-lyrics.com/.../lyrics-and-translation-young-girl... Translate this page
... of the Mantra of Joy "on dalieh du dalieh dulieh souha" is the Green **Tara** mantra of ...
Both mystical and in-vogue, the loving joy of **Bodhisattva** will light up your ... "על"
du dalieh dulieh souha" היא המנטרה **טארה** הירוקה של הבודהיזם הטיבטי

The Israel Museum, Jerusalem - חפש באוספים של מוזיאון ישראל - 
www.imj.org.il/.../departmentsH.as... Translate this page The Israel Muesum
נפאל אמצע המאה ה-16. לוחית פולחנית ('צֶפֶה') ועליה אל טנטרי טיבט המאה ה-20, **טארה** הלבנה
טיבט המאה ה-15, אָרְהֵט בְּקוּלָה, תלמיד הבודהה, מחזיק נמייה יורקת אבנים יקרות

טארה

Tara Emad | فيس بوك

<https://ar-ar.facebook.com/TaraEmad> ▾ Translate this page

Tara u ... Love you all, Tara ... بلبيبيز ممكن تنزلي الحلقة هنا عثمان انا ملحفنن اتخرج عليها ووالد ... look amazing is this collection , i really love ur style

Tara Emad اجمل الصور للاسطورة و النجمة تارا عماد ... - YouTube



www.youtube.com/watch?v=XYcZJHowKEM

Jul 16, 2014 - Uploaded by hbsdz

Tara Emad اجمل الصور للاسطورة و النجمة تارا عماد ممثلة وعارضة مصرية بدأت حياتها المهنية منذ سن مبكر، حيث ظهرت في عدة إعلانات منذ كان عمرها 4 سنوات ...

Tara Emad عماد تارا من هي تارا - YouTube



www.youtube.com/watch?v=2pS4c91C4vU

Jul 19, 2014 - Uploaded by hbsdz

من هي تارا عماد الممثلة و النجمة تارا عماد نتوقع لها ان شاء الله نجاح كبير في السنوات القادمة.

Tara Emad (@TaraEmad) | Twitter

<https://twitter.com/TaraEmad> ▾

The latest Tweets from Tara Emad (@TaraEmad). Marzipan,nature
النجوم على تلفزيون دبي في " ليلة أنس " Reply http://fb.me/6phEnao1H.

Tara (TRajab_) on Twitter

https://twitter.com/TRajab_ ▾

The latest from Tara (@TRajab_). لا اله الا الله. Riyadh, Saudi Arabia.

الرئيسية

www.taraconference.org/ ▾ Translate this page

مؤتمر تارا: تطوير تعلم القرائية عالي الجودة. مؤتمر تارا: تعزيز تمكين المعلمين. مؤتمر تارا: الطالب محور اهتمامنا. مؤتمر تارا: دعم التعبير في تعليم اللغة العربية.

صور تارا عماد 2015 - اجمل صور الممثلة تارا عماد 2015 ، Tara Emad ...

www.a7lal.com/vb/t274170.html ▾ Translate this page

صور تارا عماد 2015 - اجمل صور الممثلة تارا عماد 2015 . Tara Emad . Jul 8, 2014

Tara

Qwika - Avalokitesvara

wikipedia.qwika.com > [Ελληνικά](#) > en.wikipedia.org  [Translate this page](#)

Το Avalokitesvara είναι πιθανώς το **bodhisattva** που είναι σεβαστό ευρύτατα ... Στο θιβετιανό βουδισμό, Ασπρο Tara πράξεις ως σύζυγο και energizer Avalokitesvara. Σύμφωνα με τη δημοφιλή πεποίθηση, Θ***Tara** μπήκε στην ύπαρξη από ένα ...

Tara Vina Narmada Mata - Yasni.com

www.yasni.com/tara+vina+narmada+mata/check+people

Check Tara Vina Narmada Mata: Paramahansa Yogananda, Pratt, California, ... dari cahaya itu muncullah Tara Boodhisattva, Tara Bodhisattva mengatakan kepada ... **Tara** Μάτα. Επεμβαίνει για δικούς της ξεκούδουνους λόγους, για να σώσει ...

多罗天使

多罗天使的事情 - 豆瓣

thing.douban.com/thing/people/2717790/  [Translate this page](#)

每天, 我们通过做各种各样的事情来认识世界, 一件事情就是一段人生体验。豆瓣希望帮你发现更多值得做的事情, 以及能共同做事的人。

多罗天使 - 豆瓣

www.douban.com/people/2717790/  [Translate this page](#)

好久没来写日记, 终于完成一大任务了, 生完一崽, 身上的肉肉多了几圈, 喂奶又不能吃减肥产品, 只能依靠产品, 每次经过卖衣服店, 看着镜子, 就多一份减肥的决心 ...

多罗天使的频道-优酷视频

i.youku.com/u/UNTQ4MTE2NjUy  Youku 

视频服务平台, 提供视频播放, 视频发布, 视频搜索, 视频分享。

性感球手索菲-桑多罗:天使与魔鬼的合体_频道_凤凰网

qd.ifeng.com/special/golf/meitu/.../517056_0.shtml  [Translate this page](#)


Jan 4, 2013 - 性感球手索菲-桑多罗:天使与魔鬼的合体. 下一组: 麦克罗伊前女友拍大尺度照小麦称不明智. NO. 1/11: 意大利性感球手索菲-桑多罗出生于法国南部 ...

组图:多罗天使转世_新浪生活_新浪网

bj.sina.com.cn  新浪生活  宠物  [Translate this page](#)


Oct 26, 2006 - 先有猫粮还是先有猫呢. 这只小白猫是在多罗死后5天出生的, 她的妈妈也是个怀孕的流浪猫, 幸好得到一位善良朋友的收养, 小猫咪们没有生在外面 ...

多罗量身高~!_魏宾_新浪博客

blog.sina.com.cn/s/blog_54d7808d0100050i.html  [Translate this page](#)


呵呵, 多罗天使肥~. 2006-9-24 14:44 举报 删除 分享 回复(0). 王玫. 呵呵多罗的确模特身材哦 是俺滴偶像. 2006-9-24 14:54 举报 删除 分享 回复(0). 小竹子.

泰貧公主| 中文導遊"泰"輕鬆

blog.huayuworld.org/skywalker/15493/2009/08/.../37665  [转为简体网页](#)

Aug 8, 2009 - 多羅~天使之城. 主頁面 / 文章彙整 / 我的相簿 / 網站連結 / summary / Manage / 留言板 · « 叫阮第一名啦! | Main | 希望這是個開始並有持續下去的 ...

[圣斗士同人]墮落天使txt全集下载-BL同人-耽美同人-蹲点网

www.wctxt.com/article-16716-1.html  [Translate this page](#)

Jun 3, 2012 - 小说名字:[圣斗士同人]多罗天使txt全集下载小说作者:米妙吧大艾. [圣斗士同人]墮落天使txt全集下载. [圣斗士同人]墮落天使txt全集下载. 小说简介:

Tara (Buddhism)



Green Tara, Kumbum, Gyantse, Tibet, 1993





White Tara statue in a Karma Kagyu dharma centre

Part of a series on

Tibetan Buddhism



-  **Tibetan Buddhism portal**
-  **Vajrayana Buddhism portal**

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Tara (Sanskrit: तारा, *tārā*; Tib. ཇའ་ལྷོ་མ་, Drolma) or **Ārya Tārā**, also known as **Jetsun Dolma** (Tibetan language:*rje btsun sgrol ma*) in Tibetan Buddhism, is a female Bodhisattva in Mahayana Buddhism who appears as a female Buddha in Vajrayana Buddhism. She is known as the "mother of liberation", and represents the virtues of success in work and achievements. In Japan she is known as *Tara Bosatsu* (多羅菩薩), and little-known as *Duōluó Púsà* (多罗菩萨) in Chinese Buddhism.^[2]

Tara is a tantric meditation deity whose practice is used by practitioners of the Tibetan branch of Vajrayana Buddhism to develop certain inner qualities and understand outer, inner and secret teachings about compassion and emptiness. *Tara* is actually the generic name for a set of Buddhas or bodhisattvas of similar aspect. These may more properly be understood as different aspects of the same quality, as bodhisattvas are often considered metaphors for Buddhist virtues.

The most widely known forms of Tārā are:

- Green Tārā, (Syamatara) known as the Buddha of enlightened activity
- White Tārā, (Sitatara) also known for compassion, long life, healing and serenity; also known as The Wish-fulfilling Wheel, or Cintachakra
- Red Tārā, (Kurukulla) of fierce aspect associated with magnetizing all good things
- Black Tārā, associated with power
- Yellow Tārā, (Bhrikuti) associated with wealth and prosperity
- Blue Tārā, associated with transmutation of anger
- Cittamani Tārā, a form of Tārā widely practiced at the level of Highest Yoga Tantra in the Gelug School of Tibetan Buddhism, portrayed as green and often conflated with Green Tārā
- Khadiravani Tārā (Tārā of the acacia forest), who appeared to Nagarjuna in the Khadiravani forest of South India and who is sometimes referred to as the "22nd Tārā"

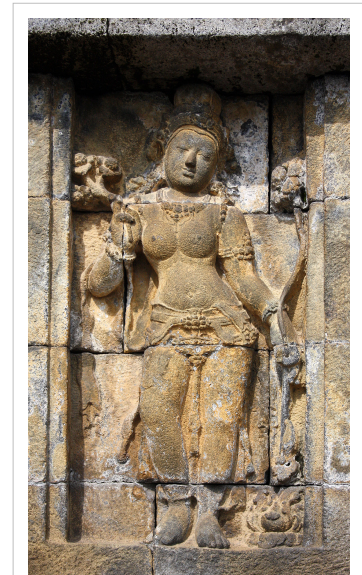
There is also recognition in some schools of Buddhism of *twenty-one Tārās*. A practice text entitled *In Praise of the 21 Tārās*, is recited during the morning in all four sects of Tibetan Buddhism.

The main Tārā mantra is the same for Buddhists and Hindus alike: om̐ tāre tuttāre ture svāhā. It is pronounced by Tibetans and Buddhists who follow the Tibetan traditions as om̐ tāre tu tāre ture soha.

Emergence of Tārā as a Buddhist deity

Within Tibetan Buddhism **Tārā** is regarded as a Bodhisattva of compassion and action. She is the female aspect of Avalokitesvara (Chenrezig) and in some origin stories she comes from his tears:

Then at last Avalokiteshvara arrived at the summit of Marpori, the 'Red Hill', in Lhasa. Gazing out, he perceived that the lake on Otang, the 'Plain of Milk', resembled the Hell of Ceaseless Torment. Myriads of being were undergoing the agonies of boiling, burning, hunger, thirst, yet they never perished, but let forth hideous cries of anguish all the while. When Avalokiteshvara saw this, tears sprang to his eyes. A teardrop from his right eye fell to the plain and became the reverend Bhrikuti, who declared: "Son of your race! As you are striving for the sake of sentient beings in the Land of Snows, intercede in their suffering, and I shall be your companion in this endeavour!" Bhrikuti was then reabsorbed into Avalokiteshvara's right eye, and was reborn in a later life as the Nepalese princess Tritsun. A teardrop from his left eye fell upon the plain and became the reverend Tara. She also declared, "Son of your race! As you are striving for the sake of sentient beings in the Land of Snows, intercede in their suffering, and I shall be your companion in this endeavour!" Tara was also reabsorbed into Avalokiteshvara's left eye, and was reborn in a later life as the Chinese princess Kongjo (Princess Wencheng).

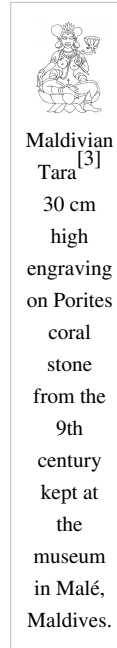
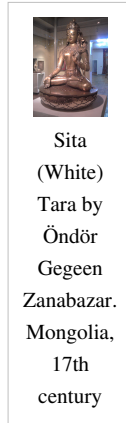
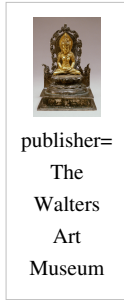


The image of Tara holding lotus, 8th century, Borobudur, Java, Indonesia

Tārā is also known as a saviouress, as a heavenly deity who hears the cries of beings experiencing misery in samsara. Whether the Tārā figure originated as a Buddhist or Hindu goddess is unclear and remains a source of dispute among scholars. Mallar Ghosh believes her to have originated as a form of the goddess Durga in the Hindu Puranas. Today, she is worshipped both in Buddhism and in Shaktism as one of the ten Mahavidyas. It may be true that goddesses entered Buddhism from Shaktism (i.e. the worship of local or folk goddesses prior to the more institutionalized Hinduism which had developed by the early medieval period (i.e. Middle Kingdoms of India) as Buddhism was originally a religion devoid of goddesses, and in fact deities, altogether. Wikipedia:Disputed statement Possibly the oldest text to mention a Buddhist goddess is the Prajnaparamita Sutra (translated into Chinese from the original Sanskrit c. 2nd century CE), around the time that Mahayana was becoming the dominant school of thought in Indian and Chinese Buddhism. Wikipedia:Disputed statement Thus, it would seem that the feminine principle makes its first appearance in Buddhism as the goddess who personified the "Perfection of Wisdom" (Prajnaparamita). Tārā came to be seen as an expression of the compassion of perfected wisdom only later, with her earliest textual reference being the Mañjuśrī-mūla-kalpa (c. 5th–8th centuries CE). The earliest, solidly identifiable image of Tārā is most likely that which is still found today at cave 6 within the rock-cut Buddhist monastic complex of the Ellora Caves in Maharashtra (c. 7th century CE), with her worship being well established by the onset of the Pala Empire in Northeast India (8th century CE).

Tārā became a very popular Vajrayana deity with the rise of Tantric Buddhism in 8th-century Pala India and, with the movement of Indian Buddhism into Tibet via Padmasambhava, the worship and practices of Tārā became incorporated into Tibetan Buddhism as well. She eventually came to be considered the "Mother of all Buddhas," which usually refers to the enlightened wisdom of the Buddhas, while simultaneously echoing the ancient concept of the Mother Goddess in India. Independent of whether she is classified as a deity, a Buddha, or a bodhisattva, Tārā remains very popular in Tibet (and Tibetan communities in exile in Northern India), Mongolia, Nepal, Bhutan, and is worshiped in a majority of Buddhist communities throughout the world (see also Guan Yin, the female aspect of Avalokitesvara in Chinese Buddhism).

Today, Green Tara and White Tara are probably the most popular representations of Tara. Green Tara/Khadiravani is usually associated with protection from fear and the following eight obscurations: lions (= pride), wild elephants (= delusion/ignorance), fires (= hatred and anger), snakes (= jealousy), bandits and thieves (= wrong views, including fanatical views), bondage (= avarice and miserliness), floods (= desire and attachment), and evil spirits and demons (= deluded doubts). As one of the three deities of long life, White Tara/Sarasvati is associated with longevity. White Tara counteracts illness and thereby helps to bring about a long life. She embodies the motivation that is compassion and is said to be as white and radiant as the moon.



Origin as a Buddhist bodhisattva

Tārā has many stories told which explain her origin as a bodhisattva. One in particular has a lot of resonance for women interested in Buddhism and quite likely for those delving into early 21st-century feminism.



Green Tara, 8th century. This very early image shows her in a persona known as Syamatara, or Green Tara, who is said to protect her followers from danger. Brooklyn Museum

In this tale there is a young princess who lives in a different world system, millions of years in the past. Her name is Yeshe Dawa, which means "Moon of Primordial Awareness". For quite a number of aeons she makes offerings to the Buddha of that world system, whose name was Tonyo Drupa. She receives special instruction from him concerning bodhicitta—the heart-mind of a bodhisattva. After doing this, some monks approach her and suggest that because of her level of attainment she should next pray to be reborn as a male to progress further. At this point she lets the monks know in no uncertain terms that from the point of view of Enlightenment it is only "weak minded worldlings" who see gender as a barrier to attaining enlightenment. She sadly notes there have been few who wish to work for the welfare of beings in a female form, though. Therefore she resolves to always be reborn as a female bodhisattva, until samsara is no more. She then stays in a palace in a state of meditation for some ten million years, and the power of this practice releases tens of millions of beings from suffering. As a result of this, Tonyo Drupa tells her she will henceforth manifest supreme bodhi as the Goddess Tārā in many world systems to come.

With this story in mind, it is interesting to juxtapose this with a quotation from H.H. the Dalai Lama about Tārā, spoken at a conference on Compassionate Action in Newport Beach, CA in 1989:

There is a true feminist movement in Buddhism that relates to the goddess Tārā. Following her cultivation of bodhicitta, the bodhisattva's motivation, she looked upon the situation of those striving

towards full awakening and she felt that there were too few people who attained Buddhahood as women. So she vowed, "I have developed bodhicitta as a woman. For all my lifetimes along the path I vow to be born as a woman, and in my final lifetime when I attain Buddhahood, then, too, I will be a woman."

Tārā, then, embodies certain ideals which make her attractive to women practitioners, and her emergence as a Bodhisattva can be seen as a part of Mahayana Buddhism's reaching out to women, and becoming more inclusive even in 6th-century CE India.

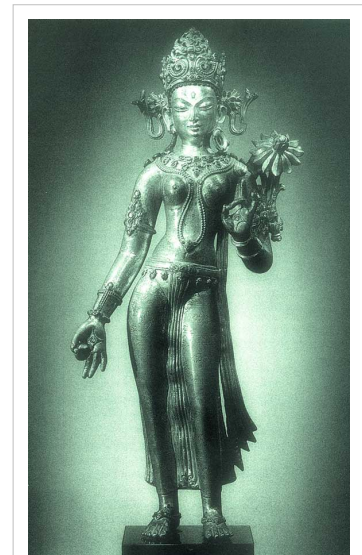
Tārā as a saviouress

Tārā also embodies many of the qualities of feminine principle. She is known as the Mother of Mercy and Compassion. She is the source, the female aspect of the universe, which gives birth to warmth, compassion and relief from bad karma as experienced by ordinary beings in cyclic existence. She engenders, nourishes, smiles at the vitality of creation, and has sympathy for all beings as a mother does for her children. As Green Tārā she offers succor and protection from all the unfortunate circumstances one can encounter within the samsaric world. As White Tārā she expresses maternal compassion and offers healing to beings who are hurt or wounded, either mentally or psychically. As Red Tārā she teaches discriminating awareness about created phenomena, and how to turn raw desire into compassion and love. As Blue Tārā (Ekajati) she becomes a protector in the Nyingma lineage, who expresses a ferocious, wrathful, female energy whose invocation destroys all Dharmic obstacles and engenders good luck and swift spiritual awakening.

Within Tibetan Buddhism, she has 21 major forms in all, each tied to a certain color and energy. And each offers some feminine attribute, of ultimate benefit to the spiritual aspirant who asks for her assistance.

Another quality of feminine principle which she shares with the dakinis is playfulness. As John Blofeld expands upon in *Bodhisattva of Compassion*, Tārā is frequently depicted as a young sixteen-year-old girlish woman. She often manifests in the lives of dharma practitioners when they take themselves, or spiritual path too seriously. There are Tibetan tales in which she laughs at self-righteousness, or plays pranks on those who lack reverence for the feminine. In *Magic Dance: The Display of the Self-Nature of the Five Wisdom Dakinis*, Thinley Norbu explores this as "Playmind". Applied to Tārā one could say that her playful mind can relieve ordinary minds which become rigidly serious or tightly gripped by dualistic distinctions. She takes delight in an open mind and a receptive heart then. For in this openness and receptivity her blessings can naturally unfold and her energies can quicken the aspirants spiritual development.

These qualities of feminine principle then, found an expression in Indian Mahayana Buddhism and the emerging Vajrayana of Tibet, as the many forms of Tārā, as dakinis, as Prajnaparamita, and as many other local and specialized feminine divinities. As the worship of Tārā developed, various prayers, chants and mantras became associated with her. These came out of a felt devotional need, and from her inspiration causing spiritual masters to compose and set down sadhanas, or tantric meditation practices. Two ways of approach to her began to emerge. In one common folk and lay practitioners would simply directly appeal to her to ease some of the travails of worldly life. In the second, she became a Tantric deity whose practice would be used by monks or tantric yogis in order to develop her qualities in themselves, ultimately leading through her to the source of her qualities, which are Enlightenment, Enlightened Compassion, and Enlightened Mind.



Green Tara, Nepal, 14th century. Gilt copper inset with precious and semiprecious stones, H20.25 in, (51.4 cm). The Metropolitan Museum of Art, Louis V. Bell Fund, 1966, 66.179.

Tārā as a Tantric deity

Tārā as a focus for tantric deity yoga can be traced back to the time period of Padmasambhava. There is a Red Tārā practice which was given by Padmasambhava to Yeshe Tsogyal. He asked that she hide it as a treasure. It was not until the 20th century, that a great Nyingma lama, Apong Terton rediscovered it. This lama was reborn as His Holiness Sakya Trizin, present head of the Sakyapa sect. A monk who had known Apong Terton succeeded in retransmitting it to H.H. Sakya Trizin, and the same monk also gave it to Chagdud Tulku Rinpoche, who released it to his western students.

Martin Willson in *In Praise of Tārā* traces many different lineages of Tārā Tantras, that is Tārā scriptures used as Tantric sadhanas. For example a Tārā sadhana was revealed to Tilopa (988–1069 CE), the human father of the Karma Kagyu. Atisa, the great translator and founder of the Kadampa school of Tibetan Buddhism, was a devotee of Tārā. He composed a praise to her, and three Tārā Sadhanas. Martin Willson's work also contains charts which show origins of her tantras in various lineages, but suffice to say that Tārā as a tantric practice quickly spread from around the 7th century CE onwards, and remains an important part of Vajrayana Buddhism to this day.

The practices themselves usually present Tārā as a tutelary deity (thug dam, yidam) which the practitioners sees as being a latent aspect of one's mind, or a manifestation in a visible form of a quality stemming from Buddha Jnana. As John Blofeld puts it in *The Tantric Mysticism of Tibet*:

The function of the Yidam is one of the profound mysteries of the Vajrayana...Especially during the first years of practice the Yidam is of immense importance. Yidam is the Tibetan rendering of the Sanskrit word "Istadeva"—the in-dwelling deity; but, where the Hindus take the Istadeva for an actual deity who has been invited to dwell in the devotee's heart, the Yidams of Tantric Buddhism are in fact the emanations of the adepts own mind. Or are they? To some extent they seem to belong to that order of phenomena which in Jungian terms are called archetypes and are therefore the common property of the entire human race. Even among Tantric Buddhists, there may be a division of opinion as to how far the Yidams are the creations of individual minds. What is quite certain is that they are not independently existing gods and goddesses; and yet, paradoxically, there are many occasions when they must be so regarded.

Sadhanas of Tārā

Sadhanas in which Tārā is the yidam (meditational deity) can be extensive or quite brief. Most all of them include some introductory praises or homages to invoke her presence and prayers of taking refuge. Then her mantra is recited, followed by a visualization of her, perhaps more mantra, then the visualization is dissolved, followed by a dedication of the merit from doing the practice. Additionally there may be extra prayers of aspirations, and a long life prayer for the Lama who originated the practice. Many of the Tārā sadhanas are seen as beginning practices within the world of Vajrayana Buddhism, however what is taking place during the visualization of the deity actually invokes some of the most sublime teachings of all Buddhism. Two examples are Zabtik Drolchok^[4] and Chime Pakme Nyingtik.^[5]



18th-century Eastern Tibetan thangka, with the Green Tara (Samaya Tara Yogini) in the center and the Blue, Red, White and Yellow taras in the corners, Rubin Museum of Art

In this case during the creation phase of Tārā as a yidam, she is seen as having as much reality as any other phenomena apprehended through the mind. By reciting her mantra and visualizing her form in front, or on the head of the adept, one is opening to her energies of compassion and wisdom. After a period of time the practitioner shares in some of these qualities, becomes imbued with her being and all it represents. At the same time all of this is seen as coming out of Emptiness and having a translucent quality like a rainbow. Then many times there is a visualization of oneself as Tārā. One simultaneously becomes inseparable from all her good qualities while at the same time realizing the emptiness of the visualization of oneself as the yidam and also the emptiness of one's ordinary self.

This occurs in the completion stage of the practice. One dissolves the created deity form and at the same time also realizes how much of what we call the "self" is a creation of the mind, and has no long term substantial inherent existence. This part of the practice then is preparing the practitioner to be able to confront the dissolution of one's self at death and ultimately be able to approach through various stages of meditation upon emptiness, the realization of Ultimate Truth as a vast display of Emptiness and Luminosity. At the same time the recitation of the mantra has been invoking Tārā's energy through its Sanskrit seed syllables and this purifies and activates certain psychic centers of the body (chakras). This also untangles knots of psychic energy which have hindered the practitioner from developing a Vajra body, which is necessary to be able to progress to more advanced practices and deeper stages of realization.

Therefore even in a simple Tārā sadhana a plethora of outer, inner, and secret events is taking place and there are now many works such as *Deity Yoga*, compiled by the present Dalai Lama, which explores all the ramifications of working with a yidam in Tantric practices.

The end results of doing such Tārā practices are many. For one thing it reduces the forces of delusion in the forms of negative karma, sickness, afflictions of kleshas, and other obstacles and obscurations.

The mantra helps generate Bodhicitta within the heart of the practitioner and purifies the psychic channels (nadis) within the body allowing a more natural expression of generosity and compassion to flow from the heart center. Through experiencing Tārā's perfected form one acknowledges one's own perfected form, that is one's intrinsic Buddha nature, which is usually covered over by obscurations and clinging to dualistic phenomena as being inherently real and permanent.

The practice then weans one away from a coarse understanding of Reality, allowing one to get in touch with inner qualities similar to those of a bodhisattva, and prepares one's inner self to embrace finer spiritual energies, which can lead to more subtle and profound realizations of the Emptiness of phenomena and self.

As Chagdud Tulku Rinpoche, in his *Introduction to the Red Tārā Sadhana*, notes of his lineage: "Tārā is the flawless expression of the inseparability of emptiness, awareness and compassion. Just as you use a mirror to see your face, Tārā meditation is a means of seeing the true face of your mind, devoid of any trace of delusion".

There are several preparations to be done before practising the Sadhana. To perform a correct execution the practitioner must be prepared and take on the proper disposition. The preparations may be grouped as "internal" and "external". Both are necessary to achieve the required concentration.

The preparations are of two types: external and internal. The external preparations consist of cleaning the meditation room, setting up a shrine with images of Buddha Shakyamuni and Green Tara, and setting out a beautiful arrangement of offerings. We can use water to represent nectar for drinking, water for bathing the feet, and perfume. For the remaining offerings—flowers, incense, light, and pure food—if possible we should set out the actual substances. As for internal preparations, we should try to improve our compassion, bodhicitta, and correct view of emptiness through the practice of the stages of the path, and to receive a Tantric empowerment of Green Tara. It is possible to participate in group pujas if we have not yet received an empowerment, but to gain deep experience of this practice we need to receive an empowerment. The main internal preparation is to generate and strengthen our faith in Arya Tara, regarding her as the synthesis of all Gurus, Yidams, and Buddhas.^[6]



Tara statue near Kulu, India.



Tara statue. Gyantse Kumbum. 1993

Terma teachings related to Tārā

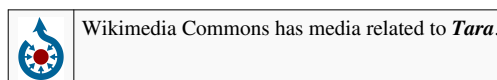
Terma teachings are "hidden teachings" said to have been left by Padmasambhava (8th century) and others for the benefit of future generations. Jamyang Khyentse Wangpo discovered Phagme Nyingthig (Tib. spelling: 'chi med 'phags ma'i snying thig, Innermost Essence teachings of the Immortal Bodhisattva [Arya Tārā]).

Earlier in the 19th century, according to a biography,^[7] Nyala Pema Dündul received a Hidden Treasure Tārā Teaching and Nyingthig (Tib. nying thig) from his uncle Kunsang Dudjom (Tib. kun bzang bdud 'joms). It is not clear from the source whether the terma teaching and the nyingthig teachings refer to the same text or to two different texts.

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