

**चाँद तारा का निशान हिन्दुस्तान में कैसे ...** ✓[it-it.facebook.com/.../440378282646242?...](https://it-it.facebook.com/.../440378282646242?...) ▼ Translate this page

खाज़र साम्राज्य 602-1016 ईसवी इनके झण्डें का रंग नीला था और उस पर पांच कोनों वाला सफेद तारा बना होता था। गज़नी ...

**सौभाग्यवती भवः - Page 131 - Google Books Result** ✓[books.google.com/books?id=LcKXAwAAQBAJ](https://books.google.com/books?id=LcKXAwAAQBAJ) - Translate this page

डॉ पूर्णिमा शर्मा - 2008

तारे गिनते गिनते सोचने लगती कि इन्हीं तारों में से कोई है वो राजकुमार - शायद वो सबसे चमकीला सफेद तारा। और शायद वे ...

**Mantras - 7/27 - Sarvamantra** ✓[www.sarvamantra.com/category/mantras/page/7/](http://www.sarvamantra.com/category/mantras/page/7/) ▼ Translate this page

white tara mantra. white tara mantra :- सफेद तारा मंत्र :- ॥ ॐ तारे तुत्तारे तुरे मम आयुह पुण्ये जन्न पुस्तिम कुरु स्वाह [...] ...

**सफेद सितारा मछली - Cepolina फ़ोटो** ✓[cepolina.com](http://cepolina.com) › ... › तारामछली - Translate this page

चाबियाँ : सफेद, तारा, मछली, प्रकृति, जानवर, जानवरों को समुद्र, निः शुल्क फोटो, मुफ्त छवि, मुफ्त डाउनलोड करें फोटो.

**अंतरिक्ष-एक अध्ययन - Jyotish Praveen** ✓[www.jyotishpraveen.com/index.php?page...52](http://www.jyotishpraveen.com/index.php?page...52) ▼ Translate this page

ठंडे तारों का रंग लाल होता है। सूर्य पीला सफेद तारा है। अंतरिक्ष यान को सबसे नजदीकी तारे तक पहुँचने में हजारों वर्ष लग ...

**ब्रह्माण्ड [पुरालेख] - हिंदी विचार मंच** ✓[hindivichar.com/archive/index.php/t-10367.html](http://hindivichar.com/archive/index.php/t-10367.html) ▼ Translate this page

Dec 15, 2011 - 57 posts - 18 authors

सूर्य पीला-सफेद तारा है यानी इसका तापमान औसत दर्जे का है। लेकिन ठंडे तारों का तापमान भी 1000 डिग्री ...

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Feb 10, 2012 - 21 posts - 6 authors

सूर्य पीला-सफेद तारा है यानी इसका तापमान औसत दर्जे का है। लेकिन ठंडे तारों का तापमान भी 1000 डिग्री ...

## ब्रह्माण्ड (The Universe) - My Hindi Forum ✓

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Feb 10, 2012 - 10 posts - 3 authors

सूर्य पीला-सफेद तारा है यानी इसका तापमान औसत दर्जे का है। लेकिन ठंडे तारों का तापमान भी 1000 डिग्री ...

## खगोलशास्त्रज्ञांना सापडला ११ अब्ज वर्षे ... ✓

[www.majhapaper.com](#) › [सर्वत लोकप्रिय](#) ▾ [Translate this page](#)

Jun 26, 2014 - संशोधकांनी सांगितले की, हा थंड आणि सफेद तारा असण्याची शक्यता आहे. त्याच्या थंडपणामुळे या ...

## अलविदा [alwidaa] ✓

[alwidaa.blogspot.com/2013/02/blog-post.html](#) ▾ [Translate this page](#)

Feb 11, 2013 - फिर सूरज सफेद तारा बन जाएगा। समय के साथ-साथ इसकी सफेद चमक भी बंद हो जाएगी और यह एक काला पिंड बन जाएगा।"

## अलविदा [alwidaa]: February 2013 ✓

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Feb 13, 2013 - फिर सूरज सफेद तारा बन जाएगा। समय के साथ-साथ इसकी सफेद चमक भी बंद हो जाएगी और यह एक काला पिंड बन जाएगा।"

## सापडला सर्वांत मोठा "कासार'समूह - World News ⚡

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... ९०० प्रकाशवर्ष अंतरावर अवकाशात पृथ्वीच्या आकाराचा 'हिरा' सापडला आहे. हा थंड; तसेच सफेद तारा असण्याची शक्यता आहे.

## स्वर्णयुग का आरम्भ का शास्त्रीय आधार | एक ... ✓

[mahaavatar.jagranjunction.com/.../स्वर्णयुग-का-...](#) ▾ [Translate this page](#)

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## मेरा सामान: पतंग ✓

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# Tara (Buddhism)



*Green Tara, Kumbum, Gyantse, Tibet, 1993*

**Tara** (Sanskrit: तारा, *tārā*; Tib. ཇོ་མོ་མཚོ།, *Drolma*) or **Ārya Tārā**, also known as **Jetsun Dolma** (Tibetan language: *rje btsun sgröl 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* (多羅菩薩) in Chinese Buddhism.<sup>[1]</sup>

Tara is a tantric meditation deity whose practice is used by practitioners of the Tibetan branch of Vajrayana Bud-



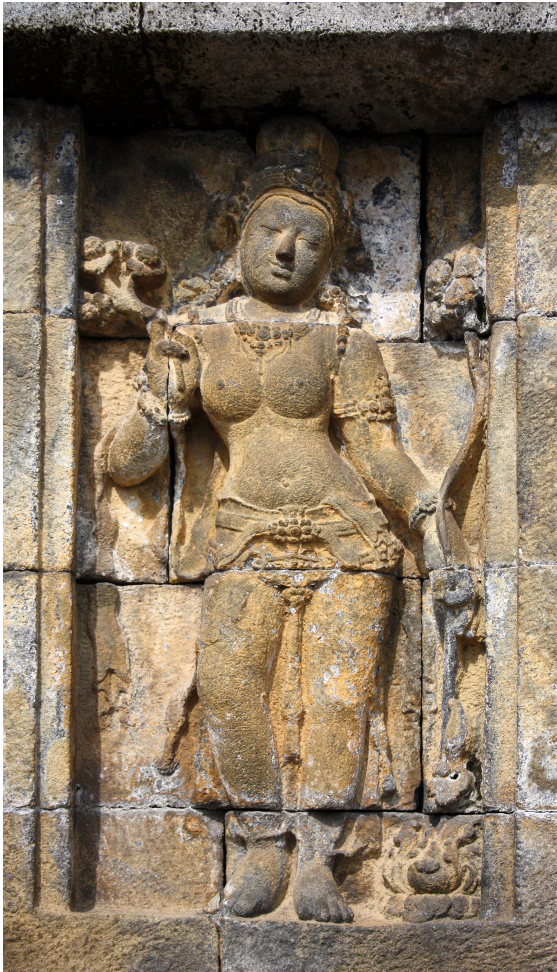
*White Tara statue in a Karma Kagyu dharma centre*

dhism 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





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

- 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: *oṃ tāre tuttāre ture svāhā*. It is pronounced by Tibetans and Buddhists who follow the Tibetan traditions as *oṃ tāre tu tāre ture soha*.

## 1 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).<sup>[2]</sup>

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.<sup>[3]</sup> 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. 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. Thus, it would seem that the feminine principle makes its first appearance in Buddhism as the goddess who personified the “Perfection of Wisdom” (Prajnaparamita).<sup>[4]</sup> Tārā came to be seen as an expression of the compassion of perfected wisdom only later, with her earliest textual reference being the Mañjuśrīmūla-kalpa (c. 5th–8th centuries CE).<sup>[5]</sup> 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).<sup>[6]</sup>

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.<sup>[4][7]</sup> 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.

- *The Buddhist Goddess Tara*, 9th century, gold and silver.<sup>[1]</sup>
- Sita (White) Tara by Öndör Gegeen Zanabazar. Mongolia, 17th century
- Maldivian Tara<sup>[2]</sup> 30 cm high engraving on Porites coral stone from the 9th century kept at the museum in Malé, Maldives.
- The Mantra of Tārā  
*OM TĀRE TUTTĀRE TURE SVAHĀ*  
in the Lanydza variant of Ranjana and Tibetan scripts.

1. ^ {{cite web |publisher= The Walters Art Museum
2. ^ Xavier Romero-Frias (1999). *The Maldive Islanders: A Study of the Popular Culture of an Ancient Ocean Kingdom*. Barcelona. ISBN 84-7254-801-5.

## 2 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.

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



*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*

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.

### 3 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.<sup>[4]</sup>



*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.*

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*,<sup>[8]</sup> 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*,<sup>[9]</sup> 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*.

## 4 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*.<sup>[10]</sup> 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





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

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.<sup>[11]</sup>

## 5 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<sup>[12]</sup> and Chime Pakme Nyingtik.<sup>[13]</sup>

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,<sup>[14]</sup> which explores all the ramifications of working with a *vidam* 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*,<sup>[15]</sup> 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 practicing 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**.<sup>[16]</sup>

- Tara statue near **Kulu**, India.
- Tara statue. **Gyantse Kumbum**. 1993

## 6 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**]).<sup>[17]</sup>

Earlier in the 19th century, according to a biography,<sup>[18]</sup> **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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- Nairatmya
- Praises to the Twenty-One Taras

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## 9 External links

- (Buddhism) Tara (Buddhism) at DMOZ



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**White Tara** – goddess of Compassion and an 8th ray Master.

The Ascended Masters - who are they?

# Tara (Devi)



*Maa Tara*

This article is about the Hindu goddess. For the Buddhist bodhisattva, see Tara (Buddhism).

In Hinduism, the goddess **Tara** (Bengali:দেবী তারা মা) (Sanskrit: **Tārā**, Devanagari: तारा) meaning “star”, is the second of the Dasa (ten) Mahavidyas or “Great Wisdom [goddesses]” is a form of Durga or Parvati. Tantric manifestations of Durga or Mahadevi, Kali, or Parvati. As the star is seen as a beautiful but perpetually self-combusting thing, so Tara is perceived at core as the absolute, unquenchable hunger that propels all life.

## 1 Origin

The oral tradition gives an origin to the goddess Tara. The legend begins with the churning of the ocean between the Devas and Asuras. Lord Shiva drank the poison (Halahala) that was created from the churning of the ocean (in the process turning his throat blue and earning him the epithet Nilakantha), thus saving the world from destruction, but fell unconscious under its powerful effect. Mahadevi Durga/Parvati appeared as Maa Tara and took Shiva on her lap. She suckled him, the milk from her breasts counteracting the poison, and he recovered. This story is reminiscent of the one in which Shiva stops the rampaging Kali by becoming an infant. Seeing the child, Kali’s maternal instinct comes to the fore and when she was feeding him her breast milk Shiva sucked her rage out while sucking the milk. In both cases, Shiva assumes the position of an infant vis-à-vis the Goddess. Mainly Tara is a form of Durga or Parvati. As Per Shakti Mahabhagwat, She is the one who created 1st Seed from which the entire universe took birth in the form of Lord Vishnu. Since he was Non manifested divinity so next Mahavidya expanded him so that manifested divinity Lord Brahma took birth from him.<sup>[1]</sup>

## 2 Iconography

Kali and Tara are similar in appearance. They both are described as standing upon a supine Shiva in an inert or corpse-like form. However, while Kali is described as black, Tara is described as blue. Both wear minimal clothing, however Tara wears a tiger-skin skirt, while Kali wears only a girdle of severed human arms. Both wear a necklace of severed human heads and the previously mentioned girdle of arms. Both have a lolling tongue, and blood oozes from their mouths. Their appearances are so strikingly similar that it is easy to mistake one for the other. Indeed, they are often said to be manifestations of each other; for example, in their thousand-name hymns they share many epithets as well as having



each other's names. Tara, for example, is called Kalika, Ugra-kali, Mahakali, and Bhadra-kali. Tara is said to be more approachable to the devotee (Bhakta) or Tantrika because of her maternal instincts; however a large population of Bengali Hindus approach Kali herself as "Ma" or "mother".

Like Kali, furthermore, Tara in her Hindu context enjoys blood. In her hymn of a hundred names from the Mundamala-tantra, she is called "She Who Likes Blood", "She Who Is Smeared with Blood" and "She Who Enjoys Blood Sacrifice". The Tara-tantra describes Tara's delight in both animal and human blood but says that the latter is more pleasing to her. The blood of devotees is to be taken from specified parts of the body, such as the forehead, hands, breasts, head, or area between the eyebrows; some of these areas may correspond to the different chakras, spiritual centers within the body.

Tara can be distinguished visually from Kali primarily via her implements. Four armed, she carries a sacrificial sword, a severed head or skull cup, a lotus and scissors. The scissor symbolizes Tara's ability to cut through unwanted habits thus freeing the individual for spiritual transcendence. Kali never holds a lotus or a pair of scissors.

### 3 Tarapith temple

Main article: Tarapith

The murti at the Tara Ma mandir in the village of Tarapith, a highly important Tantric site for Bengali Shaktas (and highly contested as to whether or not it is truly a Shakti Pitha; scholarly evidence points towards yes), is mostly covered by Garlands of flowers. There are two Tara images in the sanctum. The stone image of Tara depicted as a mother suckling Shiva – the "primordial image" (seen in the inset of the fierce form of the image of Tara) is camouflaged by a three feet metal image, that the devotee normally sees. It represents Tara in her fiery form with four arms, wearing a garland of skulls and a protruding tongue. Crowned with a silver crown and with flowing hair, the outer image wrapped in a *sari* and decked in marigold garlands with a silver umbrella over its head. The forehead of the metal image is adorned with red Sindur (vermilion). Most devotees will not have a chance to see the actual stone image, as there are only 15 or so minutes of Darshan or viewing of the stone at

4:30AM when the temple opens and only the first lucky few will be admitted into the adytum (the Garbhagriha) to see the stone.

Unlike most Indian villages and towns, the smashan or cremation ground is not situated on the periphery of the village. As cremation grounds are seen to be polluting, most Indian smashans are located far from the center of town. Both the Tarapith mandir and smashan are very close (within 100 yards or so) to the center of the town. It is said that Tara Ma's footprints are preserved in the smashan; this is a common theme in Hinduism, where deities or their especially holy followers are said to leave their footprints in rocks. Many Sadhus and Tantrikas live in the smashan, some with permanent huts as residences. The smashan is filled with dogs, traditionally polluting animals who were said to share food with the Vamamarga saint Bamakhepa, whose samādhi or tomb is located next door to the main Tarapith temple.

### 4 Other name & in other religion

Some researchers believe Paranasabari is another name for Hindu Goddess Tara,<sup>[2][3]</sup> and Tara is the only female goddess not only worshiped in India but also Mongolia and Tsarist Russia.<sup>[2]</sup> Again in Buddhist religion incidentally, Paranasabari is depicted as attendant of Buddhist deity of same name, Tara.<sup>[2]</sup>

### 5 See also

- Tarapith
- Shaktism
- Tara in Buddhism
- Maa Taratarini Temple
- Maa Tarini
- Maa Ugra Tara

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