

## The Transformation of Mātrkā Vārāhī into Independent Goddess Vārāhī

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In the Hindu religion worshipping of gods and goddesses has taken its roots from the pre-Vedic period. The divinities under worship are identified with the help of certain iconographic features, attributes, *vāhanas*, unique and symbolic objects, *mudrās* and their particular *mantras* and *yantras*. Some divinities because of their unique power and dynamic qualities are accepted in different cults and in different religions. Goddess Vārāhī is one such deity who is being accepted and is given a significant position in different cults of Hinduism such as Vaiṣṇavism, Śāktism, Tāntric Śāktism and Buddhism.

The icons of Vārāhī with the face of a boar and with the energetic, beautiful and powerful body of a divine female are depicted in all the three postures – standing, seated and dancing. Generally, her images are studied only in the context of Saptamātrkāś. But by observing carefully and deeply her iconic features, *mantras* and *yantras*, one may realize that she should be considered beyond the concept of Saptamātrkāś.

The legend of Vārāhī as one of the Saptamātrkāś is found in the Purāṇas. Accordingly, in the legend of *Andhakāsuravadha*, Vārāhī is said to have assisted Śiva in the killing of *asura* in the fight. Similarly, in the Devī Māhātmya section of the *Mārkaṇḍeyapurāṇa* (LXXXVIII, 11f), Mātrkā Vārāhī is described as to have emerged from the body of Yajña Varāha to assist Durgā who was in the form of Caṇḍī fighting with the *asuras* Śumbha and Niśumbha. In the same Purāṇa, there is a reference to the gods as addressing Durgā by the name of each Mātrkā including that of Vārāhī. There are many images of Vārāhī in the capacity of Mātrkā found from different sites. In the Saptamātrkā panels, Vārāhī occupies the fifth place and mostly seated in *lalitāsana*. She is shown holding a child on her left lap. The *Paraśurāma Kalpasūtra* calls the child as Caṇḍoccaṇḍa.<sup>1</sup> In rare cases she is seen alone. She, as a Mātrkā, is two-armed, holding *śankha* in one

hand and keeping the child in the left hand. In rare cases she is shown standing and holding the child (Fig.1). But when she is shown with four hands, her *āyudhas* in her four hands clearly indicate her legitimate relationship either with Vaiṣṇavism or Śāktism or Tāntric Śāktism. In such cases she holds *gadā*, *cakra*, *śaṅkha* and *amṛta-kalaśa* to mark its association with the Vaiṣṇava cult (Fig.2). Similarly, when the hands are shown with *aṅkuśa*, *pāśa*, *paraśu*, *daṇḍa*, with *varada* and *abhaya mudrās*, she is recognized as the Mātṛkā of Śāktism (Fig.3). But when she is affiliated in Tāntric form in the Saptamātṛkā panel, she is differently represented with fish, *khaṭvāṅga*, meat and rarely with bell in her hands (Figs.4 & 5). As is said earlier in the beginning, the student of iconography and the reader should first classify the nature of divinity of its *sāttvika*, *rājasika* and *tāmasika* qualities by observing the *āyudhas* and also of its *vāhanas*. In addition to the attributes in the hands of Mātṛkā Vārāhī, the figures of *vāhanas* at the bottom of her seat, near feet, also support her



Fig.1 : Standing Vārāhī holding her *suputra*  
Caṇḍoccaṇḍa, Vadval, Gujarat



Fig.2 : Seated Vārāhī of Vaiṣṇavism with *gadā*, *cakra*, *śaṅkha* and *kalaśa*, Naggehalli, Karnataka



Fig.3 : Seated Vārāhī of Śāktism with *aṅkuśa* and *pāśa*,  
Doddeśvara Temple, Hemavati, Karnataka



Fig.4 : Dancing Vārāhī of Tāntric Śāktism holding meat and fish, Jarime Museum, Khajuraho, Madhya Pradesh



Fig.5 : Vārāhī with fish and bell, Kagaroll, preserved in Mathura Museum, Mathura, Uttar Pradesh

different qualities. In Vaiṣṇava form, Vārāhī is shown seated on Garuḍa or boar (Fig.6), while in the Śākta form and Tāntric Śakti cult, she is always with her *vāhana* mahiṣa (Fig.7). The Saptamātrkā panels are seen in South India mostly in the temples of goddesses under worship. Among the seven Mātrkāś, surprisingly, goddess Vārāhī is worshipped by women with great reverence.



Fig.6 : Vārāhī seated on Garuḍa, Produtturu, Andhra Pradesh



Fig.7 : Vārāhī with *mahiṣa vāhana*, Trikoleśvara Temple, Pushpagiri, Tamilnadu

During the early medieval period, a transformation happened in the position of Mātrkā Vārāhī, which made her an independent goddess. The reason was that the Śāktism during this time was influenced by Tāntric practitioners, who were highly knowledgeable with the *mantras*, *tantras*, *yantras*; and had already attained the *aṣṭa-siddhīs*. They realized that they could practice these only with the blessings of goddess Vārāhī and they started worshipping Vārāhī as an independent goddess “Supreme Female Energy” in place of the Mātrkā. The reasons are as follows :

1. Basically, Vārāhī was already affiliated to all the sects. In the capacity of Vaiṣṇava Śakti, she took the responsibility of bringing Bhūdevī from the nether region. For the purpose she occupied the upper portion of the tusk of Varāha so that Varāha would be able to penetrate the earth with

ease. In every *avatāra* of Viṣṇu, she acted as the Vaiṣṇava Śakti because she is *mūlaprakṛti*.

2. Secondly, as the Female Energy she acted as Daṇḍanāyikā or commander-in-chief of the army of goddess Lalitā. In the Śāktism, she is called by several names, particularly as Ādi Vārāhī. In the *Lalitāsahasranāma* (śl.66 & 67), Vārāhī is called as Sampatkarī and Aśvārūḍhadevī. Sampatkarī is the head of elephant force (śl.66). Her elephant *vāhana* is named as Raṇakolāhala. Aśvarūḍha Vārāhī is the head of horse battalion. Her horse *vāhana* is called Aparājitam (śl.67). In the śl.70, her *ratha* is called Kiricakra and Ādi Vārāhī is addressed as Daṇḍanātha who rides the Kiricakra. Her Kiricakra has five *āvaraṇas*, which are occupied by five *yoginis*. The word *kiri* indicates *sṛṣṭi*, *sthiti* and *laya*. The *ratha* endowed with all these three is mounted by Vārāhī alias Daṇḍanāthā. Vārāhī is called Saṅketā also because she is highly intelligent and has sharp understanding of past, present and future creation. She is called Ājñacakreśvarī who resides between the eyebrows of a *sādhaka*. She is the knower of metaphysical significance of Kuṇḍalinī śakti, which resides in the *mūlādhāra cakra* in our body. It is said that those who worship Vārāhī will not have the fear of death. In the *śloka kiricakrarathā rūḍhādaṇḍanāthā puraskṛtā*, the word *puraskṛtā* refers to Vārāhī as a powerful Yamī who is not touched by Yama.<sup>2</sup> Thus in Śāktism, she holds two positions, one as commander-in-chief of goddess Lalitā's army and second she wields mighty power in the Saptamātrkā panel.
3. Thirdly, as the deity of Tāntric Śāktism, Vārāhī is worshipped in the names of Viśvavijayā, Pañcamī, Stambhinī, Pothriṇī, Śiva Bhadrakaumudī, Samayasaṅketā, Vārtālī, Mahāsenā, Arignī and Dhūmravārāhī. In the Tāntric Śāktism each name has an important meaning to explain. Once the *sādhaka* experiences her blessings bestowed upon him/her, will never undertake any kind of wrong actions, because in the metaphysical meaning, goddess Vārāhī is not only the commander of the army of Lalitā Parāmbā but also the commander of human beings (*sādhakas*) in controlling the corporeal forces of his/her life and marshals them towards the realization of the Ultimate Reality (*Ātmavicāra*). That is

the reason the word *kiricakra* is used in metaphysical meaning indicating our *sthūla śarīra* as *ratha*. This is in her domain, it is she who raises her devotees from the earthly, the corporeal to the spiritual. Hence, she is represented as holding the entire sphere of earth on the tip of her massive snout. Śrī Ādi Śaṅkara in the *Saundaryalaharī* (śl.3) says *janma jaladhaunimagna daṁṣṭra muraripu varāhasya bhavati*. The definition of Vārāhī is thus:<sup>3</sup>

वरः ईश्वरः अहं जीवब्रह्मैक्यरूपिणी  
वरं अहः यस्मिन् ईश्वर उपास्यते  
तत्काल स्वरूपिणी वाराही  
यमः कालइति परियायौ  
यमः दण्डधरः पापिनः दण्डयति  
वाराही दण्डं धृत्वा दुष्ट शिक्षणे अधिकृता इति वाराही  
दण्डनाथा इति उच्यते लयकारिणी (प्रलय कारिणी)  
सृष्टय सृष्टिचक्रं किरिचक्रं तद्रथं किरिभिः वराहै  
रमायानं रथमारोहयति इति किरिचक्रह्यरुढेति  
वाराहेति च उच्यते वराहमुरवीति

In the *Daśamahāvidyā*, Vārāhī is worshipped in the name of Dhūmāvati who is none other than Dhūmravārāhī. The Tāntric Śāktism text *Tantrarājatantra* describes the worship of Vārāhī for different purposes. It has prescribed different names for her in correspondence to her power of actions.

The *Tantrarājatantra* by introducing the identity of Vārāhī as Pañcamī explained her powerful position in the Śāktism in great detail. It said (XXXV, verse 9) that goddess Vārāhī occupies the place of the father to goddess Lalitā and the other goddess Kurukullā is her mother. It said that though Vārāhī is a female deity, yet because of her male aspect like father restrains the evil forces from acting against the aspirant so that they may not harm him. In the Ch.XXIII, while explaining the *dhyāna* of Vārāhī worship, it said that the *sādhaka* should meditate upon her in the form of boar-headed divine female. She should be remembered as having molten gold colour body and her hair should be of burning tawny colour. She would have three eyes, eight arms, her six hands would carry *cakra*, *śaṅkha*, *padma*, *pāśa*, *gadā* and *śira*. The other two hands would be in *abhaya* and *varada mudrās*. She should be meditated upon as seated on lion, Garuḍa, tiger, horse and elephant, according to the attainment of any particular object. This text further said that even her colour would be changed according

to the *sādhaka*'s aim. It classified the colour by saying that if Vārāhī is meditated upon as in yellow colour, the *sādhaka* will get the power of paralyzing others in argument. If the same Vārāhī is worshipped as of dark green hue and seated on a lion (śl.20-24), he will get success in a difficult *mārga* (*durgama-mārga*). It mentions that lion as her *vāhana* is to be added in the worship. In the present time, regarding her *vāhana* lion, we simply call the goddess as Simha-vāhinī Durgā, but in the actual sense the lion *vāhana* indicates Vārāhī *svarūpa*. This indicates that during the seventh-eighth century CE, the Tāntric worshippers visualized the synchronization of Vaiṣṇavism and Śāktism in the tribal worship of Vārāhī and the same they have represented in the image form. Secondly, it appears that the presence of fish in one of her hands was compulsory in Tāntric cult, where, while introducing the concept of emancipation, the first requirement for *sādhaka* was to accept to consume fish. In fact, the presence of fish in one of the hands of Vārāhī is not mentioned in any of the Brahmanical *śilpa* texts. Interestingly, the fish as a cognizance held by Vārāhī in one of her hands is mentioned in an unedited Sanskrit text called *Vārāhī Tantra* written in Oriya script. Consisting of twenty-eight couplets, it describes five different forms of Vārāhī. They are – Svapna Vārāhī, Caṇḍa Vārāhī, Mahā Vārāhī (Bhairavī), Kṛcca Vārāhī (Kṛcchrā) and Matsya Vārāhī. In the Matsya Vārāhī form she is shown seated in *sukhāsana* and holding a fish and a *kapāla* in two hands. In the Buddhist text *Niṣpannayogāvalī*, Vārāhī is said to have holding a 'Rohita' fish and *kapāla* in her two hands. Other two hands are shown in *añjali-mudrā*.

वाराही कृष्ण पेचकारूढा चतुर्भुजा सख्यायाभ्यां  
रोहितमत्स्य कपालधरा द्वाभ्यां कृताञ्जलिः

*Niṣpannayogāvalī*, Dharmadhātuvāgeśvara maṇḍala, p.62

In another Buddhist text called *Vajrāvalīnāmamaṇḍalalopāyika*, the Buddhist Vārāhī is said to have holding 'Rohu' fish.<sup>4</sup> The *Tantrarājatantra dhyānas* (25-29) have explained the rites to be performed to goddess Vārāhī to gain victory in the battle. Verses 30-43 explain different rites for different purposes and verses 44 and 45 describe about the poisonous hours (death dealing moment). The verses 61-100 are very important to those who wish to do magical rites. These verses describe eight different *yantras* for paralyzing *stambhana* and other magical rites to be performed in the name of Vārāhī who is called Vākstambhinī and Vākstambhanakarī. In these *yantras* (that is in different

diagrams) the different letters of the *mantras* of Vārāhī are placed in different places (houses) therein with regard to the particular purpose.<sup>5</sup> This text exposed the great power of goddess Vārāhī by the description for the *sādhakas* who followed Tāntric practices in Śāktism, which was very popular in the seventh-eighth century CE. *Tantrarājatantra* addresses Vārāhī as Pañcamī.

Another text called *Paraśurāmakalpasūtra*, which is earlier than the *Tantrarājatantra*, has given a vivid description about goddess Vārāhī in the chapter *Vārāhīkrama*. It gives much information to understand the mighty power of this goddess and the rites to be performed including for her son Caṇḍoccaṇḍa in her worship.<sup>6</sup> According to this text, her worship should be performed only in the night because she is Yamī and *Rātridevatā*. The worship should start after sunset and must be finished before sunrise. The ideal example of her night worship can be witnessed in a temple at Mīrghāṭ, which is also known as Tripurā Bhairavi Ghat in Varanasi. The temple of Vārāhī in Mīrghāṭ is a private one and datable to the eighth-ninth century CE. The deity is very fierceful to look and being with very huge and gigantic frame of the body, one cannot have her *darśana* directly. Unlike other deities in other temples, her *garbhagr̥ha* is in the cellar. In the first floor, there is a small window through which one can have partial *darśana* of the goddess. It means one cannot see her fully at a time from head to foot like other goddesses in the *garbhagr̥ha*.

Once I could witness the worship of goddess Vārāhī around 5:00 a.m. She is six feet tall and her body contour is very heavy. The four-armed goddess holds in the upper right and left hands *śaṅkha* and *cakra*, respectively. The right lower hand holds *mūsala* and the corresponding hand in the left holds some object which looks like a fish(?).

I am told that there is a well in the premises. It is called Vārāhī-kūpa. Regarding the prayers, *pūjā* is done with *mantras* but it is not understandable. Here, the goddess Vārāhī is called Pātāla Bhairavī and Atharvaṇa Bhairavī. In the present time, she is worshipped in the name of Ādi Vārāhī. The temple's authority told me that every day at 4:00 a.m. a lady devotee comes through Mīrghāṭ passage to the temple, does *abhiṣekam* to goddess, dress her up with *sārī* and leaves the place. Afterwards, a regular *pūjārī* comes, puts garlands in the neck, a paste of some colour on her feet, does the *pūjā* before sunrise and finishes by 6:00 a.m. Then the temple is closed for the whole day. Again the temple will be opened only next day morning before sunrise. According to the

ritual texts, Vārāhī is the goddess of death. She is called Rātridevatā and Kālarātri. She is to be worshipped with great reverence and in disciplined manner. I am told that in the Mīrghāt, once upon a time the fierce goddess was given animal sacrifice because she was being worshipped with Tāntric rituals. In the modern times, she is worshipped in a *sāttvika* manner and the *pūjārī* offers very simple *prasāda* like raw groundnuts, *miśrī*, all kinds of fruits, coconut, milk sweets without *elāyaci* (cardamom) and *bīḍā* made of betel leaf. Every year only on three occasions, rice is offered to her – Dīpāvalī, Daśaharā and Holī. On the day of her *prakaṭana* in the month of Māgha, any one offering of black-gram *kacauḍī* or *pūrī* made of stuffed *canā* or *jagiri* sweet or *sūrana* vegetable or *mālapūvā* is offered by the *pūjārī*, in addition to the *prasāda* (offerings) of *civaḍā-maṭara* (beaten rice and green peas) and *ladḍū* of yellow-gram. The offerings are made only from the priest's house. No devotee can bring these offerings.

Among representations of goddess found from different temples of India, the image of Vārāhī in Varanasi is a very fierce image. Her eyes are very big and terrific and she looks down in a slanting manner. According to the temple *pūjārī* and authority, she was a Tāntric deity at one time and her worship must have taken roots in the eighth-ninth century CE. This figure is a huge one and there is no way to take photograph.

The ideal example of the Tāntric characteristics of Vārāhī is found in Orissa. The temple of Vārāhī located in the village of Caurasi is datable to 9<sup>th</sup>-10<sup>th</sup> century CE.

The two-armed Vārāhī is enshrined in the cella. She is very impressive and shown with big belly, heavy breasts, tawny hair, seated in *lalitāsana* on a pedestal. Holding *matsya* in her right hand and wine pot in her left hand clearly indicate her affinity with Tāntric Śāktism. The goddess's right foot is kept on her *vāhana* mahiṣa (Fig.8).



Fig.8 : Seated Vārāhī with fish in her right hand, Caurasi, Orissa

Another important feature of this particular temple lies in the inscribed four verses, which deal with the different stages of *kāmakalā* indulged into by the *vāmācārī* order of the Kaulas for the attainment of the supernatural powers. These eight stages are:

1. *Vaśīkaraṇa*
2. *Sammohana*
3. *Ākarṣaṇa* and *uccāṭana* (attracting and preparing her for the sex act)
4. *Yonyābhiṣeka* (the consecration of the female organ)
5. *Puraścaraṇa* (the preliminary stage of the act)
6. *Rajapāna* (drinking of the *raja*)
7. *Prastāva* and
8. *Nivṛti* (final stages when the *vīra* or the *kaula sādḥaka* and the *kumārī*, his *uttara-sādḥikā*, return to normal state after the act).<sup>7</sup>

Another different representation of goddess *Vārāhī* is preserved in British Museum, London (No.22; Acc. No.1872.7-1-47). R. C. Agrawala has written that it might have been either from Rajasthan or Madhya Pradesh.<sup>8</sup> The image of *Vārāhī* made of sandstone is 2'1" high. She is seated in *lalitāsana* on a pedestal by folding her left leg and resting the right on the ground. At the bottom, her *vāhana* she-buffalo is seated and turning its face towards the front. The back slab of her seat is beautifully decorated with lotus petals. *Vārāhī* is four-armed. Her upper hand is broken. Very peculiarly, the lower right hand is shown turned back and *kapāla* is held in the palm. On the left, the upper hand holds a bell and the lower hand is kept on the back of her *suputra* Caṇḍoccaṇḍa for support. The child is shown seated in *vīrāsana* position and holds a round object like a ball in the left hand. *Vārāhī* appears to be nursing the child (Fig.9). The



Fig.9 : *Vārāhī* holding fish between her teeth, British Museum, London

*Mantramahodadhi*<sup>9</sup> says that the *sādhaka* should worship her *suputra* at the time of her worship. It names him as Caṇdoccaṇḍa. The *Paraśurāmakalpasūtra* (Vārāhīkrama, śl.29) says that in the third *āvaraṇa pūjā* of Vārāhī, the *sādhaka* must worship her *satputra* Caṇdoccaṇḍa. In the *pañcamāvaraṇa pūjā*, *siṃha* worship should be added.

Very interestingly, a long fish is shown held by Vārāhī firmly between her teeth. She is decorated with neatly arranged hair with single plait shown on the shoulder. She is ornamented with a different coin-shaped *kaṇṭhahāra*. Another necklace with a pendant is falling on the right side of the stomach and *pādavalayas*. She is dressed with tight *kurtā* and *pāijāmā*. Unlike other images, she is looking down with full of compassion in the eyes. It is an ideal example of *Rūpamaṇḍana*,<sup>10</sup> *Śrīvidyāmahārṇava*<sup>11</sup> which describe Vārāhī as holding a bell in her hand.

In this unique image of Vārāhī, its thin long face, long and striking snout, wide opened eyes, distinctly shown ears, slim contour of the body, sitting style, her garment, the unique ornamentation of *kaṇṭhahāra* round the neck, bell in the hand, hair style with twisted plaits, beautifully carved *mahiṣa* and the artistically designed lotus petals on the back-slab suggest that it is a masterpiece of a great sculptor of Katyūrī art from the Almoda region, Uttar Pradesh (present day Uttarakhand). It belongs to the Paurava kings of the Almora region datable to the ninth century CE.<sup>12</sup>

The depiction of the figure of fish shown between the teeth of Vārāhī is a very unique feature of the iconography of this goddess. The author has come across many images of Vārāhī from Madhya Pradesh, Rajasthan and Orissa holding fish in her hand. But in the present image the fish is shown between her teeth. This image is identified as Svapna Vārāhī. The *Mantramahodadhi* (Taraṅga 10, śl.39) says that Svapna Vārāhī should be meditated as shining with the earth placed on her teeth. The figure of fish between the teeth of Vārāhī has nothing to do with *Pañcamakāra*. It is exclusively a symbolic depiction to show how Vārāhī brought Earth Goddess from Nether region by holding her tightly between her teeth. The figure of fish is seen straight and Vārāhī supports it with her hind leg for its position. Here fish is purely a symbolic representation of Earth. The Katyūrī artist had very aptly and elegantly expressed this symbolic concept of Earth and also made us to realize the figure of a ball like object depicted in her son's hand to indicate the shape of the Earth (Fig.9).

In the modern time, Vārāhī is worshipped in the capacity of Mahā Vārāhī. In Tanjore (Tamilnadu), she is still worshipped in the great temple built by Rājarāja Coḷa. In the temple, the tradition says that he was a great devotee of Vārāhī and before the departure to the battle, he used to worship her. In Kanchipuram, she is represented in one of the niches in the *devakoṣṭhas* in the *garbhagr̥ha* of Kāmākṣī devī.

To sum up, goddess Vārāhī, even though is recognized as one of the Saptamāṭrkās, in true sense she is above that. As an independent deity, she is very reverentially worshipped with *mantras* and *yantras* in Orissa, Bengal, Bihar, Varanasi, Madhya Pradesh and Uttar Pradesh. More than that, she is accepted in the Tāntric Buddhism in entirely different form from Hindu sects. In Vajrayāna Buddhism, she is known as Vajra Vārāhī. In this form, she is shown very horrible and is invoked to bewitch men and women.<sup>13</sup> Vajra Vārāhī is also shown as Śakti of Heruka, who is the progenitor of a family called 'Dvesa' of Vajrayāna pantheon.

To conclude, in Hinduism the concept of Vārāhī as one of the Māṭrkās was originated in the past, which with passing of time was transformed into a powerful 'Female Energy' and the same was exhibited in the sculptural representations. This gave her the prime position not only in Hinduism but also in the Buddhist Tāntricism as Mahā Vārāhī and Vajra Vārāhī, respectively.

**Note :** Dr. Rangarajan has correctly observed that apart from the Saptamāṭrkā group, Vārāhī had independent status as *upāsyadevatā*, namely the Goddess Vārāhī. She has referred to her shrines in Varanasi and the other at Caurasi in Orissa. This is well corroborated by a small but interesting Gujarati book *Āpaṇā Kuḷadevī Mā Vārāhī* by Prof. Rashmikant K. Pandya (Vārāhī Mandir Talaja publication, Bhavanagar, Gujarat, October 2012). As per this source, Vārāhī is *kuḷadevī* (family deity) of Paṇḍyās, who belong to Śukla-yajurvedīya Audicya Brāhmaṇa community of Parāśara *gotra*. The author has referred to several temples of Vārāhī in Gujarat, Uttar Pradesh and even in the Himalayan regions.

According to Ravi Hajarnis, Assistant Director (Retd.), State Archaeological Department, Gujarat, worship of Vārāhī under the name Verāimātā is still current among the people of lower castes in Gujarat. He has further described some ten images of Vārāhī from that State ranging in date from c. 6<sup>th</sup> to 12<sup>th</sup> centuries CE. Amongst them, Vārāhī on Garuḍa from Gaḍhā

(Sabarkantha), human-faced Vārāhī from Mātariyā (Panchmahal) and a six-armed one from Patan holding a big jar (*kumbha*) in her normal hands are iconographically interesting.

(Ravi Hajarnis, 'Gujarātānī Keṭalīka Vārāhī Pratimāo', *Purāvastu ane Kalā* (Gujarati), Ahmedabad, 2009, pp.78-84.

- Editors

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7. J.N. Banerjea, "The Vārāhī Temple at Caurasi", p.352, *Felicitation Volume Presented to Dr. V.V. Mirashi*, ed. by G.T. Deshpande and others, Nagpur, Vidarbha Samshodhan Mandal, 1965; Haripriya Rangarajan, *Ibid.*, p.130. J.N. Banerjea, *Puranic and Tantric Religion*, p.131, Calcutta, 1966. Eugene Donaldson, "Orissan Images of Vārāhī, Oddiyāna Mārīci and related sow-faced Goddesses", *Artibus Asiatic*, Vol.LV, p.160.
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9. मुसलेष्टवरौत्वाधाकपालहल भृत्परा  
षट्कोणाग्रे यजेच्चण्डोच्चण्डं तस्याः सुतोत्तरम्  
*Mantramahodadhi*, Taraṅga 10, verse 33.
10. वाराहीं तु प्रवक्ष्यामि महिषोपरिसंस्थिताम्  
वाराह (वराह) सदृशीघण्टानादा चामरधारिणी

गदाचक्रधरा तद्ध्यानवेन्द्र (?) विघातिनीद्वुदा  
लोकानाञ्च हितार्थाय सर्वव्याधिविनाशिनी ॥

*Rūpamaṇḍana, adh.5, śl.67 & 68.*

11. Also see *Śrīvidyāmahārṇava, Vārāhī Kavacam, Vārāhī Prakaraṇam, Vol.III,* compiled by Ananda Śrī Swami Gyanendra Saraswati Yethi, p.970, verse 5.
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