

༄༅། གྲོལ་མ་ལ་ཕྱག་འཆའ་ཉི་ཤུ་ཙ་གཅིག་གིས་བསྟོད་པ།

Praise to Tārā with Twenty-One Verses of Homage

Namastāraikaviṃśatistotra

སྒོལ་མ་ལ་ཕྱག་འཚལ་ཉི་ཤུ་རྩ་གཅིག་གིས་བསྟོད་པ་ཕན་ཡོན་དང་བཅས་པ།

sgrol ma la phyag 'tshal nyi shu rtsa gcig gis bstod pa phan yon dang bcas pa

Praise to Tārā with Twenty-One Verses of Homage and Their Benefits

Namastāraikaviṃśatistotraguṇahitasahita

· Toh 438 ·

Degé Kangyur, vol. 81 (rgyud 'bum, ca), folios 42.b–43.b

TRANSLATED INTO TIBETAN BY

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under the patronage and supervision of 84000: Translating the Words of the Buddha

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co.

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SUMMARY

- s.1 *Praise to Tārā with Twenty-One Verses of Homage* is a liturgy that consists of twenty-seven verses of praise and reverence dedicated to the deity Tārā. The first twenty-one verses are at once a series of homages to the twenty-one forms of Tārā and a poetic description of her physical features, postures, and qualities. The remaining six verses describe how and when the praise should be recited and the benefits of its recitation.

ac.

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ac.1 Translated by Samye Translations. The translation was produced by Stefan Mang and Peter Woods, and the introduction was written by Stefan Mang. Wiesiek Mical compared the translation with the available Sanskrit editions.

The translation was completed under the patronage and supervision of 84000: Translating the Words of the Buddha.

i.

INTRODUCTION

i.1

For Tibetan Buddhists, the *Praise to Tārā with Twenty-One Verses of Homage* is undoubtedly the most popular prayer to the deity Tārā. It is recited on a daily basis by many monks, nuns, and lay practitioners alike. The first twenty-one verses praise Tārā by drawing upon the three epithets that also form the core of her root mantra—Tārā (Deliverer), Tuttārā (Savior), and Turā (Swift One).¹ In doing so, they invoke Tārā's twenty-one forms that vary in aspect from peaceful to wrathful. These twenty-one verses both pay homage to Tārā and provide a poetic description of her physical features, postures, qualities, abilities, mantras, and hand gestures. The concluding six verses of the liturgy describe how and when the praise should be recited and the benefits of its recitation.

i.2

The praise has been preserved in the Kangyur in two forms. First, the praise was translated into Tibetan and preserved as an independent text in the Kangyur (Toh 438). It is this text that we present in English translation here. Second, it is also found in transliterated Sanskrit as part of the larger tantra *The Tantra on the Origin of All Rites of Tārā, Mother of All the Tathāgatas* (Toh 726).² In this tantra, the Buddha reveals the praise in the form of an incantation (*dhāraṇī*), a circumstance that prompted the Tibetan translators to transliterate the Sanskrit text of the praise rather than translate it into Tibetan. The relationship between these two versions in the Kangyur is not clear. The colophons to some Kangyur editions suggest that the Tibetan translation (Toh 438) was prepared based on the transliterated Sanskrit,³ but this is disputed by the Tibetan commentator Jetsün Drakpa Gyaltsen (1147–1216), who mentions that the praise was transmitted from India and translated as an independent text.⁴

i.3

Regarding the Indian commentarial literature on the praise, there are seven related texts preserved in the Degé Tengyur. These comprise two sādhanas attributed to Nāgārjuna (Toh 1683–84) as well as two sādhanas (Toh 1685–86) and three commentaries attributed to Sūryagupta (Toh 1687–

89).⁵ Sūryagupta's commentaries, rather than explaining the meaning of the words in the praise, focus on the iconography of each of Tārā's twenty-one forms, describing her color, seat, posture, number of faces and arms, implements, and hand gestures.⁶ In Tibet, many scholars composed a variety of commentaries and sādhanas related to this praise.⁷

i.4 This translation has been prepared based on the Degé Kangyur with reference to the Comparative Edition (*dpe bsdur ma*) and the Stok Palace Kangyur.⁸ We also consulted the Sanskrit editions prepared by de Blonay (1895), Pandey (1984), Willson (1996), and Wayman (2002).⁹ The interested reader may also wish to compare our translation to some of the other published translations of the praise in English.¹⁰

**Praise to Tārā with Twenty-One Verses of Homage
and Their Benefits**

1.

The Translation

[F.42.b]

- 1.1 Homage to the honored, noble lady Tārā!
- 1.2 Homage to Tārā, swift and gallant,
Whose glance is instantaneous like lightning.
You arose from the heart of the blossoming lotus
That is the face of the lord of the three worlds.
- 1.3 Homage to you whose face resembles
One hundred autumn full moons gathered;
Your brilliant radiance blazes,¹¹
Like a thousand clusters of stars.
- 1.4 Homage to you, whose hand is graced
By a golden-blue lotus flower.¹²
You embody generosity, diligence, endurance,
Serenity, patience, and concentration.
- 1.5 Homage to you, whose triumphs are endless,
Jewel on the Tathāgata's crown.
You are well attended to by the heirs of the victors,
Who have mastered all the perfections.
- 1.6 Homage to Tuttārā,¹³ who with *hūm*
Fulfills all wishes to the bounds of space.¹⁴
You trample the seven worlds underfoot,¹⁵
And possess the strength to summon all.
- 1.7 Homage to you, praised by Śakra,
Agni, Brahmā, maruts, and Śiva.
The hosts¹⁶ of bhūtas, vetālas, gandharvas,

And yakṣas pay tribute to you.

- 1.8 Homage to you, who with *traṭ*¹⁷ and *phaṭ* [F.43.a]
Crush the magical devices of other traditions.
With your right leg bent and your left leg extended,
You shine amid flames blazing wildly.
- 1.9 Homage to Turā, the fearsome lady,
Destroyer of the most powerful demons.¹⁸
With your lotus face and stern frown,
You are the slayer of each and every foe!
- 1.10 Homage to you, whose fingers grace your heart,
Displaying the *mudrā* of the Three Jewels.
Graced by wheels in all directions,
Your natural radiance overwhelms all.¹⁹
- 1.11 Homage to you, supremely joyous,
Your splendorous crown spreading garlands of light.
Tuttārā, smiling and laughing,
You bring demons and worlds within your control.²⁰
- 1.12 Homage to you, who can summon
The hosts of earthly guardians.
Knitting your quivering brows, with the syllable *hūṃ*
You deliver from every misfortune.
- 1.13 Homage to you, so brightly adorned,
With a sliver of moon as your crown,²¹
Your locks always graced by Amitābha,
Whose bright light streams forever forth.
- 1.14 Homage to you, seated amid blazing flames
That resemble the fire that ends an eon.
Immersed in joy, your right leg extends, and the left is bent.
Thus, you crush legions of foes.
- 1.15 Homage to you, who on the earth's surface
Strike your palms and stamp your feet;
The *hūṃ* that is formed by your frown
Smashes the seven netherworlds to nothing but dust.
- 1.16 Homage to you, blissful, gracious, and tranquil,
Whose domain is the peace of nirvāṇa.

- In perfect union with *svāhā* and *om*,
You lay to waste every terrible evil.
- 1.17 Homage to you, who, immersed in rapture,
Shatter the bodies of all foes.
You shine with the knowledge-syllable *hūm*,
As your mantra's ten syllables are set forth.²²
- 1.18 Homage to Turā, your feet stomping,
Formed from the seed of the syllable *hūm*.
The mountains of Meru, Mandara, and Vindhya,²³
And all the three worlds—you cause them to quake.
- 1.19 Homage to you, who hold in your hand
A deer-marked moon like a divine lake.
With *tāra* uttered twice and then with *phaṭ*, [F.43.b]
You eliminate all poisons.
- 1.20 Homage to you, sovereign of divine hosts,
Served by gods and kinnaras.
Your resplendence, an armor of joy,
Pacifies strife and clears away nightmares.
- 1.21 Homage to you, whose two eyes shine brightly
Like the sun and the moon when it's full.
Tuttārā, with twice-uttered *hara*,
You pacify the most intractable ills.
- 1.22 Homage to you, who have the power to pacify,²⁴
You display the three true natures.²⁵
Turā, supreme lady, you destroy
The hordes of grahas, vetālas, and yakṣas.
- 1.23 This praise by means of the root mantra—
The twenty-one verses of homage
Should be recited in earnest by the wise,²⁶
Who are filled with devotion for the goddess.
- 1.24 Recalling it at dusk and also when rising at dawn
Will grant them freedom from every fear.
It will pacify all misdeeds,
And destroy all evil destinies.
- 1.25 Soon they will receive empowerment

From seventy million conquerors.
Beyond this, they shall attain greatness,
And proceed to the ultimate state of buddhahood.

- 1.26 If they recall this praise all dreadful poisons,
Whether natural or manufactured,
Whether eaten or imbibed,
Will be utterly neutralized.
- 1.27 This will dispel the heap of suffering
Inflicted by grahas, infectious diseases, and poisons,
Even in other beings.
If chanted twice, thrice, or seven times,
- 1.28 Those who want children will come to have them,
Those who seek wealth will come to have that,
Each and every wish will be fulfilled,
And obstacles, entirely vanquished, will be no more.
- 1.29 *This completes the praise to the Blessed Tārā as spoken by the completely perfect Buddha.*

n.

NOTES

- n.1 Tārā's root mantra is *om tāre tuttāre ture svāhā*. The part *tāre tuttāre ture* addresses the goddess in the vocative. The intended meaning could be that of the conjectured phrase *tāre uttāre ture*, with the middle word subsequently modified with the initial *t* for the sake of rhythm and alliteration, to have all three epithets begin with *t* and end with *e*. The first of the three epithets is the goddess's name, Tārā, which is a causative derivation from the root $\sqrt{t\bar{r}}$, "to cross." The second is the same prefixed by *ud*, which modifies the meaning from "one who helps to cross" (fem., *tārā*) the ocean of saṃsāra, to one who in addition "pulls up" (fem., *ut-tārā*) from that ocean. As the difference in meaning between these two is merely nominal, we chose to translate them here as "Deliverer" and "Savior" respectively. The third epithet (fem., *turā*), means "swift."
- n.2 See Samye Translations, trans., *The Tantra on the Origin of All Rites of Tārā, Mother of All the Tathāgatas* (<https://read.84000.co/translation/toh726.html>), Toh 726 (84000: Translating the Words of the Buddha, 2020).
- n.3 The Lhasa, Narthang, and Stok Palace editions indicate this in the colophons.
- n.4 Jetsün Drakpa Gyaltsen states that the praise was transmitted independently by a certain Nāgārjuna to the Tibetan translator Nyen Lotsawa Darma Drak (late eleventh century). On his identification of Darma Drak as the Tibetan translator of Toh 438, see Drakpa Gyaltsen 2007c, p. 646. The identity of the Nāgārjuna mentioned by Drakpa Gyaltsen remains unclear (see Mabbett 1998, pp. 332–46).
- n.5 Willson raises some doubts regarding the authorship of the works attributed to Sūryagupta (Willson 1996, pp. 238–41). Noteworthy also is a short story about the origins of the works on Tārā attributed to Sūryagupta that is preserved in the *Blue Annals* (Roerich 1949, pp. 1050–52).

- n.6 For a short description of Sūryagupta's works, see Willson 1996, pp. 109–11.
- n.7 For a list of such commentaries, see Beyer 1978, pp. 469–70, and Willson 1996, pp. 111–66.
- n.8 We also considered the variant readings recorded in Drakpa Gyaltsen's commentary (2007c) and Willson's presentation of several Tibetan commentaries (1996, pp. 117–66).
- n.9 When the Sanskrit editions further clarified the Tibetan, we incorporated that into our translation. Whenever the Sanskrit presented a significantly different reading, we have recorded it in the footnotes. It is difficult, however, to account for all the variants created by the extant Sanskrit editions, the various Tibetan witnesses, and the Tibetan commentaries. Hence, the reader may encounter inconsistencies and other kinds of dissonance when referring to these various sources.
- n.10 E.g., Beyer 1978; Willson 1986; Tāranātha 1995; Lopez 1997; Wayman 2002; Khenchen Palden Sherab 2004; and Adeu Rinpoche et al. 2015.
- n.11 Following the Sanskrit (*prahasatkiraṇojjvale*) this line could also be read as "Smiling and blazing with brilliant light."
- n.12 The Sanskrit *pāṇipadma* metaphorically describes Tārā's hands as resembling lotus flowers. The Tibetan rendering *padmas phyag* is understood to refer to the lotus that Tārā holds in her hand (Drakpa Gyaltsen 2007c, p. 638).
- n.13 Wayman (2002, p. 444) and Drakpa Gyaltsen (2007c, p. 639) read *tuttāre*. Following the Sanskrit, *Tuttāre* in the vocative could also be understood as an epithet of Tārā, that is, Tuttārā. Drakpa Gyaltsen (2007c, p. 639) explains *tuttāre* as a mantra syllable.
- n.14 "Fulfills all wishes" has been translated based on the Sanskrit *pūritāśā*. Drakpa Gyaltsen (2007c, p. 639) reads the Tibetan 'dod ("desire"), which translates the Sanskrit *āśā* ("wish"), as a reference to the desire realm (*kāmadhātu*, 'dod khams). See also Willson 1996, p. 131.
- n.15 According to various *purāṇas* and the *Atharvaveda*, our world system is divided into fourteen worlds: the seven (higher) worlds (*saptaloka* or *saptavyāhṛti*) consist of the earth and the heavenly realms above, and the seven netherworlds (*saptapātāla*) are subterranean paradises. Here, in verse 1.6, Tārā is praised as ruling the seven higher worlds, while in verse 1.15 she is praised as ruling the seven netherworlds.

- n.16 The Sanskrit term *gaṇa* (*tshogs*) can either express the plurality of the aforementioned spirits, or it can refer to a class of spirits, the *gaṇas*, who are the attendants of Śiva. The Tibetan suggests the former. Given the position that the word *gaṇa* takes in the Sanskrit it appears the Sanskrit suggests the latter. We have here translated according to the Tibetan.
- n.17 The syllable *traṭ* differs (*traḍ*, *trad*, *trat*, and *traṭ*) in the Sanskrit and Tibetan manuscripts and editions. Here our translation uses *traṭ* as suggested also by Wayman (2002, p. 447) and Willson (1996, p. 134).
- n.18 “The most powerful demons” is a translation of *māravīra* (*bdud kyi dpa’ bo*). Drakpa Gyaltsen (2007c, p. 64) explains the term to refer to the “demon of afflictions” (*kleśamāra*, *nyon mongs kyi bdud*) of the four demons (*caturmāra*, *bdud bzhi*), which, when destroyed, makes the other three demons crumble.
- n.19 The last two lines of this verse could be understood as (1) Tārā graces all points and bearings of the compass, and (2) Tārā bears the marks of thousand-spoked wheels on her hands and feet. See also Willson’s discussion of this point (1996, pp. 139–40).
- n.20 The Sanskrit compound *māraloka* (*’dud dang ’jig rten*) could be read as “the realm of demons” instead of “the world and demons.” De Blonay (1895) reads *bhayaṃkari* (*’jigs pa mdzad ma*) instead of *vaśaṃkari* (*dbang du mdzad ma*). Accordingly, the line could also be read as “you strike fear in the world and demons” or “realm of demons.”
- n.21 The Sanskrit editions read *khaṇḍendu* (*zla ba’i dum bu*), a sliver of moon. The Comparative Edition notes that the Degé, Lithang, and Choné editions read *zla ba’i rtse mo*, lit. “lunar peak” (p. 140 and p. 143).
- n.22 According to Drakpa Gyaltsen (2007c, p. 643) this refers to Tārā’s root mantra *oṃ tā-re tu-ttā-re tu-re svā-hā*.
- n.23 The Sanskrit editions vary and read either *meru-mandara* (Willson 1996, p. 153; Wayman 2002, p. 444) or *meru-maṇḍala* (de Blonay 1895, Pandey 1994). The Tibetan editions agree with the former, according to which the first two mountains in question are Mount Meru and Mandara. Regarding the third mountain, the Sanskrit editions read Kailāsa, which refers to Mount Kailash. However, the Tibetan editions seem to disagree and read *’bigs byed*, which suggests that the mountain in question is Vindhya (see also Willson 1996, p. 153). Here we are following the Tibetan editions. Interestingly, Drakpa Gyaltsen (2007c, p. 643) reads *’bigs byed* as the verb “to pierce.” According to

Drakpa Gyaltsen's explanation, it is the light radiating from Tārā's seed syllable *hūṃ* that pierces Meru and Mandara.

- n.24 According to Drakpa Gyaltsen's (2007c, p. 644) explanation, Tārā has the power to pacify (*zhi ba*) the afflictions. The Sanskrit editions employ the Śaiva term *śivaśakti* ("Śiva's power"), which is rendered into Tibetan as *zhi ba'i mthus* ("the power to pacify").
- n.25 Tibetan commentators understand "the three true natures" (*tritattvā, de nyid gsum*) to be these: the awakened body, speech, and mind; deity, mantra, and *samādhi*; and the syllables *oṃ*, *āḥ*, and *hūṃ* (Drakpa Gyaltsen 2007c, p. 644; Khenchen Palden Sherab 2004, p. 161).
- n.26 We have translated *rab tu brjod pas* (*paṭhet prayata*) as "recited in earnest." The Comparative Edition notes that the Yongle and Lhasa versions read *rab dad brjod pa*, the Kangxi version reads *rab dung brjod pas*, and the Narthang reads *rab pa tu rjod* (Comparative Edition, p. 143). Like the Yongle and Lhasa versions, the Stok Palace reads *rab dad brjod pa* (fol. 436.b.2).

b.

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GLOSSARY

· Types of attestation for names and terms of the corresponding ·
source language

AS	<i>Attested in source text</i> This term is attested in a manuscript used as a source for this translation.
AO	<i>Attested in other text</i> This term is attested in other manuscripts with a parallel or similar context.
AD	<i>Attested in dictionary</i> This term is attested in dictionaries matching Tibetan to the corresponding language.
AA	<i>Approximate attestation</i> The attestation of this name is approximate. It is based on other names where the relationship between the Tibetan and source language is attested in dictionaries or other manuscripts.
RP	<i>Reconstruction from Tibetan phonetic rendering</i> This term is a reconstruction based on the Tibetan phonetic rendering of the term.
RS	<i>Reconstruction from Tibetan semantic rendering</i> This term is a reconstruction based on the semantics of the Tibetan translation.
SU	<i>Source unspecified</i> This term has been supplied from an unspecified source, which most often is a widely trusted dictionary.

g.1 Agni
me lha
མེ་ལྷ།
agni

The Vedic deity of fire. The name can also mean fire, particularly the sacrificial fire.

g.2 Amitābha

'od dpag med

འོད་དཔག་མེད།

amitābha

Definition from the 84000 Glossary of Terms:

The buddha of the western buddhafiield of Sukhāvatī, where fortunate beings are reborn to make further progress toward spiritual maturity. Amitābha made his great vows to create such a realm when he was a bodhisattva called Dharmākara. In the Pure Land Buddhist tradition, popular in East Asia, aspiring to be reborn in his buddha realm is the main emphasis; in other Mahāyāna traditions, too, it is a widespread practice. For a detailed description of the realm, see *The Display of the Pure Land of Sukhāvatī*, Toh 115. In some tantras that make reference to the five families he is the tathāgata associated with the lotus family.

Amitābha, “Infinite Light,” is also known in many Indian Buddhist works as Amitāyus, “Infinite Life.” In both East Asian and Tibetan Buddhist traditions he is often conflated with another buddha named “Infinite Life,” Aparimitāyus, or “Infinite Life and Wisdom,” Aparimitāyurjñāna, the shorter version of whose name has also been back-translated from Tibetan into Sanskrit as Amitāyus but who presides over a realm in the zenith. For details on the relation between these buddhas and their names, see *The Aparimitāyurjñāna Sūtra* (1) Toh 674, i.9.

g.3 bhūta

'byung po

འབྱུང་པོ།

bhūta

Definition from the 84000 Glossary of Terms:

This term in its broadest sense can refer to any being, whether human, animal, or nonhuman. However, it is often used to refer to a specific class of nonhuman beings, especially when bhūtas are mentioned alongside rākṣasas, piśācas, or pretas. In common with these other kinds of nonhumans, bhūtas are usually depicted with unattractive and misshapen bodies. Like several other classes of nonhuman beings, bhūtas take spontaneous birth. As their leader is traditionally regarded to be Rudra-Śiva

(also known by the name Bhūta), with whom they haunt dangerous and wild places, bhūtas are especially prominent in Śaivism, where large sections of certain tantras concentrate on them.

g.4 **Brahmā**

tshangs pa

ཙངས་པ།

brahmā

Definition from the 84000 Glossary of Terms:

A high-ranking deity presiding over a divine world; he is also considered to be the lord of the Sahā world (our universe). Though not considered a creator god in Buddhism, Brahmā occupies an important place as one of two gods (the other being Indra/Śakra) said to have first exhorted the Buddha Śākyamuni to teach the Dharma. The particular heavens found in the form realm over which Brahmā rules are often some of the most sought-after realms of higher rebirth in Buddhist literature. Since there are many universes or world systems, there are also multiple Brahmās presiding over them. His most frequent epithets are “Lord of the Sahā World” (*sahāṃpati*) and Great Brahmā (*mahābrahman*).

g.5 **gandharva**

dri za

དྭི་ཟ།

gandharva

Definition from the 84000 Glossary of Terms:

A class of generally benevolent nonhuman beings who inhabit the skies, sometimes said to inhabit fantastic cities in the clouds, and more specifically to dwell on the eastern slopes of Mount Meru, where they are ruled by the Great King Dhṛtarāṣṭra. They are most renowned as celestial musicians who serve the gods. In the Abhidharma, the term is also used to refer to the mental body assumed by sentient beings during the intermediate state between death and rebirth. Gandharvas are said to live on fragrances (*gandha*) in the desire realm, hence the Tibetan translation *dri za*, meaning “scent eater.”

g.6 **graha**

gdon

གདོན།

graha

An evil spirit that causes seizures and insanity.

g.7 Jetsün Drakpa Gyaltsen

rje btsun grags pa rgyal mtshan

རྗེ་བཙུན་གྲགས་པ་རྒྱལ་མཚན།

—

One of the five Sakya patriarchs. He was the son of Sachen Kunga Nyingpo (*sa chen kun dga' snying po*, 1092–1158) and the younger brother of Sönam Tsemo (*bsod nams rtse mo*, 1142–82).

g.8 kinnara

mi'am ci

མི་འམ་ཅི།

kinnara

Definition from the 84000 Glossary of Terms:

A class of nonhuman beings that resemble humans to the degree that their very name—which means “is that human?”—suggests some confusion as to their divine status. Kinnaras are mythological beings found in both Buddhist and Brahmanical literature, where they are portrayed as creatures half human, half animal. They are often depicted as highly skilled celestial musicians.

g.9 magical device

khrol 'khor

ཁྱལ་འཁོར།

yantra

A sacred diagram that is drawn or constructed for ritual use. The Sanskrit word is derived from the Sanskrit root *√yam*, “to control.”

g.10 Mandara

mada ra

མད་ར།

mandara

Mandara is a mountain that appears in various *purāṇas* describing the origin of *amṛta*, the drink of immortality. In these, Mount Mandara is used by the gods as a churning rod to churn the ocean of milk, whereby *amṛta* is produced.

g.11 marut

rlung lha

རླུང་ལྷ།

marut

The Vedic gods of wind.

g.12 Meru

lhun po

ལྷུན་པོ།

meru

Definition from the 84000 Glossary of Terms:

According to ancient Buddhist cosmology, this is the great mountain forming the axis of the universe. At its summit is Sudarśana, home of Śakra and his thirty-two gods, and on its flanks live the asuras. The mount has four sides facing the cardinal directions, each of which is made of a different precious stone. Surrounding it are several mountain ranges and the great ocean where the four principal island continents lie: in the south, Jambudvīpa (our world); in the west, Godānīya; in the north, Uttarakuru; and in the east, Pūrvavideha. Above it are the abodes of the desire realm gods. It is variously referred to as Meru, Mount Meru, Sumeru, and Mount Sumeru.

g.13 Nāgārjuna

klu sgrub

ལྷ་སྒྲུབ།

nāgārjuna

A Indian author who presumably lived in the ninth century or later. He composed two practices of Tārā preserved in the Degé Tengyur.

g.14 Nyen Lotsawa Darma Drak

gnyan lo tsā ba dar ma grags

གཉམ་ལོ་ཙ་པ་དར་མ་གྲགས།

—

The translator of Nyen, Darma Drak. He accompanied Ra Lotsawa (*ywa lo tsā ba*, 1016–1128?) to India where he stayed twelve years. Darma Drak is credited with translating Prajñākaramatī's commentary on the *Bodhicaryāvatāra*, as well as texts on Kālacakra and Tārā, and other works.

g.15 Śakra

brgya byin

བསྐྱུ་བྱིན།

śakra

Definition from the 84000 Glossary of Terms:

The lord of the gods in the Heaven of the Thirty-Three (*trāyastriṃśa*).

Alternatively known as Indra, the deity that is called “lord of the gods”

dwells on the summit of Mount Sumeru and wields the thunderbolt. The

Tibetan translation *brgya byin* (meaning “one hundred sacrifices”) is based

on an etymology that *śakra* is an abbreviation of *śata-kratu*, one who has

performed a hundred sacrifices. Each world with a central Sumeru has a

Śakra. Also known by other names such as Kauśika, Devendra, and Śacipati.

g.16 seven netherworlds

rim pa bdun po

ཇིམ་པ་བདུན་པོ།

saptapātāla

The seven netherworlds are the seven subterranean realms inhabited by nāgas and asuras.

g.17 seven worlds

'jig rten bdun po

འཇིག་རྟེན་བདུན་པོ།

saptaloka · saptavyāhṛti

According to various *purāṇas* and the *Atharvaveda*, our world system is

divided into fourteen worlds: the seven (higher) worlds consist of the earth

and the heavenly realms above, and the seven netherworlds are

subterranean realms.

g.18 Śiva

dbang phyug

དབང་ཕྱུག།

śiva

Major deity in the pantheon of the classical Indian religious traditions. He is sometimes portrayed as one part of the divine triad, which also includes Brahmā and Viṣṇu.

g.19 Sūryagupta

nyi ma sbas pa

ཉིམ་སྐམ་པ།

sūryagupta

A Kashmiri scholar (paṇḍita) who is well known for his commentaries on Tārā.

g.20 Tārā

sgrol ma

སྒྲོལ་མ།

tārā

A deity (lit. “Deliverer”) known for giving protection. She is variously presented in Buddhist literature as a great bodhisattva or a fully awakened buddha.

g.21 Turā

tu ra

ཏུ་ར།

turā

An epithet (lit. “Swift One”) of the deity Tārā.

g.22 Tuttārā

tut+tA ra

ཏུ་རྟ་ར།

tuttārā

An epithet (lit. “Savior”) of the deity Tārā.

g.23 vetāla

ro langs

རྩ་ལངས།

vetāla

A harmful spirit that haunts charnel grounds and can take possession of corpses and reanimate them.

g.24 Vindhya

'bigs byed

འབིགས་བྱེད།

vindhya

The Vindhya Mountains are a complex, broken chain of mountain ridges, hill ranges, highlands, and plateau escarpments in west-central India.

g.25 yakṣa

gnod sbyin

གནོད་སྦྱིན།

yakṣa

Definition from the 84000 Glossary of Terms:

A class of nonhuman beings who inhabit forests, mountainous areas, and other natural spaces, or serve as guardians of villages and towns, and may be propitiated for health, wealth, protection, and other boons, or controlled through magic. According to tradition, their homeland is in the north, where they live under the rule of the Great King Vaiśravaṇa.

Several members of this class have been deified as gods of wealth (these include the just-mentioned Vaiśravaṇa) or as bodhisattva generals of yakṣa armies, and have entered the Buddhist pantheon in a variety of forms, including, in tantric Buddhism, those of wrathful deities.