

༄༅། །ཚིགས་སུ་བཅད་པ་གཉིས་པའི་གཟུངས།

The Two Stanza Dhāraṇī

Gāthādvayadhāraṇī

tshigs su bcad pa gnyis pa'i gzungs

· Toh 143 ·

Degé Kangyur, vol. 57 (mdo sde, pa), folio 6.b



First published 2025

Current version v 1.0.1 (2025)

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co.

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SUMMARY

- s.1 *The Two Stanza Dhāraṇī* consists of two initial verses that enumerate eight obscurations and their antidote—the Mahāyāna teachings—followed by a dhāraṇī and three verses that list the ten beneficial results of reciting the text.

ac.

ACKNOWLEDGEMENTS

ac.1 This text was translated by the Pema Yeshé Dé Translation Team. Giuliano Proença translated the text from Tibetan into English and prepared the introduction, the glossary, and the notes.

ac.2 The translation was completed under the patronage and supervision of 84000: Translating the Words of the Buddha. Andreas Doctor edited the translation and the introduction, and Dawn Collins copyedited the text. Martina Cotter was in charge of the digital publication process.

INTRODUCTION

i.

i.1 *The Two Stanza Dhāraṇī* consists of two initial verses that enumerate eight obscurations and their antidote—the Mahāyāna teachings—followed by a dhāraṇī and three verses that list the ten beneficial results of its recitation.

i.2 The Sanskrit text of *The Two Stanza Dhāraṇī* is extant in several manuscripts from Nepal. Two of these manuscripts have been edited by Gergely Hidas in his editions of two dhāraṇī collections.¹ Kazuo Kano has also published a critical edition of the Sanskrit text of *The Two Stanza Dhāraṇī*,² together with a translation into Japanese. According to Kano, *The Two Stanza Dhāraṇī* has its origin in verses XII.19–23 of the *Mahāyānasūtrālaṅkārikā* (Toh 4020) and originally consisted of these verses without the dhāraṇī,³ which corresponds to the translations found at Dunhuang. Its intermediate form with the dhāraṇī and five verses, as presented in the Kangyur, was likely formed between the eleventh and the early fifteenth century, at least before the publication of the Yongle Kangyur in 1410.⁴ According to Kano, its developed form, as now extant in the Nepalese collections, reached Nepal between the eleventh and fourteenth centuries. It integrated two verses from *The Secrets of the Realized Ones* (Toh 47)⁵ that are not found in any Tibetan version.⁶

i.3 Kano concludes that *The Two Stanza Dhāraṇī* formed part of a set of five texts used for recitation in India.⁷ These also included *The Dhāraṇī of the Six Gates* (Toh 141, 526, 916),⁸ *The Single Stanza* (Toh 323),⁹ *The Four Stanzas* (Toh 324),¹⁰ and *The Prayer of Good Conduct* (Toh 1095).¹¹ Initially, these five texts circulated individually but became popular in India as a set by the time of Advayaavajra or Ratnākaraśānti (eleventh century). Later, they were incorporated in the dhāraṇī collections in Nepal.

i.4 The Degé Kangyur contains three recensions of *The Two Stanza Dhāraṇī*, one in the General Sūtra section, one in the Tantra section, and one in the Dhāraṇī section.¹² Likewise, all other Kangyurs of the Tshalpa line include three recensions of *The Two Stanza Dhāraṇī*.¹³ The Thempangma Kangyurs

classify *The Two Stanza Dhāraṇī* exclusively as a tantra, with only one recension. In the Lhasa and Narthang Kangyurs, we find two recensions of *The Two Stanza Dhāraṇī* in the Sūtra and Tantra sections. The Phukdrak Kangyur contains three recensions, two in the Sūtra section and one in the Tantra section. The first version in the Sūtra section (Phukdrak 142) is noteworthy because it comprises only the first two verses and the dhāraṇī. It is then followed by another text, the *Traigāthā* (*tshigs su bcad pa gsum pa*, Phukdrak 143), which corresponds to the last three stanzas of the usual recensions of *The Two Stanza Dhāraṇī*.¹⁴

i.5 *The Two Stanza Dhāraṇī* is also found among the Dunhuang manuscripts. There exists one fragment¹⁵ and two complete manuscripts with colophons.¹⁶ The two complete manuscripts are almost identical to the canonical *Two Stanza Dhāraṇī*, yet they omit the dhāraṇī and have a different title: *The Presentation of The Two Stanzas together with Their Benefits*.¹⁷ Though none of the versions in the Kangyur include a translator's colophon, both complete Dunhuang manuscripts state that Paltsek Rakṣita was the translator and editor. If this attribution is correct, *The Two Stanza Dhāraṇī* must have been translated at some point in the late eighth or early ninth century when Paltsek Rakṣita was active as a translator.

i.6 The Tengyur includes a commentary on this text: *An Explanation of The Two Stanza Dhāraṇī* (Toh 4002) by Sundaravyūha.¹⁸ The Tibetan scholar Tāranātha (1575–1634) composed a commentary on *The Two Stanza Dhāraṇī* as well as sequential commentaries on three of the other five texts in the above-mentioned set,¹⁹ corroborating Kano's view that these texts were seen as related.²⁰

i.7 The importance of *The Two Stanza Dhāraṇī* and the other texts in the set for recitation is evident, for in Tibet they are included in extracts from sūtra and tantra (*gces btus*), collected liturgical texts (*chos spyod*), collections of mantras and dhāraṇīs for recitation, and collections of sādhanas. They are also sometimes mentioned as texts for recitation in preliminary practices. The first complete modern translation of *The Two Stanza Dhāraṇī* was published in 1883 by the French Orientalist Léon Feer in his *Extraits du Kandjour*.²¹

i.8 The main source of the present translation is the Tibetan text as found in the Sūtra section of the Degé Kangyur (Toh 143) and Kano's annotated Sanskrit edition. We also consulted the versions found in the Tantra and Dhāraṇī sections of the Degé Kangyur (Toh 611 and Toh 918, respectively), in the Comparative Edition (*dpe bsdur ma*), and in the Stok Palace and Phukdrak Kangyurs, as well as the two complete Tibetan manuscripts from Dunhuang. The most significant variants are mentioned in the notes. The transcription of the dhāraṇī was based on Degé (Toh 143), with major variants from Kano's Sanskrit edition and the two other versions from the

Degé recorded in the notes. A tentative English translation of the dhāraṇī is provided in a note.²² On occasion, we consulted Sundaravyūha's commentary and Vasubandhu's *Sūtrālaṅkārabhāṣya* (Toh 4026) for clarification.

The Two Stanza Dhāraṇī

1. The Translation

[F.6.b]

- 1.1 Homage to Mañjuśrī Kumārabhūta.²³
- 1.2 Contempt toward the Buddha and the Dharma,
Laziness, contentment with small amounts,²⁴
Acting with desire and pride,
Regret, and parting due to being uncertain—²⁵
- 1.3 Such are beings' obscurations.
The antidote is the teaching of the supreme vehicle
Through which all the faults
That cause hindrances are abandoned.
- 1.4 *tadyathā | oṃ vajraprakāra vajraprakāra²⁶ | vajracakra daṃṣṭrābhayānake²⁷ | amale
vimale | nirmale²⁸ | culuke culuke²⁹ | culu culu | sarvabuddhe svāhā³⁰ | |*
- 1.5 Whoever practices *The Two Stanza Dhāraṇī*,
With respect to either the words or the meaning,³¹
Is a wise sublime being
Who will attain ten benefits—
- 1.6 Complete development of the elements,
Perfect joy at the moment of death,
Rebirth according to one's wish,
Total recollection of former lives,
- 1.7 Meeting with buddhas,
Hearing the supreme vehicle from them,
Interest, along with intellect,
The two gates,³² and swift awakening.³³

1.8 *Thus ends "The Two Stanza Dhāraṇī."*³⁴

n.

NOTES

- n.1 Cambridge ms. add. 13.26 and ms. add. 1680.8. See Hidas 2021, pp. 29–30 and p. 95.
- n.2 His sources are four manuscripts from Nepal, three on paper (one from 1792), and one palm leaf manuscript: Matsunami no. 419 (A.D.1792 = samvat 912), no. 202 (date unknown), NGMPP A131/9, and Asiatic Society of Bengal no. 9987. See Kano 2011, pp. 61–65.
- n.3 Sundaravyūha’s (ca. second half of the eighth century) commentary (Toh 4002) does not discuss the dhāraṇī.
- n.4 Advayavajra and Ratnākaraśānti, in the eleventh century, include the word “dhāraṇī” in the title, but the text appears in Butön’s fourteenth-century catalog without the Tibetan word for “dhāraṇī.” See Butön Rinchen Drup (bu ston rin chen grub), folio 166.b. It is not included in the imperial catalogs, though its commentary is listed in the Denkarma (no. 559). See Yoshimura 1950, p. 168.
- n.5 *The Secrets of the Realized Ones (Tathāgataguhya, Toh 47)*, 25.27 and 25.28.
- n.6 *A Commentary on the Difficult Points of the “Garland of Birth Stories” (Jātakamālā-pañjikā, Toh 4460)* and *The Compendium of Study Materials (Śikṣāsamuccaya, Toh 3940)* quote the same verses as being from *The Secrets of the Realized Ones*. See Kano 2011, pp. 85–86, nn. 56–57. The last Sanskrit verse is also quoted in *An Account of the Precious Teachings together with a Lineage of the Śākya Clan (gsung rab rin po che’i gtam rgyud dang shAkya’i rabs rgyud, Toh 4357)* by Paltsek Rakṣita, as being from *The King of Samādhis Sūtra (Samādhirājasūtra, Toh 127)*.
- n.7 Kano concludes this by studying the sūtras listed in Ratnākaraśānti’s *Muktāvalī* (Toh 1189), Kāṇha’s *Yogaratnamālā* (Toh 1183), and Advayavajra’s *Kudṛṣṭinirghātana*, and by analyzing the structure of the Tibetan canonical

collections, the Nepali collections of dhāraṇīs, and several Tibetan commentaries.

- n.8 *Sanmukhīdhāraṇī* (<http://read.84000.co/translation/toh141.html>), Toh 141, 526, 916.
- n.9 *Ekagāthā* (<http://read.84000.co/translation/toh323.html>), Toh 323.
- n.10 *Caturgāthā* (<http://read.84000.co/translation/toh324.html>), Toh 324.
- n.11 *Bhadracaryāpraṇīdhāna* (<http://read.84000.co/translation/toh1095.html>), Toh 1095, 4377.
- n.12 Note that there is a discrepancy among various databases for cataloging the Toh 918 version of this text within vol. 100 or 101 of the Degé Kangyur. See Toh 918, n.12 (<https://read.84000.co/translation/toh918.html#UT22084-057-002-145>), for details.
- Within the Tshalpa lineage Kangyurs that do not contain a Dhāraṇī section,
- n.13 two recensions are found in the Tantra section.
- n.14 As a result, the Phukdrak includes in sequence: *The Single Stanza*, *The Two Stanza Dhāraṇī*, *The Three Stanzas*, and *The Four Stanzas*.
- n.15 Pelliot tibétain 412.
- n.16 IOL Tib J 63 and IOL Tib J 64.
- n.17 In Tibetan: *tshigs su bcad pa gnyis pa phan yon dang bcas par bstan pa*. Compare Vasubandhu's *Sūtrāṅkārabhāṣya*'s (Toh 4026) reference to the five verses that comprise *The Two Stanza Dhāraṇī*: *mahāyānasūtrāntasānuśaṃsaṃ gāthādvayam upādāya*.
- n.18 *Gāthādvayavyākhyāna*, Toh 4002.
- n.19 *The Dhāraṇī of the Six Gates* (<http://read.84000.co/translation/toh141.html>) (Toh 141, 526, 916), *The Single Stanza* (<http://read.84000.co/translation/toh323.html>) (Toh 323), and *The Four Stanzas* (<http://read.84000.co/translation/toh324.html>) (Toh 324). See Jonang Jetsün Tāranātha (jo nang rje btsun tA ra nA tha), pp. 709–54.
- n.20 In the Phukdrak Kangyur, and in the Bardan, Stagrīmo, and Stongde collections, *The Single Stanza*, *The Four Stanzas*, and *The Two Stanza Dhāraṇī* also appear in sequence. In the Bardan collection, *The Prayer of Good Conduct* comes before *The Single Stanza*, so that the four texts are grouped together.
- n.21 Feer 1883, pp. 467–68.

- n.22 Sanskrit words that were edited to produce a more plausible reading are indicated with a “*” in the translation of the dhāraṇī.
- n.23 In IOL Tib J 63 and IOL Tib J 64, the homage is directed toward the buddhas and bodhisattvas instead of Mañjuśrī: *sangs rgyas dang byang cub sems dpa’ thams chad la phyag ’tsal lo*.
- n.24 According to the commentary by Sundaravyūha (Toh 4002), this refers to being content with small amounts of virtue.
- n.25 According to the commentary by Sundaravyūha (Toh 4002), this refers to leaving the Mahāyāna in favor of the Śrāvakayāna because one’s spiritual potential is uncertain. The *Sūtrālaṅkārabhāṣya* glosses this as “parting from the Mahāyāna by uncertain bodhisattvas.” (*tatrāniyatābhedo bodhisatvānām aniyatānāṃ mahāyānād bhedaḥ*).
- n.26 Kano’s Sanskrit edition (2011): *oṃ vajraprakārā vajraprakārā*.
- n.27 Kano’s Sanskrit edition (2011): *vajracakradamaṣṭrā bhayānake*.
- n.28 Degé Kangyur (Toh 611, Toh 918): *nirmale*; Kano’s Sanskrit edition (2011): *nirmale cale culu*.
- n.29 Degé Kangyur (Toh 611, Toh 918): omits one *culuke*.
- n.30 IOL Tib J 63 and IOL Tib J 64 omit the dhāraṇī. Tentative English translation: It is thus—oṃ vajra fence, vajra fence (**vajraprakāra*), vajra wheel! O fearful fang! Stainless, spotless, and unsullied one (**nirmale*)! *culuke culuke culu culu*. Hail to every buddha!
- n.31 IOL Tib J 63 and IOL Tib J 64: *tshIg gl don* (“meaning of the words”).
- n.32 Sundaravyūha’s commentary and the *Sūtrālaṅkārabhāṣya* both explain that the two gates are the gates of samādhi and dhāraṇī.
- n.33 The Sanskrit manuscripts add two verses; see Kano 2011, pp. 65–66. Their translation can be found in *The Secrets of the Realized Ones* (Toh 47), 25.27 and 25.28.
- n.34 IOL Tib J 63 and IOL Tib J 64: *tshIgs su bcad pa gnyIs pa phan yon dang bcas par bstan(d) pa rdzogs so/ zhu chen gyi lo tsa pa dge slong dpal brtsegs rag shi tas bsgyurd cing zhus*. “Thus ends *The Presentation of The Two Stanzas together with Their Benefits*. Translated and edited by the chief editor-translator monk Paltsek Rakṣita.”

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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

bodhisattva

byang chub sems dpa'

བྱང་ལྡན་སེམས་དཔལ་།

bodhisattva^{AO}

Definition from the 84000 Glossary of Terms:

A being who is dedicated to the cultivation and fulfilment of the altruistic intention to attain perfect buddhahood, traversing the ten bodhisattva levels (*daśabhūmi*, *sa bcu*). Bodhisattvas purposely opt to remain within cyclic existence in order to liberate all sentient beings, instead of simply seeking personal freedom from suffering. In terms of the view, they realize both the selflessness of persons and the selflessness of phenomena.

g.2 dhāraṇī

gzungs

གཟུངས།

dhāraṇī^{AD}

Definition from the 84000 Glossary of Terms:

The term *dhāraṇī* has the sense of something that “holds” or “retains,” and so it can refer to the special capacity of practitioners to memorize and recall detailed teachings. It can also refer to a verbal expression of the teachings—an incantation, spell, or mnemonic formula—that distills and “holds” essential points of the Dharma and is used by practitioners to attain mundane and supramundane goals. The same term is also used to denote texts that contain such formulas.

g.3 Dharma

chos

ཚོས།

dharma^{AS}

Definition from the 84000 Glossary of Terms:

The term *dharma* conveys ten different meanings, according to Vasubandhu’s *Vyākhyāyukti*. The primary meanings are as follows: the doctrine taught by the Buddha (Dharma); the ultimate reality underlying and expressed through the Buddha’s teaching (Dharma); the trainings that the Buddha’s teaching stipulates (dharmas); the various awakened qualities or attainments acquired through practicing and realizing the Buddha’s teaching (dharmas); qualities or aspects more generally, i.e., phenomena or phenomenal attributes (dharmas); and mental objects (dharmas).

g.4 element

khams

ཁམས།

dhātu^{AS}

Definition from the 84000 Glossary of Terms:

In the context of Buddhist philosophy, one way to describe experience in terms of eighteen elements (eye, form, and eye consciousness; ear, sound, and ear consciousness; nose, smell, and nose consciousness; tongue, taste, and tongue consciousness; body, touch, and body consciousness; and mind, mental phenomena, and mind consciousness).

This also refers to the elements of the world, which can be enumerated as four, five, or six. The four elements are earth, water, fire, and air. A fifth, space, is often added, and the sixth is consciousness.

g.5 Mañjuśrī Kumārabhūta

'jam dpal gzhon nur gyur pa

འཇམ་དཔལ་གཞོན་ནུར་གྱུར་པ།

mañjuśrīḥ kumārabhūtaḥ ^{AD}

Definition from the 84000 Glossary of Terms:

Mañjuśrī is one of the “eight close sons of the Buddha” and a bodhisattva who embodies wisdom. He is a major figure in the Mahāyāna sūtras, appearing often as an interlocutor of the Buddha. In his most well-known iconographic form, he is portrayed bearing the sword of wisdom in his right hand and a volume of the *Prajñāpāramitāsūtra* in his left. To his name, Mañjuśrī, meaning “Gentle and Glorious One,” is often added the epithet Kumārabhūta, “having a youthful form.” He is also called Mañjughoṣa, Mañjusvara, and Pañcaśikha.

g.6 obscuration

sgrib pa

སྒྲིབ་པ།

āvaraṇa ^{AS}

In this text, a different list of eight obscurations is presented: contempt toward the Buddha, contempt toward the Dharma, laziness, contentment with little (virtue), behaving according to desire, behaving according to pride, regret, and parting from what is uncertain.

Definition from the 84000 Glossary of Terms:

The obscurations to liberation and omniscience. They are generally categorized as two types: affective obscurations (*kleśāvaraṇa*), the arising of afflictive emotions; and cognitive obscurations (*jñeyāvaraṇa*), those caused by misapprehension and incorrect understanding about the nature of reality.

The term is used also as a reference to a set five hindrances on the path: longing for sense pleasures (Skt. *kāmacchanda*), malice (Skt. *vyāpāda*), sloth and torpor (Skt. *styānamiddha*), excitement and remorse (Skt. *auddhatyakaukrtya*),

and doubt (Skt. *vicikitsā*).

g.7 Paltsek Rakṣita

dpal brtsegs rag shi ta

དཔལ་བརྟེན་རག་ཤི་ཏ།

—

A Tibetan translator in the eighth/early ninth century.

g.8 parting due to being uncertain

ma nges 'byed pa

མ་ངེས་འབྱེད་པ།

aniyatabheda^{AS}

Leaving the Mahāyāna in favor of the Śrāvakayāna because one's spiritual potential is uncertain.

g.9 samādhi

ting nge 'dzin

ཉིང་ངེ་འཛིན།

samādhi^{AD}

Definition from the 84000 Glossary of Terms:

In a general sense, *samādhi* can describe a number of different meditative states. In the Mahāyāna literature, in particular in the Prajñāpāramitā sūtras, we find extensive lists of different samādhis, numbering over one hundred.

In a more restricted sense, and when understood as a mental state, *samādhi* is defined as the one-pointedness of the mind (*cittaikāgratā*), the ability to remain on the same object over long periods of time. The *Draḥor Bamponyipa* (*sgra sbyor bam po gnyis pa*) commentary on the *Mahāvīyutpatti* explains the term *samādhi* as referring to the instrument through which mind and mental states “get collected,” i.e., it is by the force of samādhi that the continuum of mind and mental states becomes collected on a single point of reference without getting distracted.

g.10 two gates

sgo gnyis

སྒོ་གཉིས།

dvayamukhatā^{AS}

The gates of samādhi and dhāraṇī.

