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## The Dhāraṇī of Tārā

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*Tārādhāraṇī*

འཕགས་མ་སྐྱེལ་མའི་གཟུངས།

*'phags ma sgrol ma'i gzungs*

The Noble Dhāraṇī of Tārā

*Āryatārādhāraṇī*

· Toh 729 ·

Degé Kangyur vol. 94 (rgyud 'bum, tsha), folio 222.a



Translated by Samye Translations  
under the patronage and supervision of 84000: Translating the Words of the Buddha

First published 2021

Current version v 1.1.16 (2023)

Generated by 84000 Reading Room v2.26.1

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co.

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## SUMMARY

s.

s.1 *The Dhāraṇī of Tārā* is a short dhāraṇī that invokes the goddess Tārā, seeking her intervention in the face of obstacles and negative forces.

ac.

## ACKNOWLEDGEMENTS

ac.1 Translated by Samye Translations under the guidance of Phakchok Rinpoche. The translation and introduction were produced by Stefan Mang and reviewed and edited by Ryan Conlon.

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

i.

## INTRODUCTION

i.1

*The Dhāraṇī of Tārā* is a short recitation formula that invokes the deity Tārā for the purpose of dispelling obstacles and pacifying negative forces. As suggested by her name, which can be translated as “Savior,”<sup>1</sup> Tārā is revered as a deity who quickly responds in the face of worldly and spiritual dangers, and she is commonly invoked for this purpose by diverse communities of Buddhists.

i.2

The worship of Tārā in India can be traced back to at least the sixth century, and since that time the goddess has gained increasingly important status in the Buddhist pantheon.<sup>2</sup> Tibetan histories recount that the worship and practice of Tārā was introduced to Tibet as early as the seventh century via a sandalwood statue brought by the Nepalese princess Bhṛkuṭī as dowry for her marriage to the Tibetan king Songtsen Gampo.<sup>3</sup> While a few texts dedicated to Tārā were translated in the following centuries,<sup>4</sup> it is believed that the worship of Tārā did not take firm root in Tibet until the eleventh century, when it was actively promoted by Atiśa.<sup>5</sup>

i.3

*The Dhāraṇī of Tārā* begins with an homage to the Three Jewels and Avalokiteśvara. This is followed by the main dhāraṇī, which was not translated into Tibetan but preserved in transliterated Sanskrit. The Tibetan text lacks a colophon, so the Tibetan translators and editors of the dhāraṇī remain unidentified.

i.4

As cataloged in the Degé Kangyur,<sup>6</sup> this dhāraṇī is part of a cycle of eight Kriyātantra (*bya rgyud*) texts (Toh 724–731) dedicated to Tārā. The same formula recorded in *The Dhāraṇī of Tārā* is also included in *Tārā Who Protects from the Eight Dangers*,<sup>7</sup> a number of Tengyur texts dedicated to Tārā,<sup>8</sup> and Butön Rinchen Drup’s (*bu ston rin chen grub*, 1290–1364) *Dhāraṇī Collection* (*gzungs bsdus*) from his *Collected Works* (*gsung ’bum*).<sup>9</sup> The dhāraṇī appears to be the main dhāraṇī of the form of Tārā known as Vajratārā, as confirmed by its use in sādhanas dedicated to Vajratārā preserved in the Tengyur<sup>10</sup> and the *Sādhanamālā*.<sup>11</sup> It is not known if the dhāraṇī circulated independently, or



if it was extracted and preserved separately as *The Dhāraṇī of Tārā* because of its prestige and widespread incorporation into other texts and practice manuals.

- i.5 The transcription and translation of the dhāraṇī below takes the Degé Kangyur as the primary witness, which was compared with versions recorded in other Kangyur collections, as well as the above-mentioned Tibetan and Sanskrit sources.

**The Noble  
Dhāraṇī of Tārā**

1.

## The Translation

[F.222.a]

1.1 Homage to the Three Jewels!

1.2 *namo ratnatrayāya | nama āryāvalokiteśvarāya bodhisattvāya mahāsattvāya mahā-  
kāruṇikāya |*<sup>12</sup>

1.3 *tad yathā | om tāre tuttāre*<sup>13</sup> *ture sarvaduṣṭapraduṣṭān mama kṛte jambhaya  
stambhaya mohaya bandhaya hūm hūm hūm phaṭ phaṭ phaṭ sarvaduṣṭastambhani  
tāre svāhā |*<sup>14</sup>

1.4 *This concludes “The Noble Dhāraṇī of Tārā.”*

n.

## NOTES

- n.1 Tārā's name is a causative derivation from the Sanskrit root  $\sqrt{tṛ}$  ("to cross"), meaning "to cause to cross," i.e., "to rescue."
- n.2 In her PhD dissertation, Rachael Stevens (2010) provides a comprehensive introduction to the goddess Tārā via a literary review (pp. 11–21) and an exploration of the history of Tārā worship (pp. 20–45), the Tārā pantheon (pp. 46–56) and key Buddhist texts relating to Tārā (pp. 57–62).
- n.3 Beyer 1978, pp. 5–6. We find this episode in Butön Rinchen Drup's *History of Buddhism* (Obermiller 1932, vol. 2, p. 184) and dramatized in Sonam Gyaltzen's *The Clear Mirror* (Sonam Gyaltzen 1996, pp. 124–27).
- n.4 The Denkarma (*ldan dkar ma*) catalog of early translations, for example, lists only two works dedicated to Tārā that were translated during this time. Following Herrmann-Pfandt's edition (2008), these are no. 439: *'phags pa lha mo sgrol ma'i mtshan brgya rtsa brgyad pa* (*Tāradevīnāmāṣṭāśataka* (<https://read.84000.co/translation/toh728.html>), Toh 728) and no. 454: *'phags pa lha mo sgrol ma 'jigs pa thams cad las sgrol bar bstod pa* (according to Herrmann-Pfandt, the identification of this title remains uncertain). One could further include no. 388: *'phags pa spyān ras gzigs kyi yum* (*Avalokiteśvaramātādhāraṇī*, *The Dhāraṇī "The Mother of Avalokiteśvara"* (<https://read.84000.co/translation/toh725.html>)), which does not mention the goddess Tārā but was nevertheless included within the Degé Kangyur section of Tārā-related scriptures (Toh 724–731) as Toh 725.
- n.5 Beyer 1978, pp. 5–13; Landesman 2008, p. 59; Stevens 2010, pp. 36–37.
- n.6 Note that there is a discrepancy among various databases for cataloging the Toh 1001 version of this text within vol. 101 or 102 of the Degé Kangyur. See Toh 1001, [note 6](https://read.84000.co/translation/toh1001.html#end-note-UT22084-094-006-12) (<https://read.84000.co/translation/toh1001.html#end-note-UT22084-094-006-12>), for details.

- n.7 Toh 731, *'phags ma sgrol ma 'jigs pa brgyad las skyob pa'i mdo*. See translation in Samye Translations, *Tārā Who Protects from the Eight Dangers* (<https://read.84000.co/translation/toh731.html>), 2020.
- n.8 E.g., Toh 1686, 1688, 1697, and 1705.
- n.9 Butön Rinchen Drup, *gsung 'bum*, folio 218.b.6–7; Beyer 1978, pp. 280–81.
- n.10 E.g., Toh 1324, 1325, 1326, 1327, etc.
- n.11 No. 93, Bhattacharyya 1925, pp. 178–83.
- n.12 This can be translated as “Homage to the Three Jewels! Homage to Noble Avalokiteśvara, the bodhisattva mahāsattva, the great compassionate one!”
- n.13 As noted above, *tārā* is a causative derivation from the Skt. root  $\sqrt{t\bar{r}}$ , “to cross,” thus meaning “to cause to cross,” that is, “to deliver” or “rescue.” It can be argued that the term *tuttāre* consists of *tārā* prefixed with *ud* ( $ud + \sqrt{t\bar{r}} = uttārā$ ), which is then further prefixed with the consonant *t-* to avoid a morphological fusion of final vowel of *tāre* and the initial vowel in *uttārā*. The addition of the prefix *ud* conveys a sense of “pulling up,” and thus “saving.” In the translation below, the vocative forms *tāre* and *tuttāre* are respectively translated as “deliverer” and “savior.”
- n.14 This can be tentatively translated as “*Om!* Deliverer! Savior! Swift One! Crush, paralyze, confound, restrain all wicked and evil beings for me! *hūṃ hūṃ hūṃ phaṭ phaṭ phaṭ!* Homage to Tārā, the suppressor of all evil beings!”

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    Atiśa  
*a ti sha*  
 ཨ་ཏི་ཤ།  
*atiśa*



The Indian master Atiśa Dīpaṅkaraśrījñāna (982–1054) is renowned in the history of Tibetan Buddhism for coming to Tibet and revitalizing Buddhism there during the early eleventh century.

g.2 Avalokiteśvara

*spyan ras gzigs*

སྤྱན་རས་གཟིགས།

*avalokiteśvara*

Definition from the 84000 Glossary of Terms:

One of the “eight close sons of the Buddha,” he is also known as the bodhisattva who embodies compassion. In certain tantras, he is also the lord of the three families, where he embodies the compassion of the buddhas. In Tibet, he attained great significance as a special protector of Tibet, and in China, in female form, as Guanyin, the most important bodhisattva in all of East Asia.

g.3 Bhṛkutī

*khro gnyer can*

ཁྲོ་གཉེར་ཅན།

*bhṛkutī*

According to Tibetan historical sources, the Nepalese princess who married the Tibetan king Songtsen Gampo. She is believed to have arrived in Tibet in either 632 or 634.

g.4 dhāraṇī

*gzungs*

གཟུངས།

*dhāraṇī*

The term *dhāraṇī* has the sense of something that “holds” or “retains,” and as such 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 formulae.

g.5 Songtsen Gampo

*srong btsan sgam po*

སྔོང་བཙུན་སྐམ་པོ།

—

617–650; a famous king from Tibet’s Imperial Period.

g.6 Tārā

*sgrol ma*

སྒྲུབ་མ།

*tārā*

A goddess whose name can be translated as “Savior.” She is known for giving protection and is variously presented in Buddhist literature as a great bodhisattva or a fully awakened buddha.

g.7 Vajratārā

*rdo rje sgrol ma*

རྡོ་རྗེ་སྒྲུབ་མ།

*vajratārā*

A form of Tārā, the Buddhist goddess of compassion, commonly depicted as golden yellow in color, with four faces and eight arms.