

༄༅། །རྩི་བཙུན་སྒྲིལ་མ་ཉིར་གཅིག་ལ་བསྟོད་པ་ཕན་བདེའི་
ཁྱུང་ལ་གསར་པའི་དོ་ཤལ།

**A Garland of Fresh Utpalas of
Benefit and Bliss:
In Praise of the
Twenty-One Noble Tārās**

Jamyang Khyentse Wangpo



KHYENTSE VISION
PROJECT

rje btsun sgrol ma nyer gcig la bstod pa phan bde'i ut+pal gsar pa'i do shal

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Jamyang Khyentse Wangpo

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TRANSLATORS' INTRODUCTION

This text is a richly poetic praise to the twenty-one emanations of Tārā, and includes several stanzas of homage to lesser-known representations of the goddess. Reflecting deep personal devotion, its composition inspires faith in its readers. Tārā is the female deity of compassion and awakened activity, as expressed in her Tibetan name Drölma (“She Who Liberates”). She manifests in many different forms, the most well known being the eight Tārās who protect from fear and the set of twenty-one Tārās seen here. In the Vajrayāna tradition, Tārā is regarded as a fully awakened buddha who acts for the benefit of beings, typically appearing in the form of a beautiful sixteen-year-old. She is often invoked for protection and is renowned for her swift and compassionate activity. Practices related to Tārā are found in all schools of Tibetan Buddhism, and she is one of its most popular deities.

There are four main lineages of Twenty-One Tārās within the Tibetan tradition. Chronologically, these are (1) the lineage of Sūryagupta (known as Beluk); (2) the lineage of Atiśa (known as Jowoluk); (3) the Longchen Nyingtik lineage transmitted by Jigme Lingpa; and (4) the lineage revealed as a treasure by Chokgyur Lingpa during Khyentse Wangpo’s life (and after the composition of this text).¹ While all these lineages include twenty-one forms of the goddess, these forms differ in terms of their names, activities, and iconographic representations. For example, the Sūryagupta tradition depicts them holding various implements and in dynamic aspects; some have multiple arms, and others are dancing.² By contrast, the Atiśa tradition presents them seated in the same position, with two arms, differing only in terms of their color. The Longchen Nyingtik and Chokgyur Lingpa traditions follow the latter style but add the implements connected to the different forms.

Readers familiar with the well-known *Praise to Tārā with Twenty-One Verses of Homage and Their Benefits*³ will recognize some of the forms included here, but this poem largely follows the Longchen Nyingtik Tārā tradition, with a few notable

exceptions. Preceding the familiar list of twenty-one are three stanzas featuring additional forms of the goddess. The first stanza, dedicated simply to Ārya Tārā, reflects the liturgical convention of sādhanas that first offer a general homage to the goddess (as Green Tārā) before supplicating the full set of twenty-one. This pattern is also represented iconographically in many thangkas, which feature Green Tārā in the center, surrounded by all the other forms.

The next stanzas supplicate two lesser known, older aspects. Durgottārīṇī Tārā, the Liberator, ferries the faithful across the ocean of saṃsāra. Her name reflects the original meaning of the name Tārā in Sanskrit as a “star” that guides. Varadā Tārā, Granter of Boons, is an example of how Sūryagupta’s tradition differs from the later ones. She is a sapphire-colored form of the goddess fulfilling the function of dispelling fears, instead of emerald-green Khadiravaṇī Tārā. The original Tibetan text has twenty-six numbered stanzas. It adds the aforementioned three additional forms to the standard set of twenty-one, and concludes with two verses of aspiration. For the sake of clarity, the Sanskrit names of the different forms of Tārā have been added to the headings, along with their English translation.

Another point of divergence in Khyentse Wangpo’s collection is his slightly unorthodox use of names. For instance, regarding two of the wrathful forms of Tārā, instead of giving the Longchen Nyingtik tradition’s Aparadhṛṣyā and Ripucakravinaśinī (meaning “Invincible Lady” and “Victorious Over the Enemy Assembly,” respectively), this text identifies her as Tummo Chenmo and Mebar Tröma (“Great Fierce Lady” and “Wrathful Lady Ablaze with Light”). In a poetic and slightly modified way, Khyentse Wangpo here employs names used by Jigme Lingpa in *The Treasure Vase Containing the Essence of Great Bliss*. His contemporaries used these as well, including his student, the Third Doderubchen Jigme Tenpe Nyima, who presented them in *A Lamp That Illuminates the Excellent Path of Great Bliss* (known in shorthand as the *Guide*).⁴ Since these names are not attested in the Indian tradition, they have been back-translated into Sanskrit for the headings in this translation, and this is signaled with an asterisk mark.

This text is particularly noteworthy in terms of its artful poeticism, and the beauty and sophistication of Jamyang Khyentse Wangpo’s use of evocative imagery and language in this praise are difficult to adequately convey in an English translation. While his knowledge of the multiple forms of Tārā, evident in intertextual references embedded in the text, necessitates a certain level of annotation, it also presents a compelling subject for deeper research. The precocious nature of the work is also worth mentioning. Because Khyentse Wangpo signs the text as “Youthful Abhaya,” the composition of the text can be dated either to his teenage years, a period when he was studying grammar and poetics at Shechen Monastery, or his early twenties at Ngor.

Khyentse Wangpo's use of classical Indian poetic conventions and devices in this text, such as found in the *kāvya* genre, deserves some discussion here. He was a master of this form and employed it in many of his poems and songs, thereby demonstrating prodigious erudition. The Sanskrit literary style of *kāvya* is characterized by the elaborate use of figures of speech, particularly metaphors (*rūpaka*) and simile (*upamā*), and the sophisticated creation of atmosphere. By using surroundings, action, and powerful images to trigger latent emotions in their mind (*sthāyibhāva*), the author can elicit a specific aesthetic experience. Many Indian poems belonging to the *kāvya* genre are devotional, and since this work's primary focus is Tārā, its intended mood clearly falls into that category.

In this praise, the main technique is the use of poetic imagery that directly alludes (*ālambanavibhāva*) to the goddess. Her sublime qualities and beauty are highlighted in the verses to create inspiration and faith. At the same time, subcurrents of other themes—medical and alchemical, for example—support the main plot: her “utterly pure compassion” is described as medicine or cooling camphor, her lotus hand offers the elixir of deathlessness, and the moon she holds has been refined, producing nectar of self-realization that assuages suffering. For Khyentse Wangpo, even seemingly mundane objects, like Tārā's ritual vase (*kuṇḍī*) or white jasmine (*kuṇḍa*), promise perfect peace or symbolize the bindu of ultimate bodhicitta. In these cases, the predominant emphasis is not on ordinary reality but awakening.

The real beauty of this kind of text is how it bravely draws pictures for readers, inviting them to connect the metaphorical dots in new ways for themselves, and to move via aesthetics into a closer experience with Tārā herself. Complementing the visualization of the different forms of the goddess in sādhana practice, Khyentse Wangpo's poem is open to the imagination of his audience.

ཕན་བདེའི་ལྷན་པ་གསར་པའི་དོ་ཤལ།

A Garland of Fresh Utpalas of Benefit and Bliss

ན་མོ་ལྷན་པ་ར་ཡི།

namo arya tarayé

*Namo āryā tārayé!*⁵

1. Ārya Tārā / Venerable Lady Tārā

སྤུལ་བཅས་སྤྱལ་བའི་སྤངས་རྟོགས་ཞོར་བུའི་མཛོད།།

sé ché gyalwé pangtok norbū dzö

Since the jewel treasury of the realization and renunciation of the victors and their heirs

གང་གི་གསང་གསུམ་རྒྱ་གཏོར་ལ་ཆགས་པས།།

gang gi sang sum chuter la chagpé

Is begotten in the ocean of your three secrets,

ཕན་བདེའི་འདོད་པ་ཡོངས་སུ་འཇོག་པའི་གཉེན།།

pendé döpa yongsu jowé nyen

You are the friend who grants longed-for benefit and happiness—

ཇེ་བཅུན་སྒྲོལ་མར་བསྟོད་པའི་མེ་ཏོག་འབུལ། ༡

jetsün drölmar töpé metok bül

O Jetsun Drölma,⁶ I offer these flowers of praise!

2. Durgottāriṇī Tārā / Liberator

བྱང་ཆུབ་སྒྱུད་པའི་རིན་ཆེན་གྲུ་བོ་མཆོག།

jangchub chöpé rinchen druwo chok

With the supreme jewel ferry of awakened conduct

ཚད་མེད་སྤྱིང་རྗེའི་ཟུར་ཕུད་དང་འགྲོགས་པས།།

tsemé nyingjé zurpü dang drogpé

Bedecked with the crest of immeasurable compassion,

འགྲོ་ན་མས་སྤྱུག་བསྐྱེད་གསུམ་གྱི་འཁོར་མཆོལ་ས།།

dro nam dugngal sum gyi khor tso lé

You guide⁷ beings from the ocean of cyclic existence and its three sufferings,

བསྐྱེད་བར་མཛད་པའི་དེད་དཔོན་སྤྱི་བོར་བསྟེན།། ༢

dralwar dzepé depön chiwor ten

Liberating them—O Dralwar Dzepa, remain at my crown!⁸

3. Varadā Tārā / Granter of Boons

བི་རུར་ལྷན་པོར་འཁུ་བའི་མཆོན་དཔེའི་དཔལ།།

baidur lhünpor khuwé tsenpé pal

The splendor of your marks rivals a mountain of sapphire,⁹

གང་གི་དྲན་པ་ཙམ་ནས་བརྒྱད་གཉིས་ཀྱི།།

gang gi drenpa tsam né gyé nyi kyi

And merely recalling it strips away the darkness of the sixteen fears; [92]

འཛིགས་པའི་སྤྱན་པ་འཕྲོག་བྱས་ངེས་ལེགས་ཀྱི།།

jigpé münpa trok jé ngelek kyi

On the sacred staircase to the highest good,

ཐེམ་སྐུ་དམ་པར་དབྱགས་འབྱིན་སྟེལ་ལ་འདུད། ༣

temké dampar ugjin tsal la dü

You grant relief—O Chogtsöl,¹⁰ to you I bow! (An utpala.)¹¹

4. Turavīrā Tārā / Swift Heroine

ཁྱེ་ཐུ་ཞུན་མའི་རྩལ་ལྷར་དམར་བའི་སྐྱའི།

jeru zhünmé dü̇l tar marwé kü̇

Your body is red like refined coral powder;

རབ་གཡོའི་སྐྱུན་གྱིས་སྐྱུན་གྲགས་སྤྱིང་ཡིག་གིས།

rabyö chen gyi nyendrak tring yik gi

Your flashing eyes,¹² missives of your renown, spread your glory,

ས་གསུམ་ཁམས་ཀུན་མཛེས་པར་སྒྲོག་པའི་དཔལ།

sa sum kham kün dzepar drogpé pal

Proclaiming your beauty throughout the three planes and all realms,

སྤྱིན་མཛད་རབ་ཞི་ལྷུར་མ་དཔའ་མོར་འདུད། ༤

jin dzé rab zhi nyurma pamor dü̇

Completely pacifying them—O Nyurma Pamo,¹³ to you I bow! (A clockwise-spiraling conch.)

5. Sarasvatī Tārā / Goddess of Melody

གང་ན་མོད་ས་པའི་ཐུན་པ་བཟའ་བ་ལ།

gang na mongpe münpa zawa la

Consuming the darkness of ignorance, wherever it may abide,

ཀུན་ནས་ཆས་པའི་མཚན་དཔའི་ཁླ་སྤང་གིས།

kün né chepé tsenpé danang gi

With the all-pervading moonlight of your marks,

ལོ་མཚོག་ལྷུང་དཀར་པོའི་འདབ་མའི་ཁ།

lo chok utpal karpö dabmé kha

The white-petaled utpalas of supreme intelligence

གཅིག་ཅར་འབྱེད་མཁམས་སྒྲ་དབྱངས་ལྷ་མོར་འདུད། ༄

chigchar jé khé drayang lhamor dü

Open all at once—O Drayang Lhamo,¹⁴ to you I bow! (A mirror marked with HRIM.)¹⁵

6. Puṇyottamadā Tārā / Bestower of Supreme Merit

འཛམ་བུའི་སྟེ་མ་སྒྲིན་པའི་མདོག་ལྗན་སྐྱར།

dzambü nyema minpe dogden kur

Your body, the color of ripe rose apples,¹⁶

སྟོང་ཕྲག་ཉི་གཞོན་འཆར་ཀམས་འབྱུང་པའི་འོད།

tongtrak nyizhön charké khyüpe ö

Is illumined with the embrace of a thousand rising suns;

རབ་གྲུ་ཚུ་སྐྱེས་གཞོན་རྩར་ངལ་བསོས་པས།

rab gü chukyé zhönur ngal söpe

Finding rest on a young lotus of greatest devotion,¹⁷

བསོད་ནམས་མཆོག་གི་འཕྲུལ་སྤེང་སྟེར་ལ་འདུད། ༄

sönam chokgi dzumtreng ter la dü

You share a smile of supreme merit—O Sönam Chokgi Ter,¹⁸ to you I bow! (A jewel.)

7. Uṣṇīṣavijayā Tārā / Completely Victorious

མདོག་བཟང་ལྷན་པོའི་དཔལ་འཛིན་བརྒྱའི་ཕྱག།

dok zang lhünpö pal dzin pemö chak

Your lotus hand, glorious like golden Mount Meru,¹⁹

འཆི་མེད་བུུད་ཀྱིས་གཏམས་པའི་ཀ་ལ་ཤས།

chimé chü kyi tampé kalashé

Holds a vase brimming with the elixir of deathlessness;

མཆོན་པས་བརྟན་གཡོའི་ཚོ་དཔལ་ལྷུར་སྐྱེད་ནས།

tsenpé tenyö tsé pal nyur dü né

You swiftly gather the life force and splendor of the animate and inanimate worlds,

སྤྱབ་ལ་སྦྱིན་མཛད་ནཱ་པར་རྒྱལ་མར་འདུད།། ༧

drub la jin dzé nampar gyalmar dü

Bestowing them on practitioners—O Nampar Gyalma,²⁰ to you I bow!

8. Kurukullā Tārā / The One Who Brings Knowledge

དམར་སེར་མཚར་སྤྱག་སྦྱིན་གྱི་ཉི་གཞོན་གྱིས།།

marser tsarduk chen gyi nyizhön gyi

You are crimson, exquisitely beautiful, with eyes that shine like the rising sun,

རྫིགས་ལྷན་ལྷུང་ལ་གདེངས་ཀར་དམ་འབྱུང་པས།།

dregden utpal dengkar dam khyüpe

Embracing the utpala lotus hoods of haughty spirits;²¹

ཁམས་གསུམ་ཡིད་དབང་འགྲགས་པའི་འཛུམ་བྱེང་གིས།།

kham sum yiwang gupé dzum treng gi

With a dazzling smile that seduces the three realms,

འདོད་དགའི་དཔལ་སྟེར་རིག་བྱེད་སྦྱོལ་མར་འདུད།། ༨

dögü pal ter rigjé drölmar dü

You grant the glory of all things desirable—O Rigje Drölma, to you I bow!

9. Mahābhairavā Tārā / Great Terrifying Lady

ཁྲོས་པའི་ཉམས་བརྒྱས་རབ་སྒྲིག་དམར་ནག་ཞལ།།

tröpe nyam gyé rab gek marnak zhal

Your mesmerizing dark-red face displays a hundred expressions of wrath;

ཡེ་ཤེས་མེ་དང་མཉམ་པར་སྦྱར་བའི་གཟིས།།

yeshé mé dang nyampar jorwé zi

Wrapped in union with wisdom fire, your brightness consumes [93]

སྟོ་བརྗེད་ག་ཟ་གི་བ་གཞོན་འབྱུང་པའི་གདོན།།

nyo jé shaza dribnön jungpö dön

Those who cause insanity and memory loss, foul shades, ghosts,

ཀུན་ནས་བསྐྱེད་མཛད་འཇིགས་བྱེད་ཆེན་མོར་འདུད།། ༩

kün né sek dzé jigjé chenmor dü

And demons everywhere—O Jigje Chenmo, to you I bow! (A purba.)

10. *Mahācaṇḍālī Tārā / Great Fierce Lady

ཆར་སྒྲིན་ལྟར་གནག་ཆེས་ཆེར་ཁྲོས་པའི་ཕྱག།

chartrin tar nak ché cher tröpé chak

As black as a storm cloud, with a gesture of the greatest wrath,

འབར་བའི་རལ་གྲིས་མཚན་པའི་གཡུལ་རོ་རྩ།

barwé raldri tsenpé yülngo ru

Wielding a blazing sword on the battlefield,

ཚུ་འབྲིག་གནས་ལྷགས་མཚན་ཆའི་འབྲུལ་འཁོར་དཔུང་།།

chu trik namchak tsönché trülkhör pung

You completely subdue hail,²² thunderbolts,

ཡོངས་སུ་པམ་མཛད་གཏུམ་མོ་ཆེན་མོར་འདུད།། ༡༠

yongsu pam dzé tumo chenmor dü

And armies with magic weapons—O Tummo Chenmo,²³ to you I bow!

11. Aparājītā Tārā / Triumphant Over Others

རབ་དམར་མིག་སྒྲན་མདོག་གིས་མདངས་པའི་ཞལ།།

rab mar migmen dok gi dangpé zhal

Your face is radiant deepest red, the color of eye medicine;²⁴

ཚ་ཞིང་རྩུབ་པའི་རྩོ་རྩེའི་འོད་ཐང་དང་།།

tsa zhing tsubpé dorjé ö treng dang

With the light garland from your scorching vajra,

འགྲོགས་པས་ཉྟན་མོངས་བདུད་དགའི་ཆང་ཆིང་ཀུན།།

drogpé nyönmong dü dré tsangtsing kün

You instantly incinerate thickets of afflictions, demons,

ལྷུར་དུ་བསེག་མཛད་གཞན་མི་རྒྱལ་མར་འདུད། ༡༡

nyur du sek dzé zhen migyalmar dü

And foes—O Zhen Migyalma, to you I bow!

12. Khadiravaṇī Tārā / Tārā of the Khadira Forest

མ་རྒྱད་རི་བོའི་མདངས་འཛིན་མཛེས་ཞལ་དང་།

magé riwö dang dzin dzé zhal dang

Your beautiful face gleams with the luster of an emerald mountain;

རབ་འགྲོགས་རིན་ཆེན་འཁོར་ལོ་གཡོ་བའི་དབྱུང་།

rab drok rinchen khorlo yowé pung

Through the might of your spinning jewel wheel,²⁵

ཐུག་ཁྲིག་འོད་ཟེར་སྒྲུང་བས་འཛིགས་པའི་ཚྲགས།

tragtrik özer nangwé jigpé tsok

Radiating millions of light rays,

བསལ་མཛད་སང་ཐྱེད་ནགས་ཀྱི་སྒྲོལ་མར་འདུད། ༡༢

sal dzé sengdeng nagkyi drölmar dü

You dispel a host of fears—O Sengdeng Nagkyi Drölma, to you I bow!

13. Trailokyavijayā Tārā / Conqueror of the Three Worlds

པདྨ་རུ་གའི་རྒྱལ་གྱིས་བྱུག་པའི་སྒྱ།

pema ragé dül gyi jugpé ku

Your body is anointed with powdered ruby;

རྒྱལ་མཚན་འཇུག་ཐོང་གཡོ་བས་མཚན་པ་དང་།

gyaltsen dzum treng yowé tsenpa dang

You are ornamented with a victory banner and a dazzling smile,²⁶

ལྷན་ཅིག་བཞད་པ་བརྒྱད་ལྷན་སྒྲགས་ཀྱི་སྒྲུས།

lhenchik zhepa gyeden ngak kyi dré

And your resounding mantra, with eightfold laughter,

འཇིག་རྟེན་གསུམ་ལས་རྣམ་པར་རྒྱལ་ལ་འདུད། ༡༣

jigten sumlé nampar gyal la dü

Conquers the three worlds—O Jigten Sumle Nampar Gyalma,²⁷ to you I bow!

14. Vasudā Tārā / Tārā Bestower of Wealth

དམར་མེར་ཞལ་ཅན་གཏེར་གྱི་བུམ་མཚན་ཕྱག།

marser zhalchen ter gyi bum tsen chak

Your face is warm yellow, and you hold a treasure vase in your hand;

འདོད་དོན་ཅི་དགར་འཇོ་བའི་ཕྱིན་ལས་མཐའ།

dödön chigar jowé triné ta

Your limitless activities grant all wishes and desires,

འོར་བུའི་འཁྲི་ཤིང་ལས་ལྷག་སྟེལ་མཛད་པས།

norbü trishing lé lhak tsöl dzepé

And offering even more than a wish-fulfilling tree of jewels,

དབུལ་བ་སེལ་མཛད་འོར་སྟོར་སྟོལ་མར་དུད། ༡༤

ülwa sel dzé norter drölmar dü

You eradicate poverty—O Norter Drölma,²⁸ to you I bow!

15. Maṅgalārthā Tārā / Tārā Who Brings Auspiciousness

འཛམ་བུ་རྒྱ་ད་ལྷན་མའི་མཚན་དཔེའི་འོད།

dzambunada zhünmé tsenpe ö

The light of your marks is gold, like refined jāmbūnada, [94]

གང་ལ་རེག་ན་རྒྱད་པའི་ཐུན་བཙོམ་ནས།

gang la rek na güpé mün chom né

And wherever it touches, the darkness of decline is overcome;

དགེ་མཚན་རྫོགས་ལྷན་གསར་པའི་དཔལ་བེའུའི།

getsen dzogden sarpe pal be'ü

With the eternal knot of a new golden age,

སྒྲོལ་བཅུད་ཕྱག་མཛད་བཞུགས་སྒྲོལ་འདུད། ༡༥
nöchü chuk dzé tashi drölmar dü

You enrich the whole universe—O Tashi Drölma,²⁹ to you I bow!

16. *Kiraṇojjvalakrodhī Tārā / Wrathful Lady Ablaze with Light

དུས་མཐའི་མེ་ལྷར་འབར་ཞིང་རྩོུའི་མཚན།
düté mé tar bar zhing dorjé tsön

Ablaze with apocalyptic fire,

གཤེདས་པ་ཙམ་ནས་པས་སྒོལ་རི་བོའི་རྒྱང་།
dengpa tsam né pegöl riwö kang

By simply raising your weapon vajra, you instantly topple a mountain of foes;

སྙུར་བཙམ་འཆི་མེད་གྲུབ་པའི་ཁང་བཟང་དབུས།
nyur chom chimé drubpé khangzang ü

Within the palace of the siddhi of deathlessness,

རང་སྒྲེ་སྤྱད་མཛད་མེ་འབར་ཁྲོས་མར་འདུད། ༡༦
rangdé sungzé mé bar trömar dü

You safeguard your allies—O Mebar Tröma,³⁰ to you I bow!

17. Bhr̥kuṭī Tārā / Wrathfully Frowning

སྒྲོལ་སྤྱན་འཁྲིགས་པའི་མདངས་ལྷར་གནག་པའི་ཞལ།
sömun trigpé dang tar nagpé zhal

Your face is black, like the gathering darkness of night;

མེ་འབར་ལྷག་འབྲེན་ཚྲགས་ལ་དཔའ་བའི་བྱར།
mé bar logdren tsok la pawé khur

Blazing with fire in your heroic task against fiends that lead astray,

རྩོུའི་གཏུན་གྱིང་གཡོ་བས་སྤྱར་འཛུམས་པའི།
dorjé tünshing yowé lar jompé

With vajra pestle pounding, once again you defeat them

བླ་མ་ལྷ་མོ་མཆོག་ལྷན་ཐོག་གཉེར་ཅན་ལ་འདུད། ༡༥

dragshül chogden tronyerchen la dü

In the dance of supreme fury³¹—O Tronyerchen, to you I bow!

18. Praśāntī Tārā / Perfect Peace

ཚུ་གཏེར་རྒྱབས་ཐེང་འཕྱར་བའི་སིམ་པ་འབུམ།

chuter labtreng churwé simpa bum

Embodying a hundred thousand delights that surge like ocean swells,

གཅིག་བསྐྱུས་ལྷ་ཤེལ་གསར་པའི་འཕྲོམ་རྒྱབས་ཅན།

chik dü dashel sarpé dzum labchen

You have the smile of a crescent moon crystal;³²

རབ་དུ་ཞི་བའི་ཀུནྟིའི་སྦྱི་ལྷགས་ཚུ་གཏེར་གྱིས།

rabtu zhiwé kündi chiluk chuter gyi

With this ocean, the anointing of the kuṇḍī vase of perfect peace,

སྦྱིབ་གཉིས་དྲི་མ་འབྱུད་མཛད་དེ་ལ་འདུད། ༡༦

drib nyi drima trü dzé dé la dü

You cleanse the stains of the two obscurations—O Rabtu Zhima,³³ to you I bow!

19. Kiraṇojjvalā Tārā / Blazing Light

དུས་མཐའི་མེ་ལྷར་རབ་དུ་འབར་བའི་རྒྱ།

düté mé tar rabtu barwé ku

Your enlightened body blazes ferociously, like apocalyptic fire;

སྣ་ཚོགས་དོན་རྒྱུས་མཚན་པའི་འོད་ཟེར་གྱིས།

natsok dorjé tsenpé özer gyi

The light rays of your emblem, a double vajra,

པས་སྒོལ་རིག་སྤྲུགས་རྩས་པའི་སྦྱོབས་འཆིངས་ནས།

pegöl rik ngak nüpé tob ching né

Wrap the magical power of enemies' vidyā mantras,

གཞོན་མེད་སྤང་མཛད་བར་བའི་འདྲུལ་འདུད། ༡༩

zhomé sungzé barwé ö la dü

Creating security and invincibility—O Barwe Ö,³⁴ to you I bow!

20. Aprameyākramaṇī Tārā / Boundless Subduer

གུར་གུམ་གེ་སར་རྒྱས་པའི་འཛོལ་ལ།

gurgum gesar gypé jogek la

You have the allure of a saffron flower in bloom;

ངོ་མཚར་མཚོད་རྟེན་དཔལ་གྱིས་མཚན་པའི་ཞབས།

ngotsar chöten pal gyi tsenpé zhab

Adorned with a marvelous stūpa,

གཡོ་བས་བདུད་དབང་འབྱུང་པའི་དཔུང་ཚོགས་ཀྱི།

yowé dü dra jungpö pungtsok kün

You stamp your feet,³⁵ binding all the legions of demons, foes,

ནམ་པར་འཆིང་མཛད་དཔག་མེད་གཞོན་མར་འདུད། ༢༠

nampar ching dzé pagmé nönmar dü

And spirits—O Pagme Nönma,³⁶ to you I bow!

21. Mahāmāyūrī Tārā / Great Peahen

བརྟན་གཡོའི་འཁྱགས་བྱེད་གཡོ་བའི་དུལ་ནི།

tenyö bigjé yowé dukha ni

To assuage the suffering that shakes and penetrates the animate and inanimate worlds

[95]

རབ་དཀར་ཐུགས་རྗེའི་སྤྲུལ་གྱིས་ཞི་མཛད་བྱིར།

rabkar tugjé men gyi zhi dzé chir

With the medicine of completely white compassion,

རང་རྟོགས་བདུད་ཅི་སྤྲོ་བའི་རི་དྲགས་ཅན།

rang tok dütsi trowé ri dagchen

Holding a deer-marked moon that exudes the nectar of self-realization,³⁷

ནམ་ཡང་འབྲལ་མེད་སྐྱ་བོ་མེད་འདུད། ༢༡

namyang dralmé mabjachenmor dü

You are never far—O Majachenmo, to you I bow!

22. Ajitarājñī Tārā / Invincible Queen

ཀུན་དཔལ་འཛིན་གཟུགས་སྐྱའི་འཁྲི་ཤིང་ལ།

kundé pal dzin zugkū trishing la

On the vine of your enlightened form, festooned with glorious kuṇḍā flowers,

མཁྱེན་བརྩེའི་གདུགས་དཀར་གཡོ་དང་ལྷན་ཅིག་པར།

khyentsé dugkar yo dang lhenchigpar

Your white parasol of wisdom and love spins;

སྐྱ་ཚོགས་རྩྭ་རྩེའི་རྟོག་གི་ཚུ་ཚུ་ཡིས།

natsok dorje tok gi tsatsa yi

Sparks from the tips of your double-vajra

འགལ་ཉེན་བཅོམ་མཛད་མི་པམ་རྒྱལ་མོར་འདུད། ༢༢

galkyen chom dzé mipam gyalmor dü

Vanquish adversity—O Mipham Gyalmo, to you I bow!

23. Śabarī Tārā / Mountain Retreat Goddess

དམར་སེར་བླ་མ་རྟོག་གིས་མཚན་པའི་བྱག།

marser zamatok gi tsenpé chak

Your hand is adorned with a saffron-red casket;

ཉ་རིའི་ཅན་ཚལ་དུ་གཡོ་བའི་འོད།

hari tsenden tsal du yowé ö

Shimmering with light in a grove of yellow sandalwood,

ཐུགས་རྩེའི་ག་བྱར་གཞོན་ལྷུའི་བསིལ་ཡབ་ཀྱིས།

tugjé gabur zhönü silyab kyi

With a fan spreading the fresh camphor of your compassion,

མི་ངལ་གདུང་འཕྲོག་རི་ཁྲོད་ལྷ་མོར་འདུད། ༢༣

mi ngal dung trok ritrö lhamor dü

You indefatigably relieve the anguish of beings—O Ritrö Lhamo, to you I bow!

24. Mārīcī Tārā / One with Rays of Light

ཐཱ་བ་ཞུན་མའི་ལང་ཚོའི་མཛེས་པའི་ཕུག།

dawa zhünmé langtsö dzepé chak

Your beautiful hand, like a young, refined moon,³⁸

གསེར་མདོག་གོ་ཆ་ལྷན་པས་མཚན་པའི་འོད།

serdok gocha denpé tsenpé ö

Is ornamented by two fish with golden scales;

གང་ལ་རེག་ན་འབྱུང་པའི་སྒྲ་དང་ཚེ།

gang la rek na jungpö la dang tsé

Wherever its light touches, it recovers life force and longevity

འཕྲོགས་པའི་དཔལ་བཅོམ་འོད་ཟེར་ཅན་ལ་འདུད། ༢༤

trogpé pal chom özerchen la dü

Stolen by spirits—O Özerchenma, to you I bow!

གཞན་ཡང་གང་འདུལ་གཟུགས་སྒྱུའི་གཉིས་སྒྱེས་དབང་།

zhenyang gang dü! zugkü nyi kyé wang

Moreover, the sovereign Twice-Born moon, whose enlightened forms tame as needed,

གངས་མེད་མོས་པའི་ཚུ་གཏེར་ལ་འཆར་བས།

drangmé möpé chuter la charwé

Rises over an ocean of devotees beyond count;

འགྲོ་ཀླན་དགའ་དང་གཏན་བདེའི་འཛུམ་ཟེར་གྱིས།

dro kün ga dang ten dé dzum zer gyi

With your radiant smile of happiness and ever-lasting bliss, you grant fulfillment to all beings—

སེམ་པ་སྟེར་མཛད་ཀླན་ལ་དྲང་པས་འདུད། ༢༥

simpa ter dzé kün la dangpé dü

To all your manifestations, with clear faith I bow!

དེ་ལྟར་རབ་ཏུ་བསྐྱགས་པའི་ཚུ་གཏིར་སྐྱབས་ཐེང་སྲིད་ཅིར་འཕྱར་བ་ལས།

detar rabtu ngagpé chuter labtreng sitser churwa lé

Thus, from these garlands of waves of an ocean of praise swelling to the peak of
existence,

འཕགས་མ་དགུས་པའི་ཤར་གྱི་ཐིག་ལེ་གཙུག་ཏོར་ཅེ་མོར་ངལ་བཟོའི་མཐུས།

pagma gyepé shar gyi tiglé tsugtor tsemor ngalsö tü

Through the power of the eastern bindu that delights the Noble Lady finding ease
atop her crown,³⁹

ཐུགས་རྗེའི་ག་བུར་འོད་རླུང་ལྷུང་བ་བརྒྱད་གཉིས་འཇིགས་པའི་ཚ་གདུང་ཀུན།

tugje gabur ö dül lhungwa gyé nyi jigpé tsadung kün

May the illumined motes of her camphor compassion descend, utterly vanquishing all
scorching pain of the sixteen fears,

ཡོངས་སུ་བཅོམ་ནས་རྣམ་མཁྱེན་ཀུན་ལེ་འཇུག་དཀར་གྲོལ་བའི་དཔལ་ཐོབ་ཤོག། ༢༤

yongsu chom né namkhyen künden dzumkar drölwé pal tob shok

And may the glory of liberation—the white smile of omniscient kuṇḍa—be
attained!⁴⁰ [96]

A Garland of Fresh Utpalas of Benefit and Bliss, a homage to the magical display of the Twenty-One Noble Tārās, was composed purely out of faith and devotion, and quickly written down by Youthful Abhaya. (The annotations above refer to the deity's insignias.)

NOTES

1. For a list of the Tārā aspects included in Chokgyur Lingpa's terma according to an empowerment manual written by Jamyang Khyentse Wangpo, see Tulku Urgyen Rinpoche and Trulshik Adeu Rinpoche, *Skillful Grace: Tara Practice for Our Times*.
2. For a fourteenth-century example, see <https://www.himalayanart.org/items/68897>.
3. *Namastāraikaviṃśatistotraguṇāhitasāhita*, *sgrol ma la phyag 'tshal nyi shu rtsa gcig gis bstod pa phan yon dang bcas pa*. Toh. 438.
4. Kop, "An Overview," n8.
5. "Homage to Noble Tārā!" The classic Sanskrit feminine dative ending *-yai* (*tārayai*) used by Jamyang Khyentse Wangpo has been amended for convention to the more common hybrid Sanskrit form *tāraye*.
6. This is the Mūlaśyāmā form of the goddess, green in color and matching her standard iconography. She should be supplicated before proceeding to the others. See Roth, "A Description of the Various Aspects of Tārā," pt. 2.
7. In line with the etymological meaning of "star" for Tārā, this epithet refers to the role of the goddess as a navigator petitioned by sailors. The Sanskrit name Durgottārīṇī (translated here as "Liberator" because of the causative of the Tibetan *bsgral bar mdzad*) is attested in the *Sādhanaṃālā* (*sgrub thabs rgya mtsho*), a compendium of approximately three hundred sādhanas composed between the fifth and eleventh centuries. The first part of the name connects Tārā to the fierce goddess Durgā. The second is based on the Sanskrit root *ut* ("to cross a body of water"), and as Edgerton's *Buddhist Hybrid Sanskrit Dictionary* explains, it also has the sense of salvation, to rescue someone (e.g., *saṃsāra samudrottaraṇa*). Textual references for this reading may be found in the *Gaganagaṇjaparīpṛcchāsūtra* (*nam mkha'i mdzod kyis zbus pa'i mdo*), as well as the opening of the *Tārāmūlakalpa*, where Śākyamuni and Avalokiteśvara are discussing the Dharma before an assembly gathered "in the grove of Tārā's boat," which helps beings get across the ocean of suffering (*saṃsārasāgara*) (see Landesman, "Goddess Tārā," 49n18).
8. Subscript dots found below the original Tibetan text put an accent on specific elements of Tārā's name, serving as a guide for the English translation. These accents differ slightly from the Longchen Nyīngtik practice tradition. See also the accents on the names of Tārā featured in blockprints of the 8000-line *Prajñāpāramitā Sūtra* (<https://www.himalayanart.org/search/set.cfm?setID=780>).

9. In Buddhist cosmology, the side of Mount Meru facing Earth is held to be made of *vaidūrya*, and its deep blue color is what we perceive as the night sky (Huntington, “Portrait of a Landscape,” 51n44).
10. The Tibetan only says *stsal*, but the standard name of this form of Tārā is Chogtsöl (mchog stsol). In Sūryagupta’s list of Twenty-One Tārās, Varadā Tārā appears as the ninth form of the goddess; alternatively, that position is occupied by Khadiravaṇī Tārā.
11. The small text in parentheses represents a note in the original Tibetan identifying the implement held by that specific form.
12. According to Ngulchu Dharmabhadra’s nineteenth-century commentary on the *Praise to Tārā with Twenty-One Verses of Homage*, the rapid movement or darting (*rab g.yo*) of Tārā’s eyes signifies their power: “Her two eyes see the three worlds *instantaneously*, like a flash of lightning” (Willson, *In Praise of Tara*, 135).
13. The conch signifies the spread of the Dharma, like the missive that proclaims Tārā’s glory.
14. In the Longchen Nyingtik list of Twenty-One Tārās, she is explicitly named Sarasvatī (sgrol ma dbyangs can ma). A more complete form in Tibetan is Loter Yangchenma, highlighting her connection to supreme intellect. On that aspect in particular, see Jamyang Khyentse Wangpo, *Supreme Boon of Intelligence* (KVP B624).
15. The seed syllable HRĪṢ is not mentioned in the 2014 Dzongsar edition, but it is found in the 1919 and 1977–1980 editions.
16. While the jambu fruit can range in color from white to red to bright pink, its juice is golden-hued, like the form of Tārā in this stanza; it is also the source of Jāmbūnada gold (*Śrīmad Devī Bhāgavatam* 8.6).
17. The devotion of the day lotus is seen in its opening to the light of the sun. Jamyang Khyentse Wangpo elsewhere uses a similar metaphor in relation to the water lily (*kumuda*) opening in greatest devotion to the moon: *a bo/ stong nyid snying rje zung du ’jug pa’i chu gter las/ legs dbyung tshogs gnyis yongs su rdzogs pa’i zla shel dbang/ rab gus dad pa’i ku mud rtse mor ngal bsod pas/ ’di na byang chub sems kyi ’dzum dkar grol bar ’gyur//* (“Aho! Perfectly drawn forth from the ocean that is the union of emptiness and compassion, the sovereign moon crystal of the two fully completed accumulations finds rest on the tip of the water lily of deepest devotion and faith; thus the white smile of bodhicitta is released.”) (Jamyang Khyentse Wangpo, *theg pa chen po’i rdo rje’i thol glu byang sems ’kbri shing*, 551–52; KVP B1465).
18. In the Longchen Nyingtik tradition, her name is simply Drölma Sönam Namchok Ter (sgrol ma bsod nams mchog gter).
19. On the symbolic richness of the lotus in Indian *kāvya*, and specifically the “lotus hand,” see Smith, “The lotus as tiger,” 10–12.
20. In the Longchen Nyingtik list, her name is Drölma Tsugtor Namgyal (sgrol ma gtsug gtor rnam rgyal).
21. This line was kindly clarified by Jigme Khyentse Rinpoche. Here the term “haughty spirits” (*dregs ldan*) refers to nāgas, with whom Kurukullā has a special relationship. The curved shape of the cobra hood together with the utpala also suggests Kurukullā’s implement, a bow that shoots flowers, which is otherwise not mentioned in this stanza.
22. While the unusual term *chu ’kbrīg* (literally, “dense water”) could perhaps mean a flood, it is translated as “hail” here in the context of weaponized weather. See, for example, Milarepa’s biography (Tsangnyön Heruka, *The Life of Milarepa*, tr. Lobsang P. Lhalungpa). Also, Jigme Lingpa’s *yum ka’i nang sgrub* in the case of this form of Tārā uses *thog ser*, another expression for hail and thunderbolts.

23. The Longchen Nyingtik gives another name for her: Aparadhṛṣyā Tārā (sgrol ma gzhan gyis mi thub ma), translated in English as “Invincible Lady.” Tenpe Nyima’s *Guide* combines this with the epithet used by Khyentse Wangpo: gtum mo gzhan gyis mi thub ma (Kop, “An Overview,” n8). However, in this he is following the name used earlier in Jigme Lingpa’s *yum ka’i nang sgrub*. One of the advantages of the epithet is that it differentiates from the nearly identical name of the next form in the Longchen Nyingtik tradition: Aparājītā Tārā (sgrol ma gzhan mi rgyal ba). It should be noted, however, that while Aparadhṛṣyā is attested in Sanskrit, “Mahācaṇḍālī Tārā” is not, and therefore it is marked with an asterisk in the heading.
24. The “eye medicine” (*mig sman*) mentioned here is included among the eight common siddhis, giving the superpower of clairvoyance and the ability to find hidden treasure. Ives Waldo also defines *mig sman mdog can* as “kalpa fire” (*dus me*), which burns with apocalyptic fury.
25. The special activity of Khadiravaṇī Tārā is to overcome fears. Protection is offered by her mudrā, which symbolizes the Three Jewels, and the Dharma wheel in the center of the lotus in her hand, which emits “turbulent beams of wisdom light” (Khenchen Palden Sherab and Khenpo Tsewang Dongyal, *Tara’s Enlightened Activity*, 108–9).
26. The expression *’dzum phreng g.yo ba* refers not only to Tārā’s smile but also the luminous garland that radiates from the victory banner, magnetizing all beings. In this case, it is red wisdom light that spreads in the ten directions (Khenchen Palden Sherab and Khenpo Tsewang Dongyal, *Tara’s Enlightened Activity*, 114).
27. The name is also translated into English, as it forms part of the sentence.
28. Corrected from *gter* to *ster*.
29. In the Longchen Nyingtik list, her full name is Drölma Tashi Dönje (sgrol ma bkra shis don byed).
30. While the Longchen Nyingtik tradition presents her as Tārā Ripucakravinaśinī (sgrol ma dgra dpung ’joms ma), which may be translated as “Tārā Victorious Over the Enemy Assembly,” Khyentse Wangpo slightly modifies the alternate name found in Jigme Lingpa’s *yum ka’i nang sgrub*: me ’bar dbus gnas rje btsun ma (“Venerable Lady Who Resides in the Center of a Blazing Fire”). Tenpe Nyima’s *Guide* follows Jigme Lingpa’s name in full; see Kop, “An Overview,” n8. The Sanskrit name Kiraṇojjvalakrodhī Tārā used in the heading is not attested.
31. While the Tibetan only says *drag*, the context of this form of Tārā supports reading this as *drag shul*, the *ugra* form of the nine modes of dance.
32. While the moon crystal signifies the actual moon here, it also describes an alchemical preparation. Moreover, the expression *rlabs can* personifies the Chinese concept of majesty and charisma (Dan Martin’s dictionary entry on this cites Stein, “Tibetica Antiqua I,” 164), with the figurative reading “you possess the majesty of the moon.” This fits with the kuṇḍī vase, historically used in India in the context of royal anointing rituals.
33. In the Longchen Nyingtik list, her full name is Drölma Rabtu Zhima (sgrol ma rab tu zhi ma).
34. In the Longchen Nyingtik list, her full name is Drölma Barwe Öchen (sgrol ma ’bar ba’i ’od can).
35. See Khenchen Palden Sherab and Khenpo Tsewang Dongyal, *The Smile of Sun and Moon*, 125.
36. An error in the original Tibetan of Tārā’s name was corrected (*dpag med gnön ma* instead of *dpag med mñon ma*).
37. Corrected from *rang togs* to *rang rtogs*.

38. The image of the moon being clarified or refined appears in a number of Tibetan texts. In alchemy, the refining of the moon produces drops that can assuage the burning suffering of beings (Chöpal Zhing Lozang Gyatso, *mdo don dbyangs su gyer ba mthar 'dzin gdung sel zla ba zhun ma'i thigs pa*, 109).
39. Jamyang Khyentse Chökyi Lodrö plays with the same poetic elements as this verse in the title of a praise to White Tārā Cintāmaṇicakra, calling it *A Garland of Never-ending Waves of a Nectar Ocean Delighting the Noble Lady*. In that praise, the term “eastern bindu” appears in a stanza describing the moon, and more specifically as the disc beneath the maṇḍala on which her seed syllable appears: *shar gyi thig le'i maN+Dal steng du gsal ba'i ngo bo tA~M yig shar* (Jamyang Khyentse Chökyi Lodrö, *sgrol ma dkar mo yid bzhin 'khor lo la bstod pa 'phags ma dgyes pa'i bdud rtsi'i chu gter mi zad rlabs phreng*, 426).
40. On a poetic level, the white smile refers to the color of jasmine flowers in blossom. On a spiritual level, the kuṇḍā refers here to ultimate bodhicitta. The whole stanza also has an esoteric meaning, as the bindu at the head melts and white bodhicitta descends, filling the whole body.

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GLOSSARY

animate and inanimate

བརྟན་གཡོ། • *bṛtan g.yo*

The environment and beings. The “animate” comprises all life-forms while the “inanimate” comprises the environment.

Bestower of Supreme Merit

བསོད་ནམས་མཆོག་གི་སྟེར། • *bsod nams mchog gi ster* • puṇyottamadā

One of the Twenty-One Tārās of the Longchen Nyingtik tradition.

Blazing Light

འབར་བའི་འོད། • *'bar ba'i 'od* • kiraṇojjvalā

One of the Twenty-One Tārās of the Longchen Nyingtik tradition.

Boundless Subduer

དཔག་མེད་གཞོན་མ། • *dpag med gnon ma* • aprameyākramaṇī

One of the Twenty-One Tārās of the Longchen Nyingtik tradition.

camphor

ག་བྱུར། • *ga bur* • karpūra

In Indian and Tibetan poetry, this substance is classically associated with coolness, fragrance, and purity.

clear faith

དྲ་བའི་དད་པ། • *dwang ba'i dad pa*

This is the first of the four types of faith, which perceives the qualities of the object of faith and develops clarity regarding it.

Completely Victorious

རྣམ་པར་རྒྱལ་མ། • *rnam par rgyal ma* • uṣṇīṣavijayā

One of the Twenty-One Tārās of the Longchen Nyingtik tradition. A synonym for Uṣṇīṣavijayā Tārā.

Conqueror of the Three Worlds

འཇིག་རྟེན་གསུམ་ལས་རྣམ་པར་རྒྱལ། • *'jig rten gsum las rnam par rgyal* • trailokyavijayā
One of the Twenty-One Tārās of the Longchen Nyingtik tradition.

crown

གཙུག་ཏོར། • *gtsug tor* • uṣṇīṣa

The rounded or pointed extension on the crown of a buddha's head. It is one of the thirty-two marks of a buddha and comes about as the result of having expressed, over many lifetimes, respect for teachers and leaders by bowing down to them and of having visualized one's guru on the top of one's head.

eastern bindu

ཤར་གྱི་ཐིག་ལེ། • *shar gyi thig le*

Literally, “sphere of the East.” A poetic term for the sun or moon, in poetry more commonly the latter, being synonymous with kindness or compassion.

eightfold laughter

བཞད་པ་བརྒྱད། • *bzhad pa brgyad*

The four types of laughter, each containing two syllables: *ba bā* (the threatening laugh), *bi bī* (the joyous laugh), *be hai* (the flirtatious laugh), and *bo hau* (the overpowering laugh).

eye medicine

མིག་སྒྲི། • *mig sman* • añjana

Eye medicine can refer to the black ointment traditionally used as eye makeup. It can also refer to medicine for the eyes, and to the magical substance that, when applied to the eyes, is said to grant one the ability to see underground.

fiends that lead astray

ལོག་འདྲེན། • *log 'dren* • vināyaka

A class of demons or spirits that can cause bad dreams, create obstacles, and hinder spiritual progress with wrong views. They are presented as demons in the Yajur Veda, but later they lose their association with evil and are even identified with Gaṇeśa.

foul shade

གྲིབ་གཞོན། • *grib gnon* • chāyā

Literally, “oppressing shadow.” Considered a source of pollution and misfortune, this type of spirit is known for placing their hand on one's heart at night, causing bad dreams and sleep paralysis.

ghost

འབྱུང་པོ། • *'byung po* • bhūta

A class of spirits sometimes included among the hungry ghosts. They can originate from the victims of violent deaths and are capable of causing physical illness, psychological distress, and external obstacles such as preventing rain. In Vajrayāna they are commonly appeased, banished, or bound under oath through specific rituals and tormas offerings, to neutralize their harmful influence and maintain a conducive environment for spiritual practice.

Goddess of Melody

སྒྲ་དབྱངས་ལྷ་མོ། • *sgra dbyangs lha mo* • sarasvatī

One of the Twenty-One Tārās of the Longchen Nyingtik tradition.

golden age

རྩོགས་ལྷན་གྱི་དུས། • *rdzogs ldan gyi dus* • kṛtayuga

The age of truth is the first and the best of the four periods that make up a great cycle of time (*kalpa*).

Granter of Boons

མཆོག་སྤྱོད། • *mchog stsol* • varadā

In the Sūryagupta tradition, this is the ninth form of the Twenty-One Tārās.

Great Fierce Lady

གཏུམ་མོ་ཆེན་མོ། • *gtum mo chen mo* • mahācaṇḍālī

One of the Twenty-One Tārās of the Longchen Nyingtik tradition.

Great Peahen

རྩ་བྱ་ཆེན་མོ། • *rma bya chen mo* • mahāmāyūrī

One of the Twenty-One Tārās of the Longchen Nyingtik tradition.

Great Terrifying Lady

འཇིགས་བྱེད་ཆེན་མོ། • *'jigs byed chen mo* • mahābhairavā

One of the Twenty-One Tārās of the Longchen Nyingtik tradition.

haughty spirits

དྲེགས་པ། • *dregs pa*

A general category of worldly spirits or deities, often characterized by a haughty disposition, subdivided into further classes of eight arrogant ones. Those bound by sacred oath or samaya assist in the protection of the Dharma and its practitioners.

highest good

ངེས་ལེགས། • *nges legs*

The sublime transcendence of permanent liberation.

Invincible Lady

གཞན་མི་རྒྱལ་མ། • *gzhan mi rgyal ma* • aparājītā

One of the Twenty-One Tārās of the Longchen Nyingtik tradition.

Invincible Queen

མི་ཕམ་རྒྱལ་མོ། • *mi pham rgyal mo* • ajitarājñī

One of the Twenty-One Tārās of the Longchen Nyingtik tradition.

jāmbūnada

འཇོམ་བུ་ནུ་ད། • *'dzam bu nA da* • jāmbūnada

The finest, purest type of gold in the universe, named after the mountain of Jāmbūnada. The gold is produced by the fruit of jambu trees, which has fallen into the Jāmbūnadī river.

knot of eternal youth

དཔལ་བེུ • *dpal be'u*

Commonly called the “eternal knot.” One of the eight auspicious symbols.

kuṇḍā

ཀུཎྟ། • *kuN+DA* • kuṇḍā

The jasmine flower. In classical Indian poetry, “white as kuṇḍā” is a metaphor for shining teeth or skin. In a tantric context, this term is a synonym for the white bindu of bodhicitta.

kuṇḍī vase

ཀུཎྟི། • *kuN+DI* • kuṇḍī

In classical India, this was a vase used for anointing new rulers during their consecration. In the context of sādhanas, it is a ritual implement. It also has the sense of awakening, like the jasmine flower (*kuṇḍā*).

Kurukullā Tārā

རིག་བྱེད་སྒྲོལ་མ། • *rig byed sgrol ma* • kurukullā tārā

One of the Twenty-One Tārās of the Longchen Nyingtik tradition.

magical weapons

འབྲུལ་འཁོར། • *'kbrul 'khor*

Magic wheels with spells and curses, yantras, and weapons of mass destruction.

marks

མཚན་དཔེ། • *mtshan dpe* • lakṣaṇavyaṅjana

The thirty-two major and eighty minor marks of excellence that characterize the perfect physical form of a nirmāṇakāya or saṃbhogakāya buddha. A universal ruler (*cakravartin*) is also said to possess corresponding marks.

moon crystal

ཟླ་ཤེལ། • *zla shel*

A lunar crystal used in medicinal preparations and precious pills.

Mountain Retreat Goddess

རི་ཁྱོད་ལྷ་མོ། • *ri kbrod lba mo* • śabarīdevī

One of the Twenty-One Tārās of the Longchen Nyingtik tradition.

One with Rays of Light

འོད་ཟེར་ཅན། • *'od zer can* • mārīcī

One of the Twenty-One Tārās of the Longchen Nyingtik tradition.

peak of existence

སྤྱིད་པའི་རྩེ་མོ། སྤྱིད་རྩེ། • *srid pa'i rtse mo, srid rtse*

The highest possible state in worldly existence, or saṃsāra. The peak of existence is the fourth and highest sphere of perception within the formless realm.

Perfect Peace

རབ་ཏུ་ཞི་མ། • *rab tu zhi ma* • praśāntī

One of the Twenty-One Tārās of the Longchen Nyingtik tradition.

realization and renunciation

སྤངས་རྟོགས། • *spangs rtogs*

The abandonment of all obscurations veiling the awakened state and the realization of the nature of all things and their multiplicity.

rose apple

འཛམ་བུ། • *'dzam bu* • jambu

Native to East India, the rose apple (*Syzygium samarangense*) ranges in color from white to red. In Buddhist cosmology, the continent where Earth is located is called Jambudvīpa, or “Island of Jambu Trees.”

sapphire

བེ་རུ། • *bai Dur* • vaiḍūrya

Although routinely translated as “lapis lazuli,” the word *vaiḍūrya* has been shown by scholars to refer to beryl in both Sanskrit and Tibetan. Accordingly, it is also sometimes rendered as “star sapphire.” The Pāli form is *veḷuriya*, and the Prākṛit form *verulia* is the source for the English word “beryl.”

sixteen fears

འདྲིམས་པ་བཅུ་དྲུག། • *'jigs pa bcu drug*

A list of internal and external obstacles: (1) pride and dangers related to the earth element; (2) desire and dangers related to the water element; (3) anger and dangers related to the fire element; (4) jealousy and dangers related to the wind element; (5) thunderbolts; (6) weapons; (7) imprisonment and punishment by rulers; (8) robbers, thieves, and enemies; (9) flesh-eating demons and spirits; (10) enraged elephants; (11) lions and carnivorous beasts; (12) snakes and venomous creatures; (13) sickness and infectious diseases; (14) untimely death; (15) poverty and destitution; and (16) failure to fulfill one’s wishes. Practitioners often pray to Tārā for protection from these sixteen dangers, though slightly varying lists of these fears exist across different traditions.

Swift Heroine

མྱུར་མ་དཔའ་མོ། • *myur ma dpa’ mo* • turavīrā

One of the Twenty-One Tārās of the Longchen Nyingtik tradition.

Tārā Bestower of Wealth

ནོར་སྤྲེལ་སྦྱོལ་མ། • *nor ster sgrol ma* • vasudā

One of the Twenty-One Tārās of the Longchen Nyingtik tradition.

Tārā of the Khadira Forest

སེང་ལྷེང་ནགས་གྲི་སྦྱོལ་མ། • *seng ldeng nags kyi sgrol ma* • khadiravanī tārā

One of the Twenty-One Tārās. The forest consists of *Acacia catechu* or *Senegalia catechu* trees.

Tārā Who Brings Auspiciousness

བཀྲ་ཤིས་སྦྱོལ་མ། • *bkra shis sgrol ma* • maṅgalārthā tārā

One of the Twenty-One Tārās of the Longchen Nyingtik tradition.

three planes

ས་གསུམ། • *sa gsum*

These abodes include (1) the subterranean domain of nāgas, (2) the terrestrial domain of humans, and (3) the celestial domain of gods.

three realms

ཁམས་གསུམ། • *kham s gsum* • tridhātu

The desire realm, form realm, and the formless realm—that is, the three worlds that make up saṃsāra.

three secrets

གསང་གསུམ། • *gsang gsum*

Awakened body, speech, and mind, also called the “three vajras.” They are the seeds, or essence, of the three kāyas.

three sufferings

སྤུག་བསྐྱེད་གསུམ། • *sdug bsngal gsum* • triduḥkhatā

The three fundamental categories of suffering: the suffering of suffering, or the suffering of manifest pain; the suffering of change, the fact that transient pleasure eventually turns into suffering; and the pervasive suffering of conditioning, the reality that our existence, being conditioned by karma and afflictions, serves as a constant foundation for suffering.

three worlds

འདྲིལ་རྟེན་གསུམ། • *'jig rten gsum*

The three realms, or the three planes.

Twice-Born

སྐྱེས་གཉིས། • *skyes gnyis* • dvija

This poetic epithet for the moon, whose waxing and waning suggests a second birth, is found in the *Mahābhārata*. The moon is also mentioned there as supporting those who are “twice-born,” that is, brahmins, who are reborn through initiation and receiving the sacred thread. Personified, it can refer to Soma, Brahmā, Viśvambhara, or even Tārā.

two obscurations

སྦྱིབ་པ་གཉིས། སྦྱིབས་གཉིས། • *sgrib pa gnyis, sgribs gnyis* • āvaraṇadvaya

Impediments that veil the mind. One speaks of two obscurations: the obscuration of mental afflictions (*kleśāvaraṇa*) preventing liberation from cyclic existence, and cognitive obscurations (*jñeyāvaraṇa*) preventing the full realization of omniscience.

utpala

ུཏྲལ། • *ut+pal* • utpala

A Sanskrit term for flowers belonging to the *Nymphaea* genus (“water lilies”) in general, or the blue water lily.

vajra pestle

རྩོུ་གཏུན་ཤིང་། • *rdo rje gtun shing*

An implement held by the deity, consisting of a pestle with a handle made of a vajra.

vase

ཀལ་ཤ། • *ka la sha* • kalaśa

A ceremonial vessel or decoration, originally a pot. The Sanskrit term has the meaning of that which makes sound when filled with water. In Nepal, it gained a specific symbolic meaning in pūjās, symbolizing the place where the samayasattva and jñānasattva enter.

vidyā mantra

འིག་སྒྲགས། • *rig sngags* • vidyāmantra

An incantation that invokes a deity for a mundane or transcendent goal.

vidyā mantra

འིག་སྒྲགས། • *rig sngags* • vidyāmantra

Literally, “knowledge/awareness mantra.” A type of mantra that primarily accomplishes the deity’s enlightened activity, in particular its wisdom aspect. It is often associated with female deities, who are the embodiments of wisdom.

weapon vajra

རྩྭ་རྒྱུ་མཚོན། • *rdo rje'i mtsbon*

This style of five-pronged vajra, with open tines at the tip, is used for wrathful activity.

Wrathful Lady Ablaze with Light

མེ་འབར་ཁྲོས་མ། • *me 'bar khros ma* • kiraṇojjvalakrodhī

One of the Twenty-One Tārās of the Longchen Nyingtik tradition.

Wrathfully Frowning

ཁྲོ་གཉེར་ཅན། • *khro gnyer can* • bhṛkuṭī

One of the Twenty-One Tārās of the Longchen Nyingtik tradition.

yellow sandalwood

ཧ་རི་ཅན་ལ། • *ha ri'i tsan+dan* • haricandana

Among the five sacred trees located on the peak of Mount Meru in Hindu and Buddhist cosmology is the divine yellow sandalwood (*Santalum album*).

Youthful Abhaya

གཞོན་ལྷ་ཡ། • *gzhon nu a b+hA ya*

A name used by Jamyang Khyentse Wangpo to sign compositions, in reference to his name Jigme Khyentse Dögar, given to him at the age of eleven by his paternal uncle, Mogtsa Chöying Dorje. Zhönu means “youthful” and Abhaya is Sanskrit for Jigme (“fearless”).