

༄༅། །གྲུབ་ཆེན་ཉི་མ་སྤྲས་པའི་ལུགས་ཀྱི་སྒྲིལ་མ་
སྤྱི་སྒྲུབ་ཀྱི་མཛོན་ཏྟགས་རྣལ་འབྱོར་ཉིར་མཁོ།

**Essentials for Tārā Practice:
A Sādhana Manual According to the
Tradition of Mahāsiddha Sūryagupta**

Jamyang Khyentse Wangpo



KHYENTSE VISION
PROJECT

This text is intended to be read and practiced by those who have received the requisite Vajrayāna authorizations, transmissions, and instructions. If you are unsure whether you have received the appropriate permissions, please consult a qualified Dharma teacher of the relevant tradition.

grub chen nyi ma sbas pa'i lugs kyi sgrol ma spyi sgrub kyi mngon rtogs rnal 'byor nyer mkho

B594

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Jamyang Khyentse Wangpo

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CONTENTS

TRANSLATOR'S INTRODUCTION	1
OUTLINE	3
ESSENTIALS FOR TĀRĀ PRACTICE	5
NOTES	15
BIBLIOGRAPHY	17
GLOSSARY	19

TRANSLATOR'S INTRODUCTION

This practice manual contains instructions for supplicating and visualizing Tārā, invoking her blessings, reciting her mantra, and offering oblations. Tārā holds a special place in the works of Jamyang Khyentse Wangpo. In addition to his own treasure revelations related to Tārā, which include the Chimé Pagme Nyingtik and the Drolme Nyingtik, this text is one among sixteen compositions included within his collected works that document and preserve Tārā practices belonging to Tibet's diverse Buddhist schools and lineages. This particular work is Khyentse Wangpo's reprise of a general sādhanā practice of Tārā composed by the fifth Sakya throneholder, Jetsun Dragpa Gyaltsen, titled the *General Sādhanā for the Ritual Activity Belonging to the Tārā Practice Cycle*.

The practice manual belongs to the genre of *abhisamaya*, which generally denotes a ritual liturgy that includes or emphasizes a detailed deity visualization. The central deity in the sādhanā is a seated form of Green Tārā, who raises her right hand in a gesture of bestowing fearlessness and wears her hair half drawn up and half hanging loosely to the right. As is evidenced from sculptures and illustrated manuscripts from Nepal and India dated to the medieval period, this iconography, which integrates characteristics of Aṣṭamahābhaya Tārā and Khadiravaṇī Tārā, was widespread in South Asian art from the eleventh century onward.¹ Likewise, the practices upon which this sādhanā is based, which found their way to Sakya Monastery in the eleventh and twelfth centuries via different lotsāwas who had studied in India, reflect a rich heritage of Indian tantric practice.

Jetsun Dragpa Gyaltsen held lineages of Tārā practice attributed to two Indian masters: Ācārya Nāgārjuna and Mahāsiddha Sūryagupta. The sādhanā here reflects elements from the teachings of both teachers, as Khyentse Wangpo himself emphasizes in the closing verse. The text shares textual, iconographic, and thematic similarities with a sādhanā in the Tengyur attributed to Nāgārjuna, titled *A Practice Manual for*

the General Sādhana of Āryā Tārā of Great Compassion, and the description of Tārā practice in *The Sovereign Tantra in Four Parts*,² which Jetsun Dragpa Gyaltsen lists as one of the tantric sources for Nāgārjuna's composition of the Tengyur sādhana. The current practice manual also includes elements that parallel the Sūryagupta tradition of the Twenty-One Tārās, such as the tormā rituals that Khyentse Wangpo appended to the end. Thus, it has connections with both lineages, and it is attributed to both masters in different contexts.

In addition to its inclusion in the Collected Works of Jamyang Khyentse Wangpo, this practice can be found in the section of the Drubtab Kuntu devoted to Mahāsiddha Sūryagupta's tradition of Tārā practice.

OUTLINE

I. PREPARATION

- A. Purifying the Mindstream
- B. Gathering Accumulations
 - 1. Gathering the Accumulation of Merit
 - 2. Gathering the Accumulation of Wisdom

II. MAIN PART

- A. Deity Meditation
 - 1. Approach
 - 2. Close Accomplishment
 - 3. Accomplishment
 - 4. Great Accomplishment
- B. Mantra Recitation

III. CONCLUSION

IV. TORMA OFFERING

- A. Torma Offering to Tārā
- B. Torma Offering to Worldly Beings

སྒྲོལ་མའི་རྣལ་འབྱོར་ཉེར་མཁོ།

Essentials for Tārā Practice

Om svasti.

Bowing with devotion before the Exalted Noble Lady,
Who is inseparable from my sublime guru,
I will write this sādhana with essentials for practice,
According to Sūryagupta's pith instructions.

This has three parts: the preparation, the main part, and the conclusion.

I. Preparation

The first part has two sections: purifying the mindstream and gathering accumulations.

A. Purifying the Mindstream

Visualize the Exalted Lady, crowned by Guru Amoghasiddhi, truly present in the space before you, embodying all objects of refuge. Then, with one-pointed longing, take refuge and arouse bodhicitta in an elaborate or condensed way in line with the general tradition.

B. Gathering Accumulations

The second part includes gathering an accumulation of merit and gathering an accumulation of wisdom.

1. GATHERING THE ACCUMULATION OF MERIT

In an instant, you appear as the Exalted Lady Tārā.³ At your heart center, atop a lotus and moon, there is a green syllable TĀṂ. From that, multi-colored light rays emanate and summon to the space before you the field of merit—the guru and the Exalted Noble Lady Tārā, surrounded by an assembly of buddhas and bodhisattvas.

Then recite:

ཨོཾ་བཙུང་ས་མཎཌ་ཙཱ་ཨཱུཾ་

om benza samadza

OM VAJRA SAMĀJAḤ

Pay homage to the guru with:

ནཱོ་མོ་གུར་བྱུང་།

namo gurubhyah

Namo gurubhyah.

Pay homage to Tārā and her assembly with: [118]

ནཱོ་མེ་ཤུལ་རྒྱ་ལྷ་ཏྲ་ས་པ་རི་ལྷ་རེ་བྱུང་།

namah aya tara sapariwarebhyah

Namah Āryā Tārā saparivārebhyah.

From the light rays at your heart center, a profusion of flowers and other offerings emanate, filling the sky.

To present the offerings, recite:

ཨོཾ་བཙུང་ཕུཤེ་ཨཱུཾ་ཧཱུྃ། ཨོཾ་བཙུང་ལྷ་ཏྲ་ཨཱུཾ་ཧཱུྃ། ཨོཾ་བཙུང་ཤུལ་ཨཱུཾ་ཧཱུྃ། ཨོཾ་བཙུང་གྲྭ་ཨཱུཾ་ཧཱུྃ། ཨོཾ་བཙུང་མི་ལྷ་ཏྲ་ཨཱུཾ་ཧཱུྃ།

om benza pushpé ah hung | om benza dhupé ah hung | om benza aloké ah hung | om benza ghandé ah hung | om benza naiwidyé ah hung

OM VAJRA PUṢṢE ĀḤ HŪṂ | [OM VAJRA DHŪPE ĀḤ HŪṂ | OM VAJRA ĀLOKE ĀḤ HŪṂ | OM VAJRA GANDHE ĀḤ HŪṂ | OM VAJRA NAIVEDYE ĀḤ HŪṂ]⁴

Perform the seven pure branches with:

དཀོན་མཆོག་གསུམ་ལ་བདག་སྐྱབས་མཆོ།།

könchok sum la dak kyab chi

I go for refuge in the Three Jewels.

དྲིག་པ་ཐམས་ཅད་སོ་སོར་བཤགས།།

digpa tamche sosor shak

[I openly confess the harmful deeds I have done,

འགྲོ་བའི་དགེ་ལ་རྗེས་ཡི་རང་།།

drowé gé la jé yi rang

Rejoice in the goodness of beings,

སངས་རྒྱས་བྱང་ཆུབ་ཡིད་ཀྱིས་གཟུང་།།

sangyé jangchub yi kyi zung

And hold in mind the buddha's awakening.

སངས་རྒྱས་ཆོས་དང་ཚོགས་མཆོག་ལ།།

sangyé chö dang tsok chok la

In the Buddha, Dharma, and Saṅgha,

བྱང་ཆུབ་བར་དུ་སྐྱབས་སུ་མཆི།།

jangchub bardu kyab su chi

I take refuge from now until awakening.

རང་གཞན་དོན་ནི་རབ་བསྐྱབ་ཕྱིར།།

rang zhen dön ni rab drub chir

To best bring about the benefit of myself and others,

བྱང་ཆུབ་སེམས་ནི་བསྐྱེད་བར་བགྱི།།

jangchub sem ni kyéwar gyi

I will give rise to the mind of awakening.

བྱང་ཆུབ་མཆོག་གི་སེམས་ནི་བསྐྱེད་བགྱིས་ནས།།

jangchub chok gi sem ni kyé gyi né

Having aroused the mind of supreme awakening,

སེམས་ཅན་ཐམས་ཅད་བདག་གིས་མགྲོན་དུ་གཉེར།།

semchen tamché dak gi drön du nyer

I will invite all beings as my guests

སྦྱོད་མཆོག་ཡིད་འོངས་སྦྱད་པར་བགྱི།།

chö chok yi ong chepar gyi

And engage in the supreme pleasing conduct.

འགྲོ་ལ་ཕན་ཕྱིར་སངས་རྒྱས་འགྲུབ་པར་ཤོག།

dro la pen chir sangyé drub par shok

May I become a buddha to benefit beings!]⁵

Cultivate the four immeasurables by reciting:

སེམས་ཅན་ཐམས་ཅད་བདེ་བ་དང་བདེ་བའི་རྒྱ་དང་ལྡན་པར་གྱུར་ཅིག།

semchen tamché déwa dang déwé gyu dang denpar gyur chik

May all beings have happiness and [the causes of happiness.

སྤྱག་བསྐྱེད་དང་སྤྱག་བསྐྱེད་གྱི་རྒྱ་དང་བྲལ་བར་གྱུར་ཅིག།

dugngal dang dugngal gyi gyu dang dralwar gyur chik

May they be free from suffering and the causes of suffering.

བདེ་བ་དང་ཡུན་རིང་དུ་མི་འགྲལ་བར་གྱུར་ཅིག།

dewa dang yünring du mi dralwar gyur chik

May they never part from happiness for long,

སེམས་ཅན་ཐམས་ཅད་འཛིག་རྟེན་གྱི་ཚོས་བརྒྱད་མགོ་སྟོམས་པར་གྱུར་ཅིག།

semchen tamche jigten gyi chö gye go nyompar gyur chik

And may all beings have equanimity toward the eight worldly concerns.]]⁶

2. GATHERING THE ACCUMULATION OF WISDOM

Recite:

ཨོཾ་ཤུན་ཏུ་རྫོག་བཟོ་སྤྱ་ཤ་ཡུའུ་ཀོ་ཏྟེ།

om shunyata jnana benza sobhawa atmakō ham

OM ŚŪNYATĀ JÑĀNA VAJRA SVABHĀVA ĀTMAKO 'HAM

With that, think that all perceiving subjects and perceived objects are empty, and rest the mind.

II. Main Part

The main part is twofold: the deity meditation and the mantra recitation.

A. Deity Meditation

The deity meditation is fourfold: the approach, the close accomplishment, the accomplishment, and the great accomplishment.

1. APPROACH

First is the branch of the approach, generating the samaya being, where the rūpakāya arises through the power of recollecting bodhicitta. Begin by thinking “I will act for the benefit of beings.” Then, within emptiness, the syllable PAṂ appears and becomes a lotus, and the syllable A appears and becomes a moon disk; above these is a green syllable TĀṂ. It transforms into an utpala marked with TĀṂ, which emanates rays of light that present offerings to the noble ones and enact the benefit of beings. When the light gathers back, it dissolves. In that instant, you arise in the form of Exalted Lady Tārā, blue-green in color. You offer refuge with your right hand in the gesture of bestowing fearlessness. You hold an utpala flower with your left hand; its petals brush your ear. Part of your hair is coiled, and the rest hangs down to the right. Your body is garbed in silk [119] and adorned with many jeweled ornaments. Think that you are in the prime of youth, smiling.

2. CLOSE ACCOMPLISHMENT

Second is the branch of close accomplishment, blessing the six places⁷ and enlightened body, speech, and mind. The mantra OM TĀRE SVĀHĀ, white, is in your eyes. The mantra OM TUTTĀRE SVĀHĀ, blue, is in your ears. The mantra OM TURE SVĀHĀ, yellow, is in your nose. The mantra OM TU SVĀHĀ, red, is on your tongue. The mantra OM RE SVĀHĀ, blue, is in your heart center. The mantra OM TĀREṆI SVĀHĀ, green, is at your crown. All the mantras rest upon moon disks. A white syllable OM is at your forehead. A red syllable ĀḤ is at your throat. A blue syllable HŪṂ is at the upper part of your heart. A green syllable TĀṂ rests upon a lotus and moon in your heart center.

3. ACCOMPLISHMENT

Third is the branch of accomplishment, merging with the wisdom being. Recite OM VAJRA SAMĀJAḤ, visualizing that light emanating from the TĀṂ in your heart center summons the wisdom being, whose appearance is identical to yours, from the Southern Potala buddha field.⁸ With JAḤ HŪṂ VAṂ HO, the wisdom being⁹ merges indivisibly with you.

4. GREAT ACCOMPLISHMENT

Fourth is the branch of great accomplishment, receiving empowerment and placing the seal. Light rays again emanate from the seed syllable at your heart center and summon the empowerment deities of the five families and their retinues to the space before you as you recite OM VAJRA SAMĀJAḤ.

Present offerings with:

ཨོཾ་བཙྰ་པུཤེ་ཨུཾ་ཧཱུྃ། ཨོཾ་བཙྰ་ལྷུ་པེ་ཨུཾ་ཧཱུྃ། ཨོཾ་བཙྰ་ཨ་ལོ་ཀེ་ཨུཾ་ཧཱུྃ། ཨོཾ་བཙྰ་གནྟེ་ཨུཾ་ཧཱུྃ། ཨོཾ་བཙྰ་ནི་མི་དུ་
ཨུཾ་ཧཱུྃ།

om benza pushpé ah hung | om benza dhupé ah hung | om benza aloké ah hung | om
benza ghandé ah hung | om benza naiwidyé ah hung

OM VAJRA PUŠPE ĀḤ HŪṂ | [OM VAJRA DHŪPE ĀḤ HŪṂ | OM VAJRA ALOKE ĀḤ HŪṂ
| OM VAJRA GANDHE ĀḤ HŪṂ | OM VAJRA NAIVEDYE ĀḤ HŪṂ]

Supplicate the deities with:

དེ་བཞིན་གཤེགས་པ་ཐམས་ཅད་ཀྱིས་བདག་ལ་མཛོན་པར་དབང་བསྐྱར་བ་སྦྱལ་དུ་གསོལ།།
dézhin shegpa tamché kyi dak la ngönpar wang kurwa tsal du söl

I request that all the tathāgatas bestow the empowerment upon me. [120]

[Imagine the empowerment deity then] says:

Just like when the Buddha was born
[His body was bathed by the gods,
Through this water, pure and divine,
I, the Tathāgata, bathe you.]¹⁰

ཨོཾ་སར་ཏ་ཐུ་ག་ཏ་ཨ་རྟི་ཤེ་ཀ་ཏ་ས་ཡ་ཤྱི་ཡེ་ཨུྃ།

om sarwa tatagata abhishekata samaya shriye hung

OM SARVATATHĀGATA ABHIṢEKATA SAMAYA ŚRIYE HŪṂ

The empowerment is bestowed through water poured from a vase over the crown of your head, filling your body and purifying stains. Visualize that the remaining water becomes Amoghasiddhi, ornamenting your crown. Fix your mind for a while on the form of the deity, which is apparent yet empty, like an illusion.

B. Mantra Recitation

When you grow tired of meditating on the form of the deity, perform the yoga of approach to arouse the awakened mindstream. Focus your attention on the syllable TĀM in your heart center, encircled by the ten-syllable mantra. When it becomes vividly clear, an unfathomable multitude of enlightened forms, mantra garlands, and light rays emanate forth, presenting offerings to the noble ones and enacting the benefit of beings. In particular, they stir the awakened mindstreams of Exalted Lady Tārā and her retinue. All the blessings, capacity, and power of her compassion are gathered back in the form of light rays. They dissolve into the seed syllable and mantra garland in your heart center. Consider that your mindstream has thus been blessed.

Then, recite the ten-syllable mantra OM TĀRE TUTTĀRE TURE SVĀHĀ as much as you are able.

III. Conclusion

When you conclude the session, pray for your desired aims with the following:

བཅོམ་ལྷན་འདས་མས་བདག་དང་སེམས་ཅན་ཐམས་ཅད་ལ་མཆོག་དང་བྱམ་མོང་གི་དངོས་གྲུབ་མ་ལུས་པ་
སྦྱལ་དུ་གསོལ།།

chomdendemé dak dang semchen tamché la chok dang tünmong gi ngödrub ma lüpa
tsal du söl

I beseech the Bhagavatī to bestow the supreme and common siddhis, without exception, upon me and all beings. [121]

Light rays emanating from your heart center transform your seat into rays of light, which dissolve into you. Your three places will be protected by the white syllable OM on your forehead and so forth.

Conclude by making dedications and aspirations such as:

དགེ་བ་འདི་ཡིས་སྦྱར་དུ་བདག།

géwa di yi nyurdu dak

By this virtue, may I swiftly

རྗེ་བཙུན་སྒྲོལ་མ་འགྲུབ་གྱུར་ནས།།

jétsün drölma drubgyur né

Accomplish Exalted Tārā

འགྲོ་བ་གཅིག་ཀྱང་མ་ལུས་པ།།

drowa chik kyang ma lüpa

[And bring beings to her level,

དེ་ཡི་ས་ལ་འགོད་པར་ཤོག།

dé yi sa la göpar shok

Not leaving anyone behind.]¹¹

Then go about your daily activities.

IV. Torma Offering

A. Torma Offering to Tārā

In between sessions, should you wish to offer a torma, arrange it—whatever you have—along with the inner offering. Cleanse them with OM AMṚTA HŪM PHAṬ and purify them with OM SVABHĀVA ŚUDDHĀḤ SARVADHARMĀḤ SVABHĀVA ŚUDDHO 'HAṀ. Within emptiness appears OM, from which emerges a vast, spacious vessel made of precious gems. Inside of that is HŪM, which melts and becomes a torma made of a great ocean of nectar. Recite OM ĀḤ HŪM HA HO HRĪḤ. As you say VAJRA SAMĀJAḤ, light rays emanate from your heart center and summon all the assemblies of deities of Ārya Tārā. Say PADMA KAMALĀYA STVAṀ. At the end of the ten-syllable mantra, add [OM] AKĀRO [MUKHAṀ SARVADHARMĀṆĀM ĀDYANUTTPANNATVĀT OM ĀḤ HŪM PHAṬ SVĀHĀ]. Reciting that seven times, present the offerings. Present the outer offerings from ARGHAṀ until ŚABDA. Present the inner offering with the three seed syllables.

Offer praises with:

ལྷ་དང་ལྷ་མིན་ཅིང་པན་གྱིས།

lha dang lhamin chöpen gyi

Asuras and gods bowed their heads,

ཞབས་གྱི་པརྫོ་ལ་བརྟུང་དེ།

zhab kyi pemo la tū dé

[Crowned, before your lotus feet.

ཕོངས་བ་ཀུན་ལས་སྤྱོད་མཛད་མ།

pongpa kün lé dröl dzema

From all sorrow you grant freedom—

སྤྱོད་མ་ཡུམ་ལ་ཕྱག་འཆོལ་བརྟུང་།

drölma yum la chagtsal tö

To Mother Tārā, homage and praise.]¹²

Pray for your desired aims with:

མཆོད་སྤྱིན་གཏོར་མ་འདི་བཞེས་ལ་”

chöjin torma di zhé la

Accept this torma offering...¹³

After reciting the one-hundred-syllable mantra, pray for forgiveness with:

མ་འབྱོར་པ་དང་ཉམས་པ་དང་།།

ma jorpa dang nyampa dang

Whatever has been lacking [or wrong,

གང་ཡང་བདག་སྒྲོལ་ཡིས་ནི།།

gangyang dak mong lo yi ni

And whatever through ignorance

བགྱིས་པ་དང་ནི་བགྱིད་སྤྱལ་བ།།

gyipa dang ni gyi tsalwa

I have done or caused to be done,

དེ་ཀླན་མགོན་པོས་བཟོད་པར་མཛོད།

de kün gönpo zöpar dzö

O Protector, forgive all this.]¹⁴

If there is a physical support, request that the deities remain. If not, with VAJRA MUḤ request that they depart.

B. Torma Offering to Worldly Beings

If you wish to offer as a supplement a torma for the worldly beings, [122] pour milk, butter, beans, flowers, roasted rice, sweet-smelling water free of insects, fried bread, cooked meat, beer, and so forth into a beautiful vessel made of gold and the like, which is not cracked or broken. If you do not have those things, use whatever is available, such as cooked food and pure water. Then, with the confidence that you yourself are Tārā, recite OM ĀḤ HŪḤ, imagining that thereby the vessel encompasses all realms of this vast container-like world and its contents—beings—are filled with the essence of nectar. Recite OM AKĀRO [MUKHAḤ SARVADHARMĀṆĀM ĀDYANUTTPANNATVĀT OM ĀḤ HŪḤ PHATṬ SVĀHĀ] three times, and snap your fingers with each repetition. With that, imagine that all beings of the six classes, with the guardians of the ten directions at their head, are satisfied. With “Accept this torma offering,”¹⁵ entrust them with the activity. Cast the torma in a remote place.

Train in the yoga gradually in this way, four sessions per day. Through reciting the mantra 1,300,000 times as the approach, you will be authorized to perform many ritual activities.

Through the sweetness of these essentials for practice,
A skillful method to accomplish the Noble Lady
Based on Nāgārjuna’s and Sūryagupta’s direct instructions,

May the supreme and common elixirs be accomplished!

This was composed by Khyentse Wangpo, the servant who pleases Guru Mañjughoṣa, with some clarifying remarks¹⁶ [123] on the teachings of Lord Vajradhara Dragpa Gyaltsen. Sarvadā suśreyo bhavatu!¹⁷

NOTES

1. See Pal, *The Arts of Nepal*, 68–69. This hairstyle is also featured in depictions of Tārā found in Tibet that would have likely been available during Dragpa Gyaltsen’s lifetime in the twelfth and thirteenth centuries. A paubhā-style painting of Tārā with this iconography is on display at the Cleveland Museum of Art and can be accessed on their website. Thanks are due to Dr. Elora Tribedi from Nālandā University for her helpful comments on Tārā’s changing hairstyles over the centuries. Personal communication, May 15, 2024.
2. *Śrīcatuḥpīṭhayaoginītantrarāja*; *rnal ’byor ma’i rgyud kyi rgyal po chen po dpal ldan bzhi pa*.
3. Worth noting here is Khyentse Wangpo’s use of the feminine form *āryā* (compared to the more commonly used compound form *āryatārā*).
4. This group of offerings, which has five instead of the standard eight and begins with flowers (*puṣpe*), is found in other Tārā practices within the Tārā-related works of Dragpa Gyaltsen as well as Jamyang Khyentse Wangpo’s Drubtab Kuntu (*sgrub pa’i thabs kun las btus pa dngos grub rin po che’i ’dod ’jo*). See, for example, Dragpa Gyaltsen, *sgrol ma’i sgrub thabs yan lag drug*, 59a, which directs its reader to present “the five offerings, such as mentally arisen flowers and so forth, together with their respective mantras” to Tārā, the buddhas, and bodhisattvas (*de’i ’od kyis rje btsun ma la bla ma dang/ sangs rgyas dang byang chub sems dpa’ thams cad kyis bskor ba bdun gyi nam mkhar spyen drangs/ de la yid las ’byung ba’i me tog la sogs pa’i mchod pa lnga sngas dang bcas pas dbul//*). They are also listed in Khyentse Wangpo’s rendition of the same practice (*slob dpon ’phags pa klu sgrub kyi thugs dam gnyan sgrol yan lag drug pa’i skor*, 307b), which instructs the reader to “make offerings [to Tārā, the buddhas, and bodhisattvas] with the fivefold pūjā of flowers and so forth” (*de la me tog la sogs pa’i pU dza lngas mchod la gsol ba gdab par bya ste*).
5. This prayer is based on Dragpa Gyaltsen, *sgrol ma’i sgrub thabs yan lag drug*, 59a.
6. This verse is taken from the Tārā-related works of Dragpa Gyaltsen. See *sgrol ma’i sgrub thabs yan lag drug*, 59b.
7. Literally, “six limbs.” This term (*yan lag drug*) has a range of meanings, depending on the context. In the Purāṇas (*Skandapurāṇa* 50; *Garuḍapurāṇa* XI), it is used to describe parts of the body—two arms, two thighs, head, and stomach—and also places connected to specific mantras (as seen in the present text, where the six branches are the eyes, ears, nose, tongue, heart, and forehead).

8. The buddha field of the Southern Potala (*lho phyogs po ta la*) is the pure realm of Avalokiteśvara and Tārā, located to the south of our own world of Jambudvīpa. Here Avalokiteśvara teaches the Dharma to gods at the mountain's peak, while Tārā teaches to nāgas and asuras further down the mountain. See Dragpa Gyaltsen, *sgrol ma'i sgrub thabs yan lag drug*, 58.
9. Here, the Tibetan reads *ye shes sems ma*, which includes the feminine suffix *-ma*. This is reflected in the translation of the Sanskrit *jñānasattvā*, which uses the feminine suffix *-ā* rather than the more standard suffix *-a*.
10. Do Tulku Rinpoche notes that the main deity is offering the empowerment, and so the singular is used here. This verse is found in the empowerment section of Dragpa Gyaltsen, *sgrol ma yan lag drug*, 60a2: *ji ltar bltams pa tsam gyis ni/ lha rnams kyis ni khrus gsol ltar/ lha yi chu ni dag pa yis/ de bzhin bdag gis khrus bya'o//*.
11. This prayer of dedicating merit is found in its entirety in Jamyang Khyentse Wangpo, *sgrol ma maN+Dal bzhi pa'i cho ga bya tshul mdor bsdus snying por dril ba phan bde'i ut+pal*, 400.
12. This prayer is given in full in Jamyang Khyentse Wangpo, *gnyan sgrol yan lag drug pa'i bsnyen sgrub las gsum gyi rnam par gzbag pa ut+pal chun po*, 106.
13. This is the second line in an offering to the great lords of the earth: *gzhi bdag chen po khyed rnams kyis/ mchod sbyin gtor ma 'di bzhes la/ rnal 'byor bdag cag 'khor bcas la/ nad med tshe dang dbang phyug dang*/ dpal dang grags dang skal ba bzang*/ longs spyod rgya chen kun thob cing*/ zhi dang rgyas la sogs pa yi/ las kyis dngos grub bdag la stsol/ dam tshig can gyis bdag la srungs/ dngos grub kun gyi sdong grogs mdzod/ dus min 'chi dang nad rnams dang*/ gdon dang bgegs rnams med par mdzod/ rmi lam ngan dang mtshan ma ngan/ bya byed ngan pa med par mdzod/ 'jig rten bde zhing lo legs dang*/ 'bru rnams 'phel zhing phyugs 'phel ba/ dge legs thams cad 'byung ba'i gnas/ yid la 'dod pa kun 'grub mdzod//*. See Jamyang Khyentse Wangpo, *dam can spyi'i gtor ma'i cho ga nyung ngur bsdus pa*, 641–42.
14. Commonly inserted at the end of a sādhana as an apology, this verse can be found in Jamyang Khyentse Wangpo, *grub chen thang stong rgyal po'i rdo rje'i gsung g.yang 'gugs byin rlabs can*, 427.
15. See the note above on this prayer.
16. Specifically, in this text Khyentse Wangpo adds an outline (*sa bcad*) and replaces a protection wheel ritual with the tormā practice from the Sūryagupta tradition.
17. “May there always be good fortune!”

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GLOSSARY

A Practice Manual for the General Sādhana of Āryā Tārā of Great Compassion

ཐུགས་རྟེ་ཆེན་པོ་འཕགས་མ་སྒྲུབ་མའི་སྒྲུབ་ཐབས་སྤྱི་འཛོན་པར་རྟོགས་པ། • *thugs rje chen po 'phags ma sgrol ma'i sgrub thabs spyi'i mngon par rtogs pa* •
mahākāraṇīkāryatārāsādhanaśāmanāyābbhisamaya

This Tārā sādhana in the Tengyur (Toh. 1684) is attributed to Nāgārjuna. It includes a visualization of Tārā, a section on mantra recitation, and instructions for how to perform a protection wheel (*rakṣacakra*; *srung ba'i 'khor lo*) ritual.

accumulation of wisdom

ཡེ་ཤེས་ཀྱི་ཚོགས་པ། • *ye shes kyi tshogs pa*

One of two principle goals on the Mahāyāna path, alongside the accumulation of merit. Gathering accumulations of wisdom propels a bodhisattva toward perfect and complete awakening.

Amoghasiddhi

དོན་ཡོད་གྲུབ་པ། • *don yod grub pa* • amoghasiddhi

One of the five tathāgatas, often pictured with Tārā as his consort. Lord of the Activity family, often associated with the color green, the northern direction, all-accomplishing wisdom (*kṛtyānuṣṭānañāna*), the purified aspect of jealousy, and the purified form of the aggregate of karmic formations.

Bhagavatī

བཙུན་ལྷན་འདས་མ། • *bcom ldan 'das ma* • bhagavatī

Epithet of Tārā, emphasizing her status as a fully awakened buddha.

confidence

དར་ཁྱེད། • *nga rgyal*

Often translated as pride, in the context of deity practice this refers to the deep sense of dignity that accompanies the knowledge that one's true nature is the deity.

eight worldly concerns

འཇིག་རྟེན་གྱི་ཚོས་བརྒྱད། • *'jig rten gyi chos brgyad* • aṣṭalokadharmā

The eight worldly concerns are gain and loss, pleasure and pain, fame and disgrace, and praise and blame.

guardians of the ten directions

ཕྱགས་སྐྱོང་བརྩ། • *phyogs skyong bcu* • dikpāla

Ten beings, including gods, nāgas, and yakṣas, who protect at the ten directions. While different presentations have existed historically, they usually include: (1) Indra in the east, (2) Yamarājā in the south, (3) Varuṇa in the west, (4) Vaiśravaṇa or Kubera in the north, (5) Agni in the southeast, (6) Nirṛti or Rakṣasa in the southwest, (7) Vāyudeva in the northwest, (8) Īśāna in the northeast, (9) Brahmā above, and (10) Bhūdevī below.

lotsāwa

ལོ་ཙ་བ། • *lo tsA ba*

This Sanskrit term for a translator of Buddhist texts was adopted in Tibet.

Noble Lady

འཕགས་མ། • *'phags ma* • āryā

An epithet of Āryā Tārā.

Sakya Monastery

ས་སྐྱ་དགོན་པ། • *sa skya dgon pa*

First monastery of the Sakya school, founded by Khön Könchok Gyalpo in 1073. Located to the west of Shigatse, in the southern region of the present-day Tibet Autonomous Region.

six classes of sentient beings

ཟིགས་རྩུག་ • *rigs drug* • ṣaṭkula

Gods (*deva*), demigods (*asura*), humans (*manuṣya*), animals (*tiryak*), hungry ghosts (*preta*), and hell beings (*naraka*).

stains

དྲི་མ། • *dri ma*

Afflictive emotions and cognitive defilements.