Some years ago Prof. Michael Hahn encouraged me to edit and translate the Tārāstuti and kindly placed at my disposal his transcript of Sāńkṛtyāyana’s text with a few hints as how to reconstruct the text. This was a tough test of a novice doctoral student; but it resulted in a preliminary edition and translation of the text, which I subsequently was able to discuss with Prof. Kameshwar Nath Mishra (Sarnath), when he was appointed visiting professor in Marburg. As a result further emendations and improvements were made, but I did not, at that time, consider the edition nor the understanding of the text adequate. Some time later Prof. Uwe Hartmann very kindly provided me with a copy of the relevant pages of Sāńkṛtyāyana’s catalogue.

I was therefore surprised to find that the text of the Tārāstuti has been included by Janardan Shastri Pandey in his Bauddhastotrasamgraha. From the Hindi introduction (see p. 10), and from the fact that the editor is an expert in codicology and well-known for his collaboration in the Rare Buddhist Text Project at the Institute for Higher Tibetan Studies one might gain the impression and hope that the editor uncovered new manuscripts of the Tārāstuti published therein, even though no sources are actually recorded. To my surprise I discovered that his text of the Tārāstuti closely resembles a preliminary version of my edition of it; it reproduces some of my emendations as well as my blunders. One might give the editor the benefit of the doubt and argue that even the mistakes could have been arrived at independently, and, furthermore, that the variations indicate his own effort, but there are arguments that speak against this possibility. Firstly, if Pandey had had access to Sāńkṛtyāyana’s transcript, the odd -candrake in verse 1a would be a rather improbable coincidence. This mistake was in my preliminary edition and has its source in a misprint in Hahn’s rapidly produced transcript that was never intended for

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2 See Sāńkṛtyāyana 1937.

publication. Neither of us had, at the time, access to the original source, and only later was I able to ascertain that SĀNKṚṬYĀYANA has -candrīke!6

Secondly, PANDEY, in other parts of his book, marks his conjectures by brackets; in the Tārāṣṭuti there is only one such instance.5 He thereby tacitly acknowledges that he printed the text as he found it and that his own contribution is the one correction in vs. 3d. PANDEY’s edition, apart from adding further misprints,6 differs from my preliminary version in that it restores the readings of SĀNKṚṬYĀYANA that were documented in my apparatus in place of my emendations.7 This is done even when the restored text is metrically wrong. Furthermore he has sometimes rearranged the text without paying attention to the metre: in 7ab, for instance, he transposed graha- – against my transcript – to the second line, which must have seemed too short to him; in fact, there is a lacuna in the second line.8 It is therefore also unnecessary to speculate on how one could possibly understand the text as printed by him. I need not go into forensic details here; PANDEY’s text is embarrassing, since the ultimate source for this unfortunate edition is one of my earlier printouts that has served as an “āḍarśāpustaka”. Had his “edition” solved the problems of this text, there would have been no reason for me to publish my own attempt, nor to tax the reader’s patience by exposing its history.

The Text and its Author

In 1937 Rāhula SĀNKṚṬYĀYANA published a transcript of a hymn to Tārā that is attributed in the commentary to one Candradāsa.9 Unfortunately only the beginning of the commentary is given in the catalogue (see below). The Tārāṣṭuti is a brief devotional text that consists of one opening verse which expresses adoration of the goddess Tārā and announces the work, and nine verses that describe the “dangers” (bhaya) from which the devotee is saved when he calls the deity’s name; these are lions, wild elephants, fire, snakes, thieves, imprisonment, water, Vētālas and poverty.10 The introduction to the commentary recounts an anecdote according to which Candradāsa composed this poem in great danger, when

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4 Another such double-blind test is -karavāla- (6b), which is HAHN’s misprint for -karāla-. The unmetrical -dhūli- (4c) is my own earlier misprint. page: 174
5 This is indeed not one of my emendations. page: 174
6 -pālitā for -pātalitā (2b); -ullalat- for -ullala- (8a); -visrīkṛta- for -visrīkṛta- (9b). page: 174
7 One exception is 8bc, where it is obvious that -pallavān and -sāgarān are wrong. page: 174
8 See also sukhada- in 1a, which is already marked as wrong by SĀNKṚṬYĀYANA; also the wrong division of Pādas in 2cd and 9ab, superfluous -dvālik in 7c, and yat- in 9c. page: 174
9 SĀNKṚṬYĀYANA 1937, pp. 51–52. page: 174
10 Other configurations of these “dangers” may, for instance, include Rākṣasas, lepers, curses of Dākinis or Rṣīs; see WILLSON 1986, pp. 217 (vs. 20) and 234 (vs. 6).
his ship was being battered by a storm. Through the excellence of his Stotra the sea retreated from the spot that he came to land on, which was then called candradvipa. This legend, as well as the name Candradāsa, connect the text to the Buddhist poet and grammarian Candragomin,\(^1\) of whom a few Stotras to Tārā are preserved in the Tibetan canon.\(^2\) Of these, the ten-verse 'Phags ma sgrol ma 'jigs pa chen po brgyad las sgrol ba'i bstod pa\(^3\) resembles our text to a certain extent in content and construction,\(^4\) and also the twelve-verse 'Phags ma sgrol ma la bstod pa tshigs su bcad pa bcu gñis pa\(^5\) shares some of its ideas.\(^6\) The possibility that the twelve-verse Stotra could go back to our Sanskrit text is, because of the incongruence in metre, remote.\(^7\) With the ten-verse Stotra the matter is more complicated. Its metre is longer, and it tallies in the sequence of bhayas with the Sanskrit Tārāstuti.\(^8\) A closer look reveals that, even if we take into account all the supposed processes of distortion involved in translating a piece of Kāvya from Sanskrit to Tibetan, and even if we assume that the translators took an unusual liberty in condensing and rephrasing the material, the evidence for assuming that the Tibetan Stotra was intended as a translation of the Sanskrit Tārāstuti is weak.\(^9\) Not much value need be

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\(^1\) On the date and works of this author see HAHN 1974, pp. 1-6. Candradāsa occurs as the name of the author in the Tibetan Lokānanda (see HAHN 1974, p. 1). An exhaustive discussion of the date and some problems of authorship can be found in STEINER 1997, pp. 32-41.  
\(^2\) See HAHN 1974, p. 10ff., for a list.  
\(^3\) Peking Tanjur (Japanese facsimile reprint) no. 4873, no parallel in the Derge Tanjur. An English translation is to be found in WILLSON 1986, pp. 235-237. As STEINER has pointed out to me, the Sanskrit title that is transmitted in transliteration with the text, namely *Āryatārāmahāstabhayottārastava, is presumably no more than a clumsy re-translation of the Tibetan title.  
\(^4\) Both texts have ten verses: the first is an opening adoration of Tārā, vss. 2-8 describe the same "dangers", but vss. 9 and 10 differ. Examples for the correspondences and differences are given below. An assessment of the similarity in contents is not easy, since the Sanskrit text is not always beyond doubt. We could imagine that a Tibetan translator faced with the complex and difficult style of the Tārāstuti may have chosen to present only the main ideas and to translate more of the required sense in accordance with the conventions than the exact words.  
\(^6\) The *Āryatārāstotradvādasagāthā contains two descriptions that remind us of the Sanskrit Tārāstuti, namely that robbers cut travellers with swords (6) and that the servants of the kings drag a person by the hair (7). But these may be conventional descriptions, whose double occurrence do not, in the absence of other evidence, count for much.  
\(^7\) The translation has 7 syllables per quarter.  
\(^8\) The Tibetan text ends with a concluding verse.  
\(^9\) STEINER has advanced the hypothesis that, since no real Sanskrit title seems to exist for the Tibetan Stotra, and no translator is given in the Tanjur, the Tibetan Stotra could indeed be a production of a Tibetan
attached to the episode related in the commentary to the *Tārāstuti* and those to be found in the works of the Tibetan historians Bu-ston and Tārānātha\(^{20}\) that centre on Candragomin suffering shipwreck, unless one wants to conclude that he was particularly unlucky, or careless, in his nautical enterprises. However, what seems plausible is that Candragomin, since he is in hagiography portrayed as a devotee of Tārā, could attract the authorship of anonymous Stotras, and this is what seems to have happened in our case.

The most important piece of evidence – especially in the absence of more objective arguments – is the style of the *Tārāstuti*: it is indeed difficult to imagine the author of the elegant *Śisyalekha* composing a Stotra in such a heavily burdened *gaudīyārīti*.\(^{21}\) For that reason I regard the *Tārāstuti* as a later text by an unknown author, the authorship of which has been ascribed to a famous author perceived to be a devotee of Tārā.\(^{22}\) In my opinion only precise data on the history of the cult of Tārā could furnish criteria for determining the authorship: If it could, for instance, be proved that the Tārāmantra, which occurs in the *'Phags ma lha mo sgrol ma la bstod pa mu tig 'phreṅ ba*,\(^{23}\) or details in the iconography, are unlikely to appear as early as the 5th century, then Candragomin’s authorship could be excluded.

There are considerable problems with this small text, partly because the only known manuscript, as is indicated by the frequent violation of metre, is faulty, but also because of its complicated diction. This has necessitated an inordinate number of emendations. The first guiding line for restoring a plausible text was of course the metre, which is in our case, as already indicated by SĀNKṛTYĀYANA, the so-called *dvipādi*. The metre is described by Jayakirti thus:

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translator who had before him several Sanskrit sources, among which the *Tārāstuti* edited here was one. This working hypothesis may be difficult to prove in detail, but is in my opinion the most plausible explanation of the relationship of the texts discussed here.


\(^{21}\) One should emphasize that this is no solid evidence. If we did not know better, we would not ascribe the *Devīśataka* to the author of the *Dhvanyāloka* (see INGALLS 1989, p. 565f.).

\(^{22}\) This, by the way, does not mean that the other *Tārāstotras* that are preserved in the Tanjur and are ascribed to Candragomin are necessarily genuine. HAHN has gained the impression that of the *Tārāstotras* only the *Śrīmāhātārāstotra* (Peking 4489) appears to match the literary capacities of Candragomin (see HAHN 1974, p. 12). Whether he actually was a devotee of Tārā, remains to be seen; the ascription of any number of *Tārāstotras* to him is no sufficient proof (*pace* HAHN 1974, p. 2, note 2), and may be no more than a reflex of hagiographical accounts or the stories that are recounted by commentators in order to show the effect of recitation (compare Jinarakṣita’s introduction to the *Srādhdhāstotra*, ed. in: DE BLONAY 1895, p. 30f.). Neither is HAHN’s emendation of *lha mo rgyal ma to lha mo sgrol ma* in Lokānanda, vs. 5, compelling, because a rejection of the *lectio difficilior* only in order to be in line with Bu-ston and Tārānātha is, I think, difficult to sustain.

Candradāsa’s Tārāstuti

“One gana consisting of six morae is followed by five ganas with four morae and one long syllable. [Of these] the second and the sixth is a jagana (jo) or consists of four short syllables (nlagaṇo: nagana plus one laghu). A jagana may not stand elsewhere. Should there be four short syllables in the second (kara) or sixth (rasa) position, a caesura has to follow after the first short syllable. [...]”

This is in accord with Hemacandra’s Chando ’nuṣāsana 4.64, who, however, lists dvipadi as a Prakrit metre and does not mention the rule of the excluded jagana.25 In our text this rule is violated in 7c, but the quantity and quality of the text does not allow any definite answer of the question whether our author did actually observe it. For that reason I have not attempted to introduce more complicated emendations only in order to meet that rule, when the minimal emendation, as in 2d and 9b resulted in this error. In 9c the second gana is metrically wrong and seems beyond repair.

Unfortunately the textual problems are compounded by the fact that the Tārāstuti is an example of the gaudīyarīti, a poetic style that is not only characterized by long compounds, but also by unusual words as well as words in uncommon senses. Possibly this was thought appropriate for a devotional Stotra to Tārā, since it reflected her ability to transform even an untalented devotee into the “Lord of Speech”.26

For that reason I can only repeat the remarks given above: most of the present edition is so insecure that the only justification for publishing it is the one given in the introduction.

The Commentary

For reference I shall give the beginning of the commentary as printed in SĀṆKRṬYĀYAṆA’s catalogue:

ādimadhyāvasānasir aprameyagunākarah27 |
yo hi tasmai namo buddhadharmasāṅghāgravartine || 1 ||
bhagavatyāryatārāyā yābhiṣṭutir udā̄ḥrū̄tā
ācāryacandradasena28 taṭṭikākhyāyate mayā \ | 2 ||

ayam ācāryacandradāsaḥ samudre potārādhaḥ samīraṇādbihī vōteṣu viśyamāṇesaḥ
mahatyā bhaktāryatārāyāḥ stotrārthābhidhānārthām ādau sambandhābhidheyaprayoja-
ناً dy avadyotayan sakalajagatrayātiśāyinām guṇānām abhidhāna-pratijñānām uccacāra
|
tadvacanātiśayena taddeśāj jalam apasāsāra | candra-maṇḍalād vāyuna nīlābhravṛṇdām
iva jalāpasaranaṅc candrapūrvākhyo dvīpāḥ saṃvyṛttah |

[Translation:] “Obeisance to him, who is splendour in the beginning, middle and end, who is a mine of immeasurable virtues, and who is the foremost of the [three jewels] Buddha, Dharma and Saṅgha.

[Herewith] I shall comment on the praise of the venerable noble Tārā, which has been uttered29 by the master Candradāsa.

This master Candradāsa, when he was on board of a ship at sea while the ships were shattered through winds etc., uttered with great devotion, in order to name the subject of the Stotra (stotṛrtha), [devoted] to the noble Tārā, in the beginning [i.e. as the first verse] the promise to express [Tārā’s] virtues that surpass all the three worlds; [this he did by] indicating the connection [the reason for composing the work?], the subject, the purpose etc. Through the excellence of his words30 the water retreated from that place. Since the water retreated [from there] like a group of dark clouds through the wind from the orb of the moon, the island that emerged is called ‘moon-island’.”

28 ācārya- SĀṆKṚTYĀYANA’s emendation: ācarya- MS.
29 Even if these modest verses do not suggest a deeper meaning, it should be noted that the word udāhaṇa is also the name of a panegyric that starts with words like jayati, is written in complex metres like Mālinī and contains anuprāṣas! See APTE 1924, s. v. udāhaṇa-.
30 -vacanātiśayā adds an interesting point: The tension between liturgical Stotras like nāma-stotras, which do not appeal through their form, and literary Stotras, where religious function is overshadowed by emphasis on literary qualities, is here resolved by explaining the religious efficacy of the Stotra through its literary qualities.
Tārā
तापास्तुति:

सुरेशचक्रचारुचूलामणिरहितसमीरिंचिंचय-
प्रादर्शङ्करापरिक्षेत्रबिभवंतचर्जितचर्जितचानन्दिनः।
ज्ञाति चराचरे सप्तीकृतचित्कुपालकुलोचने
स्वजितचनोपचारमुचितचारित रचयामि देवि ते॥ १॥

नवरक्षोर्कौटिकुडितकमिकत्तपाटनात्तकाः
प्रविक्तरुपरपस्तमपादलिता अतीसिदुपुष्टकाः।
विकससाहसिगटितवटितसञ्चानो-र्धात्म--
त्तृष्णि इति यान्ति सत्तो सप्ति कुशीकुणितकाण्डिताम्॥ २॥

मल्लिमहाकांक्षततविगिततमद्जलमलिविहः
स्वलक्षिलज्ञलकोलकाहलितविलसासिनः।
विचित्रकर्णतात्परबाहोतितसविलेपपूर्वः
पथि न गताध्यक्तिनि कुलकैलकास्तव नामलितः॥ ३॥

भारुताधाता तरंगोऽविभक्तकालकमुक्तकालकान-
प्रतिवधपुरविभावविविदितविगतितमैः।
उद्धतपूर्वपूर्वीपितविवदप्रदाननथकाकं
त्त्वचतुनीतिरुक्तितेति श्रम बहुशो हुताशनः॥ ४॥

चित्रलिप्ताभितानकुट्टखोभ्रमणाकरणवर्तिनः
सप्ति युरो नरस्य तारेति मनायित नामावरितः।
स्वाक्षायचोधरसूक्तकारपलितकुणितानस्मृतसकुज-
स्पर्शसिद्धाकुणितिविषाणारिणि फणिनि विष विनाच्यति॥ ५॥

Mss: RS = Palm-leaf ms. acc. to SANKRTYAAYANA's transcript (see introd.).
a सुरैश conj.] सुखद RS
1d आचारित conj.] आचारित RS 2a को दित conj.] को हेस्तु RS 2a तत्स्पन conj. K. N. Mishra| Tadant RS
2a उत्तक्ट conj.] उत्तक्ट RS 2c औरेटीर conj.] औरेटीर RS 2d 5पि कुणितकुणितानस्मृतिम conj.]
कुणितकपुरिकुणितकाण्डिताम RS 3d नाम conj. PANDEY| लाम RS 4a उज्जवलद conj.] उज्जवलद RS
4d रुद्र conj.] om. RS 5c परिस्फुरिता conj.] परिस्फुरिता RS
Praise of Tārā

1. O Goddess! The moonlight from your anointed feet is kissed by the expansion (pracāra-) of the many edges of the mass of brilliant rays from the elegant crest-jewels of the group of highest gods. Your tremulous, compassionate eyes glance even on the moving and unmoving world. For you I compose this worship that consists of words of praise, which is the proper conduct [towards you].

2. Even lions, which have the power (-utkāṭaḥ) of cleaving an elephant’s temples that have been cut (-kuṭṭita-) by the sharp edges of their nails, [lions,] which are reddened through a frightful garment (-paṭa-) of masses of blood, and who plunder (-viluṭhakāḥ) the wilderness, who are [...] emboldened (-udbhataḥ) by roaring (? -bhaṭana-) at the caved [mountain] sides (-avaṭa-taṭa-) that were brought about by their boisterous laughter [with?] their frightful mane, become at once utterly bereft of power, when one [...] is devoted to you.

3. Elephants, agitated (-vihvalāḥ) through the bearing (malana) of the ichor that is oozing down from the surface of their stained, broad temples, are naturally (-lalita-) and gracefully (-vilāsa-) moving [their heads] around (-lāsinah) [to avoid] the strong noise of a swarm of wavering bees, [and] who have struck the dust that is [for them] a beautiful ointment by the wind from their flapping ears. [Those elephants,] like [one of the seven] principal mountains do not get in the way once they are pleased by your name.

4. Fire that terrifies because it fills [even] the end of the horizon (-diganta-) with the cries from the women in towns blocked up with plentiful flames (-analaśikhākadamabaka-) that are flaring up through the vehemence produced through the onslaught of the wind, [this fire] is in many ways (bahuśaḥ) extinguished [so that] a dense darkness that is formed of excessive (uddhata-) grey smoke and dust, when its course (-gathāḥ) is impeded by practising prostration to you.

5. When a snake suddenly [appears] before a man inside a thicket, in which he can hardly move because of the curved shoots (-udgama-) of the canopy of shaking creepers, [a snake] that shines with many bright (-sphuta-), scintillating (-sphurad-) broad sparks from the fire that springs forward from the terrifying hissing in the mass of its large expanded hood, its poison is annihilated if he recites, even just a little, the name “Tārā”.

31 Lit.: “through”.
32 Lit.: “the sound ha ha”.
6. A thief, whose frightful (-vikarāla-), strong [...] arm bolts, which are terrifying (-karāla-) because they deliver clean strikes (-vyatikara-) with a sharp-edged sword (-karavāla-) that is drawn out by the hand through suddenly shaking in rage; [this thief,] whose intentions are very cruel and who is skilful at cutting up the dreadful corpses (-kata-) of dead travellers, does not, even in a forest, attack someone who has devotion to you, O Deity.

7. Even he who is restrained by the strong servants of the king through being seized by the hair, as if seized by a planetary influence, whose bodily frame (-aṅgapaṅjara-) is torn to pieces by a rope [strong enough] for tying elephants, whose extremely rough (-kharakhara-) fetters are resounding by clanking at every step, [he] rejoices, freed of fetters, after adoring your lotus feet.

8. You, o Saviouress, approach one who is afflicted (äturam) and the pupils of whose eyes (-tārakam) are trembling (tarala-) and intensely shining (-tāratara-) and save him even from the ocean, at the shore of which the buds of the Tamāla plants were in disarray (-äkula-) because of the great, wide tide, that was churned up (-āspālita-) by the wind from dark clouds, and that is shaking (-ullala-) because of the water of the changing waves (-lolañkalola-) that are full of roaring noise; [the ocean] which is very difficult to cross because of the sharp claws of the many violent crocodiles.

9. The [Vetālas], whose noses make a low sound and are frightful on account of being filled with a swarm (-utkara-) of bees whose essence (? -sāra-) is a subtle sound, whose bodily frames suffer being deprived of their disgusting (? -ghṛṇa-) hands and feet, when they are devoted to you through immersion (-āvesa-) in your supreme grace for a moment, they take bodily forms at will and at once their round cheeks are decorated with earrings whose gems are [like?] rays.

10. One, who is good at wrapping the loins with a garment (-karpatā-) made of torn cloth and scattered with lice, who ponders (-tarkaṇa-) on alms in a town and is engrossed in acquiring only [the quantity for] filling his shrunken stomach, if he bears your name in mind, he is consecrated as the king (rājañekaka-) and his manifold chowries (-cāmarāḥ) inlaid (-khacita-) with gold are waved by bold women.

33 Lit.: “the shore-Tamāla buds are in disarray”.
34 Lit. “boil” (-kvathita-; or perhaps read *-krathita-?).
Notes
What follows are brief notes on the translation with some examples from the 'Phags ma sgrol ma 'jigs pa chen po brgyad las sgrol ba'i bstod pa\textsuperscript{35} to substantiate the conclusions put forth in the introduction.

(1) -candrique and -locane are vocatives. • The emendation to sureśa rests on the assumption that the author is here trying to allude to Subandhu’s Vāsavadatta,\textsuperscript{36} and perhaps more specifically to Sragdharāstotra 1a (-śīrascārucūḍāmanī-). • ācarita (1d) has to be understood as equivalent to ācāra.

For the interpretation we may add that Tārā sits “on a moon seat, cooling with compassion migrating beings”,\textsuperscript{37} an idea which fits in with the image presented in our verse. Her feet are like the moonlight in that they “cool down” the suffering, but the moonlight from her moon seat is also hyperbolically imagined to exude from her feet.

In the Tibetan Stotra the first verse runs as follows:

\begin{align*}
| & khyod žabs lha dañ lha min ma lus phyag byas śiñ |
| & thugs rjes ńan 'gror 'gro ba'i sems can rnams la gzigs |
| & mi mthun spañs pa'i sgrol ma khyod la ni |
| & zla ba sbas pa žes bya bdag gis bstod par bgyi |
\end{align*}

Here the feet of Tārā are venerated by all gods and asuras.

Tib. 1b corresponds roughly to Skt. 1c. The rest of the Tibetan text cannot be brought into accord with the Sanskrit. In 1d Tib. reads zla ba sbas pa, i.e. candragupta, as the name of the author.

(2) The missing two syllables must have completed the locative absolute.

\begin{align*}
| & glañ po bsad pa'i khrag gis rkañ lag dmar gyur ciñ |
| & lam du žugs pa mthoñ nas rnam par gnon byed pa'i |
| & señ ge lam du khyod dran pas ni bgrod dka' ba'i |
| & nags tshal śin tu rab tu stug por 'jug par 'gyur |
\end{align*}

Only one idea in Tib. is comparable, namely that the “paws of the lion are reddened through the blood of the elephant it has slain”, but this is a common poetical convention and thus the parallelism is insignificant. In Tib. the idea that the “lion enters the forest that is difficult to cross (bgrod dka’ ba) and very dense (śin tu rab tu stug[s] po)” is unhelpful in the context.

\textsuperscript{35} See above, note 13.

\textsuperscript{36} -sarvovipaticakracūḍāmanī-, see GRAY 1962, p. 146 (first prose sentence).

\textsuperscript{37} WILLSON 1986, p. 212 (= Āryatārāstotra ascribed to Mātṛceta, vs. 2).
Candradāsa’s Tārāstuti

(3) PANDEY’s conjecture „nāma“ in Pāda d is convincing.

```
| bar med myos chus dri ma can gyi khur tshos la |
| buṇ ba ldīn ba zar zir tshogs kyi sgras g.yos pa |
| yud tsam mi sdod gsod pa’i *glān chen* lam du ni |
| sgrol *ma khyod la *rab (?) btud bcom par byas par ’gyur |
```

In Tib. myos chus dri ma would correspond to -madajalamala-.

(4) In Pāda d there are again two syllables missing. I have provisionally inserted ruddha as a diagnostic conjecture in order to be able to translate the verse.

```
| ’jig dus rlun stobs che bas sbar ba yi |
| gnam ltar rgya che rab tu ’bar ba’i me |
| groñ khyer ’ga’ žig la ste38 khyod kyi miñ |
| brjod byed de mod iie bar zi bar ’gyur |
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The third line as read in the transmitted text is odd. WILLSON thinks that groñ khyer ’ga’ žig might be an abbreviation for ‘citizen’, or a “figure of speech for people in the city”, and translates: “Should some citizen call upon Your name ...” STEINER’s conjecture solves the problem: “The fire in a (any) town is extinguished ...”

(7) -kimkāra- is an admittedly insecure conjecture, which rests on the assumption of an unattested variant form kimkāra for kimkara. It would certainly be a lectio difficilior, add an anupräsa and restore the obvious sense. Unfortunately the two missing syllables leave rajjuhiñjira as a tautology.

(8) There are again similarities in construction between Skt. and Tib., i.e. robbers attacking a traveller (6), a person being thrown into prison by a king (7), and shipwreck (8) as well as in minor motives, but no indication that there was agreement in words. That most of these descriptions are conventional is suggested by another parallel in the Tibetan Āryatārāstotradvādaśagāthā, where in vs. 7 it is said that the person in captivity is “seized by the hair” (skra nas bzūn nas / kaca-graha).

(9) The constitution of this verse with its eight conjectures can only be called tentative, but five of them were necessitated by metrical defects, whereas the other three concern simple confusions of endings. Among these the emendation -vinākṛta- is the least secure.

38 la ste emendation STEINER for the transmitted gal te.
This verse is obviously about a beggar, i.e. the danger of poverty, and elegantly uses the vrddhakumārinīyāya. If we take Āryatārāstotradvādaśāgāthā 11 as our inspiration, according to which beggars are transformed into emperors, the emendation suggested by ISAACSON, rājasekakah, is the most efficient way to arrive at the meaning “king”; another possibility would be rājasevakah.

This is the ninth danger described. It is noteworthy that Skt. ends rather abruptly, whereas many other Tārāstotras ascribed to Candragomin have as their last verse a dedication of the merit. But without the primary source, i.e. the manuscript described by ŚĀNKṛTYĀYANA, before us, we cannot even be sure whether the text or manuscript was complete.

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In addition to the two works mentioned earlier these are: Āryatārāstotrapraṇidhāna 11 (4871) and Śrimahātārāstotra 26 (4489).

Perhaps the wrong numbering of the last two verses in ŚĀNKṛTYĀYANA’s transcript points to a problem in the transmission of the text.
SÄNKṛTYĀYANA, Rāhula

STEINER, Roland

Tibetan Tripitaka

VELANKAR, Hari Damodar

VIDYABHUSANA, Satis Chandra

WILLSON, Martin