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A Collection of Tantric Ritual Texts
from an Ancient Tibetan Scroll Kept
at the Institute of Oriental Manuscripts
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A Collection of Tantric Ritual Texts from an Ancient Tibetan Scroll Kept at the Institute of Oriental Manuscripts of the Russian Academy of Sciences*

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One of the most valuable Tibetan manuscripts kept at the Institute of Oriental Manuscripts of the Russian Academy of Sciences (hereafter, IOM RAS) is the scroll Дх-178, included in the collection of Tibetan manuscripts from Dunhuang, where a library of Buddhist texts dated from the 5th to the first years of the 11th century was found in early 20th century. This is a clear mistake since at least two texts of the scroll were composed by the famous 12th century Tibetan yogi and translator Dpal rga lo, or Rgwa lotsawa. He spread some Tantric teachings such as those on Kālacakra and Mahākāla in Tibet. The texts on the cult of Mahākāla comprise the larger part of the scroll and is further evidence of the later dating of the scroll, since the cult of Mahākāla was brought to and established in Tibet from the mid-11th century when the famous Tibetan *lotsawa* Rin chen bzang po translated an important *sādhana*¹ of Mahākāla by the great Indian yogi Śābaripāda. During the 13th to 14th century, this cult was finally established by the Yuan Mongol dynasty of Chinese emperors who worshipped Mahākāla as their divine protector, and later this conception

* The study was supported by the Russian Foundation for the Humanities, project No. 08-04-00128a. I would like to thank Dr. Simon Wickham-Smith for his English proofreading.

¹ *Sādhana* is a genre of Tantric literature describing the stages of the yogic practices of various Tantric deities to be visualized and invoked to perform the divine actions.

was borrowed by the emperors of the Qing Manchu dynasty. The greatest collection of Tantric texts in Tibetan from Dunhuang kept at the British Library has no single text on Mahākāla². The codicological features of the scroll are also rather different from those of the Dunhuang manuscripts.

Nevertheless, our predecessors had some reasons to include the scroll into the Dunhuang collection. It is quite probable that it was sent to St Petersburg along with Dunhuang scrolls. This issue remains somewhat obscure. In 1913, *a pile of Tibetan manuscripts from Dunhuang* sent to the St Petersburg Academy of Sciences by the Russian consul in Ürümqi N.N. Krotkov was passed to the Asiatic Museum (now the IOM RAS) following the suggestion by academician S.F. Oldenburg. Up to present, these manuscripts are kept in the boxes marked with the date of the meeting at the Academy of Sciences when the decision was taken, viz. March 13, 1913. The scroll Дх-178 is kept in the same box but without the inscription. Hence, it is not quite clear if this text was also sent to St Petersburg by N.N. Krotkov or if it was simply processed by the staff of the Asiatic Museum around the same time as the Dunhuang scrolls³.

The scroll could be brought by Colonel P.K. Kozlov from his famous Mongol Sychuan expedition, 1907–1909, during which he explored the dead city of Khara Khoto and its library of Tangut texts and texts in some other languages including Tibetan. In the collection of Tibetan manuscripts from Khara Khoto kept at the British Library, there are some texts that vividly reminds our scroll from the paleographic point of view (e.g. IOL Tib M 50

² Dalton J., van Schaik S. *Catalogue of the Tibetan Tantric Manuscripts from Dunhuang in the Stein Collection*. Second electronic edition. [London:] IDP, 2007: http://idp.bl.uk/database/oo_cat.a4d?shortref=Dalton_vanSchaik_2005 [31.01.2013].

³ The history of the IOM's collection of Tibetan texts from Dunhuang is scrutinized in my paper - Zorin A. *The Collection of Dunhuang Tibetan Texts Kept at the IOM RAS*, in - *Dunhuang Studies: Prospects and Problems for the Coming Second Century of Research*. Ed. by I. Popova and Liu Yi. St. Petersburg, Slavia Publishers 2012. Pp. 365–367.

A Collection of Tantric Ritual Texts from an Ancient Tibetan Scroll (Zorin) 121 or Tib M 60⁴). This may be an oblique indication of its Khara Khoto origin. The fact that Dpal rga lo's teacher at Bodh Gaya, Rtsa mi lotsawa, was an ethnic Tangut and that Dpal rga lo himself could relate to the Tanguts may link the scroll to the Tangut area, too⁵.

Most of the Khara Khoto texts are dated from the 12th through 14th century⁶ but, since Dpal rga lo died at the very end of the 12th century or during the first years of the 13th century, we can assume that the scroll could not have been produced earlier than the latter part of the 12th century. On the other hand, its use of old Tibetan orthography indicates that it must have been made no later than the 14th century. Hence, I suppose it is most probable that the scroll Дх-178 should be dated from the late 12th to 13th century.

1. Codicology and paleography

By 2008, the scroll Дх-178 appeared as eight separate long leaves, with

⁴ Dr. Sam van Schaik kindly drew my attention to these texts. Moreover, he was the first one to doubt the Dunhuang origin of the scroll Дх-178 and helped me with some difficult issues connected with this study for which I am extremely grateful.

⁵ More details on this issue are contained in the papers - Sperling E. *Rtsa-mi Lotsā-ba Sangs-rgyas grags and the Tangut Background to Early Mongol-Tibetan Relations*, in - *Tibetan Studies: Proceedings of the 6th Seminar of the International Association of Tibetan Studies*. Fagernes 1992 Volume 2, edited by Per Kvarene. Oslo: Institute for Comparative Research in Human Culture, 1994. P. 801-824; Vitali R. *In the Presence of the "Diamond Throne": Tibetans at rDo rje gdan (Last Quarter of the 12th Century to Year 1300) // The Tibet Journal*, 34(3) - 35(2), 2009-2010 (2010). Pp. 161-208.

⁶ Menshikov L.N. *Opisanie kitaiskoy chasti kollektzii iz Khara-Khoto (fond P.K. Kozlova)*. Moscow, Nauka Publishers, 1984. P. 61-62. It is worth mentioning that, according to L. Menshikov, among the Chinese texts dated from the 14th century, there are *numerous manuscript booklets containing, basically, texts of Tantric Buddhism, mostly ritualistic in their contents* (ibid.).

some cursive Tibetan text on both sides. It was initially impossible to understand what text was written there because of the wrong order of the leaves. Nevertheless, after some shuffling, it proved possible to unite the leaves in the right order and so assemble the original scroll, the leaves of which had been attached one below the other. On the recto side of the eighth folio the text was interrupted to continue on the verso side of the same folio. Consequently, the end of the entire manuscript is found on the verso side of the first folio. In fact, each folio consists of two thin leaves which are just put one on the other, there are no traces of glue. The size of the folia is as follows:

1) f. 1: 65.7/58.5 x 26,6 cm (the folio is defective, there is a deep semicircular cut at the top); 2) f. 2: 66.0 x 26.8 cm; 3) f. 3: 65.8 x 27.0 cm; 4) f. 4: 64.5 x 27.0 cm; 5) f. 5: 66.1 x 26.8 cm; 6) f. 6: 65.2 x 27.0 cm; 7) f. 7: 65.6 x 27.2 cm; 8) f. 8: 66.0 x 27.1 sm.

The left and right sides were probably even but now they are more or less damaged with small cuts, the first folio being especially damaged since it had to be left outside when the scroll was rolled down, hence it is rather fragile at the top. There are some old brown spots indicating water damage, which are found at the edges of the manuscript, first of all the right sides of ff. 1-2. Fortunately, no traces of mildew are found.

According to analysis carried out by Dr. A. Helman-Ważny, paper of the scroll is composed of paper mulberry fibres (*Broussonetia* sp.). Her conclusion runs as follows - *Paper is handmade, very thin and good quality, and soft (not sized) what suggest purpose selection of this type for a particular manuscript. Yellow dye and very good quality of materials used suggest importance of this manuscript. Laid regular structure characterized by 7 laid lines in 1cm indicates that paper was made with movable type of papermaking mould equipped with bamboo sieve*⁷.

⁷ Helman-Ważny A. *Fibre analysis of paper in Tibetan manuscript Dx 178* (e-

Each folio has vertical sidelines put on both the left and right sides: on the recto sides - 4.5 to 4.8 cm on the left one, 2.5 to 2.7 cm on the right one, on the verso sides of ff. 1-7 - 2 to 3 cm and 4.8-5.2 cm, f. 8 - 2.8 to 3 cm and 5.1 cm. It indicates that the scroll was intended to be unwrapped horizontally, probably for some Chinese or Tangut text but the Tibetan text was written in the opposite direction without any attention paid to the sidelines so that it covers the entire space of the folia. The text is written with black ink, a little bit darker than that of the sidelines. The space between the lines is as follows: f. 1 recto - about 1 cm on, all the others - basically about 0.5 cm, sometimes more. The lines are usually rather even. There are a number of glosses between some lines.

The manuscript was probably written by three scribes - but writings by two of them are only found on the first four pages of the verso side of the scroll and they alternate with that of the main scribe. The semicursive *dbu med* script is used, the writing is legible, there are not so many blots and orthographic mistakes in the first and third parts of the scroll (concerning the structure see below) but the texts of the second part are corrupted to a greater extent, especially those of the mantras which can hardly be reconstructed. Abridged forms of some words such as *rdo rje*, *ye shes*, *thams cad*, *yi ge* are used. There is no colophon in the end of the scroll hence we have no data on the names of the scribes, nor the time and circumstances of its production.

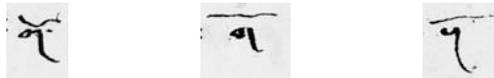


Fig. 1. The ways the three scribes wrote the syllable 'go' - at left the main one

document). I would like to thank Dr. A. Helman-Ważny for her contribution to my study.

The following features of old orthography used in the scroll should be noted: 1) the use of the subjoined letter *ya btags* in some syllables such as *myi*, *myed*, etc., written now as *mi*, *med*, etc.)⁸; 2) the use of the follower *'a* in the end of many syllables that do not have it now, e.g. in the particle *pa'* instead of *pa*; 3) the use of the diverted form of the *gi gu* diacritical mark⁹. The secondary follower *da btags* found in more archaic texts such as those from Dunhuang is not attested in the scroll.

2. The structure

The texts of the scroll can be clearly divided into three parts although the scribes did not mark them at all -

1) 13 texts on the cult of Mahākāla represented in two forms such as the Raven Faced One and the Four Handed One;

2) 8 texts on the cult of Narasiṅha, or the Man-Lion, one of the ten avataras of Viṣṇu;

3) the last but rather long versified text on the maṇḍala of Vajrapāṇi and the eight Nāga Kings¹⁰.

⁸ Occasionally, however, it is omitted either due to the scribes' mistakes or the fact that the scroll might have been produced at the time when the gradual transition to the new orthography was occurring.

⁹ Some other features can be added such as the use of the prefix letter *ba*, e.g. *bsnyug gu*; joined up writing of the word *lasogs* or, if written separately, with the prefix letter *ba - la bsogs*; the double use of the subjoined *ra* in the word *gri gug - gri grug*; the writing of the genitive particle *'i* separately from the word it relates to (= *yi* in modern orthography); the use of Tibetan ciphers for numerals, etc., sometimes the follower *sa* is added to 2 thus meaning *gnyis (two)*, or the Tibetan cipher for 1 can be used as the Imperative particle *cig*; the prefix letter or follower *ma* can be replaced with a special diacritical mark; etc.

¹⁰ The nāgas are serpent-liked sentient beings in Indian mythology; in Buddhism they are treated ambiguously - on the one hand, they are thought to have kept many esoteric Buddhist texts preached by the Buddha and later brought back to the

Three texts of twenty two presented are found in *Bstan 'gyur*, the second part of the Tibetan Buddhist Canon, four (including the first of the former ones) in the collection of texts on the cult of Mahākāla and his retinue preserved by the *Phag mo gru pa* subschool of *Bka' rgyud pa* school of Tibetan Buddhism¹¹. In the following list these cases are indicated.

I. Mahākāla

1) *Dpal nag po chen po'i bsgrub pa'i thabs / Śrīmahākālasādhana* (*The Sādhana of Śrī Mahākāla*), by Ārya Nāgārjuna; in *Bstan 'gyur* - Beijing ed., P.2628, rgyud 'grel, la, ff. 275b3-276a8; Derge ed., D.1759, rgyud, sha, ff. 250b4-251a7; in the *Phag mo gru pa* edition - Vol. 2, pp. 763-767.

2) A brief commentary on *The Sādhana of Śrī Mahākāla*; in the *Phag mo gru pa* edition - Vol. 5, pp. 409-410.

3) *Dpal nag po chen po'i las kyi cho ga* (*The Pūjā of Śrī Mahākāla's Rite*); in the *Phag mo gru pa* edition - Vol. 5, pp. 359-361)¹².

4) A description of the wrathful rite.

5) A group of fragments of ritualistic texts on the practice of Mahākāla and an invocation to him to perform divine actions.

humans by some great teachers and yogis such as Nāgārjuna, etc., on the other hand, the nāgas can cause bad diseases and harm people.

¹¹ *Bya rog ma bstan sruñ bcas kyi chos skor. Collected Tantras and Related Texts Concerned with the Propitiation of Mahakala and His Retinue*. Arranged according to the traditions transmitted by Phag-mo-gru-pa. Reproduced from the manuscript collection formerly preserved in the Khams-sprul Bla-brañ at Khams-pa-sgar Phuntshogs-chos-'khor-gliñ by the 8th Khams-sprul Don-brgyud-ñi-ma. Vol. 1-7. India: Sungrab nyamso gyunphel parkhang, Tibetan Craft Community, 1973-1979. Unfortunately, in the copy of this edition, kindly given to me by the representatives of the TBRC electronic library, the sixth volume is omitted, hence I cannot ascertain if there are some other texts from the scroll. ᠏x-178 presented in this volume.

¹² Edited and translated in - Zorin A. *Texts on Tantric Fierce Rites from an Ancient Tibetan Scroll Kept at the IOM RAS*, in - *Budhism and Society. Papers for the International Conference on Buddhism and Society, 13-15 January 2013*. Sarnath, Varanasi: Central University of Tibetan Studies, 2013. Pp. 118-132.

6) A series of five texts, two of which are directly attributed to Dpal rga lo; the texts are marked with Tibetan letters, from *ka* to *ca*, but the fourth one, *nga*, is put ahead (probably by mistake) and the text located between *ka* and *ga* is not marked with the relevant letter *kha* (presumably a defect of the scribe). The contents of the texts listed in the right order are as follows:

- 1 (*ka*) - *The Hymn to the Raven Faced Mahākāla* by Dpal rga lo (see the Appendix);
- 2 (*kha*?) - a hymn or a prayer to Mahākāla;
- 3 (*ga*) - an instruction on the practice of Mahākāla aimed at the oppression of the enemy, by Dpal rga lo (see the Appendix);
- 4 (*nga*) - an instruction on the oppression of the enemy's speech;
- 5 (*ca*) - a description of the fierce rite aimed at killing the enemy and an instruction on pleasing Mahākāla (may be two different texts); in the *Phag mo gru pa* edition - Vol. 5, pp. 333-336.

7) *Dpal nag po chen po'i bstod pa rkang pa brgyad pa zhes bya ba / Śrīmahākālastotra-padāṣṭaka-nāma* (*The Hymn to Śrī Mahākāla in Eight Stanzas*), by Ārya Nāgārjuna; in *Bstan 'gyur* - Beijing ed., P.2644, 2645¹³, rgyud 'grel, la, ff. 298a4-299a6, 299a6-300b1; Derge ed., D.1778, 1779, rgyud, sha, ff. 272a7-273a6, 273a6-274a6.

8) *Rje btsun dpal rje nag po chen po la bstod pa / Śrībhaṭṭārahamahākālastotra* (*The Hymn to the Venerable Śrī Mahākāla*), by Buddhakīrti; in *Bstan 'gyur* - Beijing ed., P.2642, rgyud 'grel, la, ff. 295b8-297a6; Derge ed., D.1776, rgyud, sha, ff. 270b2-271b4.

9) An instruction on the practice with a black skull and visualization of Mahākāla.

10) A description of the wrathful rite.

¹³ The text is represented in two versions, that of the scroll corresponds with the second of them.

11) An instruction on the killing of the enemy via the fire offering.

12) A description of the fierce rite, a hymn to the Raven Faced Mahākāla, an instruction on Mahākāla's invocation (may be different texts).

13) *Bya rog gi sgrub thabs* (*The Sādhana of the Raven Faced [Mahākāla]*).

II. Viṣṇu Narasiṅha

14) *Khyab 'jug myi 'i seng 'ge dad pa'i lha* (*Viṣṇu Narasiṅha as the Personal Deity*), on the expulsion of a demon out of a diseased person.

15) A group of ritualistic fragments (may be different texts) such as 1. the invocation of Viṣṇu Narasiṅha to perform the divine actions via tormā offering and a hymn (see the Appendix); 2. a rite aimed at the protection of one's son; 3. a rite aimed at the protection against a hail-storm (see the Appendix); 4. an instruction on the production of an amulet; 5. an instruction on the curing of a disease; 6. on the protection against epidemic diseases.

16) A narrative about the killing of the asura Hiranyakaśipu by Viṣṇu Narasiṅha to save the former's son Prahlāda named here Thub rgyal nag po in Tibetan¹⁴.

17) *Khyab 'jug myi 'i 'og gtor gyi cho ga* (*The Rite of Torma Offering to Viṣṇu with the Human Body [and the Lion's Head]*)¹⁵.

18) *Khyab 'jug gi dgra 'o gsod pa'i thabs* (*The Method of the Killing of an Enemy by means of Viṣṇu*)¹⁶.

¹⁴ Edited and translated in - Zorin A. *Hindu-Buddhist Syncretism in the Trans-Himalaya and Southeast Asia: An Attempt of Comparative Study of Religious Literature of Tibet and Bali* (forthcoming).

¹⁵ Edited and translated in - Zorin A. *On an Unique Tibetan Manuscript Mistakenly Included into the Dunhuang Collection*, in - *Talking about Dunhuang on the Riverside of the Neva*. Ed. by TAKATA Tokio. Institute for Research in Humanities, Kyoto University, 2012. P. 39–51.

¹⁶ See note 12 above.

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19) *Khyab 'jug myi 'i seng 'ge'i ser khrir dbab thabs kyi cho ga* (*The Rite of Imposing of Viṣṇu Narasiṅha on the Golden Throne*); a description of the wrathful rite.

20) A description of the wrathful rite.

21) The fire offering aimed at killing the enemy.

III. Vajrapāṇi and the eight Nāga Kings

22) A verse text primarily aimed at curing diseases and averting poisons caused by the nāgas; probably incomplete (for fragments see the Appendix)¹⁷.

3. The deities worshipped

Mahākāla was probably borrowed by the Buddhists from the Shivaite Tantras and reinterpreted as an emanation of the Bodhisattva Avalokiteśvara. He belongs to the class of the Dharma Protectors, those of the supramundane type. His functions are to eliminate both outer and inner obstacles for life and practice of the Buddhists such as enemies, diseases, personal afflictions, etc. Sometimes (and in our scroll, too), the deities of this type can be treated as *yidams*, personal deities, with whose divine mind the yogis try to substitute their own ordinary consciousness so as to attain the Enlightenment.

R. de Nebesky-Wojkowitz mentions 72 or 75 forms of Mahākāla. Some of them were introduced by the Tibetans such as the Protector Trakshad

¹⁷ In my previous paper on the scroll [Zorin A. *On an Unique Tibetan Manuscript Mistakenly Included into the Dunhuang Collection...*], 24 texts were mentioned. After the subsequent study of the texts I had to rearrange some of them so as to include Nos. 6, 8, 9 into No.7, hence these four Nos. would constitute No. 6 in the new list, while No. 15 would be divided into two Nos. such as No. 12 of the new list, containing a group of ritualistic fragments, and No. 13, entitled *The Sādhana of the Raven Faced One*.

with the head of the wild yak¹⁸ but the major forms were brought from India along with the relevant texts including *The Tantra of Mahākāla*¹⁹. Two of them are represented in the scroll Dk-178 but most texts are on one of them, the Raven Faced One, which is described by de Nebesky-Wojkowitz as follows:

*Las mgon bya rog gdong can... "The mGon po of karma, who has the face of a raven"; he is occasionally included among the more prominent dharmapālas, depicted on the tshogs shing and his worship is supposed to have been introduced by the Sa skya sect. The sadhana describes him as possessing a fierce, terrifying body of a dark-blue colour, with one face and two hands, his limbs being short and thick. He has the face of a raven, three-eyed and with a beak of meteoric iron. His right hand lifts a sacrificial knife with a thunderbolt-hilt, and with his left hand he leads towards his mouth a skull-cup filled with blood. His eyebrows and the hair of his face and head are radiant and stand on end. His sharp, blood-dripping beak is widely open and horrible shrieks as well as a fire-storm issue from it..."*²⁰.

The iconography of the other form, the Four-Handed One, is represented in the sādhana by Nāgārjuna, No. 1 of the scroll, -

*[Mahākāla] whose name is Raven
[Has] one face, four hands, at right
[He holds] a red coconut with the first hand,
A sword with the second one,
At left [he] holds a skull
Full of blood with the first [hand],*

¹⁸ de Nebesky-Wojkowitz R. *Oracles and Demons of Tibet. The Cult and Iconography of the Tibetan Protective Deities*. Delhi, 1998. (Classics Indian Publications.) P. 38.

¹⁹ Stablein W.G. *The Mahākālatantra: A Theory of Ritual Blessings and Tantric Medicine*. Columbia University, Ph. D., 1976.

²⁰ de Nebesky-Wojkowitz R. *Oracles and Demons of Tibet...* Pp. 48-49.

*A khaṭvāṅga²¹ with the second one.
[He is] wrapped with a tiger skin,
[His] hair, beard and brows are yellow,
[He has] three eyes, terrible fangs,
[He is] adorned with skulls, jewels, and a snake,
Upon the moon and lotus with variegated [petals]
[He] resides in heroic posture.*

The same description is given for an icon of the Four-Handed Mahākāla published at the most representative electronic resource of Tibetan arts - <http://www.himalayanart.org>²². According the description by R. de Nebesky-Wojkowitz, though, the Four-Handed Mahākāla holds a chopper instead of a coconut²³. This contradiction is eliminated by the author of a gloss to the main text of the scroll running as *Or else a chopper* (see fig. 2). The retinue of the Four-Handed Mahākāla includes, curiously enough, the Raven Faced Mahākāla. Can it be the reason for Mahākāla of Nāgārjuna's text to be named Raven?

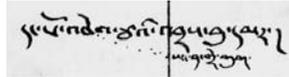


Fig. 2. The fragment of the text with the gloss

Viṣṇu Narasiṅha²⁴, the deity with the human body and the lion's head, is the fourth of the ten avataras of the great Hindu God Viṣṇu. This

²¹ *Khaṭvāṅga* is a long club sometimes with a trident on the end, an attribute of some deities.

²² <http://www.himalayanart.org/image.cfm/517.html> [10.12.2012].

²³ de Nebesky-Wojkowitz R. *Oracles and Demons of Tibet...* P. 46.

²⁴ The standard Sanskrit form of this name is Narasiṅha. The form Narasiṅha, as used in the scroll, is more widespread in Nepal, and this might hint at the initial origin of spread of the cult in Tibet.

wrathful emanation came to the world to kill the malevolent asura Hiranyakaśipu²⁵. In iconography, Narasiṅha is often depicted holding the asura with the lower pair of hands (of 2 or 6 pairs) and exploding his belly.

According to No. 14 of the scroll that *Viṣṇu is with the body of white color, one-faced, four-handed, with the orange rampant mane, [he] shakes his hair, has three eyes, and bared fangs, holds an iron stick in his right hand, grasps the enemy with his left hand and points his forefinger, presses the demon merrily with his two lower hands, eats the bowels that come from the [demon's] belly, stands on the throne of the sun, moon and lotus in the heroic āliḍha posture with his right leg extended and left leg bent, he is decorated with a serpent and bone ornaments*. This description is at least not controversial with the Hindu tradition.

Functionally, Narasiṅha is treated as a Dharmapāla, a Protector of Dharma, who helps the Buddhists, fulfills their wishes and repels hindrances and enemies. Texts of the scroll depict various rites aimed at the use of Narasiṅha for these purposes. His use in magical rituals is attested in the vernacular Hindu tradition²⁶.

The data on the cult of Viṣṇu Narasiṅha which was spread in Tibet to some extent, are rare. It is possible that our scroll is the only extent source containing any information about this. Of course, it is not surprising that the cult of Viṣṇu Narasiṅha might have come to Tibet. Buddhist-Hindu syncretism is a common phenomenon in the regions influenced by Indian culture. Thus, in the hymns to the Buddha, Śiva and Viṣṇu found in Bali all three deities are treated almost the same way²⁷. The Newari people of

²⁵ *Narasinha Purāṇa (Text with English Translation)*. Edited & Translated by Joshi K.L. Shastri & Dr. Bindiya Trivedi. India, Parimal Publishers 2003.

²⁶ Sontheimer G.-D. *Folk Deities in the Vijayanagara Empire: Narasiṅha and Mallanna/Mailār*, in - Sontheimer G.-D. *Essays on Religion, Literature and Law*. New Delhi: Indira Gandhi National Centre for the Arts, Mahonar, 2004. Pp. 327-351.

²⁷ Goudrian T., Hooykaas C. *Stuti and Stava (Bauddha, Śaiva and Vaiṣṇava) of*

Nepal worship both the Buddha and Gaṇeśa and sometimes even Śiva. In the Tibetan canon there are some hymns and sādhanas dedicated to Gaṇapati, one of the forms of Gaṇeśa, considered also by Buddhists as an emanation of Avalokiteśvara. Moreover, the *Bstan 'gyur* contains five short sādhanas of Avalokiteśvara riding the lion, bird and Viṣṇu²⁸. The role of Viṣṇu as a vāhana here hints rather at the Buddhist myths on the subjugation of Hindu gods²⁹. The absence of canonic texts with him as a central figure is eloquent enough. Buddhist texts relating to Narasiṅha could well exist in Sanskrit and then be translated into Tibetan. However, since they were not included into the Tibetan Buddhist canon they were forgotten (although we cannot rule out totally a possibility that some local tradition might also bring such texts up to the present).

The iconographic group of Vajrapāṇi and the eight Nāga Kings is so far scarcely studied. As is well-known, Mahāyāna considers Vajrapāṇi as one of the eight great bodhisattvas, disciples of the Buddha and the major auditor

Balinese Brahman Priests. Verhandelingen der Koninklijke Nederlandse Akademie van Wetenschappen, afd. Letterkunde. Amsterdam, London: North-Holland Publishing Company, 1971.

²⁸ 1) *Seng ge dang bya khyung dang khyab 'jug la bzhugs pa'i sgrub thabs / Hariharivarivāhanasādhana*. Peking ed.: P. 3983, rgyud 'grel, thu, ff. 223b3-223b8; Derge ed.: No. 3162, rgyud, phu, ff. 181a7-181b4; Narthang ed.: rgyud, thu, ff. 211b6-212a4. 2) *Seng ge dang bya khyung dang khyab 'jug la bzhugs pa'i sgrub thabs / Hariharivarivāhanasādhana*. Peking ed.: No. 3984, rgyud 'grel, thu, ff. 223b8-224b8; Derge ed.: No. 3163, rgyud, phu, ff. 181b4-182b2; Narthang ed.: rgyud, thu, ff. 212a4-213a4. Etc.

²⁹ On this subject - Davidson R. *Reflections on the Mahesvara Subjugation Myth (Indic materials, Sa-skyā-pa apologetics, and the birth of Heruka)*, in - *Journal of the International Association of Buddhist Studies*, 14, 2, 1991. Pp. 197-235; Isaacson H. *Tantric Buddhism in India (from c. A.D. 800 to c. A.D. 1200)*, in - *Buddhismus in Geschichte und Gegenwart: Band II*, Hamburg, 1998. Pp. 23-49. (Internal publication of Hamburg University.); Sanderson A. *Vajrayāna: Origin and Function*, in - *Buddhism into the Year 2000*. International Conference Proceedings, Bangkok and Los Angeles: Dharmakāya Foundation, 1995. Pp. 89-102.

and protector of Tantric texts received from the Buddha in the form of Vajradhāra. It is no surprise then that his image obtained an important place in the Vajrayāna tradition. The image of the Two-Handed Wrathful Vajrapāṇi is among the most wide-spread and familiar in Tibetan Buddhist arts. It is hard to say in which text exactly he appears along with the eight Nāga Kings. Probably, it was in *The Sarvadurgatīpariśodhana Tantra* belonging to the class of yoga-tantra³⁰. The iconographic composition of the Maṇḍala of Vajrapāṇi and the eight Nāga Kings fixed in a Sa skya pa icon of Nepalese style from the 15th century refers to this tantra. Vajrapāṇi is depicted there as an one-faced, two-handed deity of white color and peaceful appearance, the eight Nāga Kings located in petals of a lotus surrounding the central figure. The joint use of their images in one maṇḍala can be connected with a legend on the taming of a gigantic serpent by the Buddha in Uddayana when he appointed Vajrapāṇi the protector of the nāgas against their enemies *garuḍas*. At the same time, Vajrapāṇi is a commander of the nāgas and can be depicted in the wrathful form - as in our scroll. The remarkable features of the text are that it does not mention at all the important function of the group as the givers of rain and that it implies another figure of a serpent nature named Sngags bdag (the Master of Mantras) who is actually addressed mainly for the aim of the rite described. Moreover, if he does not obey the invocation to avert poisons from a person Vajrapāṇi threatens him with a severe punishment. The text is not found in the Tibetan Buddhist canon being probably composed by a Tibetan author since some specific local objects are mentioned such as the Tibetan *gnyan* demons.

³⁰ Skorupsky T. *The Sarvadurgatīpariśodhana Tantra. Elimination of All Evil Destinies*. Sanskrit and Tibetan texts with introduction, English translation and notes. India: Motilal Banarsidass, 1983.

4. Textology

There are not so many Tibetan manuscripts belonging to the period of the formation of the Tibetan Buddhist canon, especially Tantric texts. Hence, our knowledge of this process is primarily based on the later editions and rather fragmentary. Therefore any new manuscript of this kind has a great significance for Tibetology. The scroll Дх-178 surely belongs to this group of the Tibetan writings.

The three texts of the scroll having counterparts in the *Bstan 'gyur* allow a comparison of the ancient scroll with the major later editions made in Beijing and Derge. The ancient edition is sometimes quite different from the canonical ones in respect of both separate words and entire passages. There are 46 cases of orthographic (including mistakes) and semantic

Дх-178	Beijing ed.	Derge ed.	Correspondence
bla ma la smod bstan la sdang	bla ma la dmod bstan la sdang	bla ma la smod bstan la sdang	Derge (orth.)
gdug pa ma lus zhi byas ste	gdug pa ma lus byi byas te	gdug pa ma lus zhi byas te	Derge (sem.)
thod pa rin chen sbrul gyis brgyan	thod pa rin chen sprul gyis brgyan	thod pa rin chen sbrul gyis brgyan	Derge (orth.)
de nas rang gis thugs ka'i	de nas rang gis thugs yi	de nas rang gi thugs ka yi	Derge (orth.)
zhi rgyas dbang dang mngon spyod kyis	zhi rgyas dbang dang mngon spyod kyis	zhi rgyas dbang dang mngon spyod kyi	Beijing (orth.)
las rnams gang yin de bc ol bya	las rnams gang yin de bc ol bya	las rnams gang yin de rts ol bya	Beijing (sem.)
bsod nams gang thob des ni 'gro ba ma lus pa'i	bris pa'i bsod nams gang thob pa des	bris pa'i bsod nams thob pa des	different from both but closer to Beijing(sem.)

divergence. Just to show what kinds of divergence are attested I am supplying the table of them drawn for the first text (No. 1)

In 24 of 46 cases, the ancient scroll is closer to the Derge edition (9 orthographic and 15 semantic cases), in 22 to the Beijing edition (10 and 12 cases respectively). Hence, the scroll is closer to the Derge ed. in comparison with the Beijing edition but, in fact, it is rather far from both of them, which are basically closer to each other than to the former one. It suffices to mention that the last stanza of No. 1 in the scroll is marked with a change of poetic meter from the 7-syllabled one to the 11-syllabled one, while its counterparts keep the same meter. On the contrary, comparison of the four texts of the scroll with their counterparts in the Phag mo gru pa edition shows clearly that they belong to the same tradition. It is of a special significance that one of the texts is the same No. 1 that was compared with the canonical editions. There are also some divergences between the scroll and the Phag mo gru pa edition but they more often help to reconstruct the correct text of No. 1 than show the principal textual difference between the two editions. It is probably no surprise since translations and own writings by Dpal rga lo and his teacher Rtsa mi lotsawa are widely present in the Phag mo gru pa edition.

The texts of the second part, those on Viṣṇu Narasiṅha, were probably translated from Sanskrit into Tibetan, at least two of them have the traditional heading, *rgya gar skad du (in Sanskrit)*, although in one case it is just *Narasiṅha*, in the other it is totally corrupted. Anyway, these texts could not be included into the Tibetan Buddhist canon since they are of manifestly syncretic nature. All the other texts were probably composed by the Tibetan authors but it is clear only in respect of two texts attributed to Dpal rga lo and the other one (No. 10) that mentions his poem.

Some fragments of the scroll (mostly the recto sides of ff. 1-7) use a number of interlinear glosses (see fig. 2). They are almost absent in the second part indicating that the commentator(s) did not have much to say

about the cult of Viṣṇu Narasiṅha. Sometimes, the glosses can deepen the understanding of the text. Thus, the main text of No. 3 states that an effigy figure should be made of earth and, according to the commentator, that it must be the earth from the place where the enemy walked; the fifth part of No. 5 mentions the reciting of a mantra (to invite Mahākāla as stated in a gloss) and the consequent appearance of the emanation the Protector, and the commentary describes the process in more details, viz. while reciting the mantra one shines a ray of light from one's mouth which arrives in the Protector's heart (and invites him to come); the text of No. 13 lists four mantras which are labeled by the commentator as the life mantra of the Wisdom Protector, the invocation and union mantra of the Karma Protector, the mantra of taking life and liberating the enemy, and the mantra of separation from a deity and liberating.

Some texts or fragments end up with the expression *aṭi* which is written as one ligature in most of the cases but in three cases the two syllables are given separately. It is hard to say what it actually refers to, there are two well-known similar expressions, *ati* (attested in the ancient *atiyoga* texts) and *iti* (Sanskrit mark for quotations, etc.), but the first would be rather strange as a final particle, while the other one is too different from *aṭi*; moreover, neither of them use the cerebral letter *ṭa*. I can only suppose that this *aṭi* was meant to convey the idea of sacredness of the texts.



Fig. 3. The expression *aṭi* written in two different ways

A comparison of some texts of the scroll with later editions of Tantric texts shows that the ancient edition is rather corrupted in many respects and that their adequate translation would be quite hard without the more

A Collection of Tantric Ritual Texts from an Ancient Tibetan Scroll (Zorin) 137
carefully prepared editions. The remaining texts are not found anywhere else so far, hence their translation is often based on the translator's intuition and can be but tentative.

5. Stylistics

Though the majority of the texts of the scroll are ritualistic in character and do not use any poetic devices some texts and fragments are nonetheless interesting from this point of view. Thus, there are several hymnal compositions such as parts *ka* and [*kha*] of No. 6, Nos. 7 and 8, fragments of Nos. 12, 15, 21 and 22; functionally, the hymns combine salutations and evocations so that even a simple description of divine deeds carried out by the deities is in fact an implicit call for them to go on performing their deeds³¹. The versified *sādhana*, No. 1, is stylistically plain but the abovementioned change of meter in the last stanza, that of dedication of the merits, reminds us of classical Indian poetics, in which such a device is used to mark a new subject of discourse. Finally, there is a narrative which is quite simple, although interesting as a rare piece of prose writing in Tibetan Tantric literature.

The two canonical hymns, by Nāgārjuna and Buddhakīrti, were translated into Tibetan with rather complicated 19-syllabled and 25-syllabled meters corresponding to the 21-syllabled *sragdharā* meter and 25-syllabled *krauñcapadā* or 26-syllabled *bhujanga-vijṛmbhita* meters, although I am not quite sure in the case of the second text, since this was, quite unusually, translated from a Prakrit as is stated at the colophon.

Both texts were, most probably, rather elaborate poetical compositions enriched with alliteration, word play, and sound symbolism. The Tibetan

³¹ More details on the Buddhist hymns are presented in my monograph (in Russian) - Zorin A. *U istokov tibetskoy poezii. Buddiyskie gimny v tibetskoy literature VIII-XIV vv.* St Petersburg, Peterburgskoe Vostokovedenie Publishers 2010. 332 p.

translation could not keep all phonetic richness of Indian verses but incorporated some elements of sound symbolism important for structuring of the text, viz. Mahākāla's exclamations conveying the description of his actions for the protection of the Doctrine or some features of his iconography. They are found in 20 of 32 lines of the main part of the first text such as in the first stanza -

HŪM HŪM PHAṬ! - with these fierce exclamations [you are] able to cover the three realms entirely,

HA HA TA TA! - with these exclamations [you are] constantly terrifying,

KĀM KĀM KĀM! - [you are] adorned with a garland of skulls on the head, [you have] the body black as a raven's beak,

BRUM BRUM BRUM! - [you] frown in an utterly fierce way, terrifying, your mouth gaping, devouring flesh,

Using your brown hair and whiskers to [horrify], the Protector of the [Buddha's] Field, you guard [me]!

Sound symbolism is also used in Buddhakīrti's hymn and that by Dpal rga lo, but in a more specific way in the latter which deserves a special consideration.

This text is preceded with an initial sentence stating that Dpal rga lo composed the hymn spontaneously when he personally saw Mahākāla during his practice. It reminds us about the probably most famous Buddhist text on Mahākāla, a short praise of the Six Handed Wise Protector, by the great Indian yogi Śābaripāda who saw Mahākāla when practicing in a cave near modern-day Rajgir, in Bihar, and he praised him, raising his eyes gradually from the feet to the face of the deity who could not be looked upon in his entirety³². This order of praise is however rather unique. Dpal

³² Here is my English translation of this short hymn made from a small pamphlet

rga lo starts with the general description of Mahākāla's figure (the name of the location, his standing amid a great fire, his being raven faced, big and black) and then focuses on some details (the bulging belly, snake decoration, ferocious three-eyed face, attributes held in the two hands, yellow plaits, garland of blood-soaked heads, mouth with grinning tusks, tiger's skin as a skirt, etc.). Lexically, this part, consisting of 24 lines, is rather plain and standard. The next line indicates that Mahākāla is followed by a host of spiteful serpent demons (*klu gdon*) and after four lines of an invocation a rather long passage consisting of seven lines follows that describes another kind of Mahākāla's retinue such as an horde of yakṣas whose horrible appearance conveys the idea of their extreme ferocity³³. The four lines in between contain a short description of Mahākāla's activities. As was stated, the plain description of divine deeds is internally an invocation to continue making them. In this case, his ability to trample

published in India:

To Him who wears bracelets on his feet and tramples on Vināyaka, / To Mahākāla with the tiger skin on the girdle, / To the Six-Armed One ornamented with the snake necklace, / To Him who holds the chopper with the top right hand, the rosary with the middle one, / And beats the damaru fiercely with the low one, / While in his left [hands] he holds the skull, three-pointed khaṭvāṅga / And the hook with which he catches [violators of the vows], / To Him whose face is fierce and grinning, / Who has three fierce eyes and rampant fiery hair, / Whose forehead is covered with sindhūra powder, / Whose crown is ornamented with the image of Buddha Akṣobhya, / To Him who wears the necklace of fifty bleeding human heads, / Who is ornamented with the crown of five dry skulls, / To Him who appeared out from the tree and who received the torma, / To the Glorious Six-Armed One I bow down! / I pray [you], the Wrathful One, to protect the Doctrine of the Buddha, / Glorify, the Wrathful One, the high status of the Jewels, / Pacify all obscurations, bad circumstances / Of us, the teacher and retinue of disciples, / Bestow [us] with all the siddhis desired!

³³ Both kinds of the retinue are mentioned by de Nebesky-Wojkowitz in the relevant fragment on the Raven Faced Mahakala of his *Oracles and Demons in Tibet* (p. 49).

the earth, to 'liberate' (i.e. cut off somebody from his evil karma), or even to erase, is an essential quality of a Protector of the Doctrine who is invoked by the yogi to accomplish his rite. So the composition of the properly hymnal part consists of an iconographic depiction of the main figure, the brief characteristics of his protective activity, ending with an invocation (accomplish the rite) and a brief description of his retinue, which is strangely split into two parts.

The second part of the text, a prayer, consists of 21 lines that start with an invocation to Mahākāla to follow his own vow and protect the Doctrine. Then the most peculiar part of the text follows where wrathful activities of Mahākāla are compared with the severe forces of nature such as thunderstorm, hailstorm, and blizzard.

*Do not dally, do not dally, take the kila,
Drain the sea of blazing fire of sins
[With the sounds] UR UR CHEM CHEM, gather the clouds
And with every terrible thunder
Shine the intolerable light of lightning again and again,
From thunders above to blizzards below,
Strike down vajra all-embracing hail,
Pour rain of blood [from] the forehead,
Reduce to dust the violators of the vows!*

The stylistics of this part seem to be inspired with original Tibetan lore of the magical and spiritual tradition that is so brilliantly reflected in the songs of Tibetan yogis such as Mi la ras pa. At the same time, the use of sound symbolism such as UR UR CHEM CHEM for the sound of great fire, etc. is a common feature of Indian Tantric hymns, too. In the first part of the hymn, there also are two cases of sound symbolism, reflecting the sounds with which Mahākāla frightens the violators of vows and enemies of the Doctrine. The text ends with a passage that repeats the invocations to Mahākāla to serve the Buddhist Doctrine and accomplish the rite according

to his own vow. There is no dedication of merits.

It is worth mentioning that except for the title bearing the term *bstod pa*, hymn, the text does not have any lexical marker of this genre such as *phyag 'tshal lo* (*homage*), *'dud* ([I] *bow down*), *phyag 'tshal bstod* (*homage and praise*), etc. It is no way an unique case with the Indo-Tibetan hymnal literature. Tantric hymns can consist of two major parts such as an iconographic description, even without the expression of worship or devotion at the end of it, and a prayer. Initially, Buddhist hymns in Sanskrit consisted of stanzas of praise containing names and epithets of the Buddha or other divine figures without special parts for direct prayers. Consequently, the texts of this genre started to include prayers getting transformed into a synthetic cultic kind of literature even though hymns and prayers remained functionally different aspects of Buddhist rituals. It is interesting enough that the Tibetan Buddhist canon has very few prayers as separate texts though in the sūtras typological distinction between hymnal stanzas (*bstod pa*) and short prayers (*gsol ba*) addressed to the Buddha is always clear.

The function of the hymn is to please Mahākāla and invoke him to accomplish the rite that may mean the fierce action against the inner or outer hindrances preventing the yogi from getting a desired result. The mentioning of severe aspects of his figure only may indicate that the hymn was composed specifically for subjugating or fierce rites. It is even more probable if we take into consideration that most of other texts of the scroll describe 'black' magic rituals such as those directed to kill or harm the enemy.

Thus, the text by Dpal rga lo is an interesting piece of Tibetan religious poetry from the early stage of its history. It is one of the first hymnal texts composed by a Tibetan author. We can see how he followed the patterns of Indian literary canons using traditional composition and rather plain stylistics in describing the appearance and abilities of the deity.

At the same time, a passage of severe imagination imports a specifically Tibetan poetic sense of divine power represented in terms of formidable natural phenomena. It seems that later Tibetan religious mainstream poetry lost this touch of originality being preoccupied with developing refined stylistics borrowed from Indian poetics.

While the three texts considered above do not use lexical markers of the genre the scroll presents some examples of more standard hymns, e.g. a hymn to Viṣṇu Narasiṅha (a fragment of No. 15) consists of several stanzas each of them ending with either *phyag 'tshal bstod* or just *bstod*, e.g.

*To the one who has rampant orange hair,
Three eyes and grinning mouth,
The white body and bone ornaments,
Who is seated on the throne of the sun, moon, lotus and corpse,
To you, Viṣṇu, the great god, - [I pay] homage and raise the
praise!*

No. 22 has a series of seven stanzas of praise to the eight Nāga Kings (the eighth one is missed) each of them ending with *phyag 'tshal bstod*, too. This is a good example of a hymn to a group of objects worshipped. The first stanza runs as follows -

*To the great Nāga King Vāsuki,
Whose white body has no single spot,
Who rules over the nāgas of the East,
The serpent-headed one, - [I pay] homage and raise the praise!*

The ornate style of classical Sanskrit poetry borrowed by the Tibetans is reflected in several passages of the same text, although not in a particularly elaborate way -

*...In the land of the crooked lakes of the nāgas
In the land of the crooked dark blue [of waters]
There are shores of four substances such as*

*Sand in the east, gold in the south,
Copper in the west, iron in the north;
In the land of such [a beauty]
Golden lotuses with eight petals [grow];
In the middle of such an abode
[There is] the throne of four precious substances;
Onto such a throne,
Please, Master of Mantras, descend!*

A narrative fragment rendering the main myth of Viṣṇu Narasiṅha is a rare piece of prose literature among the Tantric texts. Though rather simple in style, it combines narration, poetry and iconography of the deity -
...*Having failed to compose [a salutation], [a youth] wondered everywhere in great sadness and met Viṣṇu Narasiṅha. "Who are you and where are you going?" - [Vishnu] scared him suddenly. "I am a son of the asura Hiranyakaṣipu named Thupgyel Nakpo*³⁴*. My father told me - 'If you don't homage and praise me variously I will kill you and eat'. I failed to compose verses of unexhausted praise to the father and am wondering now being assured that I am going to be killed". Viṣṇu Narasiṅha said: "If I kill your father can it displease you?". Thupgyel replied: "Nobody can kill him. The thing is that he has eight kinds of attributes and eight siddhis". When answered by [Viṣṇu] "What are they like?" - [he said:] "The eight attributes are never shown. The eight siddhis are as follows: [he] can be killed during the day, can't be killed at night, [can't be killed inside the doors], can't be killed outside the doors, a human can't kill [him], a non-human can't kill [him], [he] can't be killed with a weapon, can't be killed with something that is not a weapon". Viṣṇu uttered: "I know a way [to*

³⁴ *Thub rgyal nag po*; it can hardly be equivalent to the Indian name of Hiranyakaṣipu's son, Prahlāda.

avoid them all]“, - and taught him the words of a salutation such as

*The gods, the gods abide in the purity of the heaven,
The sages abide in the mountains, in the mountains,
The nāgas live in the streams, in the streams,
All, all abodes are Viṣṇu.*

[The youth came to his father] and paid homage and praised not him but he praised Vishnu. “Well then, is here an abode of Viṣṇu, either?” - [the father] asked shutting the precious door frame with an iron door. “Of course, here too” - [the son] replied and in the frame the Protector [Narasīṅha] appeared having a white human body and the lion’s head, three eyes, rampant orange mane ablaze, one face, four hands, holding with the first right hand an iron stick, with the left one grasping the demon’s neck, with the lower two hands holding a garland of corpses at his waist, devouring the bowels, adorned with the bone ornaments, trampling on a corpse. “Of course, here too” - [he] said and killed [Hiraṇyakaśipu], took his eight attributes and obtained his eight siddhis and passed them all to the son Thupgyel Nakpo.

The story is followed with a final passage which can be interpreted as a colophon. It states that Thupgyel Nakpo (obviously the character of the text) composed a sādhana of Viṣṇu Narasiṅha (it is not clear if the text is supposed to be this sādhana, if so it may be due to the presence of the iconographic description) and then claims that some Buddhist authors composed texts on Viṣṇu Narasiṅha and this is the only reason for the clearly Hindu story to be included into the Buddhist context.

6. The cult aspect

Rituals constitute the core of Tibetan religious culture, as was brilliantly shown in the classical monograph by S. Beyer *Magic and Ritual in Tibet. The Cult of Tārā*. Monks start mastering the science of rituals

from their childhood, first learning sacred texts by heart, then training in the visualization of various deities so that they can finally imagine them in the fullness of their iconography along with their retinue, sometimes rather numerous, and other details of their maṇḍala. The most highly qualified monks can see this picture at one moment. Visualization serves as an important instrument for attaining the various goals of Buddhism, from the very concrete aims of particular rituals such as curing of diseases or obtaining wealth up to the final realization of Enlightenment, in which a yogi visualizes himself as his personal deity, *yidam*, substituting his own consciousness with the divine mind, the so-called 'pride'.

Very roughly, the structure of any ritual consists of the following main stages - 1) preparatory practices, 2) visualization of a deity; 3) making offerings, making hymns and prayers and invocations to perform divine actions by means of mantras; 4) tormā offering and final purifying and benevolent practices.

Preparatory practices reflect some fundamental ideological principles which all the monks learn and engage in from their first steps in monastic life. Great compassion to the uncountable sentient beings of the universe serves, in Mahāyāna Buddhism, as the method for attaining their ultimate goal, complete Enlightenment. Starting their Tantric practices, the monks take refuge in the Three Jewels, arouse *bodhicitta*, the consciousness striving for the Enlightenment for the sake of all beings, they realize the emptiness of both themselves and all the phenomena, and meditate on the four immeasurable, which are love, compassion, joy and equanimity. This is the obligatory basis for making any rite successful. As Beyer states, *any society that regards magic as a real and potent force would certainly desire its magicians to possess the attitudes of renunciation and benevolence outlined above. Tibetan culture has erected a system wherein the very exercises that allow the acquisition of magical powers guarantee their proper use*³⁵. Since the preparatory practices are implied for any ritual they are

either briefly mentioned or missed completely in the ritualistic texts. It is also true to the scroll Дх-178 though one text does contain some details, viz. part *ga* of No. 6 (see the Appendix).

Visualization consists of four main stages - first the yogis produce a symbolic image of their deity, then they 'vitalize' its body, speech and mind by locating the syllables OM ĀḤ HŪM at the head, neck and heart, then invite the real deity, *jñānasattva*, from the Pure Land and place them into the symbolic deity with the mantra JAḤ HŪM BAḤ HOḤ (each of the four syllables corresponds with invitation, immersing, absorption and transmission acts respectively), and finally 'seal' the deity in a virtually created vessel. The visualization is outlined in *The Sādhana of Mahākāla* by Nāgārjuna (No. 1) as follows -

*One has to produce one's yidam this way -
Having seen in front of oneself
The black syllable HŪM placed on the lotus and sun,
[One sees] the shining [eradiating] from it,
Taming any evil
And ascertaining happiness for all the migrators,
After which dissolving [again in] HŪM,
And this syllable HŪM gets transformed immediately
Into Mahākāla whose name is Raven...
Then, with the light coming from a seed
At one's own heart
[One has to] invite the jñānasattva,
One has to invite, immerse, absorb and delight³⁶ [him]
With the offering of JAḤ HŪM BAḤ HOḤ.*

³⁵ Beyer S. *Magic and Ritual in Tibet. The Cult of Tārā*. Delhi: Motilal Banarsidass Publishers, 2001. P. 29.

³⁶ = to transmit here.

The role of offerings, hymns and prayers in ritual practices is extensively explored by Beyer, so I will not write on this here. It suffices to mention that the hymns are an essential means to establish contact with a deity, as is explicitly stated in No. 10 of our scroll, which claims that for the invocation of Mahākāla one has to use the abovementioned hymn by Dpal rga lo, part *ka* of No. 6.

In case of fierce rites which are widely represented in our scroll special mantras and offerings are used. Thus, ritual cakes, called in Tibetan *torma*, are made of certain specific substances including blood, flesh (even human flesh), urine, etc. They are considered to be pure from the standpoint of Ultimate Reality to which the yidams belong. Mantras used for these rites contain some wrathful imperatives such as MARA MARA, *kill-kill!*, or BANDHA BANDHA, *bind-bind!*, etc.

Moreover, the fierce rites use skulls³⁷ and effigies, or *linga* figures. The latter ones represent the enemies against whom the rites are performed³⁸. They may be both drawn images and figures made of clay or other materials. Thus, No. 4 instructs - *If it is needed that Mahākāla would perform a fierce action, draw the [enemy's] figure on paper, write the mantra OM MAHĀKĀLA such-and-such MĀRAYA HŪM PHAṬ*³⁹ *in his heart, insert [the paper] into the torma, after which perform the invitation*

³⁷ On this subject - Gray D. *Skull Imagery and Skull Magic in the Yogini Tantras*, in - *Pacific World*, 3 (8). Pp. 21-39.

³⁸ The origins of *linga* figures in Tibetan Buddhism are studied in - Cuevas B. J. *Illustrations of Human Effigies in Tibetan Ritual Texts: With Remarks on Specific Anatomical Figures and Their Possible Iconographic Source*, in - *Journal of the Royal Asiatic Society*. Third series, Vol. 21, Pt. 1, January 2011. Pp. 73-97.

³⁹ OM! Mahākāla, *kill such-and-such!* HŪM PHAṬ!

A special study of the mantras used in fierce rites is carried out in - Verhagen P. C. *Expressions of violence in Buddhist Tantric mantras*, in - *Violence denied: violence, non-violence and the rationalization of violence in South Asian cultural history*. Ed. by J. E. M. Houben and K. R. Van Kooij. Pp. 275-286.

and immersing [of the Protector]. Then one has to recite the mantra of the invited [deity] and offer the tormā. This fragment describes rather a simple way to produce the *linga*. Some other texts suggest more complicated methods using skulls, blood, poisons, etc., in which the effigy is often oppressed physically: it can be cut into pieces and then burnt and the ash scattered in the direction of the enemy's place.

The fire offering is a special ritual performed for the same aims. It is described in Nos. 11 and 21. According to the second one, the fire is lit with use of special sticks made of sandalwood or juniper. *The substances to be burnt include butter, white sesame, wooden sticks, milk, curds, rice, kuša grass, a pen from the charnel ground, barley, wheat, rough barley, peas, boiled rice, medicines;* they are burnt in the fire along with special mantras uttered and the god of fire is pleased with a hymn; the text ends up with a mantra invoking the deity to kill the enemy⁴⁰.

It would be a mistake to consider the texts describing fierce rites found in many scriptural collections including the Tibetan Buddhist canon, as indicating some hidden aggression of Buddhism. First, these texts belong to the group of secret instructions, which resumes their unavailability to the unauthorized. Second, it is claimed that mechanic performance of a rite, without suitable preparation of the mind, is ineffective. Third, the conception of the enemy may be interpreted in at least three different ways, such as a Mara causing afflictions, i.e. one's own inner obstacles, an evil demon harming the Buddhist Teaching, and corporeal people who threaten the Dharma, or even its citadel of Tibet.

⁴⁰ The fire offering is scrutinized by S. Beyer - Beyer *S. Magic and Ritual in Tibet*. Pp. 264-274. Its comparative study in Tibetan and Japanese traditions is found in - Payne R. K. *A Comparison of the Tibetan and Shingon Homas*, in - *Pacific World. Journal of the Institute of Buddhist Studies*. Third Series Number 11. Fall 2009. (Special Issue Celebrating the Sixtieth Anniversary of the Institute of Buddhist Studies 1949-2009.) Pp. 417-450.

According to the Buddhist belief, harmful beings, both spirits and humans, especially violators of vows, collect bad karma with their evil actions so their killing can be interpreted as a benevolent deed, even 'liberating' them from their next migration to the lower realms. This idea is manifestly expressed in the lines of No. 10 -

*During the fierce rite, the practitioner
Must think about defending the Doctrine,
Must think about liberating the violators of vows.*

It means that any fierce action must be performed with the totally pure intentions. Anyway, its aim cannot be fulfilled, according to the Buddhist view, if the practitioner is stimulated with egoistic passions which can only put them in a dangerous state themselves⁴¹.

*
* *
*

Thus, the scroll Дх-178 belonging to the early stage of development of the Tibetan Buddhist canon and dated, probably, from the late 12th through 13th century is an unique edition of various ritualistic texts of Tibetan Buddhism such as hymns, prayers, sādhanas, descriptions of rites, including those not to be found in the canon and, perhaps, represented in this manuscript only. I hope my attempt of its comprehensive study, though far from being perfect, will contribute to the understanding of the period when Tibetan Buddhism and its literature were in the state of constant and dynamic development. It is thanks to the scroll that we can revive at least one of the forgotten aspects of this process, viz. the spread of the cult of Viṣṇu Narasiṅha in Tibet. The facsimile edition of the manuscript and its thorough transliteration are to follow soon along with the entire translation of the texts into Russian. Several texts of the scroll in my edition and

⁴¹ Some more details on the place of fierce rites in Tantric Buddhism are offered in my paper - Zorin A. *Texts on Tantric Fierce Rites from an Ancient Tibetan Scroll Kept at the IOM RAS...*

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tentative English translation are included into the Appendix to this paper and in some previous papers specified above.

APPENDIX.

Texts and Translations

I. Text No. 6 (two parts)

KA. *The Hymn to Mahākāla* by Dpal rga lo

Dur khrod chen po bsil ba yi 'tshal zhes bya ba na dpal chen po rga lo bzhugs pa'i tshe 'rdo rje nag po chen po zhal mngon sum du gzigs nas de nyid kyi tshe bstod pa'i brgyal po 'dis bstod do	When the great Dpal rga lo abided at the great charnel ground Sitavana, he saw manifestly Vajra Mahākāla and at the same moment praised him with this king of hymns:
1 hum dur khrod chen po bsil ba'i mtshal [] 'jigs su rung ba'i bskal pa yi ⁴² [] me ltar 'bar ba'i klong dkyil na [] ma ha ka la bya rog gdong [] hum la byung ba'i nag po che [] thung la sbrom ba'i gsus po che [] ha ha zhes sgrogs 'jigs par byed [] dug sbrul gdug pas sku la ⁴³ brgyan [] gtum po spyan gsum 'bar ba ste []	HŪM! At the charnel ground Sitavana, [Covered with] terrible fire like [that] Of the end of the kalpa, you stay at its center, [Oh] Raven Faced Mahākāla, Appearing at HŪM, black and big, Short and with a huge bulging belly, Frightening with the HA HA sounds, [Having] the body decorated with a poisonous snake, Ferocious, three-eyed, blazing,
10 phyag g.yas 'bar ba'i gri gug phyar []	Hoisting a blazing chopper with the right hand,

⁴² Orig. *pa'i*. The corrections of this text specified in the notes are made according to the *Phag mo gru pa* edition.

⁴³ Orig. *skul*.

<p>dam nyams don snying tshal par 'ges gyon nas khrag bkang thob pa 'dzin [] {rdo rje} srin po khrag la 'thung ral pa ser po gyen⁴⁴ du 'bar </p> <p>mi 'go rlon⁴⁵ pa'i 'phreng⁴⁶ ba can rdo rje gnod sbyin dgra' la phob kha gdang khrag gi rgyun 'dzag cing rno la 'khros pa'i mche⁴⁷ ba gtsigs rtag du sha dang khrag la dgyes </p> <p>20 dgra' yi⁴⁸ srog rtsa 'dren par byed stag gi pags pa'i sham thabs can [] nyi ma 'bum gyi gzi brjid can [] zhal nas dam nyams ma ra ya [] hum hum phat kyi sgra sgrogs pa [] klu gdon nag pa'i 'khor gyis⁴⁹ bskor rkang pas sa la brdabs pa ni thams⁵⁰ cad sgrol zhing rdul du</p>	<p>Breaking the hearts of violators of vows, At left holding a skull full of blood. [Oh] blood drinking Vajra Rākṣasa, With yellow, upwards blazing plaits of hair, [You] have the garland of bleeding human heads; [Oh] Vajra Yakṣa, overthrowing the enemies, With blood dripping from the mouth, Grinning with sharp wrathful tusks, Always rejoicing at flesh and blood, Cutting off the enemies' lives, Having a shirt of tiger's skin, Bright [like] one hundred thousand suns, From [your] mouth, for the violators of vows, MĀRAYA HŪM HŪM PHAT sounds break forth. Surrounded by the retinue of black nāga demons, [You] trample upon the earth, Liberate everyone [or] reduce to dust,</p>
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⁴⁴ Orig. *gen*.

⁴⁵ Orig. *slon* (?).

⁴⁶ Orig. *'phring* (?).

⁴⁷ Orig. *mchi'*.

⁴⁸ Orig. *'o* (?).

⁴⁹ Orig. *gis*.

⁵⁰ Orig. *tham*.

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	lhogs ⁵¹	
	khyod kyis sprul pas bar snang	Fill up the entire space with your
	khebs	emanations.
	bya rog gdong ⁵² can 'phrin las	Raven Faced, accomplish the rite!
	mdzod	
30	so rnon lag pa dmar ba dang	[With those who have] sharp teeth, red
		hands,
	mchu ni khrag gis bskus pa ste	Lips soaked with blood,
	lus phyed dag ni zos pa dang	Who have eaten half the body [each],
	mkhal ma snying dang nang grol	Filled themselves up
	gyis ⁵³	
	snying ⁵⁴ pa shin du bkang nas	With kidneys, hearts and bowels,
	ni []	
	za bzhin du ni rgyug pa yi	Who run while eating -
	sha za 'bum gyi 'khor gyis	[You are] surrounded with a hundred
	bskor	thousand piśācas.
	myi gyis ⁵⁵ myi 'dul gang yang	There is nothing you cannot make,
	med []	none you cannot tame,
	bstan pa srung ba zhal gyis ⁵⁶	[So] nurse the protectors of the
	bzhes	Doctrine,
	bstan pa sdang ba phung bar	Strike the enemies of the Doctrine.
	mdzod	
40	stobs chen thugs dam dus la	Mighty One, the time has come to
	bab	accomplish the vow.
	ma gyel ⁵⁷ ma gyel phur bu	Do not dally, do not dally, take the kila,
	thob	
	kha na mye 'bar rgya mtsho	Drain the sea of blazing fire of sins
	skems	
	'ur 'ur chem chem sprin nag	[With the sounds] UR UR CHEM
	'khrigs	CHEM, gather the clouds
	ma rungs 'brug sgra de re re	And with every terrible thunder
	myi bzad glog ⁵⁸ 'od kam kam	Shine the intolerable light of lightning

⁵¹ Equal to *rdul du rlogs*.

⁵² Orig. *gtong*.

⁵³ Orig. *gis*.

⁵⁴ Orig. *snyin*.

⁵⁵ Orig. *kyis*.

⁵⁶ Orig. *gis*.

⁵⁷ Orig. *g.ye la*.

⁵⁸ Orig. *klog*.

	'bar	again and again,
	gnam lcags thog gi bu yug	From thunders above to blizzards
	'tshun []	below,
	l̥do rje mye re ser ba 'bebs	Strike down vajra all-embracing hail,
	dpral ba khrung char phob ⁵⁹	Pour rain of blood [from] the forehead,
	dam nyams thal ba rdul du	Reduce to dust the violators of the
	lhogs	vows!
50	bla ma la sdang bas ⁶⁰ sngags	From those who angrily curse and
	smod	condemn the Teacher,
	dam nyams sha zo khrag la	From violators of the vows - eat flesh
	thung	and drink blood!
	sangs rgyas bstan pa las ⁶¹ ma	Do not turn away from the Teaching of
	log	the Buddha,
	nag po chen po las la byon	Mahākāla, come to the rites!
	rang gis las byas rang la	[I] myself have made the rite, myself
	smyin	have ripened.
	ma ha ka la 'phrin las ⁶²	Mahākāla, accomplish the rites!
	mdzod	
	sngon gyi ⁶³ thugs dam dgongs	Think about your previous vows,
	mdzod la	
57	bcol ba'i 'phrin las grub par	Accomplish the rites [I] invoke [you]!
	mdzod	
	dpal chen po rga los la nag	<i>The Hymn to the Raven Faced Mahākā-</i>
	po chen po bya rog gi mying can	<i>la</i> composed by the great Dpal rga lo at
	la bstod pa dur khrod chen po	the great charnel ground Sitavana is
	bsil ba'i mtshal du' mdzad pa'	complete.
	rdzogs s + ho	

GA. *The Instruction on the Self-Sufficient Practice of Mahākāla* by Dpal rga lo

phaṭ nag po chen bya rog gi gdong	PHAṬ! Homage to the Raven Faced
can la phyag 'tshal lo rang gi snying	Mahākāla!
huṃ nag po las 'od 'phros pas bla ma	Having eradicated light from the black

⁵⁹ The line is apparently incomplete missing two syllables.

⁶⁰ Orig. *ba gas*.

⁶¹ Orig. *raM* (?).

⁶² Orig. *la*.

⁶³ Orig. *gyis*.

dang nag po chen po dang sangs rgyas
dang byang chub sems dpa' thams cad
sryan drangs la | mchod de phyag
'tshal nas |

sdig pa thams cad 'jigs pas bshags
bgyid cing ||
'gro ba'i dge' la dga' bas yi rang 'o ||

dkon mchog gsum po la yang skyabs su
mchi' ||

rdzogs pa'i byang chub du yang sems
bskyed do ||

zhes brjod pa'o | tshad myed pa bzhi
bsgom ba 'o | sems [can] thams cad
sangs rgyas kyi bde ba dang ldan bar
bya'o snyam ba ni byams pa'o | sdug
bsngal dang bral bar bya'o snyam ba ni
snying rje'o | bde ba dang ldan bar
bya'o snyam pa ni dga' ba'o | 'jig rten
gyi chos brgyad sangs pa'o snyam pa ni
btangs snyoms so |

de nas om sva bha ba shu nyo sa rva
dha rma sva bha ba shu nyo ham | zhes
pa bdag dang dngos po thams cad stong
par bsam mo || de'i ngang las sna
tshogs pad ma nyi ma'i steng du | hum
nag po la byung ba'i dpal nag po chen po
zhal cig phyag gnyis pa || sku mdog
nag po spyang sum pa' | 'bar ba chen po
g.yas dang g.yon pa'i phyag na gre gug

HŪM of one's heart, one invites the
Teacher, Mahākāla, all Buddhas and
Bodhisattvas, makes the offerings and
pays homage, and recites the following
words -

I repent all my terrible crimes,

*And rejoice happily with the migra-
tors' virtues.*

I take refuge in the Three Jewels

*And produce the consciousness striv-
ing for the complete Enlightenment*⁶⁴.

[Then] one meditates on the
four immeasurables such as love
[embodied in] the thought - [I will]
bestow all the sentient beings with the
Buddha's bless; compassion [embodied
in] the thought - [I will] liberate
[them] from sufferings; joy [embodied
in] the thought - [I will] make
[them] happy; equanimity [embo-
died in] the thought - [I will] purify the
eight worldly dharmas.

Then, reciting [the mantra] OM
SVABHAVA ŚŪNYO SARVA-
DHARMA-SVABHAVA ŚŪNYO
'HAM⁶⁵, one meditates upon oneself
and all the phenomena as being empty.
Out of this nature one produces the
black HŪM rested on the sun disc and
variegated lotus, and out of it appears
Śrī Mahākāla with one face, two hands,

⁶⁴ The stanza is found also in *The Sādhana of Śrī Mahākāla* by Piṇḍapātika included into Bstan 'gyur [*Dpal mgon po nag po bsgrub pa'i thabs / Śrīmahākāla-sādhana*: the Derge edition, No.1764, *rgyud, sha*, f. 255b].

⁶⁵ OM! All phenomena are empty by the nature, I am empty. In the edition of the scroll the syllables *shu do* are used twice hinting at Sanskrit *śudho* (pure), if this is true then the translation would be OM! All phenomena are pure by the nature, I am pure. But this is rather dubious, I preferred the more standard formula of the mantra.

dang ka pa la 'dzin pa || 'go bo'i phreng
 ba sku la brgyan pa' | dbu skra ser po
 gyen du 'bar ba | 'jigs pa'i mche bas 'jigs
 par byed pa | sku thams cad sbrul gyis
 brgyan pa | yan lag thung ba | sbrom
 zhing ge ba | zhal nas khrag gi rgyun
 'dzag pa skad cig gis bskyed do || de'i
 snying kar ye shes sems dpa' mtshon
 gang bsam | de'i snying kar gre gug gi
 chang zungs la nyi ma yi steng du huṃ
 | de las 'od phros pa' rje btsun dang
 sangs rgyas rnam sryan drangs la ste
 | de sngags bzlas pa ni | om badzra ma
 ha ka la ya huṃ huṃ phaṭ |

dug dang khrag dang sgog skya dang
 yungs kar rnam kyis gdug spos chen
 po phul nas | sran ma la bsogs pa'i
 chang dang | me tog lasogs pa'i mchan
 | me tog dang byug pa dang | sha lnga
 bdud rtsi lnga rnam kyis gtor ma
 sngags 'dis nag po chen po la dbul bar
 bya 'o ||

tad ya tha | om ma ha ka la ya | sha sa
 na | a pa ka ri e ta | a pas tsi ma ha ka
 la ya yaṃ | i dam rad na tra ya | a pa
 ka re na | ya tig pra tig jnya | sma ri si
 dha | i dam du shta sa tva | kha kha
 kha hyi kha hyi | ma ra ma ra | 'ghre
 rna 'ghre rna | bhan dha bhan dha | ha

black body and three eyes, holding a
 chopper and skull bowl in his right and
 left hands; adorned with a garland of
 heads; having the yellow rampant hair;
 frightening with the terrible fangs;
 adorned with a snake hanging over his
 body; having the short arms and legs,
 bulging belly; with a stream of blood
 dripping from his mouth. One visualizes
 the finger-sized *jñānasattva*⁶⁶ in his
 heart and in the latter's heart - HŪM,
 rested upon the blade of a chopper and
 the sun disc, out of which the light is
 radiated inviting the venerable one
 and [all] the Buddhas. At the same
 time the mantra is recited such as OM
 VAJRA-MAHĀKĀLĀYA HŪM HŪM
 PHAṬ⁶⁷.

Having offered sublime incenses of
 poison, blood, white garlic and white
 mustard, one has to offer Mahākāla the
 torma cakes made of bean wine, etc.,
 flower pulp, etc., flowers and ointments,
 five kinds of flesh, five kinds of *amṛta*⁶⁸,
 while reciting the following mantra -

TAD YATHĀ, OM MAHĀKĀLĀYA
 ŚĀSANOPAKĀRINE, EṢA PAŚCI-
 MAKĀLO, 'YAM IDAṂ
 RATNATRAYĀYAPAKĀRINAM,
 YADI PRATIJÑAM SMARASI
 TADĀ IDAṂ DUṢṬA-SATTVAṂ
 KHA KHA KHAHI! MARA MARA!

⁶⁶ *Jñānasattva* is an actual deity invited from their own Pure Land and placed into their symbolic body visualized by a yogi beforehand.

⁶⁷ OM to *Vajra Mahākāla!* HŪM HŪM PHAṬ!

⁶⁸ *Amṛta* is, according to Indian mythology, the divine drink giving immortality to the gods; in Buddhism it was reinterpreted as an elixir, pure substance to which, in Tantric context, some conventionally impure things can refer, too; thus, the five kinds of *amṛta* are excrements, urine, blood, human flesh and sperm.

na ha na | da ha da ha | pa tsa pa tsa di
na me ke na || sa rva du shta ma ra ya
hum hum phat | zhes pa'i sngags kyis
dbul bar bya 'o |

| nag po chen po rang rkyar bsgrub
pa'i man ngag || rnal 'byor gyi dbang
phyug chen dpal rga los mdzad pa'o ||

GRḤṆA GRḤṆA! BANDHA BAN-
DHA! HANA HANA! DAHA DAHA!
PACA PACA! DINAM EKENA SAR-
VA-DUṢṬAM MĀRAYA HŪM
PHAT!⁶⁹ - with this mantra the offering
is performed.

[This was] the instruction on the self-
sufficient practice of Mahākāla com-
posed by the great Lord of Yogis,
Glorious Dpal rga lo.

2. Text No. 15 (two fragments)

[*The tormā offering*]

na mo 'gu ru |
khyab 'jug myi'i seng 'ge la gtor ma
gtong ba ni || snod rin po che gas chag
med pa gcig gi nang du | zan dang sha
dang chang dang khrur ba lasogs pa ba
bshams la | om ā hum gsum gis bdud
rtsir byin kyis brlabs la | rtsa'i sngags

Namo guru (Homage to the Teacher)!
The tormā offering to Viṣṇu Narasiṅha.
One has to put gruel, meat, brew, cakes,
etc., into a precious vessel without any
cracks, [transform] them with the
blessing of OM ĀḤ HŪM into *amṛta*
and make the offering reciting the root

⁶⁹ The text of the mantra in the scroll is corrupted - *dad ya tha | om ma ha ka la ya*
| *sha sa na | a pa ka ri e ta | a pas tsi ma ha ka la ya yaṃ | i dam rad na da ya | a pa*
ka re na | ya tig pra tig jnyā | sma ra si dhi | e maṃ du shta sa ta | kha kha kha hyi
kha hyi | ma ra ma ra | 'ghre rna 'ghre rna | bhan dha bhan dha | ha na ha na | da
ha da ha | pa tsa pa tsa | 'dir na me ke ni | sa rva du shta ma ra ya hum hum phat.
Many parts of the mantra are supplied with glossas which translate Indian syllables
into Tibetan and the commentator made them according to the corrupted text, e.g.
the expression *sma ri si dha* (instead of the correct *smarasi tadā*) is translated as
bzhes la dngos grub. My edition is based on the canonical text of *The Tantra of*
Mahākāla [Dpal nag po chen po'i rgyud / Śrīmahākālatantra: Derge edition, No.667,
rgyud, ba, f. 190b]. The English translation is as follows - *Thus: OM to Mahākāla, the*
Protector of the Doctrine! This is the last hour for those harmful to the Three Jewels.
If you remember your vow, eat, eat, eat away, eat away this malevolent being! Kill,
kill! Grasp, grasp! Bind, bind! Destroy, destroy! Burn, burn! Roast, roast! During one
day, make all the evil die! HŪM HŪM PHAT! I thank my colleague, Dr V. Ivanov
(the IOM RAS) for his help in edition and translation of the mantra.

la 'di btags la 'bul lo || òṃ i dam 'bha li
te 'gri hna || kha kha kha hi kha hi |
'bha li te svā ha | zhes lan gsum 'am lan
bdun 'am bzlas 'bul lo | gtor mas mchod
de bstod pa ni 'di ltar bya'o |

hum 'kha' dang sa kun⁷² khyab ba'i 'jug
pa 'bus ||
rjes su bjin cing tshar gcad skun mdzad
pa ||
'thogs myed mthu ldan 'jig rten kun
skyob pa ||
lha chen khyab 'jug sku la phyag 'tshal
bstod ||
mi'i lus la se[ng] 'ge'i mgo bo can ||

sku mdog dkar po 'khros nas dmar ||
myi dang myi ma yin gi mthu 'jun
pa' || ⁷³
myi yi se[ng] 'ge gzhig bsgrub 'jigs la
bstod ||

g.yo pa'i⁷⁵ thil kyis sa skun gnon mdzad
zhabs ||
g.yas skum g.yon rkyang mdor bstabs
bzhugs pa yis ||

ma ru pa⁷⁶ srin po steng na gang ya
[ng] gnon ||
'jig rten 'gon po khyab 'jug khyod la

mantra such as Oṃ IDAṂ BALIM
TE⁷⁰ GRĤṂA KHA KHA KHAHI
BHALIM TE SVĀHĀ!⁷¹ three or seven
times. Having performed the torma
offering, one has to offer the following
hymn -

HŪM! To the one who penetrates all
the sky and the earth,
Performing support and extinction in
various ways,
The mighty one who has no obstacles
and gives refuge to the entire world,
To the great god Viṣṇu - [I pay]
homage and offer praise!
The one who has the human body and
the lion's head,
And the white body, red with wrath⁷⁴,
Who tames the power of humans and
non-humans,
The destroying and frightening Man-
Lion, be praised!

The one who oppresses the earth,
shakes [it] with the soles of [his] feet,
Who stands in the dancing posture with
the right [leg] bent, the left [leg]
extended,
Who tramples on the Rākṣasa Marupa, -
You, Viṣṇu, the protector of the world,

⁷⁰ The original text has an obviously erroneous form 'bha li ta.

⁷¹ Oṃ! Take this torma! Eat this torma! SVĀHĀ!

⁷² Orig. skun.

⁷³ The original text has some excessive syllables and is probably corrupted - myi dang myi yin gcig gis tshul 'thu?ol 'jun pa'.

⁷⁴ Some syllables are probably missing; I suppose the meaning is that the body of Narasiṅha is stained with the rākṣasa's blood.

⁷⁵ Orig. g.ya' I.

⁷⁶ Orig. ma ru sa.

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bstod	be praised!
phyag bzhi g.yas kyi dang po lcags kyi beng g.yon kyi dang po du ma ga ya 'dzin	To the four-handed one, holding an iron club with the first right [hand], And <i>dharmacakra</i> ⁷⁷ with the first left [one],
g.yon kyis myi gtong g.yas gyis shed kyis 'joms	Not releasing with the left [one], defeating powerfully with the right [one],
ma rungs 'joms la phyag 'tshal khyab 'jug la'o	To Viṣṇu, the defeater of the evil, - [I pay] homage!
g.yas dang g.yon gi 'og ma ha na ga	To the one who grasps the <i>mahānāga</i> ⁷⁸ with the lower left and right [hands]
phyed du bzung ste gsum pa rgyal mdzad de ma rungs gsod la phyag 'tshal khyab 'jug la'o	At the waist and crushes [him] thrice ⁷⁹ , To Viṣṇu, the slayer of the evil one, - [I pay] homage!
dam nyams sgra sgrogs gsum pa rgyal mdzad de rgyu ma rlogs pos khyod kyi zhal du gsol dgra bgregs gdug pa thams cad rtsa nas gcod bstan pa bsrung la phyag 'tshal lo	To the one who beats thrice the violators of the vows, Who enjoys the bowels taken out [of the enemy's body], Who uproots all the enemies, poisonous demons, To you, the Protector of the Doctrine, - [I pay] homage!
dbu' skra dmar ser 'bar ba gyen du rjes	To the one who has rampant orange hair,

⁷⁷ Orig. *du ma ga ya*, that is probably the corrupted Tibetan rendering of some Sanskrit term; since Narasiṅha usually holds a club (*gadha*) and a wheel (*cakra*) in his upper hands I suggested *dharmacakra* as a tentative version.

⁷⁸ Orig. *ma he na ga*. *Mahe* means a buffalo in Sanskrit so the literal translation would be a buffalo *nāga* but I doubt there could be such beings in Indian mythology, hence I suggested another reading such as *mahānāga* (*the great nāga*). It is not quite clear though if this term can be applied to the asura Hiraṇyakaśipu defeated by Narasiṅha.

⁷⁹ Here and below my translation is tentative - *gsum pa* means *the third*; probably, *gsum po* (ལ), *by three*, is supposed here.

spyan gsum stang myig zhal gdangs
mche ba gtsigs ||
sku mdog dkar po rus pa'i cha byad
can ||
nyi zla pad ma ro 'i gdan la bzhugs ||

lha chen khyab 'jug khyod la phyag
'tshal bstod ||

drag shul mthu' stobs can la phyag
'tshal bstod ||
myi'i seng 'ge khyod la phyag 'tshal
bstod ||
na ra seng 'ga'i sku la phyag 'tshal
bstod ||
bgregs tshogs ma rungs 'dul la phyag
'tshal bstod ||
gnod byed dbang du sdud la phyag
'tshal bstod ||
gnod byed rtum du rlugs la phyag 'tshal
bstod ||

rnal 'byor bdag la byin kyis brlab du
gsol ||
dam rdzas bdud rtsi 'i gtor ma 'di gsol
la ||
thugs dam rgyud mthun bod pa'i 'phrin
las mdzad ||
zhes 'phrin las bcol ||

...

[*The protection against a hail-storm*]

yang na ra sing 'gha'i sgo nas ser
bsrung bar 'dod na 'di ltar bya'o | rdzas
brgyad pa dong yungs kar la sngags
'bum tsho gcig bzlas la | de snod du
blugs la ser ba bsrung ba'i tsho na |
rang khyab 'jug gi nga rgyal gyis ser
ba'i phyogs su kha ltas ste | myi bsad

Three eyes and grinning mouth,
The white body and bone ornaments,
Who is seated on the throne of the sun,
moon, lotus and corpse,
To you, Viṣṇu, the great god, - [I pay]
homage and raise the praise!

Homage and praise to the terrible and
mighty one!
Homage and praise to you, the Man-
Lion!
Homage and praise to the body of
Narasinha!
Homage and praise to the tamer of the
horde of malevolent demons!
Homage and praise to the oppressor of
the harmful beings!
Homage and praise to the one who
grinds the malevolent beings into dust!

Please, bless me the yogi!
Taste this torma, the *amṭa* of pure
substances,
And perform the divine actions in
accordance with the holy intentions! -
these are the words of [Viṣṇu Nara-
sinha's] invocation to perform the
divine actions.

...

Also, if protection against a hail-storm
by means of Narasinha is needed, the
following actions are to be done.
[Take] the eight substances and white
mustard and recite 100,000 mantras
over [them], put [them] into a jar and
when the protection is needed visualize

pa'i lcags la[s] gri grug byas pa gcig lag
de[s] thogs la sprin thams cad gdal par
bsam mo | slar nga 'i nad du 'dud pa
myed pa'i mye la rdzas brgyad po yang
bsreg par bsam bya'o |

gtor ma dang rdzas bsreg po' thal ba
dang mye kun ser ba'i phyogs su gtang
ngo | rang khyab 'jug gi nga rgyal du
bya' la | sngags bzlas shing thun bsdig
go | 'dis lha srin ste brgyad da[ng] lha
klu mthu bo che rnams lasogs pa'i ser
ba ci lta bu yang zlogs par 'gyur ro |

'di ni bla ma ce ro tsa nas rang myur du
gsons so || aṭi

...

yourself having the pride of own
[deity] Viṣṇu, turn to the direction of
the hail-storm, take a chopper made of
iron used to kill people and cut all the
clouds. Then visualize [yourself] burn-
ing the eight magic substances on the
fire which is intolerable to your⁸⁰
diseases.

The ash of burnt torma and offerings
and the entire fire should be thrown
towards the hail-storm. One has to
accomplish the pride of own deity
Viṣṇu, recite mantras and apply the
magic substances. This way any hail-
storm caused by the eight gods and
rākṣasas, mighty gods, nāgas, etc., will
be averted.

This was quickly uttered by the
Teacher Vairocana. Aṭi!

...

3. Text No. 22 (four fragments)

[*The invitation of Vajrapāṇi*]

...'og min lcang lo can gi pho brang
na ||

bcom ldan phyag na rdo [r]je ni ||
sku mchog 'jigs pa myi bzad pa' ||

dbu skra kham gyen du greng ||
phyag brgyad mche gtsigs 'jigs pa
che ||

... In the palace at the Plaited [Pure
Land], in Akaniṣṭha⁸¹,

[There abides] Bhagavan Vajrapāṇi,
With the supreme body, terrible and
intolerable,

With the rampant hair,
Eight hands⁸², terrible grinning fangs,

⁸⁰ Actually, *my (nga 'i)*. It may be the sign that the instruction was given from the first-person point of view. Since it is somehow contrary to the style of the other parts of the text I use the imperative and modal forms.

⁸¹ The Pure Land of Vajrapāṇi.

⁸² There is a clear mistake in the original text - *zhabs brgyad (eight legs)*.

thing nag 'bar ba'i sku mchog can	With the supreme body, shining and dark blue,
spyang dmyig bzlog pas 'jigs pa che	Terrifying with his repelling look,
'khor nyer 'bar ba drag gtum che	[Surrounded] with the shining fierce retinue,
lus la klu'i brgyan gis brgyan	Having the body adorned with the nāga decorations:
'go la rgyal rigs sbrul kar bkra	The head is beautiful with the Kṣatriya white snake,
ske la bram ze [sbrul] ser bkra	The neck is beautiful with the Brāhmaṇa yellow snake,
dpung pa rje'u rigs sbrul dmar bkra	The shoulder is beautiful with the Vaiśya red snake
sked pa rmangs rigs sbrul sngo bkra	The waist is beautiful with the Śūdra blue snake,
rkang pa rdol rigs sbrul nag bkra	The feet are beautiful with the Caṇḍāla black snake;
zhabs gnyis dgyad pas klu rnams gnon	Oppressing powerfully the nāgas with the two feet ⁸⁴ ,
'khor du 'khro rgyal 'bum gis bskor	Surrounded with the retinue of one hundred thousand wrathful kings,
phyag g.yas gser gi rdo rje phyar [[]]	Holding a golden vajra in his right hand,
phyag g.yon dril bu dkur ⁸³ brten pa	Resting a bell on his hip with the left hand;
klu rnams 'dul ba'i 'thu'o che	The mighty one, taming the nāgas,
'dir byon 'dir bzhugs 'phrin las mdzod	Come here, reside here, perform the divine rites!

Sngags bdag spyang drang ba ni / The invitation of the Master of Mantras

nyi ma byang phyogs pha gi na	There, in the northern region of the sunset,
rol mtsho bdun gi nang shed na	In the land ⁸⁵ of the seven Blissful lakes,
ma dros pa'i gnas mchog na	In the supreme abode of Mānasarovar ⁸⁶ ,

⁸³ There seems to be a mistake in the original text - *zhags gnyis* (two lassos).

⁸⁴ There is a clear mistake in the original text - *sku brten* (icon, image).

⁸⁵ ? - *nang* (g) *shed na*.

⁸⁶ Mānasarovar is the sacred lake at Kailāsa Mountain and the name of a nāga who abides in it.

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klu mtsho' 'khril pa'i nang shed na	In the land of the crooked lakes of the nāgas,
sngon nag 'khril pa'i nang shed na	In the land of the crooked dark blue [of waters]
gzhal yas rim pa sna bzhi las	There are shores of four substances such as
shar phyogs rdul la lho phyogs gser	Sand in the east, gold in the south,
nub phyogs zangs la byang phyogs lcags	Copper in the west, iron in the north;
de lta bu'i nang shed na	In the land of such [a beauty]
gser gi dpad ma 'dab brgyad la	Golden lotuses with eight petals [grow];
de lta bu'i gnas kyi dbus	In the middle of such an abode
rin chen sna bzhi seng ge khri	[There is] the throne of four precious substances;
de lta bu yi gdan stengs na	Onto such a throne,
sngags kyi bdag po gshegs su gsol	Please, Master of Mantras, descend!
sngon kyi skal pa dang po la	In the first of the previous kalpas,
bcom ldan shag kya thub pa dang	In presence of Bhagavan Śākyamuni
srung pa phyag na rdo rje spyen lam du	And the Protector Vajrapāni
ci lta khas blangs dam bcas pa	What was promised - that vow [you] have kept,
sngags kyi bdag po dbang yang skur	[You were] empowered as the Master of Mantras,
klu gdug chen po dbang yang skur	Empowered as the great nāga,
srid sum dbang sdud dbang yang skur	Empowered as the ruler of the three realms,
'jig rten 'thu chen dbang yang skur	Empowered as the mighty one in the world.
lnga brgya' dus kyi snyigs ma la	During the five hundred years of the dark age
rnal 'byor kun kyis srungs mar bskos	Serve with all the yogas,
khol pa bya bar dam tshigs mnos	Keep the samaya ⁸⁷ to act as a servant,
bran po bya bar dam tshigs mnos	Keep the samaya to act as an attendant,
las khan bya bar dam tshigs mnos	Keep the samaya to act as a helper,
'bangs kyi tshul du dam tshigs phog	Keep the samaya to be like a slave!
khye'u chung gzhon nu da tshur	Boy, youth, act here and now!

⁸⁷ The tantric vow.

spyon	
sbrul 'go bdun pa da tshur spyon	[You], with seven serpent heads, act here and now!
zur pud lnga pa [da] tshur spyon	[You], with five hair-knots, act here and now!
sku mdog gtso ma gser dang mtshungs	[You], with the body of refined gold color, act here and now!
lcang lo lnga pa'i dbu rgyan can	[You] whose head is adorned with five plaits,
phyag g.yas gser gi rdo [r]je bsnames	Who holds a golden vajra in the right hand,
'dir gshegs rgyal ba'i bka' la nyon	Come here, obey the order of the Victorious one!
'dir gshegs dam tshigs sngags la nyon	Come here, obey the mantra of the samaya!
'dir spyon 'dir bzhugs phrin las mdzod	Arrive here, reside here, perform the divine rites!
de ring klu mchod rigs kyi mdos	Now - the thread-cross of the class of the offerings to the nāgas,
klu mchod mdos kyi las mdzod cig	The rite of the thread-cross with the offerings to the nāgas shall be performed!
...	...

Dam bsrag pa ni / The reminding about the vow

sngags kyi bdag po tshur nyon cig	The Master of Mantras, listen to this!
dang po bka' byung ston pa'i bka'	If the initial order, the command of the Teacher ⁸⁸ ,
da ltar bka' byung rigs 'dzin bka'	And the current order, the command of the knowledge holder -
rig pa 'dzin pa'i bka' bcag na	If the order of the knowledge holder will be violated, [take care -]
nga ni phyag na rdo rje yin	I am Vajrapāṇi,
nga ni klu yi nyen po yin	I am the enemy of the nāgas,
klu rnams zas su za' ba yin	[I] eat the nāgas,
klu lnga lus la brgyan pa yin	[My] body is adorned with the five nāgas,
klu 'bum snyan de 'dings pa yin	One hundred thousand nāgas worship

⁸⁸ An epithet of the Buddha.

rgyu bsbyor yon kyi bdag po la	[me].
gdol can klu'i gdug rtsvub phyung	For the sake of the benefactor giver of the offerings,
ba su rigs kyi gdug rtsvub phyung	Avert the horrible poisonous Caṇḍāla snake!
sa bdag klu nyan gdug rtsvub phyung	Avert the horrible poisonous snakes of the Vasu family!
sa bdag srin po gdug rtsvub phyung	Avert the horrible poisonous nāgas- <i>sabdaks</i> ⁸⁹ !
gdug rtsvub thams cad phyr phyung la	Avert the horrible poisonous [beings]!
sngags kyi [bdag po] tshur nyon cig	The Master of Mantras, listen to this!
do nub myi ⁹⁰ di myi gtong zhing	If the infection does not release this person tonight,
do nub nad 'di myi gtong na	If the disease does not come down tonight,
khyod la shi sa bstan pa yin	You will be shown the place of death.
dam tshigs sngags kyi byin brlabs dang	The blessed [power] of the mantra of samaya
khro bo yag sha mye dbal gis	And the flames of the fire of wrathful yakṣas
khyod kyi snying nas tshig 'gyur cig	Shall burn you down!
mdze nad sna tshogs khyod [la] 'ong	Various kinds of lepra shall obtain you,
dmyig du bye mtshan 'bar ba 'ong	Your eyes shall be filled with burning hot sand,
'on pa dang ni long bar byed	[You] shall turn deaf and blind,
bla myed 'bras bu thob myi 'gyur	Shall not obtain the supreme result.
de phyr dam las ma 'da' bar	Therefore, without turning away from [your] vow,
spu sdug rma bya mdangs kyi [mthu] ⁹¹	Avert the powerful shining of the beautiful pea-cock,
klu rgyal slog ⁹² myed mthu stobs	The inevitable magic power of the nāga

⁸⁹ *Sa bdag* - earth lords, a kind of demonic beings.

⁹⁰ No *ya btags* in the original text.

⁹¹ The syllable is erased in the scroll; *mthu* is one of the possible variants to fill the gap.

⁹² The original text has *sog* here but it is probably a mistake. The way the syllable

dang	kings ⁹³ ,
reg pa'i dug rnams phyir phyung cig	And the poisons of touch,
ltaś pa'i du [g] rnams phyir phyung	Avert the poisons of looking,
cig	
sbyor ba'i dug rnams phyir phyung	Avert the poisons of union,
cig	
yid kyi dug rnams phyir phyung cig	Avert the poisons of mind!
gdug pas dug lnga bskyed pa ste	To the one who produces the five
	poisons ⁹⁴ due to being poisonous,
dug lnga nad rnams slong bar byed	Arouses the diseases from the five
	poisons,
nad rnams thams cad 'dud ⁹⁵ mdzad	Commands over all the diseases,
pa	
sngags bdag khyod la phyag 'tshal	To you, the Master of Mantras, I pay
bstod	homage and raise the praise!
...	...

[*The praise of the eight Nāga Kings*]

klu rgyal chen po nor rgyas bu	To the great Nāga King Vāsuki,
sku mdog kar po skyon ma gos	Whose white body has no single spot,
shar phyogs klu rnams 'dul mdzad	Who rules over the nāgas of the East,
pa	
sbrul 'go can la phyag 'tshal bstod	The serpent-headed one, - [I pay]
	homage and raise the praise!

is written makes me suppose that the scribe was going to add some subscribed letter but did not do it for some reason; my choice of *la btags* follows the context, the other possible variant, with *ra btags*, i.e. *srog*, seems to be less reasonable.

⁹³ This line and the previous one seem to be on a wrong position here - they are dubbed in the later fragment of the text, which corresponds with this one, in rather a different way: the peacock's shine and the nāga kings are invoked to avert the diseases while here they are to be averted themselves.

⁹⁴ The fifth poison, that of exhaling (*kha rlangs dug*), is missed in the list given above but mentioned in the later part of the text. The subject of the five poisons, with alternative terms for some of them, is treated by A. Wayman [*Wayman A. Researches on Poison, Garuḍa-birds and Nāga-serpents based on the Sgrub thabs kun btus*, in - *Journal of the Tibet Society*, 1987. P. 63-80].

⁹⁵ Orig. 'dod.

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klu rgyal chen po 'jog po ni ||
sku mdog gser po sbrul 'go can ||

To the great Nāga King Takṣaka,
Whose body is golden, the serpent-
headed one,

byang phyogs rnams 'dul mdzad pa ||
sbrul zhags bsname la ||

Who rules over the nāgas of the North,
The holder of a snake lasso, - [I pay]
homage and raise the praise!

klu chen rgyal po stobs rgu ni ||
sku dmar po sbrul 'go can ||

To the great Nāga King Balavān,
Whose body is red, the serpent-headed
one,

nub phyogs klu rnams 'dul mdzad
pa ||
mthu chen khyod la phyag 'tshal
bstod ||

Who rules over the nāgas of the West,
To you, the mighty one, - [I pay]
homage and raise the praise!

klu rgyal chen po pad ma'i rgyal ||
sku mdog sngon po skyon ma gos ||
lho phyogs klu rnams 'dul mdzad pa ||
yon tan be con phyag na snams ||

To the great Nāga King Padma,
Whose blue body has no single spot,
Who rules over the nāgas of the South,
The holder of a club of merits, - [I pay
homage and raise the praise]!

klu rgyal chen po pad ma che ||
sku mdog kar ser sbrul 'go ca[n] ||

To the great Nāga King Mahāpadma,
Whose body is light yellow, the serpent-
headed one,

byang shar klu rnams 'dul mdzad pa ||

Who rules over the nāgas of the North-
East,

skyon ma gos la phyag 'tshal
[b]stod ||

The stainless one, - [I pay] homage and
raise the praise!

klu chen rgyal po dung skyong ni ||
sku mdog kar sngo sbrul 'go can ||

To the great Nāga King Śaṅkhapāla,
Whose body is light green, the serpent-
headed one,

shar lho klu rnams 'dul mdzad pa ||

Who rules over the nāgas of the South-
East,

dug rnams 'dul la phyag 'tshal
[b]stod ||

The tamer of poisons, - [I pay] homage
and raise the praise!

klu chen rgyal po rigs ldan ni ||
sku mdog ser dmar sbrul 'go can ||

To the great Nāga King Kulika,
Whose body is orange, the serpent-
headed one,

nub byang klu rnams 'dul mdzad pa ||

Who rules over the nāgas of the North-
West,

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nad rnam 'dul la phyag 'tshal bstod || The tamer of diseases, - [I pay] homage
and raise the praise!⁹⁶

...

...

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⁹⁶ The stanza in praise of the eighth Nāga King, Ananta, the ruler of the nāgas of the South-West, is missed.

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