

Archives

A CATALOGUE OF TIBETAN TEXTS KEPT AT M. K. ČIURLIONIS NATIONAL MUSEUM OF ART (KAUNAS, LITHUANIA)

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M. K. Čiurlionis National Museum of Art

More than hundred different Tibetan texts are kept at M. K. Čiurlionis National Museum of Art (Kaunas, Lithuania). This catalogue in itself is the summary of the collection of Tibetan texts. It is designed not only to ease finding of texts but also to contribute a drop to the general knowledge of what old treasures of the East lie in the darkness of underground of Lithuanian museums in these modern times when halls of museums are often occupied by expositions expressing mostly the Western confusion of mind and mind-games for "artistic" and "intellectual" elite.

The texts are grouped here according to the traditional Tibetan and Buddhist fields of knowledge. So one interested in some of those fields can easily find needed texts (looking at contents, at descriptions of texts and fixing their inventorial numbers). Then with the permission of the authorities of the Museum one can study them at the Arts and Crafts Department where they are kept.

Introduction

The collection of Tibetan texts was acquired in 1975. The texts were collected in Buriatia (in 1970–1971) and brought to Lithuania by expert in Tibetan medicine, pharmacologist Donatas Butkus. He compiled the inventory book of the texts. The book includes titles of texts in Tibetan and Sanskrit, the number and size of folios (or pages), etc. This information was used in the catalogue. I have translated the titles and described concisely the subject of most texts, grouped them according to their themes and specified the bibliographical data given in their colophons (the concluding remarks of publishers). Unfortunately, a great number of the texts have no colophons. Besides, the Tibetan Fire Hare year, for example, might stand for 1807, 1867, etc. The number of a 60-year cycle (rab 'byung) is very rarely indicated. Therefore in some cases the year of issue is presumptive, particularly when the author is unknown. I have specified the dates of lifetime of eminent authors who belonged to the Virtuous Tradition (Gelug) or its Source – the Tradition of Instructions (Kadam) referring to Biographical Dictionary of Tibet & Tibetan Buddhism (bKa' gdams gсар nying rjes 'brangs dang bcas pa'i

bla ma brgyud pa'i rnam thar kun btus nor bu'i do shal zhes bya ba), Dharamsala 1973–1975, vol. V and VI.

The texts are grouped so as to make easier reading and using the catalogue. Therefore a new numeration of the texts, different from the one in the inventory book, is introduced. The inventory numbers are indicated in brackets following the catalogue numbers. Indexes of the texts' inventory-catalogue numbers, titles in Tibetan and Sanskrit, names, etc. are presented at the end of the catalogue (not included here).

In order not to mention if the texts are xylographs or manuscripts (in most cases the rewritten xylographic texts or their fragments), pages of xylographic texts are named "folios" (fol.) and of manuscripts simply "pages". For instance, 10 fol., 3 pages. Usually the upper side of folios (or pages) is indicated by the letter "a" and the lower by "b". The chapters of texts that have the individual title folios (or pages) are indicated by the letters as well, but are separated with a full stop (for instance, 27.a, 27.b, 27.c).

I have not given individual catalogue numbers to the texts that have no individual inventory numbers*. Those of them which have individual title folios (or pages) are differentiated only by current numbers (1), (2), etc. The texts that have no title folios (or pages) are indicated (separated) by the mark >>>.

I thank Radvilė Racėnaite for the help in translating this catalogue into English.

The Catalogue was compiled in 1995.

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* Exception – a number of the same texts. To them the secondary catalogue numbers are given (for instance, 1.2, 1.3).

I. BUDDHIST SUTRAS, TANTRAS AND OTHER TRANSLATED TEXTS

Tibetan tradition says that Buddha preached sutras (general teachings) in the human form, and tantras (secret teachings) he preached in most cases manifesting various forms of deities. All Buddha's teachings are answers to the questions of beings of different abilities and inclinations. Their practice and realization helps us to awake from ignorance (imagining independently existing entities) sleep and liberate ourselves from the wheel of sorrow, *samsāra*. Sutras are the base of the Path of developing perfections (Parāmitāyāna) and tantras underlie the Path of quick spiritual transformation (Tantrayāna, Vajrayāna). The language of the tantras is often symbolic.

Buton (1290–1364), the scholar of Tibetan Buddhism, collected sutras and tantras into one great collection, Kagyur (108 volumes), and explanatory texts, commentaries into another, Tangyur collection (225 volumes). According to Buton, these two Collections include all authentic Buddhist literature translated from Sanskrit to the Tibetan language.

1) KAGYUR TEXTS

1.1 (OR-59) The Heart [Sutra] of Victorious Prajñāpāramitā

Sanskrit: Bhagavatī prajñāpāramitā hṛdaya.*

Tib.: bCom ldan 'das ma shes rab kyi pha rol tu phyin pa'i snying po (shortly – Sher phyin snying po or Sher snying).

10 fol. Size 6.4 × 18.4 cm; frame size 4.9 × 13.5 cm.

This edition of the sutra is intended for ritual reading. It is appended with the prayer and good wishes written by an unknown Tibetan author.

The word “Prajñāpāramitā” means infinite insight or perfection of wisdom whose essence is the perception of voidness, relativity of all phenomena, absence of self-existence. The literature of Prajñāpāramitā is very abundant. This sutra is one of its shortest summaries, quintessence. It is greatly widespread and read at all Buddhist monasteries. The Heart Sutra has been translated into other languages a great number of times. According to Tibetan Teacher Tsongkhapa (1357–1419), it has to be borne in mind that all sutras of Prajñāpāramitā deny only absolute phenomena but not relative ones. Therefore after each denial “there is no”, “neither–nor”, “no” the wise reader inserts the word “absolute” and understands the afore-mentioned voidness not as a vacuum or non-being but as absence of substantial entity, absence of self-existence.

There are another two xylographic texts of The Heart of Prajñāpāramitā:

1.2 (in collection OR-35)

The title of this collection of texts is **The Symbols of Body, Speech and Mind** (sKu gsung thugs rten).

* Tibetan transliteration of Sanskrit is nowhere corrected.

50 fol. 5.8×14.3 . The frame of the text has only vertical lines, the distance between them being 11.5 cm.

The collection consists of (1) The Heart Sutra (3–11 fol.), (2) Ushnishavijaya Dharani (21–34 fol; see 12.1), (3) The Praise to Ushnishavijaya (37–47 fol.; see 18.1) and (4) The Dharani of the Palace of Great Treasures (Nor bu rgyas pa'i gzhah med khan gi gzungs; 48–50 fol.).

This collection of xylographic texts is concertina-shaped. Some folios are decorated with graphic prints of Buddha Shakyamuni with two disciples, the vase with offerings, two separate stupas (religious monuments) and the image of goddess Ushnishavijaya.

The prints explain the meaning of the title: the images of Buddha and the goddess are symbols of Buddha's Body, the book itself represents his Speech, and the stupas symbolize his Mind.

1.3 (in collection OR-36)

This edition of the collection is the same as the previous one. It differs only in a larger size of folios (6×14.8).

The first two folios are missing.

2.1 (OR-27) The Sacred Prajñāpāramitā Sutra – The Lightning of Infinite Insight Cutting [the Darkness of Ignorance]

Sanskrit: Ārya vajracchedika prajñāpāramitā nāma mahāyana sūtra.

Tib.: 'Phags pa shes rab kyi pha rol tu phyin pa rdo rje gcod pa zhes bya ba theg pa chen po'i mdo. (Shortly – rDo rje gcod pa).

68 fol. 10.5×33.7 ; fr. 7.5×28.5 .

This is a Tibetan-Mongolian translation of the sutra, with prints of Buddha Shakyamuni and the previous time cycle Buddha Dipamkara on the first folio and the Sanskrit syllable OM on the second one. The text has an appendix of two mantras – The Heart of the Cutting Lighting and The Heart of Dependent Origination.

The sutra is also called The Diamond Cutter, because it strictly and finely cuts all doubts concerning the ultimate reality and the voidness of all phenomena. In a simpler manner it is called The Diamond Sutra. It is a dialogue between Buddha and arhat Subhuti. The word "vajra" means not only "diamond", but also "lightning" and "ritual scepter".

There are five more editions of the sutra:

2.2 (OR-37)

65 fol. 6.3×19.8 ; fr. 4.8×15.8 .

Without prints. Only the first of the aforementioned mantras and good wishes of publishers conclude this edition.

2.3 (OR-38)

73 fol. 7×22.3 ; fr. 5.3×17.7 .

The first folio has the images of Buddha and arhat Subhuti, and the second one shows the Sanskrit syllable OM on the lotus. There is no appendix (mantras, etc.) to this edition.

2.4 (OR-39)

73 fol. 7 × 22; fr. 5 × 17.2.

The first folio is decorated with the same prints as edition 2.3, and the second one has a print of two stupas (instead of OM). The first of the aforementioned mantras and three stanzas of good wishes are appended by the publisher whose name is Lobsang Drolmakyab (bLo bzang sgrol ma skyabs).

2.5 (OR-40).

The number and size of folios are the same as of 2.4.

There are no mantras at the end, but there are three stanzas written by another publisher, Lobsang Tenpa (bLo bzang brtan pa). This name is also mentioned in Biographical Dictionary (vol. VI, p. 199 and 627). The 60th abbot of the famous Ganden monastery had the same name. He lived in the 18th century. Perhaps he is the publisher of this edition. However, the xylographic print of the text is not so old.

2.6 (OR-41).

This edition is the same as 2.4.

3. (OR-13) The Sacred Mahayana Sutra Specifying the Ancient Good Wishes of Seven Tathagatas

Sanskrit.: Ārya saptatathāgatā pūrva pranidhāna viśesa vistara nāma mahāyana sūtra.

Tib.: 'Phags pa de bzhin gshegs pa bdun gyi sngon gyi smon lam gyi khyad par rgyas pa zhes bya ba theg pa chen po'i mdo.

168 fol. 7 × 21; fr. 4.3 × 16.5.

The text is illustrated with many images of Lamas, Seven Tathagatas ("Rightly Gone Ones", i.e. Buddhas), Bodhisattvas and deities.

This sutra is also known as Manla's Sutra. Buddha Shakyamuni preached it after being asked by Bodhisattva Manjushri. The sutra tells about the paradises and good wishes of the Seven Celestial Awakened Ones: Buddha of medicine Manla and his Attendants. The essence of Their good wishes is: may all who will remember and recite the names of those Buddhas be free of various illnesses, misfortune and troubles and may they be reborn in the paradises of those Awakened Ones. In conclusion, Buddha Shakyamuni and Bodhisattva Vajrapani teach the rite of praise of Seven Tathagatas.

The translator of the sutra is the famous Tibetan lotsava (translator) Yesheide (Ye shes de) who lived in the 8th-9th centuries. He was assisted by the Indian panditas Jinamitra, Danashila and Shilendrabodhi.

4. (OR-18) The Mahayana Sutra called The Wise and the Fool

Sanskrit.: Damamūko nāma sūtra.

Tib.: 'Dzangs blun zhes bya ba theg pa chen po'i mdo.

263 pages. 10.9 × 35.

The text is rewritten from the xylographic edition published at Kunga Chioling (Kun dga' chos gling) monastery by the monk Tenpa Dargye (bsTan pa dar rgyas).

This sutra describes the law of karma telling about past lives of various people. "Wise" means not the man who has sharp mind but the man who firmly believes in the law of cause and effect and behaves prudently. A fool behaves in an opposite way.

5. (OR-102) The Sacred Sutra Dispelling the Darkness in Ten Cardinal Points

Sanskrit.: Ārya daśadīka andhakāra vidhvansana nāma mahāyana sūtra.

Tib.: 'Phags pa phyogs bcu'i mun pa rnam par sel ba zhes bya ba'i theg pa chen po'i mdo.

20 fol. 10.2 × 34.3; fr. 7.2 × 28.3.

Buddha preached this sutra after being asked by a fellow of the Shakyas family whose name was One With a Lucid Appearance (bZhin rab gsal) to protect him and his parents from vicious people, wild beasts and other evil beings. Buddha tells the names of ten Awakened Ones in ten cardinal points whose worlds are at a distance of many universes, and proclaims ten stanzas of their praise. The fellow and all who remember and recite their names will be protected from all evil.

6.1 (OR-105) The Sacred Mahayana sutra [called] The Great Liberation*

Sanskrit.: Ārya ghaṇḍya mahābhricaphulukarma avirana sodhaya buddharabhuha nāma mahāyana sūtra.

Tib.: 'Phags pa thar pa chen po phyogs su rgyas pa 'gyod tshangs kyis sdiḡ sbyangs te sangs rgyas su 'grub par rnam par bkod pa zhes bya ba theg pa chen po'i mdo.

146 fol. 9.2 × 35.5; fr. 5.7 × 27.

Buddha proclaimed this sutra to the big assembly of Bodhisattvas and deities near Rajagriha town. Even Buddhas from other universes sent Bodhisattvas to listen to Shakyamuni's Teaching. They asked Buddha why he proclaimed the three Vehicles of Teaching while in their universes there was only one. Buddha answered that the three Vehicles were expounded for the people of three different mental faculties. But all the three can be included in one Great Vehicle (Mahayana).

Afterwards Buddha proclaimed the names of many Buddhas and Bodhisattvas. He admonished the listeners to recite and praise these names, because this would bring much benefit and purification of defilements. Then he uttered the well-known phrase of Refuge: NAMO BUDDHAYA, NAMO DHARMAYA, NAMO SANGHAYA. He described its infinite benefit, etc. and said that the Refuge of Dharma (Teaching) included the Refuge of Buddha and Sangha (Community). Afterwards he started to teach Dharma – the principles

* The titles of Kagyur texts are translated as written on the title folios (or pages), i.e. shortened in some cases.

of Mahayana Path: the teaching of impermanence, Love, Compassion, etc. He pointed out the indispensable qualities of the Bodhisattva, etc.

The sutra has an appendix of publisher – good wishes and the mantra The Heart of Dependent Origination, but no bibliographical data.

6.2 (OR-106)

The same sutra. But this xylographic edition is different. The title (in the title folio) is extended:

The Sacred Mahayana Sutra called the Spreader of Great Liberation ('Phags pa thar pa chen po phyogs su rgyas pa zhes bya ba theg pa chen po'i mdo).

It is divided into three parts: part I (ka) – 43 fol.; II (kha) – 40 fol.; III (ga) – 32 fol. 11 × 40.7; fr. 7.3–7.8 × 34.5.

There are extensive good wishes of publisher at the end of this edition. The place of issue and publisher's name are not indicated.

7. (OR-28) The Sutra of Mahamayuri the Queen of Mantras

Sanskrit.: Mahāmayūri vidyārājñī.

Tib.: Rig sngags kyi rgyal mo rma bya chen mo zhes bya ba'i mdo.

52 fol. 11.6 × 44; fr. 9.2 × 36.5.

The first folio is decorated with the images of Buddha Dipamkara and goddess Mahamayuri and the second one with two letters OM on the lotus flowers.

This sutra was translated by the Tibetan lotsava Yesheide (also see no. 3) and the Indian panditas Shilendrabodhi, Jnanasiddhi and Shakyabhadra.

Goddess Mahamayuri, The Great Peacock, is one of the Five female protectors (*pañcaraksa*).

There is a collection of five sutras dedicated to them. This sutra is the second one (kha). It includes many mantras uttered by Buddha, which protect from snake-bites. The sutra was proclaimed on the occasion when one monk who was building a house for the community was bitten by a snake.

8. (OR-19) The Essential Tantra of Glorious Guhyasamaja

Sanskrit.: Śri guhyasamāja mahātantra rāja nāma.

Tib.: dPal gsang ba 'dus pa zhes bya ba rgyud kyi rgyal po.

165 fol. 8.4 × 21.7; fr. 5.7 × 17.5.

There are prints of Buddha Shakyamuni and Amitabha at the beginning of the text and a print of two stupas at the end.

This tantra is a short summary of the Guhyasamaja tantra for ritual reading, compiled by the famous Tibetan Teacher Konchog Tenpa Dronme (dKon mchog bstan pa sgron me). The Guhyasamaja (Collection of Mysteries) tantra is the entire yoga system of subtle spiritual transformation. It belongs to the group of Father-tantras. These tantras emphasize Illusory

Body which must be created from subtle energy “winds” by the yogi pursuing Buddhahood.

This edition is printed in the Fire Hare year (1927?) at the tantric monastery of Tashi Chiokhorling (bKra shis chos 'khor gling).

9. (OR-99) The True Utterance of the Names of Holy Manjushri

Sanskrit.: Ārya mañjuśrī nāma sangīti.

Tib.: 'Phags pa 'jam dpal gyi mtshan yang dag par brjod pa.

19 fol. 10.2 × 34.3; fr. 7.2 × 28.3.

The text is very famous. It has been commented on by many prominent Indian and Tibetan Teachers. Buddhists recite it much. It is the first text of the Tantra chapter in Beijing Kagyur.

This edition, intended for ritual reading, is not complete: it lacks description of the merits of recitation.

The text was translated by the eminent lotsava Rinchen Sangpo (958–1055) with the assistance of Indian panditas Shradhaharavarma and Kamalagupta.

The deity of wisdom Manjushri is identified with Primordial (Adi) Buddha in this text. His names have relative (symbolic) and absolute levels.

10. (OR-20) A Hymn to Holy Tara, Twenty One Homages [to the Goddess]

Sanskrit.: Āryatārā namaskaraikaviṃśakah stotrah nāma vihāratisma.

Tib.: 'Phags pa sgrol ma la phyag 'tshal ba nyi shu rtsa gcig gi bstod pa zhes bya ba.

18 fol. 7 × 22.3; fr. 5 × 14.5.

This hymn to the goddess Tara, The Saviouress, is very popular and recited with a special rhythm at Buddhist monasteries, *datsans*. The hymn is an excerpt from Tara Tantra included in Kagyur. To define more precisely, this is the long Tara's mantra translated into Tibetan. Here is the first stanza of the hymn:

*I prostrate to Tara, the Quick Subduer.
Your eyes are like the flash of lightning.
You are born from stamens of the lotus-face
of the Protector of Three Worlds.*

This stanza reminds us the legend: Tara was born from the tears of compassionate Bodhisattva Avalokiteshvara – as the essence of his compassion.

According to the tradition, once Tara was a real woman and she became Buddha, the Awakened One, many eons ago. She represents the energy of compassion of all Buddhas.

The hymn was published by Lobsang Khechog (bLo bzang mkhas mchog). The 63rd abbot of Ganden monastery (who lived in the 18th century) had the same name.

This xylographic edition is not old.

11.1 (OR-34) The *Dharani* called the Personal Vow of Holy Tara

Sanskrit.: Āryatārāsampratejñāna nāma dhāranī.

Tib.: 'Phags ma sgröl ma rang gis dam bcas pa zhes bya ba'i gzungs.

10 fol.+ 3 (2, 3, 4) repeated folios. 5.7 × 13.8. The text's frame has only vertical lines; the distance between the lines is 11.5 cm.

This xylographic edition is concertina-shaped. The first folio is decorated with the image of Green Tara.

There is a parallel translation of the *dharani* into the Mongolian language.

"Dharani" is a short text which presents a deity's mantra and the merits of its recitation.

Dharanis are ascribed to tantras. The literal meaning of the word "dharani" is "receptacle", i.e. receptacle of mantras. Therefore the long mantras which include many short ones are named *dharanis* as well.

11.2 (OR-98)

2 fol. 7 × 22.2; fr. 5.8 × 17.5.

This xylographic edition has no title folio. It includes only Tara's *dharani* (the long mantra): there is no foreword and no description of the merits of recitation.

12.1 (in collection OR-35; 21-34 fol.) The *Dharani* of the Victorious Ushnisha of All Tathagatas and its History

Sanskrit.: Sarvatathāgata Uṣṇīṣavijaya nāma dhāranī kalpa samhita.

Tib.: De bzhin gshegs pa thams cad kyi gtsug tor mam par rgyal ba zhes bya ba'i gzungs rtog pa dang bcas pa.

The general characteristics of OR-35 refer to no. 1.2.

This Ushnishavijaya Dharani was proclaimed by the Buddha to Avalokiteshvara in Sukhavati, Blissful Paradise, near the Palace of Amitayus for the benefit of suffering beings of other spheres. By reciting, etc. this dharani they might prolong their lives. Ushnishavijaya, Amitayus and White Tara are the most popular life-prolonging deities.

The word "ushnisha" means the protuberance of Buddha's vertex. It is one of the main signs of Buddha's perfection.

Ushnishavijaya, the Victorious Ushnisha, is a white goddess with eight hands (the most popular form).

There is one more xylographic edition of her dharani:

12.2 (in collection OR-36; 21-34 fol.)

Refer to 1.3, 1.2.

13. (OR-61) The *Dharani* of Amitayus

Sanskrit. is missing.

Tib.: Tshe gzungs.

3 fol. 6.5 × 21.6; fr. 4.8 × 14.8.

The text consists of one prostration stanza written by an unknown Tibetan author, the long mantra of Amitayus and the concluding stanzas of his sutra.

Amitayus is the Buddha of Infinite Life. His colour is red and he holds the vase containing nectar.

14. (OR-60) The Sacred *Dharani* of Sitatapatra-*aparajita*

Sanskrit.: Ārya tathāgata sitatapatra aparājita mahāpratyagāra parama siddha nāma dhāranī.

Tib.: 'Phags pa de bzhin gshegs pa'i gtsug tor nas 'byung ba'i gdugs dkar po can gzhan gyis mi thub pa phyr zlog pa chen po mchog tu grub pa zhes bya ba'i gzungs.

38 fol. 6.9 × 20.3; fr. 4.8 × 13.4.

Buddha proclaimed this *dharani* while living in the Paradise of 33 gods. More precisely, the sounds of the *dharani* issued from his *ushnisha* (protuberance of vertex) while he was immersed in deep meditation.

This *dharani* protects from various kinds of harm and evil forces.

>>> The text has an appendix (fol. 34a–038a) – the Praise to Sitatapatra-*aparajita* written by Tsongkhapa.

The goddess Sitatapatra-*aparajita*, the Invincible Holder of White Umbrella, is pictured white in color. She has 1000 heads and arms. Her main attribute is an umbrella – a symbol of the highest protection.

15. (OR-100) The *Dharani* called the Mother of Planets

Sanskrit.: Grahamatīka nāma dhāranī.

Tib.: gZa' mams kyi yum zhes bya ba'i gzungs.

9 fol. 10.2 × 34.3; fr. 7.2 × 28.3.

Asked by Vajrapani, Buddha proclaimed this *dharani* in order to protect sentient beings from the harmful influences of planets.

16. (OR-101) The *dharani* called the Mother of Stars

Sanskrit.: Nakṣatramatṛka nāma dhāranī.

Tib.: sKar ma'i yum zhes bya ba'i gzungs.

6 fol. of the same size.

Asked by hermit Nakshatrananda, Buddha proclaimed the Mother of Stars in order to protect sentient beings from various harm caused by bad combinations of stars, etc.

17. (OR-119) The mantra of Avalokiteshvara OM MANI PADME HŪM printed a great number of times in red and black Indian ink

307 thin folios (10 × 41.5 cm.) are prepared for prayer-wheels. Each folio contains 180 mantras.

2) TANGYUR TEXTS

18.1 (in collection OR-35; 37-47 fol.) The Praise to Ushnishavijaya

Sanskrit.: Uṣṇīṣavijaya stotra nāma.

Tib.: gTsug tor nam par rgyal ma la bstod pa zhes bya ba.

The author is famous Indian Teacher Candragomin.

The general description of OR-35 refers to no.1.2.

In the Praise to Ushnishavijaya not only the goddess Ushnishavijaya (see 12.1) but also her attendants Avalokiteshvara, Vajrapani and others are described. Avalokiteshvara represents compassion and Vajrapani – spiritual power. The last one is wrathful and dark blue in colour. He holds a *vajra* (ritual sceptre) and a lasso.

There is another xylographic text with the same title:

18.2 (in collection OR-36; 37-47 fol.).

Refer to 1.3, 1.2.

19.– 22. (OR-29-32) THE RITES OF VAJRAPANI AND OTHER CANONICAL TEXTS AND THEIR FRAGMENTS

The general size of folios 13–13.5 × 63–64; fr. 8–8.5 × 56–58.

19. (OR-29) The Great Rites of the Great Blue-dressed Leader of *Yakshas* Vajrapani (45th, *bi*, volume of Tanyur; the chapter of tantras – *rgyud*).

Sanskrit: Mahāyākṣa senapataya nīlanbaradharavajrapani mahāganavidhi.

Tib.: gNod sbyin gyi sde dpon chen po lag na rdo rje gos sngon po can gyi sbyon ka chen po'i cho ga.

272 fol. The end of the volume is missing.

The first folio is decorated with two images of Buddha Amitayus.

The text contains several rite collections, *sadhanas* (practices of actualization of deities), commentaries, etc. The title is relative, i. e. the title of the first rite-collection was given to the volume. A larger part of it is written in verse.

>>> The author of the first collection of rites is the Indian Teacher Bhava. The translator is the Tibetan Tsultrim Shonnu (Tshul khriims gzhon nu). The text explains 34 rites of Mandala, initiations, prolonging of life, etc. The last dance rite helps to drive away the hindering forces. Certain postures of the dance are described in it. So the addition to the title of the text (in the title page) “34th – the chapter of dance postures” (*sta(ngs) stabs kyi sbyor ka ste sum bcu bzhi pa*) marks the end of the first collection.

The collection covers 30.5 fol. (1–31a).

>>> The *Balim*-Rites of Blue-Dressed Vajrapani (Vajrapani nīlanbaradhara balinta vidhī).

The offering of ritual cakes, *balims* (Tib. *tormas*), is described in this collection. It contains the explanations of eleven rites. The author and the translator are the same as previous.

2.5 fol. (31a–033b).

>>> The Rites of the Circle of Assembly (Ganacakra vidhi).

This collection contains the rites of offering to the assembly of Vajrapani deities and of accomplishing magic actions. The author and the translator are the same as previous.

3.5 fol. (33b–37a).

>>> The Rites of Burning [One's Mistakes] (Hotri vidhi).

The author is the same, and the translator is not indicated.

5 fol. (37b–042b).

>>> The Process of Magic Action, the so-called String of Pearls (Karma krama nāma mukutamavalā).

It contains the rites of extermination of enemies, stopping of rains and hail-storms, etc. The author is the same.

12 fol. (42b–54b).

>>> The Commentary [on the Rites] of Vajrapani the Lightning-Flasher [called] the Rosary of Pearls (Phyag na rdo rje lce 'babs kyi 'grel ba mu tig gi phreng ba).

The Sanskrit title is not indicated.

These rites are for eliminating harm done by various spirits.

The author of the text is the Indian rGyal bu sprin gyi shugs can, the Prince Who Has the Power of Clouds. His name is not marked out in Sanskrit. The text was translated by the well-known Marpa (the Teacher of Milarepa) with the help of the Indian Jaya Akara.

5.5 fol. (54b–60a).

>>> The Sadhana Incorporating the Mysteries of Bhagavan Vajrapani the Lightning-Flasher (Bhagavan nīlanbara dhara vajrikam vajrapani sādhana).

This *sadhana* (the method of actualization of deities), like the others is meant for spiritual development in most cases. *Sadhana* consists of summoning the deities, offering to them, reciting their mantras, etc. All this is done in order to generate special energy which finely changes the person's inner world. Vajrapani's energy is the antidote of anger. This energy awakes the clarity of mind, integrates and effectively protects it.

The author and the translator of this *sadhana* are the same as previous.

1.5 fol. (60a–61b).

>>> Three short untitled rites of magic protection related to the mantra of Vajrapani the Lightning-Flasher.

The author, though perhaps the same, is not mentioned.

1 fol. (61b–62b).

>>> Preparation for the Practice of Vajrapani the Lightning-Flasher, the so-called Eight Yogic Actions (Phyag na rdo rje lce dbab kyi sngon du 'gro ba'i yan lag mal 'byor gyi spyod lam brgyad pa zhes bya ba).

There is no Sanskrit title.

The text is intended for the yogi practicing the *sadhanas* of Vajrapani. It explains the sacral everyday actions: washing up, eating, drinking, etc.

4 fol. (62b–66b).

>>> The *Sadhana* of the Lord of Mysteries (gSang ba bdag po'i sgrub thabs).

Sanskrit title is missing.

The author is the Indian Teacher Krishnapada (Nag po zhabs).

1.5 fol. (66b–68a).

>>> The Mandala Ceremony of the Five Deities of Furious Vajrapani (Canūavajrakrodha devapañca nāma mala vidhi).

It consists of the rites of consecration of the earth, preparation of disciples (initiates) for entering the Mandala (the Palace of Deities), drawing of the Mandala, initiations, etc.

The author is Nagarjuna.

7 fol. (68a–75a).

>>> The Eightfold Path of Vajrapani (Vajrapanyagamargastaya).

This collection of magic rites is composed by Nagarjuna as well.

4.5 fol. (75a–79b).

>>> A collection of rites written by Karmavajra (Krishnapada):

>> The Inner Actualization of Vajra Cycle, the Wish-Fulfilling Gem (rDo rje skor gyi nang sgrub yid bzhin nor bu; without Sanskr. title).

>> The *Sadhana* of the Great Blue-dressed Leader of Yakshas Vajrapani and Garuda* (Mahāyakṣasenapati nīlanbaradharavajrapani garuda yatu).

>> The *Sadhana* of Vajrapani ((Sṛīvajrapanisādhana nāma).

And a few short untitled rites.

6 fol. (79b–85b).

>>> Excerpt from Garudasamaya-tantra, the rite of protection from *nagas*, translated by Darma Tsultrim (Dar ma tshul khirms).

1.5 fol. (85b–87a).

>>> Two *sadhanas* – of Furious Vajrapani (Vajracandakrodha) and of Garuda, written by Candragarbha and Vajrapadma.

1 fol. (87a–88a).

>>> The Mandala Ceremony of Vajracanda (rDo rje gtum po'i dkyil chog; without sanskr. title).

The author is Karmavajra (Krishnapada).

8.5 fol. (88a–96b).

>>> A commentary on Vajrapani-tantra – Nīlanbaradharavajrapani ārya nāma tantra tīkā written by Nagabodhi.

24.5 fol. (96b–121a).

>>> A supplementary commentary – the Lamp of All Reflections (Sarvakalpa samucchaya nāma prati) written by Shribhadra.

13.5 fol. (121a–134b).

>>> An Extensive Commentary on the Tantra of Blue-dressed One (Āryanīlanbara nāma tantra tīkā).

The author is Chograb Nyingpo (mChog rab snying po). His Sanskrit name is not indicated.

21 fol. (134b–155b).

* Garuda is a mystical bird who fights against *nagas*, the spirits of earth and water. They are pictured as half-humans and half-snakes.

>>> An Extensive Commentary on the Tantra of Blue-dressed Vajrapani (Vajrapani nīlanbara nāma tantra tīkā).

This is a classical commentary, the so-called Supplementary Tantra of Vajrapani's Bludgeon (Phyag na rdo rje'i be con gyi rgyud phyi ma), which is the summary of Explanatory Tantra (bShad rgyud) proclaimed by Teacher Guyarupa.

4.5 fol. (155b–160a).

>>> The so-called Lamp of Reality, the Perfect Ornament of All Vajrapani Tantras (Tattvapradīpi nāma santavajrapani sarvāṅkara ati).

The author is Nagarjuna.

This detailed commentary on the rites is interesting, because it teaches the technique of visualization and describes the signs of spiritual development and experiences. The commentary was translated by Guru Padmasambhava and lotsava Langpelgi Senge (gLang dpal gyi seng ge).

23.5 fol. (160a–183b).

>>> The Top of All Mandala Rites of Holy Blue-dressed Vajrapani (Āryavajrapani nīlanbara sarvamanū vidhi nāma ati).

This commentary was also written by Nagarjuna.

9.5 fol. (183b–193a).

>>> *Sadhana* The Ornament of Mantras (Mantrāṅkara sādhana).

The author is Nagarjuna.

2 fol. (193a–195a).

>>> Three short texts – “ornaments” written by Nagarjuna: The Ornament of Consecration (Tisthamāṣīti alankara), The Ornament of Ritual Cakes (Balintāṅkara) and The Ornament of Vows (Samayāṅkara).

4 fol. (195a–199a).

>>> The *Sadhana* of Vajrapani composed by Nagarjuna.

1.5 fol. (199a–200b).

>>> A commentary on *sadhanas* by Nagarjuna – Āryanīlanbaradhara vajrapani sadhanotīkā nāma.

9 fol. (200b–209b).

>>> A Commentary on The Ornament of Mantras (Mantrāṅkara nāma tīkā).

The author is Chograbye (mChog rab rgyas; the Sanskrit name is not indicated).

4.5 fol. (209b–214a).

>>> A Commentary on The Ornament of Vows (Samayāṅkara tīkā) by the same author.

7 fol. (214a–221a).

>>> A commentary on Nagarjuna's commentary on *sadhanas* (200b–209b) – Āryanīlanbaradhara vajrapani sādhanotīkā tīkā.

The author is Padmasambhava.

8 fol. (221a–229a).

>>> A commentary on sadhanas called The Lamp of Reality (Tattvapradīpa nāma sādhanotīkā ati).

The author is not indicated.

16 fol. (229a–245a).

>>> The commentary on The Lamp of Reality (Tattvapradīpani nāma vrtti).

The author is Aryashura (dPa' po).

27 fol. (245b–272b). The end is missing.

20. (OR-30) Fragments of Tangyur vol. 43 (pi), the chapter of tantras (rgyud).

17 fol. (329–340; 364–368).

>>> The Mandala Rite of Glorious Vajrabhairava (dPal rdo rje 'jigs byed kyi dkyil 'khor gyi cho ga).

The beginning is missing. 4 fol. (329a–332b).

The author is pandita Vairocanarakshita.

Vajrabhairava, the Diamond Monster, is the wrathful form of the wisdom deity Manjushri. He is also known as Yamantaka, the Killer of the Lord of Death.

The “wrathful” (i.e. very active) energy of Yamantaka kills selfishness and egocentric attitude which are the essence of the Lord of Death.

>>> Sadhana of the Circle of Six-Faced Krishnayamari (Kṛṣṇayamari mukhaṣaccakra sādhana nāma).

3 fol. (332b–335b).

The author is Devakaracandra.

Krishnayamari, the Black Killer of the Lord of Death, is the other form of Yamantaka.

>>> Sadhana of the Actualization Circle of Yamari (Jamari siddhicakra sādhana), without end and middle part are missing.

10 fol. (335b–340b...364a–368b).

21. (OR-31) Eleven folios (233, 283, 294, 306, 309, 310, 333–335, 346, 348) from Tangyur vol. 69 (tu); the chapter of tantras.

It is hard to ascertain from which rites the fragments come. But the folio 333a contains the title – The Rite of the Mandala of All Dharanis (Dhāraṇa sarva mandala vidhi nāma). So fol. 333–335 are the beginning of that work. The *Sadhana* of General Collection of Dharanis written by Ratnakirti finishes in fol. 333a.

22. (OR-32) The last folio (227) of the Commentary on Abhisamayalamkara by Ratnakarashanti (Rin chen 'byung gnas zhi ba); the chapter of sutras (mdo), vol. 9 (ta).

Abhisamayalamkara, The Ornament of Real Experience, describes the phases of experience in Paramita, Vehicle of Perfections. The authors are Maitreya and Asanga.

3) UNCANONICAL SUTRA

23. (OR-104) The Quintessence of Pure Gold

Tib.: Dag pa gser gyi mdo thig.

39 fol. 10.2 × 34.3; fr. 7.2 × 28.3.

This text explains the mystical alchemy of five elements.

Most probably it was translated from Chinese, because the title of the Chinese original (?) –

The Science Alive on Wonderful Elixir (gTsug lag 'phrul gyi 'gyur rtsis srid pa) is indicated. There is even presented the title in the gods' language – Kong tse ling tse mer ma rol ma. The full Tibetan title – Dharani called the Sutra of Boiling Secret Drink (? *zu tse*) of Planets and Stars (gZa' skar gsang ba'i zu tse bskol gyi mdo zhes bya ba'i gzungs).

“The lord of gods” Kongtse is mentioned in the text frequently. The famous systematizer of Tibetan astrology (12th century B.C.) had the same name (Kong tse ['phrul gyi rgyal po]). Perhaps he wrote this *dharani*, or sutra. It is clear that Buton didn't include the *dharani* into Kagyur, because it was not proclaimed by Buddha and not translated from Sanskrit. Maybe Nyingma, the Old Tradition, recognized it as authentic. The characteristic Nyingma term “the Great Perfection” (rDzogs pa chen po) is mentioned in one passage of the text. In the Bon religion this term is also used. So it is very probable that this text belongs to it.

At the beginning of this sutra Buddhas, Bodhisattvas and gods are invited and glorified. Afterwards the deities of the five elements (space, wind, fire, water and earth) and the deity Kongtse are called to come and an offering is made to them. Then they are praised as all-creating, because the five elements are the essence of existence ('byung ba lnga nang srid pa'i phugs).

By the way, the five elements are not understood as material rudiments or components but as the states of energy in becoming. So the usual translation of 'byung ba as “elements” is not accurate.

The sutra tells that the essential element is wind (i.e. energy, the principle of movement) and “the lord of wind” is the supreme deity. Also his mantra is uttered.

Afterwards the other four elements are praised and the mantras of their lords are presented.

The story about the incarnation of the lord of wisdom Manjushri into a golden turtle is told.

The five elements, etc. appeared from the turtle's limbs. Then the essential Manjushri's mantra is presented.

The eight trigrams are characterized. Mantras protecting from all evil forces are uttered.

II. THE ORIGINAL TIBETAN LITERATURE

1. A B o n t e x t

24. (OR-15) The White [Book] of One Hundred Thousand Nagas

kLu 'bum dkar po.

155 fol. 10.9x 40; fr. 8 × 36.5. No colophon.

The folios have Chinese numeration as well. From the folio 152b, the new numeration begins.

So the book consists of the main part (151.5 fol.) and the appendix (3.5 fol.). The title of the appendix (indicated only next to the numbers of the folios) is The Black Nagas (kLu nag po). Interestingly, the first folio of the appendix is decorated with the image of the Buddhist Teacher Tsongkhapa. According to information acquired in St. Petersburg, the Gelug Tradition recognized this sutra as an effective protection from *nagas*. So the publishers printed the image of Tsongkhapa, the founder of their Tradition.

Shenrab, the precursor of Bon (the old religion of Tibet), preaches the Teaching of Swastika, its complicated philosophy which has many terms in common with Buddhism. He proclaims this Teaching to the various *naga* families.

After all, as the appendix tells, the Black Nagas (of little intelligence, hardly understanding the complicated teachings) come to Shenrab. They beg of him for mercy and ask to teach them. Shenrab proclaims the easier teaching.

2. The biographies of Buddhist Teachers

25. (OR-16) An Extensive Presentation of the Life Stories of Oddiyana Guru Padmasambhava, the so-called Hidden Book of Padma's Precepts

Urgyan guru padma 'byung gnas kyi skyes rabs rnam par thar pa rgyas par bkod pa padma bka'i thang yig ces bya ba.

294 fol. 8.2 × 52.5; fr. 6.2 × 48.

The beginning and the end of the text are decorated with the prints of Padmasambhava and other Teachers and deities.

Padmasambhava is the eminent Teacher and spreader of Buddhist Tantra, who came to Tibet in the 8th century. Since then the flourishing of tantras started in that country. Padmasambhava's life story was written by his famous female disciple Yeshe Tsogyel. Fulfilling the order of the Teacher she hid it in a cave. After many years the Biography was found by *terton*, the Revealer of Treasures, Udyanlingpa. It is written in verse, in a nine-syllable line form. The symbolic language is used frequently as well. At first it might appear a legendary-mythical life story, but undoubtedly there is a hidden esoteric content in it.

The Life story tells about the miraculous birth of Padmasambhava, the emanation of Buddha Amitabha, from the lotus flower, his life in a palace, his renunciation meditation in a graveyard, his feats against the enemies of Buddhism, demons and other evil forces. His miracles, great yogic powers are described as well.

The xylographic plates were carved at Ganden Phuntsogling (dGa' ldan phun tshogs gling) monastery, and the edition was published at Kumbum Jampaling (sKu 'bum byamspa gling) in the Iron Monkey year (1920 ?).

26.-27. (OR-21-25) A biography (incomplete) of the founder of Gelug Tradition Tsongkhapa with instruction:

26. (OR-21) Instruction on How to Integrate the Essence of Venerable Tsongkhapa's Biography in One's Daily Life

rJe tsong kha pa'i rnam thar gyi snying po nyams len du 'khyer ba'i man ngag.

4 fol. 10.6 × 55.7; fr. 7 × 48.8.

The author does not indicate his name. He modestly calls himself An Ordinary Disciple of Venerable Akya Rinpoche.

At the beginning of Instruction the main Tsongkhapa's life events and deeds are shortly described:

When he was three years old, he took the vows of a layman Buddhist from Karmapa Rolvadorje. At the age of seven he became a novice (*shramanera*). Till the age of sixteen he got many initiations and permits to practice Tantra, the yoga of spiritual transformation. He listened to instructions and practiced the rites of deities. At age 16 he arrived for studies to the Central Tibet (from his native region of Amdo). He studied at Devachan and other spiritual schools and became highly educated. At the age of 24 he became a fully ordained monk (*bhikshu*). Afterwards he, with a few disciples, meditated zealously in solitude and gained wonderful experiences and perfections.

At the age of 52 he started the great religious festival in Lhasa and established the Ganden monastery which later became the seat of Gelug Tradition. Till the age of 63 Tsongkhapa wrote important works, headed the establishing of religious symbols and taught Dharma.

The instruction advises to follow the example of Tsongkhapa's life: first to study hard, then to meditate, and only later to teach.

The prayer to Tsongkhapa, asking to protect disciples in all their lives ends the instruction.

27. (OR-22-25) An Easily Understandable Biography of the Great Omniscient Tsongkhapa, the Source of All Happiness (the last four chapters 6, 7, 8, 9)

This whole title is indicated only in colophons of the chapters.

The author (compiler) of the biography is Lobsang Tsultrim (bLo bzang tshul khriims). The 84th senior of the Ganden monastery, who lived in the second half of the 19th century, had the same name.

27.a (OR-22) The sixth chapter of Tsongkhapa's biography. 66 fol.

The size of this and subsequent chapters' folios is the same as of Instruction (no. 26).

This chapter tells how Tsongkhapa, inspired by Manjushri, orders the supporters and disciples to repair the main temple of Lhasa with the statues of Buddha Shakyamuni. Also, he starts the New Year festival which lasts half of the first month of the moon-calendar. The festival is held for honoring the miracles done by Buddha within that month. Besides, Tsongkhapa establishes the Ganden monastery, explains the Teaching and writes a commentary on Guhyasamaja-tantra. At that time he experiences visions of various deities and receives their blessing.

27.b (OR-23) The seventh chapter of Tsongkhapa's biography. 41 fol.

The chapter depicts Tsongkhapa's death accompanied by auspicious signs. It includes the list of his works and the names of his main disciples.

27.c (OR-24) The eighth chapter of Tsongkhapa's biography. 44 fol.

This chapter contains short biographies of the main Tsongkhapa's disciples, Gyaltzab Dargmarinchen and Khaidub, as well as biographical information about the abbots of the Ganden monastery.

27.d (OR-25) The ninth (last) chapter of Tsongkhapa's biography. 48 fol.

This chapter tells about the evolution of Gelug Tradition and the founders of the main monasteries belonging to it – Jamyang Chioje ('Jam dbyangs chos rje), Jamchen Chioje Shakya Yeshe (Byams chen chos rje shakya ye shes) and others. The temples, sacred images and other relics in these monasteries are specified as well.

3. Prayers, good wishes, praises

28. (OR-103) Elimination of All Evil

Nyes pa kun sel.

5 fol. 10.2 × 34.3; fr. 7.2 × 28.3.

This text belongs to Nyingma, the Old Tradition. The author is its founder Guru Padmasambhava. The text is *terma*, "the hidden treasure". Its full title is The Blessing Lamp Eliminating All Evil.

The text consists of a long mantra (*dharani*) and good wishes. It is said that if they are read three times, all harmful factors, evils, etc. will be eliminated and goodness will prosper.

29. (OR-70) A Prayer to Oddiyana Jewel, the Spontaneous Fulfillment of Desires

Urghan rin po che'i gsol 'debs bsam pa lhun grub ma.

12 fol. 7 × 22.1; fr. 5.1 × 17.2.

"Oddiyana Jewel" is Guru Padmasambhava.

The author of the prayer is not indicated.

30. (OR-55) A Praise to the Law of Dependent Origination, the Essence of Good Sayings

rTen 'brel bstod pa legs bshad snying po.

7 pages. 7 × 22 cm.

The author is Tsongkhapa.

The text praises Buddha Shakyamuni and the law of dependent origination proclaimed by Him. This is Tsongkhapa's song of joy, which was written when he finally realized the majesty of that law. Therefore sincere respect to the Teacher of the world awoke in him.

31. (OR-69) A Hymn Awakening the Blessings

bsTod pa byin rlabs nyer 'jug ma.

10 fol. 7.1 × 22; fr. 5 × 17.2.

This is Tsongkhapa's poetic hymn to Buddha Shakyamuni.

32. (OR-74) A Prayer to [the Teachers of] Gradual Path Opening the Gates of Highest Way

Lam rim gsol 'debs lam mchog sgo 'byed.

12 fol. 7×22 ; fr. 4.8×15.7 .

The text is ascribed to Tsongkhapa. But it is clear that the text was supplemented by other authors, because the prayer honors Tsongkhapa, his disciples and disciples' disciples.

So the text written by Tsongkhapa consists of praises to the Teachers before him and of a concluding prayer – the Source of the Perfection (Yon tan gzhir gyur ma).

The prayer was written at the famous Reting monastery, the seat of Kadam Tradition.

33. (OR-65) Praises to Sarasvati, the [so-called] White Cloud

dByangs can lha mo'i bstod pa chu 'dzin dkar po ma.

3 fol. 7.1×22.2 ; fr. 5.5×17.3 .

The author is Tsongkhapa.

Sarasvati is the goddess of arts.

34. (OR-78) Praises to Amitayus, [called] the Rising Sun

Tshe bstod nyi gzhon 'char ka ma.

3 fol. 7×22.2 ; fr. 4.8×15.7 .

This verse is written by Venerable Tsongkhapa as well.

35. (OR-112) A Prayer to Tsongkhapa, the so-called Migzema (dMigs btse ma), printed a great number of times on thin paper sheets (6.4×58 cm)

It is prepared for the prayer-wheels. Here is its translation:

*To the great treasury of impartial love
Avalokiteshvara,
to the lord of pure wisdom Manjushri,
to the jewel-ornament of heads of Snow Land's sages,
Venerable Lobsangdrakpa, I pray.*

The main part of this prayer is composed by Tsongkhapa and dedicated to Teacher Rendava (1349–1412). Rendava changed his own name into Tsongkhapa's and returned the prayer to the author. Tsongkhapa and Rendava often interchanged the roles of teacher and disciple. Rendava treated Tsongkhapa with great respect as well.

In this and a more extended version of the prayer, Tsongkhapa is regarded as an embodiment of Avalokiteshvara, Manjushri and Vajrapani.

36. (OR-67) Stanzas Praising the Holy Teacher, the Brahma's Melody

dPal ldan bla ma dam pa la bstod pa'i tshigs bcad tshangs pa'i dbyangs.

8 fol. 7×21.8 ; fr. 5.2×17 .

The author of this poem is famous Khaidubje Gelegpelsang (mKhas grub rje dge legs dpal bzang; 1385–1438). He praises his Teacher Tsongkhapa.

37.1 (OR-72) A Praise to Venerable Tara of Acacia Forest, the Jewel-ornament of Sages' Heads

rJe btsun seng ldeng nags grol gyi bstod pa mkhas pa'i gtsug rgyan.

10 fol. 7 × 22.2; fr. 5.3 × 17.7.

The author of this fine praise is Tsongkhapa's disciple, the 1st Dalai Lama Gendundup (dGe 'dun grub; 1391–1474).

“Tara of Acacia Forest” (Khadiravani Tara) is the most popular of her forms. She is green in colour. Her right hand is in the gesture of generosity. The thumb and the ring finger of her left hand are put together in a triangle at her heart. In each hand she holds a blue flower of *Meconopsis (utpala)*.

In most cases this praise is read after the rite of four mandalas (see no. 58. OR-71).

There is another, rewritten, text of the praise:

37.2 (in collection 79. (OR-120), the 5th text)

5 pages. 7 × 33.5 cm.

38. (OR-76) Prostrations to the Steadfast Ones

gNas brtan phyag mchod.

11 fol. 7 × 22.2; fr. 4.7 × 15.7.

The author is the 2nd Dalai Lama Gendun Gyatso (dGe 'dun rgya mtsho; 1475–1542).

The honor is paid to Buddha and to the main arhats who reached Liberation in Buddha's times.

They are called the Steadfast Ones. Buddha and arhats are asked to bless the Teaching for further prosperity.

39. (OR-79) A Praise to the Great Compassionate One, Four-Armed [Avalokiteshvara]

Thugs rje chen po phyag bzhi pa'i bstod pa.

4 fol. 6.7 × 21.7; fr. 4.7 × 15.7.

The author is the 2nd Dalai Lama Gendun Gyatso.

The Four-Armed (Shadakshari) Avalokiteshvara is the most popular form of this Bodhisattva in Tibet. His two hands are put together at his heart and the other two hold a crystal rosary and a white lotus flower.

In folio 4b there begins (without a period) another text:

>>> The Praise to Venerable Manjughosha, The Clearing Up of Insight.

rJe btsun 'jam dbyangs kyi bstod pa shes rab gsal byed ma.

The end is missing. 1.5 fol. (4b–5). 7 × 22.2; fr. 4.7 × 15.7.

There is also the sixth folio added from yet another text – the end of Sutra of Calming the Black-Muzzled One.

40. (OR-62) Abridgement of Sitatapatra

gDugs dkar gyi bsdus pa.

2 fol. 7 × 22.2.

The text consists of three stanzas of a prayer to goddess Sitatapatra-aparajita written by the 7th Dalai Lama Lobsang Kelsang Gyatso (bLo bzang skal bzang rgya mtsho; 1708–1757).

41. (OR-73) A Praise of Miracles, [called] the Two Great Accumulations

Cho 'phrul gyi bstod pa rgya chen tshogs gnyis ma.

6 fol. 7×22.2 ; fr. 4.8×15.3 .

The author is the 1st Panchen Lama Lobsang Chiokigyaltzen (bLo bzang chos kyi rgyal mtshan; 1570–1662). The text is composed at the famous Tashilumpo monastery, the residence of Panchen Lamas. The miracles done by Buddha are praised.

42. (OR-75) A Prayer to the Close Lineage [of Teachers]

Nye brgyud gsol 'debs.

5 fol. 7×22.2 ; fr. 4.8×15.6 .

The last folio is missing. But as the beginning of the colophon is very similar to that of A Praise of Miracles (no. 41), the author can be the same 1st Panchen Lama Lobsang Chiokigyaltzen.

43. (OR-77) A Hymn to Venerable Maitreya

rJe btsun byams mgon gyi bstod pa.

6 fol. 7×22.2 ; fr. 4.8×15.7 .

The author is the 1st Panchen Lama.

Maitreya is the future Buddha, the 5th Teacher of the world in the Great Eon (*mahakalpa*).

He is not only praised in this hymn, but also sacrifices and prayers are offered to him.

44. (OR-56) A Prayer which Creates the Wind Horse

Rlung rta bskyed pa'i 'dod gsol.

3 pages. 7.1×21.9 .

The author is the 1st Panchen Lama.

“The wind horse” is the symbol of prosperity. Offerings are made to the deities and they are asked to create “the wind horse”, i.e. to give happiness and prosperity.

45. (OR-58) The Wish not to Part with the Venerable Guru's Teaching in All Lives

rJe bla ma'i bstan pa dang tshe rabs kun tu mi 'bral ba'i smon tshig.

2 pages. 7×22.3 ; fr. 5×18.7 .

The author is the 3rd Panchen Lama [Lobsang] Peldan Yeshe (bLo bzang dpal ldan ye shes; 1738–1780).

The Venerable Guru is Tsongkhapa.

46. (OR-44) Good Wishes to Father and Mother Expressing Gratitude for Their Kindness

Pha ma drin lan gzo ba'i smon lam.

2 pages. 6.9×21.5 .

The title is conventional, because this manuscript contains two separate good wishes of different authors:

>>> The first one is composed by the 3rd Panchen Lama Lobsang Pelden Yeshe. He wishes that his parents, Teachers, Vajra brothers and sisters, and animals whose meat is eaten and milk is drunk would attain Buddhahood quickly. Two stanzas.

>>> The second good wish is written by Yongzin Rinpoche (Yongs 'dzin rin po che). The merits of the recitation of Avalokiteshvara's mantra are dedicated to eliminating harmful emotions, getting rid of illusions and being born in Blissful Paradise (Sukhavati). Two stanzas.

47. (OR-57) A Prayer to the Lineage of Teachers, the so-called Heart of the Sun Opening the Lotus of Clear Mind

Bla rgyud gsol 'debs kyi rim pa blo gsal padmo rgyas pa'i nyin byed snying po bsdus pa zhes bya ba.

7 pages. 7 × 22.

The author (compiler) is Khenrab Tenpa Chiopel (mKhyen rab bstan pa chos 'phel).

Honour to Gelug Tradition and Teachers of Maitreya Lineage is paid. At the end, blessings are asked for and good wishes are expressed.

48. (OR-93) An Untitled Prayer to Tsongkhapa

2 fol. 6.6 × 20.8; fr. 5.3 × 17.2.

The author is Serkangpa Rinpoche (gSer khang pa rin po che).

49. (OR-64) A Prayer for Long Life [of the Teachers], the Drops of Camphor Relieving Heat

Zhabs brtan gsol 'debs tsha gdung sel ba'i ga bur zogs ma.

4 fol. 6.5 × 21.8; fr. 5 × 19.8.

The author is Dretrewo Kagyurla ('Bras tre bo bka' 'gyur bla).

50. (OR-66) Thanksgiving Gratitude to Fathers and Mothers

Pha ma drin gzo tshul.

6 fol. 7.1 × 22.1; fr. 5 × 17.7.

The author is the famous poet Lama Konchog Tenpa Dronme (dKon mchog bstan pa sgron me).

This text admonishes us to realize that all sentient beings were our parents because samsara, the cycle of births and deaths, has no beginning. The kindness of all these parents is apprehended and gratitude is expressed by dedicating one's all merits to their attainment of Buddhahood and being ready to turn the Wheel of Dharma for their sakes.

51. (OR-51) A Praise to Six Ornaments and Two Most Exalted Ones

rGyan drug mchog gnyis kyi bstod pa.

8 pages. 6.9 × 21.9.

The author is not indicated.

Six Ornaments are the great Indian Teachers, Aryadeva, Vasubandhu, Dignaga, Dharmakirti, Gunaprabha and Shakyaprabha, and Two Most Exalted Ones are Nagarjuna and Asanga.

Honor is paid not only to the aforementioned Teachers in this text. Buddha Shakyamuni and Teachers of Kadam and Gelug Traditions are praised as well. Good wishes are expressed in conclusion.

52. (OR-80) A Praise to Jowo Atisha

Jo bo a ti sha'i bstod bkur.*

3 fol. 7 × 22.2; fr. 4.8 × 15.5.

The author is not indicated.

Atisha (982–1054) is the founder of Kadam Tradition. In 1042 he was invited to Tibet in order to revive Buddhism, which had been almost eradicated by the cruel king Langdarma. Tibetans called Atisha “Jowo”, the Respectable Gentleman.

53. (OR-68) The Torch of Teaching

bsTan 'bar ma.

7 fol. 7 × 22.2; fr. 5 × 17.3.

The author is not indicated.

The text is a poem expressing the wish that the torch of Buddha's and Tsongkhapa's Teaching would burn for a long period of time.

54. (OR-63) A Festal Prayer Giving the Supreme Blessing

Dus bstun gsol 'debs byin rlabs mchog stsol ma.

4 fol. 6.8 × 22.8; fr. 4.9 × 20.8.

The author is not mentioned.

The prayer is dedicated to Teachers, Buddhas, Deities, Dakinis (heavenly yoginis) and Guardians of the Teaching.

55. (OR-50) A Praise to Yama, Shridevi and Vaishravana

Chos rgya l lha mo nam sras rnams kyi bstod pa zhes bya ba.

3 pages. 6.7 × 21.4.

The manuscript consists of three texts. The authors of the first and the third ones are not indicated. The second text, a praise to Shridevi-Remati, is ascribed to the Indian mahasiddha Maitripa.

* There is a mistake in the title – *stod ma kur*.

Yama and Shridevi (or Remati) are extremely furious forms of the Guardians of the Teaching. They are addressed for protection from extremely harmful factors. Vaishravana is a more peaceful deity. He is also called the God of Wealth. It is said that if a skilful meditator calls out this deity he can get everything he desires.

56. (OR-49) Untitled wish of happiness, starting with the words “On the top of victory banner...” (rGyal mtshan rtse mor...)

2 pages. 7 × 22.

The author is not indicated.

Usually all meditations, rites, etc. are finished with a wish of happiness.

57. (OR-94) Untitled prayer to Teacher Lobsang Dorje (bLo bzang rdo rje) and to deities wishing him a long life

2 fol. 6.8 × 21.2; fr. 5 × 17.3.

The author is Lobsang Thubten Wangchug (bLo bzang thub bstan dbang phyug).

4. Rites

58. (OR-71) The Rite of [Offering] Four Mandalas to Tara called the Rain Fulfilling All Desires

sGrol ma'i ma ndal bzhi pa'i cho ga 'dod dgu'i char 'bebs zhes bya ba.

9 fol. 7 × 22; fr. 5x 17.3.

The author is the prominent Tibetan Lama Sumpakhenpo Yeshe Peljor (Sumpa mkhan po ye shes dpal 'byor; 1704–1788).

The text was published at the Ganden Shadrupling (dGa' ldan bshad sgrub gling) monastery.

During this rite, a mandala (a circular bronze plate) on which pinches of rice grain are being put, is offered four times. It symbolizes the ideal world with all its goods.

The act of offering expresses the entire devotion and entrustment of the world to the forces of Good in the centre of which the goddess Tara, the Saviouress, is placed in this case.

59. (OR-45) The Offering of Ritual Cakes to the Soil Masters

gZhib dag gtor 'bul.

2 pages. 7 × 21.9; fr. 4.6 × 16.

The author is not indicated*.

“The soil masters” are various deities of earth. In most cases this rite is performed when one needs to do earth work, to build something, etc.

* Further the authors will not be referred to if their names are not indicated.

60.1 (OR-46) The Offering of Ritual Cakes

gTor 'bul ma.

8 pages. 7 × 21.6.

The author is yogi Rabjam Lodro (Rab 'byams blo gros).

In this case, the ritual cakes (*balims*, tib. *tormas*) are offered to Yama, Shridevi, Mahakala and other Guardians of the Teaching.

60.2 (OR-47).

10 pages. 7 × 22.3.

The text is the same as previous, supplemented (from page 7b) with a wish of happiness, which was just referred to in the previous text.

The text was rewritten by a young lama (disciple) unskilled in calligraphy.

61. (OR-48) Two Purifications – from Mistakes and Defilements

mNol bsang dang sgrib bsang gnyis.

2 pages. 7 × 22.3; fr. 5.7 × 20.

The manuscript consists of two rewritten texts composed by two authors:

>>> The first one was written by the 1st Panchen Lama Lobsang Chioki Gyaltzen. The offerings (purifying substances: sandalwood and others) are put on the altar. They are blessed and the prayer is read for everybody's purification from mistakes.

>>> The second text is the alternative version of the prayer written by Chubsang Rinpoche (Chu bzang rin po che).

62. (OR-52) Total Purification

bSang rnam dag ma.

11 pages. 7.2 × 21.2.

The author is Tulku Sonam Yeshe Wangpo (sPrul sku bSod nams ye shes dbang po).

This text of ritual purification is similar to the previous one, though is more extended. It is interesting, because the Teachers and deities of all Tibetan Buddhist Traditions are invited to the offering. So its author probably was the follower of the Impartial (*ris med*) Tradition.

The text was supplemented by monk Ngavang Tenzin (Ngag dbang bstan 'dzin).

63. (OR-95) Untitled short rite of purification from mistakes (mnol bsangs) written by Panchen Rinpoche (the 1st Panchen Lama ?)

2 fol. 7 × 22; fr. 5.3 × 17.5.

64. (OR-54) The Offering of Golden Drink to the Fast Guardian of Wisdom

Myur mdzad ye ches kyi mgon po la gser skyems 'bul tshul.

2 pages. 7 × 22.

A special yellow drink is offered to Mahakala, the Guardian of the Teaching and Defender of Sciences, as well as to his attendants.

65. (OR-84) A Purification [Offering] to the Fast Guardian of Wisdom

Myur mdzad ye shes mgon po bsangs.

7 fol. 7 × 21.9; fr. 5.3 × 16.4 .

This rite is also for Mahakala.

66. (OR-88) A Purification Offering of Ritual Cake to the Glorious Four-Faced (Catupitha) Mahakala

dPal mgon zhal bzhi'i bsang mchod gtor.

3 fol. 7.2 × 22–22.5; fr. 5.3 × 16.5.

67. (OR-9 6) Untitled offering to Mahakala, composed by the 7th Dalai Lama (*bLo bzang skal bzang rgya mtsho*)

2 fol. 7 × 22; fr. 5 × 16.8.

68.1 (OR-81) A Purification Offering to the Nine Deities of [the Mandala of] Mysterious Fierce Hayagriva, the Rain Fulfilling All Desires

rTa mgrin yang gsang khros pa lha dgu'i bsang mchod 'dod dgu'i char 'bebs.

4 fol. 7.1 × 22.2; fr. 5.3 × 16.5.

Hayagriva is one of the “wrathful” (i.e. having very active energy) deities (yidams). Hayagriva, Horse-necked One, is dark-red in colour. He has three faces and six arms (in his main form). Three green horse heads protrude from the hair of this yidam. In this case the horse symbolizes the spiritual energy.

68.2 (OR-82).

Exactly the same text.

69. (OR-83) A Purification Offering to Glorious Vajrapani

dPal phyag na rdo rje'i bsangs mchod.

5 fol. 7.3 × 22; fr. 5.4 × 16.5.

The rite is similar to 61 (OR-48).

70. (OR-85) A Purification Offering of Ritual Cake to the Vowed King of Dharma

Dam can chos kyi rgyal po'i bsangs gtor.

5 fol. 6.5 × 22; fr. 5.3 × 16.5.

The King of Dharma is Yama, the Lord of Death, who vowed to protect Buddha's Teaching after he was defeated by Manjushri–Yamantaka.

This rite contains offerings to all three aspects of Yama: the outward, the inner and the secret.

71. (OR-92) Untitled purification offering to Yama

5 fol. 6.9 × 21.9; fr. 5.3 × 16.5.

The author is the 3rd Panchen Lama Lobsang Pelden Yeshe.

72.1 (OR-86) A Purification Offering to Shridevi, the Queen of the Sphere of Desires

'Dod khams dbang phyug dpal ldan lha mo'i bsangs mchod.

5 fol. 6.4 × 21.9; fr. 5.3 × 16.5.

Shridevi, or Shrikalidevi, is also the Protector of the Teaching. She is depicted riding a mule.

Her colour is black. She holds a staff and a skull-cup full of blood.

72.2 (OR-87).

The same text but without the 4th folio.

73. (OR-89) A Purification Offering to Vaishravana

rNam sras kyi bsangs mchod.

7 fol. 7 × 22; fr. 5.4 × 16.6.

Vaishravana is the god of wealth and *lokapala*, the protector of the north. He is depicted holding the banner of victory and a mongoose.

74. (OR-90) The Purification Rite of Zhamsran, the Proud Protector of the Teaching

Chos skyong dregs pa lcam sring gi bsangs kyi cho ga.

10 fol. 7 × 22; fr. 5.3 × 16.6.

Zhamsran (in Buriat pronunciation) is the god of war, the protector of warriors. He is red in colour, and holds a sword.

75. (OR-91) Untitled short version of the purification rite dedicated to Zhamsran

3 fol. 7 × 22; fr. 5.3 × 16.5.

76. (OR-97) Untitled offering and prayer to Pekar, the Guardian of the Teaching

2 fol. 7 × 22.2; fr. 5.8 × 17.2.

The author calls himself "a Buddhist monk from Zahor" (Za hor gyi bande). The text is written at the Drepung ('Bras spungs) monastery.

Pekar is not only the Guardian of the Teaching but also the Protector of Tibet and Dalai Lamas.

77. (OR-53) A Pile of Jewels – an Offering to the Powerful Local Deity the Lord of Haganagol

Rin chen spungs rtsegs ha gan a go la'i bdag po mthu ldan yul lha'i gsol mchod.

7 pages. 6.9 × 22.

The author is Sumatigunabhava. This name is probably the translation of the Tibetan name of an educated Buriat Lama from the Tsugol monastery (*datsan*).

The text is of local importance. It was used only at the Tsugol monastery, Gedan Tashichiopeling. The introduction of the text says that this powerful deity lives near to that monastery.

The Tsugol monastery (*datsan*) is located in Aginsk Buriat National Region. It was rebuilt not long ago.

>>> At the end of the text there are two separate few-line texts intended for consecration. The first one is for the consecration of “the wind horse” and the second one – of the image of the deity.

The author is Zhebzundamba (Mongolian pronunciation of rJe btsun dam pa).

“The wind horse” is a sort of flag with the picture of a horse, mantras and good wishes which are “read” by the wind waving the flag.

78. (OR-118) A collection of rites dedicated to Manla (Bhaisajyaguru)

The collection consists of 14 manuscripts and 4 xylographic texts for the worship of Buddha of medicine Manla and His Attendants, the Seven Tathagatas:

(1) The manuscript contains:

>>> A specification of the course of Manla’s ceremony. 2 pages.

Within the ceremony, the rites of other deities (Tara, Mahakala) are performed as well.

>>> The rite of Manla. 6.5 pages.

>>> The sadhana of White Mahakala. 9.5 pages.

The size of the manuscript 7 × 35 cm.

(2)–(7): 2 xylographic editions and 4 manuscripts of the same text titled The Essence of the Rite of Bhagavan Manla’s Sutra, the so-called Wish Fulfilling Gem (bCom ldan ‘das sman bla’i mdo chog gi snying po bsdus pa yid bzhin nor bu zhes bya ba).

About the sutra, see no. 3 (OR-13). The rite was composed by the 1st Panchen Lama Lobsang Chioki Gyaltzen at the Tashilumpo monastery.

>>> Xylographic text (2) – 14 fol. 8.7 × 34.5.

>>> Xylographic text (3) – different edition. 15 fol. 8.7 × 22.

The shortened version of the rite. It includes the first 9 (more precisely 8.5) folios of the text (2). The last colophon folio is missing.

>>> Manuscript (4) – rewritten xyl. text (3). 15 pages (+ one sheet of insertion). The size is the same as of the text (3).

>>> Manuscript (5) – compilation (?). It consists of a rewritten abridgement of the first 8.5 folios of the text (2) and the concluding good wishes (12a5–13b5) which are extended with the reference to other good wishes. Probably there exists the third version of the rite, rewritten in this manuscript whose volume is 16 pages, size 8.2 × 31.5.

>>> Incomplete manuscript (6) – abridgement of xyl. text (2).

>>> Manuscript (7) – a version of the rite similar to xyl. text (2), only the part 9a1–10b2 is missing.

(8) The Supplementary Abridgement of Manla’s [Rite].

sMan bla bsdus pa’i kha skong.

10 fol. 8.7 × 22.

The text is intended for regular reading. It is composed by Lobsang Thubten Wangchug Jigme Gyatso (bLo bzang thub bstan dbang phyug 'jigs med rgya mtsho) in the Earth Sheep year (1859 ?).

(9) Manuscript of the rewritten previous xyl. text.

8 pages. Size is the same.

(10) The beginning of the medicine consecration rite.

2 pages. 9.2 × 20.6.

(11) The Rite of Bhagavan Manla for the Purification of the Dead, the so-called Guide in the Darkness of the Southern Gate.

bCom ldan 'das sman bla'i gshin po'i sbyang chog lho sgo'i nags po 'gro shes zhes bya ba.

20 pages. 10.2 × 33.

This rite is for helping the dead. It includes many mantras and sacred gestures (mudras). "The southern gate" leads to the kingdom of the lord of death Yama.

(12) The Southern Gate of the Dead Depending on Manla.

sMan bla'i sgo nas gshin po'i lho sgo.

19 pages. 10.5 × 28.5.

This is an abridgement of the previous rite.

(13) Untitled prayer and offering to the Lineage of Teachers of Manla Tradition (sMan bla'i bla rgyud).

8 pages (the fifth is missing). 10.5 × 36.

The author is Kelsang Thubten Wangchug (bsKal bzang thub bstan dbang phyug; lived in the second half of 19th century). He wrote this text at the Kumbum monastery.

(14) The Burning [of the Mistakes of Performed Rites] of the King of Doctors, the so-called Carriage of Spiritual Powers.

bCom ldan 'das sman pa'i rgyal po'i sbyin sreg dngos grub shing gi rta zhes bya ba.

8 fol. 8.8 × 51.5.

The author is the same.

(15) The Ritual Offering to the Seven Sugatas, the so-called Wish-Fulfilling King.

bDer gshegs bdun gyi mchod pa'i chog sgrigs yid bzhin dbang rgyal zhes bya ba.

60 pages. 11 × 35.

The author is Sabten Jamyang Drakpa (Sa brtan 'jam dbyangs grags pa).

The xylographic edition of this rewritten text is published at Ganden Phuntsogling (dGa' ldan phun tshogs gling).

>>> There is an insertion – a prayer to Buddha of medicine Manla – between pages 15 and 16.
3 pages. 8.5 × 35.

(16) The Rites of the Meditations on the Seven Sugatas, of the Vase [of Consecrated Water] and of the Initiation – the Authentic and Easily Comprehensible "Source of Welfare".

bDe bar gshegs pa bdun gyi bdag mdun bum pa dbans chog dang bcas pa phan bde 'byung gnas ji lta ba bzhin nag 'gros su bkod pa.

24 pages. 10.5 × 35.

The author is the aforementioned Kelsang Thubten Wangchug.

(17) The Purification [of the Body with the Help of] the Eight Sugatas of Bhagavan Manla, the so-called Eliminator of All Obstacles.

bCom ldan 'das sman bla bder g shegs brgyad kyi byabs khros bar chad kun sel zhes bya ba.
6 pages. 7 × 33.

The eighth Sugata is Buddha Shakyamuni. He is also considered to be the Doctor as He cured people's and gods' souls.

This rite is performed in order to purify the energies of a sick person's body. In this way the illnesses and bad karmic imprints are eliminated. The performer of the rite is a Lama skilled in medicine. He prescribes necessary visualizations to the sick man. E. g., the patient has to visualize Eight Medical Sugatas (Buddhas) transforming into light which then transforms into a vase with consecrated water. Water pours out of the vase and washes the whole patient's body both from inside and from outside, eliminating all harmful energy.

(18) The consecration of medicine.

2 pages. 8 × 22.

The meditator transforms himself into Buddha Manla. His mantra is visualized in the heart (heart chakra). The rays radiate from the mantra. After collecting the powers of blessings of all Buddhas they return back into the heart. Then the mantra is being recited while visualizing the drops of nectar falling down from it. The nectar consecrates the medicine transforming it into elixir of life.

79. (OR-120) A collection of various rites

It consists of six texts:

(1) The Colouring of Manla's Mandala (excerpt).

bCom ldan 'das sman pa'i rgyal po'i dkyil 'khor . . . tshon 'gyed pa'i rim pa.
9 pages. 8.8 × 22.5.

This text describes one of the steps of creation of Medicinal Buddha Manla's Mandala (a symbolic palace of deities, which is made of multi-coloured sand). Mandala is made before the initiation of disciples into Tantra, a secret teaching of spiritual development. The science of Tibetan medicine also refers to Tantra. All Tibetan doctors would be initiated into the Mandala of Manla.

(2) The Offering to Maharaja Vaishravana, the so-called Treasury of Spiritual Powers.

rGyal po chen po mam thos sras la mchod gtor 'bul ba'i rim pa dngos grub kyi bang mdzod zhes bya ba.

25 fol. 8.5 × 21.5; fr. 6 × 18.

The compiler of the main text is the 2nd Dalai Lama Gendun Gyatso (dGe 'dun rgya mtsho; 1475–1542).

>>> The supplementary text (23b5–24b6) – The Offering of Ritual Cake to the Red Ganapati.

Tshogs bdag d mar po la gtor ma 'bul ba'i tshul.

Its author is the 1st Panchen Lama Lobsang Chioki Gyaltsen.

>>> The *dharani* of Ganapati (at the end of the xylographic text). Perhaps it is taken from Kagyur.

Vaishravana and Ganapati are the lords of wealth. Vaishravana is also the Protector (*lokapala*) of the north, one of the four great gods' kings (Maharajas) protecting the cardinal points.

(3) The Method of Blessing of All Really Purifying Substances of the Purification Rites, Outer and Inner Offerings and Ritual Cakes.

'Bum bsangs sogs bsangs kyi cho ga spyi'i bsang rdzas phyi nang gi mchod gtor spyan gzigs mams byin brlabs bya tshul.

4 pages. 8.5 × 22.

Before offering the substances they must be blessed. In this case the blessing is performed meditatively transforming oneself into Yamantaka, reciting mantras and making sacred gestures (*mudras*).

(4) An Easy Rite of Eliminating the Power of the Master of Illness [taken] from the Secret Cycle of Actualization of Hayagriva, the so-called Drops of Nectar Healing Everybody.

rTa mgrin gsang sgrub kyi chos skor las nad bdag stobs 'joms kyi cho ga 'kyer bde bar bkod pa kun phan bdud rtsi'i zeg ma zhes bya ba.

6 pages. 8.5 × 22.

The author is the hermit Dharmavajra (ku sa li Dharmabadzra).

It is believed that serious diseases and especially infections have their "master-demon", i. e. powerful and harmful energy. In this case the energy of disease is imagined as a black woman-witch (*ma mo*). The pure energy of the "furious" (i.e. very active) deity Hayagriva is set against her in a rather "soft" way, i.e. by performing the ransom-offering.

(5) refer to 37.1 and 37.2.

(6) A catalogue of ritual cakes (*gTor ma'i bskor rim dang bcas pa*).

4 pages. 8 × 33.5.

The text describes the forms of ritual cakes (*balims*), also specifies their number and components.

5. Sciences

a. Medicine

80. (OR-122) The [Four] Tantras – the Secret Instructions on the Eightfold Essence of Healing Nectar

bDud rtsi snying po yan lag brgyad pa gsang ba man ngag gi rgyud (in short – rGyud bzhi).

401 (9 + 53 + 262 + 77) fol. 10 × 52 cm.

The Beijing edition. The year of issue, Water Tiger year (1842 or 1902 ?), is indicated in the colophon.

The text is written by unknown Tibetan authors who used Indian treatises on medicine*. So, though the text is called “tantras” it is not included into Kagyur. It contains four parts which have individual titles (title folios):

80.a The Essential Tantra. rTsa ba'i rgyud. 9 fol. 6 chapters.

A short summary of the Four Tantras. The entire knowledge of medicine is classified in the pictures of “the trees of medicine”. In most cases doctors learn this tantra by heart.

80.b The Explanatory Tantra. bShad rgyud. 53 fol. 31 chapter.

Its subjects are embryology, anatomy, physiology, nutrition, the principles of medicine-making and the medicinal raw materials, the ethics of doctor, etc. and the philosophy of medicine, which gives the understanding of the pathogens – *wind*, *bile* and *phlegm* – as well as of the conditions and the variety of their disbalance – the cause of diseases. By the way, the primary pathogens are considered to be the three main passions: lust, anger and ignorance, respectively.

80.c The Tantra of Instructions. Man ngag rgyud. 262 fol. 92 chapters.

Its subjects are pathology and therapy.

80.d.1 The Supplementary Tantra. Phyi ma'i rgyud. 77 fol. 27 chapters.

It describes pulse and urine diagnostics (8 chapters), recipes, the sorts of medicine, cauterization, blood-letting, enemas and other methods of healing**.

There is one more xylographic text of the fourth part (different edition):

80.d.2 (OR-116).

The whole title is the Fourth, Supplementary, Tantra from The Four Tantras – the Secret Instructions on the Eightfold Essence of Healing Nectar.

bDud rtsi snying po yan lag brgyad pa gsang ba man ngag gi rgyud las dum bu bzhi pa phyi ma'i rgyud zhes bya ba.

66 fol. 8.5 × 52.

It was published by the monk Tenpa Dargye (bsTan pa dar rgyas) at the Geden Chioglenamgyal Kumbum (dGe ldan phyogs las rnam rgyal sku 'bum) monastery in the Fire Dragon year (1856 or 1916 ?).

81. (OR-117) The Commentary on the Supplementary Tantra – Fourth Part of the Treatise on Medicine – the Ornament of Bhaisajyaguru's Thoughts, a String of Blue Beryl Illuminating the Four Tantras

gSo ba rig pa'i bstan bcos sman bla'i dgongs brgyan rgyud bzhi'i gsal byed vaidurya sngon po'i phreng ba las dum bu bzhi pa phyi ma rgyud kyi rnam bshad ces bya ba.

* This is an opinion of modern scholars. Jamgon Kontrul (1813–1899), the famous compiler of the collection of *treasures* (*termas*: disclosed secret texts), writes in his “Life stories of hundred *tertons*” (gTer ston brgya rtsa'i rnam thar, 46a: rin chen gter mzdod chen mo, CD 1, vol 001, p. 381) that this work (*Gyud Shi*) was translated from Sanskrit by the great translator Vairocana; it was a *hidden treasure* until the 11th or 12th century; then it was disclosed (found) in a column of the Samye monastery by *terton* Drapa Ngonshe (Gra pa mngon shes).

** The Four Tantras were characterized by Donatas Butkus.

233 fol. 10.2 × 55.

The author of this great commentary on The Four Tantras (a String of Blue Beryl) is an expert in Tibetan medicine and the regent of the 5th Dalai Lama Sangye Gyatso (Sangs rgyas rgya mtsho) who lived in the 17th century.

The place of issue is not indicated, though according to D. Butkus it is published at the Aginsk datsan (Buriat National District, Chita region).

82.1 (OR-115) The Diagnostics of Diseases, Treatment and Some Other [Knowledge] Collected from Texts of Medicine, called Collection of Heart's Gems

sMan gzung khungs ma mams las nad kyi rtags bcos sogs thor bur 'byung ba phyogs gcig tu bsgrig pa gces bsdus snyig nor zhes bya ba.

234 fol. 11.5 × 37.

The author is Lobsang Chiopel (bLo bzang chos 'phel). The text was published by the monk Tenpa Dargye (bsTan pa dar rgyas) at the Kunga Chioling (Kun dga' chos gling) monastery.

The text describes the causes, conditions, symptoms of diseases of all three traditional groups (*wind*, *bile* and *phlegm*), the methods of their treatment, recipes, etc. The text is written in verse to alleviate learning by heart.

There also is the manuscript of this text (rewritten copy):

82.2 (OR-42)

165 pages. 8.8 × 22. The end is missing.

83. (OR-113) A collection of recipes

180 pages. 9.5 × 25.

The collection consists of 11 various manuscripts of recipes and one (the ninth) manuscript specifying the components of some ritual substances. It is titled The Structure of the Incense of Mahakala, Yama, Shridevi, Vaishravana and *Zhamsran* (mGon po chos rgyal lha mo mam sras lcam sring spos sbyor). Though it doesn't only specify the components of incense.

84. (OR-114) A manuscript containing recipes

25 pages. 11 × 36.

There we can find recipes for heart neuralgia (snying la rlung zhungs), cataract (ling tog), insanity (smyo) and other diseases which are not systematized. Probably some Lama doctor had written the recipes for the treatment of most widespread diseases. Some recipes are titled, e. g., "The sevenfold mercury decoct" (dngul chu bdun thang), "The sevenfold pomegranate" (se 'bru bdun), etc.

85. (OR-121) Various works on medicine

(1) The Blessed Mantras and Prayers which Eliminate Epidemics.

Rims nad zhi bar byed pa'i gzungs sngags byin rlabs can 'dod gsol smon tshig dang bcas pa.

5 fol. 6.5 × 16.5.

The author (compiler) is the monk Lobsang Jampel Gyatso (bLo bzang 'jam dpal rgya mtsho).

The colophon says that the text was composed in the Fire Horse year (1786 or 1846 ?) when an epidemic of smallpox erupted at Lhashol locality.

(2) Fragments of the treatise on medicine.

29 fol. (273–288; 358–370). 7.5 × 22.5.

The text is written in verse. It explains which plants and minerals should be used to cure various diseases.

(3) Recipes of Decocts (Thang sbyor).

3 pages. 8.7 × 22.

(4) Recipes of Various Medicines (sMan sna tshogs kyi sbyor).

15 pages. 8.7 × 22.

(5) Untitled list of the recipes.

12 pages. 8.7 × 22.

(6) Medicine recipes (gSo rig pa'i sman sbyor).

23 pages. 8.7 × 22.

(7) Fragments of lists of recipes.

62 pages of various size.

b. Iconography

86. (OR-17) [Three Hundred Gods]

100 fol. 7–7.5 × 18–21; fr. 5.8 × 17.7.

Folios 32, 83, 84 and 97 are missing.

The text is untitled, though it is known as “300 *burchans* (gods)” among Buriats. There are the images (graphic prints) of Teachers, Buddhas, Bodhisattvas or deities with their names on the upper side of each folio, and mantras and prayers on the lower side. So this text is a catalogue of the attributes and mantras of the deities. It is helpful for identification of images, etc.

The images of “gods” of this text are published in the book “Der Weise und der Tor” (translation of the sutra *The Wise and the Fool*) by the German tibetologist Schmidt.

c. Linguistics

87. (OR-1) The Big Dictionary with the ABC book “The Sea of Words”, called the Ocean of Language, or the Great Sun Illuminating the Parts of Language

Ming gi rgya mtsho'i rgyab gnon dag yig chen po skad kyi rgya mtsho 'am skad rigs gsal byed nyi ma chen po zhes bya ba.

272 (43 + 221 + 8) fol. 11 × 59.

The author is Rabjampa (Professor) Kunga Gyatso (Kun dga' rgya mtsho).

The Beijing edition. The text consists of three separate parts:

>>> The ABC book of the Tibetan language, the so-called Sea of Words (ming mtsho).

43 fol. Fr. 7.7 × 51.3.

>>> A Tibetan–Mongolian grammatical dictionary (dag yig).

221 fol. Fr. 8 × 52.

>>> The concluding part titled The Dream (rmi lam).

8 fol. Fr. 7.6–8.2 × 52.5.

In this part the author tells about his dream which he had before compiling the dictionary. In the dream gods blessed the author, his book and those who would learn from it.

88. (OR-43) An Easily Comprehensible Dictionary

rTogs par sla ba brda yig gi btus ming zhes bya ba.

27 pages. 8.6 × 22.

The dictionary consists of two parts:

>>> A Tibetan–Mongolian dictionary (1–11b).

Probably its words were collected from various texts. The dictionary is not compiled according to the rules of word sequence.

>>> A Tibetan–Tibetan–Mongolian dictionary of archaisms, poetical words, synonyms and other rare words (11b–27).

d. Astrology

89.–99. (OR-2-12) Incomplete collected works on astrology by Goshrichioje Lobsang Mingyurdorje (Go shri chos rje'i ming can blo bzang mi 'gyur rdo rje) with the manuscript-insertions by unknown Lama:

89. (OR-2) Astrological Text called The Bright Lamp. 1st (*ka*) volume.

rTsis gzhung yang gsal sgron me zhes bya ba.

20 fol. 10.2 × 52.2; fr. 7.2 × 47.3.

The text is written in the year of “Subduing everyone” (thams cad 'dul). Most probably it is 1827 or 1887.

90. (OR-3) rTag-longs and Other Astrological Tables. 2nd (*kha*) volume.

rTag longs sogs kyi re'u mig.

15 fol. 10.5 × 52.6; fr. 7 × 47.7 (1–12a) and 7.2 × 46.3 (12b–15).

The meaning of the term *rtag-longs* is not clear. Unknown astrological terms were not translated below, either.

91. (OR-4) The Six bskal-li Stars without 45 Hours according to Grub-mtha' Astrological System. 3rd (*ga*) volume.

Grub mtha'i rtsis kyi bskal li skar drug chu tshod zhe lngas sbyangs pa.

7 fol. 10.5 × 52.4; fr. 7.2 × 48.

Astrological tables.

The Indian–Tibetan astrological hour (chu tshod: “water hour”) was equal to 24 minutes, and a water-clock was used.

92. (OR-5) The Local Tables of Grub-mtha’ Astrological System – the Upper and Lower Cycles. 4th (*nga*) volume.

Grub mtha’ rtsis kyi cha shas re’u mig sten ‘og khor ma.
9 fol. 10.5 × 52.5; fr. 7 × 47.3.

93. (OR-6) Untitled insertion

1 page. 7.5 × 42.5.

Astrological tables, composed by some Lama who studied the works on astrology.

94. (OR-7) The Six bskal-li Stars without 45 Hours according to Byed Astrological System. 5th (*ca*) volume.

Byed rtsis kyi bskal li’i skar drug chu tshod zhe lngas sbyangs pa.
7 fol. 10.5 × 52.5; fr. 7.2 × 47.5.

Astrological tables.

95. (OR-8) Local Tables of Byed Astrological System – the Upper and Lower Cycles. 6th (*cha*) volume.

Byed rtsis kyi cha shas re’u mig steng ‘og ‘khor ma.
7 fol. 10.5 × 52.5; fr. 7 × 47.7.

96. (OR-9) The Tables for Four and Five “Spheres” of Half-Month Rahu [Cycle].

Zla phyed sgra gcan gyi re’u mig gnas bzhi dang gnas lnga gnyis.
11 fol. 10.5 × 52.5; fr. 7.5 × 48.5.

97. (OR-10) Insertion between 10–11 folios of the 7th volume

One page folded into four parts. The size of each part is 8.7 × 35.3.

The title of insertion is hard to read as it is written in swift handwriting.

The text consists of astrological tables drawn by an unknown Lama.

98. (OR-11) Another insertion between folios 10–11 of volume 7, similar to the previous one

The size of the parts is 10 × 36.7. Two parts are left empty.

The title is written in swift handwriting.

99. (OR-12) Short Notes on Annual and Monthly gtan-le Cycle, etc. 13th (*pa*; the last ?) volume.

gTan le lo zla’i ‘khor lo sogs kyi khra ma bsdus pa.

36 fol. 10.5×52.5 ; fr. 7.3×47.5 .

The text is illustrated by the pictures of dressed Twelve Cyclic Animals and Twelve Animals of Zodiac in the folios 5–9.

100. (OR-14) The Combinations of Planets and Stars and Other Important, Clear [Astrological] Tables

gZa' skar'phrod sbyor sogs la nye bar mkho ba'i re'u mig 'tshol bar sla ba zhes bya ba.

41 fol. 7×21 ; fr. 5.8×18.8 .

The author is Lonyi (bLo nyi) who himself carved the xylographic plates of the text in the Earth Bull year (1889).

This xylographic text contains (in the folio 21b) three astrological circles. Two of them are sewed on with a thread and revolve on their axis. There are the pictures of Cyclic Animals in the folios 4–15.

e. Bibliography

101. (OR-26) The List of Books Printed at the Great Northern Dshen Lhundubling Monastery

Byang phyogs chos sde chen po bde chen lhun grub gling gi dpar tho zhes bya ba.

13 fol. 9×54 ; fr. 6.5×46 .

The Dshen Lhundubling monastery, “the self-perfect continent of great bliss”, is located not far from Aginsk (Buriat National District, Chita region). It was built in the beginning of the 19th century. The printing house of Tibetan and Mongolian xylographic texts functioned in the monastery till 1933 (?).

The Tibetan xylographic texts are included in the List. The numbers of their copies are indicated as well.

**NACIONALINIAME M. K. ČIURLIONIO DAILĖS MUZIEJUJE SAUGOMŲ
TIBETIŠKŲ RAŠTŲ KATALOGAS**

Algirdas Kugevičius

S a n t r a u k a

Pasak tibetiečių medicinos farmakologijos žinovo Donato Butkaus, bemaž visus tibetiškų raštų kolekciją sudarančius ksilografinius tekstus, spausdintus raižytomis medinėmis lentelėmis ir rankraščius muziejus iš jo įsigijęs 1975 metais. Raštai 1970–1971 m. surinkti Buriatijoje. D. Butkus sudarė ir Tibeto fondo raštų inventorinę knygą, kurioje surašė tibetiškus bei sanskritiškus tekstų pavadinimus, nurodė foliumų (lapų) skaičių, formatą ir t. t.

Sudarydamas katalogą, remiausi jo duomenimis. Išverčiau visus tekstų pavadinimus ir glaustai apibūdinau daugelio tekstų turinį. Temiškai sugrupavau tekstus, nurodžiau jų kolofonuose rastus bibliografinius duomenis. Tačiau daugelyje tekstų kolofonų nėra. Be to, pavyzdžiui, „ugnies kiškio“ metai gali reikšti 1807, 1867, 1927 ir kt. metus. O 60-mečio ciklo (*rabžuno*) numeris beveik niekur nenurodytas.

Taigi kai kurios kataloge pateiktos tekstų leidimo datos spėjamos, ypač jei nežinomas autorius. Dorybingajai Tradicijai (*Gelugui*) ar jos ištakai – Pamokymų Tradicijai (*Kadamui*) – priklausiusių žymesniųjų autorių gyvenimo metus nurodau remdamasis tibetišku biografiniu žodynu (*Biographical Dictionary of Tibet & Tibetan Buddhism*, vols. V and VI, Dharamsala 1973–5) [*bka' gdams gsar rnying rjes 'brangs dang bcas pa'i bla ma brgyud pa'i rnam thar kun btus nor bu'i do shal zhes bya ba*].

Tekstus grupuoju taip, kad būtų lengviau skaityti ir naudotis katalogu, taigi naudoju kitokią jų numeraciją, nei fondo inventorinėje knygoje. Inventorinius numerius, kuriais pažymėtos prie tekstų prisegtos kortelės, nurodau skliaustuose po kataloginių numerių. Katalogo gale sudariau tekstų inventorinių-kataloginių numerių, tibetiškų bei sanskritiškų pavadinimų, vardų ir kitas rodykles (šiam almanache nespausdinamas).

Kad nereiktų nurodinėti – ar tekstai yra ksilografiniai ar perrašyti ranka, pirmųjų lapus vadinu foliumais (žymiu fol.), o antrųjų – lapais. Jų viršutinės pusės kaip įprasta žymiu raidėmis „a“, o apatinės – „b“. Tekstų skyrius, turinčius atskirus titulinis foliumus arba lapus, irgi žymiu raidėmis, bet atskiriu jas nuo skaičių taškais (pvz., 27.a, 27.b, 27.c).

Tekstams, nepažymėtiems atskirais inventoriniais numeriais, neduodu ir atskirų kataloginių numerių (išskyrus keletą vienetų tekstų, kuriems daviau antrinius kataloginius numerius (pvz. 1.2, 1.3): tuos, kurie turi titulinis foliumus ar lapus, žymiu tik skiriamaisiais (1), (2) ir tolesniais eilės numeriais, o tuos, kurie titulinis foliumų (lapų) neturi, atskiriu rinkiniuose tik ženklų >>>).

Trys tibetiškų raštų kolekcijos tekstai (nr. 2.1, 10, 25) eksponuoti parodoje „Šiaurinio budizmo tradicija dailėje“, Kaunas, M. K. Čiurlionio dailės muziejus, M. Žilinsko galerija, 1994 11 18–1995 04 06.

Katalogas sudarytas 1995 metais, redaguotas ir taisytas 2004 metais.

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