

Talking about Dunhuang on  
the Riverside of the Neva

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## FOREWORD

*This booklet is a collection of papers submitted to the Second Roundtable "Talking about Dunhuang at the Riverside of the Neva", which was held on September 3, 2010, at the Institute of Oriental Manuscripts (IOM), Russian Academy of Sciences, St. Petersburg, as part of "Research in the Chinese texts which were discovered in Dunhuang, Turfan, etc. and now kept in Russia" research program. This program was organized by the Editor and supported by the Japan Society for the Promotion of Science (Grant-in-Aid for Scientific Research (B) 21320070). This workshop was conducted under the cooperation between the Institute of Oriental Manuscripts, RAS, and the Institute for Research in Humanities, Kyoto University. For the conduct of the workshop, we are rather grateful to Dr Irina F Popova, Director of the IOM. The subject of the workshop was mainly concerning the Dunhuang manuscripts kept in Russia. We have a long tradition of cooperation in this field of study dating back to 1929, when Prof Kano Naoki published an article on Wen Xuan (Literary Selections) by the use of the photographs of the Dunhuang manuscript, which Prof Alekseev provided as a present for Kano's 60<sup>th</sup> birthday. We sincerely hope that at the time of publication of this booklet, the cooperation will have developed further and bring more fruitful results in the future.*

TAKATA Tokio

Kyoto

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## 前 言

這本小冊子是 2010 年 9 月 3 日在聖彼得堡借俄國科學院東方文獻研究所為會場舉辦的題為“涅瓦河邊談敦煌”的圓桌會議中提交的論文集。本次會議是編者主持的日本學術振興會資助研究項目“敦煌吐魯番等地發現的俄藏漢文文獻研究”（科學研究費 B 21320070）的活動之一，也是俄國科學院東方文獻研究所和日本京都大學人文科學研究所的合作項目。會議的舉辦得到了東方文獻研究所伊麗娜·波波娃所長的悉心關懷，謹此表示感謝！該會議的主題是俄藏敦煌寫本，而在這一方面我們擁有悠久的傳統。1929 年狩野直喜教授利用阿列克謝夫教授為慶祝狩野六十壽誕寄來的俄藏寫本照片，執筆刊行了關於敦煌本《文選》的著名論文，這是早期日俄合作中的一段佳話。在出版這一小冊子的時候，我們衷心希望日俄兩國將來能夠繼續開展在敦煌學上的合作，得到更加豐碩的成果。

高田時雄

二〇一二年二月於京都

## On an Unique Tibetan Manuscript Mistakenly Included into the Dunhuang Collection\*

Alexander V. ZORIN

In the vast Tibetan collection of the Institute of Oriental Manuscripts (IOM), the collection of texts, acquired from Dunhuang, is one of the most important parts. In 1911, two scrolls and three books from Dunhuang were sent to St Petersburg by N.N. Krotkov (1869-1919), the Russian consul in Ürümqi. Two years later, in 1913, “a pile of scrolls” was sent to St Petersburg, probably by Krotkov again, and passed to the Asiatic Museum by the suggestion from acad. S.F. Oldenburg (1863-1934). In 1970s, two scrolls sent in 1911 and scrolls sent in 1913 were processed as an entire collection and then, in 1991, catalogued by Dr L.S. Savitsky (1932-2007). Later, in 2007, two more scrolls and, in 2011, three *pothi* books sent in 1911 were found by me among other Tibetan texts and added to the collection of Dunhuang Tibetan texts. One ms catalogued by L. Savitsky and containing a phonetic table of the alphabet of the vertical Central Asian *brāhmī* script, was on the contrary taken out of the Dunhuang collection and added to the *Serindian* collection of the Institute, in 1993. So at the moment the entire collection consists of 218 items. 204 of them contain the *Aparimitāyurjñāna-sūtra*. 10 mss contain *Hṛdaya-sūtra*. The *pothi* books contain: *Ting nge 'dzin mchog dam pa'i mdo* (*Ārya-samādhi-yagra-uttama*, P. No. 805), *Shes rab kyi pha*

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\*The study was supported by the Russian Foundation for the Humanities, project No 08-04-00128 a.

*rol tu phyin pa bdun brgya pa theg pa chen po'i mdo* (*Ārya-saptaśatikā-nāma-prajñāpāramitā-mahāyāna-sūtra*, P. No. 737); *'Phags pa stobs po che zhes bya ba'i gzungs sngags nyi tse log shig du bkol te 'byung ba* (a ritualistic text containing a number of mantras and expressions of homage to the deity named Mahābala). The last ms, Дх.Тиб.-178, is very different of other scrolls and obviously was added to them by mistake.

By 2008, the ms appeared as eight separate long leaves, with some cursive Tibetan text on both sides. It was 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. The scroll turned out to contain a collection of ritual texts on the Mahākāla cult and then, even more surprisingly, the Viṣṇu Narasiṃha cult. Thus, the scroll must have appeared later than the Dunhuang texts since the Mahākāla cult had not been spread in Tibet until at least mid 11th century, when the famous Tibetan translator Rin chen bzang po translated some of the Indian texts on this deity. Moreover, some texts are attributed to Dpal Rga lo, otherwise known as Rgwa Lotsawa, a 12th century Tibetan translator who brought some texts and rituals connected with Mahākāla from India to Tibet and who himself wrote some texts on the deity. Thus, it is clear that the scroll was made not earlier than late 12th century. From the paleographic point of view, it resembles very much some Khara-Khoto texts, for example *IOL Tib M 50*, from the collection of British library (my attention to it was kindly drawn by Dr Sam van Schaik). So, it is not excepted at all that our scroll was in fact brought by P.K. Kozlov (1863-1935) to St Petersburg from Khara-Khoto.

There are 24 texts presented in the ms, only three of them being found in the later canonical sets of texts, those being *Dpal nag po chen po'i bsgrub*

*pa'i thabs / ŚrīMahākālasādhana-nāma* and *Dpal nag po chen po'i bstod pa rkang pa brgyad pa zhes bya ba / ŚrīMahākālastotra-paḍāṣṭaka-nāma* by Nāgārjuna, and *Rje btsun dpal rje nag po la bstod pa / Śrībhaṭṭarakamahākālastotra* by Buddhakīrti. Apparently, some other texts, though clearly translations from Sanskrit, were not included there. Texts on the Viṣṇu Narasiṃha, or Narasiṃha, cult are especially interesting in this respect, since they show that it was spread in Tibet for some time, the fact of which was never known to academics before. The last text of the scroll, obviously incomplete, is of a third type. This rather long text, written in verse-form, is devoted to a rare iconographic group such as Vajrapāni and eight Nāga Kings. The text is obviously incomplete, though there is some empty space on the last page.

The first 15 texts of the scroll varying much in length are devoted to Mahākāla and treat two forms of the deity such as the Fourhanded Wise Protector (*Ye shes mgon po phyag bzhi ba*) and the Raven-faced Karma Protector (*Las mgon bya rog gdong can*):

- 1) the *sādhana* of Mahākāla by Nāgārjuna;
- 2) a short commentary to the *sādhana*, unnamed;
- 3-4) rituals of the evocation of Mahākāla to commit a [fierce] action;
- 5) practice of worship of Mahākāla;
- 6) ritual aimed at making the enemy dumb;
- 7) a collection of five texts attributed to Dpal Rga lo and describing rituals aimed at subjugation of the enemy;
- 8-9) short ritualistic fragments;
- 10) the hymn in praise of Mahākāla by Nāgārjuna;



- 11) the hymn in praise of Mahākāla by Buddhakīrti;
- 12) the visualization of Mahākāla;
- 13) practice of worship of Mahākāla;
- 14) the instruction on the fire ritual and subjugation of the enemy;
- 15) a group of ritualistic fragments bearing the title *The Sādhanā of the Raven-faced One (Bya rog gi sgrub thabs)*.

Since the texts relating to the cult of Viṣṇu Narasiṃha are of a special interest there follows a brief introduction into their contents. First of all, it should be noticed that he is depicted mostly in accordance with the Hindu iconography. As is known from Hindu mythology, Viṣṇu Narasiṃha is a deity with the body of a man and the head of a lion, known as the fourth avatar of the great god. He came to the earth to kill the malevolent demon Hiranyakaśipu. Narasiṃha is usually depicted holding this demon in his lower pair of hands (there may be up to 6 pairs) and tearing up his belly. The first text on Viṣṇu Narasiṃha presented in our scroll explains 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 ālīḍha 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, Narasiṃha is treated as a Dharmapala, protector of Dharma, who helps Buddhists, fulfills their wishes and repels hindrances and enemies. Texts of the scroll depict various rites aimed at the use of Narasiṃha for these

purposes.

Basically, tantric practices can be directed at both obtaining spiritual results and requesting deities to make actions of four kinds such as peaceful, expanding, subjugating and fierce ones. While performing suitable rites, a yogi should visualize an image of a deity, 'animate' it via the invitation of a real deity from his Pure Land, give a number of offerings including verbal, with hymns and mantras, and material, especially with the so-called *torma*, figures made of butter and flour to which some substances can also be added, and finally pray about an action needed. For the fierce rite aimed at the murder of an enemy a symbolic depiction of the latter, *linga*, is usually used.

There are eight texts on Viṣṇu Narasiṃha.

16) *Khyab 'jug mi'i seng ge 'dod pa'i lha*<sup>1</sup> (*Viṣṇu Narasiṃha as a personal deity, or yidam*), contains the general description of the deity (presented above) and the rite of his worship aimed at the salvation from diseases.

17) A rite of worship of Viṣṇu Narasiṃha for the purpose of making him protect Buddhists against enemies, demons, hailstorms, diseases, etc. It contains also a hymn in praise of the deity with iconographic features interlaced with descriptions of his actions, thus expressing implicitly the call to him to go on performing them. The hymn ends up with the following verses:

Homage and salutation to him who pacifies the host of evil demons!  
 Homage and salutation to him who subjugates the harmful beings!  
 Homage and salutation to him who turns the harmful beings into dust!  
 Please, bless me, a yogi!  
 Taste this *torma*, the elixir of four pure components,  
 And perform the action in harmony with pure intentions!

18) A narrative fragment telling about the meeting of a *rākṣasa* demon, *Bu thub rgyal*, with Viṣṇu Narasiṃha who helps him to escape death since his father was going to kill the son if he would not compose a hymn in praise of him. Narasiṃha recites to the *rākṣasa* a short poem according to which

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<sup>1</sup>Originally, *Khyab 'jug myi 'i seng 'ge dad pa'i lha*.

Viṣṇu abides everywhere:

Gods, gods live in the heaven,  
 In the hills, in the hills wise men live,  
 In the rivers, in the rivers nāgas live,  
 All, all abodes are Viṣṇu.

After the rākṣasa father hears these lines he asks if Viṣṇu abides also in the iron plate that closes up the door. Immediately Narasiṃha appears there, kills the rākṣasa father and bestows his son with power and supernatural capacities which the killed rākṣasa had possessed; thus, he could not be killed outside the doors of his house. The story is told in brief simple language, though it contains a detailed iconographic description of Narasiṃha. Probably, that is why the text is called a *sādhana* in the final lines. In the end there is a list of the names of some famous Buddhist writers such as Āryadeva, Aśvaghōṣa, Mātṛceta, etc., who are claimed to have composed *sādhana*s of Narasiṃha. This remark seems to be the only explanation for this text to be included into the collection of Buddhist ritual texts.

19) *Khyab 'jug mi'i 'og gtor gyi cho ga*<sup>2</sup>, *The Rite of Torma Offering to Viṣṇu with the Body of a Man [and the Head of a Lion]*. This is rather a brief text so it can be translated here in full.

Homage to the Lord of the world!

A yogi visualizes a white wheel with sixteen spokes and himself in its center abiding on the 'pride' of Viṣṇu<sup>3</sup>; [he visualizes] the torma prepared in a precious vessel in front of himself as five kinds of elixir; radiating rays of light out of his heart and pouring them onto the torma [he] visualizes them as five kinds of amrita and offers [with the mantra] OM NARASINHA IDAM BALIN KHAKHAKHAHI KHAHI HŪṀ HŪṀ PHAṬ PHAṬ SVĀ HĀ! (OM Narasiṃha, eat, eat, eat this torma! HŪṀ HŪṀ PHAṬ PHAṬ SVĀ HĀ!)

The Lord of the world, Viṣṇu, Master,

<sup>2</sup>Originally, *Khyab 'jug myi'i 'og gtor gyi cho ga*.

<sup>3</sup>i.e. the yogi generates himself as the deity, changing his mundane consciousness with the divine one.

Of wrathful appearance, with bared fangs  
 And rampant hair,  
 Wonderful, with the lower garment of tiger skin,  
 With the body of a man, the head of a lion,  
 Your emanations are of the essence.  
 Whatever I look upon I [remember] your name,  
 Whatever I look upon I see you.  
 When I look upon the decorations and attributes (?)  
 I call you, Viṣṇu, the Tamer of Nāgas.  
 When I look upon the Rakṣasa demons  
 I call you, Viṣṇu, the Tamer of Rakṣasa demons.  
 When I look upon a cemetery  
 I call you, Viṣṇu, the Tamer of Worldly Ḍākinīs.

The tormā offering with an invocation to Viṣṇu Narasiṃha is complete.

20) *Khyab 'jug gi dgra 'i gsod pa 'i thabs, The Method how to Kill an Enemy via Viṣṇu.* After the depiction of a yogic generation of oneself as Viṣṇu Narasiṃha, the fierce rite aimed at the oppression of an enemy is outlined according to which the offerings first should be prepared and then burnt with a special mantra chanted 108 times.

21) *Khyab 'jug mi 'i seng ge 'i ser khri dbab thabs kyi cho ga<sup>4</sup>, The Rite of Imposing of Viṣṇu Narasiṃha on the Golden Throne.* An iconographic fragment is followed by the passage on mantras and spells, and then materials used during the rite, after which magic operations performed with them are listed, finally there are indicated signs of the success, e.g. vapour should appear under the earth causing the wind to whirl in an enemy's area.

22) The rite aimed at the wrathful action. An icon of Narasiṃha, a maṇḍala and a depiction of a 'devadatta'<sup>5</sup> should be produced to perform the

<sup>4</sup>Originally, *Khyab 'jug myi 'i seng 'ge 'i ser khve dbab thabs kyi cho ga.*

<sup>5</sup>Devadatta was a cousin of the Buddha who followed him into the monkhood but, driven by jealousy, tried to break up the Buddhist community; his name was transformed later into a term designating anybody who break the vows or stirs up any Buddhist community; here, the synonym of 'enemy'.

rite. After the offerings are made a hundred of symbolical depictions of an enemy should be burnt during a week. The rite must result in the death of the enemy from an epidemic disease, etc. It is also instructed what special measures should be taken to obtain the result needed.

23) The offering on fire, homapūjā. First, the ingredients to be burnt are listed such as seed, white sesame, wooden sticks, milk, sour milk, rice, kuśa grass, stylus from a cemetery, barley, wheat, rough barley, pea, boiled rice, medicines, then the process of offerings is outlined with mantras suitable for each stage. The god of fire is worshiped with the following verses:

The son of the Sublime Brahma, the Lord of the World,  
The god of fire consecrated as king,  
Burning off all the hindrances to the highest wisdom,  
The god of fire, Destroyer, to you [I send] my worship and salutation!

The text ends up with a rather long mantra containing invocations to the murder of the person targeted.

It is worth noticing that the first, fifth and sixth texts starts with words *rgya gar skad du*, in Sanskrit, that would imply that they were translated into Tibetan. However, I could not ascertain any reasonable Sanskrit title for any of them: in the first case it is written clearly distorted, *Na ra sing bhi ra yā (?) skan kra ni*, in the other two cases just the name of Narasiṃha is presented as the title. Nevertheless, we can be quite sure that at least some of the eight texts were translated from Sanskrit.

An interesting detail of the scroll is the use of interlinear glosses, some of them are simple explanations of certain words such as the translation of Sanskrit mantric requests MARA MARA, kill kill!, or HANA HANA, save save!, some of them are more extensive commentaries or additions to the text. It is important to note that there are just few glosses to the Viṣṇu Narasiṃha texts indicating that the unknown commentator did not have much to say about the cult of this deity.

Thus, the scroll Дх.Тиб-178, being a rare species of ancient Tibetan mss produced in the pre-canonic time, is valuable for our understanding of

Tibetan religious life and literature at that period. The data on the cult of Viṣṇu Narasiṃha that was clearly spread in Tibet to some extent are but precious. It is possible that our scroll is the only extent source containing any information about this fact. Of course, it is not surprising that the cult of Viṣṇu Narasiṃha could 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 chanted in Bali all three deities are treated almost the same way<sup>6</sup>. Newari people of Nepal worship both the Buddha and Gaṇeśa and sometimes even Śiva. In the set of Tibetan canon there are some hymns and *sādhana*s dedicated to Gaṇapati, one of the forms of Gaṇeśa, considered also by Buddhists as an emanation of Avalokiteśvara. Moreover, *Bstan 'gyur* contains two short *sādhana*s of Avalokiteśvara riding the lion, bird and Viṣṇu (all three are named with the same Sanskrit word, *hari*, that would have been hard to understand if there were no Tibetan translation of the title)<sup>7</sup>. Consequently, Buddhist texts relating to Narasiṃha 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 paper is supplied with a copy of the fragment of the scroll translated in the paper, namely of the text no. 19, *Khyab 'jug mi'i 'og gtor gyi cho ga* (at the bottom of folio 5 of the scroll, verso side). In addition to the plate, I offer the transliteration of the text in two variants, first an exact one reflecting all graphic elements (<sup>superscripts</sup>, ~~crossed letters~~, “**circled letters**”, ? - illegible letters), second an edited text, in modern orthography.

<sup>6</sup>Goudriaan, T. and C. Hooykaas, *Stuti and Stava (Bauddha, Śaiva and Vaiṣṇava) of Balinese Brahman Priests*. Verhandelingen der Koninklijke Nederlandse Akademie van Wetenschappen, afd. Letterkunde. Amsterdam, London: North-Holland Publishing Company, 1971.

<sup>7</sup>1) Seng ge dang bya khyung dang *khyab 'jug* la bzhugs pa'i sgrub thabs / Hariharivarivāhanasādhana. Peking ed.: No. 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.

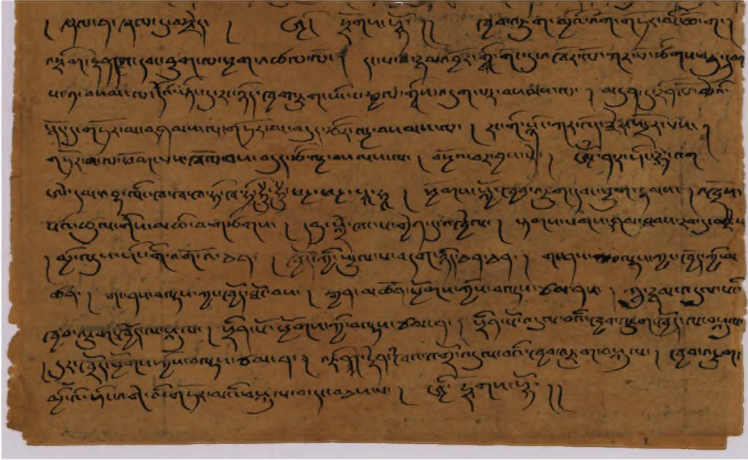


Plate: Text no.19

### 1. Exact transliteration

khyab 'jug myi'i 'og gtor mi cho ga | (5b42) 'rjig rten? dbang byug la  
 phyag 'tshal lo | dang pa ða mnal 'byor gyi gong du 'khor lo kar po tshigs bcu  
 drug (43) pa l bsam la de'i ting du rang nyid khyab 'jug yi nga rgyal gis 'dug  
 par bsams la | mdun du rin po che'i (44) snod du gtor ma bshams la gtor ma  
 bdud rtsir lnga bsams la | rang gi snying kar 'od zer spror pas | (45) gtor ma  
 la phog pas khol bas bdud rtsi lnga bsams la | bsngo' bar byas ste | om na  
 ra sing "ha" 'ag (46) e dam 'bha ling kha kha kha hi kha hi hum hum phaṭ  
 phaṭ svā hā | phyogs skyo khyab 'jug dbang phyug nams | 'khros (47) pa'i  
 tshul gis mchi ba gtsigs | dbu skra[e] khang pa gyen du 'khyel | sngags pags  
 sham thabs rab tu mdzes (48) | myi lus seng ge 'go 'o can | khyod kyi sprul  
 pa bdag nyid can can | gang nas ? bltas kyang khyod kyi ma (49) tshan | gang  
 nas bltas kyang khyod thong bas | rgyan mtshon phyogs kyis bltas tsam nas  
 | klu nmam 'dul pa'i (50) khyab 'jug khyod la skul | srin po phyogs kyi bltas  
 tsam na | srin po 'dul ba'i khyab 'jug khyod la bskul (51) | dur khrod phyogs  
 kyis bltas tsam na | 'jiṅg rten 'kha' 'gro 'dul ba'i khyab 'jug bskul | khyab  
 'jug (52) myi 'i seng 'ge 'i gtor ma'i bskul ba dang bcas pa | iti<sup>8</sup> rdzogs s.ho

<sup>8</sup>Presumable reading. I thank Dr Sam van Schaik for his contribution.

||

**2. Edited text**

khyab 'jug mi'i 'og gtor m[a']i cho ga | 'jig rten dbang phyug la phyag  
 'tshal lo | dang po rnal 'byor gyi[s] gong du 'khor lo [d]kar po tshigs bcu  
 drug pa gcig bsam la de'i ting du rang nyid khyab 'jug gi nga rgyal gyis 'dug  
 par bsams la | mdun du rin po che'i snod du gtor ma bshams la gtor ma bdud  
 rtsir lnga bsams la | rang gi snying kar 'od zer spro pas | gtor ma la phog pas  
 khol bas bdud rtsi lnga bsams la | bsngo bar byas ste | om na ra sing ha i dam  
 bha ling kha kha kha hi kha hi huṃ huṃ phaṭ phaṭ svā hā |

phyogs skyo[ng] khyab 'jug dbang phyug rnams ||

'khros pa'i tshul g[y]is mche ba gtsigs ||

dbu skra khang pa gyen du 'khyel ||

stag pags sham thabs rab tu mdzes ||

mi lus seng ge mgo bo can ||

khyod kyi sprul pa bdag nyid can ||

gang nas bltas kyang khyod kyi mtshan ||

gang nas bltas kyang khyod thong bas ||

rgyan mtshon phyogs kyis bltas tsam nas ||

klu mam 'dul pa'i khyab 'jug khyod la skul ||

srin po phyogs kyi bltas tsam na |

srin po 'dul ba'i khyab 'jug khyod la bskul ||

dur khrod phyogs kyis bltas tsam na ||

'jig rten mkha' 'gro 'dul ba'i khyab 'jug bskul |

khyab 'jug mi'i seng ge'i gtor ma'i bskul ba dang bcas pa | iti rdzogs s.ho ||



## 誤入敦煌文書中的一件罕見藏文寫本

亞歷山大·左林

俄羅斯科學院所藏敦煌藏文寫卷共有 215 件，但其中一件是誤入敦煌文書中的。該寫卷不會早於十二世紀中葉，因為所收幾個文獻署名為十二世紀的西藏翻譯者兼瑜伽師吉祥老（Dpal Rga lo）。該寫卷在古文書學上的特點類似於黑水城出土藏文文獻，因此很可能也是從黑水城帶回聖彼得堡的。此寫卷包括了大黑天（Mahakala）與毗濕奴那羅辛哈（Vishnu Nalasimha）的儀式文獻，尤其是後者至今未曾發現過。所以，本文特別介紹了關於毗濕奴那羅辛哈儀式的八件文獻的內容。其中一件包含對話的斷片，而其他文獻描述包括恐怖的儀式在內的各種儀式。