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**AT THE SOURCE OF TIBETAN POETRY.
BUDDHIST HYMNS IN TIBETAN
LITERATURE:
8th—14th CENTURY**

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ИНСТИТУТ ВОСТОЧНЫХ РУКОПИСЕЙ

А. В. Зорин

**У ИСТОКОВ ТИБЕТСКОЙ ПОЭЗИИ.
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В ТИБЕТСКОЙ ЛИТЕРАТУРЕ
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А. В. Зорин. У истоков тибетской поэзии. Буддийские гимны в тибетской литературе VIII—XIV вв. — СПб.: Петербургское Востоковедение, 2010. — 384 с. (Серия «*Orientalia*»).

Монография представляет собой первое в мировой тибетологии жанровое исследование буддийских гимнов, переведенных с санскрита на тибетский язык. Солидную источниковедческую базу работы составляют 582 гимна и гимновых фрагмента тибетского буддийского канона, большинство дошедших до нас санскритских текстов гимнов и отдельные образцы оригинальных гимнов на тибетском языке.

К исследованию прилагаются тексты и переводы двенадцати избранных гимнов, а также аннотированный список всех использованных в работе гимнов тибетского буддийского канона.

Книга прежде всего может быть интересна специалистам-тибетологам, а также ученым, занимающимся сравнительным литературоведением и религиоведением.

На первой странице обложки: изображение молящегося Чже Цонкапы из рукописной книги «Сутра великого освобождения», хранящейся в тибетском фонде коллекции рукописей и документов ИВР РАН (шифр Tib.243, No. 4).

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ОГЛАВЛЕНИЕ

Предисловие	6
Глава 1. История изучения буддийских гимнов.	9
Глава 2. Буддийские гимны в индийской и тибетской литературе.	19
Глава 3. Гимны тибетского буддийского канона	80
Заключение	176
Приложение 1. Тексты и переводы	182
Приложение 2. Аннотированный список гимнов, содержащихся в тибетском каноне	236
Приложение 3. К вопросу о записи тибетских слов русскими буквами	347
Summary	349
Индекс названий литературных произведений, географических названий, имен поэтов, исторических деятелей, литературоведческих и религиозно-учебных терминов	357
Индекс имен будд, буддийских и индуистских божеств и учителей, демонических существ, космографических названий, действующих лиц буддийских сутр и т. п.	361
Индекс авторов, переводчиков и редакторов гимнов и сочинений, содержащих гимны и гимновые фрагменты, из тибетского буддийского канона	365
Список использованной литературы	370

ПРЕДИСЛОВИЕ

Гимны (тиб. *bstod pa*, *мона*¹), прославляющие Будду Шакьямуни, других буддийских учителей, многочисленных тантрических божеств и т. д., являются одним из жанров классической тибетской литературы. Этот жанр был заимствован тибетцами из Индии, где он существовал как часть индийской литературы в целом и буддийской литературы в частности. Всего около 240 отдельных буддийских гимнов и множество гимновых фрагментов внутри других сочинений были переведены на тибетский язык и вошли в состав тибетского буддийского канона. Эти тексты послужили базой для появления собственно тибетских гимнов и одним из основных источников формирования тибетской поэтической системы в целом.

Итак, можно говорить о трех стадиях существования данной поэтической формы в Индии и Тибете: сначала возник корпус гимновых текстов на санскрите, затем часть этих текстов были переведены на тибетский язык и включены в буддийский канон, и наконец гимновый жанр стал достоянием собственно тибетских авторов. В предлагаемой работе подробно рассматриваются первые две стадии, а третья затрагивается лишь отчасти, поскольку объектом исследования служат гимны, переведенные с санскрита на тибетский язык в период с VIII по XIV в. Именно на этом раннем этапе развития тибетской литературы происходило освоение заимствованного из Индии материала и закладывались основы оригинальной тибетской поэзии.

Работа представляет собой попытку изучения буддийских гимнов как литературного жанра, что особенно актуально в свете недавних публикаций на тему жанровой структуры тибетской литературы².

Первые буддийские гимны появились еще при жизни Будды Шакьямуни (некоторые из них дошли до нас в составе палийского канона) и создавались в Индии вплоть до начала XV в., пройдя, таким образом, долгий путь становления и развития.

Начиная со II—I вв. до н. э. преобладающим литературным языком индийской культуры становится санскрит. Это же время отмечено оформлением принципиально нового типа литературы, получившего наименование *кавья*. Гимны этого периода, типологически отличные от ведийских и эпических гимнов, сохраняя культовую функцию, должны были соответствовать поэтическим требованиям своей эпохи. Так появились гимны буддиста Матричеты, ведантиста Шанкары и пр. В то же время развитие тантризма повлекло за собой создание огромной массы гимнов, служебная роль которых в целом возоб-

¹ Принципы, которых я придерживаюсь при передаче тибетских имен и названий русскими буквами, изложены в Приложении 3. Правила научной транслитерации тибетских слов латинскими буквами изложены в работе Т. Уайли [Wylie, 1959].

² См. сборник статей о различных жанрах тибетской литературы, вышедший в Нью-Йорке в 1996 г. [Cabezón & Jackson, 1996].

ладала над эстетической. Такое разделение внутри гимнов, по-видимому, осознавалось носителями буддийского учения. Это видно на примере тибетского буддийского канона, в котором гимны Будде составляют отдельный раздел, а гимны тантрическим божествам рассредоточены по многим томам.

По всей вероятности, начальный этап переводов буддийских текстов на тибетский язык (сер. VII—сер. IX вв.) характеризовался появлением в Тибете книжной поэзии и складыванием поэтической системы, отличной от народной поэзии. Гимны как один из ведущих жанров буддийской литературы должны были играть в этом существенную роль. Однако гонения на буддизм во времена царя Лангдармы (сер. IX в.) отчасти замедлили данный процесс. С новой силой он возобновился в XI в., когда образовалась новая переводческая школа. Решающее влияние оказала деятельность иерархов школы сакья — и прежде всего знаменитого Сакья-пандиты (1182—1251), — благодаря которой индийская поэтика, а с ней и гимнография прочно вошли в тибетскую литературу.

Тем не менее на протяжении еще нескольких веков (вплоть до сер. XV в.), пока буддийские гимны продолжали сочиняться на санскрите кашмирскими и непальскими учеными-пандитами, тибетцы занимались переводческой деятельностью, одновременно создавая и свою собственную гимнографию, полностью следуя канонам жанра, закрепленным в переводах. Затем буддийская традиция пресеклась в Кашмире, а немногочисленная непальская община уже не могла оказывать серьезное влияние на религиозную мысль и практику в Тибете, который стал подлинным оплотом буддийской учености. Во многом этому способствовала деятельность Чже Цонкапы (1357—1419), который, как и многие другие выдающиеся представители тибетского буддизма, отдал дань уважения рассматриваемому жанру, дошедшему до наших дней практически без изменений.

Несмотря на то что история изучения буддийской гимнографии насчитывает более сотни исследований, публикаций текстов и переводов, появившихся в научной литературе в течение полутора веков (начиная с 1860-х гг.), общее количество введенных в оборот текстов остается незначительным (примерно четверть от общего числа). Наиболее изученными, что естественно, стали те сочинения, которые дошли до нас не только в тибетской передаче, но и на языке оригинала — санскрите. Лишь в последнее время наблюдается усиление интереса к переводным текстам, имеющимся только на тибетском языке (прежде всего — к массивному корпусу тантрических гимнов, остающемуся в основном нетронутым), а также и к собственно тибетским произведениям.

Источниками данного исследования стали в первую очередь тибетские тексты гимнов (в количестве 582), имеющиеся в четырех изданиях канона: Пекинском, Дэргеском, Нартангском и Чонэском. Эти издания (Дэргеское и Чонэское — неполные) имеются в тибетском фонде рукописной коллекции Института восточных рукописей РАН. К сожалению, оригиналы Дэргеского и Чонэского изданий Тэнгьюра (второй части тибетского канона) в собраниях Санкт-Петербурга отсутствуют, однако Дэргеский Тэнгьюр доступен в факсимильном издании, опубликованном в Дели [Derge ed., 1982—1985]. Аннотированный список всех буддийских гимнов, рассмотренных в рамках данной работы, содержится в Приложении 2.

В число источников входит относительно небольшое число санскритских текстов гимнов, дошедших до нас и имеющих тибетские эквиваленты. Боль-

шинство из них были опубликованы исследователями и, таким образом, находятся в свободном доступе.

Кроме того, в работе были использованы некоторые гимны тибетских авторов, прежде всего тексты из собрания сочинений ученых школы сакья, имеющегося в тибетском фонде ИВР РАН, а также дуньхуанские рукописи из собрания Британской библиотеки, представленные на сайте Международного дуньхуанского проекта (IDP).

* * *

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SUMMARY

Buddhist hymns that appeared first in India as a part of Indian hymnography were translated into Tibetan and served both as a basis for the appearance of genuinely Tibetan hymns and as one of the major sources of the formation of the Tibetan poetic system in the whole. No fewer than 582 of them were included into two sets of the Tibetan Buddhist Canon, *Bka' 'gyur* and *Bstan 'gyur*. This paper is to outline the principal aspects of their study as a genre represented in the monograph by Dr Alexander Zorin, *At the Source of Tibetan Poetry. Buddhist Hymns in Tibetan Literature: 8th – 14th Century*.

*Chapter 1.**A History of Study*

Although scholars began exploring Buddhist hymns in the second half of the 19th century, and although much work has been done since that time, still the general level of knowledge of the material remains insufficient. Currently, about 70 hymns presented in the Tibetan translation which constitute about a quarter of the total number of hymns as separate texts are put in use. At the same time the interest of scholars in Buddhist hymnography is quite constant. In the last century there was perhaps no period during which no new papers were dedicated to the subject. The most serious influence was most probably exerted by the French, British and German schools, to judge by both the number of scholars involved and the quantity of material studied. The Russian Orientalist School had contributed much also to the development of this process before the 1917 Revolution.

While European researchers did not have direct access to Tibetan culture and literature due to Tibet's policy of isolation, special attention was first paid to the texts that existed in both Tibetan and Sanskrit. There were various ways of acquiring such texts. The easiest one was to concentrate upon the practice of Nepalese Buddhists¹. A more exotic way was to try to restore them through the Chinese transcriptions².

¹ *De Blonay G.* Matériaux pour Servir à l'Histoire de la Déesse Buddhique Tārā. Paris: Librairie Émile Bouillon, 1895 (Bibliothèque de l'École des Hautes Études, 107) [Ekaviṃśatistotram; Āryatārābhāṭṭārikānāmāṣṭāśṭaka; Sragdharastotra]; *Minaev I. P.* "Buddiyskie molitvy" ["The Buddhist prayers"], — in ZVORAO; vol. 2, St. Petersburg, 1888, p. 125—136, 233—240 [Āryāvalokiteśvarasya carpaṭiracitastotra; Suprāta-prabhāstotra]; *Thomas F. W.* "Notes from the Tanjur", — in Journal of Royal Asiatic Society, 1903, p. 703—722 [Sarasvatīdevīstotra].

² *Chavannes E.* "Les inscriptions chinoises de Bodh-Gayā" [Lévi C. Kāyatrayastotra]. Revue de l'histoire des religions; tome 34. Paris: Ernest Leroux, Éditeur, 1896; *Lévi C.* Une poésie inconnue du roi Haṣa Çīlāditya, — in Actes du dixième congrès international des orientalistes. Session de Genève. 1894. Section 1. (Inde.) Leiden: E. J. Brill, 1895, p. 189—

A real breakthrough in the exploration of Buddhist antiquities was thanks to archaeological discoveries in East Turkestan. In this way, scholars obtained access to some Ancient Buddhist manuscripts, particularly poems of famous Buddhist poets such as Aśvaghōṣa and Mātṛceta. The study of these texts resulted in the assimilation of the dramatic works and poems of Aśvaghōṣa, as well as Buddhist poetry as a whole, into the general Indian context.

A monograph by D. Schlingloff³ became a milestone for the study. This scholar published a number of valuable Sanskrit texts found in East Turkestan but not represented in Tibetan translations. In his Introductory paper he offered the first attempt of the classification of Buddhist hymns and listed most of the relevant academic papers.

In the second half of the 20th century German scholars rose to eminence in this sphere. Papers by M. Hahn⁴, J.-U. Hartmann⁵, J. Schneider⁶ and others covered about twenty Buddhist hymns. On the other side, increasing world-wide interest in practical aspect of Buddhism gradually placed the emphasis upon the study of Tantric texts. This tendency was most strikingly manifested in the book by M. Willson⁷ who presented translations of a number of hymns to the most significant Buddhist

203 [Aṣṭa-mahāsthāna-caitya-vandanā-stava]; Stael-Holstein, A. von. Kien-ch'ui-fan-tsan (Gandīstotragāthā). Sochranivshijsja v kitajskoj transkripcij sanskritskij gimn Aṣvaghos'i, Ts'ih-fuh-tsan-pai-k'ie-t'o (Saptajinastava) i Fuh-shwoh-wan-shu-shi-li-yih-poh-pah-ming-fan-tsan (Āryamañjuśrīnāmāstaśataka). St. Petersburg, 1913 (Bibliotheca Buddhica, 15).

³ Schlingloff D. Buddhistische Stotras aus ostturkestanischen Sanskrittexten. Berlin, 1955 (Dt. Akad. d. Wiss. zu Berlin. Institut für Orientforschung, 22, Sanskrittexte aus den Turfanfunden, 1).

⁴ Jñānaśrīmitras Vṛttamālāstuti. Ein Beispielsammlung zur altindischen Metrik. Nach dem tibetischen Tanjur zusammen mit der mongolischen Version herausgegeben, übersetzt und erläutert. Wiesbaden, 1971. (Asiatische Forschungen. 33.); Bemerkungen zu zwei Texten auf dem Phudrag-Kanjur, — in Indology and Indo-Tibetology. Thirty Years of Indian and Indo-Tibetan Studies in Bonn. Bonn, 1988 (Indica et Tibetica. 14), S. 53—80; Sanskrittexte aus dem tibetischen Tanjur (I). Das Nāgārjuna zugeschriebene Daṇḍakavṛttastotra, — in Berliner Indologische Studien, Band 3 (1988), S. 51—102; Das Vanaratnastotra des Āditya, — in Suhṛllekhāḥ. Festgabe für Helmut Eimer. Swisttal-Odendorf, 1996. (Indica et Tibetica. 28), S. 29—42; Śaṅkarasvāmin's Devatāvimarśastuti, — in Vividharatnakaraṇḍaka. Festgabe für Adelheid Mette. Indica et Tibetica Verlag. Swisttal-Odendorf, 2000. (IeT. 37), S. 313—329, — etc.

⁵ Das Vārṇārhavarṇastotra des Mātṛceta. Hrsg. und übers. von Jens-Uwe Hartmann. Göttingen, 1987. (Abh. d. Akad. d. Wiss. in Göttingen, Phil.-hist. Kl. 3. Folge, Nr. 160. Sanskrittexte aus den Turfanfunden. 12); The Triratnastotra Ascribed to Mātṛceta, — in Studia Tibetica. Quellen und Studien zur tibetischen Lexikographie. Band II. (Tibetan Studies. Proceedings of the 4th Seminar of the International Association for Tibetan Studies Schloss Hohenkammer – Munich, 1985). München, 1988, p. 177—184; Der Prañāmastava. Ein Buddhastotra aus den Gilgit-Funden, — in Studies in Honour of Heinz Bechert on the Occasion of His 65th Birthday. Swisttal-Odendorf, 1997 (IeT), S. 285—296, — etc.

⁶ Der Lobpreis der Vortzüglichkeit des Buddha. Udbhaṭasiddhasvāmins Viśeṣastava mit Prajñāvarmans Kommentar. Nach dem tibetischen Tanjur herausgegeben und übersetzt von Johannes Schneider. Bonn: Indica et Tibetica, 1993 (IeT, 23); Der Buddha als der wahre Śiva (Udbhaṭasiddhasvāmins Sarvajñamaheśvarastotra), — in Berliner Indologische Studien. Band 8. Reinbek, 1995, S. 153—187, — etc.

⁷ Willson M. In Praise of Tara: Songs to the Saviouress — Source Texts from India and Tibet on Buddhism's Great Goddess. Boston: Wisdom Publications, 1996.

goddess Tārā. Another important book on her, by S. Beyer⁸, is a crucial contribution to the study of Tibetan ritualistic literature, including hymns.

Chapter 2

Buddhist Hymns in India

Hymns are one of the most ancient poetic genres and are found virtually in any literature. They are generated from the religious cult as a form of songs of praise directed to entreat a deity and request any number of benefits from it. The description of various aspects of divine majesty was an important component of these ancient hymns and this could be accompanied by a kind of narration of the most important myths connected with the deity, as in the Antique hymns, or by simply mentioning them, as in the Ṛgveda.

In the course of the literary development, hymnography also underwent changes, as can be seen in literatures such as the Ancient Greek, the Roman, Indian or Chinese.

In Indian hymnography several types of hymns can be observed. The earliest is that of Vedic hymns, followed by the epic and purāṇic hymns that bear clear imprints of the influence of the religious cults of Hinduism. Hindu, Jaina and Buddhist hymns were composed within the cultural disputation between various religions, sharing many features – for example, we can cite the two intersecting lines of development, namely the poetic-philosophical and the ritualistic.

Indian literature has such a peculiar feature that its first literary monument – the famous Ṛgveda – is a collection of hymns most of which are devoted to the archaic Aryan gods such as Indra, Soma, the Aśvins, etc.

Scholars described two parts of the structure of hymns, those being the appellative and the explicative⁹. The first of these consists of requests addressed to a god, the second consists of epithets and descriptions of his or her behavior, appearance, characteristic marks, etc. The abundance of names and epithets applied to gods is another essential feature of Vedic hymns.

Another type of hymns, different from the Vedic one, is represented by the material of Indian epics, first of all Mahābhārata, as well as Hindu purāṇas. Peculiar features of hymns of this period are due to their being included into the body of the larger poems and it indicates “the gradual evolution of the genre from the cultic to literary one”¹⁰.

This transformation was even more pronounced in some hymns of the classical period. It was connected with the appearance of a new literary style called *kāvya* – a term designating “literature as art”¹¹.

Kāvya was based primarily upon love lyrics, and claimed an expository use of refined poetic stylistics. Thus there appeared the theory of ornaments (*alaṅkāra*)

⁸ Beyer S. Magic and Ritual in Tibet. The Cult of Tara. Delhi: Motilal Banarsidass Publishers, 1978.

⁹ Elizarenkova T. J. Ṛgveda — velikoe nachalo indijskoi literatury i kul'tury [Ṛgveda as the Great Beginning of Indian Literature and Culture], — in Ṛgveda. Mandalas I—IV. Moscow: Nauka Publishers, 1989, p. 484.

¹⁰ Neveleva S. L. Molenie o dare (tipologiya epicheskogo gimna) [“The Prayer Over the Offering (typology of the epic hymn)”], — in Sthāpakaśraddha. St. Petersburg, 1995, p. 238.

¹¹ Warder A. K. Indian Kāvya Literature; vol. 1. New Delhi, 1972, p. X.

that defined and elevated a number of poetic figures, such as various kinds of comparison, assimilation, etc. This theory was also used in hymns. Viṣṇu and Śiva in the orthodox Hindu tradition, and Jina and Buddha in Jainism and Buddhism respectively were the most popular objects of praise.

The earliest Buddhist literature preserved in the Pali canon includes a number of poems (*gāthā*) that can be characterized as hymns. Among them there are salutations to the Buddha attributed to his pupils such as Upāli, Vagisa, etc. These early hymns to the Buddha exerted a definite influence on the first Sanskrit hymns. For example, a fragment of *Upālisutta*, a praise of the Buddha's names, should be regarded as a model for a genre of Sanskrit Buddhist hymns such as *nāmaṣṭaśataka* (lit. "one hundred and eight names"), enlisting a vast number of names and epithets of deities addressed. Other points of influence are less obvious. We should probably consider in this fashion some apologetic motifs, critical remarks directed towards gods of the Hindu pantheon in comparison with the Buddha that can be found in both some Pali texts and three earliest Sanskrit hymns composed by the brothers Udbhaṭasiddhasvāmin and Śaṅkarasvāmin.

Aśvaghoṣa, Mātṛceta and Nāgārjuna also belong to the earliest period. Though their exact dates are impossible to ascertain, they probably belong to both eras. Mātṛceta's hymns are to be considered as the blueprint. Poetic elegance, natural for a scholarly Brahman, is here placed next to simple Buddhist themes, and such themes as the Buddha's Body, Speech and Mind, his Behavior, the Three Jewels, the Buddha's thirty-two signs, etc. develop into quite independent objects of praise. Mātṛceta is insistent also in claiming that it is necessary to pay homage to the Buddha.

In the second half of the 1st Millennium BCE Tantric hymns begin to appear, similar in their structure to Vedic hymns. Though they have little of the appellative aspect, it remains an essential part of prayers, and the explicative aspect is expressed quite sharply. The description of a deity is suggestively evocative, i.e. a praise in a deity's deeds is a call to keep on performing them. As a rule, authors of Tantric hymns were great yogis who composed their hymns after direct vision of deities – objects of praise – if we should believe the colophons to their texts.

Buddhist hymns had been written in India right until the very last days of Buddhism on its territory. It is proved with hymns by Vanaratna, a pre-eminent figure of the period of the outset of Indian (Kashmiri) Buddhism. They were composed at the time when the Buddhist doctrine rooted firmly in Tibet. Moreover, the Snow Land had already developed its own hymnography.

The Place of Buddhist Hymns in Tibetan Literature

As is known, the gradual disappearance of Buddhism from India led to the loss of most of the original Buddhist texts. Hymnography shared this fate, being almost deleted from the history of Indian literature until the border of the 19th and 20th centuries, when a few hymns in Sanskrit were restored through the labor of European and Indian scholars. However, the bulk of them remains preserved only in the vast translations of Buddhist literature into other languages, most of all into Tibetan.

The collective work of Tibetan translators (*lotsāwa*) and Indian scholars (*paṇḍita*) resulted in the translation of about 582 hymns and hymn fragments, about 260 of them as separate texts, the others as parts of larger texts such as Sūtras, Tantras and ritualistic treatises. A number of hymns formed a division of the *Bstan*

'gyur, *The Collection of Hymns in Praise (bstod tshogs)*, in 1 volume. Hymns to the Buddha Śākyamuni and a few hymns to some other Buddhas, as well as commentaries to some of these texts, were included, numbering in total about 60 texts (the number differs in various editions).

Tibetan literature then was under the mighty influence of Indian Buddhist literature from the very beginning. Hymns were one of the principal components of the borrowed literary tradition. Subsequently, the system of literary genres was formed after models of literature translated from Sanskrit: Tibetan authors tried to copy the canonical texts, avoiding anything new or unconventional.

In addition to it the concept of verses as a special organization of literary speech was borrowed from India. On this basis an analogue of Sanskrit *kāvya* – the ornated book poetry, *snyan ngag* (lit. “sweet letters”), appeared in Tibet. Obviously, the major role was played by the famous Sakya Pandita (1182—1251) who translated some fragments of the Dandin treatise *The Mirror of Kāvya* (the 7th century) that became a foundation stone of Tibetan poetics. But to the contrary of India, where the monk elite never forced out the secular one, in Tibet *snyan-ngag* shrank into rather a narrow circle of religious topics. Hence, only a small part of poetry in books was employed for the personal reading, so as to enjoy an aesthetic pleasure. Most of the poetical texts were composed for the practical use, hymns being one of the principal genres of this kind.

Creators, Classification, Structure and Poetics

The authors of the hymns are usually indicated in the colophons. All in all more than one hundred names are mentioned, three of them (contained in *Bka' 'gyur*) are attributed directly to Buddha Śākyamuni and few of them to mythical figures such as the god Indra or the Nāga king Vāsuki. In 36 cases the information on the author is absent.

The information on translators and revisers is also indicated in the colophons but rather seldom. Thus, the names of translators are mentioned only in 129 texts, those of revisers only in 8 texts. Following the colophons 19 texts were translated by the Tibetan lotsāwas alone but most of the texts were translated by them in cooperation with Indian paṇḍitas, as a rule one lotsāwa with one paṇḍita. Just a few texts were translated by three or more people.

In terms of volume, Buddhist hymns may be conventionally divided into five groups: 1) those consisting of 2—10 stanzas; 2) of 11—30 stanzas; 3) of 31—50 stanzas; 4) of 51—100 stanzas and 5) of 100 stanzas and more. Each of the first two groups consists of approximately one hundred separate texts, each of the second two groups consists of about twenty separate texts, the last one of eight separate texts. If we add here the hymns and hymn fragments from other texts the proportions would likely remain more or less the same. Thus, the bulk of Buddhist hymns are either short, or very short, texts.

The research into such a vast cache of texts claims their *classification* as one of its principal aims. Admitting a possibility of the use of any other criteria in this paper I used the thematic classification according to which 6 groups of texts are found.

A. Hymns to the Buddha:

- 1) apologetic hymns such as *Viśeṣastava* and *Sarvajñāmaheśvarastotra-nāma* by Udbhaṭasiddhasvāmin, *Devatāvimarśastuti* by Śaṅkarasvāmin and *Suprātaprabhātastotra* by Śrī Harṣadeva;

- 2) hymns devoted to the life of Buddha Śākyamuni:
- a) hymns to the Buddha's previous births such as *Buddhasya stotranāma* by Ārya Vasudhārā, *Guṇāparyantastotra* by Ratnadāsa, *Jātakastava* by Jñānayaśas;
 - b) hymns to the Buddha's exemplary deeds such as *Gaṇḍīstotragāthā* by Aśvaghōṣa, *Dvādaśakāranāmanayastotra* by Nāgārjuna, etc.;
 - c) hymns to the eight great stūpas by Nāgārjuna and Śrī Harṣadeva;
 - 3) hymns to the Buddha's qualities such as *Śatapañcāśatkanāmastotra* and *Varṇārhavarṇa* by Mātṛceta, Bhagavac-chākyamuni-stotra by Triratnadāsa, *Buddhabhaṭṭārakasya daṇḍakavṛttenastotra* by Nāgārjuna, etc.;
 - 4) hymns to the Three Jewels by Mātṛceta and Vasubandhu;
 - 5) miscellaneous (three monologue hymns such as *Sattvārādhanaastava* and *Narakodhāranāma* by Nāgārjuna, *Deśanāstava* by Candragomin).
- B. Hymns to the True Essence, or philosophical hymns, mainly by Nāgārjuna.
- C. Hymns to various Buddhas:
- a) hymns to groups of Buddhas such as *Sugatapañcatriṅśatstotranāmaratnamālānāma* by Mātṛceta, *Saptatathāgatastotra*, etc.;
 - b) hymns to separate Buddhas such as *Ajitanāthastutimṛtyuvañcanānāma* by Śrī Abhayakīrti, etc.
- D. Hymns to Tantric deities such as:
- c) Kālacakra;
 - d) deities of the cycle of Tantras of Cakrasamvara;
 - e) deities of the cycle of Tantras of Hevajra;
 - f) Tārā;
 - g) Mahākala and Śrī Devī;
 - h) Guhyasamāja;
 - i) Kṛṣṇa-Yamāri and Vajrabhairava;
 - j) Mañjuśrī;
 - k) Avalokiteśvara;
 - l) deities of the cycle of Tantras of Vajrapāṇi;
 - m) worldly deities such as Jambhala, Gaṇapati, Vasudhārā;
 - n) minor Tantric deities.
- E. Hymns to Buddhist teachers such as *Śīśabarapādastotraratna* by Śrī Vanaratna, *Śrīmadguruvanaratnastotrasaptaka* by Āditya, etc.
- F. Hymns to Buddhist texts and sciences.

The topics of hymns manifold and cover all the aspects important for daily Buddhist practice. Some texts are quite different in both stylistics and contents (cp. hymns to Tantric deities and philosophical hymns).

The composition of hymns of the Tibetan Buddhist canon may consist of three parts, i. e. 1) introductory lines; 2) major part; 3) conclusion – the so-called dedication of merit.

The introductory lines are usually used for the definition of the object of praise, sometimes for the indication of the aim of a hymn or even of a discursive method of its author. For example, it is a wide-spread practice to ascertain that it is really important and necessary to compose a hymn. But mostly authors do nothing but define the object of their praise and give a brief description of their typical features. At the same time there are many hymns, especially Tantric ones, that have no introduction at all.

There is a great difference between the major part of non-Tantric hymns and that of hymns to Tantric deities. In the first case it depends much on a type of the

text: apologetic hymns are built upon the gradual comparison of the Buddha with Hindu gods and teachers, in philosophical texts the ideas of Mahāyāna are presented, etc. Hymns to Tantric deities are more homogeneous. They may be divided into two groups according to their stylistics and composition: those dedicated to separate deities and those dedicated to groups of deities, basically the so-called Maṇḍalas.

Texts of the first type begin usually with a description of a deity's appearance that may pass into or alter with praising of his or her activity. Some texts give valuable commentaries on the symbolical meaning of Tantric iconography.

Texts of the second type may consist of three parts: the extensive description of a principal deity, extensive or brief description of his divine consort (if there is such) and a brief description of minor deities forming the Maṇḍala of the central deity that is depicted as a palace or a city with four gates.

Tantric texts often use direct appellation to the deities. This way they resemble Vedic hymns. But all the hymns have a worship part of a special kind – the so-called dedication of merit that is an expression of a wish that a hymn in praise would be a source of good fruits not for the author only but first of all for the other sentient beings.

The stylistics of Buddhist hymns have several important features. First of all, hymns are characterized with the use of certain marker words such as “homage”, “I bow down”, “I salute”, etc. These words can be used one time a text or in each stanza or even in each line.

The next important stylistic part of hymns is an abundance of epithets that sometimes appears to be a form making factor as in case of the *nāmaṣṭasataka* genre presenting lists of names and epithets of deities. It is necessary to say that the activity of multifarious Tantric gods is described in almost the same way. It is due to the paucity of mythologic component. Therefore a set of characteristics applied to a deity depends on what type, whether peaceful or wrathful, they belong to.

Even the slight Sanskrit material that has come down to us shows clearly that Buddhist hymns are fully provided with poetical ornaments (*alaṃkāra*). Important figures such as various types of comparison and assimilation are of course especially spread. However, all the other *alaṃkāras* discussed in the poetic treatise by Dandin can be found in elaborate hymns by Mātṛceta, Aśvaghoṣa, Sarvajñamitra and others.

A very rough comparison of Tibetan translations with original Sanskrit texts indicates the almost total identity of their lexical components. Tibetan translations try to follow also the poetical form of their sources. Though they often err on the side of literalism and syntactic ambiguity, some texts are translated with real expertise, combining accuracy with artistic expression.

Diversity of metrics played a substantial role in Indian poetry and hymns presented in Sanskrit use more than twenty poetic metres. About one third of them can be met only in eight texts composed in different metres and only seven metres are used for the composition of the whole texts, *anuṣṭubh* and *sragdharā* being the most popular ones. Obviously, Tibetan translators developed a certain system of transmission of poetical metres based upon isosyllabism. In Tibetan Buddhist texts each line consists of an odd number of syllables to the contrary of the folk tradition that uses an even number of syllables. There are though a few hymns devoted to Tārā which have eight syllables per line in stead of traditional seven syllables for the transmission of the Sanskrit *anuṣṭubh*. Seven and nine syllables per line are the most popular metres in the system of Tibetan versification.

Strophic composition is a bit monotonous. Most stanzas consist of four lines but sometimes they can contain two, three, five or six lines. Sometimes, one poem can

use various stanzas (as well as various metres), especially often it is needed to emphasize the dedication of merit. When Tibetan texts cannot be divided evenly into stanzas it may be due to omissions caused by circumstances under which texts were transmitted.

The cult function of hymns should be regarded as a very important aspect of their genre definition. If a text is included into the cult sphere it is defined as a hymn even without having the necessary formal criteria. Hymns are an essential part of any ritual, they are used for the visualization of Tantric deities and as a special offering to them. This way they may be recited both individually and collectively by a group of monks.

The Early Original Tibetan Hymns

The first hymns written by Tibetans could have appeared by the 11th century as the Dunhuang mss hint but it is hard to ascertain for sure. From the 12th century, Tibetan own hymnography become more and more noticeable. Thus, there are two hymns to Mahākāla composed by the well-known 12th century *lotsāwa* and yogi, Dpal rgalö. The works by the five hierarchs of the Sa skya school show that the number of Tibetan hymns increased gradually. While the first of them, Kun dga' snying po (1092—1158), composed three hymns, the last one, 'Phags pa bla ma (1235—1280), composed forty two texts of this genre.

The hymns belonging to the great Sa skya writers are divided clearly into two parts: hymns to spiritual teachers and hymns to Tantric deities. The first part consists of texts dedicated to both Indian and Tibetan instructors. The Tibetan Buddhist canon has but few hymns like that, all of them belonging to the late period of Buddhist literature in Sanskrit. It is curious enough that one of the texts is devoted to the third Sa skya hierarch, Grags pa rgyal mtshan. It was translated by his disciple and the next hierarch, Sa skya pandita. Possibly, the fact that an Indian author had composed a hymn to a Tibetan teacher served as a starting point for Sa skya pandita and his followers who began composing hymns to Tibetan spiritual teachers. Later representatives of various sects wrote a great number of such texts so that, perhaps, it should be considered as a special tribute by Tibetans to Buddhist hymnography.

As for Tantric texts they by no means differed from the translated texts in regard to both their contents and stylistics. Such a state of things remained the same further on: Tibetan hymnography drew inspiration from the Indian patterns and did not alter by lapse of time. Even modern Buddhist hymns do not differ much from the early translations.

Chapter 3 presents a review of the most interesting Buddhist hymns according to the classification proposed in *Chapter 2*.

The monograph is supplied with appendices such as the Sanskrit and Tibetan texts along with Russian academic and poetical translations of twelve hymns of various types, and the annotated list of 582 hymns and hymn fragments found by the author in both parts of the Tibetan Buddhist canon.

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