



蒙古文



"କୁନ୍ତ-ଶତିଷ-ପମ-ଶତିଷ" ଯେ ପରିଷଦ-ପମ-ପଶ-ନେଣ-ହେତ୍-ପାତ୍ର-ପାତ୍ର-ରେଣ-ଶକ୍ତି
ପାତ୍ର-ପଶ-ଗୁ-କୁପ-ଶ୍ଵର-ରେଣ-ଶକ୍ତି-ପଶ-ଶ୍ଵର-କେଣାଶ-କୁପ-ଶ୍ଵର-ନୁ-ହେତ୍॥

“一带一路”视野下的首届蒙藏关系与文化交流 国际学术研讨会



论文汇编

I

中国·青海·河南县 2017.7.21 - 23

*The first International Scientific Conference
“Historical and Cultural links between Mongolia and Tibet”
within the framework of the state program
“One Belt and One Road”*

Первая Международная научная конференция
«Историко-культурные связи Монголии и Тибета»
в рамках государственной программы
«Один пояс и один путь»

Collected papers
Сборник статей



Host units: Northwest Minzu University
People's Government of Henan Mongolian Autonomous County



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A. Zorin

ON THE COLLECTION OF *SĀDHANĀS*

BY CHING SUDJUGTHULOBZANG NORBU SHERAB

In 1998, a collection of previously unpublished papers by the Russian Sinologist, Mongolist and Tibetologist Boris I. Pankratov (1892–1979) found in his personal archives at the then St. Petersburg Branch of the Institute of Oriental Studies (now the Institute of Oriental Manuscripts), the Russian Academy of Sciences, was edited [Pankratov 1998]. Both the chief editor of the book, J.L. Kroll, in his introductory biographic account of the eminent scholar, and the editor of one of the papers, E.D. Ogneva, in her short preface to it, mentioned that Pankratov had prepared “a translation of 300 *sādhanās* on the base of which Rölpe Dorje, the Third (Second) Changkya Khutukhtu (1717–1786), compiled his album *300 Deities* (Buddhist icons), this work being made in 1929–1935 at the Institute for Sino-Indian Institute [in Beijing]” [Ibid., 18, 289].¹ No information on what exactly text had been translated by Pankratov was then provided and this question remained unsolved until I chanced to come across some other documents kept at Pankratov’s personal archives at the IOM RAS. They contain the list of contents of a Tibetan collection of 301 *sādhanās*, Cyrillic transcription of almost half a collection in its Mongolian version, and some notes, all being handwritten by Pankratov around 1925 in Beijing. These documents were identified, apparently by Pankratov himself, as *Sādhanā by Ching Sudjugthu Nomun Khagan*.²

This identification refers to the 18th century Khalkha Mongol scholar Ching SudjugthuLobzang Norbu Sherab, an important Geluk author whose Tibetan *Gsung vbum* was block printed in China, presumably in Peking. It consists of seven volumes four of which, *ga* to *cha*, do contain the collection of *sādhanās* entitled *Yi dam rgya mtsho'i sgrub thabs rin chen 'byung gnas kyi lhan thabs gsal ba'i me long*. The comparison of the

¹ This information was borrowed from an archival document (dated from 1957) that listed Pankratov’s professional skills and achievements.

² A detailed description (in Russian) of these documents can be found in [Zorin 2017].

list from Pankratov's documents with the contents of this edition shows they are identical, hence it seems the Russian scholar, who, for several years, was an assistant of A. Staël von Holstein (1877–1937), the head of the Institute for Sino-Indian Studies in Beijing [Wang, Deng 2014: 207–209], dealt with this particular collection of *sādhanās* and, possibly, translated it (into English?) although this translation, if extant, is yet to be found.

Another problem concerns the relation of this collection to the famous iconographic album compiled by Rölpe Dorje. On the one hand, their structures are quite different and I have not found any textual evidences that the eminent Peking lama used the text of his contemporary for his own work. On the other hand, Boris Pankratov was a great expert in Buddhist iconography that he studied intensively while in Peking where he could be consulted by highly educated local lamas. One of them, Bai Lama, apparently, the well-known Bai Puren (1870–1927),³ is directly mentioned in Pankratov's documents as a person he could address his questions on Buddhist iconography to. Therefore, there is a possibility that Rol pavi rdo rje did use Lobzang Norbu Sherab's collection of texts.

Even if the latter statement proves to be not true, Lobzang Norbu Sherab made an important contribution to the history of Tibetan Buddhist iconography since the first part of the other famous album, *Rin 'byung snar thang brgya rtsa rdor phreng bcas nas gsungs pa'i bris sku mthong ba don ldan* (it consists of five hundred pictures), was produced by Palden Tenpai Nyima, the Seventh Panchen Lama (1782–1853), on the base of his own rendering of Lobzang Norbu Sherab's collection which was, in turn, a revised rendering of Tāranātha's collection of *sādhanās*, *Yi dam rgya mtshovi sgrub thabs rin chen vbyung gnas* (briefly, *Rin vbyung*).⁴ A preliminary comparison of the three versions, by Tāranātha, Lobzang Norbu Sherab and Bstan pavi phyogs las rnam rgyal, shows that the first of them was the original source for the two others but the third

³On him cf. [Tuttle 2005: 79–81].

⁴The painted version of Palden Tenpai Nyima's album along with iconographic quotations from his and Tāranātha's versions of the *sādhanās* are provided in [Willson, Brauen 2000] while Ching Sudjugthu's version is not used there.

one operated only with the second one following its structure and using some additions to the texts made by Lobzang Norbu Sherab.

It is clearly seen from the very beginning of the collection. Tāranātha starts with the *sādhanā* of White Tārā without a distinction between various traditions. Lobzang Norbu Sherab introduces three forms of White Tārā in accordance with three traditions ascending to Atiśa, Bari Lotsāwa and Gnyan Lotsāwa. Palden Tenpai Nyima follows him in this respect.

The next *sādhanā* is devoted to the Goddess Sarasvatī (Dbyangs can ma). Since it is rather short it was convenient to compare its three versions. The results are presented in the following table that shows how close Lobzang Norbu Sherab's version is to that of Tāranātha and how distant is the latter from that of Palden Tenpai Nyima. Without doubt, the Panchen Lama worked directly with the version compiled by the 18th Century Khalkha Mongolian Lama.

Tāranātha (Gsung vbum, Rtag brtan phun tshogs gling ed., vol. ba, ff. 19b1—26b2; TBRC: W22277)	Ching Sudjugthu Lobzang Norbu Sherab (Gsung vbum, Peking ed., vol. ga, ff. 54a1—64b5; TBRC: W23471)	Panchen Lama (Gsung vbum, Bkra shis lhun po ed., vol. ga, ff. 35a1—40a5; TBRC: W6205)
19b1: Title (vPhags ma dbyangs can mavi sgrub thabs ye shes vchar ba zhes bya ba bzhugs so)	54a1: Dbyangs can ma dkar mo la	35a1: Dbyangs can ma dkar mo la
19b1–3: introductory verses	—	—
19b3–21a2: dang po Var.: 20b7	54a1–56a3: [no mark] Var.: 55a6–56a1	35a1–36a4 = 54a1–55a6 (Ching)
21a2–23a6: gnyis pa Var. 1: 21b1 Var. 2: 23a2	56a3–59a5: gnyis pa Var. 1: 56b6–57a3 Var. 2: 59a7	[36a4–36b2: slob ma rjes bzung: var., see further] 36b2–37a7 = 56b2–57b1 37a7–37b3: 333633var. 37b3–38b6 = 58a1–59a6 38b6–7: var.
23a6–25a5: gsum pa	59a5–62a2: [no mark]	

<i>Var. 1: 23a6–23b2</i>	<i>Var. 1: —</i>	38b7–39a2 = 59a6–59b4
<i>Var. 2: 25a3–25a5</i>	<i>Var. 2: —</i>	39a2–3: <i>var.</i>
25a6–26b2: [slob ma rjes bzung gi bya ba]	62a2–64b5: [slob ma rjes bzung gi bya ba]	[36a4–34b2: <i>var.</i> , <i>abridged and changed in comparison with the fragment starting from 62a2</i>]
<i>Var. 1: 25a6–25a7</i>	<i>Var. 1: —</i>	
<i>Var. 2: 25a7</i>	<i>Var. 2: —</i>	
<i>Var. 3: 25b7</i>	<i>Var. 3: 62b1–2</i>	
<i>Var. 4: 26a2</i>	<i>Var. 4: 62b5–64a1</i>	39a3–40a5: maṇḍal sngon du 'gro ba = 62b6–64b3
<i>Var. 5: 26a3</i>	<i>Var. 5: 64a2–5</i>	
<i>Var. 6: 26b1–26b2</i>	<i>Var. 6: —</i>	

Of course, it is highly desirable to compare other parts of the three versions of the collection. This study can bring more data on the principles of textual revision made consequently by the two Geluk authors in the 18th and then 19th century. But the statement that Ching Sudjugthu Lobzang Norbu Sherab largely shaped the Panchen Lama's iconographic album can hardly be rejected.

Lobzang Norbu Sherab's rendering of Tāraṇātha's *Rin vbyung* was still in use in Beijing in the 1920s. At that time, it was first studied by an European scholar, Boris Pankratov, whose translation must have been ordered by A. Staël von Holstein, another important figure in the history of the studies of Tibetan Buddhist iconography (and another scholar closely connected with St. Petersburg). I can only hope that some questions touched upon in this paper that remain unsolved will be enlightened over time.

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Устные истории калмыков о вере, духовных лицах и культовых объектах (по материалам экспедиции в Республике Калмыкия в 2013 г.).

В апреле - октябре 2013 года преподаватели и студенты Института калмыцкой филологии и востоковедения Калмыцкого госуниверситета проводили экспедиционную работу в северо-восточных районах Республики Калмыкия. Экспедиция была нацелена на сбор фольклорно-этнографического и лингвистического материала. Не оставались без внимания и устные истории, рассказанные информантами - очевидцами событий прошлого столетия.

В числе устных историй, рассказанных информантами преклонного возраста (от 90-100 лет), особо выделяются воспоминания на религиозную тематику: о силе молитвы, о чудесных явлениях, о духовных лицах, о божествах, культовых предметах, объектах поклонений и т.д. Эти материалы документируются особой «печатью» - народной памятью поколения,