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Front cover:

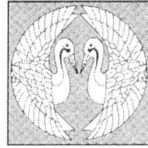
The depiction of Nāgeśvara-rāja, the “king of *nāgas*”, the central figure in the miniature from the first volume of the collection *Sungdui*. Manuscript K 6 in the collection of the St. Petersburg Branch of the Institute of Oriental Studies, 17th century, lower cover, 63.0×21.5 cm.

Back cover:

Plate 1. The depiction of *bodhisattva* Mañjuśrī, an embodiment of wisdom, on the left, and of Prajñāpāramitā as a *Yum*- “Mother”, on the right. Miniature from the second volume of the collection *Sungdui*, manuscript K 6, upper cover, 63.0×21.5 cm.

Plate 2. The depiction of the formidable deity Śrī Maqakala, the central figure, and of Guru Ganbo (Skt. Pañjara Mahākāla), on the left and right, the second volume of the collection *Sungdui*, manuscript K 6, lower cover, 63.0×21.5 cm.

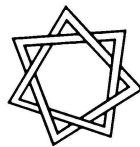
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PRESENTING THE MANUSCRIPT

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A MONGOLIAN MANUSCRIPT *SUNGDUI*

Among the vast ritual and liturgical Buddhist literature in the Mongolian language, which includes translations from the Tibetan carried out in the second half of the sixteenth—seventeenth centuries, the work known to scholars by the short title *Sungdui* (Tib. *gZungs bsds*, Mong. *Tarnis-un quriyangyui*) ("Collection of Incantations") occupies an important place. The Mongolian version was published several times in Peking as a xylograph, hence, copies of various editions are held in many collections of Mongolian print and manuscript books. The collection of the St. Petersburg Branch of the Institute of Oriental Studies is no exception. It holds both Mongolian versions of the collection known at present. These are the Peking xylographs of the *Sungdui*.

The original version is represented in Peking editions present in the collection of the St. Petersburg Branch of the Institute of Oriental Studies: 1707 (call number K 7-a), 1723 [1] (call number K 7-b), 1727 (call number I 100), and 1729 (call number Q 2581). In the first half of the eighteenth century, a new version of the *Sungdui* appeared, also printed in Peking [2]. Three copies (call numbers H 338, copies 1—2 and Dbl. 2) are preserved at the St. Petersburg Branch of the Institute of Oriental Studies as well.

In addition to the xylograph editions of the *Sungdui*, the Mongolian collection of the St. Petersburg Branch of the Institute of Oriental Studies also contains a manuscript of the *Sungdui*'s original version (call number K 6) [3]. The manuscript was acquired by the Asiatic Museum (now the St. Petersburg Branch of the Institute of Oriental Studies) in 1838 as part of the second collection of P. L. Schilling

von Canstadt (1786—1837). It was purchased after the scholar's death from his heirs for forty thousand rubles. Previously, Schilling von Canstadt had bought the collection from A. V. Igumnov (1761—1834) during a scientific expedition to Eastern Siberia in 1830—1832 [4].

In 1781, Igumnov accompanied the seventh religious mission to Peking as an interpreter. While there, he acquired several manuscripts (including the manuscript *Sungdui*) and 96 Peking xylograph editions in the Mongolian language. At present, all of these are stored in the sixth collection of the Mongolian fund of the manuscript collection of the St. Petersburg Branch of the Institute of Oriental Studies [5].

The acquisition of a manuscript *Sungdui* by the Asiatic Museum during the first decades of its existence may be regarded as an event of much importance, since in the subsequent century and a half Petersburg collections of Mongolian manuscripts and xylographs were not enriched by a single full manuscript copy of the *Sungdui* [6]. Other manuscripts of the collection are at present attested only at the Royal Library in Copenhagen, which contains a "beautifully executed monastic MS" of one collection [8] and one of the volumes of another [9]. The colophons are lacking in both Copenhagen manuscripts. Their contents, according to the compilers of the catalogue, are the same as the Peking xylographs of the early eighteenth century.

Unlike the Copenhagen manuscripts, the Petersburg *Sungdui* contains a full colophon located at the end of the second volume on two folios with separate pagination. We give here a transliteration of the colophon.

TRANSLITERATION

[1a] *Asanggi toyalasi ügei galab-ud-dur anu:*
Ariyun qoyar çiyulyan tegüskefübür-ün:
Amitan-u tusa-yi ürgüljide bolbasarayuluysan:
Arslan boyda Sigemüni burqan-a bisiren mörgümü::

Manglai tere boyda-yin nom-un yosun-i:
Mayad bütügeküi ary-a-yin udq-a-yi:
Masi qoyar yosun-iyar bolbasarayuluyci:
Manduyuluyci degedü merged-ün köl-ün linqu-a-dur sögödümü::

Ende kijayalal ügei sudur tarni-yin dalai-aça:
Endegürel ügei süsüg-den arad buyan quriyaqui oron:
Egenegte bey-e kelen sedkil-ün sitügen bayiyulqui terigüten-i:
Egürüde masi çayan [1b] buyan-u çiyulyan bodi qutuy-un siltayan kemen nomlaysan::



Fig. 1

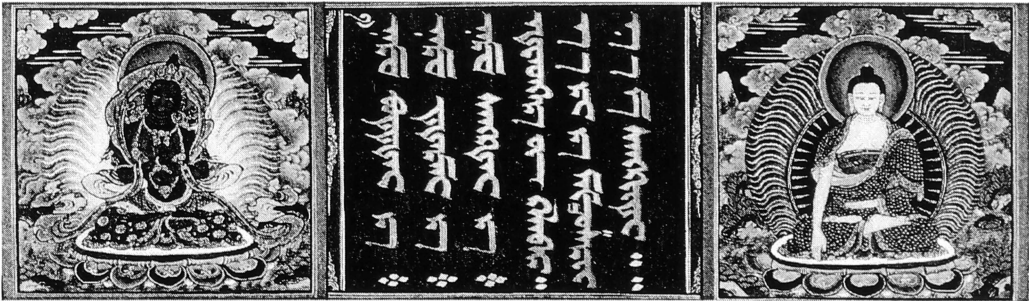


Fig. 2

*Teyimü-yin tula degedü jarliy-un manglai tarnis-un quriyangyui ene sudur-i:
Tegüs süsüg-tü Ačitu jalan-i janggi mongyolčilan kemen duraduysan-dur:
Tegünčilen erten-ü merged-ün orčiyuluysan-i nayirayulju Surum orčiyulbai:
Tegün-eče ülegsen nigen kedün sudur-i Sumadi amogasidi toyin orčiyuluysan buyu::*

*Ene metü arihuysan sedkil-ün Časutu ayulan-ača bayuysan masi čayan buyan-u čiyulyan:
Egenegte Gangga-yin čidqulang metü masi arbiduyad:
Endegürel ügei qamuy buyan-u müred-lüge qamtu nigen-e dügürjü:
Erkin qamuy-yi medegči belge bilig-ün dalai-dur oroldaqu boltuyai::*

*Manglai čidayči burqan-u šasin arban жүг-дүр delgerejü:
Mayad sasin-i barijči boyda [2a] törölkiten-ü köl-ün lingu-a batu boluyad:
Manduyuluyci qayan kiged tūsimed engke törö batu bolju:
Masi yirtincü-čekin engke amuyulang-iyar nasun ürgüljide jiryaqu boltuyai::*

*Ene metü irügel qutuy yuyuysan-u küčün-iyer:
Egenegte čing bisirel-dü öglige-yin ejed eke boluysan qamuy amitan:
Ene jayayan-u amin nasun urtu boluyad buyan kesig delgerejü:
Ečüs-čür bodi qutuy-un mör-i sayitur toyulju burqan bolqu boltuyai::*

*Ünen yurban bey-e-yi oluysan burqan-u adistid kiged:
Ürgülji yegüdkel ügei nom-un činar-un ünen adistid ba:
[2b] Ülemji qayačal ügei quraysan quvaray-ud-un adistid-iyar:
Ünemlejü joriysan irügel qutuy ödter бүтүкү boltuyai:: ::*

In our manuscript K 6, the date is listed separately after the colophon: *Engke amuyulang-un arban qoyaduyar qarayčın üker jıl-ün namur-un segül sara-yin sayin edür-e tegüsbe* ("Finished on the joyous day of the last autumn month in the year of the black cow, in the twelfth year [of the rule] of K'ang-hsi (i.e. 1673 — A. S.)"). In the connection with this record a question arises — was this the date on which the copying was completed or the date on which the xylograph edition which possibly served as the basis for the present copy was ready? The absence in manuscript K 6 of a publisher's colophon, which invariably accompanied all xylograph editions of the *Sungdui*, leads me to believe that the first assumption is more correct. But it should be taken into account that in all currently known Peking xylographs of the seventeenth century, only in one case both the names of the publisher and donator of the edition are attested [10]. Publisher's colophons began to appear regularly only with the 1707 xylograph edition of the *Sungdui*.

The errors which are encountered in the text of the Petersburg manuscript seem to prove its relation to the Peking xylograph. One of the well-known characteristics of Peking editions in the Mongolian language was a large number of mistakes, some of which may have arisen as Chinese copyists worked with the manuscript to prepare print boards [11]. A lot of orthographic errors appeared in the process of print boards' engraving. As a great connoisseur of Mongolian manuscripts and xylographs, Prof. Gy. Kara, remarks, "if the engraver was Chinese, and unfamiliar with Mongolian writing, he easily erred and confused frequently repeated signs which were too simple and monotonous for him, leaving out one of the many 'hooks' or adding an extra one" [12]. To illustrate this observation of the scholar, even the name of the collection's Mongolian translator and compiler, Surum, is given in distorted form [13]. This error was duly reproduced in all subsequent editions of the *Sungdui* [14].

The assumption that a seventeenth century Peking edition of the *Sungdui* existed received unexpected confirmation when a copy of this early edition was found among new acquisitions (shelf-mark Q) to the Mongolian collection of the St. Petersburg Branch of the Institute of Oriental Stud-

ies. The copy, unfortunately, not complete, lacks folios with the colophon [15]. But even those present enable us to include this edition among the rarest examples which have reached us from the early period of Peking xylographs in the Mongolian language. A mere comparison of the surviving first folios of the newly discovered xylograph with the first folios of other Peking editions from the seventeenth century makes us come to the conclusion that the xylograph is contemporary to the Peking editions. Three paints which were used in printing — red and black for the text and blue for the ornamental border — are typical of Peking editions of the seventeenth century [16].

The contents of manuscript K 6 of the collection *Sungdui* deserves special attention, since it differs from what we find in later editions of the *Sungdui*. The text in the manuscript is divided into 86 sections containing 164 works, while the 1727 Peking edition, the contents of which came to be known to scholars thanks to the publications of L. Ligeti [17], contains 87 sections with 154 works. Thus, the editions differ in both the structure and arrangement of the materials they include.

Despite its title — "Collection of Incantations" — the work contains not only incantations (*dhāraṇī*), but good wishes, *sūtras*, as well as collections of epithets and names of the Buddha. Furthermore, if the *sūtras* and lists of epithets and names of the Buddha are similar in both aforementioned editions (as they are in all other Mongolian versions of the *Sungdui* known to us), the selection of *dhāraṇī* and good wishes are different in each case.

Manuscript K 6 also differs from later Peking editions in the number of colophons to individual works it includes. In all, the manuscript contains 43 colophons, among which one can discern three basic groups: 5 authorial colophons, 33 colophons of Tibetan translators, and 4 colophons of their Mongolian colleagues [18]. For the xylograph edition of 1727, 21 colophons are attested, among which there are no authorial colophons at all, and only 2 colophons with the names of Mongolian translators are present [19].

Colophons are in canonical works, the majority of which had already been translated from Tibetan by the time

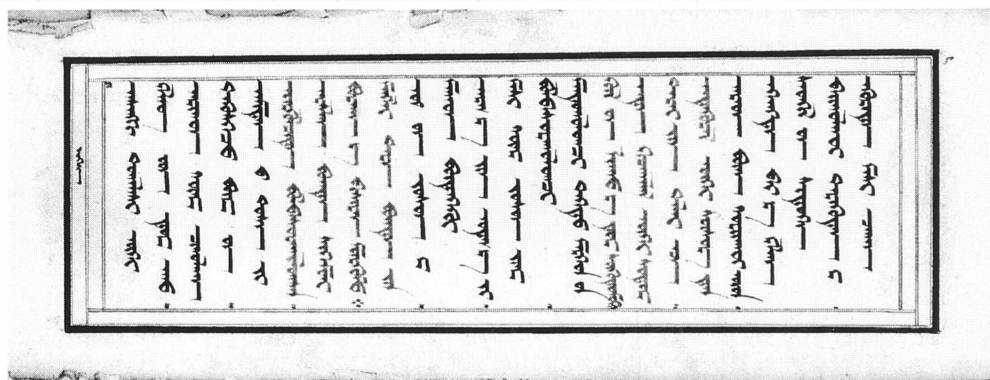


Fig. 3

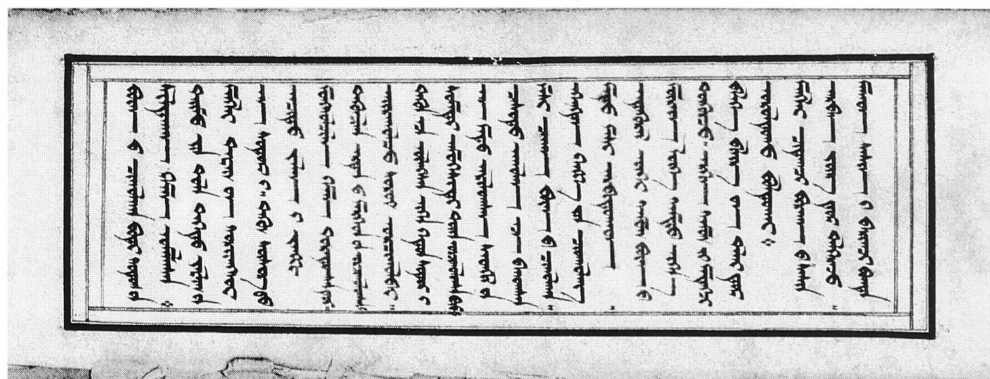


Fig. 4

the Mongolian version of the *Sungdui* was drawn up. Nearly all of them were translated during the time of Ligdan Khan of Tsakhar (1603—1634) while the first version of the *Kanjur* was being prepared in Mongolian. Many of them are found in the manuscript copy of the *Kanjur* from the first half of the seventeenth century with colophons that note the names of Tibetan and Mongolian translators. The most frequently mentioned Mongolian translators whose translations were included both in the *Sungdui* and the *Kanjur* are Dayigun Dayun sikü güsi [20] and Kundga odzer [21].

None of these colophons of Mongolian translators are attested for a single version of the *Sungdui*. The reason for this omission remains obscure: it may be the absence of such colophons in the originals which the collections' compilers employed, or some other reason.

What is remarkable is that all four colophons of Mongolian translators included in manuscript K 6 provide information lacking in all editions of the *Kanjur*. Two of them name Ayusi gülsi, a well-known translator and the creator of the *ali-gali* transcription alphabet [22]. Others list Čid köbegün [23] and Samdan sengge [24] as translators.

In contrast to canonical works, it is much more difficult to identify the Mongolian translators of texts which are not a part of the Buddhist Canon but which are present in the *Sungdui*. One should look for the works translated by Sürüm and Sumadi amogasidi toyin, as is evident from the colophon of our manuscript, among the texts incorporated into the *Sungdui* collection.

Of indubitable interest are the watercolour miniatures in manuscript K 6, which were executed with great mastery. The manuscript contains a total of 10 miniatures placed on the *verso* of the first folio of each volume and on the *recto* of the additional folios (without text) at the end of volumes. In accordance with tradition, all miniatures depict Buddhist deities, the names of which are in eight cases written alongside the miniatures.

Unsigned icons are located on the first folio of each volume and present no difficulties in attribution, as they depict the Buddhas Vajradhara (on the left) and Šākyamuni (on the right) [25], who most frequently adorned the first folios of xylograph and manuscript books.

It was more difficult to attribute the three figures located on the last, additional folio of the first volume, despite

the fact that each icon is equipped with a caption that gives the name of the deity. We succeeded in reading the caption beneath the first icon as “Qa-ra Si-da-da” (?). One may only guess what the author of this explanation bore in mind by this inscription, but the miniature depicts the “lord of the *nāgas*” [26], Nāgeśvara-rāja.

According to extant Mongolian captions, two other icons should depict Śara Garuḍa (on the left) and Ulayan Garuḍa (on the right), that is, the “Yellow Garuḍa” and the “Red Garuḍa”, mythological birds, the mortal enemies of all *nāgas*, whose lord is depicted in the central miniature. A single Garuḍa existed in original Buddhism — the “lord of the birds”, who was later transformed into a series of five (sometimes six) Garuḍas [27]. Naturally, the icons always depict the Garuḍas as terrible birds with frightening, horned (!) heads and a snake in their beaks [28]. The miniatures in the manuscript impart no bird-like features to these figures, and as we were able to establish [29], do not depict Garuḍas at all, but Yamāntaka (on the left) and Hayagrīva (on the right) [30].

The first folio of the manuscript's second volume contains two miniatures, each of which bears a caption. On the basis of the text to the miniature on the left one can only establish that it depicts some sort of *bodhisattva* (*bodistv*). The name of this *bodhisattva*, reproduced in the caption, remains a riddle for us. Nonetheless, there is no problem with identifying the figure, since the attributes (a flower and a book) are those of the deity Mañjuśrī [31].

As for the caption to the icon on the right, *Eke bilig baramid*, it is accurate, as one in fact finds here the personification of “great wisdom which transports [one] to the other shore of being” (Skt. Prajñāpāramitā), always depicted as a female deity.

The central figure on the final, additional folio of the second volume is also presented correctly. The caption reads: Śrī Maqakala (Skt. Śrī Mahākāla). The deities to the left and right on this folio are both designated Guru Ganbo, which is a distorted Mongolian version of the Tibetan Gur Mgon-po (Skt. Pañjara Mahākāla). Thus, this folio contains various forms of the Mahākāla, one of the awesome defenders of the Buddhist teaching [32].

Notes

1. Such an edition is not attested in the catalogues and descriptions of foreign collections of Mongolian manuscripts.
2. For a list of 126 works included in this edition, see W. Heissig, *Die Pekinger lamaistischen Blockdrucke in Mongolischer Sprache. Materialien zur Mongolischen Literaturgeschichte*, Bd. 2 (Wiesbaden, 1964), No. 49 (henceforth, Heissig, *PLB*); D. M. Farquhar, “A description of the Mongolian manuscripts and xylographs in Washington, DC”, *Central Asiatic Journal*, 1/3 (1957), pp. 175—91.
3. The manuscript has no general heading. 2 volumes: 414 + 401 ff. Folio dimensions: 63.0×21.5 cm. Border dimensions: 50.0×16.0 cm. Each page contains 22 to 25 lines. The text is written in red and black Indian ink with a brush on folios of thick white Chinese paper. Each volume was placed in a cloth-covered wooden cover.
4. L. S. Puchkovskii, “Sobranie mongol'skikh rukopisei i ksilografov Instituta vostokovedeniia Akademii nauk SSSR” (“Collection of Mongolian manuscripts and xylographs at the Institute of Oriental Studies of the USSR Academy of Sciences”), *Uchenye zapiski Instituta vostokovedeniia*, IX (1954), p. 96.
5. A. G. Sazykin, *Katalog mongol'skikh rukopisei i ksilografov Instituta vostokovedeniia Akademii nauk SSSR* (A Catalogue of Mongolian Manuscripts and Xylographs at the Institute of Oriental Studies of the USSR Academy of Sciences) (Moscow, 1988), i, p. 11 (henceforth, Sazykin, *Katalog*).
6. At the same time, the Mongolian collection of the St. Petersburg Branch of the Institute of Oriental Studies acquired quite a few manuscripts which contained excerpts copied from the most frequently used *sūtras*, and even more often incantations necessary for the conduct of all manner of rituals which were performed at the most varied occasions by numerous “steppe” *lamas*. It seems that such excerpts from the collection were made by lay believers for their own purposes. One can gain a sense of this on the basis of the more than 30

manuscript excerpts from the *Sungdui* in the Mongolian collection of the St. Petersburg Branch of the Institute of Oriental Studies. Most of them concern incantations which are useful in the everyday life of the livestock breeder. For example, we find there *dhāraṇī* which protect livestock from illnesses and plague, safeguard against slander and calumny, guard people against sickness and untimely death, etc.

7. Here we speak only of the Mongolian version of the *Sungdui*, leaving aside its Oirat version, which always existed only in manuscript form. This entirely separate version of the collection was prepared in the seventeenth century by Namkhai-Jalcan, one of the pupils of the Oirat Zaya-paṇḍita, Namkhai-Jamco. At present, we know of the existence of four manuscript copies of this version of the *Sungdui*, of which three were written in Oirat "clear writing" (see X. Luvsanbaldan, *Tod useg, tuunii dursgaluud*, Ulan Bator, 1975, pp. 236—40, No. 0260) and one in Uighur-Mongolian graphics (see G. Ts. Bilguudey, *Damdinsurengiyn ger muzein mongol nomyn burtgel*, Ulan Bator, 1998, i, No. 670).

8. W. Heissig, C. Bawden, *Catalogue of Books, Manuscripts and Xylographs* (Copenhagen, 1971), p. 229, Mong. 501.

9. *Ibid.*, p. 229, Mong. 487.

10. The 1665 Peking edition of the canonical *sūtra* "*Qutuy-tu yekede quriyaysan erdeni-yin oki-yin toytayal neretü yeke kölgen sudur*" (see Heissig, *PLB*, No. 3). Moreover, the names of the cutters of the print matrices are noted in two early Peking editions (Heissig, *PLB*, Nos. 2 and 8).

11. Here, for example, is how the colophons of the Peking editions of the *Sungdui* establish the names of the three Chinese copyists of the text used to prepare the print boards: Seüse (Se Yu-se), Suyanding (Ssu-yan-ting) (in K 7-a) and Liusiba (in I 100).

12. D. Kara, *Knigi mongol'skikh kochevnikov (sem' vekov mongol'skoï pis'mennosti)* (Books of the Mongolian Nomads: Seven Centuries of Mongolian Literature) (Moscow, 1972), p. 116 (henceforth, Kara, *Knigi*).

13. The name of the man who compiled the Mongolian version of the *Sungdui* is correctly written Sürüm. As Prof. Gy. Kara has informed us, this is a South Mongolian distortion of the Tibetan name Tshul-khrims (Khalkhian Čültem, South Mongolian Sültem > Sülrim > Sürüm).

14. The name of this Mongolian literary figure — written correctly — first appears in the colophon to the above-mentioned 1665 edition (see Heissig, *PLB*, No. 3). Sürüm is also mentioned as a translator in one of the Mongolian versions of the description of sacred objects at the mountain of Wu T'ai-shan (see Sazykin, *Katalog*, Nos. 1647—1649). Later, he was included in the editorial commission to prepare a xylograph edition of the *Kanjur* in Mongolian (see Heissig, *PLB*, p. 41, n. 5).

15. Q 2580/2587, vol. I: folios 1, 67, 68, 84—110, 225—236; vol. 2: folios 14—35, 42, 43, 112—124, 133, 165—168, 178—202; folio dimensions: 64.5×23.5 cm, border dimensions: 53.5×18.5 cm, 29 lines per page, Chinese marginal heading: *shang juan*.

16. Printed in analogous fashion were, for example, fols. 2a in the copies of the 1659 edition of the *sūtra* "*Altan geler-tü*" (in K 20), see Heissig, *PLB*, No. 2, and the 1665 edition of the *sūtra* "*Erdeni-yin oki-yin toytayal*" (in I 90), see Heissig, *PLB*, No. 3, in the collection of the St. Petersburg Branch of the Institute of Oriental Studies. The first folios of all five parts of the canonical *sūtra* "*Pañcharakṣā*", published in Peking in 1686, were also executed in three colours (in I 69), see Heissig, *PLB*, No. 9.

17. L. Ligeti, "La collection Mongole Schilling von Canstadt à la Bibliothèque de l'Institut", *T'oung Pao*, 27 (1930), No. 3588 (henceforth, Ligeti, "Collection").

18. One should add to this list the colophon of the Uighur translator which is appended to the "*Sūtra of the Ursa Major*" (*Doloyan ebügen neretü odon-u sudur*). In the sixteenth century, this *sūtra* was translated from Chinese into Mongolian. Uighur and Tibetan translations were executed on the basis of the Mongolian. In the sixteenth century, this Tibetan version was "translated back into Mongolian with a surprisingly large number of Uighurisms and with Mongolian, Uighur, and Tibetan colophons" (Kara, *Knigi*, p. 25). The "*Sūtra of the Ursa Major*" with these three colophons was included in all Mongolian versions of the collection, as well as in the Oirat version of the *Sungdui* (see Luvsanbaldan, *Tod useg*, pp. 239—40, No. 95).

19. Ligeti, "Collection", No. 3588 (XXXVII, LXXVI).

20. *Katalog peterburgskogo rukopisnogo "Gandzhura"* (Catalogue of the Petersburg Manuscript *Kanjur*). Compilation, introduction, translation and indices by Z. K. Kasyanenko (Moscow, 1993), Nos. 373, 380, 390, 391, 395, and 396. — Pamiatniki pis'mennosti Vostoka, vol. CII (Bibliotheca Buddhica, XXXIX).

21. *Ibid.*, Nos. 158, 178, 180, and 235.

22. K 6, No. V (6) *Qutuy-tu tegünčilen iregsen-ü oroi-ača yarıysan: Čayan sikür-tü busud-ta ütü ilaydaqu yeke-de qariyuluyči degedü bütügsen neretü tarni. Colophon* (fol. 13a): *Tegün-ü qoyin-a Ayusi gülsi bayı: degedü blam-a qutuy-tu Dalai blam-a-yin vür-tur köl-ün ölm[e]i-dür sitüjü: Enekeg Kasmir Töbed yurban sudur-a tokiyalduylıjı orçıyulbai*. K 6, No. XXXVII (77): *Včir kilinglegsın yeke qayan: qara kelen aman-i qariyuluyči tarni. Colophon* (fol. 5a): *Rad-nā-pali gülsi duraduyısan-ıyar: erdem-tü boyda Dalai blam-a-yin vür-tur köl-ün ölmey-dür sitüjü Ayusi gülsi orçıyulbai*.

23. K 6, No. LIII (112) *Qutuy-tu yurban čoyca kemegdekü yeke kölgen sudur. Colophon* (fol. 14b): *Erkin bodistv-yin aldal-i namāñilaquı: ene dörben küčün tegüsügsın: eyimü degedü yayıqamsıy sudur-i: edüge Mongyol-un ayalu-tur orçıyulıysan inu:: ayalu udq-a endegü bolıysan-i üjejü: ilayulıjı Čid köbegün orçıyulba*.

24. K 6, No. LXXXIII (158) *Qutuy-tu ölfei qutuy čoyçalaysan neretü yeke kölgen sudur. Colophon* (fol. 10a): *Samdan sengge Töbed-ün kelen-eče: Mongyol-un kelen-dür orçıyulıjı orosıyulbai*.

25. We find in the manuscript one of the forms of the Buddha Śākyamuni which is known as Badir ügei Śākyamuni, i.e. "Śākyamuni without *pātra*" (Mong. *badir* < Skt. *pātra* — "cup for the collection of alms"). In the Peking xylograph editions of 1707, 1723 and 1727, the "Buddha" (*bodhisatva*) Mañjuśrī is depicted in place of Śākyamuni. In the xylograph of the second version of the *Sungdui* (H 338), the figure Tsongkhapa is found in this place.

26. *Nāgas* (Skt. *nāga*) — in Buddhist mythology they are gigantic snakes which dwell in the water and in the underworld.

27. Buddha-Garuḍa, Karma-Garuḍa, Padma-Garuḍa, Ratna-Garuḍa, Vajra-Garuḍa. In some cases, Qara Garuḍa ("black Garuḍa") is added to their number.

28. Depictions of the three Garuḍas are found in S. F. Ol'denburg, *Sbornik izobrazheniı 300 burkhanov. Po al'bomu Aziatskogo muzeia* (Collection of Depictions from 300 *Burhans*. From the Asiatic Museum Album), pt. I. Drawings and indices (St. Petersburg, 1903), Nos. 184—186. — Bibliotheca Buddhica, V. A group of five Garuḍas is found on the *recto* folio of the thirty-volume Peking xylo-

graph edition of the *Kanjur* in Mongolian, see L. Ligeti, *Catalogue du Kanjur mongol imprimé* (Budapest, 1942), i, p. 172. This series was reproduced on the additional *recto* folio of the fifth volume of the Peking sixteen-volume xylograph edition of the “One Hundred Thousand *Yum*” (kept in the collection of the St. Petersburg Branch of the Institute of Oriental Studies, call number Q 2074, item 1).

29. We were able to attribute these three figures thanks to the kind assistance of our colleague, A. A. Terentyev, a Tibetologist to whom we would like to express our sincere gratitude.

30. In the Peking editions of 1707 and 1723, the final additional folio of the first volume displays the four *mahārājas* (guardians of faith and peace): Virūdhaka, Dhṛtarāṣṭra, Virūpākṣa, Vaiśravaṇa. In the 1727 xylograph, a separate folio presents Śira Jambala (Skt. Pītā-Jambhala), Esrua (Skt. Brahmā), Qormusda (Skt. Śatakratu), Qara Jambala (Skt. Kṛṣṇa Jambhala).

31. Depictions of Mañjuśrī usually display an additional attribute which is absent in the miniature to manuscript K 6 — the “sword of wisdom” (Skt. *prajñākhaḍga*), which the divinity holds raised in the right hand.

32. The 1707 and 1723 xylograph editions of the *Sungdui* have on the final folio of the second volume the same depictions of the four *mahārājas* which are found on the final folio of the first volume. They are also present in the 1727 edition, but in a different order: Virūdhaka, Virūpākṣa, Vaiśravaṇa, Dhṛtarāṣṭra.

Illustrations

Front cover:

The depiction of Nāgeśvara-rāja, the “king of *nāgas*”, the central figure in the miniature from the first volume of the collection *Sungdui*, manuscript K 6 in the collection of the St. Petersburg Branch of the Institute of Oriental Studies, lower cover, 63.0×21.5 cm.

Back cover:

Plate 1. The depiction of *bodhisattva* Mañjuśrī, an embodiment of wisdom, on the left, and of Prajñāpāramitā as a *Yum*- “Mother”, on the right. Miniature from the second volume of the collection *Sungdui*, manuscript K 6, upper cover, 63.0×21.5 cm.

Plate 2. The depiction of the formidable deity Śrī Maqakala, the central figure, and of Guru Ganbo (Skt. Pañjara Mahākāla), on the left and right, the second volume of the collection *Sungdui*, manuscript K 6, lower cover, 63.0×21.5 cm.

Inside the text:

Fig. 1. The depiction of Nāgeśvara-rāja, the “king of *nāgas*” (the central figure) and of Yamāntaka (“The Death Conqueror”), on the left, and Hayagrīva (“One Who Has a Mane”), on the right. Hayagrīva is an Indian deity, borrowed by Tibetan and Mongolian mythology where he is one of the guardians. The deity is connected with the Tibetan Buddhist school rNing-ma-pa. Miniature from the first volume of the collection *Sungdui*, manuscript K 6, lower cover, 63.0×21.5 cm.

Fig. 2. The depiction of Buddha Vajradhara, on the left, and of Buddha Śākyamuni, on the right. The depiction is present on the first folio of each volume of the collection *Sungdui*, manuscript K 6, 63.0×21.5 cm.

Fig. 3. The collection *Sungdui*, manuscript K 6, second volume, colophon, fol. 1a, 63.0×21.5 cm.

Fig. 4. The collection *Sungdui*, manuscript K 6, second volume, colophon, fol. 1b, 63.0×21.5 cm.

Fig. 5. The collection *Sungdui*, manuscript K 6, second volume, colophon, fol. 2a, 63.0×21.5 cm.

Fig. 6. The collection *Sungdui*, manuscript K 6, second volume, colophon, fol. 2b, 63.0×21.5 cm.