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В НОМЕРЕ:

К 70-летию Н. С. Яхонтовой.....	5
---------------------------------	---

ФИЛОЛОГИЯ

Н. С. Яхонтова. Сочинение «Золотые дхарани» из «Сутры Золотого блеска	7
Б. Оюунбилэг. О молитвах в стихах Эрдэнэ мэргэн пандиты Ханчин хамбо Джамьянгарава	18
И. В. Кульганек, Д. А. Носов. Ранний перевод «Чингисова камня» в монгольском фонде Института восточных рукописей РАН.....	24
С. С. Сабрукова. Наглядные пособия по буддийской ритуальной литературе: инструкции по подготовке подношений божествам из тибетского фонда ИВР РАН.....	37

ИСТОРИЯ. ИСТОРИОГРАФИЯ

Л. Б. Жабаева. Борьба Советского Союза за международно-правовое оформление Монгольской народной республики (1945)	46
Р. Ф. Набиев. Великая Монгольская империя как носитель артиллерийской технологии в XIII веке	52

СМЕЖНЫЕ ДИСЦИПЛИНЫ

И. А. Алимов. «Дун цзин мэн хуа лу»: августейшая дорога.....	64
К. А. Бекетов, А. Б. Гришин, Н. К. Бекетова, Ли Чжуанчжи. Образы войны на полотнах русских и китайских художников на выставке изобразительного искусства в Чанчуньском государственном художественном музее	73
Т. А. Кубанова. Феномен «сибирского стиля» в изобразительном искусстве Сибири (1920–2020-е годы)	86

НАУЧНАЯ ЖИЗНЬ

А. Х. Мингалиев, С. А. Фролова. Выставка «Дорога к солнцу: восточные коллекции Казанского университета. К 225-летию востоковеда и ректора О. М. Ковалевского»	95
Т. В. Ермакова. Конференция «Актуальные проблемы буддологических и индологических исследований–20» (Санкт-Петербург, 23–24 марта 2026 г.).....	101
К. В. Орлова. Международная научная конференция «Первые монголоведные чтения»	106

НЕКРОЛОГИ

Ушел из жизни В. Л. Успенский (1954–2025)	111
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IN THIS ISSUE:

On the 70th Anniversary of Natalia S. Yakhontova	5
--	---

PHILOLOGY

Natalia S. Yakhontova. The “Golden Dharanis” Work from the Canonical “Sutra of the Golden Light”	7
B. Oyunbileg. About One Prayer Poem Composed by Gem Wise Pandit, Khenchen Rinpoche Jamiyangarav	18
Irina V. Kulganek, Dmitry A. Nosov. An Early Translation of the Stele of Genghis Khan Inscription Kept in the Mongolian Collection of the Institute of Oriental Manuscripts, Russian Academy of Sciences	24
Svetlana S. Sabrukova. Visual Aids for Buddhist Ritualism: Instructions for Preparing Offerings to Deities from the Tibetan Collection of the IOM RAS	37

HISTORY. HISTORIOGRAPHY

Larisa B. Zhabaeva. The Struggle of the Soviet Union for the International Legal Registration of the Mongolian People's Republic (1945)	46
Rustam F. Nabiyev. The Great Mongol Empire as a Carrier of Artillery Technology in the 13th Century	52

RELATED DISCIPLINES

Igor A. Alimov. “Dong Jing Meng Hua Lu”: the Imperial Way	64
Konstantin A. Beketov, Alexander B. Grishin, Natalya K. Beketova, Li Zhuangzhi. Images of War on Canvases by Russian and Chinese Artists at the Exhibition of Fine Art at the Changchun State Art Museum	73
Tatiana A. Kubanova. The Phenomenon of “Siberian Style” in Siberian Fine Arts	86

ACADEMIC LIFE

Arslan Kh. Mingaliev, Svetlana A. Frolova. The Exhibition “The Road to the Sun: Oriental Collections of Kazan University. On the 225th Anniversary of the Orientalist and Rector Osip M. Kovalevsky”	95
Tatiana V. Ermakova. The 20 th Conference “Current issues of Buddhological and Indological Studies” (St. Petersburg, March 23–24, 2026)	101
Keemya V. Orlova. International Scientific Conference “The First Mongolian Studies Readings”	106

IN MEMORY

Vladimir L. Uspensky (1954-2025) Passed Away.....	111
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ABOUT ONE PRAYER POEM COMPOSED BY GEM WISE PANDIT, KHENCHEN RINPOCHE JAMIYANGARAV

The article is a study of the biography and works of one of the most important representatives of Mongolian and Tibetan literature of the 19th century, an outstanding writer, literary critic, philosopher of Buddhism and a well-known public figure Surenkhoryn Jamiyangarav. The author has focused on the main sources and artistic features of S. Jamiyangarav's heritage, analyzing them in a historical and cultural context. The article offers a bibliography of S. Jamiyangarav, who was one of the most educated people of his time specializing in five main fields — Buddhist philosophy, literature, medicine, astrology and Sanskrit. He also made great contributions to poetry, logic, ethics and art, being the author of more than nine volumes of works on philology in the Tibetan language. Despite the fact that S. Jamiyangarav lived in the early 20th century, archival materials and records of his life and work are extremely rare, and his works are difficult to find in libraries and manuscript repositories. One of S. Jamiyangarav's works discovered by his descendants, is analyzed in detail.

Key words: Khenchen Rinpoche Jamiyangarav, Mongolian Literature, Tibetan Literature, scholarly biography.

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The Scholar of the 19th Century's Letters and Faith, Literature Study Theoretician, Buddhist Philosopher, Outstanding Buddhist Theologian Surenkhoryn Jamiyangarav is one of key representatives of the Mongolian Tibetan-Language Literature. His scholarship works had been mentioned for the first time by the former Gandan Monastery Head S. Gombojav in his scientific research paper "Монголчуудын төвөд хэлээр зохиосон зохиолын зүйл" ("Scholarship Works Composed by the Mongols in the Tibetan Language") presented at the International Mongolian Study Scholars Congress held in 1959. The reverend lama had cited over 200 Mongolian scholar-monks who used to compose their scholarship works in the Tibetan language and among them, it says: "73. Jamiyangarav. Khenzo, Holy Rinpoche of the Dayanjalbuu Governor's Banner, Sain Noyon (Good King) Khan Aimag. 20th century man, had composed 13 individual volumes such as the literature theory etc., as well as had wooden print blocks in his banner" [Gombojav, 1959. P. 32].

Starting from these periods, the works to study the biography of Khenchen Rinpoche, his role in the Mongolian Literature and Culture History and clarify in detail his literary and scholarship works had been brought into order thanks to the efforts of old generation scholars such as Academician Ts. Damdinsuren, Ch. Altangerel [Altangerel, 1977. P. 623–627], D. Tserensodnom [Tserensodnom, 1975. P. 240–244], L. Khurelbaatar and others. It is especially worth mentioning in more detail the research works by the Tibetology Scholar L. Khurelbaatar. He had published the research articles such as "At the Scion Tree Branch" / The 19th and Early 20th Century Mongolian Poetry Theoretician, Poet Surenkhoryn Jamniyangarav [Khurelbaatar, 1991. P. 78–107], "Creative Innovations Made by Jamiyangarav in Commentaries to Harmonic Melody Dictionary by Dandin" [Khurelbaatar, 1992. P. 29–35] and others. In addition, he also had published the monograph entitled "The Eserua Melodic Songs" (Analysis on the Tuneful Poetic Words Theory by Gem Wise Pandit, Khenchen Rinpoche

Jamiyangarav) [Khurelbaatar, 1999]. All these researches are invaluable works that may serve as a study manual for studying and advertising the best works by Jamiyangarav to foreign as well as domestic scholars, researchers, students, youth and literature, poetry lovers.

Lately D. Ganbold has been publishing a lot of works in connection with the biography and scholarship works by the Khenchen Rinpoche. Particularly, D. Ganbold had published many articles such as “Catalog of Individual Volumes by Durable Faith, Pandit, Khenchen Rinpoche Jamiyangarav” [Ganbold, 2011. P. 223–229], “Some More News Revealing the Biography of Durable Faith, Pandit, Rinpoche” [Ganbold, 2013. P. 141–151], “On the Sutra Entitled “Grace Nourishment” (or “дан-эй намжэд”) Composed by Pandit, Khenchen Rinpoche” [Ganbold, 2015. P. 211–223]. Moreover, he had been publishing the compilations such as “Jamiyangarav Study–I” (Translation of Biography and Others, Compilation of Scholarship Works) in 2013, “Jamiyangarav Study–II” (Volumes Kha and Ga of Individual Volumes) in 2015, “Jamiyangarav Study–III” (Scholarship Works Studied for Last 10 Years) in 2021 respectively.

In addition, I, the author of these lines, have been publishing the following research articles: first entitled “Gem Wise Pandit, Khenchen Rinpoche Surenkhoryn Jamiyangarav (1861–1918)” [Oyunbileg, 2021. P. 118–128], second entitled “S. Jamiyangarav as the Largest Representative of Buddhist Philosophy Thinking” [Oyunbileg, 2022. P. 159–170] in the domestic scientific research journals, and third entitled “Jamiyangarav, an Outstanding Buddhist Religious Statesman, Poetry Theoretician and Writer of the Late 19th and Early 20th Centuries” (“Жамъянгарав, известный буддийский деятель, поэтический теоретик и писатель конца 19-го и начала 20-го веков”) [Oyunbileg, 2022. P. 3–5] in the foreign scientific research journal respectively.

As a result of research works by these scholars and researchers, over 20 works from several individual volumes mentioned in the biography and complete scholarship set catalog by Khenchen Rinpoche Jamiyangarav had been revealed so far.

Despite the works composed by the Mongolian scholar-monks in the Tibetan language are wide-

ly spread throughout the Mongolian territories in manuscript and printed versions, the books and sutras referred to Gem Wise Pandit, Khenchen Rinpoche Jamiyangarav are not found so frequently. It is said that the National Library of Mongolia possesses several hundred thousand old sutras. Unfortunately, not all of them had been registered and catalogued and most of them still are being kept untouched and unstudied in their wooden boxes and cloth wrappings. Perhaps, it needs more manforce, finance and other issues that we do not know.

In this research, we had taken one small untitled manuscript sutra kept in the shrine of Chantsaldulam, a daughter of Dodgucharvi, the sixth daughter of Gem Wise Pandit, Khenchen Rinpoche Jamiyangarav as a research material and used the popular analyzing and summarizing methods.

The sutra starts with the lines “dbyangs can lha mo mgrin par chags pa yis” and has a size of 20×9 (17×7) cm. Four corners are pretty shabby and wornout. It is a two-page manuscript written by a brush with 6 lines on one page represented on the Chinese xian paper. Here is the complete scientific research transliterations:

[1a] *dbyangs can lha mo mgrin par chags pa yis*
//

’jam dbyangs rnam ’phrul rje btsun btsong kha pa’i //

mdo sngags bstan pa’i ba dan dkar po nyid //
phyogs bcur ga-yo mdzad drin can bla mar ’dud
//

aom aā: gu ru badzra dha ra manydzu shr’i si’ta siddhi h’um/

dpal ldan bla ma’i rnam par thar pa la //
skad cig tsam yang log lta ma skye zhing //
ci mdzad legs par mthong ba’i mos gus skied //
bla ma’i byin rlabs sems la ’jug par shog /

[1e] *ngag gi dbang phyugs rgyal kun bskyed pa’i yab* //

ngur smrig gar rol blo bzang rgyal ba yis //
bshad sgrub chos ’byor don kun ’grub byed pa’i //
bka’ drin gsum ldan bla mar gsol ba ’debs //
aom aā gu ru badzra dha r’a wa ghintra dharm’a bhu ti aartha siddhi h’um h’um /

skye ba kun tu yang dag bla ma dang //

[x] *myur thob shog* /

[2a] *dbyangs can lha mo mgrin par chags pa yis*
//

'jam dbyangs rnam 'phrul rje btsun btsong kha pa'i //

mdo sngags bstan pa'i ba dan dkar po nyid //
phyogs bcur ga-yo mdzad drin can bla mar 'dud

//

aom aā: gu ru badzra dha ra manydzu shr'i sit'a siddhi h'um/

dpal ldan bla ma'i rnam par thar pa la //
skad cig tsam yang log lta ma skye zhing //
ci mdzad legs par mthong ba'i mos gus skied //
bla ma'i byin rlabs sems la 'jug par shog /
na mo gu ru bhya:

'jam mgon bla ma'i bstan pa'i gru gzings la //
*legs par bsten nas thar pa'i lu **dbyangs** blangs //*
*lhag bsam rnam par **dkar po'i** dar 'phyar ba //*
drin can dge ba'i shegs la gsol ba 'debs //

[2e] aom aā: gu ru manydzu gho sha si t'a siddhi h'um h'um //

deng nas brtsams ste tshe rabs kun du bdag /
khyod zhabs padmo gus pas mchod nas ni //
ci gsung bka' bzhin sgrubs pas mnyes byas nas //
sa lam bgrod pa myur du mthar phyin shog /
khyad par ma 'ongs byang phyogs shambha lar //
rigs ldan 'khor bsgyur sras kyi thu bo'i drung //
blon por gyur tshe bdag kyang rjes bzung nas //
stong gzugs phyag rgya chen po 'grub par shog
dga' ldan dge 'phel gling gi chos grva ru /
'chad nyan slob gnyer 'dzin cing khyad par du /
padma yang gsang zab gter tshar rab phye /
grub dbang dma zer mtshan can bla ma 'dud /
dge legs gyur cig /

Here the bold line “**'jam dbyangs dkar po**” indicates that it had been highlighted by the special red ochre mark. The word “**'jam dbyangs dkar po**” had been underlined. This means there is no a special mark on the sutra as it was done previously, but it should be reminded that it distinguishes a poetic part including his personal name.

The sutra consists of 36 lines in total that equally divided into nine by nine Tibetan poetic syllables. There is one thing that should pay attention or should attract one's attention. The poem's first 8 lines or first 2 stanzas are repeated on the next 2nd page. It is really hard now to re-discuss what it might mean and which connections might be

hidden there. Even it is possible that the copier or someone else deliberately had repeated it.

Here is the sutra literal translations:

Having fixed in the throat of Poetry Goddess

*Of Bogd Tsongkhapa, a reincarnate of [Victorious] Soft Melodious (**Жамъян**)*

*Only white (**гарап**) wrapping of the [full-of-victor] sutra and tantra religion*

Kneel to the benevolent teacher who [always] creates and moves to ten directions.

Ум а гүрү базар дара манзушри сида сидди хум хум (In Tibetan)

In so surviving biography of perfect gracious teacher

Won't give birth to any wrong idea even for a moment and

By generating the appetite to see in a good sense no matter what is composed

May it be included in the Teacher's blessed mind.

Adoration to Teacher.

*In the religious ship belonging to the soft (**Жам**) trusty teacher*

*Praying well and singing the surviving melodic vowel (**ян**)*

*Making the great mind white (**гарап**) flag fly*

Pray to the gracious charity relatives

Ум а гүрү манзугоша сида сидди хум хум. (In Tibetan)

Starting from now in each reincarnation I

Praying by faith to the lotus at your tiptoe

Creating and causing happiness to all you had ordered

May travel to the enlightenment land and path, deliver to the utmost pole.

Especially in the future in the northern Shambhala country

Standing near the eldest son of perfect root wheel spinning king

When becomes a king, even me, following and catching

May create the Maha holy hand with empty images.

May the good charity happen.

From the structural point of view, the sutra can be divided into 3 main parts such as prayer part, tantra part and good wish part.

Prayer Part. The poem's first 4 lines or 1 stanza contain the part, praising Yangchen Lhamo, a Poetry Goddess. The Poetry Goddess Yangchen Lhamo is a symbol of knowledge and intelligence and its Mongolian language meaning is Melodious Goddess. It is believed that any deities have 5 artery wheels such as head, throat, heart, navel and secrecy country. From these 5 wheels, it is fixed in the throat, means that Khenchen Rinpoche Jamiyangarav had special abilities to teach the high treatises and make commentaries to any concepts and theories while creating the scholarship works for the sake of religion and living creatures hence he had possessed the decrees by Poetry Goddess at the top level.

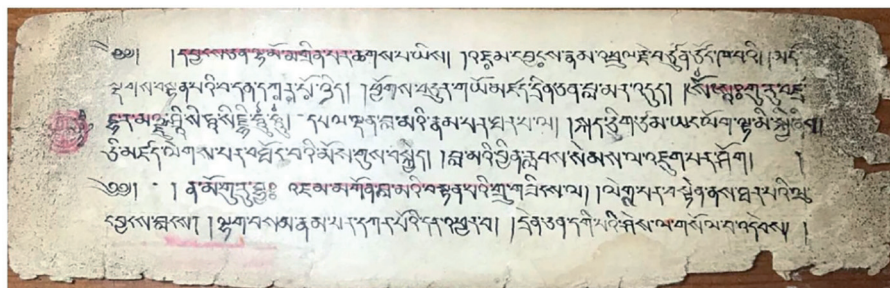
Bogd Tsongkhapa is believed to be a reincarnation of the God Manjushri. He had been cited in many tractates, sutras and tantras as a reincarnation of the God Manjushri. The Sanskrit language word Manjushri is translated in Tibetan as Jamiyan, in Mongolian as the Soft Melodious. The prayer expresses the meaning that do pray to the Khenchen Rinpoche Jamiyangarav, an infinitely Gracious Teacher who spreads well the sutra knowledge, diamond-like great tantra's religious white flag and wrappings (Here the Buddhist Religion is equalled with the white flag and wrapping. (B.O.) reaching the beyond mind abilities taught by the Victorious Teacher Buddha to all the directions.

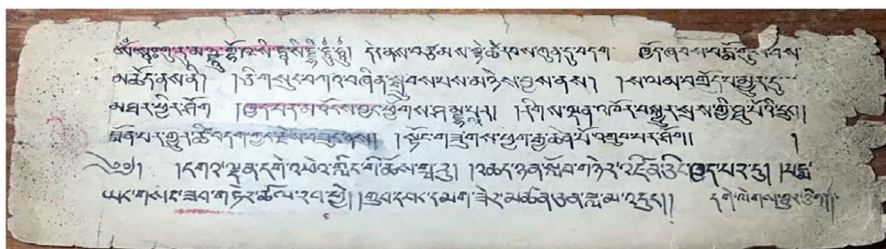
Tantra Part. There is a tantra saying “Ум а гүрү базар дара манзушри сида сидди хум”. This is the most vital brand tantra by Khenchen Rinpoche Jamiyangarav himself. The tantra Ум is a tantra converting the body of ordinary people into the non-ordinary god-like body. The tantra А is a tantra converting the tongue of ordinary people into the non-ordinary god-like decrees. Гүрү means the highest rank teacher. Базар дара means the

diamond holder, diamond possessor. Манзушри сида would be Jambalgarav in Tibetan (which has the same meaning as Jamiyangarav) and its Mongolian meaning would be the White Soft Spirited God. Сидди means the magic. Хум is a tantra converting the mind of ordinary people into the non-ordinary god-like blessing. Hence the tantra Хум is included two times, this expresses the meaning that “You, Khenchen Rinpoche Teacher Jamiyangarav, possessing all the magic qualities as the God Vajradhara, please give me two times more magic as soon as possible”. This tantra expresses the meaning: “Oh, my Vajradhara Jamiyangarav Teacher! Please give me the magic that would convert my ordinary body, tongue and mind into the non-ordinary god-like decrees and blessings”.

Good Wish Part starts after the above mentioned tantras and it says that in the future, when the Khalkha's Reincarnate Jebtsundamba and others will be born in the Northern Shambhala Country and do good deeds for the sake of living creatures, the Khenchen Rinpoche Jamiyangarav will also be born as a nobleman and will also do good deeds together with him. And wished, may we will be born together at that time and find the reincarnation of the Maha Holy Hand Kkalachakra Deity and do good deeds together.

In this sutra, Jamiyangarav strictly follows the classical writing compositions, thinking ways and rules to create the literary characters, borrowed from the ancient Indian and Tibetan written languages and fixed in the Mongolian literature language that composes the poems with equal syllables and in addition, he prayed and composed the sutra, skillfully using the word selections, metaphors and comparisons, including his personal name harmonically, and expressing the tuneful lines on behalf of himself to Buddha.





The multiple diversity of genres such as praises, didactical stories, prayers, various ritual poems, scholarship works on theory of the harmonic melody dictionary, its decorative pattern poems and others can be found among the literary and scholarship works composed by Khenchen Rinpoche Jamiyangarav, a main representative of the 19th Century Tibetan Language Literature. Some of his works are being still found no matter it is included in the catalog or not. One real example is the prayer poem we discuss here.

Like this, it is already known from the volume numbers, catalogs, records and others noted and past by scholars that there must be a lot of works composed by Khenchen Rinpoche and not yet became available for the scholarship community, still unpublished and not well spread among the people and I hope that the new works would be discovered further.

I am the author of this article, and the second daughter of Dorjkhanda, who was the fourth daughter of Dodgucharvi, in own turn, Dodgucharvi was the sixth daughter of daughters such as Sugjilkham, Chojilkham, Dunjmaa, Tserennadmid, Selninbanmo, Dodgucharvi, Nyambuu born from Khenchen Rinpoche Jamiyangarav and his wife Zambagarav, a daughter of Geshe Buntar and nicknamed in their native land as “Rinpoche’s Seven Darlings”. The great-grandmother Zambagarav had possessed the Tibetan and Mongolian lan-

guages via the home education system, convened the religious jod sessions, was perfect in her behaviour, activity and knowledge. My grandmother Dodgucharvi also had a home education, all 7 sisters used to convene the religious sessions, were one of educated women at their time. My grandmother gave birth to 11 kids and Chantsaldulam is the youngest among them.

The scholar L. Khurelbaatar had emphasized that the scholar monk Jamiyangarav belonging to the Asaat Monastery who had composed the tuneful full-of-fame astonishing creations until the universe edge that might be composed only by one who has excessively wise scholarship skills going out beyond the four directions knowledge oracles territories is the Great Man of Oriental Poetry Theory who has scholarship works worth mentioning from the Mongolian Poetry Theory Thinking History point of view.

It is significant that the scholars and researchers of various consecutive generations had built the next generation fundament to study, advertise, disseminate, circulate into the scientific research cycle, unite the scholars, researchers and supporters, and further continue those works. As the Gem Wise Khenchen Rinpoche himself once told “The good deed to succeed itself”, may the knowledge white-path blessing bloom uninterruptedly!

Принлэй-лхүндүв-вар жүржиг (in Tibetan).

May the good deeds succeed by themselves.

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О МОЛИТВАХ В СТИХАХ ЭРДЭНЭ МЭРГЭН ПАНДИТЫ ХАНЧИН ХАМБО ДЖАМЬЯНГАРАВА

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Статья представляет собой исследование биографии и произведений одного из важнейших представителей монгольской и тибетской литературы XIX в., выдающегося писателя, литературного критика, философа буддизма и известного общественного деятеля Сүрэнхорын Джамъянгарав. Автор уделит основное внимание основным источникам и художественным особенностям его произведений. Рассмотрение творчества писателя проводилось в историко-культурном контексте. В статье предлагается библиография ученого, одного из образованнейших людей своего времени, специализировавшегося на пяти основных науках — философии буддизма, литературе, медицине, астрологии и санскрите. Он внес также большой вклад в поэзию, логику, этику и искусство, являясь автором более девяти томов на тибетском языке произведений по филологии. Несмотря на то, что Джамъянгарав жил в начале XX в., архивные материалы и записи о его жизни и творчестве крайне редки, его произведения трудно найти в библиотеках и хранилищах рукописей. Автор статьи анализируется одно из произведений ученого, которое было обнаружено его потомками.

Ключевые слова: Сүрэнхорын Джамъянгарав, монгольская, тибетская литература, литературное творчество, архивные материалы, биография.

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