

## **Texts on Tantric Fierce Rites from an Ancient Tibetan Scroll Kept at the IOM RAS**

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### **Abstract**

The paper presents the unique Tibetan scroll from 13th to 14th century containing a collection of texts on the cults of Mahākāla, Viṣṇu Narasiṅha and Vajrapāni and the Eight Nāga Kings. The scroll, numbered Dx-178, is kept at the Institute of Oriental Manuscripts of the Russian Academy of Sciences and was presumably brought to St Petersburg by Colonel P. Kozlov from Khara-Khoto. Though a variety of genres is represented in this manuscript there prevail descriptions of fierce rituals aimed at killing or causing madness. Mahākāla, in two forms such as the Six-Handed Wisdom Protector and the Four-Handed Raven-Faced Karma Protector, and Viṣṇu Narasiṅha, of whose cult in Tibet nothing was known so far, can be used



for this purpose, according to the scroll. The paper contains the list of these texts and their brief description, two of them, fully transliterated and translated into English, are supplied in the appendix. The paper presents also some remarks on the meaning of this kind of literature and necessity of its research.

**Keywords:** Tibetan manuscripts, Buddhist Tantra, fierce rites, Mahākāla, Viṣṇu Narasiṅha



This paper is aimed at presenting a very specific part of texts contained in the unique Tibetan manuscript scroll Дх-178 dated probably from the 13th century and kept at the Institute of Oriental Manuscripts of the Russian Academy of Sciences. Its rather detailed general description and analysis of contents can be found in my recent paper<sup>1</sup> hence I limit myself below with a very brief repetition of the major issues concerning the history and structure of the scroll and then proceed to the survey of the texts specified in the title. My humble remarks on the character of such kind of literature reflecting my approach to it conclude the paper which is supplied also with an appendix containing two texts from the scroll and their English translations.

The scroll Дх-178 is kept now as a part of the collection of Tibetan texts from Dunhuang at the IOM RAS. It was included there mistakenly—some texts of the scroll are attributed to Dpal Rga lo, otherwise known as Rgwa Lotsawa, a 12<sup>th</sup> century Tibetan translator who brought some texts and rituals connected with Mahākāla from India to Tibet and who himself wrote some texts on the deity. From the paleographic point of view, the scroll resembles very much some Khara-Khoto texts so it is not excepted at all that it was brought by Col. Pyotr Kozlov (1863-1935) to St Petersburg from Khara-Khoto.

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<sup>1</sup> Zorin A. A Collection of Tantric Ritual Texts from an Ancient Tibetan Scroll Kept at the IOM RAS, *in-Journal of the International College for Postgraduate Buddhist Studies. Vol. XVII*. Tokyo 2013, p. 46-98.



The scroll consists of eight long folia that used to be attached one below the other. Cursive Tibetan writing by presumably three different scribes is found on both sides of the scroll. There are 22 texts<sup>2</sup> presented, only three of them, those belonging to the first part of the collection devoted to the cult of Mahākāla, are found in the later canonical sets of texts.<sup>3</sup> One of them and three else texts on Mahākāla are found in the great collection of Tantras and related texts concerned with the propitiation of Mahākāla and His Retinue belonging to the 'Phags mo gru pa Bka' rgyud School of Tibetan Buddhism.<sup>4</sup> All the other texts were not found by me in any collections so it is possible that at least a part of them are now preserved

<sup>2</sup> In my first English paper on the scroll [Zorin A. *On an Unique Tibetan Manuscript Mistakenly Included into the Dunhuang Collection*, - in *Talking about Dunhuang on the Riverside of the Neva*. Ed. by TAKATA Tokio. Institute for Research in Humanities, Kyoto University, 2012. P. 39-51.], 24 texts were mentioned. After the subsequent study of the texts I had to rearrange some of them so as Nos. 6, 8, 9 would be included into No.7 hence these four Nos. would constitute No. 6 in the new list while No. 15 would be divided into two Nos. such as No. 12 of the new list, containing a group of ritualistic fragments, and No. 13 entitled *The Sādhanā of the Raven-faced One*.

<sup>3</sup> *Dpal nag po chen po'i bsgrub pa'i thabs / Śrīmahākālasādhana-nāma* and *Dpal nag po chen po'i bstod pa rkang pa brgyad pa zhes bya ba / Śrīmahākālastotra-padāndaka-nāma* by Nāgārjuna, and *Rje btsun dpal rje nag po la bstod pa / Śrībhaññāarakamahākālastotra* by Buddhakīrti

<sup>4</sup> *Bya rog ma bstan sruñ bcas kyi chos skor. Collected Tantras and Related Texts Concerned with the Propitiation of Mahakala and His Retinue*, —Arranged according to the traditions transmitted by Phag-mo-gru-pa. Reproduced from the manuscript collection formerly preserved in the Khams-sprul Bla-brañ at Khams-pa-sgar Phun-tshogs-chos-'khor-gliñ by the 8th Khams-sprul Don-brgyud-ñi-ma. Vols. 1-7. India: *Sungrab nyamso gyunphel parkhang*, Tibetan Craft Community, 1973-1979.



in this copy only. It is especially likeable in respect of the second part of the scroll constituted with the texts on the cult of Viṣṇu Narasiṅha.<sup>5</sup> The spread of this deity's cult into Tibet seems to be not attested with any other texts that makes the scroll a really unique source on Tibetan religious history. The last part of the scroll, consisting of one long versified text devoted to a rare iconographic group such as Vajrapāni and eight Nāga Kings, is also of great interest but its analysis is out of the scope of this paper because it does not relate to fierce rituals being directed to the deliverance from a disease caused by poisonous nāga spirits. Thus, the texts describing fierce rituals are found in the first two parts of the scroll. I will list them below and describe each text briefly while the entire translation of two of them, one on Mahākāla and one on Viṣṇu Narasiṅha, will be presented in the Appendix.

## I. The Texts on Mahākāla<sup>6</sup>

(1) No. 3 of the scroll. *The Pūjā of Śrī Mahākāla's Rite*<sup>7</sup> (the transliteration of the text and its translation are provided in the appendix)

<sup>5</sup> The way this name is presented in the scroll, viz. Narasiṅha rather than Narasiṃha, hints probably at Nepal as the place whence this cult came to Tibet.

<sup>6</sup> Represented in two forms such as the Fourhanded Wise Protector (*Ye shes mgon po phyag bzhi ba*) and the Raven-faced Karma Protector (*Las mgon bya rog gdong can*).

<sup>7</sup> The title is found in the colophon.



The text starts with an introductory stanza and then describes two methods of the fierce practice. The first one has three major steps such as making the *liṅga* (the substitute figure, or effigy, of an enemy), invitation of the deity, and fierce oppression of the *liṅga* consisting of piercing it with a thorn, cutting into pieces with an iron knife, burning and scattering of the ash. The second one is performed with two skulls on one of which the image of the enemy is drawn; then the skulls are bound together with a black thread, covered with a black dress and suppressed in a secret place. Death or madness of the enemy are said to be certain.

(2) No. 4 of the scroll. An untitled description of the fierce rite

It is a short text according to which Mahākāla can be invoked to the fierce action by drawing the *liṅga* on a piece of paper with the mantra OM MAHĀKĀLA! Kill such-and-such! HŪM PHAṬ!<sup>8</sup> written in the *liṅga*'s heart, putting it into the *gtor ma* and offering it to the deity invited. The substances to be offered include *gtor ma* and divine pastry (*lha bshos*) made of black flowers, frankincense, oil made of human grease, beans and other grains, flesh and blood of a black horse and other black animals.

(3) No. 5 of the scroll. An untitled instruction on the *gtor ma* offering aimed at the killing of the enemy

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<sup>8</sup> OM MAHĀKĀLA such-and-such MARAYA HŪM PHAṬ!



The text starts with a versified introduction where it is stated that the yogi would like to obtain the “pride” of Heruka<sup>9</sup> in this life and for this purpose they need to save themselves from the karmic obstructions via serving Mahākāla whom they offer flesh of five kinds and amrita of five kinds. This is said to be understood as a brief instruction on the practice of *gtor ma* offering aimed at the annihilation of the enemy who clearly appear here as inner *karmic obstructions* rather than any outer “real” foe. Then a prosaic instruction follows. It tells that the yogi should put the *gtor ma* offering into some suitable vessel such as a lotus flower, bless it with three syllables (obviously, OM ĀH HŪM), invite Mahākāla with his retinue there and make the offering while uttering the mantra OM to Mahākāla, the Protector of the Doctrine! This is the last day for him who harms the Three Jewels! If you remember your vow, eat, eat, eat this evil being! Kill, kill! Grasp, grasp! Bind, bind! Destroy, destroy! Burn, burn! Roast, roast! Destroy all the evil during one day! HŪM PHAṬ!.<sup>10</sup> After this there follows rather a long fragment on the invocation of Mahākāla to accomplish his divine deeds applicable for all four kinds of rites as it is mentioned at the end of the text.

<sup>9</sup> I.e. exchange their own ordinary consciousness with the deity’s and become an enlightened one.

<sup>10</sup> OM MAHĀKĀLAYA ŚASANOPAKĀRINE, EṢA PAŚCIMAKĀLO, ’YAM IDAM RATNATRAYĀPAKĀRINAM, YADI PRATIJÑĀ SMARASI TADĀ IDAM DUSHTA-SATTVAM KHA KHA KHAHI KHAHI MARA MARA GRHṆA GRHṆA BANDHA BANDHA HANA HANA DAHA DAHA PACA PACA DĪNAM EKENA SARVA-DUSHTAM MARAYA HŪM PHAṬ!



(4) No. 6 of the scroll. A series of five texts marked with Tibetan letters KA to CA of which parts NGA and CA describe the fierce rites

The part NGA does not have a proper title but starts with the homage and heading *Here is the Suppression of Speech by means of Vajra Mahākāla*.<sup>11</sup> It describes the preparation of the *liṅga* that is bound to a crossed vajra with some red blue thread or human hair that is followed with the yoga of the personal deity who is invoked to oppress the *liṅga* of the enemy. The result is said to be achieved within seven days.

The part CA contains fragments describing practices aimed at the killing of the enemy and making them insane. The former one is detailed enough being of a peculiar interest since it contains the instruction on the initial depriving the enemy of their own protective deity to whom the yogi addresses the following verses:

The enemy whose mind is poisonous,  
Who scolds the Jewel of [my] Teacher,  
Hates the Doctrine and tortures the sentient beings,  
Oppresses the yogis,  
Will fall a thousand yojanas down  
And experience the torments of redeeming.  
I will liberate him swiftly

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<sup>11</sup> *Badzra ma ha ka la las ngag gnan pa ni*.





And offer [him] the gods of the Realm of Desires.

You should not make any obstacles.

But let this venomous enemy pass away quickly!<sup>12</sup>

There follow later the instructions on how to oppress the *liṅga* and then an alternative practice according to which the ash of the burnt *liṅga* should be put into a scull or a bowl, then it should be wrapped with black clothes and hid in a pit at a Protector's shrine or at a cross road, the pit being covered with a stone on which a crossed vajra should be drawn, with syllables OṂ VAJRA MAHĀKĀLAYA such-and-such STAMBHAYA HŪṂ HŪṂ PHAṬ (OṂ to Vajra Mahākāla! Paralyze such-and-such! HŪṂ HŪṂ PHAṬ!) written on its tongues. It is stated also that the place should be trampled on by the practitioner who has to possess the "pride" of Mahākāla for this purpose.

The practice for making the enemy insane is performed with use of two sculls with two images of the enemy drawn on them. The way of their oppression is very similar to the one above-mentioned.

The other texts of the series include two hymns to Mahākāla one of which is attributed to Dpal rga lo and the third one is Mahākāla's sādhanā composed by the same author.

<sup>12</sup> *gdug pa'i sems ldan dgra'o yis | dkon cog bla ma la smod cing | bstan la sdang zhing sems can tshe' | rnal 'byor ba rnams brnyas 'gyur nas | dpag tshad stong du lhung ba'i | gral ba'i sdug bsngal myong bar 'gyur | bdag gis myur du bsgral nas ni | gzugs kyi lha rnams mchod par bgyi' | khyod kyis bar bar ma byed cig | sdig can dgra' 'di myur du yongs |.*



It is hard to say if the entire series can be attributed to him but it is at least possible.

(5) No. 9 of the scroll, starts with the homage and heading, *The Practice with a Black Scull. The Nyingthig Instruction on the Practice of Śrī Mahākāla Who Cuts off Life of Violators [of Vows]*.<sup>13</sup>

The description of the rite starts with the remark that it is going to be performed for the accomplishment of karma of those who hate the Buddha's Doctrine. The place and time of the rite are described in a peculiar way such as some black soil of auspicious charnel ground or the place where there are many ravens, at the sunset when the twentieth constellation is combined with Jupiter. It is instructed how to make a pit where a scull with a maṇḍala should be put, and the substances to be used are enlisted. The final part of the text contains an iconographic depiction of the deity and his retinue.

The title of the text is of some interest because it contains the term *snying thig* (Nyingthig, or Heart Essence) usually associated with the Rdzogs chen tradition. It is important to notice also that a number of texts and fragments of texts (e.g. see the first text at the Appendix) are concluded with the syllable AṬI which is attested in Dunhuang texts as the abbreviation of the Atiyoga concept developed by the early Rdzogs chen, too. On the other hand, at least some of the texts of the scroll have been kept up to the present at a different

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<sup>13</sup> *Thod nag gi bsgrub pa'* |*dpal nyams kyi srog gcod nag po chen po'i snying thig man ngag du bkol ba.*



tradition such as the ‘Phags mo gru pa bka’ rgyud tradition to which Dpal rga lo was close.

(6) No. 10 of the scroll. An untitled instruction on the practice aimed at the killing of an enemy

It consists of a number of fragments such as *i.* making a maṇḍala in a pit with use of a black horse’s skull, black dog’s leg, maid’s skull, ominous skull and kartṭṛkā knife, *ii.* making offerings to Mahākāla, *iii.* arousing bodhicitta (with an important stanza: *If one acts with the thought about defending the Doctrine / Without any distracting from it, / One can take the life of Indra, / Nothing to say about the malevolent enemies*<sup>14</sup>), *iv.* the fierce mantra, *v.* the *gtor ma* offering (it is said that the *liṅga* has to be drawn with blood on the *gtor ma* offering made of all kinds of meat, blood, bones, grease, etc.), *vi.* making the inner, outer and secret symbolic supports (*rten*) of Mahākāla, *vi.* the mantra for the *gtor ma* offering, *vii.* signs of success of the rite, *viii.* the mantra to be uttered if Mahākāla does not accomplish his deeds (in fact, the same fierce mantra of Mahākāla but with the syllables put in the inverted order, it is advised not to keep it in the mind since it may be harmful).

(7) No. 11 of the scroll, starts with the heading, *This is the Killing through the Fire-Offering to Mahākāla*.<sup>15</sup>

The versified instruction starts with the preparation of the offerings and the *liṅga*. The latter one is made on a piece of

<sup>14</sup> *bstan pa srung ba’i b<sup>sam</sup> ba yis | yengs par myed par byas ’gyur na | b<sup>rgya</sup> byin dag gi srog kyang ’phrog | sdig can dgra gregs smos ci rgos |.*

<sup>15</sup> *Nag po chen po’i sbyin s<sup>regs</sup> gis gsad pa ni.*



cloth from a charnel ground or a human tongue and put into an inauspicious skull. Then Mahākāla is visualized in his most frightful appearance and the fierce fire pūjā is performed. During the offering the *liṅga* is cut into pieces with a weapon that was used for killing people. The mantra for the offering is also supplied. Then the text lists the claims for the practitioner. He must receive proper instructions and, while performing the fierce rite, must think about defending the Doctrine and liberating the violators of vows, must use black clothes and a black hat, must offer the *gtor ma* made of meat, blood, etc. to Mahākāla. Finally, some details on the oppression of the *liṅga* and the mantra to be uttered during it are given. It is said that the mantra will produce the desired result, namely the enemy's physical suppression, on the 21<sup>st</sup> night after its application.

(8) No. 12 of the scroll. A group of untitled fragments some of which contain instructions on the practice aimed at the killing of an enemy

According to the first statement of the text, Mahākāla frightens and fights the violators of vows with his magical powers driving them to death or getting insane. The fierce rite needed for this follows. It involves the *liṅga* to be suppressed and the enemy's death is supposed to come in 21 days. If the rite is not successful one has to prepare a maṇḍala with the *liṅga*, and all the offerings, recite the mantra in the inverted order, take the image of Mahākāla and beat the *liṅga* with it. This way the result is said to be certainly obtained. But there is a warning that it is not appropriate to utter the mantra more



than 108 times. The fierce mantra to be recited during the fire pūjā is also supplied. It combines both Indian and Tibetan syllables.

## II. The texts on the Cult of Viṣṇu Narasiṅha

As is known from Hindu mythology, Viṣṇu Narasiṅha is a deity with the body of a man and the head of a lion, known as the fourth avatar of the great god. He came to the earth to kill the malevolent demon Hiraṇyakaśipu. Narasiṅha is usually depicted holding this demon in his lower pair of hands (there may be up to 6 pairs) and tearing up his belly. Functionally, Narasiṅha is treated as a Dharmapāla, protector of Dharma, who helps Buddhists, fulfills their wishes and repels hindrances and enemies—just like Mahākāla. Texts of the scroll depict various rites aimed at the use of Narasiṅha for these purposes, the fierce rites being described in three texts.

(9) No. 18 of the scroll. *The Method of the Killing of an Enemy via Viṣṇu (the transliteration of the text and its translation are provided in the appendix)*

The text is rather short. It contains an iconographic description of the deity necessary for his visualization, the list of offerings and a brief description of the rite. The *liṅga* is burnt together with the offerings and with a special mantra to be uttered 108 times. As is stated, *by doing this the present harmful one is sure to be “made soft”* (likely an euphemism for violent oppression).



(10) No. 19 of the scroll. *The Rite of Imposing of Viṣṇu Narasiṅha on the Golden Throne*<sup>16</sup>

The text consists of five parts such as *i.* the iconographic description of the deity to be drawn, *ii.* the spells combining both Indian and Tibetan syllables, *iii.* the list of substances used at the rite including meat of an elephant, fish, human meat, etc., *iv.* magical actions with the substances including scattering a part of the mixture in the land of the enemy, *v.* signs of success including appearance of vapor above the earth causing whirling of winds in the land of the enemy.

(11) No. 20 of the scroll. An untitled instruction

An icon of Narasiṅha, a maṇḍala and a depiction of a “devadatta”<sup>17</sup> should be produced to perform the rite. After the offerings are made a hundred of *liṅgas* should be burnt during a week. The rite must result in the death of the enemy from an epidemic disease, etc. It is also instructed what special measures should be taken to obtain the result needed.

Analyzing the texts presented in the scroll we can assume that they cover all the principle themes relating to the fierce rites aimed at the killing of the enemy or making them insane. They are performed with use of various impure substances which are considered to be pure amṛta from the standpoint of those who

<sup>16</sup> *Khyab 'jug myi 'i seng 'ge'i ser khve dbab thabs kyi cho ga.*

<sup>17</sup> Devadatta was a cousin of the Buddha who followed him into the monkhood but, driven by jealousy, tried to break up the Buddhist community; his name was transformed later into a term designating anybody who break the vows or stirs up any Buddhist community; here, the synonym of “enemy”.



attain the highest levels of spiritual realization. The places to perform the rites are usually secret or may be connected with the protective deities' shrines. The enemy's effigy, *liṅga*, is usually necessary, it can be made out of soil and other substances or drawn on a piece of paper, or cloth from a charnel ground, or a skull, etc. The *liṅga* may be oppressed in various ways, most of all via piercing it with a thorn and burning. Some mantras containing the invocations for violent actions of protective deities are supplied. Signs of success of the fierce rites can be listed, too.

What is probably most important is that successful accomplishment of any Buddhist rites is claimed to be dependent on preparatory actions reflecting some fundamental ideological principles all the monks learn and practice from their first steps at their monastic life. Great compassion to all uncountable sentient beings of the universe serves, in Mahāyāna Buddhism, as the method for attaining their ultimate goal, the complete Enlightenment. Starting their tantric practices, the monks take refuge in the Three Jewels, arouses Bodhicitta, the consciousness striving to the Enlightenment for the sake of all beings, and meditate on the four immeasurables. This is the obligatory basis for making the rite successful. As S. Beyer states, *any society that regards magic as a real and potent force would certainly desire its magicians to possess the attitudes of renunciation and benevolence outlined above. Tibetan culture has erected a system wherein the very exercises that allow the acquisition of magical powers guarantee their proper use.*<sup>18</sup>

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<sup>18</sup> Beyer 2001, p. 29.



Therefore it would be a mistake to consider the texts describing fierce rites found in many scriptural collections including the Tibetan Buddhist canon as indicating some hidden aggression of Buddhism. First, these texts belong to the group of secret instructions supposing their unavailability for the unauthorized people. Second, it is claimed that mechanic performance of a rite, without suitable preparation of the mind, would be ineffective. Third, the conception of the enemy may be interpreted in at least three different ways such as a Mara causing afflictions, i.e. one's own inner obstacles; an evil demon harming the Buddhist Teaching; corporeal people who threaten Dharma or even Tibet as its citadel.

The first way of interpretation seems to be most preferable for common people although it would be basically wrong to try to refuse the third one, since we have some historical evidences of the facts when fierce rites were performed against real enemies. Thus, R. de Nebesky-Wojkowitz mentions that during the reign of the 13th Dalai Lama (1876-1933), a fierce ritual was *performed under the leadership of the learned abbot of the Mindoling monastery as a counteractive measure of the Tibetan Government against the military actions of the Nepalese, who at that time were to all appearances preparing an armed invasion of Tibet. It is being alleged by the Tibetans that on the very day on which the four thread-crosses were burnt a terrible earthquake rocked the Valley of Nepal, causing panic and disorder. A week later the Commander-in-Chief of the Nepalese army—whose effigy was one of those placed inside the base of the mdos—died suddenly, after which event the*





*Nepalese gave up their plans of invasion. Also in 1950, when Chinese troops began to occupy Tibetan territory, the bTsan mdo gling bzhi ceremony was conducted again, but this time with disappointing results for the Tibetans.*<sup>19</sup> According to the Buddhist belief, harmful beings, both spirits and humans, especially violators of vows, collect bad karma with their evil actions so their killing can be interpreted as a benevolent deed, even “liberating” them from their next migration to the lower realms. This idea is manifestly expressed in the above-mentioned lines such as

During [the fierce rite], the practitioner  
Must think about defending the Doctrine,  
Must think about liberating the violators of vows.<sup>20</sup>

At the same time the real meaning of these texts in modern Buddhism is not quite clear. They seem to be but a relic of the past when Buddhism as a developing practical system absorbed all significant religious phenomena including magic. Tantric texts retain their secret status and it is usually emphasized that the texts of this kind can be read or practiced by those only who obtained a special initiation. Secret rituals are thought to be dangerous. It suffices to remember an eloquent passage from S. Beyer’s classical book on the cult of Tārā stating that *the forces involved are too potent to be played with by a layman, and in*

<sup>19</sup> de Nebeski-Wojkowitz 1998, p. 495.

<sup>20</sup> *de dus bsgrub pa po yis ni | bstan pa srung ba'i bsam ba dang | dam nyams bsgral ba'i bsam pa bya' |*.



*both instances the same warning applies. The secret rituals performed only by the yogins, for example, are simply those aspects of the rituals for these deities proven by experience to be dangerous to anyone without the proper contemplative training, the ability to manipulate through one's own body the tremendous power that is thus unleashed. I told one lama of the tragic and untimely death, in an automobile accident, of Nebesky-Wojkowitz, author of a work on the cult of the Tibetan demons and protective deities. My informant just nodded wisely; he was not a bit surprised.*<sup>21</sup> Another important researcher and translator of Tantric texts, M. Willson, preferred not to translate several fragments from the root tantra of Tārā motivating this decision as follows: *Such rites as killing, of course, are intended to be used only with pure motivation of Bodhicitta and Compassion, to prevent enemies of the Dharma from creating further bad karma and causing more suffering for themselves and others. In order to interpret the Tantra's sketchy instructions correctly and actually perform these rites, one would need extensive training under a qualified teacher. Nevertheless, since even to attempt them with wrong motivation would create strong negative karma, Geshe Rabten thought it best to omit the circles for fierce rites.*<sup>22</sup> Though, as we can see from these eloquent quotations, the pioneering Western students of Tantric Buddhism used to be careful in their approach to the secret practices, the situation has changed dramatically in the

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<sup>21</sup> Beyer 2001, p. 54.

<sup>22</sup> Willson 1996, p. 47.



recent years when several valuable translations of Tantric texts and research papers on them were published<sup>23</sup>. I think this advancement of modern academics into the forbidden territory of Buddhist Tantra was inevitable and it would be unwise to try to pull it back. Therefore, my own position is that we do have to study these texts so as to make as deep as possible the understanding of that fascinating cultural phenomenon Tibetan Buddhism remains to be. After all, the Protectors of Buddhist faith are supposed to be highly compassionate and wise deities so as not to make any harm to the outer students whose fundamental academic approach is to try to find the truth and eliminate all the secrets because any secrets, I believe, cause fears and modern people, or at least some of them, cannot allow fears to be a part of their ethical convictions.

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<sup>23</sup> The following ones can be listed for the sake of the interested reader: Verhagen's "Expressions of Violence in Buddhist Tantric Mantras," in *Violence Denied: Violence, Non-violence and the Rationalization of Violence in South Asian Cultural History*, 1999, pp. 275-286; Meyer 1996; Gray's "Skull Imagery and Skull Magic in the Yoginī Tantras," in *Pacific World Journal*, 3 (8), 2006, pp. 21-39; Gray 2007; Cantwell & Mayer, *The Kīlaya Nirvāṇa Tantra And the Vajra Wrath Tantra: Two Texts From the Ancient Tantra Collection*; Wien, Verlag der Österreichischen Akademie der Wissenschaften, 2007; Cuevas 2011, pp. 73-97.



## APPENDIX

### 1. The Pūjā of Śrī Mahākāla's Rite<sup>24</sup>

[Nag po chen po bya rog can gyi las kyi sbyor ba bzhugs so  rgya gar skad du  karma yu jar  bod skad du  las sbyor	[The Yoga of the Raven-[Faced] Mahākāla. In Sanskrit, <i>Karma-yoga</i> . In Tibetan, <i>Las sbyor</i> .
nag po chen po la phyag 'tshal lo]	Homage to Mahākāla!]
rje btsun bla ma dam pa'i     zhabs kyi dpad ma 'dud byas ste    rdo rje nag po chen po'i   <sup>25</sup> las kyi cho ga bri bar bya    bsnyen pa sngon du song ba yis	Having paid homage to the lotus feet Of the glorious pure Teacher, I will describe the pūjā of the rite Of Vajra Mahākāla.

<sup>24</sup> The texts are transliterated according to the commonly accepted Wylie system. I used the 'Phags mo gru pa edition of the text [*Bya rog ma bstan sruñ bcas kyi chos skor...* Vol. 5, p. 359-361] to try to correct some obscure places, in some of them I simply accepted the 'Phags mo gru pa reading, in the others I specified a possibility of different readings; the initial part including the titles and homage is borrowed from the 'Phags mo gru pa edition and put into brackets; I also edited the original text by correcting obvious orthographic mistakes but I preferred to save the features of old Tibetan orthography such as use of *ya tags* in *ma* and *mi* syllables, etc. My English translation of both texts included into the Appendix is tentative, I am aware of my limited knowledge of vast sphere of Tibetan ritualistic literature and am sorry for any possible mistakes.

<sup>25</sup> 'Phags mo gru pa version: *bajra ma hā kā la yi* | |



<p>dben par dug dang tsha ba dang             sa la dgra'i gzugs byas ste </p>	<p>After the approaching practice is          performed,<sup>26</sup>          In a secluded place an image of the          enemy          Is produced out of poison, food and          soil;<sup>27</sup></p>
<p>gro ba 'am yang na 'khor lo la <sup>28</sup>          rgya skyegs dug dang khrag mams kyis                     bya rog mi'i<sup>30</sup> rus pa yis             gzugs bris de'i snying ka ru             e'i rnam pa'i 'khor lo la             ma ra ya'i mtha' can ni             man ngag bzhin du bri bar bya   </p>	<p>On a piece of birch or in a circle<sup>29</sup>          With lac dye, poison and blood            A raven is drawn with a human bone          And inside the heart of its image          Into a circle shaped as an [Indian          letter] E          The MARAYA ending          Should be written according to the          instruction.</p>
<p>de nas sngags pa[s] 'dod lha'i             nga rgyal chen po rab bstan pas <sup>31</sup></p>	<p>Then the mantrin should get filled          with Great "pride" of the desired          deity<sup>32</sup>,</p>
<p>snying ka'i hum las 'od 'phros ste             lha la bka' bsgo' rnam shes ni   </p>	<p>Eradiate light from the HŪM at his          heart,</p>

<sup>26</sup> Note: *Having made a maṇḍala with a triangle.*

<sup>27</sup> Note: *Some soil from the foot-print [of the enemy].*

<sup>28</sup> 'Phags mo gru pa version: *gro ga'i yang na ro ras la| |*

<sup>29</sup> 'Phags mo gru pa version: *Piece of cloth from a corpse (ro ras).*

<sup>30</sup> Originally, *bya rog ma 'i.*

<sup>31</sup> 'Phags mo gru pa version: *ting nge 'dzin du gnas gyur te.*

<sup>32</sup> According to 'Phags mo gru pa version: *then the mantrin abiding in the samādhi of the desired deity...*



man ngag bzhin du dgug par bya <sup>33</sup>	And, with the consciousness commanding the deity,
ja[:] hum bam ho: dgug pa dang	According to the instruction,
gzhug dang bcing dang dbang du bya	summon [him]. [With the syllables] JAḤ HŪM BAM HOḤ [They] should summon, put, bind and subjugate [the deity].
de nas rkang pa nas brtsams ste	Then, starting from the legs, [the second image]
dril la dur khrod skra'i[s] bskri'	Is wrapped round with some hair [taken from] the charnel ground,
sngar gyi gzugs kyi <sup>34</sup> snying ka ru	It is put into the heart
bcugs ste tshigs dang lce bsogs la	Of the initially [produced] figure;
dug dang bcas pa'i tsher ma <u>gzug</u>   <sup>35</sup>	Joints, tongue, etc., are pierced with a thorn soaked with poison.
de nas tsha ba dug gis bran	Then <sup>36</sup> the food is sprinkled with poison <sup>37</sup> -
de bzhin bdun [nam] nyi shu gcig	This way seven or twenty one
zla ba gcig du las bsgrub la	[times] -
drag po'i thab du tsher ma dang	During one month the rite is
bra <sup>38</sup> ma'i mye la bsreg bar bya	fulfilled.

<sup>33</sup> 'Phags mo gru pa version: *dgug gzhug bya*.

<sup>34</sup> 'Phags mo gru pa version: *rū pa'i*.

<sup>35</sup> In the scroll these 5 lines (*de nas rkang pa nas brtsams ste... dug dang bcas pa'i tsher ma gzugs*) are inserted between the lines *man ngag bzhin du bri bar bya* and *de nas sngags pa[s] 'dod lha'i*. I follow the order of the 'Phags mo gru pa version.

<sup>36</sup> Note: *Having put [it] into a vessel*.

<sup>37</sup> Note: *Variegated*.

<sup>38</sup> 'Phags mo gru pa version: *gra*.



	In a fierce hearth the fire should be lit up With thorns and shrubs.
des kyang 'dur par mi byed na     <sup>39</sup>	Thus, so as not to be oppressed,
snying rje chen po rab bskyed de	[They] produce great compassion
bstan par bde bar <sup>40</sup> bya ba'i phyir	And, for the sake of the Doctrine,
rkang pa g.yon pa nas brtsams te	Starting from the left leg,
dri <sup>41</sup> lcags las byas mtshon gyis	Cut the figure into pieces with a
gtubs	knife made of iron;
	Blood, poison, food, and
khraḡ dang dug dang tsha ba dang	The thorn along with the <i>liṅga</i> are
tsher ma ling ka bcas de bsreg	burnt,
thal ba bla ma'i man ngag ltar <sup>42</sup>	The ash, according to the Teacher's
	instruction,
gnam <sup>43</sup> dang chu bor dor bar bya	Should be scattered in the air and
gzhan yang tri'i <sup>44</sup> thod pa la	water. Otherwise, on a skull of some
dug gi bsmiug gu[s] gzugs bris de	body <sup>45</sup>
	An image is drawn with a poisonous
	pen,
de'i lce la ud ma ti	And on its tongue UDMATI
mying sprel bris la thod pa gnyis	Along with the name are written and
kha sbyor skud pa nag po bskri' <sup>46</sup>	[It] is united with the second skull

<sup>39</sup> Originally, *des kyang dud par myi phyed na* | |

<sup>40</sup> 'Phags mo gru pa version: *bstan pa bde ba*.

<sup>41</sup> 'Phags mo gru pa version: *gri*.

<sup>42</sup> 'Phags mo gru pa version: *bzhin*.

<sup>43</sup> 'Phags mo gru pa version: *mnan*.

<sup>44</sup> 'Phags mo gru pa version: *mi shes*.

<sup>45</sup> ? — *tri'i / mi shes thod pa*.



nag po'i gos kyis btums nas ni	and [they are] bound with black
myi shes pa phyogs dag tu gnan	thread,
bsnyen dang sgrub pas mnyes 'gyur	Covered with a black dress
ba <sup>47</sup>	And suppressed in a secret place.
	Having pleased [Mahākāla] with
'chi dang smyo bar 'gyur ba ni	approaching and accomplishment
the tsom yod pa ma yin no	[practices],
	Death or madness [of the enemy]
	Can be produced without doubt.
dpal nag po chen po'i las kyī cho	
ga <sup>48</sup>	[This was] <i>The Pūjā of Śrī</i>
	<i>Mahākāla's Rite.</i> <sup>49</sup>
{aTi} <sup>50</sup>	ATI

<sup>46</sup> 'Phags mo gru pa version: *nag pos dkri*.

<sup>47</sup> 'Phags mo gru pa version: *na*.

<sup>48</sup> 'Phags mo gru pa version: *Dpal na lenda'i bstan srung nag po chen po bya rog can zhes bya ba'i las kyī sbyor ba ārya de zhas mdzad pa rdzogs so| bla ma chen po a bha ya ka ra dang| sen dha ba sangs rgyas grags pas bsgyur ba'o*.

<sup>49</sup> 'Phags mo gru pa version: *The Yoga of the Rite of Śrī Nalendra's Protector of the Doctrine, Mahākāla named the Raven-Faced* composed by Ārya Deśa is complete. It was translated by the great Teacher Abhayakara and the mendicant Sangs rgyas grags pa.

<sup>50</sup> Written as one ligature.





## 2. The Method of the Killing of an Enemy by means of *Viṣṇu*<sup>51</sup>

||rgya gar skad du | na ra sing ha |  
 bod skad du | khyab 'jug gi dgra 'o gsad pa'i thabs la |  
 ā rtsa ra bram ze gcig gis thugs ka na byung nas gnang ste | tshul  
 bzhin du byas nas zhag nyi shu rtsa gcig nas 'grub par 'gyur ro |  
 rang nyid khyab 'jug yi dam gi nga rgyal byas ste | mdun du yang  
 khyab 'jug mdog ser po zhal gcig phyag gsum pa | g.yas na lcags kyu  
 thogs pa | g.yon gling bu thogs pa zhabs g.yas skum ba | g.yon brkyang  
 ba spyen nyis zlum ba | ral pa ser po gyen du 'khyil pa' | thod pa'i phreng  
 ba can de lta bu mdun du gsal bar sgoms la |  
 bsnyen pa'i sngags ni om na ra sing ha ya na ma | zhes pas zhag lnga  
 dang kar gtor brgyad dang bzas pa byas ste bsgrub bo |

de nas las la sbyar ste | dkyil 'khor gru dgu pa'i steng du gru gsum  
 nag po khru gang tsam du byas la nang du 'tsher ma can gyi shing brtsigs  
 ste | mchod pa dang dmar gtor bsham bum pa dang<sup>52</sup> gnod byed kyi  
 brnyan la | yungs kar ni sngags brgya' rtsa brgyad bzlas la bsreg go<sup>53</sup> |  
 bsregs ni | om na ra sing ha | sa rba du ma rgya sa rba bhyi sa ga | zhes

<sup>51</sup> All the texts of the second part of the scroll seem to be rather corrupted hence there are quite a few obscure places. The translation provided is to be taken as tentative.

<sup>52</sup> Originally, *dang po*.

<sup>53</sup> Originally, *mchod pa dang dmar gtor bsham bum pa dang po gnod byed kyi brnyan la | yungs kar gi sngags brgya' rtsa brgyad bzlas la bsreg go* but it would be hard to understand what is the first vowel (*bum pa dang po*) and what is the mantra of white mustard (*yungs kar gi sngags*).



bzlas zhing lan nyi shu rtsa cig bsreg go | de ltar byas ste gnod byed yod  
pa kha chung du 'gro nges so |

khyab 'jug gis gsad pa'i las bla ma be ro rtsa na yi zhal snga nas kyi  
man ngag | bram ze gcig thag nas byung ba bdag la gnang ngo|

In Sanskrit, *Narasīṅha*.

In Tibetan, *Khyab 'jug gi dgra 'o gsad pa'i thabs*.

One ācārya brāhmin passed [the following method] that appeared in  
[his] heart. Its proper performance will be resulted in twenty one days.

Transforming yourself into the 'pride' of Yidam Viṣṇu, clearly  
visualize Viṣṇu in front of [yourself] having the body of yellow color,  
one face and three<sup>54</sup> hands, holding a lasso in the right one, holding a  
flute in the left one, with the right leg bent and the left leg stretched out,  
with two bulgy eyes, yellow rampant hair, and a garland of skulls.

Uttering the mantra of approaching [practice], OM  
NARASINGHĀYA NAMA (OM! Homage to Narasīṅha!), put five [kinds  
of] grease, eight white offerings and food.

Then make the rite. Burn some wood with thorns in a black triangle  
just one cubit in height (?) made upon a nine-cornered maṇḍala; burn the  
vessel with offerings and red *gtor ma* prepared, the image of the harmful  
one, and white mustard seeds uttering the mantra 108 times. While  
burning utter OM NARASĪṅHA SARVA DUSHTA GRAHA (?)

<sup>54</sup> Rather a weird statement, probably a miswriting for 'two' that would  
be suitable for the following description of one right and one left  
hands.



SARVABHYAH SVĀHĀ! (OM Narasiṅha! Grasp all evils for all SVĀHĀ)<sup>55</sup>, and burn twenty one times. By doing this the present harmful one is sure to be made soft.

The rite of the killing by means of Viṣṇu was [received as] a personal instruction from the Teacher Vairocana. Having once appeared from one brāhmana, it was given to me.

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<sup>55</sup> The reading and translation of the mantra are but tentative; originally, *ōṃ na ra sing ha | sa rba du ma rgya sa rba bhyi sa ga.*



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## 保存在俄羅斯科學院東方古文書寫本研究所 的一本古藏文寫本的激狂儀式文獻之研究

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### 摘要

本文呈現從 13 至 14 世紀的大黑天 (Mahākāla)、毗濕奴的人獅身 (Viṣṇu Narasiṅha)、金剛手菩薩 (Vajrapāni)、和第八那伽王 (the Eight Nāga Kings) 中，獨特的藏文寫本膜拜儀式資料集成。其寫本第 Dx-178 號被保存在俄羅斯科學院東方古文書寫本研究所 (Oriental Manuscripts of the Russian Academy of Sciences)，可能是由科茲洛夫 (Colonel P. Kozlov) 從哈拉浩特 (Khara-Khoto) 帶到聖彼得堡 (St. Petersburg)。儘管各類題材在此寫本中呈現，但盛行著以殺害或造成瘋狂為目標的激狂儀式的敘述。根據寫本，大黑天 (Mahākāla) 有兩種形式，如六臂智慧護法 (the Six-Handed Wisdom Protector) 和四臂黑面業力護法 (the Four-Handed Raven-Faced Karma Protector) 和毗濕奴人獅身，這些作為此用途的膜拜儀式，目前為止在西藏還不為人所知。本文含概這些文獻的目錄與其內容的簡要描述；其中兩者完全音譯和翻譯成英



文，提供在附錄中。文中亦針對此類文獻的意義及其研究的需求提出一些注釋。

**關鍵詞：**藏文手寫本、佛教經典、激狂儀式、大黑天、毗濕奴人獅身

