

11 FRAGMENTS, CURSORY TREATMENT, *DHĀRAṆĪS* AND PRAGMATIC RITES

IOL Tib J 557: A Phur pa rite in the context of instructions on vows for the five families

IOL Tib J 557 consists of one large sheet of paper, 41 cm in length and 30 cm wide, rather creased in parts, and with a number of dark brown stains. There are three characters of Chinese writing under the Tibetan text, so presumably, this is a case of re-used paper.¹ The ink writing is well-preserved, and apart from the final lines, fairly straight and neat, although no guide lines seem to have been used. As in many other Dunhuang texts, the writing style is a cross between *dbu can* and *dbu med*. In this case, more letters are fully formed as in *dbu can*, with only a few letters in *dbu med* style, specifically, the nga, da and sa, although it is a little inconsistent. Sections and/or some sentence ends are marked by two vertically arranged circles after the final *shad*.²

It is not entirely clear how closely the sections of tantric instructions relate to each other. The recto side has a description of the deity Hūṃkāra and then of Vajralāsyā (*badzra la se*). This is followed on the verso side by a section on the heart vows of the Buddha families. The next part, which either slots into or follows this, presents a mantra and meditation on Vajra Hūṃkāra, a *gtor ma* offering rite, and then the *phur pa* instructions. Although the text continues on the same line after the list of the heart vows, there would appear to be a clear break in topic marked by a double occurrence of the vertically arranged circles. However, it may not be accidental that this added set of instructions should follow the associations of Amoghasiddhi's activity family, which entails, "the heart vow [of] hatred" (*thugs dam zhe [s]dang*, line 5), with which *phur pa* rites would fit well. Moreover, at the bottom of the page, under the Chinese writing, there is a concluding statement in Tibetan, "Such are the heart vows".³ This is written in similar but larger writing than the manuscript above, with the same ink colouring, so it is quite possible – although not certain – that it was penned by the same scribe and intended to apply at least to the discussion on the verso side of the text, including the *phur pa* material. Nonetheless, not only is it uncertain what relationship the five family vows have to the lines on the *phur pa* ritual, it is also unclear whether the preceding meditation on Vajra Hūṃkāra and *gtor ma* offering is directly related to the *phur pa* material! Again, we find some indication of a break after the *gtor ma* rite, on this occasion, a horizontal line written up to the end of the eleventh line. Whatever the actual relationship intended between these sections of text, at least it would seem likely that the different instructions have been written at the same time and all relate to tantric practice presumably to be performed by the same readers. It is even possible that the entire set of instructions may be intended to fit with the recto page's material, perhaps all parts of practices connected with Hūṃkāra. In the *Phur pa* tradition, Hūṃkāra becomes the first of the inner retinue of the ten Wrathful Ones (*khro bo bcu*), residing in the above direction. Although a direct connection between the practices outlined on the recto and verso sides of the folio seems perhaps tenuous, the fact that the *phur pa* instructions follow the Hūṃkāra section on the verso side might suggest that this is an appropriate basis for the *phur pa* ritual.

The brief notes given do not make it explicit whether or not the *phur pa* rite fits into a deity meditation, although this might be suggested by the large number of mantra recitations which are said to be necessary at the outset, and the instructions to praise – perhaps the deity Hūṃkāra? Nothing is said about an effigy as such, but it may be that the specified portion of *gtor ma* is used as the object to strike. In IOL Tib J 331.III (10v.5), we find a black *gtor ma* portion (*gtor ma nag po cha gcig*) used in the destructive rite (see above, p.121). In the transmitted *Phur pa* tradition, the regular *sgrol ba* rite makes use of a triangular "portion" – again the word, *cha*, is used – cut from a *gtor ma* shaped offering cake in the context of the *tshogs* feast

¹ See above, Ch. 1, p.13-14.

² We have used the colon to represent this in the transliteration following.

³ *S* : /thugs dam lagso/ /

offering rite. The three mantras given here contain elements reminiscent of standard Phur pa mantras. The first part and ending of the first mantra, "oṃ kilayā sār dbyig nan... hūṃ phaṭ", is similar to the standard root Vajrakīlaya mantra: oṃ vajrakīlaya sarva vighnān baṃ hūṃ phaṭ. The "ka tha" element in the middle is also similar to the syllables, "kha tham", occurring in many destructive mantras of the Phu rpa cycles. The "tipta tipta" and "hana hana" elements of the second mantra are suggestive of the consecration mantra found in IOL Tib J 331.III (see above, Ch. 5, p.81 and Ch. 6, p.106), which became the consort's mantra in the Phur pa tradition.

(Beginning of the Verso side, line 1)

\$/ /rigs lnga 'i thugs dam dang/ kha dogs⁴ 'dzIn du mdo tsam zhig glengs pa/ dbus kyi be ro tsha na/ de bzhin gshegs pa'i rigs//

(small writing beneath *be ro tsha na*): mnam par⁵ nang (sic) mdzad

A summary for understanding the heart vows and colours of the five families: in the centre [is] Vairocana. The tathāgata family,

(beneath: the Tibetan name for) Vairocana

(line 2) sku mdog gser gyi mdog lte bu/ /gzungs 'bu ta lo tsa na'/ /thugs dam gti mug/ sman gu kul/: /shar phyogs kyi ag

(small writing beneath *lo tsa na*'): lha mo

[his] body is a golden colour, in the centre. The *dhāraṇī* [is] Buddhhalocanā. The heart vow is [of] delusion; the medicinal substance [is] frankincense. [In] the eastern direction is Ag..

(beneath *locanā*'): goddess

(line 3) sho bya rdo rje [r?]igs⁶ thugs dam nga rgyal/ /gzungs ba dzra ~~me~~ la/ se/ sman ga phur/ lho phyog kyi rad na sam ba ha rin po che 'i rigs

(small writing beneath *sho bya*'): myI g.yo ba

(small writing beneath *gzungs*): lha mo

(small writing beneath *ba ha*): rin chen 'byung ldan

...shobya (Akṣobhya), the vajra family. The heart vow [is of] pride. The *dhāraṇī* [is] Vajra La se (Vajralāsyā); the medicinal substance [is] camphor (=ga bur). The jewel family of Ratnasambhava of the southern direction.

(beneath ...*ṣobhya*): Unmoving (beneath *dhāraṇī*): goddess (beneath ...*bhava*): Jewel Source

(line 4) thugs dam 'phrag dog/ gzungs ba dzra ma le/ sman mang sa/: /nub phyogs kyi a myi da ba'/ /pad mo 'i rigs/ gzungs badzra gir ti/

(small writing beneath first *gzungs*): lha mo

(small writing beneath *a myi da ba*'): snang mtha (sic) yas

(small writing beneath *gzungs badzra*): lha mo

The heart vow [is of] jealousy. The *dhāraṇī* [is] Vajra Ma le (Vajramālā); the medicinal substance [is] *māṃsa*. Amitābha of the western direction, the lotus family. The *dhāraṇī* [is] Vajra Girti (Vajragītā).

(beneath first *dhāraṇī*): goddess (beneath: the Tibetan name for) Amitābha (beneath second *dhāraṇī*): goddess

⁴ final sa inserted beneath

⁵ ra attached

⁶ the letter ra seems to have been scratched from the page, but it is surely intended. There is a tiny hole here, so this is presumably unintended damage.

(line 5) thugs dam brim khyud/ /sman can⁷ dan:/ /byang phyogs kyi a mo ga si ti/ las kyi rigs/ thugs dam zhe sdang gzungs

(small writing beneath *a mo ga si ti*.) dpal bdud rtsi 'khyil pa^{8/9}

The heart vow [is of] *brim khyud?*¹⁰ The medicinal substance [is] sandalwood. Amoghasiddhi of the northern direction, the karma family. The heart vow [is of] hatred. The *dhāraṇī* [is] [...]

(beneath: the Tibetan name for) glorious Amṛtakuṇḍalin

(line 6) badzra gir ti/ / /sman gur kum/: /rgyun tu bzla ba'i snying po/ /om ba dzra hung ka ra na/ hung/ /bsam rgyud ni/ bdagi thugs

(small writing beneath *badzra gir ti*.) lha mo

Vajra Girti (Vajragītā). The medicinal substance [is] saffron.

The essence mantra for regular recitation [is]: om vajra hūmkāra na/ hūṃ. The meditational tantra [tradition]¹¹ [is that] at one's own/the lord's heart...

(beneath *Vajragītā*.) goddess

(line 7) ka' na/ rdo rje rtse dgu pa'/ /gna[s(m)] pa'¹² la[m(s)]¹³ 'od gzer¹⁴ 'phro bar bsam/ /spyi'i gtor ma byin kyis brlab pa'//

(small writing beneath *ka'*.) yaṃ/aṃ

[there] abides a nine-spoked vajra, from which light rays radiate. Meditate on this. To consecrate the general *gtor ma*,

(beneath *heart*.) [the syllable] yaṃ/aṃ¹⁵

(line 8) om am hum/¹⁶ ~~snaya~~ om gis ni mye chung tu 'phar bar bsam ~~rgyud gtang~~ am gis ni 'od ~~gsa-gzer~~¹⁷ tu phyogs bcuṃ

om aṃ hūṃ. Meditate that om blazes¹⁸ in a mass of fire. With aṃ, light rays [radiate?] to the ten directions.

(line 9) s[-r(/u)]o¹⁹ /hum gis ni/ bdud rtsi 'i zil dngar tu gyur par byin kyis brlab cing bs[t(d)]us/²⁰ / ~~pa~~²¹ nas gang la dmyigs pa 'am/ mchod pa'//

Hum transforms [the *gtor ma*] into deliciously sweet elixir, [dissolving?] and consecrating [it]. Then, to whoever the meditation focus, [it is] offered.

⁷ tsan intended?

⁸ *a chung* subscribed

⁹ we would expect the standard Tibetan name for Amoghasiddhi, *don yod grub pa*, here!

¹⁰ We would expect a word for desire/passion here. Possibly, the *khyud* element might relate to the verb, '*khyud pa*, to embrace. The summarised list is: centre Vairocana delusion; E. Akṣobhya, vajra, pride; S. Ratnasambhava, jewel, jealousy; W. Amitābha, lotus, *brim khyud*; north Amoghasiddhi, karma, hatred

¹¹ The same term, *bsam rgyud* occurs at the beginning of PT 349. See Ch. 8, p.149.

¹² *a chung* subscribed

¹³ both of the preceding instances of the letter *sa/ma* are questionable, but here, the translation assumes that both are intended to be *sa*.

¹⁴ deletion of prefixed *ga* appears to be indicated by a line above.

¹⁵ the syllable *aṃ* would seem more likely placed in the heart.

¹⁶ there is a long horizontal line beneath the line here, as though as to separate this line from the next more clearly.

¹⁷ again, prefixed *ga* appears to be deleted by a line above. The previous letters are more clearly deleted by crossing through.

¹⁸ assuming that '*bar* is intended rather than '*phar*, which would imply, "flies up".

¹⁹ the intended word is not entirely clear here; most probably, *spro*.

²⁰ final *sa* is written tiny, as though inserted.

²¹ here also, it appears *pa* is deleted by a line above.

(line 10) de dang [d]er²² thob par bya 'I sngagsla²³/ om a tsha ha 'a²⁴ ba dzra pan tsha a 'bri da'/ a nu pa tsi ra/ hung ka' ra/ ma ha khro da/ 'bhyo ru lu ru lu hum

the mantra for accomplishing this: om vajra pañca a 'bri da' (= amṛta?)/ anu pa tsi ra [=anupakṣita?]/ hūmkāra/ mahā krodha/ bhyo rulu rulu hūṃ

(line 11) zhes brjod de/ /lag g.yas g.yos kyi 'a srin lag dang²⁵ ~~gi~~ theb bo gnyis rtse sprad de/ /gtor ma la gtad cing bsngo/ ²⁶

Recite (this). The tips of the two third fingers and thumbs of the right and left hands²⁷ are put together, and the *gtor ma* is dedicated and offered.

(line 12) \$/ :²⁸ /seng ldeng gi phur bu sor brgyad pa'i tshad tu bzhogs la mgo zlum por bya ste/ gtor ma ji 'byor ba cha gcig bshams te/ /sngags lan²⁹

Making an acacia wood *phur bu*, chiselled out to measure eight inches, with a rounded head, [from] whatever *gtor ma*[s] are obtained, one portion [is] laid out, and the mantra [is recited]

(line 13) 'bum 'tsang gi bar tu/ ~~mehod e~~³⁰ brjod cing bsngags la/ /phur bu dril bcangs gzas te/ /sngasu btab na' /ji[s(/m)] kyang myi tshugs

a hundred thousand times. Until [the recitation] is completed, reciting and praising, [you] roll the *phur bu*, holding and brandishing [it, and] when [you] stab [the object] beforehand, whoever [it is, they] cannot do any harm

(line 14) shing phyir bzlog par 'gyur ro/ /sngags la om ki la yā sār³¹ dbyig nan/ ka tha ya/ hung phad ces brjod/ do/ /

and [they] will be expelled. For the mantra, recite, om kilayā sār dbyig nan/ ka tha ya/ hūṃ phaṭ. (om kilaya sarvaviḥnān ?*kathaya*?*kaṭaṅkaṭe*?*kataṅkate* hūṃ phaṭ)

(line 15) \$/ :³² /ji la yang gdab du rung ba'/ om hu lu hu lu tipta tipta ban da ban da hā na hā na a 'bri te hum phad/ /phur bu'i s[ny]i[ng]

The way it is appropriate to strike again, [is to recite,] om hulu hulu tipta tipta banda banda hāna hāna a 'bri te hūṃ phaṭ (om hulu hulu dīpta dīpta bandha bandha hana hana amṛta hūṃ phaṭ)

(line 16) po mdo bsdu [snga(/pa)(/spa)]³³ /om bā tsra ki la/ /sarba byid nan/ [big] ta yā hum:/

The concise essence [mantra] of *phur bu*:³⁴ om vajra? kila; sarva byid nan; vig ta ya hūṃ (om vajrakīla sarvaviḥnān ?*vidhvamsaya* hūṃ)

²² there is a small hole in the paper here, obscuring the letter *da*

²³ la is subscribed

²⁴ deletion appears to be indicated by a circular line around these letters

²⁵ inserted below

²⁶ there is a gap at the end of the line filled with a horizontal line written across, presumably the emphasise the ending here.

²⁷ *lag g.yas g.yos*: note that *g.yas g.yos* seems to be an archaic spelling convention for *g.yas g.yon* ("right and left"). It is found on the recto side of this manuscript also, and it is used consistently in this expression in the Dunhuang *Thabs zhags* commentary, IOL Tib J 321, while *g.yon* is used for the word for "left" alone.

²⁸ note that here and following the *yig mgo* below, this ornamental figure is actually written simply like a colon, not as two vertically arranged circles.

²⁹ final na subscribed to fit in the end of the line

³⁰ It is not entirely clear, but it appears that *mchod ci* is deleted by a circular line through the letters.

³¹ uncertain; perhaps for sarwa

³² as in the instance of the *yig mgo* above, this ornamental figure is actually written simply like a colon, not as two vertically arranged circles.

³³ the possible attached letter *nga* would make the syllable *snga*, just possibly an abbreviation of *sngags* in this context? However, it is also quite possible that merely the letter *pa* alone may be intended.

IOL Tib J 406: A brief rdo rje phur bu rite

IOL Tib J 406 consists of an incomplete concertina manuscript, separated into a number of attached or single pages. The individual pages are rather small, measuring 17.6 cm in horizontal length and 5.5 cm in height, and each has four lines of text written in fairly neat *dbu can*. Most of the writing is well-preserved and perfectly legible; the only problem is that the concertina is no longer complete. According to the International Dunhuang Project catalogue (Dalton and van Schaik 2006: 143–4), some but not all of the missing pages are present in PT 325.³⁵ Unfortunately, this means that the series of rituals described in this manuscript are not altogether straightforward to follow. Nonetheless, the mention of a *phur bu* ritual is found at the bottom of a sheet of four attached pages (corresponding to the third digital image given on the IDP website),³⁶ so that we do have some of the preceding context. The first page of the folded sheet begins with an invitation to Amoghasiddhi, and it is clear that this completes a section, not all the pages of which are extant, on the five Buddhas. This meditation starts with Vairocana invited to abide on the crown of one's own head,³⁷ and the other buddhas then arise in the appropriate directions, presumably around the head;³⁸ we have the page on Amitābha in the west and Amoghasiddhi in the north. The second of the four still attached pages continues with a further general invitation to the five Buddhas, along with appropriate mantras and mudrās to be done. In particular, the vajra fist is to be made and rotated around the ears, clockwise and anti-clockwise, three times each,³⁹ perhaps indicating that the clenched hands should be circled around the head while meditating on the Buddhas. The instructions continue on the third page, that the palms of the hands are to be clapped three times, and one meditates on a transformation into Vajrapāṇi. Mantras for Vajrapāṇi are recited, and he is invited by binding with the iron hook mudrā, and on the fourth page, invited into the place between the two eyebrows, with an appropriate mantra.⁴⁰ A mantra for catching ghosts and evil spirits is then given,⁴¹ and at this point, a break seems to be marked by words, "ge brdzogso",⁴² perhaps meaning, "[May there be] virtues! The end". However, there is no indication in terms of punctuation which might suggest a complete end to one text and beginning of another, and it would seem rather unsatisfactory to have caught ghosts and evil spirits without otherwise ritually acting upon them.

The *phur bu* rite which follows is thus presumably intended to link with the prior visualisation, that is, that the stabbing rite is performed in the context of a tantric meditation on the five Buddhas and Vajrapāṇi. However, we cannot be *entirely* certain of this, all the more so since the subsequent pages are not included in IOL Tib J 406. There are nonetheless elements of the short description itself which might suggest that this ritual could imply a meditative context not solely a matter of a simple ritual of destruction. The *phur bu* implement is referred to using what became the Phur pa deity's name (*rdo rje phur bu* = Vajrakīlaya), and the text also elaborates on the object to be destroyed, adding the word, "byI na yā ka" (*vināyaka*, the Sanskrit equivalent of *bgegs*). The *bgegs*, interpreted as the principal obstacles to enlightened awareness, along with the hostile forces (*dgra*), are precisely the main object to be struck in the *phur bu* rites within the Vajrakīlaya practice traditions.

³⁴ it is possible that the Phur bu deity might be intended here, although no description has been given. An alternative reading would simply be, "the concise essence [mantra] for the *phur bu* [practice]".

³⁵ Dalton and van Schaik 2006: 143 provide a, "tentative reorganisation" of the extant pages, included those within PT 325.

³⁶ http://idp.bl.uk/database/oo_loader.a4d?pm=IOL Tib J 406

³⁷ this page is labelled as r10 in Dalton and van Schaik 2006: 144, and as Rf.5v in Dalton and van Schaik 2005, due to a differing convention used for pagination.

³⁸ This would fit with a common meditation on the seed syllables of the five family buddhas or herukas arising around the top of the head, usually for the purpose of consecration or empowerment (eg *bDud 'joms gNam lcags spu gri, las byang* Vol. Tha: 105–106; *bsnyen yig* Vol. Da: 106; *bDud 'joms sPu gri reg phung, zin bris* Vol. Za: 546; *Sa skya Phur chen*, 24v).

³⁹ /phyag rgya nI rdo rje khu tshur bcangs ba'I thabs su bgyIs te/ rna ba g.yas g.yon su lan gsum gsum bskor te/

⁴⁰ smyIn mtshams su spyang drangs la// om badzra sad twa 'dzā 'dzā

⁴¹ 'dre gdon drang ba'I snying po la// om badzra ā 'gu sha 'dzā 'dzā (om vajra añkuśa? jah jah)

⁴² = dge rdzogso?

(line 3)⁴³ rdo rje 'I phur bu sor lnga par byas ste/ sngags lan lnga brgyar btab (line 4) te zho yod pa'I shIng la bdab na bgegs dang byI na yā ka' thams cad bcIngs

Make a *rdo rje 'I phur bu*, five inches [in length], and do the mantra five hundred times. When striking into *zho yod pa'I shIng* (???),⁴⁴ all the obstacles and *vināyaka* are bound up.

Support for the suggestion that this brief mention of *phur bu* ritual might be intended to be part of a longer ritual with an ethos of inner tantric interpretation comes from the text given on the verso side of these pages. Dalton and van Schaik believe this to constitute the final part of the text (which they label as a "Ritual Manual", comprising Section 1 of IOL Tib J 406, along with PT 325). This closing sheet has some further discussion of dealing with problems caused by evil spirits (*gdon*), which is rather obviously integrated into meditation on the deities of the five families, and it also includes imagery suggestive of meditative interpretations, such as all the odours of the evil being washed away by the Dharmadhātu waters.⁴⁵

IOL Tib J 447 Section 3: Phur bu stabbing rituals

IOL Tib J 447 is a concertina manuscript with a series of notes on tantric practice. The extant sheets each consist of a number – usually five – of still attached pages. The reverse sides of the last few sheets are left blank, but the majority of pages are filled with rather small, closely spaced writing (up to ten lines on each individual page), without margins or pagination. The beginnings of sections are marked by a single *yig mgo* placed at the beginning of the line, and sometimes, a section is completed with two vertically arranged circles (as in IOL Tib J 557, see above). The *phur pa* material is found within the third section as given in the IDP catalogue, which begins on Rf.14r.4 in the numbering system used by Dalton and van Schaik 2005 (corresponding to the second page of the sixth image on the IDP website). The opening part covers a good deal of ground, commenting on different mantra syllables, their meditative associations and visualisations, including techniques for realising insubstantiality and emptiness through dissolutions of the aggregates – eg. feelings dissolving into bubbles, perceptions dissolving into illusions, consciousness into dreams (Rf.14v.3), and a list of the expected results of meditating for different lengths of time. Beginning on Rf.15r, there is a discussion of the five primordial wisdoms, the Buddhas and Buddha families, and realising one's own body speech and mind as vajra. It continues on Rf.16r by saying that through seeing the three poisons as the tathāgatha's body, one accomplishes Vajrasattva. A visualisation of Vajrasattva in front of oneself follows, ritual substances to lay out are listed, and without any section break, from the end of Rf.16r, the text lists desired ritual impacts on various troublesome phenomena, and proceeds to give instructions for *phur pa* rites for these purposes. Thus, while the rituals are in themselves apparently focused on worldly problems, it is clear that they are nonetheless under consideration in the context of a practitioner who is primarily concerned with meditative realisation.

(Rf.16r.9) ser ba bcad (Rf.16v.1) pa dang yul du char dbab pa dang/ chu dbab pa dang/ char pa gcad pa dang/ yul dgra dgug pa dang/ bdag la pha rol pos (Rf.16v.2) dgra byed pa thams cad la

For stopping hail, making rain fall in the area, making water [sources continue to] flow and for stopping rainfall, for catching the area's hostile spirits, and [to deal with] all hostility from enemies towards oneself,

⁴³ The page would correspond to r16 in the numbering given in Dalton and van Schaik 2006, or to Rf.8v in Dalton and van Schaik 2005.

⁴⁴ This is uncertain here. *Zho* usually means curds, and it is possible that this phrase might refer to a wooden container for curds; *zho can* can mean oily, and another possibility is that *zho yod pa'i shing* has the same sense (wood which is oily). However, neither of these possible meanings are clear, and the precise function they might have in this ritual context is not easy to guess.

⁴⁵ chos gyI phyIngs gyI chus ngan sdIg gI drI ma thams shad bkru bar bsam mo/ (v2.1–2 in Dalton and van Schaik 2006 numbering system)

seng ldeng gi phur bu tsher nag gi phur bu sor bdun par bya ste/
Make a black thorny acacia wooden *phur bu*, 7 inches long, and

sgang mthon po dang ri mthon po dang/ sa (Rf.16v.3) mthon po'i khar lan bzhi [stong?] du ~~zlas bngags~~
~~bzlas/ bcu par bya ste~~ bngags bzlas phur bu gdab bo/ sngags la na ma sa man (Rf.16v.4) ta/ bhi sho da ya
byi sho bha ya byi sho bha ra/ hu'um phad bhya sho da ya/

on top of high plateaus, high mountains and highlands, recite the mantra four [thousand?] times, and strike[with] the *phur bu*. The mantra [is] namaḥ samanta bhī śodhaya viśobhaya(?) viśobhara(?) hūm phat bhaya śodhaya.⁴⁶

tsher nag pur bu sor bcu par bya ste/ bdag dang myi 'dza' ba'I (Rf.16v.5) sgor btab na/ khyim bdag de rabs
chad par 'gyur ro/ rmyig myed par 'gyur ro/ myi 'dza ba de'i mying nas dbyung zhing/ btab bo/ (Rf.16v.6)
sngags gong ma lan stong brgya rtsa brgyad gyis gdab ~~ba~~ bo/ bzlas so/

Make a black thorny [wooden] *phur bu*, 10 inches long, and if [you] strike at the door of [those] who eat⁴⁷ oneself and humans, the householder's lineage will be cut off. [Their] eyes will be put out. By the names of the human-eaters, [they] are drawn out and struck. The mantra given above is recited while striking one hundred and eight thousand times.

tsan dan gyi phur bu dang shug pa'i phur bu sor bcu gnyis (Rf.16v.7) par byas la/
Make a sandalwood *phur bu* and juniper *phur bu*, 12 inches long, and

sngags gong ma nyid⁴⁸ stong brgya rtsa brgyad kyis bzla ste/ lha gang⁴⁹ mchod pa'i sar btab na/ lha thams
cad dbang ston (Rf.16v.8) byed de/ bdag dang gzhan gyi khyim sgor btab na/ 'byung po dang gnod sbyin
thams cad bros par byed do/

recite the above mantra two hundred and eight thousand times. If [you] strike at the place of the temple for offerings, all the gods will have to show their power. If [you] strike at the doors of the houses of [your]self and others, all the elemental spirits and yakṣas will flee.

skyes pa dang bud myed (Rf.16v.9) gang yang rung bdag gis dbang du bya na/ pha rol pos s[du(/te)]
sha[r(/d)] dang ga[ng(/r)] rnyed pa las phyi[ng?] ka lag du bkal te/ srad pu byas la (Rf.17r.1) sngags 'di
bzhi brkyang bzla ste/ btab la rkang pa g.yas pa long [s(/b)]u'i steng na bcing ngo/ dbang du gyur nas
bkrol lo// (Rf.17r.2) sngags la/ om cha myI yis myi mi ma la 'dzo/ ha na ha na hu'um/ ~~hri~~ hri ma
[o(/ldo)]g du byed dang/ sngags gyis brnan no/

You should bring any men or women whatsoever under control. Enemies, whatever are found (uncertain...), recite this mantra [just?] four [times], and by striking, above [the ankles?] of the right leg, [they] will be bound. Once brought under control, [they] will be freed. The mantra [is] om... (etc.) Put [them] beneath and suppress with the mantra.

de nas (Rf.17r.3) yid dam gi lha la dam gsol zhing dus du [su?] dam bskang ba dang/ sems can gyi don
byed pa mams la gtor ma gtor ba'i (Rf.17r.4) cho ga bya ba ni bdag gi lha la gtor ma dang mchod pa dbul
bar bya'o/

Then, requesting [your] tutelary deity's bond, and [at this time?] fulfilling the bond, [you] should perform the rite of scattering *gtor ma*[s] in order to bring about the benefit of sentient beings, offering *gtor ma*[s] and offerings to your own deity.

⁴⁶ Thanks to Vesna Wallace for help in suggesting a possible Sanskrit equivalent for this mantra.

⁴⁷ uncertain: myi 'dza' (or myi 'dza below) = mi za?

⁴⁸ nyid = nyis?

⁴⁹ lha gang = lha khang?

zhal zas sna tshogs pa dang 'jang 'ag ~~la~~ dang (Rf.17r.5) mang sa dang mye mar dang gu kul gyi pho[g(n)] dang/ gur kum dang rdo rje 'di rnams gyis mchod do/ mang sa myed na 'jang ga la (Rf.17r.6) yang rung/ gu kul myed na chang dang rdo rje'i chu dang gnyis bsre ste/ de nas mchod do/

Make offerings of these vajra [items], various foods, [beer?],⁵⁰ *māmsa* (flesh), butter lamps, [an amount?] of frankincense, lamps and saffron. If there is no *māmsa* (flesh), how could it also be alright for [beer]? If there is no frankincense, [you] should mix the beer with vajra water and then offer it.

bsam pa ni bdag gi lha la rdo rje sems (Rf.17r.7) dpa' 'khor dang bcas pa gshegste/ bdud 'khor dang bcas pa/ thams cad dang bgegs dang bar chad byed pa thams cad bcom (Rf.17r.8) zhing zhabs kyi 'og du bnan bar bsam mo/

The meditation is that Vajrasattva and [his] retinue come to one's own deity. All the *māras* and [their] circle, all obstacles and hindrances are vanquished and [you] meditate on crushing [them] underfoot."

The text continues with appropriate *mudrās* and mantras, and the notes on the rite are concluded (Rf.17v.5) with a discussion of appropriate times, after which there is a further meditation on wrathful Vajrasattva dissolving into all the pores of one's body, re-emanating and purifying all one's non-virtuous karma (Rf.18r).

In this case, then, instructions are given for performing stabbing rites using three *phur bus*, the first two apparently for destructive purposes, and the third for subjugation. There is no more than a possible hint of any soteriological dimension to the rites themselves – there is a mention that the objects of the rite will be freed when they have been brought under control (*dbang du gyur nas bkrol lo*), but in the context of a subjugation rite, this most likely simply refers to them being released to carry out one's own purposes. Nonetheless, the rituals are part of a longer rite which clearly is concerned with meditative realisation through Vajrasattva practice.

IOL Tib J 401: A booklet of ritual instructions

IOL Tib J 401 is a rather home-made booklet with notes on a series of rites. It seems to have re-used paper: the pages are made from long *dpe cha* style folios (several of the sheets even have a string hole cut out and marked with a red circle) which have been folded across the page along the centre point, and the middle (vertically running) crease has been sewn with thick thread in large stitches. Some pages (such as folio 7 and 8) consist of two sheets stuck together, apparently with some writing on the reverse stuck down sides. The condition of the paper is good, and the various indentations at the edges of sheets do not affect the writing area. The ink writing is mostly clear throughout, in a style tending to *dbu med*, rather typical of so many of the Dunhuang documents. The size and style varies a little; mostly, it is rather small, fitting as much as 10 lines on a sheet, and written with a rather fine pen. In some places, the style changes from one side to the next, suggesting that some pages were written on different occasions (eg. 9v and 10r are different in size and in thickness of the ink.) The two outer folios suggest content which may have derived from a previous use of the paper. From the front inside cover, the text runs to the inside cover of the back of the booklet – this is, of course, the left and right hand sides of a single sheet, as though the page were written before the idea of making the booklet with inner pages were conceived. This section appears to represent a Tibetan transcription of Chinese (Dalton and van Schaik 2006: 136). Moreover, the text on the next sheet from the outside of the booklet, 2r and 28v, also appear to represent a single item, which also has some transcription of Chinese and may be related to the item above.⁵¹

⁵⁰ 'jang = chang?

⁵¹ Note that Dalton and van Schaik (2006: 137) comment that there is a transcription of a Sanskrit mantra on 28v, "which includes an invocation of Kīlaya". However, although the letters, "ki la yan" are within the *dhāraṇī*, it is not at all clear that this relates to

Here, for ease of reference, we follow the IDP catalogue's ordering of sections. From the front of the booklet, the first instructions after the material on the outer two sheets mentioned above constitute Section 4, and run from pages 4v to 2v, written up-side-down in the way the pages have been bound. The opening part concerns a curative rite for a person afflicted by madness. The details are not altogether clear, but it seems that filings of various metals (iron, gold and bell metal) are thrown on a large fire. Then four people holding the four limbs of the mad person swing (presumably the patient?) above the fire, recite the appropriate mantra, which seems to suggest that spirits such as yakṣa (yag sha) and rākṣasa (ra ksha) are considered to be responsible for the condition, and the process of adding filings is repeated nine times.⁵² After a certain interval, the rite is then concluded with a ritual involving five *phur bus*:

(4v.6) /the ma gi na/ phur bu lnga gdab/ rka lag bzhi mgo phur bu (4v.7) la btags la/ mtshon skud sna lngas kyang steng du brnan te/ mchan du rdog pas mnan la/ (4r.1) phu [r/(d)]ung gi lcag gis gzhu/ bdag ni rdo rje khro bor dmyigs/ snying po brjod pa ni/ ṽm badzra ya ksha (4r.2) ma ne pad me hūm/ kar ma pad me hūm/ badzra tsag kra phaṭ ces bgyi ste/ steng nas yar mchong (4r.3) bgyi//

At the end, plant five *phur bus*. Fix the four limbs⁵³ [and] the head to the *phur bus*, and [using] five types of coloured thread, also press down above. Press down, stepping onto the armpits, hit the sleeves with a whip.⁵⁴ Meditate on yourself as the Vajra Wrathful One. The essence [mantra] to recite: ṽm vajra yakṣa maṇi padme hūm karma padme hūm vajra cakra phaṭ. Saying this, leap up from above.

What is clear from this description is first, that the ritual officiant should be a tantric adept, who performs a self-visualisation as the "Vajra Wrathful One" (*rdo rje khro bo*), a title often used for the more central deities in the Phur pa literature. Secondly, the afflicted person has *phur bus* in some way attached to or marking five parts of their body, ie. the head, the arms and the legs. We have not come across anything quite like this in later Phur pa literature but there are similar ritual procedures, in which the different parts of the body of the effigy representing the evil forces are stabbed or fixed with *phur bus*. Indeed, we have an example of such a rite in IOL Tib J 331.III (8r.3; see above Ch. 6, p.114-115), where *phur pas* are stabbed into the effigy's forehead, two shoulders, thighs, and navel. Later Phur pa rituals are much more obviously in continuity with the IOL Tib J 331.III ritual⁵⁵ than with this healing rite, but perhaps this example may suggest a slightly wider range of applications for such ritual usages of *phur pas* than became common in time.

Notes on another healing ritual follow (4r.7 ff), for men with urine retention or women with prolapsed wombs (? *mngal log*). The ritual makes use of cord⁵⁶ which is knotted with mantras, the ends passed from the patient to oneself, and it is then drawn up into a ball, mixed into a *gtor ma* and cast away. As the *gtor ma*

kīlaya in any sense of the word (deity or implement) – the title of the *dharaṇī* seems to imply it is for the buddhas, the śrāvaka saṅgha and the consorts of the buddhas (28v.3–4).

⁵² /smyon ba chen po smyo ba la/ cho gar bya ba'i thabs la/ lcags phye dang gser phye dang khar ba'i phye las bstsoḡ pas/ phye tha ma la pa dang bsres la/ smyon ba myi bzhis rka lag bzhi nas bzung ste/ mye bo che bus te/ mye 'I steng du g.yeng/ 'og gl mye la phyets btab la/ snying po/ ṽm badzra kar ma 'dza/ badzra yag sha 'dzā/ badzra rag sha 'dzā/ badzra 'dza 'dza/ badzra ra ksha 'dzā/ badzra sa ru 'dza zhes bya ste/ spa ra na spro zhes byas la/ phye lan dḡung btab ste/ de nas spos la/ dḡung gsum gi bar du bsdad/ (4v.1–6)

⁵³ Dan Martin (2005): rka pa = rkang pa; citing Kuijp 1986 (*Studies in the Life and Thought of Mkhas-grub-rje IV: Mkhas-grub-rje on Regionalism and Dialects*. Berliner Indologische Studien, Vol. 2): 37.

⁵⁴ It is uncertain quite what is intended here, if indeed, the translation is correct.

⁵⁵ See, for instance, the *gNam lcags spu gri* ritual of the bDud 'joms Phur pa cycle (*bDud 'joms gSung 'bum* Volume Tha: 132, Da: 134–5), or the more elaborate description given in the '*Bum nag* for striking twenty-one places of the effigy (Boord 2002: 231–4).

⁵⁶ Dalton and van Schaik (2006: 137) take it that a shinbone (*the gu*) is also involved, but it seems rather more likely that *the gu* is here for *thi gu*, string or cord.

is scattered, one meditates that from every single body hair of one's own body, tens of thousands of wrathful ones arise, obstructing the illness in the sick person's body, subduing hindrances, banishing all illnesses.⁵⁷

Here, we do not have a *phur pa* ritual as such, but this meditation is similar to an important aspect of the Phur pa tradition's visualisations of Vajrakīlaya in both Sa skya and rNying ma sources. The Sa skya *Phur chen* (15v.4) speaks of the twenty-one thousand (body) hairs of oneself as the deity, filled with miniature Vajrakumāras. The '*Bum nag* (Boord: 183; bDud 'joms *bKa' ma* Tha: 333)⁵⁸ refers to Vimalamitra's gloss on the line of the Phur pa root verse which says that the aggregates are filled with vajra, suggesting that the aggregate of consciousness is generated as Vajrakumāra, and then the pores of his body hairs are filled with tiny wrathful ones.

In the context of a rain-making ritual described in Section 8, if rain does not fall despite the offerings made in the main part of the rite, a mantra to the nāgas is recited and their heads are crushed by the syllable hūm. If even this fails to produce results, small willow or apricot wood branches are taken up, and the nāgas are struck while reciting "the Ki la ya mantra" (which unfortunately is not given so we cannot know what resemblance it has to the standard Phur pa mantras) one hundred and eight times.⁵⁹

Other parts of the booklet also contain reference to rites which might have some bearing on the Phur pa tradition, although in a slightly less obvious manner. In particular, Section 6 contains a meditation on blue Vajra Hūmkāra, focusing on the expelling of nāgas and evil spirits.⁶⁰ In the ritual described here, one generates great compassion, and then strikes the negative forces with a vajra club, the head of which becomes a wrathful one with frowning eyes. The centrality of the motive of compassion, so important in the Phur pa practices, is in this case highlighted.⁶¹

gDugs dkar dhāraṇī extracts: IOL Tib J 491 and PT 8

The *dhāraṇī* for the female Buddha, White Parasol, the *Uṣṇīṣasitātapatrā-dhāraṇī*, (*gTsug gtor gdugs dkar po'i gzungs*), is represented in a number of Dunhuang manuscripts or manuscript fragments (see Dalton and van Schaik 2006: 43).⁶² This *dhāraṇī* contains some lines related to *phur bu* rites of destruction. As noted above (see Ch. 5, 85 note 61 above), the Vajra Claw (rDo rje sder mo) *dhāraṇī* text has some phrases in common with this material, such as its use of the refrain, "the *phur bu* strikes" ("*phur bus gdab bo*"), together with some of the objects for striking. Such *dhāraṇī* texts can give us some insight into the notion of

⁵⁷ /gtor ma gtor ba'I che bsam pa ni/ bdag gi ba spu nyag geig las kyang/ khro bo khri phyag khri phyag byung nas/ nad pa'i lus la nad bgegs byed pa dang/ bar chad tham cad gdul zhing bsal bar dmyigs/ gtor ma de dang tha (=thi?) gus/ nad ma lus par phyung zhing nas/ btang bar bsam zhing dmyigs so/ (3v.5–3r.1)

⁵⁸ Note that Boord uses the word "established" for *gtams* ("filled").

⁵⁹ /de nas kyang ma bab na rgya lchang gi lcug ma 'am/ kham shing gi lcug ma 'am/ gang yang rung ste/ ki la ya 'i sngags kyis/ lan brgya rtsa brgyad kyis btang cing/ klu la gzhu 'o/ (22r.4–6)

⁶⁰ As noted above in the discussion of IOL Tib J 557 (p.194), Hūmkāra has an important place in Vajrakīlaya's immediate retinue.

⁶¹ rdo rje hung ka ra la brten te/ /ti nge 'dzin du zhugs po/ lha 'i sku ni sngo la spyang gsum 'od 'bar ba'i nang na bzhugs/ /sems can thams cad dang/ klu 'khor dang bcas pa la snying rje cher bsam zhing bskyed do/ /ser ba bzlog pa dang/ nad pa dang 'dre gdon drag po glo bur la bstogs pa drag po la rdo rje be con gi sngags dang phyag rgya byas te/ bsam ba ni tsher ma can gi be con/ mgo la khros pa'i khro gnyer can gi dmyig gnyis mchis pas klu 'brug dang 'dre gdon thams cad la brgyab nas bzlog par bsam/ :: (16r.1–6)

"Relying on Vajra Hūmkāra is the entrance into samādhi. The deity's body is blue (*sngo*), and [his] three eyes blaze with light. Abiding within, one generates thoughts of great compassion for all sentient beings and the circle of *nāgas*. Expelling hail and illnesses, ghosts, adventitious strong evil spirits etc., doing the Vajra Club mantra and mudrā and for the meditation, expel by meditating on a thorny club, its head a wrathful one, with two frowning eyes, hitting *nāgas*, dragons and all ghosts and evil spirits."

⁶² The text is entitled, '*Phags pa de bzhin gshegs pa'i gtsug tor nas byung ba'i gdugs dkar po can gzhan gyis mi thub pa zhes bya ba'i gzungs* (the text is given in two versions in the *sDe dge bKa' gyur* edition, one immediately after the other (Volume 90, *rgyud 'bum* Vol. Pha: 219r.7–224v.2; 224v.2–229v.7). After the second version, a bibliographical colophon is given: //gtsug tor lha yul ma chung ba kha che'i paṇḍita mahā dznyānas rang 'gyur du mdzad pa'o/

the ritual effects of *phur bu* rites, although it is worth noting that they are not likely in themselves to incorporate such rituals in practice. That is, the context for their use is most likely to be simple recitation of the *dhāraṇī* as a whole for protective purposes, rather than acting out any of the ritual imagery conjured up.

There are two short extracts from this White Parasol *dhāraṇī* with the *phur bu* material, within the manuscript fragments in IOL Tib J 491 and PT 8. We have identified parallel text in the *sDe dge bKa' 'gyur* (Volume 90, *rgyud 'bum* Vol. Pha). After the *phur bu* lines, the PT 8 extract continues (verso page 2) with prostrations to gDugs dkar, a request for her protection and a *dhāraṇī* beginning by addressing her. Although the content of the IOL Tib J 491 sheet and PT 8 does not correspond to text found in other Dunhuang versions of this *dhāraṇī* text, such as IOL Tib J 323 section 1, and IOL Tib J 360 section 1, the IDP catalogue for IOL Tib J 323 notes that these Dunhuang versions omit material concerning ritual *phur bus* which is found in the later canonical versions. It is precisely this material which our extracts are from.

Both IOL Tib J 491 and PT 8 are from concertina manuscripts, and written in clear *dbu can* writing. In the case of IOL Tib J 491's single first folio,⁶³ the recto side of the sheet has an extract from slightly higher up the *dhāraṇī* than the extract on the verso side,⁶⁴ so that the text on the verso pages of the concertina manuscript must have followed on from the recto pages. In the case of PT 8, a quite different text, an extract from the Samantabhadra Aspirations for Perfected Deeds,⁶⁵ is given on the recto sheets. Although IOL Tib J 491's sheets (measuring 21–21.5 cm across by 6.5 cm height) are separated from the rest of their concertina manuscript(s), the paper seems largely intact, thick sheets, rather discoloured in places, but no holes or other blemishes. There are four lines per side. PT 8's sheets have been undergoing restoration, and in autumn 2006, appeared as a single long page of 18.7 x 39 cm. This in fact consists of the original four attached pages, with seven or eight lines per side. There is a large stain covering approximately 75% of the manuscript, and also damage where the paper had once been folded across the writing area, so some lines are difficult to read.

Text of IOL Tib J 491.1v

(1v.1) zas su lo tog za ba dang/ zas su sbyin bsreg za ba⁶⁶ de dag thams chad dang/ gdon thams chad kyi rIḡ sngags⁶⁷ (1v.2) gcad do/ phur bus gdab bo/ /kun tu rgyus byas pa 'I rigs⁶⁸ sngags gcad do/

...severing the *vidyā* mantras of... those who eat the harvests, those who eat the burnt offerings as food, all these and, all evil spirits. The *phur bu* strikes, severing the *vidyā* mantra⁶⁹ which is performed by wandering mendicants.

⁶³ Note that although the IDP catalogue treats this sheet as pages 1r and 1v (and we follow this pagination here), it bears an IOL stamped number, 24.

⁶⁴ In terms of correspondences with the *sDe dge bKa' 'gyur* editions of the *Uṣṇīṣasitāpatrā-dhāraṇī* (Volume 90, *rgyud 'bum* Pha), IOL Tib J 491's 1r corresponds to 219v.6 – 220r.1 (Western numeral 436–7) in one version, and to 225r.3–4 (Western numeral 447) in the following version. IOL Tib J 491's 1v corresponds to 221v.1–3 (Western numeral 440) in the first version, and 226v.5–6 (Western numeral 450) in the next.

⁶⁵ That is, the *'Phags pa'i Kun tu bzang po spyod pa'i smon lam kyi rgyal po*. In the *sDe dge bKa' 'gyur* version, this extract occurs at the end of the *Phal po che* section, Volume 38, Ka (720.1–721.5).

⁶⁶ We omit text found in the *sDe dge bKa' 'gyur* versions here: de dag thams chad las bdag bde legs su gyur cig (221v.1), presumably through eyeskip; and: las bdag bde legs su gyur cig, found in 226v.5).

⁶⁷ sngags: final *sa* subscribed, end of the line.

⁶⁸ in this and in future instances, *rigs* almost certainly indicates *rig*, ie. *vidyā* (wisdom/gnostic, or magical) mantra rather than family mantra

⁶⁹ This phrase, "The *phur bu* strikes, severing the *vidyā* mantra..." (rig [or rigs] sngags gcad do/ phur bus gdab bo/) also occurs in rDo rje sder mo texts, eg. Dil mgo mkhyen brtse rin po che's *bKa' 'bum* Volume Ta: 265. Moreover, it is clear from the English language version of a rDo rje sder mo *dhāraṇī* text in our possession (Joan Nicell 2000), that some of the list of evils derives from the same ultimate source, and includes: "those who eat crops for sustenance, and those who eat burnt offerings for sustenance".

phur bus gdab (1v.3) bo/ /mkha' 'gro dang mkha' 'gro mas byas pa'I rigs sngags gcad do/
The *phur bu* strikes, severing the *vidyā* mantra which is performed by *ḍākas* and *ḍākinīs*.

phur bus gdab bo// /phyugs bdag chen pos byas pa'I rigs sngags gcad do/
The *phur bu* strikes, severing the *vidyā* mantra which is performed by Mahāpaśupati.

phur bus gdab bo// sred med kyi
The *phur bu* strikes, [severing the *vidyā* mantra which is performed by] Viṣṇu...

Extract of Text of PT 8, verso⁷⁰

bo/⁷¹ /nag po chen po dang ma mo'i tshogs gyIs byas pa'i rigs sngags gcad do/
[The *phur bu* strikes,?] severing the *vidyā* mantra which is performed by the Great Black One (Mahākāla) and the assembly of *mamos*.

phur bus (line 2) gdab bo/ /myi'I thod pa can gyis byas pa'i rigs sngags gcad do/
The *phur bu* strikes, severing the *vidyā* mantra which is performed by those endowed with human skulls (Kapālin/Kāpālika).

phur bus gdab 'o/ rgyal bar (line 3) byed pa dang/ sbrang rtsi byed pa dang/ don kun sgrub pas byas pa'i rigs sngags gcad do/
The *phur bu* strikes, severing the *vidyā* mantra which is performed by the one who conquers (Jayakara), the (deity,) Honey-maker (Madhukara)⁷² and the one who accomplishes all objects (Sarvārthasiddhi/sādhaka/sādhana).

phur bus/ (line 4) gdab bo/ ⁷³/bhī [ng(/d)] gi rI ti dang/ dga' ba'i dbang phyug dang/ tshogs gyi bdag po dang/ lhan gcig pas (line 5) byas pa'i rigs sngags gcad do/
The *phur bu* strikes, severing the *vidyā* mantra which is performed simultaneously by Bhṛṅgiriṭi,⁷⁴ Mighty in Joy (Nandīśvara) and the Lord of the Hosts (Gaṇeśa).

phur bus gdab'o/ /dge sbyong gcer bus byas pa'i r[?]'gs (line 6) sngags gcad do/
The *phur bu* strikes, severing the *vidyā* mantra which is performed by naked śramaṇas.

phur bus gdab bo/ /dgra bcom bas byas pa'i rigs sngags gcad do/
The *phur bu* strikes, severing the *vidyā* mantra which is performed by arhat[s].

(line 7) phur bus gdab bo/ /'dod chags dang bral bas byas pa'i rigs sngags gcad do/
The *phur bu* strikes, severing the *vidyā* mantra which is performed by those who are free from desire (vītarāga).⁷⁵

⁷⁰ PT 8's extract represents the *sDe dge bKa' 'gyur* Volume 90, *rgyud 'bum* Pha 221v.3–222v.1 and 226v.7–227v.4.

⁷¹ In keeping with what follows, and the parallels in the *sDe dge bKa' 'gyur*, it is most likely that the words before are: *phur bus gdab*.

⁷² sbrang rtsi byed pa, literally, 'honey maker' (often meaning, 'bee') = Madhukara. According to Bhattacharyya 1968: 378-9, where he cites the *Niṣpannayogāvalī*, Jayakara and Madhukara are Hindu deities connected with Kāmadeva who came to have a position in Vajrayāna Buddhism.

⁷³ we omit two *tshig rkang* found in both versions of our *sDe dge bKa' 'gyur* parallel text.

⁷⁴ An attendant of Śiva. The next two names in this sentence are also Śaiva deities.

⁷⁵ Vītarāga, 'passionless', is a name given to bodhisattvas or a class of bodhisattvas, and can also apply to Jain saints.

phur bus (line 8) gdab bo/ gsang pa'i bdag po lag na rdo rjes byas pa'i rIgs sngags gcad do/ phur bus (verso page 2) gdab bo/

The *phur bu* strikes, severing the *vidyā* mantra which is performed by the Master of Secrets, Vajra in hand (Guhyapati Vajrapāṇi). The *phur bu* strikes!

/bcom ldan 'das de bzhin gshegs pa'i gtsug tor nas byung ba/ gdugs dkar (line 2) po can khyod la phyag 'tshal lo/

Victorious One arisen from the uṣṇīṣa of the tathāgata, White Parasol, (I) prostrate to you.

/bdag la bsrung du gsol/ bsrung du gsol//

Please protect me! Please protect!"

Here, we have the long *dhāraṇī*, which continues through to the final verso page 4. After the *dhāraṇī*, the extract concludes:

(verso page 4, line 5) sems can su gang dag bdag [+3]⁷⁶ (line 6) sems dang ldan ba rnams dang/ "Whoever among sentient beings, [towards my]self, those who have minds [which hate] and

drag shul gyi sems dang ldan ba rnams dang/⁷⁷ zas su mdangs (line 7) za ba rnams dang/ those endowed with savage minds, those who devour lustre as food,

zas su mngal za ba rnams dang/ zas su khrag 'thung ba rnams dang/ zas su those who devour wombs as food and those who drink blood as food and as food...."⁷⁸

IOL Tib J 360 Section 2: The Dhāraṇī of Vajrakumāra

IOL Tib J 360 is an apparently incomplete manuscript (the pagination begins at Ka 66), which consists of a collection of several *dhāraṇī* and verses of praise or aspirations. It is in *dpe cha* form, but small (22.6 x 6.5 cm), with a single string hole in the centre of each folio. There are some indentations at the edges, but otherwise the paper is well-preserved. The sheets are rather blotched and slightly discoloured, but the writing is clearly legible. It is executed with a thick ink pen; in most parts, reasonably neatly written *dbu can*, with 4 lines per page.

The second text represents the *dhāraṇī* of Ārya Vajrakumāra, or 'Phags pa rdo rje gzhon nu. It may be that this *dhāraṇī* has no bearing at all on the Phur pa tradition: deities with no connection to the Phur pa deity may be given the name or epithet, Vajrakumāra. Indeed, even in the gDugs dkar *dhāraṇī*, a version of which is in fact the opening text in IOL Tib J 360, a long list of female deity forms includes, "rdo rje gzhon nu rig 'dzin ma", "female vidyādhara, Vajrakumārī".⁷⁹ Moreover, the Chinese Buddhist tradition inherited some *Kriyātantras* related to a deity known as Vajrakumāra,⁸⁰ who seems to have nothing to do with the yidam deity, Vajrakīlaya, and it is not impossible that the protective *dhāraṇī* here may be connected to this deity.

⁷⁶ next syllables to the end of the line are illegible. Parallels in *sDe dge bKa' 'gyur* give: la sdang ba'i (222r.7, 227v.3–4), and this would seem to fit perfectly given the space taken by the letters.

⁷⁷ one *tshig rkang* given in the parallel text passages in the *sDe dge bKa' 'gyur* is omitted.

⁷⁸ Considering the parallels with the section of the text given in IOL Tib J 491 (see the opening lines of 1v above), here again we have the sense of a list of those who consume various items as food, whose *vidyā* mantras are to be severed. We also again have a parallel with the rDo rje sder mo *dhāraṇī* text: "Those who deprive me of my luster and beauty, those who eat uteri for sustenance, those who drink blood for sustenance..." (Joan Nicell 2000).

⁷⁹ In the case of IOL Tib J 360, this name, rdo rje gzhon nu rig 'dzin ma, occurs on folio 74v (and in the second *sDe dge bKa' 'gyur* version, the equivalent line is found at *rgyud 'bum* Vol. Pha: 228v.7).

⁸⁰ In particular, there is the *Kaṇikrodha Vajrakumāra Bodhisattva Sādhana Vidhi* (Chinese: *Sheng chia ni fen nu chin kang t'ung tzu p'u sa ch'eng chiu i kwei ching*, T1222a, K1355), and related texts (see Mayer 2007).

This is all the more likely in that the Chinese Vajrakumāra text links the deity with Vajrapāṇi, exactly as we find at the beginning of this Vajrakumāra *dhāraṇī*. However, in traditional Tibetan Buddhism, the name Vajrakumāra came to be virtually synonymous with Vajrakīlaya, and it is conceivable that the imagery which informed the identification of the Phur pa deity as a "vajra youth"⁸¹ may owe something to the associations of this Vajrakumāra. We do know that the use of the name for Vajrakīlaya was early: as we see above, it is already mentioned in PT 44, and the earliest texts we have for the *Mahāyoga* Phur pa yidam deity – those of Sa chen Kun dga' snying po/ Grags pa rgyal mtshan, and of Nyang ral (see Ch. 3, p.38, Ch. 4 p.53) – address the deity by this name. It thus seems worth giving brief consideration to the imagery found in this short text.

Despite the name of the *dhāraṇī*, Vajrakumāra himself is not well represented in the short text. It is not simply that he is not described, but the elements indicating his name, badzra kumāra, do not seem to be included in the *dhāraṇī*. He is nonetheless called upon (Ka 91v.2) in the context of a request for him to effect the ritual action. The entire focus of the *dhāraṇī* is on protection against negative spirits and illnesses, and the overall thrust is on expelling or destroying.⁸² In terms of the impact of the rite upon the practitioner, the focus appears to be almost exclusively physical. In the final culmination of the passage (Ka 93v), the successful practitioner is described as one holding to the *dhāraṇī* within their *body*, and the effect of their performing many recitations is said to be that they will be protected from any harm which might be caused by poison. There is no mention of mental protection or meditative fruits. Perhaps the only real similarity between this and the Phur pa Vajrakumāra is the use of aggressive symbolism, such as a blazing vajra smashing the heads of the evil spirits into pieces,⁸³ and the fact that several of the syllables in this *dhāraṇī* also occur in Phur pa Vajrakumāra mantras – but of course, they also occur in so many other fierce Buddhist rites.

(Ka 89r = 24r stamped number) \$:/rgya gar skad du/ a rya ba dzra ku ma ra dha ra nI/ (red circle) bod skad du/ (line 2) 'phags pa rdo rje gzhon nu'I gzungs//

"In the Indian language, "Ārya Vajrakumāra *dhāraṇī*"; in Tibetan, "The *dhāraṇī* of Noble Vajra Youth".

//lag na (line 3) rdo rje brlang ba gnod sbyIn gyI ste 'i dbang po chen po la phyag 'tshal (line 4) lo/ [I] prostrate to Vajrapāṇi, the great powerful one who is of fierce *yakṣa* [type].

/de nas rdo rje gzhon nu'I rigs bshad de/ dngos grub thob (Ka 89v; 24v) [--]⁸⁴ pa/ dus ma yIn bar 'chI ba thams cad las yongs su skyob pa/ gdon (line 2) thams cad yongs su 'dul ba/ kun tu srung ba/ phyIr zlog pa/ (line 3) 'dI ni rdo rje 'dzIn pas bshad do//

Then, to explain the family of Vajrakumāra, siddhi is attained, [and] total protection from all untimely deaths. All evils are completely subdued, [one is] universally protected [from them and they] are expelled back. This is taught by Vajradhara.

⁸¹ In the Phur pa tradition, interpretation of the name, rdo rje gzhon nu, in terms of its literal meaning in Tibetan of "vajra youth", began early. For instance, Nyang ral's *bde bar gshegs pa thams cad kyi 'phrin las 'dus pa phur pa rtsa ba'i rgyud*, addresses the issue. At the opening of Chapter 2, question is posed, "Why is one (who exists) from beginningless time, known as, *Youthful?*" (/thog ma med pa'i dus nyid nas/ /gzhon nur grags pa ci zhigs lags/ [sGang steng NGB, Volume Ya, 346r.5-6]). The response confirms, "Youthful in emanating swiftly, old age and decay have no power over me; instantaneously (I am) arisen from out of (my-)self! (/myur du sprul pa'i gzhon nu ste/ /nga las bgres rgud yong mi mnga'/ /skad cig nyid las byung ba'o/ [Volume Ya, 347r.6-7]). For other connotations of the name, see above, p.26.

⁸² There is one *possible* hint of some kind of positive transformation for the trouble makers (Ka 93r–v), where it says that the transgressors, "will be transformed on this sacred great occasion" (*dus chen por 'gyur ro*) – but we need caution not to read too much into these brief words, which say little.

⁸³ Compare: "the blazing great blue weapon, smashes (their) brains into a hundred pieces" (/mtshon chen sngon po 'bar ba yis/ /klad pa tshal pa brgya ru khos/ [the *Myang 'das* Chapter 24, Cantwell and Mayer 2007: 225]).

⁸⁴ two letters deleted, rubbed from page.

//tad dya tha/ ba dzre ba dzre/ (line 4) sa ra sa ra/ a mo gha/ ba dzre ba dzre/ ka la ka la/ a dzI ta ba dzrI ni/ ra ksha ra ksha man/ (Ka 90r; 25r) \$:/sa rba gra ho/ u pa [tra/(dra)] bē bhya/ ka ṭa ka ṭa/ ha na ha na/ sa rba du shta nan/ kar ma (line 2) nI/ ta na ā ta na ā/ pra sa ra pra sa ra/ da ma da ma/ sha ma sha ma/ ghu (line 3) ma ghu ma/ ghu me ghu me/ ba dzra ma la dha rI/ tsIn ḍe tsIn ḍe/ tsag kre (line 4) hrI dha ya/ nI r mI te/ nI la tha sa ne/ so ma ka sa ya/ be tsId ta/ sa nad da'I/ (Ka 90v; 25v) nI ka la ra drI/ kris shna pIng ga II/ bI kri ta/ bye ta II/ ra ksha ra ksha man/ sa (line 2) rba [ta/(ha)/(da)]⁸⁵ sa rba bha ye bhya/ sa rba pā bhI ta mya sa rba tra/ ra ksha [nga?] ku ru ku ru/ (line 3) pa rI tra nan/ pa ri gra ham/ pa rI pa la nam/ shān tIng swa shya (line 4) ya nang/ dan da pa rI ha rang/ sha [sdra/(stra)] pa rI ha rang/ bI sha du sha nan/ sa rba (Ka 91r; 26r) \$:/a mRId ta/ na ba ra nan/ tad [tya/(dya)] tha/ ba dzre ba dzre/ ma hā ba dzre/ ba dzre ma la dha rI/ (line 2) ba dzre nI dha nI// (hint of a red circle mainly rubbed from the page)

// bdag la srungs shig srungs shig// (line 3) gdug pa thams cad ma mchis par mdzod cig/ /

...Please protect me, please protect. Please prevent all evils from coming.

da ha da ha// (line 4) gnod byed thams cad la huṃ hūm hūm phaṭ/ ka dha ka dha ka dha/ (Ka 91v; 26v) ug kra du pI ni/ pa tsa pa tsa/ /phra men ma thams cad skrad do/ bzlog (line 2) go/ /a se a se/ /rdo rje gzhon nu rdo rje gzhon nus 'phen (line 3) pa/ rIms nad thams cad myed par byed pa/ gdon thams cad (line 4) 'jom ba/

.... Please drive out and expel all the *phra men ma*... Vajrakumāra, Vajrakumāra, please cast out and cause plagues to be destroyed! Vanquish all evil spirits!

/bhan dzra bhan dzra/ ta me ta me/ /bdag la su zhIg smod pa/ (Ka 92r; 27r) \$:/tad tya tha/ sa ra sa ra/ da ra ya da ra ya/ /gdon thams cad 'gog pa/

...Whoever abuses me, ... all [their] evil spirits are blocked.

(line 2) rdo rje gzhon nu 'I phyir zlog pa'I rig sngags las su zhig 'da' (line 3) bar byed na/ de la rdo rje 'bar bas mgo bo tshal pa bdun [ru/(du)] (line 4) 'gems so/

If anyone whosoever tries to evade Vajrakumāra's *vidyā* mantra for expelling back, the blazing vajra smashes [their] heads into seven pieces.

/spo ta ya spo ta ya/ gra sa tshin dha tshin dha/ /su zhig (Ka 92v; 27v) bdag la gzhan gyI rig sngags dang/ byad ste⁸⁶ ma byed pa dang/ byed du btsug (line 2) na/ de dag gI lus la slar 'gro zhIng slar 'bab par 'gyur ro/ (red circle) /

...If anyone performs [or] without performing, instigates the performance of other *vidyā* mantras and curses towards me, (the mantras and curses) will return again and descend upon their bodies!

(line 3) ga ga ne/ a tsa le/ rī pe rI pe/ pra ha ra stam bha nI/ pra ha ra sang krā ma nI// (line 4) 'tsho ba'I dbang po la srungs shIg srungs shig/

...Please protect, please protect life's sense faculties.

/su zhig bdag la bgegs (Ka 93r; 28r) \$:/byed pa/ sdIg pa thams cad gdung bar byed pa'I rig sngags kyi 'phreng ba'o//

[This] is the *vidyā* mantra garland which afflicts all [the] evils [of] whoever makes obstacles for me.

⁸⁵ a similar slight uncertainty applies also to "ta" in "kri ta" and "bye ta" in the line above. In this instance, the letter is shaped slightly more like a "ha".

⁸⁶ possibly, for byad ltas?

(line 2) sā ra sā ra/ su ren de su ren de/ /rdo rje 'I pho nyas phyogs thams cad (line 3) bcIng ngo/ bcIng bar bya'o/ (a red circle marks the end of the section, between the *shads*. /)

... The vajra messenger[s] shall bind all [of them] in every direction.⁸⁷ [Please] bind [them]!

tad dya tha/ o ha nI/ mo ha nI/ dzam bha (line 4) nI/ stam bha nI/ /nad thams cad 'jII ba/

...Banishing all illnesses...

su zhIg rIg sngags (Ka 93v 28v) 'di las 'da' bar byed pa dus chen por 'gyur ro/

Whoever [tries] to evade this *vidyā* mantra will be transformed on this sacred great occasion.

/gang gIs rig (line 2) sngags 'dI lus la 'chang ba dang/ 'don mang byed na/ de la nams (line 3) kyang dug gIs myI tshugs/

Those who hold to this *vidyā* mantra in [their] body, if they perform many recitations, even poison will not harm them.

ma rungs pa'I gdon thams (line 4) cad kyI kyang 'da' bar myI byed/

Not even all the most vicious evil forces will get the better of them.

'phra men ma thams cad kyis kyang (Ka 95r;⁸⁸ 29r) \$:/bdud du bcas pa dang/ tshangs pa dang bcas pa'I 'jIg rten (line 2) gyIs kyang 'da' bar myI 'gyur na/ myi lta smos kyang cI dgos//

When not even the worlds of all the *'phra men ma*, along with the *māras* and the *brahmās*⁸⁹ can evade [this recitation], what need is there to mention men?

(line 4)⁹⁰ \$:/'phags pa rdo rje gzhon nu 'i gzungs rdzogs so/ (two vertically arranged red circles) / (95v is blank)

This completes the *dhāraṇī* for the Noble Vajrakumāra."

IOL Tib J 384 Section 1: Establishing the Maṇḍala

The first section of IOL Tib J 384 concerns the establishment and consecration of a ritual maṇḍala. It is a concertina manuscript preserved in good condition, and with clear *dbu can* writing, although it is missing its opening, so at least some pages must be missing.⁹¹ The first page⁹² speaks of the features to be secured around the outer periphery of the maṇḍala area, such as the doors and their protectors, and the corners (of the "palace"). It specifies (line 4–5) that the main maṇḍala rite begins with one meditating on Dharmadhātu total purity (*rnam par dag bar*) and on the mahāmudrā. The concept of "total purity" became important as one of the three principal generation stage meditations in *Mahāyoga*, indicating the vision of all phenomena as the enlightened attributes.⁹³ Here, this is the basis for the ritual invoking the earth goddess, the consecration of the ground and the marking out of the maṇḍala. At this stage, there is a brief mention of the use of *phur bus*

⁸⁷ It is not clear whether the vajra messenger(s) might be related to the four female messengers or door protectresses to which the Phur pa tradition assigns the tasks of summoning, causing to enter, binding, and driving mad or unifying (depending on the context). See Ch. 7, p.138-139 above.

⁸⁸ Note that folio Ka 94 is missing, or 95 is mislabelled. It is therefore a little uncertain whether we are missing text here, although since the text runs smoothly and seems to fit together appropriately, it is most likely a mislabelling.

⁸⁹ the choice of these specific two classes probably intends to conjure up the image of any conceivable being from the māras abiding in the depths of hell to the brahmās abiding in the highest heavens.

⁹⁰ there is a blank space for line 3.

⁹¹ It is uncertain how many because no pagination is given.

⁹² labelled Rf.1r in the IDP website catalogue and r1 in Dalton and van Schaik 2006: 117.

⁹³ For its treatment in Phur pa texts, see Ch. 16 of the *Phur pa bcu gnyis* (Editions of the NGB), and the *bDud 'joms gNam lcags spu gri bsnyen yig* Volume Da: 113.5, 115.3–119.2.

to mark out the four corners, after which the boundaries are secured, using mustard seeds.⁹⁴ We have seen above in IOL 331.III (Ch.5, p.75, Ch. 6, p.108-109, text 6v) that the establishment of *phur bus* around the practice area is an important component of the securing of boundaries and expulsion of obstacles. This feature is common to maṇḍalas of all deities. The single line on the *phur bus* here reads as follows:

(second recto page line 5) /seng leng⁹⁵ gyi phur bu grwa bzhir gzugs pa sngags la/ /ōṃ badzra (third recto page line 1) ki la ki la ya ki la ya/ /sa rba du sta na huṃ phaṭ/

"Acacia wood *phur bu*(s) are to be set up at the four corners. The mantra for this is: om vajra kīla kīlaya kīlaya sarva duṣṭān hūṃ phaṭ"

PT 42 Section VI: Kīlaya or phur bus in empowerment rituals

PT 42 is an interesting manual on many aspects of *Mahāyoga* practice, written in clear *dbu can*. It is an incomplete concertina manuscript, a missing section of which is found in IOL Tib J 419. We have noted above (see Chapter 1 p.8) its elaborate discussion of the practices of union and liberation (*sbyor sgrol*). There is also some hint in this text that *phur bus* were serving a central ritual function in a few of the tantric empowerment rites it lists, but exactly what that role was is unclear. On folio 53, the section on empowerments refers to "empowerments of the outer and inner *kīlaya* and *gtor ma*" (*ki la ya dang/ gtor ma phyi nang gnyis kyi dbang*), and the discussion of the "king" (= *ging*) empowerment of water [from?] weeping given on folio 54 is said to involve both the vajra and *kīlaya* empowerment (*king chu ngu 'i dbang ni rdo rje dang/ ki la ya 'i dbang dang gnyis*). Following this, the carnivore *ging* empowerment is said to be an empowerment with the *phur bu* and ritual deity (*za byed kyi king gi dbang ni/ phur bu dang las kyi lha dang/ dbang rnam pa gcig*). Unfortunately, full details are not supplied.

IOL Tib J 716 Section 4: A Destructive Homa Ritual

The final section of IOL Tib J 716 consists of a short description of a destructive *homa* ritual. This manuscript is a single well-preserved scroll, written in fairly straight lines despite the lack of ruling, in *dbu can* script. The first two more substantial sections concern *Mahāyoga* deity practices, the third is a longevity ritual. The fourth section continues in the same writing immediately following the section before, in the last part of the verso page. Predictably for a destructive *homa* rite, it begins by specifying the need for a triangular maṇḍala and hearth (as in IOL Tib J 321's Ch. 19; see above, Ch.10, p.185-186). The fire god (*mye lha*) is invited and summoned into the hearth, offerings made, his mantra recited, with mudrās giving further protection. The name of the (rite's) object is written down and offered to the fire god to consume. Various substances with suitably destructive associations are then burnt and offered. Members of the retinue are also summoned with mantras and mudrās, the fire-wood exhausted, after which the fire god is asked to depart. It is only at this stage that one, "strikes with" or "plants a consecrated *phur bu*" (*/de nyid du byin kyis brlabs pa'i phur bus gdab bo/*). The chariot mudrā is described, and slightly cryptic further instructions given, possibly indicating that the hands [in the mudrā] should be circled round the head, and then by casting out,⁹⁶ [the objects of the rite?] leave with the chariot.⁹⁷ Further mantras and mudrās are then made, followed by a final summoning of *vināyaka*⁹⁸ and *yāma*(s), and a blood offering.

⁹⁴ Mustard seeds are generally used in this ritual context: they become "power substances" (*thun rdzas*), representing tiny wrathful emanations, and they are cast at obstructing spirits (*bgegs*), expelling them beyond the maṇḍala.

⁹⁵ seng leng sic., presumably = seng ldeng?

⁹⁶ It is not certain whether some item (the *phur bu* or another ritual material?) is intended to be thrown, or whether all that is intended is simply the hands in the mudrā making the gesture of casting out.

⁹⁷ glad pa la skor zhing 'phangs pas/ pha rol gal (ga la?) 'dug par shing rta beas par gyur te/

⁹⁸ As noted above (see the discussion of IOL Tib J 406, p.199), in *phur pa* ritual contexts, "*vināyaka*" (=Tibetan *bgegs*) is the main object to be liberated.

It is not at all clear what role the *phur bu* is playing in this destructive *homa* rite. It is neither analogous to IOL Tib J 321's Ch. 19 use of *phur bus* in marking around the hearth, nor to the Phur pa tradition of offering and burning a *liṅga* stabbed by a *phur bu* as part of destructive *homa* rituals.⁹⁹ It may be intended as having a destructive ritual purpose in the final expulsion of the objects of the rite, but this is by no means certain.

PT 60: Some Line Drawings

PT 60 is a long scroll with clearly written Chinese on one side and rather less neatly written Tibetan on the other; again (as in the case of IOL Tib J 754, for instance), it is most likely the Tibetan scribe was re-using paper which had previously been used for Chinese text.¹⁰⁰ In this case, the first part of the Tibetan side contains the White Parasol (*gDugs dkar*) *dhāraṇī* (see comments on IOL Tib J 491 and PT 8 above), while the second part gives the *vajra-vidāraṇa dhāraṇī* (*rDo rje rnam par 'joms pa*).¹⁰¹ Interspersed between the lines of text are a number of roughly drawn diagrams of maṇḍala outlines or structures. There are also further illustrations without accompanying text. The outer circle of some of the maṇḍalas give lotus petals, but a few also have an inner eight-spoked wheel, in the design most usually indicating sharp iron spokes, suggesting destructive ritual connotations. There are a couple of triangular shaped diagrams, perhaps meant to represent hearths for destructive *homa* rites; one could possibly be meant as a container for a *liṅga*. A number of demonic figures are depicted, some apparently incomplete and not in an obvious relationship to each other, nor to the maṇḍala/hearth diagrams or the text. It is hard to say, but a couple of them are each within an enclosing circle and might conceivably be intended to represent effigies for destructive rites. Finally, there are various ritual implements illustrated, mostly vajras and trident tops, but two might be intended to be *phur bus* each with a half-vajra top. If so, they are crudely shaped and do not conform to the textual specifications for *phur bus* (for which, see Ch. 2, p.16-17, 19, Ch. 5, p.74 and Ch. 6, p.92-93 above). The shape of the shaft and blade in both cases resembles a slightly elongated diamond form, with one or two horizontal bands around the middle. It is possible, however, that they are not *phur bus* at all, but variants on vajra symbols. Since these drawings do not directly illustrate the texts, it is difficult to know how to assess them, especially since they appear to be crude and unfinished, rather than carefully crafted illustrations. As with some of the other manuscripts we have considered in this final chapter, it may be that they have little or no relevance to *phur pa* rites.

⁹⁹ Eg. in the *bDud 'joms gNam lcags spu gri drag sreg*, Vol. Tha: 404–5. In the *'Bum nag*, there is a description of cutting the effigy into pieces, and then burning it (Boord 2002: 244).

¹⁰⁰ Our colleague, Jean-Luc Achard, consulted the original manuscript on our behalf in Paris; unfortunately, there was some difficulty with access to this manuscript, so his time was limited and the account here is more impressionistic than in the case of the other texts we discuss.

¹⁰¹ See comments, Ch. 1, p.6 note 15, on this *dhāraṇī* text, which is well-represented in Dunhuang.