

ESOTERIC BUDDHISM IN  
MEDIAEVAL MARITIME ASIA

Networks of Masters, Texts, Icons

*Edited by*  
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## A Śaiva Text in Chinese Garb? An Annotated Translation of the *Suji liyan Moxishouluo tian shuo aweishe fa*

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THE TAISHŌ CANON ATTRIBUTES (in some cases spuriously) more than 160 translations to Amoghavajra (Bukong 不空; 704–74), and they cover a wide range of subject matter.<sup>1</sup> One of the more unusual translations attributed to him is the *Suji liyan Moxishouluo tian shuo (jialouluo) aweishe fa* 速疾立驗魔醯首羅天說(迦樓羅)阿尾奢法 (T 1277.329b–331a), or *The (Garuḍa) Āveśa Rite Explained by the God Maheśvara Which Swiftly Establishes Its Efficacy* (hereafter: *The Āveśa Rite*), the greater part of which describes the use of child mediums in rites of spirit possession (*āveśa*) for the purpose of divination. The text itself would seem to be entirely devoid of any Buddhist content (apart from one reference to a Buddha when describing the iconography of Maheśvara), and Alexis Sanderson (2009: 136–38 n. 318) has pointed to the possible influence of Śaivism, but to the best of my knowledge it has not yet been fully translated in a Western language. The aim of this brief study, then, is to provide a complete annotated translation of *The Āveśa Rite* in the hope that it may serve as a basis for others more qualified than myself to determine with greater precision the influences, Śaiva or other, that may be present in the text and the text’s possible provenance. Before presenting the translation itself I wish to touch briefly on textual and other matters, including prior research.

*The Āveśa Rite* is not included in the list of translated works Amoghavajra submitted to the Tang court in 771,<sup>2</sup> and it appears for the first time in

Yuanzhao’s 圓照 addendum to the Kaiyuan catalogue (*Da Tang Zhenyuan xu Kaiyuan shijiao lu* 大唐貞元續開元釋教錄), compiled in 795–96, among translations attributed to Amoghavajra, where it is listed under the title *Suji liyan Moxishouluo tian shuo jialouluo aweishe fa* 速疾立驗魔醯首羅天說迦樓羅阿尾奢法.<sup>3</sup> It was first brought back to Japan by Kūkai 空海 (774–835) in 806.<sup>4</sup> There can thus be little doubt that even if this text was not actually translated by Amoghavajra, it was circulating in China by the late 8th century. It is to be noted, however, that Yuanzhao states that the text occupies six sheets,<sup>5</sup> whereas Kūkai gives its length as four sheets,<sup>6</sup> although it is not clear what the discrepancy between these figures may signify.<sup>7</sup>

3. T 2156.753c13–14, 768b18–19.

4. T 2161.1062a13–14.

5. T 2157.1032b5.

6. T 2161.1062a14.

7. Matsunaga Yūkei (1980: 322–24; 1985: 889–91) has used the fact that Kūkai gives the length of Amoghavajra’s translation of Chapter 41 of the *Mañjuśrīyamūlakalpa* (MMK) (‘Garuḍapaṭalaparivarta’; *Wenshushili pusa genben dajiaowang jing jinchi niaowang pin* 文殊師利菩薩根本大教王經金翅鳥王品 [T 1276]) as three sheets to argue that the version Kūkai brought back was considerably shorter than the current extant version, which, he states, ‘is almost three times as great as that recorded’ by Kūkai and was, he maintains, later expanded. But Yuanzhao already gives the length of Amoghavajra’s translation of the ‘Garuḍapaṭalaparivarta’ as eleven sheets. The lengths of texts as recorded in sheets by Yuanzhao and Kūkai are sometimes the same, but often they differ, with the number of sheets given by Yuanzhao tending to be larger than that given by Kūkai. Does this mean that there were differences in the size of paper used or in the size of the writing? Or, in view of the considerable discrepancy in the case of the ‘Garuḍapaṭalaparivarta’, did Kūkai bring back a shorter version even though a longer version already existed?

1. I gratefully acknowledge helpful comments from Andrea Acri and Arlo Griffiths and detailed feedback from Iain Sinclair and Michael Slouber in the course of preparing this study. The responsibility for the views expressed here and the errors committed is of course entirely my own.

2. T 2120.839a25ff.

That there was a demand for texts pertaining to spirit possession and the use of child mediums in 8th-century China is evident from the activities of Vajrabodhi (671–741; henceforth Vajrabuddhi: see Appendix A in this volume), Amoghavajra's teacher. Not only do two texts supposedly translated by him into Chinese include instructions for the use of child mediums,<sup>8</sup> but according to one of his biographies he himself performed such a rite, using two seven-year-old girls, when one of the emperor's daughters was on the verge of death.<sup>9</sup>

Amoghavajra too was a renowned thaumaturge, skilled in a wide repertoire of rituals, and although it is not known whether he performed rites of the type described in *The Āveśa Rite*, they would undoubtedly have fallen within the ambit of his expertise, given the fact that *āveśa* rites are mentioned in several other texts translated by him, starting with the *Sarvatathāgatattvasaṅgraha*.<sup>10</sup> Shortly after Vajrabuddhi's death in 741, Amoghavajra travelled to Sri Lanka and possibly India,<sup>11</sup> returning to China in 746, and even if *The Āveśa Rite* was not actually translated by Amoghavajra, it may have been acquired by him during his travels, perhaps in Java or Sri Lanka, where Tantrism, both Buddhist and Śaiva, was being practised to some extent around this time. Alternatively, the text

may have been brought to China via Central Asia, possibly from Kashmir.

Moving on to past research on *The Āveśa Rite*, the most detailed treatment is probably that by Michel Strickmann (2002: 229–32), who translates or paraphrases the entire text. Excerpts had been earlier translated in French in the *Hôbôgirin* (I: 7), and it is also mentioned by Edward Davis (2001: 125) in his discussion of Tang-dynasty precedents for the use of child mediums. As noted above, Alexis Sanderson cites it, with a summary of its content, in the context of the assimilation of the Śaiva Kaula practice of 'possession' in the *Sarvatathāgatattvasaṅgraha*, although it is debatable to what extent practices involving possession can be regarded as specifically Śaiva or even Tantric. On the subject of oracular possession and the use of child mediums in Esoteric or Tantric Buddhism, a useful summary is provided by James Robson (2011), and on the broader Indian context reference should be made to Frederick Smith's comprehensive study.<sup>12</sup>

A perusal of the above studies would suggest that *The Āveśa Rite* has until now attracted the attention of scholars almost exclusively on account of its description of spirit possession, specifically oracular possession. But in view of the fact that the main rite described in the text involves Garuḍa and is referred to as 'the most excellent among all Garuḍa rites', there is perhaps also a need to consider it as a Gāruḍic text in a broad sense of the term, even though it does not deal with what Michael Slouber has called 'Gāruḍa Medicine', the primary concern of the Gāruḍatantras.<sup>13</sup> In this connection it is worth noting the inclusion in the Chinese canon of the *Jialouluo ji zhutian miyan jing* 迦樓羅及諸天密言經 (*Scripture of Mantras of Garuḍa and Gods* [T 1278]), which is essentially a manual of Gāruḍic medicine, primarily the treatment of snakebites, that was translated, or perhaps compiled, by 'the venerable (*bhadanta*) \*Prajñābala (Boreli 般若力), a Trepiṭaka from the land of Kashmir', possibly in

Matsunaga does not elaborate on how he calculated the extant version to be 'almost three times as great as' the three sheets recorded by Kūkai, but the difference between Yuanzhao's and Kūkai's figures raises questions about Matsunaga's thesis (which is cited without comment by Sanderson [2009: 129, n. 300], whereas Slouber [2012: 83] is more critical of Matsunaga's reasoning). This is perhaps a subject deserving further investigation.

8. *Jingangfeng louge yiqie yuqie yuqi jing* 金剛峯樓閣一切瑜伽祇經 (T 867.269b23–28) and *Budong shizhe tuoluoni mimi fa* 不動使者陀羅尼祕密法 (T 1202.24b15–21). The attribution of the former to Vajrabuddhi is problematic. Cf. Strickmann 2002: 206–8.

9. T 2061.711c6–18. Cf. Chou 1945: 278–79.

10. On *āveśa* as employed during initiation in the *Sarvatathāgatattvasaṅgraha*, see Sanderson 2009: 132–39. For an English translation of the corresponding section in Amoghavajra's translation of the *Sarvatathāgatattvasaṅgraha* (T 865.218a29–c9), see Giebel 2001: 76–78. On examples of spirit possession in other texts translated by Amoghavajra, see Strickmann 2002: 233–37.

11. On the destination and objective of Amoghavajra's journey see, e.g., Sundberg and Giebel 2011: 44–47.

12. See Smith 2006; on Chinese sources in particular, see *ibid.*: 435–40, 444–48.

13. See Slouber 2012. In a personal communication (21 April 2014) Michael Slouber informed me that he no longer uses the phrase 'Gāruḍa Medicine' and now prefers to call it just Gāruḍam or Gāruḍa Tantra and not draw any artificial lines between its medical and magical aspects.

the latter part of the 8th century.<sup>14</sup> This means that, along with the ‘Garuḍapaṭalaparivarta’, three texts pertaining to Garuḍa were translated into Chinese during roughly the same period, although it is not clear whether this was a mere coincidence or some other factors were at play.

Lastly, while I do not feel competent to comment in detail on the content of *The Āveśa Rite*, it can at least be noted that Maheśvara (or Rudra, as he is referred to in three of the mantras), who dispenses the teachings of *The Āveśa Rite*, is here not presented in his normal role in Esoteric Buddhist scriptures, namely, as the pre-eminent of evil and deluded beings who is vanquished by Vajrapāṇi, most notably in the *Sarvatathāgatattvasaṅgraha*, or by Heruka in some later scriptures, to become a protector of Buddhism.<sup>15</sup> This fact alone should suffice to show that our text is not Buddhist in either its inspiration or provenance, and along with the *Jialouluo ji zhutian miyan jing* it is perhaps one of the least ‘Buddhist’ texts in the entire esoteric section of the Taishō canon. The pivotal role played

by Maheśvara/Rudra as both expositor of the text’s teachings and as object of the practitioner’s invocations, along with the text’s links with Gāruḍic lore, would seem to suggest that it is indeed a Śaiva text in Chinese garb.

In the following translation, the page and register of the Taishō edition have been inserted in square brackets. Tentative translations of the mantras have been added in parentheses; ellipses indicate word(s) the meaning of which is uncertain.

#### TRANSLATION

#### *The Āveśa Rite Explained by the God Maheśvara Which Swiftly Establishes Its Efficacy*

Respectfully translated at Imperial Command by Bukong (Amogha[vajra]), a Trepiṭaka and śramaṇa of Daxingshan Monastery who was a Commander Ceremonially Equal to the Three Monitoring Offices, a [Lord] Specially Advanced, Probationary Chief Minister of the Court of State Ceremonial, and Duke of the Kingdom of Su with a fief of three thousand households, upon whom was bestowed the purple [robe], and who was posthumously appointed Minister of Works, posthumously named Dajianzheng,<sup>16</sup> and titled Daguangzhi (Great and Extensive Wisdom).

At that time the god Nārāyaṇa was on the summit of Mount Gandhamādana.<sup>17</sup> He made a request of Maheśvara in Īśvara’s palace,<sup>18</sup> making

14. Although the *Jialouluo ji zhutian miyan jing* is not mentioned in any Chinese catalogues and the base text for the Taishō edition is a Japanese manuscript copied in 1173 (Jōan 承安 3), a ‘Trepiṭaka from Kashmir’ named \*Prajñābala (Zhu 2003 has ‘Banruoli, Prajñabhava?’) is mentioned in the biography of Huaidi 懷迪 in the *Song gaoseng zhuan* 宋高僧傳 (T 2061.720c23–28), according to which he arrived in China in 758 (Qianyuan 乾元 1) together with two other Trepiṭakas, one from central India and the other also from Kashmir. If we assume that this \*Prajñābala is the same person as the translator of the *Jialouluo ji zhutian miyan jing*, then this text would have been translated during roughly the same period as our *Āveśa Rite* and the aforementioned ‘Garuḍapaṭalaparivarta’, although it has also been suggested that \*Prajñābala who translated the *Jialouluo ji zhutian miyan jing* was the same person as the well-known translator Prajñā/Prajñā (733/734–ca. 810) (for details see Yoritomi 1979: 32–33). While a detailed examination of the *Jialouluo ji zhutian miyan jing* must await another occasion, it can be pointed out that it includes permutations of the Vipati mantra (KṢĪPA OM SVĀHĀ), the most important Gāruḍa mantra, evidence for which, according to Slouber (2012: 101), is weak before the 10th century (OM KṢĪPA SVĀHĀ OM PAKṢI SVĀHĀ [T 1278.332a9–10], which is treated as a single mantra, and OM PAKṢI SVĀHĀ [338b29]). If the *Jialouluo ji zhutian miyan jing* does indeed date from the latter part of the 8th century, then it may contain valuable material for tracing the evolution of the Gāruḍatantras.

15. See, e.g., Iyanaga 1985; Davidson 1991.

16. The posthumous name conferred on Amoghavajra by the emperor Daizong 代宗 was Dabianzheng 大辨正 (T 2120.848a10), not Dajianzheng 大鑿正, but in translations attributed to Amoghavajra his posthumous name, when mentioned, is generally given as Dajianzheng. It is conceivable that this was due to a taboo associated with the character *bian* 辨, but I have not come across any discussion of this anomaly.

17. Nārāyaṇa is usually equated with Viṣṇu, as whose mount Garuḍa is perhaps best known, but according to Slouber (personal communication) it is extremely unusual in Śaiva Gāruḍatantras for Garuḍa to be associated with Viṣṇu, who is, moreover, here made to appear incompetent.

18. Vv.II. ‘his palace’ (自宮) for ‘Īśvara’s palace’ (自在宮). If *qing* 請 is taken in the sense of ‘to invite’ rather than

offerings, bowing down at his feet, and saying to Maheśvara, “The messenger Garuḍa whom I ride is able to accomplish things sought by worldlings but is unable to do so quickly. I but beg you, O Great God (Mahādeva), to explain for future sentient beings the *āveśa* rite which swiftly establishes its efficacy.”<sup>19</sup>

Thereupon Maheśvara addressed Nārāyaṇa, saying, ‘You should listen attentively as I expound for you the messenger’s rite of swift accomplishment. One is able to perform [thereby the rites for] the cessation of calamities (*śāntika*), the increase of benefits (*pauṣṭika*), subjugation (*abhicāraka*), and [the gaining of] respect and love (*vaśikaraṇa*). Again, one can send [the messenger] to and from the realm of Yama and is able to know of future good and evil, fortune and misfortune, success and failure, irregularities in droughts and floods, aggression by neighbouring countries, rebellions by wicked persons, and various favourable and unfavourable omens.

‘If you wish to know future events, you should select four or five (virgin) boys or (virgin) girls, seven or eight years of age, their bodies free of scars and moles, and intelligent and astute. First, make them eat plain [vegetarian] food for seven days or alternatively for three days.

‘Whenever you wish to perform the rite, you should do so on an auspicious day, governed either by the lunar mansion Ghost (Puṣya) or the lunar mansion Year;<sup>20</sup> best of all is a day governed by nectar

‘to request’, this passage could perhaps be translated (in accordance with the *variae lectiones*): ‘He invited Maheśvara to his palace.’ But it is perhaps more reasonable to suppose that Nārāyaṇa visited Maheśvara rather than vice versa. The position of Maheśvara as a divinatory deity is noted by Smith (2006: 434).

19. The Sanskrit equivalent of the phrase ‘swiftly establishes its efficacy’ (*suji liyan* 速疾立驗), used also in the title of our text but not attested anywhere else in Chinese translations of Indian texts, is quite possibly *sadyahpratayakāraka*, which occurs, e.g., in the *Kubjikāmatatantra* (4.1, 4.3, 5.100), *Kriyākālaguṇottara* (1.3), and *Mālinīvijayottaratantra* (11.22, 21.20). That Gāruḍatantras offer instant proof of the efficacy of mantras is regarded as one of their hallmarks, on which see Slouber 2012: 86ff.

20. *Suisu* 歲宿. Strickmann (2002: 230) interprets this as the lunar mansion ‘Year Star’ (Jupiter). *Suixing* 歲星

[days].<sup>21</sup> Bathe [the children], rub unguent all over their bodies, dress them in clean clothes, and have them hold in their mouths camphor and cardamom.

‘The incantator sits facing east. In front of him he smears a small altar, about one cubit in size,<sup>22</sup> with white sandalwood paste. He has [one of] the girls and [boys] stand on the altar, scatters flowers in front of the girl, and sets down a vessel<sup>23</sup> of *argha* (water). Taking some Parthian incense (benzoin),

‘year star’ does indeed refer to Jupiter, but it is uncertain whether this is what is meant by *suisu*. In the *Hōbōgirin* (I: 7b) it is equated with Abhijit.

21. Strickmann (2002: 230) translates ‘a day on which sweet dew has fallen’ and goes on to say that “‘sweet dew’ was a long-standing Chinese portent of greatest auspiciousness’. But, as he also mentions, *ganlu* 甘露 ‘sweet dew’ was used to translate Sanskrit *amṛta*, especially in its meaning of ‘nectar’, and here it probably corresponds to *amṛta* in the sense of various conjunctions of planets supposed to confer long life. In this connection it is worth noting the following passage in the *Wenshushili pusa ji zhuxian suoshuo jixiong shiri shan’e suyao jing* 文殊師利菩薩及諸仙所說吉凶時日善惡宿曜經, a manual on Indian astrology, which provides a definition of ‘nectar days’ (T 1299.398b21–26):

When the moon and [the lunar mansion] Cross Board (Hastā) meet on a day governed by the Sun, when the moon and [the lunar mansion] Net (Rohiṇi) meet on a day governed by the Moon, when the moon and [the lunar mansion] Tail (Mūlā) meet on a day governed by Mars, when the moon and [the lunar mansion] Willow (Aśleṣā) meet on a day governed by Mercury, when the moon and [the lunar mansion] Ghost (Puṣya) meet on a day governed by Jupiter, when the moon and [the lunar mansion] Room (Anurādhā) meet on a day governed by Venus, and when the moon and [the lunar mansion Seven] Stars (Maghā) meet on a day governed by Saturn—the above are called ‘nectar (\**amṛta*) days’. They are very auspicious and are suitable for coronations, receiving initiation rites, constructing temple buildings, as well as receiving the precepts, studying scriptural doctrine, and leaving home to cultivate the path. They are propitious for everything.

22. Strickmann (2002: 230) makes the size of the ‘small ritual area’ ‘perhaps a yard square’. But *zhou* 肘 ‘elbow’ is a standard translation for *hasta* as a measure of length from the elbow to the tip of the middle finger, and it is so rendered in the *Hōbōgirin* (*coudée*; I: 7b). Thus, while Strickmann has all the children stand in the ritual area, I have assumed that there would be room for only one of them.

23. Vv.II. Base text has ‘censer’.

he empowers it seven times with the mantra of the great seal (*mahāmudrā*),<sup>24</sup> lights it, and has the girl fumigate her hands with it. Then he takes some red flowers, empowers them seven times, and places them in the girl's palms, whereupon she covers her face with her hands. The incantator then binds the great seal: it is formed by clasping the two hands together [with the fingers] interlocking on the outside, the left pressing against the right, and leaving the palm hollow. [329b] With this seal he empowers five places on his own person, namely, the forehead, right shoulder, left shoulder, heart, and throat. He disperses the seal on the crown of his head and then recites [this] mantra:

NAMO BHAGAVATI MAHĀMUDRE KAṬALAŚI-  
KHE TRĪSĪRE TRILOCANI ĪŚĀNI PAŚUPATE  
SVĀHĀ  
(Homage! O Blessed One! great seal! you  
who are ...,<sup>25</sup> three-headed, and three-  
eyed! Īśāni! Paśupati! All hail!)

‘Then he rests this seal on the crown of the girl’s head and visualizes on top of her head the radiance of a blazing circle of fire (*agnimaṇḍala*), triangular and red in colour, and recites the mantra seven times. The fire circle mantra is:

OM AGNI ŚIKHE SVĀHĀ  
(OM, fire on the topknot.<sup>26</sup> All hail!)

‘Then he rests this seal on the girl’s mouth and visualizes inside her mouth a circle of water

24. Although *mahāmudrā* became an important term in later Tantric Buddhism with several meanings, referring in particular to a state of enlightened awareness, here it refers simply to a specific hand gesture (*mudrā*), described below. It may be noted that virtually identical descriptions of a *mahāmudrā* appear in the Gāruḍic *Jialouluo ji zhutian miyan jing* (T 1278.334a12–13, 337a7–8).

25. The meaning of KAṬALA (or possibly KAṬARA or a variation thereof with lengthened vowels) is uncertain.

26. Or, if read AGNIŚIKHE, ‘O flame (or: you who have a point like fire)! I have provisionally read AGNI and ŚIKHE separately (and taken ŚIKHE as an example of the common Middle Indic phenomenon of a masculine ending with a feminine noun) on the assumption that the mantra is indicating the part of the girl’s body that the practitioner is sanctifying (cf. nn. 27, 30).

(*vārimaṇḍala*), white in colour and shaped like a half-moon, and recites the mantra seven times. The mantra is:

OM JALA CŪḌĀMAṆĪ<sup>27</sup> SVĀHĀ  
(OM, water [in] the crest-jewel! All hail!)

‘Next, he should move the seal and rest it on her heart, visualizing a circle of earth (*pr̥thivīmaṇḍala*), square in shape and yellow in colour, and reciting [the mantra] seven times. The mantra is:

OM MAHĀBALA PARĀKRAMA<sup>28</sup> SVĀHĀ  
(OM, O you who are very strong and coura-  
geous! All Hail!)

‘Next, he should move the seal and rest it on her navel, visualizing a circle of wind (*vāyumaṇḍala*), circular in shape and black in colour, and reciting [the mantra] seven times. The mantra is:

OM VINATĀKULANA[N]DA SVĀHĀ  
(OM, O joy of Vinatā’s family!<sup>29</sup> All Hail!)

‘Next, he should empower both her legs with the great seal, visualizing Garuḍa and reciting the mantra:

OM PAKṢIRĀJA PADA SVĀHĀ  
(OM, king of birds [i.e., Garuḍa] [at] the  
feet!<sup>30</sup> All hail!)

27. Text reads JALACURNĀMAṆĪ, possibly for JALACURNĀMAṆĪ ‘jewel ground by water’. I have provisionally adopted the reading CŪḌĀMAṆĪ (suggested to me by Andrea Acri) and separated JALA and CŪḌĀMAṆĪ on the assumption that the mantra is indicating the part of the girl’s body that the practitioner is sanctifying (cf. nn. 26, 30).

28. Text reads PARAKRAMA, which could also be interpreted as PRAKRAMA if the interlinear gloss specifying a conjunct is assumed to have been omitted.

29. Vinatā is the name of Garuḍa’s mother. The same phrase (with °NAḌA for °NA[N]DA) occurs also in a mantra for donning armour in the aforementioned *Jialouluo ji zhutian miyan jing*: NAMO TATTVASUVARṆAPAKṢAMAHĀTEJA VINATĀKULANĀḌA RAKṢA RAKṢA MAHĀBALA SVĀHĀ (T 1278.336c5–7). Phrases similar to this, indicating that Garuḍa is a joy to his mother or her family, are common epithets of Garuḍa (e.g., *vinatānanda[kara]*, *vinatānandana*, *vinatākulanandana*).

30. Or, if read PAKṢIRĀJAPADA, ‘O feet of the king of birds!’

‘Next, he should recite the armour mantra with the great seal to empower the girl, going around her entire body. [330a] The mantra is:

OM KAVACA MA[HĀ]BHŪTĀDHIPATE SVĀHĀ  
(OM, O armour! Great overlord of beings!<sup>31</sup>  
All hail!)

‘The practitioner should next turn himself into the god Maheśvara. He has three eyes, on his head there is a crown decorated with strings of jewels, and on top of the crown on his head are a Buddha and a half-moon; his throat is blue, and he has eighteen arms, holding in his hands various weapons; he has a dragon (*nāga*) for a girdle<sup>32</sup> tied together at the ends, and he also has a blood-smearred elephant-hide. Having [thus] visualized himself in an instant, [the practitioner] should next protect the girl’s one hundred and eight life-nodes<sup>33</sup> with the great seal. The mantra is:

OM PṚTHIVYAPASTEJOVĀYURĀKĀŚAM<sup>34</sup>  
(OM, earth, water, fire, wind, and ether)

‘Binding the great seal and reciting [this] mantra, he empowers clockwise her entire body, thereby

Here too I have provisionally separated PAKṢIRĀJA and PADA on the assumption that the mantra is indicating the part of the girl’s body that the practitioner is sanctifying (cf. fns. 26, 27).

31. ‘Great overlord of beings’ (*mahābhūtādhipati*) is a common epithet of Śiva in the Bhūtatantras (Slouber, personal communication).

32. *Shenxian* 神線. If one adopts the variant reading *shenxian* 神線 ‘sacred thread’, this could possibly refer to the *yajñopavīta*.

33. This and the second occurrence immediately below appear to be the only instantiations of the term *mingjie* 命節 in Chinese translations of Buddhist texts. It probably refers to *marman*, lethal or vulnerable points on the body, of which there are, according to Vāgbhaṭa’s *Aṣṭāṅgahṛdaya*, 107; cf. Wujastyk 2003: 236–44. In classical Āyurvedic acupuncture, there are said to be traditionally 108 major, or original, *marman* and 160–220 minor *marman*. The Japanese scholar-monk Chōen 長宴 (1016–81) speculated that the term in question might correspond to *hyakue* (Ch. *baihui*) 百會, a point on the top of the head used in acupuncture and moxibustion (*T* 2408.960a), but this is unlikely.

34. Text reads PṚTHIVYAṬATAJAVĀYURAKĀŚAM (v.l. PṚTHIVYAṬATAJA° = PṚTHIVYAPTEJO°). I am indebted to

protecting the one hundred and eight kinds of life-nodes.

‘Next, again with the great seal and mantra, he empowers flowers, incense, *argha*, and so on. Next, again with the great seal and mantra, he binds the realms in the ten directions. Then he should face the girl and recite the mantra of Maheśvara’s messenger:

Ṛ[M]<sup>35</sup> CEṬAKA MATANĀGA VIṢADA[R]PAṆA  
SAMĀNAGARA VIKRAMAVILĀSAGATI Ṛ[M]  
CEṬAKA PRATIPĀTRAM CALA CALA CALI  
CALI<sup>36</sup> PAṆA PAṆA PAṆI PAṆI PANNI PANNI  
KAṬṬI KAṬṬI ĀVIŚA ĀVIŚA Ṛ[M] CEṬAKA  
RUDRO ’JÑĀPAYATI SVĀHĀ  
(Ṛ[M], O servant! esteemed *nāga*!<sup>37</sup> you who  
are arrogant with venom! you who have  
homogenous venom! you who have a val-  
iant and playful manner! Ṛ[M], O servant!  
Tremble, tremble in each vessel! ...! Enter,  
enter! Ṛ[M], O servant, Rudra commands  
[you]! All hail!)

‘He should recite this mantra seven times, whereupon the girl will tremble. Know that the Holy One has entered her body. Then he further snaps his fingers and recites the mantra [again]. If there is no apparent effect, he next recites the mantra for coercing the messenger:

Ṛ[M] Ṛ[M] YAMALOHITASURĀSURAPŪJITA  
HANA HANA BRAHMĀNAṆINA TRUṆI TRUṆI  
MOṆI MOṆI PANNI PANNI KAṬṬI KAṬṬI  
ĀVIŚA ĀVI[330B]ŚA Ṛ[M] CEṬAKA RUDRO  
’JÑĀPAYATI SVĀHĀ  
(Ṛ[M] Ṛ[M], O you who are worshipped  
by Yama, *lohitas*, gods, and demi-gods!<sup>38</sup>

Iain Sinclair for assistance in deciphering this somewhat corrupt transliteration. On the use of *r* as an internal *sandhi* consonant in VĀYURĀKĀŚAM (instead of VĀYVĀKĀŚAM), see, e.g., Pischel 1900: §353.

35. *Li* 唎. Here and below uncertain; alternatively, possibly 𑖀[M].

36. Text reads PRARIPĀTRAM CALA CALA CALI CALI (vv. II. CARA CARA CARI CARI).

37. Or possibly ‘furious *nāga*’ if MATANĀGA is taken as an error for MATTANĀGA.

38. Both the reconstruction and translation are uncertain. In the Chinese transliteration the words read and are

Strike, strike! ...! Enter, enter! 𑖀[𑖀], O servant, Rudra commands [you]! All hail!

‘If he recites this mantra, there will most certainly be a swift effect in response, and he may ask about future good and evil and all favourable and unfavourable omens. If [the messenger] does not speak [through the girl], or speaks slowly, then he binds the staff seal (*daṇḍamudrā*): the two hands are clasped together, the two ring fingers are intercrossed outwards, the two middle fingers are raised side by side, the two forefingers are each hooked over the tips of the ring fingers, and the two thumbs each press down on the middle [fingers], intercrossed. Recite the mantra:

OM MUDGARA TURU TURU SVĀHĀ  
(OM, O hammer! Hurry, hurry! All hail!)<sup>39</sup>

‘Bind this staff seal, and then when you have finished asking about various matters, empower the *arḡha* with the great seal and mantra, and sprinkle it three times on the girl’s face, whereupon she will be released.

‘This messenger’s mantra should have been recited ten thousand times previously, and then the rite will be successful, that is, you will see him come in person. You must offer him *arḡha* and make your wish: that you wish to employ the Holy One in all places and at all times to attend to everything. He will then vanish and be no longer visible. Thereafter, when you wish to employ him, mark out a small altar, place on it incense, flowers, food, and drink, and recite the mantra one hundred and eight times, whereupon he will appear in person. Then tell him to fetch the elixir of longevity or wish-fulfilling

divided as follows: 𑖀[𑖀]𑖀[𑖀]YA MALOHITĀ (MARUHITĀ, MAROHITĀ?) SURASURĀ PUJITA.

39. As well as occurring in the Gāruḍic *Kriyākālaguṇot-tara* (available from <http://www.muktabodha.org>; NGMPP B 25/32, 125a), the phrase TURU TURU also appears in numerous Buddhist mantras, and in the case of the mantra OM TURU TURU HŪM, used for dispatching a carriage to convey the deity to the ritual site in invocation rites, Toganoo Shōun (1935: 302) interprets it as a variant of TARA TARA in the sense of ‘run (or operate) [the carriage]!’ presumably deriving from √tṛ. I have tentatively assumed that it is related to √tur ‘to hurry, press forwards’.

gem from the dragon palace, or dispatch him to the place of King Yama to prolong your life and increase your life span, or dispatch him [to heaven] above to fetch wondrous nectar, or dispatch him to other countries to inquire about their good and bad points. He can also help an army to destroy its enemies. Employ him in various ways, and he will be able to accomplish everything.

‘This rite is the most excellent among all Garuḍa rites, secret and difficult to obtain. You should select a Dharma-vessel worthy of being initiated and transmit it to him. If you transmit it to someone who is not a [suitable] vessel, then it will harm him and thereafter the rite will not work [for you either]. Therefore it must be kept most secret and must not be transmitted recklessly.<sup>40</sup>

‘The *garuḍa-dhāraṇī* of Maheśvara is:

NAMO BHAGAVATE RUDRĀYA CHINNAKA-  
PĀLĀYA<sup>41</sup> SARVAVINAYAṆKARĀYA SARVA-  
KARMAŚADHANĀYA SARVAVAŚĪKARAṆĀYA  
SARVAŚATRUVINĀŚANĀYA OM KAPĀLACIT-  
AṀ CHINNAKAPĀLABHŪTAṀ RUDRO ’JÑĀ-  
PAYATI SVĀHĀ

(Homage to the Lord Rudra, whose head has been severed and who makes all rules, accomplishes all deeds, exercises control over everything, and destroys all enemies! OM, him who is covered with skulls and whose head has been severed, Rudra commands.<sup>42</sup> All hail!)

‘To subjugate someone [with] this *dhāraṇī* take a red banana leaf, draw that person [on it], inscribe

40. This passage is quoted in the *Hishū kyōsō shō* 祕宗教相鈔 (completed in 1139) by Chōyo 重譽 in a discussion of the requirements for initiation (*T* 2441.645b12–16).

41. I have found no other attestations of *chinnakapāla*, but it is presumably a synonym for *chinnamastaka* ‘decapitated’ (assuming that *kapāla* may, like *mastaka*, sometimes mean ‘head’ rather than just ‘skull’), which appears most famously in the name of the Hindu deity Chinnamastakā (or Chinnamastā), who holds her own severed head in one hand and a knife in the other; see, e.g., Kinsley 1997: 144–66. However, I am not aware of any references to Rudra’s self-decapitation.

42. Since *chinnakapāla* would appear to be an epithet of Rudra, perhaps the text ought to be emended to *kapālacitāś chinnakapālabhūto* and translated ‘Rudra, who is covered with skulls and whose head has been severed, commands’.

his name on the [figure's] heart, [330c] recite the *dhāraṇī* one hundred and eight times, and then bury it in cow dung, whereupon he will be subjugated.

'If you wish to make foolish people<sup>43</sup> hate each other, draw the figures of the man and the woman on a *tāla* (palm) leaf, inscribe their names back to back, take a cord to tie it, take the hairs of rats and wolves, the feathers of pheasants, and the discarded skins of snakes, burn them, fumigate [the leaf], recite the *dhāraṇī* one hundred and eight times, place it inside a *kapāla* (skull), and then bury it in charnel grounds, whereupon they will hate each other. If you remove [the leaf], they will revert to their former state.

'If you [wish to] make people love each other, then draw the figures of the husband [and wife?]<sup>44</sup> on a *tāla* leaf, inscribe their names merged together, take a white cord to tie it, take sparrows' feathers and snakes' skins, burn them, fumigate [the leaf], and recite the *dhāraṇī* one hundred and eight times, whereupon they will love each other.

'Another rite: if you wish to make people fight each other, on the skin of a tiger<sup>45</sup> or on oxhide draw two people grabbing each other's hair, inscribe their names, take a cord to tie it, fumigate it over a fire,

and bury it under a mortar,<sup>46</sup> whereupon they will fight each other daily. If you remove [the leaf], they will stop [fighting].

'Another rite: if you wish to subjugate someone, take a palm leaf, draw the person's figure on it, inscribe his name, recite the *dhāraṇī* one hundred and eight times, and then bury it under his bed, whereupon you will succeed in subjugating him.

'Another rite: to make someone pass blood in his urine, take a *tāla* leaf, draw that person, inscribe his name, take a nail, recite the *dhāraṇī* one hundred and eight times [over it], and nail [the leaf] down for seven weeks, whereupon you can remove it.

'Next, I shall explain a rite for eye ointment. If you [wish to] subjugate foolish people, take a snake's head, *gara* (poison), *añjana* (collyrium), costus root, weevils,<sup>47</sup> and two bees, on the fourteenth day of the dark [half-]month pound them to make powder, mix it with meat, and apply it in the corner of the eye. All foolish people will follow you, and those in heaven above will also come, not just those in the human realm.'

[331a] [Here ends] *The Garuḍa Aveśa Rite Explained by the God Maheśvara Which Swiftly Establishes Its Efficacy* in one roll.

## Asian Language Sources

*Hōbōgin*, Vol. I: see S. Lévi, J. Takakusu, P. Demiéville (eds.) 1929.

*Mañjuśrīyamūlakalpa* [MMK]: see Vaidya 1964.

*Taishō shinshū daizōkyō* [T] 大正新修大藏經.

43. *Shuzi* 豎子, meaning 'child' or, as a term of abuse, 'imbecile'. It is thus similar in meaning to *bāla*, but was seldom used in Chinese translations of Buddhist texts. Interestingly, apart from two further occurrences below, it is used twice in the very succinct instructions for rites suggestive of those described more fully here and below that appear at the end of the Chinese translation of the 'Garuḍapaṭalaparivarta' (T 1276.329a22, 24), in the section that has no parallel in the Sanskrit text of the *MMK*.

44. V.l. 'that person / those people'.

45. *Dachong* 大虫 (or 大蟲). The use of *dachong* (literally, 'large insect') in the sense of 'tiger' can be seen in the term *dachong rou* 大蟲肉, used in the Chinese translation of the 'Garuḍapaṭalaparivarta' as the equivalent of *vyāghramāmsa* 'tiger flesh' (T 1276.328b8–9 = *MMK* 360.13). But it should be noted that the same term *dachong rou* 大蟲肉 (or 大蟲肉) is also used in the same text as the equivalent of *mahāmāmsa* 'great (i.e., human) flesh' (T 1276.328a13–14 = *MMK* 360.3; 328b10 = *MMK* 360.13; 328c2 = *MMK* 360.19), on which see Matsunaga 1980: 323; 1985: 890. Matsunaga cites this use of the term 'meat of large insects' (*dachong rou*) as evidence for his thesis that the latter part of the Chinese translation of the 'Garuḍapaṭalaparivarta' was not translated by Amoghavajra and is a later accretion (cf. fn. 7).

46. *Duijiu* 碓臼. Strictly speaking, a mortar for hulling grain with a pestle worked by the foot.

47. Reading *xiangjia* 象甲 (vv.ll.) for *xiejia* 冢甲.