

Two *dhāraṇī* prints in the Stein Collection at the British Museum¹

Gergely Hidas

Eötvös Loránd University, Budapest

ghidas@gmail.com

Abstract

This paper examines two tenth-century woodblock prints from Dunhuang acquired by Sir Aurel Stein. They are registered under the numbers Ch.00151 and Ch.00152 at the British Museum. The first, Ch.00151, is dedicated to Avalokiteśvara and the second, Ch.00152, to Amitābha, both with magical formulas written in Siddham characters in square or circular fashion around the central image of the respective deity. Editions, translations and identifications of the texts are presented along with a study of the Chinese inscriptions on the side of the xylographs. It is shown that these two objects were apparently produced to serve as amulets.

Keywords: *Mantra*, *Dhāraṇī*, Spell, Amulet, Dunhuang, Sir Aurel Stein, British Museum, Avalokiteśvara, Amitābha

I. Ch.00151²

Introduction

This is a woodblock print of ink on paper, measuring 13.9 × 17.7 centimetres, with a central image of a two-armed³ Avalokiteśvara seated on a lotus within a circle and square of Sanskrit text written in Siddham characters (see Figure 1). A smaller piece is missing from the top-right due to damage. Four seed-syllables (*bījākṣaras*) are depicted on lotuses in the corners between the circular and rectangular parts. There are three lines of Chinese characters on the left side of the xylograph. This object is estimated to originate from the period of the Five Dynasties (926–975 CE). It was collected by Sir Aurel Stein (1862–1943) in Cave 17 (“The Library Cave”) of the Mogao Caves (or Caves of Thousand Buddhas), Dunhuang, during his second expedition to Chinese Turkestan in 1907, and acquired by the British Museum in around 1910.⁴ It has been

1 I am grateful to Dr Michael Willis for calling my attention to these two xylographs and Dr Gábor Kósa for reading and interpreting the Chinese inscriptions. Many thanks to Dr Péter-Dániel Szántó, Gerd Mevissen, Professor Gudrun Bühnemann, Professor Harunaga Isaacson and Rolf W. Giebel for their comments. This research was funded by a grant from the European Union, co-financed by the European Social Fund (TAMOP 4.2.1/B-09/1/KMR-2010-0003). I thank the János Szerb Foundation, Budapest for its support.

2 Also numbered as 1919,0101,0.248 and B.17.

3 Perhaps in an unusual *dharmacakra-mudrā*.

4 Wang and Perkins (2008: 10) report that this collection reached England in 1909 and conservation work began about a year later. Note, however, that one of the British

reproduced in Binyon (1916), Stein (1921), R. Whitfield (1983), S. Whitfield (2004) and Tsiang (2010: 224). The text is transcribed, edited and translated here for the first time.



Figure 1. Ch. 00151

Sanskrit text

*Diplomatic edition*⁵

[siddham]⁶ namo ratnatrayāya | namaḥ āryāvalokiteśvaraya bodhisatvāya | mahāsatvāya | mahākaruṇikāya | tadyathā oṃ jaye jaye | jayavāhini | jayottari | kala kala | mala mala | cala cala | tara tara | kṣiṇi kṣiṇi sarvakarmavaraṇani me | bhagavate sahasravartte | sarvabuddhāvilokite | cakṣuśrotraghraṇajihvakāyamana | pariśodhana | suru | suru prasuru prasuru | sarvabuddh + + + + + rmmadhātugarbhe svāhā | abhavasvabhava | sarvadharmma | viśodhanye svāhā || o || ye dharma hetuprabhavā hetuṃs teṣaṃ tathāgato hy avadat teṣaṃ ca yo nirodhaḥ evaṃvadī mahāśramaṇaḥ | namo bhagavat + + + + oṃ ruru sphuru jvala tiṣṭha siddhalocane sarvārthāsādhane svāhā || oṃ bhara bhara saṃbhara saṃbhara indreyaviśodhane hūṃ hūṃ ruru care svāhā | arapacana

tram + nṛm hoḥ⁷

Museum numbers reflects a 1919 acquisition date indicating the completion of the sorting of the Stein material as a whole.

5 The symbol “+” indicates a missing or partly broken off *akṣara*.

6 The text begins at the top of the innermost circle.

7 Seed-syllables read from the top-left corner.

*Critical edition*⁸

[1] namo ratnatrayāya | nama āryāvalokiteśvarāya bodhisattvāya mahāsattvāya mahākāruṇikāya | tadyathā⁹ | om̐ jaye jaye | jayavāhini | jayottari |¹⁰ kala kala | mala mala | cala cala | tara tara |¹¹ kṣiṇi kṣiṇi¹² sarvakarmāvaraṇāni me |¹³ bhagavati sahasrāvarte |¹⁴ sarvabuddhāvilokite |¹⁵ cakṣuḥśrotragrāṇajihvākāyamanahpariśodhani | suru suru | prasuru prasuru |¹⁶ sarvabuddhādhiṣṭhite svāhā |¹⁷ dharmadhātugarbhe¹⁸ svāhā | abhāvasvabhāvasarvadharmaviśodhani¹⁹ svāhā |

[2] ye dharmā hetuprabhavā hetuṃ teṣāṃ tathāgato hy avadat teṣāṃ ca yo nirodha evaṃvādī mahāśramaṇaḥ |

[3] namo bhagavatoṣṇīṣāyā |²⁰ om̐ ruru sphuru jvala tiṣṭha siddhalocane sarvārthasādhani svāhā |²¹

- 8 The *danḍas* have been rearranged, geminations after “r” standardized, and degeminations in ligature with semivowel given in their more common form. All other changes and conjectural additions are shown in italics. Numbering is mine. Note the confusion of a/ā and e/i (for the latter cf. Yuyama 1997: 735). Critical edition here means a corrected and structured text based on parallel sources and editorial decisions.
- 9 Note that this *dhāraṇī* is appended after T. 1034, a work containing five spells and included in a section of ritual texts for Avalokiteśvara (Giebel 2011: 32). A diplomatic transcription of the Siddham characters corresponding to the first spell of the five is as follows: namo ratnatrayāya namaḥ āryāvalokiteśvarāya bodhisattvāya mahāsattvāya mahākāruṇikāya tadyathā jaye 2 jayavahini jayotari kara 2 mara 2 cara 2 kṣiṇi 2 sarvakarmāvaraṇāni me bhagavati sahasravarte sarvabuddhāvalokite cakṣuśrotragrāṇajihvakāyamanoviśodhani sura 2 prasura prasura sarvabuddhādhiṣṭhite svāhā dharmmadhātugarbhe svāhā abhavasvabhavasarvadharmmavabodhane svāhā.
- 10 *Mahāpratisarā* 14 jaye vijaye, jaye jayāvahe jayavati, jayottari jayavati, 35 jayavare, 46 jayabhadre, jayalabdhe, jaye jayavati, jayavidye.
- 11 *Sādhanaṃālā* 28 (*Hālāhalasādhana*) mala mala kala kala cala cala tala tala.
- 12 *Mahāpratisarā* 14 kṣiṇi kṣiṇi.
- 13 *Mahāpratisarā* 48 sarvakarmāvaraṇāny apanaya svāhā, *Amoghapāśakalparāja* 3b sarvakarmāvaraṇaviśodhakāḥ, *Sarvadurgatipariśodhana* 19b, 24b sarvakarmāvaraṇaviśuddhe.
- 14 *Sarvatathāgatattvasaṃgraha* 1. 220. 328–1. 221. 334 atha vajrapāṇir mahābodhisattvaḥ sarvatathāgatamahādharmaṇīsamayamudrācatuṣṭayam abhāsat | ... vajrāmbujā ādhāraṇī sarvacakra sahasrāvartā ca ... *Mañjuśrīyamūlakalpa* 1 ... viparivartā lokāvartā sahasrāvartā vivasvāvartā sarvabhūtāvartā ... | etāś cānyāś cānekadhāraṇīśatasahasrakoṭiparivartā mahāparṣaṇmaṇḍale sannipateyuh.
- 15 *Saddharmapuṇḍarīka* 21 buddhavilokite, *Mahāpratisarā* 14 samantāvalokite, nāgavilokite, indravayavalokite.
- 16 *Ādikarmapradīpa* 29 om̐ suru 2 prasuru 2.
- 17 *Mahāpratisarā* 1 dharmadeśanāprāthihāryasarvabuddhādhiṣṭhānādhiṣṭhite.
- 18 Reading completed after T. 1034. *Kudrṣṭinirghātana* 26 and *Ādikarmapradīpa* 16 om̐ dharmadhātugarbhe svāhā, om̐ sarvatathāgatamaṇīśatadīpte jvala 2 dharmadhātugarbhe svāhā, om̐ ākāśadhātugarbhe svāhā, *Mahāpratisarā* 20 sarvatathāgatadhātugarbha iti veditavyaḥ, *Vajrāvalī* 8.2 om̐ mantradhātugarbhāya svāhā, om̐ vajradhātugarbhāya svāhā.
- 19 Note the variant reading in T. 1034: °dharmāvabodhane. *Sarvatathāgatattvasaṃgraha* 1,62,106 idaṃ tat sarvabuddhānāṃ sarvadharmaviśodhakam / avaiartikacakraṃ tu bodhimaṇḍam iti smṛtam.
- 20 Reading completed after the text in the other amulet print. Note the double *sandhi*.
- 21 *Mañjuśrīyamūlakalpa* 36, 37 om̐ ruru sphuru jvala tiṣṭha siddhalocane sarvārthasādhani svāhā | tathāgatalocanā-mahāvīdyā/-mantra, *Guhyasamāja* 14 om̐ ruru sphuru jvala tiṣṭha siddhalocane sarvārthasādhani svāhā, *Sarvavajrodāya* 85 om̐ ruru sphuru jvala tiṣṭha siddhalocane sarvārthasādhane svāhā, *Mahāpratisarā* 14 jvala 2, tiṣṭha 2, 46 sarvārthasādhani.

[4] om̐ bhara bhara saṃbhara saṃbhara indriyaviśodhani hūṃ hūṃ ruru cale svāhā |²²

[5] arapacana |

tram gīḥ²³ nṛm hoḥ

Translation

[1] Veneration to the Three Jewels. Veneration to the noble Avalokiteśvara, the Bodhisattva, the Mahāsattva, the Greatly Compassionate One. Namely, om̐ O Victorious One, O Victorious One! O the One who Brings Victory! O Highest Victory! *Kala kala. Mala mala. Cala cala. Tara tara.* Destroy, destroy²⁴ all my obstructions originating from [bad] actions. O Glorious One, O Sahasrāvartā!²⁵ O the One Beheld by all the Buddhas! O Purifier of the Eyes, Ears, Nose, Tongue, Body and Mind! *Suru suru. Prasuru prasuru.* O the One Empowered by all the Buddhas *svāhā*. O Essence of the Dharma-sphere *svāhā*. O Purifier of all Essentially Non-existent Dharmas *svāhā*.

[2] Those dharmas which arise from a cause, the Tathāgata has declared their cause, and that which is the cessation of them. Thus the great renunciant has taught.²⁶

[3] Veneration to the glorious Uṣṇīṣa. om̐ ruru sphuru shine, stand by, O the One with Accomplished Eyes, O the One who Accomplishes all Aims *svāhā*.

[4] om̐ provide, provide, support, support, O Purifier of the Abilities,²⁷ hūṃ hūṃ ruru cale *svāhā*.

[5] arapacana.²⁸

tram gīḥ nṛm hoḥ²⁹

Contents

1. Obeisance to the Three Jewels and Avalokiteśvara. The *Sahasrāvartā-dhāraṇī*³⁰

22 *Mahāpratisarā* 35 om̐ bhara 2 saṃbhara indriyabalaviśodhani hūṃ 2 phaṭ 2 ruru cale svāhā. For variants in Chinese sources see T. 920 and 947.

23 Reading completed after two amulet prints that include the same *bījākṣaras*: the British Museum (Ch. xliii.004) and Musée Guimet (EO 3639) *Mahāpratisarā* xylographs which most probably come from the same woodblock.

24 Note that *kṣiṇi* is not a standard Sanskrit verb form.

25 The name of the goddess Sahasrāvartā is listed in *Mahāvvyūtpatti* 4294 and she appears to be associated with Avalokiteśvara.

26 Translation from Boucher 1991: 6.

27 Note that in the *Mahāpratisarā* a longer form, indriya-bala-viśodhani, is read.

28 This is perhaps more likely to be Mañjuśrī's *arapacana-mantra* than a vocative to the deity Arapacana, a form of Mañjuśrī, who personifies the *arapacana* syllabary. On the *arapacana* see Brough 1977, Salomon 1990 and 1993, and Skilling 1996. For the inclusion of this word in a ritual icon from Dunhuang (Ch.00151b, Stein Painting 237) see Copp 2008: 263–4. Cf. also fragment 5 in the Bajaur Collection, see Strauch 2008: 121–3.

29 According to Sørensen (1991–92: 296–7) these seed-syllables represent inner offerings: *tram* stands for “ornaments”, *gīḥ* for “song”, *nṛm* for “dance” and *hoḥ* for “pleasure”. Cf. *Sarvatathāgatattvasaṃgraha* 1640 om̐ padmaratipūje hoḥ, om̐ padmagīṭapūje gīḥ, om̐ padmanṛtyapūje kṛṭ (read: nṛm?).

30 Listed as the member of various *Dhāraṇī-saṃgraha* manuscripts included in Tsukamoto et al. 1989: 131–2. See also T. 1035 and 1036. Giebel (2011: 32–3) remarks that “though

2. The *Pratītyasamutpāda-gāthā*³¹
3. Obeisance to Uṣṇīṣa.³² The *Tathāgatalocanā-mahāvīdyā*³³
4. The *Mahāpratisarā-upahṛdayavidyā*³⁴
5. The *Arapacana-mantra*

Chinese text

Transcription

此聖觀自在菩薩千轉滅罪陀羅尼有 /
大威力能滅眾罪，轉現六根成功德體。 /
若帶持者，罪滅福生，當得作佛。

Translation

This Thousand-turning, sin-destroyer *dhāraṇī*³⁵ of the noble Avalokiteśvara Bodhisattva has the great majestic power to eradicate all sins, to manifest the six roots and to transform the six manifest roots³⁶ into a body of merit. Those who wear and keep it [will] have their sins destroyed, good fortune will arise for them and they are to become a Buddha.

II. Ch.00152³⁷

Introduction

This is a woodblock print of ink on paper, measuring 13.7 × 16.7 centimetres, with a central image of a two-armed³⁸ Amitābha seated on a lotus within a square of Sanskrit text written in Siddham characters (see Figure 2). There are four lines with Chinese characters on the left side of the xylograph. This object is estimated to originate from the period of the Five Dynasties (926–975 CE). It was collected by Sir Aurel Stein (1862–1943) in Cave 17 (“The Library Cave”) of the Mogao Caves (or Caves of Thousand Buddhas), Dunhuang, during his

the title of no. 1036 would suggest that it too is a version of the *Sahasrāvērtā-dhāraṇī*, it is of quite different content”. Cf. T. 1034 (partly transcribed earlier in this paper), given in Nanjio (1883: 84 no. 330) as the “Sūtra of five mantras” and included in the Tibetan canon as *ston-hgyur shes-bya-bahi-gzuns* (D 710 = 930, P 216 = 555). Cf. also T. 901 and 2176.

- 31 See, for example, Boucher 1991, Skilling 2008 and Strauch 2009. This formula has an explicit mantric function in both of these prints as it does in various other texts as well: e.g. *Kudṛṣṭinirghātana* 28, *Ādikarmapradīpa* 15 and *Kriyāsamgrahapañjikā* 6. In *Vajrāvalī* 8.2 it is called a *dhāraṇī*.
- 32 While in Indian sources this obeisance does not necessarily precede the *dhāraṇī*, in Chinese texts they are treated as a single string of words. For Uṣṇīṣa see various places in the *Mañjuśrīyamūlakalpa* and *Sarvadurgatipariśodhana*, for example. On the tantric Uṣṇīṣa system see Davidson 2011: 23–4 and on ritual texts for buddha-crowns in the Chinese canon Giebel 2011: 31–2.
- 33 The earliest occurrence of this spell is in the *Mañjuśrīyamūlakalpa*.
- 34 See Hidas 2010: 477; 2012: 66, 152.
- 35 The *Sahasrāvērtā* spell.
- 36 The six sense organs that represent the physical body. Cf. cakṣuḥ-śrotra-ghrāṇa-jihvā-kāya-manāḥ in the *Sahasrāvērtā-dhāraṇī*.
- 37 Also numbered as 1919,0101,0,247 and B.16.
- 38 Seemingly in an unusual *dhyāna-mudrā*.



Figure 2. Ch. 00152

second expedition to Chinese Turkestan in 1907 and acquired by the British Museum around 1910.³⁹ It has been reproduced in Binyon (1916), Stein (1921), Whitfield (1983) and Copp (forthcoming). The text is transcribed, edited and translated here for the first time.

Sanskrit text

Diplomatic edition

[siddham]⁴⁰ namo ratnatrayāya namaḥ āryāmitabhaya tathāgatayārhathe saṃyaksam-buddhaya tadyathā oṃ amṛte amṛtodbhāve amṛtasambhave amṛtagarbhe amṛta-siddhe amṛtateje amṛtavikrānte amṛtavikrāntagāmine amṛtagaganakīrttikare amṛtadundubhesvare sarvārthasadhane sarvakarmakleśakṣayaṃkare svāhā | oṃ amoghāvairocanāmahamudrāmaṇipadmajvāla pravarttāya hūṃ | oṃ bhara bhara saṃtara saṃbhara indriyaviśodhane hūṃ hūṃ ruru care svāhā | namo bhagavatoṣṇīśaya oṃ ruru sphuru jvāla tiṣṭhā siddhalocani sarvārthasādhane svāhā | ye dharma hetuprabhavā hetuṃs teṣaṃ tathāgato hy avadat teṣaṃ ca yo nir-odhaḥ evaṃvadī mahāsamaṇaḥ | oṃ vajrakrodhana hūṃ jaḥ oṃ vajrayoṣe svāhā |

*Critical edition*⁴¹

[1] namo ratnatrayāya | nama āryāmitābhāya tathāgatāyārhathe saṃyaksambuddhāya | tadyathā | oṃ amṛte⁴² amṛtodbhave amṛtasambhave⁴³ amṛtagarbhe amṛtasiddhe

39 See the corresponding footnote to the other xylograph.
 40 The text begins in the top-left corner.
 41 The *daṇḍas* have been rearranged and geminations after “r” standardized. Open *sandhis* have been left untouched. All other changes have been given in italics. Numbering is mine. Note the confusion of a/ā, i/e and u/o.
 42 *Mahāpratisarā* 35 oṃ amṛtavare, oṃ amṛtavilokini, amṛte.
 43 *Sādhanaṃālā* 150 (*Parṇasavarītārādhāraṇī*) tadyathā amṛte amṛte amṛtodbhave amṛtasambhave.

amṛtateje amṛtavikrānte amṛtavikrāntagāmini⁴⁴ amṛtagaganakīrtikari⁴⁵ amṛtadun-
dubhisvare sarvārthasādhani⁴⁶ sarvakarmakleśakṣayaṃkari svāhā |⁴⁷

[2] om amoghavairocanamahāmudrāmaṇipadmajvāla⁴⁸ pravartaya hūṃ⁴⁹ |⁵⁰

[3] om bhara bhara saṃbhara saṃbhara indriyaviśodhani hūṃ hūṃ ruru ca/ svāhā |⁵¹

[4] namo bhagavatoṣṇīṣāya⁵² | om ruru sphuru jvala tiṣṭha siddhalocane sarvārthasādhani svāhā |⁵³

[5] ye dharmā hetuprabhavā hetuṃ teṣāṃ tathāgato hy avadat teṣāṃ ca yo nir-
odha evaṃvādī mahāśramaṇaḥ |

[6] om vajrakrodhana hūṃ jaḥ |

[7] om vajrāyuṣe svāhā |⁵⁴

Translation

[1] Veneration to the Three Jewels. Veneration to the noble Amitābha, the Tathāgata, the Arhat, the Perfectly Awakened One. Namely, om O Immortality,⁵⁵ O the One Arisen from Immortality, O Immortality-born, O Immortality-child, O Immortality-perfect, O Immortality-power, O Immortality-valour, O the One Acting by Immortality-valour, O Immortality-sky-fame-maker, O Immortality-kettledrum-sound, O the One who Accomplishes all Aims, O Destroyer of all Defilements originating from [bad] Actions svāhā.

[2] om O Light of the Jewel-lotus that is the Great Seal of the Unfailing Vairocana advance hūṃ.⁵⁶

44 *Amoghapāśahrdaya* 321 namo vikrāntagāmine tathāgatāya, *Śikṣāsamuccaya* 8 namo vikrāntagāmine.

45 *Uṣṇīṣavijayā* 15 gaganasvabhāvaviśuddhe, *Mahāpratisarā* 14 gaganaviśodhane, gaganavicāriṇi, 46 gaganatale, *Bodhimaṇḍālaṃkāra* gaganatale.

46 *Mahāpratisarā* 46, *Mahāmāyūrī* 8, 24 sarvārthasādhani.

47 *Sarvadurgatipariśodhana* 42b om amṛte ‘mṛte ‘mṛtodbhave ‘mṛtasambhave ‘mṛtavikrāntagāmini sarvakleśakṣayaṃkari svāhā, *Sādhanaṃālā* 211 (*Uṣṇīṣavijayāsādhana*) om amite amitodbhave amitacakrānte amitagātre amitagāmini amitāyurdake gaganakīrtikari sarvakleśakṣayaṃkarīye svāhā – iti mālāmantraḥ.

48 *Sarvatathāgatataṭṭvasaṃgraha* 1629 om padmajvāle.

49 *Ācāryakriyāsamuccaya* 26, *Ādikarmapradīpa* 9, *Sarvadurgatipariśodhana* 13a, *Kriyāsaṃgraha* 6.2.2.3, *Sarvatathāgatataṭṭvasaṃgraha* 1,122,216, *Vajrāvalī* 3 sarvatathāgatavajradharma pravartaya mām.

50 Note that this *dhāraṇī* is appended after T. 1002, a ritual commentary on the *Amoghapāśakalparāja* included in a section of ritual texts for *sūtras*, see Giebel 2011: 32. A diplomatic transcription of the Siddham characters is as follows: om amoghavairocanamahā[mu]drāmaṇipadmajvāla pravartaya hūṃ. For an eighteenth-century Japanese painting with this *mantra* written in Siddham characters see Jap. Ptg.3520/1881,1210,0.44 kept at the British Museum.

51 For parallel texts see the corresponding footnote to the other xylograph.

52 Note the double *sandhi*.

53 For parallel texts see the corresponding footnote to the other xylograph.

54 *Kriyāsaṃgraha* 6.7.7.1, *Samvarodaya* 142, *Sarvatathāgatataṭṭvasaṃgraha* 1,467,1144, *Bodhimaṇḍālaṃkāra* om vajrāyuṣe svāhā.

55 Note that *amṛta* is a common reference to *nirvāṇa*.

56 Unno (2011: 863), following East Asian traditions, translates: “Praise be to the flawless, all-pervasive illumination of the great *mudrā* (the seal of the Buddha). Turn over and set in motion the jewel, lotus and radiant light”.

[3] *om* provide, provide, support, support, O Purifier of the Abilities,⁵⁷ *hūṃ hūṃ ruru cale svāhā*.

[4] Veneration to the glorious Uṣṇīṣa. *om ruru sphuru* shine, stand by, O the One with Accomplished Eyes, O the One who Accomplishes all Aims *svāhā*.

[5] Those dharmas which arise from a cause, the Tathāgata has declared their cause, and that which is the cessation of them. Thus the great renunciant has taught.⁵⁸

[6] *om* O Vajrakrodhana⁵⁹ *hūṃ jaḥ*.

[7] *om svāhā* to Vajrāyus.

Contents

1. Obeisance to the Three Jewels and Amitābha.⁶⁰ The *Sarvatathāgatāyurvajrahṛdayadhāraṇī*⁶¹
2. The *Prabhāsa-mantra*⁶²
3. The *Mahāpratisarā-upahṛdayavidyā*⁶³
4. Obeisance to Uṣṇīṣa. The *Tathāgatalocanā-mahāvidyā*⁶⁴
5. The *Pratītyasamutpāda-gāthā*⁶⁵
6. The *Ucchuṣma-mantra*⁶⁶
7. The *Āyurvardhanī-vidyā*⁶⁷

57 See the corresponding footnote to the other xylograph.

58 Translation from Boucher 1991: 6.

59 Apparently a variant name for Vajrakrodha who usually refers to Ucchuṣma or Mahābala, a deity “well-established in the early Buddhist Mantranaya as a wrathful subduer of demons”, (Sanderson 2007: 197). For details on Ucchuṣma see Sanderson 2007: 196–200 and Bisschop and Griffiths 2007. For aspects of the Chinese context see Strickmann 2002: 156–70.

60 While in Indian sources this obeisance does not necessarily precede the *dhāraṇī*, in Chinese texts they are treated as a single string of words.

61 The *Sarvadurgatipariśodhana* says that this is the *Sarvatathāgatāyurvajrahṛdayadhāraṇī*. Vajravarmaṇ’s commentary adds that this is Amitābha’s spell (Skorupski 1983: 44).

62 In his work on the East Asian aspects of the Mantra of Light (Chin. *Guangming zhenyan*, Jap. *Komyo Shingon*) Unno (2004: 25–6) writes (cf. also a concise and revised version in Unno 2011) that no related Sanskrit text appears to be extant and the Chinese translations seem to have been based on one or two primary sources, which were redacted into several versions. Unno points to T. 1002, the *Bukong juansuo piluzhena fo da guanding guang zhenyan*, translated by Amoghavajra (705–774) and given in Sanskrit as *Amoghapāśa-hṛdaya*, probably the most central scripture in the Chinese Tripiṭaka including this *mantra*. Nanjio (1883: 220, no. 1002) lists the (reconstructed) Sanskrit title of this text as *Amoghapāśa-vairocana-buddha-mahābhīṣikta-prabhāsa-mantra-sūtra* (no Tibetan version appears to exist). Note that Lokesh Chandra and Sharada Rani (1978) enumerate the “Prabhāsa-mantra, Mudrā of five-coloured light” under 4.43 in their book. Unno gives further texts related to this tradition, among them T. 1092, the translation of the *Amoghapāśa-kalparāja* by Bodhiruci (?–727), with the earliest record of this *mantra*. Cf. also Payne 2010.

63 See the corresponding footnote to the other xylograph.

64 See the corresponding footnote to the other xylograph.

65 See, for example, Boucher 1991, Skilling 2008 and Strauch 2009.

66 Cf. the Chinese inscription.

67 In the *Sarvadurgatipariśodhana* the *mantra om vajrāyusi huṃ aḥ* is given as the *Āyurvardhanī vidyā* (the formula which increases long life) related to the Lord Vajrāyuh, (Skorupski 1983: 48, 194). Note that the *mantra om vajrāyuse svāhā* is related

Chinese text

Transcription

此無量壽大誓弘廣。隨求心所願必從。佛眼母殊 /
勝吉祥。灌頂光能滅惡趣。唄芻(=芻)澁摩密句置之 /
處龍鬼護持。法舍利之伽他，佩之者，身同諸佛。普 /
勸四眾持帶結緣，並願同登真常妙果。

Comment

Ucchuṣma was transcribed into Chinese in different ways. The first character is almost invariably 烏, while the second one can be either 芻, 芻 or 樞. The third character is either 沙, 瑟 or 澁, while the fourth character is 摩. In this particular case, however, 烏 is replaced by 唄, and 芻 appears in a variant form [芻].

Translation⁶⁸

This Great Vow [spell] of the Infinite Life [Buddha]⁶⁹ is enormous and extensive. The Wish-fulfilling [spell]⁷⁰ is [like] whatever your heart wishes, it will necessarily follow. The Buddha Eye Mother [spell]⁷¹ is extraordinarily auspicious. The Consecrated Light [spell]⁷² can destroy the bad paths [of rebirth].⁷³ The dragon-spirits⁷⁴ [will] protect the place where the Ucchuṣma-mantra is put. As for the Verse of the Dharma-body,⁷⁵ those who wear it at the waist will be equal to the Buddhas. The four assemblies⁷⁶ are universally encouraged⁷⁷ to keep and wear this [amulet] to create a karmic basis [for a good future] and it is also avowed that they [will] ascend together to the true and eternal wonderful fruit.⁷⁸

Concluding analysis

These two xylographs were apparently produced to serve as amulets.⁷⁹ While the Sanskrit texts contain only spells, in the Chinese inscriptions, titles of the

to the ritual use of Dūrvā grass (*Panicum Dactylon*) in the *Kriyāsaṃgraha*, *Samvarodaya* and the *Sarvatathāgatātattvasaṃgraha*.

68 A part of this Chinese inscription is translated in Copp (forthcoming).

69 Compared with the Chinese inscription in the other xylograph, this is more likely to be a reference to Amitāyus/Amitābha (on the variations between these two names cf. Payne 2007: 283–5) than to the *Sarvatathāgatāyurvajraḥḍaya-dhāraṇī* or the *Āyurvardhanī-vidyā*.

70 The *Mahāpratisarā-dhāraṇī*. Cf. Tsiang 2010: 223.

71 The *Tathāgatalocanā-mahāvidyā*.

72 This title appears to follow that of T. 1002: *Amoghpaśa-vairocana-buddha-mahābhīṣikta-prabhāsa-mantra-sūtra*.

73 Cf. Copp 2008: 259.

74 The *nāgas*.

75 The *Pratītyasamutpāda-gāthā*.

76 Monks, nuns, laymen and laywomen.

77 While it seems that, like the other print, these sentences contain general statements, it may also be the case that the agent here is Amitābha: cf. Copp 2008: 264.

78 I.e. Nirvāṇa.

79 For amulet sheets in Central and East Asia see Copp 2008, who reminds us that such xylographic talismans of later periods served mass production and were not personalized for an individual donor.

spells are given along with descriptions of benefits and instructions for use and these sometimes reverberate with what is expressed in the magical formulas.⁸⁰ As for the sequence of the incantations, after the prime *dhāraṇī* dedicated to the depicted deity, further formulas are included most probably to enhance the efficacy of the amulet.⁸¹ The designers of these talismans are likely to have been monastic people with knowledge of Sanskrit and an understanding of the spells used. These objects were probably meant for a Chinese-speaking lay clientele in exchange for donations⁸² and must have been folded, wrapped and worn on the body.

References

- Ācāryakriyāsamuccaya*. See Moriguchi 1992.
- Ādikarmapradīpa*. See Takahashi 1993.
- Amoghapāśahr̥daya*. See Meisezahl 1962.
- Amoghapāśakalparāja*. See Mikkyo-Seiten-Kenkyukai 1998–2001.
- Bhattacharyya, Benoytosh. 1925–28. *Sādhnamālā*. Vols I–II. Baroda.
- Binyon, Laurence. 1916. *A Catalogue of Japanese and Chinese Woodcuts Preserved in the Sub-Department of Oriental Prints and Drawings in the British Museum*. London.
- Bisschop, Peter and Arlo Griffiths. 2007. “The practice involving the Ucchuṣmas (Atharvavedapariśiṣṭa 36)”, *Studien zur Indologie und Iranistik* 24: 1–47.
- Bodhimaṇḍālamkāra*. See Scherrer-Schaub 1994 and Schopen 1985.
- Boucher, Daniel. 1991. “The *Pratītyasamutpādagāthā* and its role in the medieval cult of the relics”, *Journal of the International Association of Buddhist Studies* 14: 1–27.
- Brough, John. 1977. “The Arapacana syllabary in the Old Lalita Vistara”, *Bulletin of the School of Oriental and African Studies* 40: 85–95.
- Copp, Paul. 2008. “Altar, amulet, icon. Transformations in *dhāraṇī* amulet culture, 740–980”, *Cahiers d’Extrême-Asie*, 17: 239–64.
- Copp, Paul. Forthcoming. *The Body Incantatory: Spells and the Ritual Imagination in Medieval Chinese Buddhism*. New York.
- Davidson, Ronald M. 2011. “Sources and inspirations: esoteric Buddhism in South Asia”, in Charles D. Orzech et al. (eds), *Esoteric Buddhism and the Tantras in East Asia*. Leiden, 19–24.
- Fraser, Sarah E. 2004. *Performing the Visual: The Practice of Buddhist Wall Painting in China and Central Asia, 618–960*. Stanford.
- Ganapati Sastri, T. 1920–25. *Āryamañjuśrīmūlakalpa*. Trivandrum.
- Giebel, Rolf W. 2011. “Taisho volumes 18–21”, in Charles D. Orzech et al. (eds), *Esoteric Buddhism and the Tantras in East Asia*. Leiden, 27–36.

80 Sørensen 1991–92: 297: “The inscription ... sets forth the merit of copying and distributing the *dhāraṇī*, and is essentially an abbreviation of the opening passage of the *sūtra*.” Cf. also Tsiang 2010 and Copp 2008: 256.

81 Scherrer-Schaub (1994) provides a study of a Tibetan manuscript from Dunhuang (Pelliot Tibétain 350) which contains a similarly composite collection of spells: the *Bodhimaṇḍālamkāra*- and *Āryoṣṇīṣavimāla-dhāraṇīs*, the *Pratītyasamutpādahr̥daya* and a further *mantrapada*.

82 Fraser 2004: 155–8.

- Guhyasamāja*. See Matsunaga 1978.
- Hidas, Gergely. 2010. "Mahāpratisarāvidyāvidhi, The spell-manual of the Great Amulet", *Acta Orientalia Academiae Scientiarum Hungaricae* 63: 473–84.
- Hidas, Gergely. 2012. *Mahāpratisarā-Mahāvidyārājñī. The Great Amulet, Great Queen of Spells. Introduction, Critical Editions and Annotated Translation*. New Delhi.
- Horiuchi, Kanjin. 1983 and 1997. *Sarvatathāgatattattvasamgraha*. Vols 1–2. Koyasan.
- Kriyāsamgraha*. See Tanemura 2000.
- Kudrṣṭinirghātana*. See Mikkyo-Seiten-Kenkyukai 1988.
- Lokesh Chandra and Sharada Rani. 1978. *Mudrās in Japan. Symbolic Hand-Postures in Japanese Mantrayāna or the Esoteric Buddhism of the Shingon Denomination*. New Delhi.
- Mahāmāyūrī*. See Takubo 1972.
- Mahāpratisarā*. See Hidas 2012.
- Mahāvyutpatti*. See Sakaki 1916.
- Mañjuśrīyamūlakalpa*. See Ganapati Sastri 1920–25.
- Matsunaga, Yukei. 1978. *The Guhyasamāja Tantra, A New Critical Edition*. Osaka.
- Meisezahl, Richard O. 1962. "The Amoghapāśahrdaya Dhāraṇī. The early Sanskrit manuscript of the Reiunji critically edited and translated", *Monumenta Nipponica* 17: 265–328.
- Mikkyo-Seiten-Kenkyukai. 1986. "Vajradhātumahāmaṇḍalopāyikā-sarvavajrodaya by Ānandagarbha", *Taisho-Daigaku Sogo-Bukkyo-Kenkyujo-Kiyo*, 8: 28–56.
- Mikkyo-Seiten-Kenkyukai. 1988. "Kudrṣṭinirghātana by Advayavajra", *Taisho-Daigaku Sogo-Bukkyo-Kenkyusho-Nenpo* 10: 10–37.
- Mikkyo-Seiten-Kenkyukai. 1998–2001. "Transcribed Sanskrit text of the *Amoghapāśakalparāja*. Parts I–IV", *Taisho-Daigaku Sogo-Bukkyo-Kenkyusho-Nenpo*, 20–23.
- Moriguchi, Mitsutoshi. 1992. "Ācāryakriyāsamuccaya Kanjo(bon) Tekisuto to Wayaku (I-2): Ryakujuitsukyo 'Hosshikishidai' Kaigi", *Chisan Gakuho* 41: 1–31.
- Nanjio, Bunyiu. 1883. *A Catalogue of the Chinese Translation of the Buddhist Tripitaka*. Oxford.
- Payne, Richard K. 2007. "Aparimitāyus: 'Tantra' and 'Pure Land' in medieval Indian Buddhism?" *Pacific World* 9: 273–308.
- Payne, Richard K. 2010. "Ritual of the clear light Mantra", *Pacific World* 12: 223–9.
- Saddharmapuṇḍarīka*. See Vaidya 1960.
- Sādhnamālā*. See Bhattacharyya 1925–28.
- Sakaki, Ryozauro. 1916. *Mahāvyutpatti*. Kyoto.
- Sakurai, Munenobu. 1996. *Indo Mikkyo Girei Kenkyu: Koki indo Mikkyo no Kanchoshidai*. Kyoto.
- Salomon, Richard. 1990. "New evidence for the Gāndhārī origin of the Arapacana syllabary", *Journal of the American Oriental Society* 110: 255–73.
- Salomon, Richard. 1993. "An additional note on Arapacana", *Journal of the American Oriental Society* 113: 275–6.
- Samvarodaya*. See Tsuda 1974.
- Sanderson, Alexis. 2007. "Atharvavedins in Tantric territory: the *Āṅgirasakalpa* texts of the Oriya Paippalādins and their connection with the Trika and the Kālīkula, with critical editions of the *Parāṅgavidhi*, the *Parāmantravidhi*, and the **Bhadrakālīmantravidhiprakaraṇa*", in Arlo Griffiths and Annette Schmiedchen

- (eds), *The Atharvaveda and its Paippalāda Śākhā: Historical and Philological Papers on a Vedic Tradition*. Aachen, 195–311.
- Sarvadurgatipariśodhana*. See Skorupski 1983.
- Sarvatathāgatattvasaṃgraha*. See Horiuchi 1983 and 1997.
- Sarvavajrodāya*. See Mikkyo-Seiten-Kenkyukai 1986.
- Scherrer-Schaub, Cristina A. 1994. “Some Dhāraṇī written on paper functioning as Dharmakāya relics. A tentative approach to PT 350”, in Per Kvaerne (ed.), *Tibetan Studies, Proceedings of the 6th Seminar of the International Association for Tibetan Studies, Fagernes 1992*. Vol. 2. Oslo, 711–27.
- Schopen, Gregory. 1985. “The Bodhigarbhālaṅkāralakṣa and Vimaloṣṇīṣa Dhāraṇī in Indian Inscriptions: two sources for the practice of Buddhism in medieval India”, *Wiener Zeitschrift für die Kunde Südasiens* 29: 119–49.
- Śikṣāsamuccaya*. See Vaidya 1961.
- Skilling, Peter. 1996. “An Arapacana syllabary in the Bhadrakalpika-Sūtra”, *Journal of the American Oriental Society* 116: 522–3.
- Skilling, Peter. 2008. “Buddhist sealings and the *ye dharmā* stanza”, in Gautam Sengupta and Sharmi Chakravorty (eds), *Archaeology of Early Historic South Asia*. Delhi, 503–25.
- Skorupski, Tadeusz. 1983. *Sarvadurgatipariśodhanatantra, Elimination of All Evil Destinies. Sanskrit and Tibetan texts with introduction, English translation and notes*. Delhi.
- Sørensen, Henrik H. 1991–92. “Typology and iconography in the esoteric Buddhist art of Dunhuang”, *Silk Road Art and Archaeology* 2: 285–349.
- Stein, Marc Aurel. 1921. *Serindia: Detailed Report of Archaeological Explorations in Central Asia and Westernmost China*. 5 vols. Oxford.
- Strauch, Ingo. 2008. “The Bajaur collection of Kharoṣṭhī manuscripts – a preliminary survey”, *Studien zur Indologie und Iranistik* 25: 103–36.
- Strauch, Ingo. 2009. “Two stamps with the Bodhigarbhālaṅkāralakṣa dhāraṇī from Afghanistan and some further remarks on the classification of objects with the *ye dharmā* formula”, in Gerd J.R. Mevissen and Arundhati Banerji (eds), *Prajñādhara, Essays on Asian Art, History, Epigraphy and Culture in Honour of Gouriswar Bhattacharya*. New Delhi, 37–56.
- Strickmann, Michel. 2002. *Chinese Magical Medicine*. Stanford.
- Takahashi, Hisao. 1993. “Ādikarmapradīpa bonbun kotei: Tokyo daigaku shahon ni yoru”, in *Indogaku Mikkyogaku kenkyū: Miyasaka Yusho hakase koki kinen ronbunshū*. Kyoto, 129–56.
- Takubo, Shuyo. 1972. *Ārya-Mahā-Māyūrī Vidyā-Rājñī*. Tokyo.
- Tanemura, Ryugen. 2000. *A Preliminary Edition of Chapters 1–6 of the Kriyāsaṃgrahaṇīkā*. Unpublished.
- Tsiang, Katherine R. 2010. “Buddhist printed images and texts of the eighth–tenth centuries: typologies of replication and representation”, in Matthew T. Kapstein and Sam van Schaik (eds), *Esoteric Buddhism at Dunhuang*. Leiden, 201–52.
- Tsuda, Shinichi. 1974. *The Saṃvarodayatantra – Selected Chapters*. Tokyo.
- Tsukamoto, Keisho et al. 1989. *A Descriptive Bibliography of the Sanskrit Buddhist Literature. Vol. IV. The Buddhist Tantra*. Kyoto.
- Unno, Mark. 2004. *Shingon Refractions: Myoe and the Mantra of Light*. Somerville.
- Unno, Mark. 2011. “Komyo Shingon”, in Charles D. Orzech et al. (eds), *Esoteric Buddhism and the Tantras in East Asia*. Leiden, 863–75.
- Uṣṇīṣavijayā*. See Yuyama 1997.

- Vaidya, Parasurama L. 1960. *Saddharmapuṇḍarīkasūtra*. Darbhanga.
- Vaidya, Parasurama L. 1961. *Śikṣāsamuccaya*. Darbhanga.
- Vajrāvalī*. See Sakurai 1996.
- Wang, Helen and John Perkins (eds). 2008. *Handbook to the Collections of Sir Aurel Stein in the UK*. London.
- Whitfield, Roderick. 1983. *Paintings from Dunhuang*. Vol. 2. Tokyo.
- Whitfield, Susan. 2004. *The Silk Road. Trade, Travel, War and Faith*. London.
- Yuyama, Akira. 1997. “The Uṣṇīṣa-vijayā dhāraṇī transliterated by Tz’u-hsien”, in Petra Kieffer-Pulz and Jens-Uwe Hartmann (eds), *Bauddhavidyāsudhākarah. Studies in Honour of Heinz Bechert on the Occasion of his 65th Birthday*. Swisttal-Odendorf, 729–39.