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# A Study of the Earliest *Garbha Vidhi* of the Shingon Sect

by Dale Allen Todaro

This is an exegetical study of the *Garbha*<sup>a</sup> *Vidhi*<sup>b,1</sup> first introduced to Japan by Kūkai<sup>2</sup> (A.C.E. 774–835), founder of the Japanese tantric school of Shingon Buddhism. Kūkai records that in the sixth and seventh months of 805 he was initiated into both the *Mahā-karuṇā-garbha-mahā-maṇḍala*<sup>c</sup> and the *Vajradhātu-mahā-maṇḍala*<sup>d</sup> by his master Hui-kuo<sup>e</sup> (A.C.E. 741–805) of the Ch'ing-lung temple<sup>f</sup> in Ch'ang-an.<sup>3</sup> Both these initiations he refers to as *gakuho*,<sup>8</sup> which usually means to be granted permission to receive tantric initiations.<sup>4</sup> After these initiations he was taught the method of contemplating the various deities in both *maṇḍalas*. Then, in the eighth month, Kūkai records that he received a *denbō*<sup>h</sup> consecration empowering him to transmit the practices and teachings he had been taught. He returned to Japan in 806 and, after gaining court sanction for his activities, began initiating followers into both the above *maṇḍalas*.<sup>5</sup> He thus introduced to Japan the *ryōbu*<sup>i</sup> or twofold system of practice and doctrine based on the *Mahāvairocana-sūtra* (Jap: Dainichikyō<sup>j</sup>) and the Tattvasaṃgraha lineage of texts (Jap: *Kongōchōkyō shū*<sup>k</sup>).<sup>6</sup> As the term *garbha* indicates, this evocation rite concerns the *Mahā-karuṇā-garbhodbhava-maṇḍala* (hereafter abbreviated MKG).<sup>7</sup> Because of the continuing role of this *garbha vidhi* in the training of Shingon adherents it is important to clarify its literary basis, structure, purpose and content.

Ever since Kūkai's introduction of the *Garbha Vidhi* it has been an integral part of the practices stipulated for all Shingon adherents. Although there are no records that show conclusively what if any practices were systematized by Kūkai for his followers,<sup>8</sup> by the end of the Heian period (794–1185) a fourfold set

of rites styled *kegyō*<sup>1</sup> became and continues to be the course of required, preliminary practices for any novice wishing to receive the *denbō* consecration.<sup>9</sup> This fourfold set of rites includes the *Jūhachidō nenju shidai*<sup>m</sup> (Recitation Manual of Eighteen Rites—an evocation rite of Cintamaṇicakra Avalokiteśvara), *Kongōkai nenju shidai*<sup>n</sup> (Recitation Manual of the *Vajradhātu*), *Taizōkai nenju shidai*<sup>o</sup> (Recitation Manual of the *Garbhadhātu*) and the *Goma nenju shidai*<sup>p</sup> (Recitation Manual of the *Homa*).<sup>10</sup> The word *kegyō* is a translation of the Sanskrit word *prayoga*, meaning to join together and practice.<sup>11</sup> Specifically, these four rites are joined together as a single preliminary practice prior to the *ācārya* (*denbō*) consecration. In addition to being consecutive practices, they are accumulative as well. The *Kongōkai shidai* includes practices already undertaken in the prior *Jūhachidō shidai*. The *Taisōkai shidai* likewise includes practices from both the *Jūhachidō* and *Kongōkai shidai*. The final *Goma* or burnt offering rite is the longest and contains practices from all three previous rites as well as a central fire ceremony. This final *Goma* rite is meant to remove all obstacles that would prevent one from receiving the *ācārya* consecration, and is classified as a *sāntika* rite (Jap.: *sokusai*<sup>q</sup>).<sup>12</sup> Despite the importance of these practices for the Shingon school, they have yet to receive a detailed study in any Western language.<sup>13</sup> In Japan descriptions of representative examples of these *vidhis* have been published, but only two works have briefly interpreted them on the basis of commentaries.<sup>14</sup> In addition, although the *Garbha Vidhi* introduced by Kūkai was recognized for centuries to be based in large part on *chūan* four and seven of the *Mahāvairocana-sūtra*,<sup>15</sup> ever since the publication of Ryūjun Tajima's *Étude sur le Mahāvairocana-sūtra*,<sup>16</sup> attention in the West has focused on *chūan* one of this *sūtra*.<sup>17</sup> No effort has been made to show how other chapters were influential in the Shingon school. Very recent Japanese research has confirmed the indebtedness of Kūkai's *Garbha Vidhi* system to *chūan* four and seven of the *Mahāvairocana-sūtra*. The results of this research will be examined below.

### *I. Literary Basis of the Garbha Vidhi*

The *Garbha Vidhis* attributed to Kūkai are found in his so-

called Collected Works or *Kōbō Daishi Zenshū*. These are as follows: 1) *Taizō bonji shidai*,<sup>r</sup> copy dated 1727;<sup>18</sup> 2) *Taizō ryaku shidai*,<sup>s</sup> copy dated 1156;<sup>19</sup> 3) *Taizō furai gosan shidai*,<sup>t</sup> copy dated 1024;<sup>20</sup> 4) *Sarai hōben shidai*,<sup>u</sup> copy dated 1170;<sup>21</sup> note that this manual is attributed to Genjō<sup>v</sup> (tenth century) in the *Nihon Daizōkyō* (vol. 44)<sup>22</sup>; 5) *Gorin tōji shidai*,<sup>w</sup> copy dated 1676;<sup>23</sup> 6) *Taizō bizai shidai*,<sup>x</sup> copy dated 1743;<sup>24</sup> 7) *Bizai shidai*,<sup>y</sup> copy dated 1170;<sup>25</sup> 8) *Taizōkai Hūm ji shidai*,<sup>z</sup> copy dated 1743;<sup>26</sup> also attributed to Kanchō(jō)<sup>aa</sup> (916–998) or Kōgei<sup>ab</sup> (977–1049). No *Garbha Vidhi* has been found written by Kūkai. Until recently the Shingon school traditionally regarded only those *vidhis* contained in the first three volumes of his Collected Works as likely but not conclusively Kūkai's works. Of the above *vidhis*, numbers one through five are found in volume two while numbers six through eight are found in volume four, making the former historically more authoritative and influential.

After Kūkai introduced the *Garbha Vidhi* to Japan, a succession of Tendai monks introduced four other *Garbha Vidhis*, which thereafter became influential in both the Shingon and Tendai sects.<sup>27</sup> These four *vidhis* are the 1) *She ta i-kuei*,<sup>ac</sup> translated by Śubhākarasiṃha;<sup>28</sup> 2) *Ta-p'i-lu-che-na-ching kuang-da-i-kuei*,<sup>ad</sup> also translated by Śubhākarasiṃha;<sup>29</sup> 3) *Hsüan-fa-ssu i-kuei*,<sup>ae</sup> composed by Fa-chüan<sup>af</sup> (ninth century),<sup>30</sup> a second generation disciple of Hui-kuo; and 4) *Ch'ing-lung i-kuei*,<sup>ag</sup> also composed by Fa-chüan.<sup>31</sup> The latter two *vidhis* of Fa-chüan are almost identical, and were written at the Hsüan-fa and Ch'ing-lung temples, respectively. These four *vidhis* are referred to collectively as the *Shibu giki*<sup>ah</sup> by Japanese scholars. (Although they will not be given here, four other works introduced by Kūkai and listed by him in his *Goshoraimokuroku* are related to the *Garbha Vidhi*.<sup>32</sup>) According to Annen's *Catalogue*<sup>33</sup> Ennin (793–864), Enchin (814–891) and Shuei introduced from China the *She ta i-kuei*, Shuei introduced the *Kuang-da i-kuei*, Ennin introduced the *Hsüan-fa-ssu i-kuei* and Enchin and Shuei both introduced the *Ch'ing-lung i-kuei*.

Recently, in two important articles, Ueda Reijō made a critical analysis of the *Garbha Vidhis* attributed to Kūkai.<sup>34</sup> He has made a convincing case that the *Taizō furai gosan shidai*, *Sarai hōben shidai* and *Gorin tōji shidai* were written by Shuei<sup>ai</sup> (809–884) and/or his immediate circle of followers (for example Genjō;

the *Nihon Daizōkyō* claims Genjō wrote the *Sarai hōben shidai* because the *mudrās* and *mantras* of these *vidhis* show a marked indebtedness to the two *vidhis* written by Fa-chüan, as well as the *Kuang-da i-kuei*. This is not surprising, since Fa-chüan initiated Shuei into the MKG in the Ch'ing-lung-ssu in Ch'ang-an. Shuei was in China from 862 to 865, and later became the fifth chief abbot of the Tōji in Kyōto.<sup>35</sup> Also, by tracing a number of *mantras* and *mudrās* in the *Taizō bonji shidai* and *Taizō ryaku shidai* to just the *Mahāvairocana-sūtra* and its commentary the *Ta-p'i-lu-che-na ch'eng-fu ching-shu*,<sup>36</sup> Ueda argues these two *vidhis* in their original form were written by Kūkai. The *Taizō bizai shidai*, *Bizai shidai* and *Taizōkai Hūm jī shidai*, because of a similar structure and indebtedness to the *Mahāvairocana sūtra* and its commentary, likewise were written by descendents of the same lineage. Ueda states that even when *mantras* and *mudrās* of the *Taizō bonji shidai* and *Taizō ryaku shidai* can be found in the *Shibu giki* (and most of those he discusses are found in these *vidhis*), if they are not explained in either the *Mahāvairocana-sūtra* or its commentary, then neither the *Taizō bonji shidai* or *Taizō ryaku shidai* use them.

Fa-chüan's influential *vidhis* were written after Kūkai's return to Japan, so they have no direct bearing on the *vidhi* system introduced by Kūkai. Of course, the *vidhis* of Kūkai and Fa-chüan belong to the same oral tradition and share in common many *mudrās* and *mantras* derived from the *Mahāvairocana-sūtra* and/or its commentary, these being the chief but not the only sources for the *Garbha Vidhi* in China. It should be noted that while the *sūtra* gives transliterated *mantras*, it does not explain in detail how to form specific *mudrās*. Traditionally *mudrās* were transmitted from master to disciple and they are not typically drawn in the *vidhis*. On the basis of Ueda's research there can be no doubt that the author(s?) of the *Taizō bonji shidai* and *Taizō ryaku shidai* relied on the *Mahāvairocana-sūtra* and its commentary, although this still does not prove conclusively that Kūkai alone wrote these. It is almost certain that Hui-kuo strongly influenced their content. Kūkai states in his *Goshoraimokuroku* that he learned from Hui-kuo the *bonji giki* of the MKG (i.e., the Siddham letters of the *mantras* and evocation rites).

I have made a detailed comparison in list form of all the *vidhis* in the Collected Works of Kūkai, the Collected Works of

his Disciples, etc.<sup>37</sup> Because there are from 250 to 350 items in each *vidhi*, this list cannot be shown here. Because these *vidhis* do not always explain fully the prescribed *mudrās* or *mantras*, these could not be compared. Although *mudrās* and *mantras* can differ as detailed by Gōhō,<sup>38</sup> these differences do not mean a change in the rite to be performed. This comparison has shown conclusively that the structure and contents of the *Taizō bonji shidai*, *Taizō ryaku shidai*, *Taizō bizai shidai*, *Bizai shidai* and the *Taizōkai Hūm̐ ji shidai* are practically identical. Based on the results of this comparison, which corroborate and compliment Ueda's findings, there can be no doubt that the above five *vidhis* stem from a single source and that they represent the early *vidhi* system transmitted by Kūkai, as tradition maintains. This group of five *vidhis* will thus be analysed in this article.

Before we examine these in more detail, a few general comments should be made about the eight *vidhis* traditionally attributed to Kūkai. A feature of almost all of these, as well as those attributed to Kūkai's disciples Jichie<sup>aj</sup> (786–847) and Shinga<sup>ak</sup> (801–79),<sup>39</sup> is that their *mantras*<sup>40</sup> are all written in the Siddham script,<sup>41</sup> with about half of them including the Chinese transliterations. In contrast, Fa-chüan eliminated this script in his two *vidhis* and substituted the Chinese transliteration of the *mantras*. Gengō<sup>11</sup> (911–995) and Gōhō state<sup>42</sup> that because Kūkai's *Taizō bonji shidai* contains Sanskrit it is impractical and cannot be used. They advocate, instead, the use of Fa-chüan's *Ch'ing-lung i-kuei* because Fa-chüan added glosses on the meanings of the *mantras*. This is the principal reason for the influence of this *vidhi* in Japan. Amoghavajra also developed a systemic method for the transliteration of the sounds of the Siddham syllables into Chinese in his *Yü-chia chin-kang-ting ching shih-tzu mu p'in*.<sup>43</sup> Despite this evidence of how difficult it was for the devotees of this tradition to use Siddham, those *Garbha Vidhis* still being written today continue to use this script,<sup>44</sup> undoubtedly because Amoghavajra and Kūkai maintained that *mantras* pronounced in Siddham were more effective.<sup>45</sup> Needless to say, few Japanese in the ninth century could have understood the pronunciation or meaning of the *mantras* they were reciting, as Sanskrit studies were just beginning in Japan. Kūkai's work entitled *Bonji shittan jimo shakugi*<sup>46, am</sup> was the first work by a Japanese on Siddham and even he made errors in the script.<sup>47</sup> Another observation

to be made is that from the start there was never any question that each Tendai or Shingon *ācārya* was free to compose his own *vidhi*,<sup>48</sup> changing its length as he saw fit. The short manuals of Jichie and Shinga<sup>49</sup> are good examples of how *vidhis* tended to become abbreviated and suggest an adjustment to Japanese needs.<sup>50</sup> Time and again in the commentaries on the *Garbha Vidhis* we are told that an *ācārya* is free to compose or practice a *vidhi* as he pleases,<sup>51</sup> in part because there never was a single authoritative text accepted by all Shingon or Tendai practitioners. Annen states that it is because Ennin studied with eight different masters in China (whom he lists) that there are so many different traditions about the *mantras* and *mudrās* in the *Garbha Vidhis*.<sup>52</sup> With the growth of the tantric tradition in China and Japan, which stipulated a close master-disciple relationship, and because this was an oral system that in fact led to changes in *mudrās* and *mantras*, it was inevitable that many lineages would have arisen transmitting their own secret and preferred *vidhis*. This is one reason why there was and continues to be a great deal of factionalism in the Shingon sect.<sup>53</sup> Nevertheless, to whatever extent *vidhis* differ in their *mudrās* and *mantras*, there was a common structure to all of them that was early recognized.

## II. Structure of the Garbha Vidhis

This structure is described by Gōhō (1301–1362), in his work entitled *Taizōkai nenju shidai yōshūki*,<sup>54</sup> as being based on *chūan* seven of the *Mahāvairocana-sūtra*.<sup>55</sup> Although another Shingon monk, Shingo,<sup>an</sup> (934–1004)<sup>56</sup> and the Tendai monk Kakuchō<sup>ao</sup> (955–1034?)<sup>57</sup> give differently worded analyses, they too maintain the *Garbha Vidhi* is based on *chūan* seven. The major sections of *chūan* seven Gōhō identifies are as follows: a) section two of *chūan* seven, entitled “Increasing Benefits and Protection and Purifying Action”;<sup>ap</sup> this concerns the purification of vows and in all *vidhis* involves purifying the body, robes and the nine expedients;<sup>aq</sup> b) section three, entitled “Offering Rite”;<sup>ar</sup> this involves the three parts of visualizing the palace of Mahāvairocana (i.e., the *Mahā-karuṇā-garbhodbhava-maṇḍala*), beckoning all gods to enter this palace and making offerings, as described in the *vidhis*; c) section four, entitled “Method of

Dhāraṇī Recitation”;<sup>48</sup> this entails the two parts of perfecting the body (i.e., becoming one with Mahāvairocana) and *dhāraṇī* recitation. In the *vidhis*, after these evocation rites, the deities are asked to leave the *maṇḍala*, the palace is dissolved and the devotee leaves the shrine or seat of meditation.<sup>4t</sup>

On the basis of this structure Gōhō further proposes in his *Taizōkai nenji shidai yōshūki* a way of analysing all of the *Garbha Vidhis*, although his work in particular examines the *Shibu giki*. He thus identifies two initial sections named “Preliminary Expedients”<sup>4u</sup> and “Establishing the Altar.”<sup>4v</sup> These correspond to a) above. Next comes the “Visualization of the Seat of Enlightenment,” corresponding to b) above. There follow sections on all the assemblies of the MKG,<sup>4w</sup> the “*tathāgatakāya*”<sup>4x</sup> (also corresponding to b) above) and offering and recitation rites,<sup>4y</sup> corresponding to c) above. This analysis does make it easier to analyse the *Shibu giki*, although all of these are not consistent in their placement of the *tathāgatakāya* assembly. In contrast, the above five Shingon *vidhis* all agree in placing the *tathāgatakāya* assembly before the assemblies of the *maṇḍala*. Interpretations of these differences will be given below. Although Gōhō’s analysis is not exclusively relied on by all Japanese scholars,<sup>58</sup> because of its practicality it will be followed below in the exegesis of the structure and contents of the five Shingon *vidhis*.

There are two further distinctive features of the five Shingon *vidhis* that distinguish them from Fa-chüan’s manual and those of Shuei’s lineage. First, in their initial sections on purification, they repeat the same purification rites found in the *Jūhachidō* and *Kongōkai gikis*, these often being prior rites in the systematized *Shidō kegyō* system. Second, these *vidhis* are unique in taking their section on the assemblies of the MKG *maṇḍala* almost verbatim from *chüan* four, section nine, of the *Mahāvairocana-sūtra*<sup>59</sup> entitled “Secret *Mudrās*.”<sup>4z</sup> Even in the two longer *vidhis* attributed to Jichi and Shinga<sup>60</sup> who, as direct disciples of Kūkai would be expected to show greater conformity to these five *vidhis*, there is a shared but different series of rites. In contrast to the “Secret *Mudrās*” section, the *vidhis* of Jichi and Shinga and those of Shuei’s lineage contain evocation rites for many more deities of the *maṇḍala* (especially for those of the exterior assembly or *Kongō gaibuin*<sup>4aa</sup>) and are much longer *vidhis* over all.

### III. Commentaries on the Garbha Vidhis

Although there are many so-called commentaries on the *Garbha Vidhis* by both Shingon and Tendai monks, very few are of any great interpretative value. Both the Tendai<sup>61</sup> and Shingon traditions rely on the *Mahāvairocana-sūtra* and its commentary the *Ta-p'i-lu-che-na ch'eng-fu ching-shu*<sup>62</sup> for authoritative interpretations. Although this article analyses the five Shingon *vidhis* discussed above, none of the available Japanese commentaries specifically analyses these. Instead, they focus on the influential *Shibu giki*. Nevertheless, these will be used because they are the only Sino-Japanese commentaries available<sup>63</sup> and because all *vidhis* share in common a core of evocation procedures interpreted alike on the basis of the *Ta-p'i-lu-che-na shu*.

One of the best commentaries is Shingo's *Renge Taizōkai giki kaishaku*,<sup>64</sup> which interprets Fa-chüan's *Ch'ing-lung i-kuei*. The commentaries of Raiyu<sup>aab</sup> (1226–1304),<sup>65</sup> Gōhō,<sup>66</sup> and the Tendai monk Kakuchō<sup>67</sup> are also valuable, although they focus on explaining the different traditions of making a single *mudrā* and often neglect to interpret the contents of the *vidhi* discussed. The commentaries of Ennin<sup>68</sup> and Annen<sup>69</sup> particularly become occupied with explaining how the *mudrās* of the *Shibu giki* and *Mahāvairocana-sūtra* differ or are the same, and offer very little bona fide interpretation.<sup>70</sup>

Due to the length of these *vidhis* only a few of the important components of each section will be presented and interpreted. These *vidhis* can be very tedious, especially when read without the aid of the commentaries. My purpose in presenting the following survey is to clarify the structure and contents of these *vidhis*, these being little investigated in the West. In addition to using Gōhō's proposed title headings for each section, I will also offer my own section titles to further clarify their purpose. A list in Chinese of the contents of a typical, early *Garbha Vidhi* is given at the end of this paper.

### IV. Purpose of the Garbha Vidhi

The *Ta-p'i-lu-che-na shu* states<sup>71</sup> that the assemblies of the MKG *maṇḍala* express the *tathāgata dharmadhātu* body as well as

perfect and complete enlightenment. Paraphrasing Raiyu, he says the word *garbha*, or womb, symbolizes great compassion, the means by which the mind of enlightenment (*bodhicitta*) is cultivated.<sup>72</sup> Just as a child is born from the womb, is taught manners and customs by its parents, and later is shown how to perfect actions, so does this *maṇḍala* symbolize the innate, pure but unawakened mind of the Shingon practitioner who by means of the *Garbha Vidhi* cultivates this mind and achieves enlightenment. Thereafter, the devotee works to save others. In the mythological terms of the Shingon school, because living beings are unaware of their innate enlightenment *Mahāvairocana* out of compassion reveals both the *Garbha Vidhi* and the MKG *maṇḍala* so the *bodhicitta* of all living beings can be cultivated.<sup>73</sup> Gengo states that the assemblies of the *maṇḍala* are divided into the three families of Buddha, Vajra and Lotus<sup>74</sup> because it deals with *samādhi*, wisdom and compassion, respectively.<sup>75</sup> Gōhō also correlates these three families with the three mysteries of the body, mind and speech, respectively.<sup>76</sup> He writes that the *Vajradhātu maṇḍala* is concerned with practices that are for the pleasure of the Self-oriented *Dharmakāya* in Bliss (Jap.: *Jijuyō hōsshin*<sup>aac</sup>) while the MKG *maṇḍala* is concerned with practices of the Other-oriented *Dharmakāya* in Bliss (Jap.: *Tajuyō hōsshin*<sup>aad</sup>) which benefit and save living beings.<sup>77</sup> The anonymous author of the *Himitsudan tohō daijari jōnenju shōki* also correlates the three families of this *maṇḍala* with the *dharmakāya* (Buddha family), *sambhogakāya* (Lotus family) and *nirmāṇakāya/nisyan-dakāya* (Vajra family).<sup>78</sup>

As described by Hakeda,<sup>79</sup> Kūkai taught that the *Vajradhātu maṇḍala* represented Mahāvairocana (the *dharmakāya*, *bodhicitta*) as the Body of Wisdom while the MKG *maṇḍala* represented Mahāvairocana as the Body of Principle.

“Kūkai interpreted these two aspects of Mahāvairocana as being inseparably related and asserted that both bodies are non-dual (*richi-funi*). He said ‘that which realizes is wisdom (*chi*) and that which is to be realized is principle (*ri*). The names differ but they are one in their essential nature.’ ”

This doctrinal interpretation of these two *maṇḍalas* of the Shingon school by Kūkai derives from the unique methods of medi-

tation of the Vajrayāna. These involve visualizing oneself in the form of a Buddha, as exemplified below, and promise the rapid attainment of Buddhahood.<sup>80</sup> As Jeffrey Hopkins writes in clarifying this form of meditation in the Vajrayāna of Tibet:

“In deity yoga, one first meditates on emptiness and then uses that consciousness realizing emptiness—or at least an imitation of it—as the basis of emanation of a Buddha. The wisdom consciousness thus has two parts—a factor of wisdom and a factor of method, or factors of (1) ascertainment of emptiness and (2) appearance as an ideal being—and hence, through the practice of deity yoga, one simultaneously accumulates the collections of merit and wisdom, making their amassing much faster . . .

The systems that have this practice are called the Vajra Vehicle, because the appearance of a deity is the display of a consciousness which is a fusion of wisdom understanding emptiness and compassion seeking the welfare of others—an inseparable union symbolized by a vajra . . .”<sup>81</sup>

The *bodhicitta* has the two inseparable aspects of “that which realizes” or “ascertainment of emptiness” and “that which is to be realized” or “appearance as an ideal being.” This practice of “deity yoga” in the Shingon tradition helps explain why the *Garbha* and *Vajradhātu* rites have always been performed as a pair in Japan. Today these *vidhis* are sometimes performed before the MKG and *Vajradhātu maṇḍalas*, which are hung in the shrine, and these two *maṇḍalas* express the two inseparable aspects of the *bodhicitta* which is perfected through “deity yoga.”

#### V. Preliminary Expedients—Rites of Purification

There are approximately twenty-five ritual acts in this section, a few of which are given below. These involve cleansing the body, prostrating before all *buddhas*, purifying the altar offerings, summoning all *buddhas* to come and protect the devotee, etc. All of these can be classified as purification rites.

Every *Shidō kegyō* system begins with the devotee first bathing or otherwise cleansing his body and robes. Upon approaching the shrine one visualizes that “my body is that of Vajrasattva.” This initial visualization expresses the Shingon teaching that a

devotee of whatever talent is essentially enlightened. The *vidhi* is meant to awaken the innate *bodhicitta* symbolized by Vajrasattva.

When purifying the three karmic actions of the body, speech and mind one intones the mantra: *Om svabhāva-śuddha sarva-dharma svabhāva-śuddho 'ham*<sup>82</sup> (*Om* All natures are pure by nature; I am pure by nature). One contemplates that the ten evil deeds of the three actions<sup>83</sup> are hereby purified. The lotus *añjali* (*mudrā* no. 1), formed with the middle fingers slightly apart, expresses the budding mind of enlightenment, not yet fully awakened.<sup>84</sup>

The purification of the Buddha, Lotus and Vajra class of deities also focuses on the purification of the body, speech and mind respectively. The devotee imagines the deities of each family empowering one and causing one to attain rapidly pure actions of the body, speech and mind. The *mantras* of each family are as follows: *Om tathāgatodbhavāya svāhā* (*Om* Homage to the *Tathāgata-born!* *svāhā*); *Om padmodbhavāya svāhā* (*Om* Homage to the Lotus-born! *svāhā*); *Om vajrodbhavāya svāhā* (*Om* Homage to the *Vajra-born!* *svāhā*). The three *mudrās* accompanying these recitations (*mudrā* nos. 2, 3, 4) are *samaya*, or symbolic *mudrās*, representing the Buddha's head, a lotus and a three-pronged thunderbolt, respectively, and are formed during the empowerment. The *Ta-p'i-lu-che-na shu*<sup>85</sup> says *svāhā* means to exhort all the deities of the three families to protect and empower the devotee.

When donning armour one recites *Om vajrāgni pradīptāya svāhā* (*Om* Homage to thunderbolt Agni, bursting into flames! *svāhā*). The devotee's body is visualized encircled by flames. Any who would hinder the devotee in his practices are now unable to do so. The two middle fingers of the *mudrā* (no. 5) represent the flames of wisdom fanned by the wind (the two index fingers). By realizing *śūnyatā* (the two thumbs) the four demons (defilements, five aggregates, death, Lord of the Heaven of Desire) are subdued (the two little and ring fingers pressed on by the thumbs).

One purifies the earth with the thunderbolt *añjali* (*mudrā* no. 6), saying *rajo' pagatāḥ sarva-dharmāḥ* (May all elements be free from impurities!). This *mantra* is meant to purify the site of the *vidhi*. The pure land of the *Dharmakāya* Mahāvairocana

(right hand) in union with the defiled realm of living beings (left hand) means both realms are not-two.

The above ritual actions and many more not discussed are found in the prior *Jūhachidō* and *Kongōkai* rites, and are a unique feature of the five Shingon *vidhis*. The following nine expedients are found in all *Garbha vidhis*.

These nine expedients and their *mantras* are based on *chūan* seven of the *Mahāvairocana-sūtra*. (The *sūtra* does not give the *mudrās*, and these vary from one *vidhi* to the next.) All commentaries equate these nine ritual acts with the nine deities in the center of the *maṇḍala* as it is drawn in Japan.<sup>86</sup> These are called expedients because by the power of these nine *mantras* and *mudrās* the perceptions (*vijñāna*) are transformed and the devotee realizes the five wisdoms. The correlations of the deities and the expedients is as follows: 1) Paying Homage—Samanabhadra; 2) Expelling transgressions—Mañjuśrī; 3) Going for Refuge—Avalokiteśvara; 4) Offering the body—Maitreya; 5) Generating the Mind of Enlightenment—Ratnaketu; 6) Sharing Joy—Saṃkusumitarāja; 7) Request—Amitābha; 8) Requesting the *Dharmakāya*—Divyadundubhimegha-nirghoṣa; 9) Transfer of Merits—Mahāvairocana. Raiyu says these nine expedients are used because the MKG is the *maṇḍala* of cause while the *Vajradhātu maṇḍala* is the *maṇḍala* of effect. By these expedients the five wisdoms symbolized by the five *buddhas* in the center of the *Vajradhātu Maṇḍala* are realized.<sup>87</sup> This interpretation indicates how the two *maṇḍalas* and their respective *vidhis* are viewed as inseparable.

#### VI. Constructing the Altar—Visualizing Oneself as Vajrasattva

There are approximately fifteen ritual acts in this section, all centered around visualizing oneself as Vajrasattva.

The devotee visualizes the syllable *ma* in the right eye and the syllable *ta* in the left eye. These become the light of the sun and moon. This visualization facilitates seeing Vajrasattva. *Ma* and *ta* express insight and *samādhi*, respectively.

The *Ta-p'i-lu-che-na shu*<sup>88</sup> identifies the next three rites (entering the Buddha's pledge; birth of the *dharmadhātu*; turning the wheel of the teaching) with the pledges of the three families

of the MKG. One is empowered here as a master of these families. Kakuban (1095–1143) repeats this interpretation.<sup>89</sup> These three rites are also based on *chüan* seven of the *Mahāvairocana-sūtra*.

When doing the Buddha's pledge one recites *namaḥ samanta-buddhānāṃ asame trisame samaye svāhā* (Homage to all the *buddhas!* Oh pledge, without equal, of the three equalities! *svāhā*). Kakuchō writes one here attains a *tathāgata* body endowed equally with the three mysteries (the above three equalities) of the body, speech and mind.<sup>90</sup> The *mudrā* to be formed here is the lotus *añjali* (*mudrā* no. 7). The four fingers of each hand pressed together represent the as-yet-unawakened mind of man (the eight consciousnesses), while the two extended thumbs represent the *samādhi* and insight which the devotee cultivates. This *mudrā* seals the five places (forehead, right and left shoulders, chest and throat), which symbolizes perfecting the five wisdoms.

With the *mudrā* (no. 8) and *mantra* of the birth of the *dharmadhātu*, the devotee becomes identical with the *dharmadhātu*.<sup>91</sup> The *mantra* to be recited is *namaḥ samanta-buddhānāṃ dharmadhātu-svabhāvako' haṃ* (Homage to all the *buddhas*. I am the self-nature of the *dharmadhātu*). The two index fingers of this *mudrā* represent generating the flame of the Buddha's knowledge. The three fingers grasping the thumbs means the three poisons (ignorance, attachment and hatred) are transformed and one's nature becomes pure like space (the thumbs mean space).

The *mantra* for turning the wheel of the teaching is *namaḥ samanta-vajrāṇāṃ vajrātmako' haṃ* (Homage to all the *vajras*. I consist of *vajra*). One visualizes one's body as Vajrasattva holding a *vajra*. The *mudrā* shows the wheel of the teaching being turned (the two thumbs represent the hub and the other eight fingers represent the eight spokes, i.e., the eightfold path) (*mudrā* no. 9).

Now one visualizes the syllable *raṃ*, brilliant and white, on the head. This eliminates all defilements and transgressions accumulated over 100 *kalpas* and enables one to attain wisdom and blessings. The syllable *raṃ* represents the *tathāgata*'s fire of wisdom.<sup>92</sup>

The final act of this section is called Constructing the Altar or, the *tathāgata*-first *mudrā*<sup>93</sup> (*mudrā* no. 10). Shingo says that this and the following rite of sprinkling perfumed water on the site are the final actions taken to remove impurities in the mind

before visualizing the *maṇḍala*.<sup>94</sup> It is apparent from this interpretation that all the rites in this section were performed in order to make the devotee a suitable “shrine” for this visualization. The devotee has now become completely purified and abides in the *samādhi* of Mahāvairocana, realizing the five wisdoms. The thumb of the left hand (the devotee’s consciousness) is placed within the palm of the right hand; it is then grasped by the four fingers of the right hand and the tip of the right hand’s thumb presses down on the tip of the left hand’s thumb (i.e., the devotee’s consciousness is transformed into the five wisdoms symbolized by the right hand’s five fingers; also, the two thumbs of both hands touching together signify taking refuge in *sūnyatā*).

### VII. Visualizing the Seat of Enlightenment—Visualizing the Container World

There are approximately forty ritual acts in this section. These rites concern establishing a proper container world (i.e., *maṇḍala*) and the invitation of the deities to descend into the *maṇḍala*.

The rite of visualizing the five *cakras* is derived from *chüans* five and seven of the *Mahāvairocana-sūtra*. Gōhō states that by this visualization the devotee’s body becomes identical with Mahāvairocana.<sup>96</sup> There are various descriptions of this rite but all focus on visualizing the five syllables *a*, *vaṃ ram*, *haṃ* and *khaṃ*, which together are the five-syllable *mantra* of Mahāvairocana in the MKG *maṇḍala*.<sup>97</sup> The *Taizō Bonji Shidai* says that these syllables should be visualized on the moon disc in one’s own heart so as to form the body of Vajrasattva, whom even the great Māra cannot obstruct.

Shingo says that these five syllables are the seed syllables of the five elements behind all physical phenomena.<sup>98</sup> Even the *Taizō Bonji Shidai* makes the same statement. However, this contradicts Kūkai’s own statement in his *Sokushin jōbutsu gi* (Principle of Attaining Buddhahood with this Very Body),<sup>99</sup> where he identifies the five syllables *a*, *va*, *ra*, *ha* and *kha* as the seed syllables of earth, water, fire, wind and space. Both Shingo and the editor of the *Taizō Bonji Shidai* are thus confusing this *mantra*

of Mahāvairocana with the seed syllables of the five elements.

The King of One Hundred Lights is taken from *chüan* six of the *Mahāvairocana-sūtra*.<sup>100</sup> One recites *namaḥ samanta-buddhānām aṃ* (Homage to all the *buddhas. aṃ*) and forms the *vajra añjali* (*mudrā* no. 11). The letter *aṃ*, Kakuchō says, symbolizes the mind of enlightenment. This is to be visualized on top of the head.<sup>101</sup> The two hands are joined together with the tips interlocking. The *mudrā* symbolizes the inseparable union of the MKG *maṇḍala* and the *Vajradhātu maṇḍala*.

The Visualization of the Container World is also based on *chüans* five and seven of the *Mahāvairocana-sūtra*, and is explained in *chüan* fourteen of the *Ta-p'i-lu-che-na shu*.<sup>102</sup> The latter says that this visualization is always performed when a MKG *maṇḍala* is to be visualized. The *Taizō Bonji Shidai* describes this visualization as follows:

Below (imagine) there is the syllable *kham* which forms the space circle, of various colors and round in shape; above that is the syllable *ham* which forms the wind circle, black in color and crescent shaped; above that is the syllable *ram* which forms the fire circle, red in color and triangular in shape; above that is the syllable *vam* which forms the water circle, white in color and circular; above it is the syllable *aṃ* which forms the earth circle, yellow in color and square in shape. Above the earth circle there is syllable *kaṃ* which forms the seven concentric mountain ranges. Above these in the sky is the syllable *a* which becomes Mahāvairocana. From his stomach *cakra* there flows out a milk rain which falls down on the mountains. This turns into a perfumed ocean of eight blessings. In the midst of the ocean is the syllable *pra* which changes into a Golden Tortoise. On the back of the tortoise is the syllable *hūṃ* which becomes a five-pronged *vajra*. Above it is the syllable *aḥ* which becomes a great lotus. Above the lotus are the syllables *pra*, *su*, *hūṃ*, *vam*, etc., which change into the King of this marvellous, high mountain (It has eight peaks composed of the four gems).<sup>103</sup>

The above obviously is one version of the Indian Buddhist cosmos that was transplanted to China and Japan. Mount Sumeru is the central peak surrounded by the seven concentric mountains. The milk raining down is a symbol of Mahāvairocana's constant teaching. This becomes the setting of Mahāvairocana's palace and the MKG *maṇḍala*.

Next, the *Taizō Bonji Shidai* describes the *maṇḍala* to be visualized:

Above the Lord of Mount Sumeru there is the syllable *aḥ* which turns into an eight-pillared palace. Its four gates are open and adorned with the seven precious gems. In the center of the palace is the syllable *hriḥ* which forms an eight-petalled lotus. On the lotus is the syllable *a* which turns into a *stūpa*. This turns into Mahāvairocana. His body is endowed with the fortuitous marks and is brilliant, being completely luminous. The four *buddhas* and *bodhisattvas* and the sacred ones of the thirteen assemblies<sup>104</sup> encircle him in front and behind and are seated.

Raiyu says that the devotee should imagine the inhabitants of this palace singing wonderful music and playing stringed instruments that produce wonderful sounds.<sup>105</sup>

A common request found next in the five Shingon *vidhis* is as follows:

“I request Mahāvairocana, all the *tathāgatas* of the countless assemblies, the multitude of thunderbolt *bodhisattvas* of the two vehicles, the omnipresent assemblies of the great palace, the countless sages and all enlightened beings, I now, like the Buddha, have perfected the two worlds, I have perfected my body and established the *maṇḍala*; it is now variously adorned; do not abandon your vows of compassion but do now descend. I only pray that all you sages fulfill your original vows and receive me and others so that I attain success.”

There follows in these *vidhis* the evocation rites of the four Guardians of the four gates, the Space net and Fire enclosure, etc., all of which are meant to protect the *maṇḍala* from demons while the deities descend into it. A bell is rung (this signifies *samādhi*)<sup>106</sup> to attract the deities, lotus seats are prepared for them, and the following eight deities are the first to arrive.

These eight, secret *mudrās* are based on *chüan* five of the *Mahāvairocana-sūtra*<sup>107</sup> and are explained in the *Ta-p'i-lu-che-na shu*.<sup>108</sup> In the latter it is stated that by means of these eight *mudrās* and *mantras* all deities will spontaneously descend into the *maṇḍala* and fulfill the devotee's vows and praxis. If the *yogin* then unites with these deities and dwells in their seats magical powers (*siddhi*) are attained. The *Ta-p'i-lu-che-na shu*

correlates these eight *mudrās* and *mantras* with the four *buddhas* and *bodhisattvas* in the very center of the *maṇḍala* as follows: 1) Yamāntaka (literally: Great majesty and virtue engendered)—Ratnaketu in the east; 2) Vajra Indestructible—Saṃkumūṣitarāja in the south; 3) Lotus Store—Amitābha in the west; 4) Adorned with ten thousand virtues—Divyadundubhimeganirghoṣa in the north; 5) All Limbs engendered—Samantabhadra in the southeast; 6) Dharma abiding—Mañjuśrī in the southwest; 7) The *Dhāraṇī* of the *Bhagavat*—Avalokiteśvara in the northwest; 8) Promptly Empowering—Maitreya in the northeast.<sup>109</sup> Shingo says that by these *mudrās* the devotee can abide in the body of Mahāvairocana.<sup>110</sup> Two of these follow.

1) *Mudrā* no. 12. This *mudrā* represents a jewel; the thumbs, index fingers and little fingers represent radiating light. That is, this is the wish-fulfilling gem of Mahāvairocana. From this *mudrā* the great virtues of a *tathāgata* arise. Gōhō says that the two ring fingers express principle while the two middle fingers express wisdom—the two inseparable aspects of the mind of enlightenment.<sup>111</sup> The *mantra* to be recited is *namaḥ samanta-buddhānāṃ raṃ raḥ svāhā* (Homage to all the *buddhas*! *raṃ raḥ svāhā*). *Raṃ* and *raḥ* are based on the two syllables *aṃ* and *aḥ*, meaning perfect enlightenment and *nirvāṇa*, respectively. *Ra* is the seed syllable of the fire element (the two middle fingers also represent the burning flame of wisdom) and thus *raṃ* and *raḥ* signify enlightenment and *nirvāṇa*, and are present in the fire element from which arise the *tathāgata*'s virtues.

8) *Mudrā* no. 13. This is the *mudrā* of turning the Wheel of the teaching. It is revolved in a circular motion three times counter-clockwise and three times clockwise. The *mantra* here is *namaḥ samanta-buddhānāṃ mahā-yoga-yoginī yogeśvara khamjarike svāhā* (Homage to all the *buddhas*! Oh *yoginī* of great *yoga*! Oh Goddess of *yoga*! Oh space-born! *svāhā*). (When the *mudrā* is turned counterclockwise, the right thumb is on the left thumb; when turned clockwise, the left thumb is on the right thumb.)

Two stages of mediation have been introduced above which should be clarified. These can be explained by referring to the *Kriyā* tantric tradition of Tibet whose fundamental text is the *Mahāvairocana-sūtra*. Previously, the entire *maṇḍala* and its deities were visualized,<sup>112</sup> whereas now deities begin to descend into this *maṇḍala*. In the former, the *yogin* visualized and iden-

tified with the *samaya-sattvās* (symbolic beings), i.e., the deities the *yogin* has imagined, a product of the mind. Those deities who descend into the *maṇḍala* are *jñāna-sattvas* (knowledge beings).<sup>113</sup> These are considered celestial deities or *buddhas*, corporeal manifestations of Mahāvairocana, and are summoned from the *Ākāśa* realm. As hinted at above, once the latter descend, the symbolic being is identified with the knowledge being<sup>114</sup> and magical powers are obtained.<sup>115</sup>

#### VIII. The Tathāgatakāya Assembly—Realization of Mahāvairocana's Virtues

This assembly is based on *chūan* four of the *Mahāvairocana-sūtra*.<sup>116</sup> There are three traditions concerning the place of this assembly within the *Garbha Vidhis*. As explained by Gengō,<sup>117</sup> it can be found before the visualized seat of enlightenment, as in the *Hsüan-fa-ssu i-kuei* and *Sarai hōben shidai*; it is also placed after the seat of enlightenment and just before the assemblies of the *maṇḍala* which are manifested below, as in the five Shingon *vidhis*, the *vidhis* of Jichie and Shinga and the *Ch'ing-lung i-kuei*; finally, it is also placed after the *maṇḍala* assemblies as in the *Taizō furei gosan shidai* and *Gorin tōji shidai*. Gengō says that if this assembly is placed before the visualized seat of enlightenment it signifies the adornment of the *yogin's* body and a necessary preparation for the visualization of the container world. If this assembly comes before the *maṇḍala* assemblies it expresses the virtues of Mahāvairocana (as a manifested *jñāna-sattva*). If this assembly is found after the *maṇḍala* it expresses the results of the practice. The anonymous author of the *Himitsu dantohō daiajari jōnenju shōki* writes that if this assembly comes after the *maṇḍala* it is meant only to express the origin of the *maṇḍala* assemblies and not the way the *vidhi* is practiced. Placed before the *maṇḍala* it expresses the inner realized virtues of the *yogin* which are then manifested externally in the *maṇḍala*.<sup>118</sup>

Regardless of these differences, it is clear that this assembly represents the virtues of Mahāvairocana that the devotee realizes. Shingo writes that this assembly represents Mahāvairocana's entry into *samsāra*, i.e., the *mudrās* of this assembly clarify the traits of the *nirmāṇakāya buddha* who appears

to teach Buddhism.<sup>119</sup> The *Ta-p'i-lu-che-na shu* says that the practices of this assembly result in the complete purity of the body and mind and the fulfillment of the *yogin's* vows.<sup>120</sup>

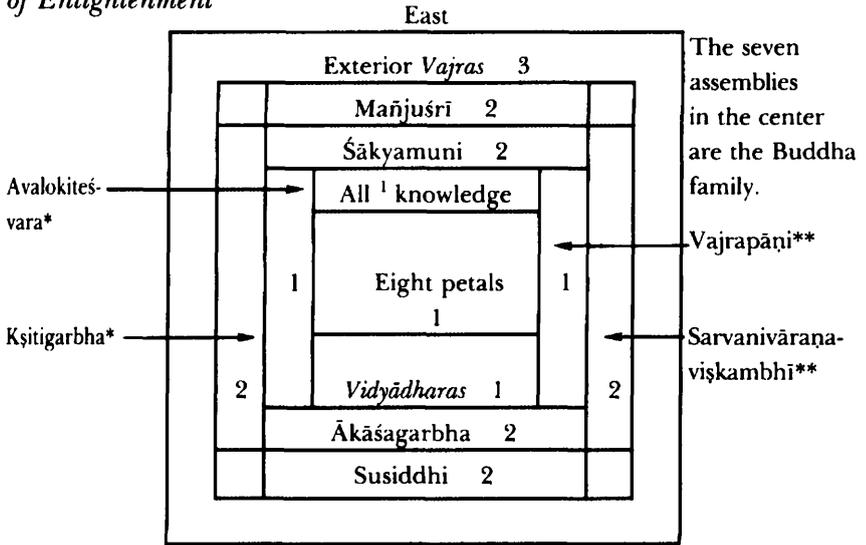
Only a few of the nearly thirty rites of this assembly will be presented. Gōhō and Kakuban classify these rites as representative of the mystery of either the body, speech or mind.<sup>121</sup> In the MKG *maṇḍalas* of Japan the deities of this assembly are depicted in the Śākyamuni assembly.

*Tathāgata's uṣṇīṣa* (*mudrā* no. 14); mystery of the body. The two middle fingers stand erect. The index fingers press against the back of the middle fingers while the thumbs press against the base of the middle fingers. This represents a three-pronged *vajra*, i.e., an *uṣṇīṣa*. The *mantra* to be recited is *namaḥ samanta-buddhānām hūṃ hūṃ* (Homage to all the *buddhas*<sup>1</sup> *hūṃ hūṃ*). The *Ta-p'i-lu-che-na shu* says that the two *hūṃ* syllables mean cause and effect or practice and buddhahood.

*Tathāgata's tongue* (*mudrā* no. 15); mystery of speech. This is represented by the two ring fingers inserted in the palms; these two fingers are pressed by the two thumbs. *Mantra: namaḥ samanta-buddhānām tathāgata-jihva satya-dharma-pratiṣṭhita svāhā* (Homage to all the *buddhas*! *Tathāgata's tongue*! Dweller in the true teaching! *svāhā*).

*Tathāgata's mindfulness* (*mudrā* no. 16); mystery of mind. *Mantra: namaḥ samanta-buddhānām tathāgata-smṛti sattva-hitābhyudgata gagana-samāsama svāhā* (Homage to all the *buddhas*! Oh mindfulness of the *Tathāgata*, creating the benefits of living beings, equivalent to space and without equal! *svāhā*). The two index fingers, representing cause and effect, press down on the two thumbs (representing space and *śūnyatā*), i.e., the two obstructions of cause and effect are resolved in the realization of *śūnyatā*. The three other erect fingers represent the virtues of the Buddha, Lotus and *Vajra* families. This *mudrā* is also called the Sword of Wisdom.

IX. The Twelve Assemblies of the MKG Maṇḍala in Japan—Aspects of Enlightenment



\* The two Lotus families

\*\* The two Vajra families. The exterior Vajras sometimes are classified as a Vajra family.

The numbers 1–3 indicate the rank of each assembly.

These assemblies in the five Shingon *vidhis* are based on *chūan* four of the *Mahāvairocana-sūtra*.<sup>122</sup> In these *vidhis* all 414 deities depicted in the MKG *maṇḍala* do not have corresponding evocation rites. In contrast to these shorter *vidhis*, those attributed to Jichie and Shinga contain many more *mudrās* and *mantras* for the deities in each assembly of the MKG *maṇḍala*.<sup>123</sup> These latter two *vidhis*, as well as that attributed to Engyō (799–852),<sup>124</sup> present these assemblies in the same order as does the *Kuang-da i-kuei*: 1) All knowledge; also called Buddha's mother (*Henchi*<sup>aac</sup>); 2) Lotus family or Avalokiteśvara (*Rengebu*<sup>aaf</sup>); 3) Vajrapāṇi or Vajra family (*Kongōshu*<sup>aag</sup>); 4) Five *Vidyādhara*s or *Jimyō*<sup>aah</sup> assembly; 5) Mañjuśrī<sup>aai</sup>; 6) Sarvanivāraṇa-*viṣkambhī* or *Jogaishō*<sup>aaj</sup> assembly; 7) Kṣitigarbha (*Jizō*<sup>aak</sup>); 8) Ākāśagarbha (*Kokuzō*<sup>aal</sup>); 9) Śākyamuni (*Shaka*<sup>aam</sup>); 10) Exterior Vajras (*Gekongō*<sup>aan</sup>). The five Shingon *vidhis* present these assemblies in the same order as the *vidhis* of Fa-chūan and the *She-ta i-kuei* as

follows: 1) All-knowledge; 2) Avalokiteśvara; 3) Mañjuśrī; 4) Sarvanivāraṇa-viṣkambhī; 5) Kṣitigarbha; 6) Ākāśagarbha; 7) Vajrapāṇi; 8) *Vidyādhara*s; 9) Śākyamuni; 10) Exterior *Vajras*.

In all these *vidhis* the previous section on the “eight secret *mudrās*” and the evocation rite of the “all illuminating rays of 100 syllables” are correlated with the nine deities of the eight-petal assembly. Shingo and Raiyu write that in these abbreviated *vidhis* the *Susiddhi* assembly is not delineated because it is interpreted as being represented by *Susiddhikara Bodhisattva*,<sup>aa0</sup> depicted in the *Ākāśagarbha* assembly.<sup>125</sup> This is how the *vidhi*’s account for the twelve assemblies.

Annen attempts to explain why the assemblies appear in different orders in the *vidhis*.<sup>126</sup> When the *yogin* starts from the center of the *maṇḍala* and moves outward as in the *Kuang-da i-kuei*, that is, from the first rank of the *maṇḍala* (Eight petals, All-knowledge, Avalokiteśvara, Vajrapāṇi and *Vidyādhara*s) to the second (Śākyamuni, Mañjuśrī, Sarvanivāraṇa-viṣkambhī, Ākāśagarbha and Kṣitigarbha) and the third rank (Exterior *Vajras*), this is a method of recitation beginning from the source and moving outward towards manifestations.<sup>aaP</sup> In contrast, Annen and the *Ta-p’i-lu-che-na-shu*<sup>127</sup> say that a recitation beginning in the outer assemblies and moving inward represents a practice moving from a cause to an effect, i.e., this is a practice seeking the mind of enlightenment represented by the eight-petal assembly. Notwithstanding this “explanation,” the commentaries do not explain why the five Shingon *vidhis* proceed in the rank order 1-2-1-2-3, and this topic needs to be further investigated.

There are approximately 100 deities with their *mudrās* and *mantras* in the Shingon *vidhis*. Instead of giving examples of these it will suffice here to state the basic concept behind the structure of the MKG *maṇḍala* as this relates to the *vidhis*. As the *Ta-p’i-lu-che-na-shu* states,<sup>128</sup> due to the *Tathāgata*’s empowerment the first rank of assemblies is manifested by virtue of the Buddha’s enlightenment. The second rank of great beings is manifested due to the practice of great compassion. The third rank appears by virtue of skillful means. Thus, in reciting the *mantras* and forming the *mudrās* of the deities in the *maṇḍala*, the *yogin* cultivates compassion based on the *bodhicitta* and develops

skillful means to aid all living beings in attaining enlightenment.<sup>129</sup>

### X. Offerings and Dhārani Recitation – Siddhis

A distinctive feature of this section in the five Shingon *vidhis* is that its structure and many of its rites (there are about thirty-five rites) are based on the *Vajradhātu Vidhi* system introduced by Kūkai, and not the *Mahāvairocana-sūtra*, although some major rites presented below are based on the *sūtra*.<sup>130</sup> The rites in this section clearly illustrate the accomplishments of the *yogin* who has successfully summoned the deities to the *maṇḍala*.

After all knowledge beings of the *maṇḍala* have been attracted, drawn in, tied and subdued by the four attracting (*saṃgraha*<sup>aaq</sup>) deities, bringing about non-duality between the *yogin* and these knowledge beings, the offerings of powdered incense, flowers, stick incense, food and lights are offered to them. As interpreted by the *Ta-p'i-lu-che-na shu*, Shingo and Kakuchō<sup>131</sup>, powdered incense means purity, flowers represent all practices born from compassion, stick incense means the ability to penetrate the *dharmadhātu* (i.e., in accord with each virtue cultivated a fire of wisdom burns and the breeze of liberation blows; in accord with the power of one's vows of compassion one perfumes all spontaneously), food refers to the results of one's practices, i.e., a supreme ambrosia (enlightenment) that is beyond *samsāra* and lights refer to the *yogin*'s boundless wisdom that illuminates all living beings. In some *vidhis*, *argha* water (feet-cooling water) heads this list, making six offerings. Kakuchō says these refer to the six perfected *pāramitās* of charity, morality, patience, striving, *samādhi* and insight.<sup>132</sup> It is obvious that these offerings involve both "outer" and "inner offerings," the latter representing the attainments of the *yogin*.

The next series of rites, concluding the *vidhi* in general, are interpreted as the turning of the Wheel of the Teaching by the *yogin*.<sup>133</sup> When either contemplating a circle of syllables on the body or reciting certain *mantras*, the devotee is really the enlightened Mahāvairocana who is constantly teaching the esoteric doctrine. This is the implementation of skillful means for the enlightenment of all living beings.

The practice of the rite entitled "Lord of Twelve *Mantras*"

involves visualizing twelve syllables on twelve parts of the body. Because all *vidhis* employ slightly different syllables, these varying schemes need not be individually interpreted. The twelve parts of the body are the head, brow, two ears, two shoulders, chest, back (or throat), stomach, loins and two feet. The *Ta-p'i-lu-che-na shu* says that by contemplating these letters on the body the *yogin* becomes the Buddha Vairocana, the essence of the *dharmadhātu*, and turns the Wheel of the Teaching.<sup>134</sup> As described by this commentary and Annen<sup>135</sup>, the letters *a*, *ā*, *aṃ* and *aḥ*, meaning giving rise to the thought of enlightenment, cultivating it, realizing enlightenment and entering *Nirvāṇa*, are virtues found in the Buddha, Lotus and *Vajra* families. These families are represented by the letters *a*, *sa* and *va*, respectively. The scheme of twelve syllables resulting from this interpretation is as follows:

	Four	<i>a</i> 's	<i>a</i>	<i>ā</i>	<i>aṃ</i>	<i>aḥ</i>
Family						
Buddha	<i>a</i>		<i>a</i>	<i>ā</i>	<i>aṃ</i>	<i>aḥ</i>
Lotus	<i>sa</i>		<i>sa</i>	<i>sā</i>	<i>saṃ</i>	<i>saḥ</i>
Vajra	<i>va</i>		<i>va</i>	<i>vā</i>	<i>vaṃ</i>	<i>vaḥ</i>

When he visualizes these twelve syllables on the twelve parts of the body, the *yogin* embodies the above four virtues as cultivated in each of the three families.<sup>136</sup>

The above set of twelve syllables is also used in the following visualization, entitled the Three Families and Four Places." The syllables *a*, *sa* and *va*, referring to the three families, are contemplated on the top of the head and on the right and left shoulders, respectively. The *yogin* thus is the Lord of the Teachings of the three families. Then the syllables *a*, *sa* and *va* are contemplated on the head, *ā*, *sā* and *vā* are contemplated on the chest, *aṃ*, *saṃ*, and *vaṃ* are visualized at the stomach and *aḥ*, *saḥ* and *vaḥ* are visualized below the loins. These four groups of syllables represent the four *mandālas* (Great, Symbolic, Law and Action) realized by the *yogin*.<sup>137</sup>

Following this visualization, the *yogin* contemplates

Mahāvairocana entering the body and the *yogin* entering Mahāvairocana (*nyūga-ganyū<sup>aar</sup>*). As explained in the *Taizō bonji shidai*<sup>138</sup> the *yogin*

“... visualizes in the mind a full moon disc with nine concentric layers<sup>139</sup> (these are the abodes of the nine deities – in the center of the *maṇḍala*). Above this is the syllable *a*. Because the syllable *a* (a symbol of Mahāvairocana) is fundamentally unborn and cannot be comprehended the intrinsic nature of my mind also cannot be comprehended; the minds of living beings also are fundamentally unborn and cannot be comprehended; the realm of all *buddhas* also is fundamentally unborn and cannot be comprehended; *buddhas* and living beings are not two and are equal. For this reason I am Mahāvairocana and Mahāvairocana is myself.”

The devotee now recites the mantra of Mahāvairocana in the MKG *maṇḍala*: *a vi ra hūm kham*. Then follows the empowerment of the Buddha’s mother (also called Buddha’s Eyes because the five eyes, i.e., wisdoms, are perfected). This is also practiced in the *Vajradhātu Vidhi* (*mudrā* no. 17). The two index fingers touch the backs of the upper joints of the two middle fingers. The tips of the two little fingers touch one another. The two thumbs touch the middle joints of the two middle fingers. (Various explanations exist concerning how this *mudrā* represents five eyes.<sup>140</sup>) The forehead, right and left shoulders, chest and throat are empowered with this *mudrā*. The *mantra* to be recited is: *namo bhagavat-uṣṇīṣa om ru ru sphuru jvala tiṣṭha siddha-locani sarvārtha-sādhani svāhā* (Homage to the uṣṇīṣa of the *Bhagavat*! Om Speak! Speak! Fill up! Radiate! Remain! Oh, gaze of the accomplished one! Oh, one who makes achieve all aims! *svāhā*).

The five Shingon *vidhis* conclude with further recitations, the transfer of the merits of the practice to all living beings, the farewell to the knowledge beings and their return to the *Ākāśa* realm, the dissolving of the *maṇḍala*, and the departure of the devotee from the shrine.

### *XI. Concluding Remarks*

In this brief survey I have attempted to identify the major components of the *Garbha Vidhi* system introduced to Japan by

Kūkai. The five *vidhis* judged to be representative of this system are long manuals, and without some knowledge of their structure and components the rationale behind the ritual-meditation process is otherwise difficult to understand. We have seen that the *kalpa* is a composite practice. Its structure is based on *chüan* seven of the *Mahāvairocana-sūtra*, and specific rites are taken from *chüans* four, five and six as well. Based on the explanations of authoritative commentaries I have labeled the major sections of the *vidhi* system as follows: 1) Rites of Purification; 2) Visualizing Oneself as Vajrasattva; 3) Visualizing the Container World; 4) Realization of Mahāvairocana's virtues; 5) Aspects of Enlightenment; 6) *Siddhis*. As a result of this survey, the character and natural progression of the meditation process becomes evident.

This process can be summarized as follows. The *yogin* begins by purifying and protecting his body, speech and mind. Without the removal of defilements, both physical and mental, the proper environment for the visualization of deities is not established. The *yogin* then visualizes Vajrasattva (another name for the *Tathāgata* Mahāvairocana), the Lord of the three families. Next, the *yogin* generates the residence of Mahāvairocana (the MKG *maṇḍala*) at the summit of Mount Sumeru and visualizes Mahāvairocana and all the deities of the *maṇḍala* residing in this palace. Thus far, all visualizations have been of symbolic-beings, i.e., these are products of the mind with which the *yogin* temporarily identifies. Mount Sumeru is in the *Akanīṣṭha* heaven, the highest of the form realms, and here clearly is also a product of the mind. Once this *maṇḍala* has been protected the knowledge-beings are summoned and they descend into this container world. The *yogin* then unites the knowledge- and symbolic-beings and attains various powers not discussed in the manual. Once these knowledge-beings descend, the *yogin's* vows to attain enlightenment, etc., can be fulfilled. Presumably the *maṇḍala* is visualized in the *Akanīṣṭha* heaven because it is here that the knowledge-beings are able to take on form. These knowledge-beings are offered food, incense, etc., both of the physical and mental varieties, as explained in the commentaries. Finally, the *yogin* recites *dhāraṇīs*. These are recited while dwelling on the shapes of syllables visualized on different parts of the body. At the conclusion of the ritual the same visualizations that were performed to establish the *maṇḍala* are performed again, this time with the goal of

dissolving the visualization. The protective space net, fire enclosure, etc. are removed, the knowledge-beings are bid farewell and the *yogin* dwells in *śūnyatā*.<sup>141</sup>

It is obvious that all visualizations are accompanied by external, ritual actions. These represent, but are not substitutions for, the visualization (e.g., the *mudrā* of “the budding mind of enlightenment” represents the state of the mind of the *yogin*). On the other hand, even when the goal of attaining enlightenment for oneself and others is intensely generated, if this goal is pursued without ritual contemplation, it cannot be rapidly achieved. The Shingon tradition maintains that when the *mudrās*, *mantras* and visualizations together are properly performed, only then can the *vidhi* be successfully accomplished. The practitioners of the *Shidō Kegyō* system also believe that one cannot really understand these practices or their effects just by reading about them as we have done here. The way of forming a *mudrā*, the way of ringing a bell, etc. have to be learned from a teacher. Of course, without prerequisite training, visualization cannot be practiced either. Nevertheless, it is hoped that this study has clarified the contents and theory of the *Garbha Vidhi*.

### MUDRĀS



1



2



3



4



5



6,11



7



8



9



10



12



13



14



15



16



17

Source: Toganoo Shoun, *Himitsu Jisō no Kenkyū* (Kōyasan: Mikkyō Bunka Kenkyūjō, 1959), pp. 287, 322, 401, 404.

## NOTES

Abbreviations

KDZ – *Kōbō Daishi Zenshū*, eight vols. (Kōyasan: Mikkyō Bunka Kenkyūjō, 1965-67).

KDDZ – *Kōbō Daishi Shodeshi Zenshū*, three vols. (Kyōto: Rokudai Shimpōsha, 1942).

T – *Taishō Shinshū Daizōkyō*

TS – Toganoo Shoun, *Himitsu Jisō no Kenkyū* (Kōyasan: Mikkyō Bunka Kenkyūjō, 1959).

1. The titles for these evocation rites, or *vidhis* (Jp.: *giki*), as illustrated in this paper have always varied in Japan. *Garbha* is my translation for the Japanese word *taizō*. The *Mikkyō Daijiten* (Kyōto: Hōzōkan, 1983), pp. 1489, 1492, translates *taizō* as both *garbha* and *garbhakośa*. Four *vidhis* attributed to Kūkai also use the word *garbhakośa*. The word *taizō* is found in the Chinese translation of the *Mahāvairocana-sūtra* (T. 18, No. 848) and until a Sanskrit version of this scripture is found or until all references to this word in Tibetan and Chinese commentaries are analysed the restoration of the correct Sanskrit will be problematic.

2. Paul Groner has argued convincingly that Saicho could not have introduced this *vidhi* to Japan. *Saichō and the Bodhisattva Precepts* (Ann Arbor: University Microfilms International, 1981), pp. 44-72.

3. See Kūkai's "Goshōrai mokuroku," KDZ, Vol. 1, p. 99. *Mahā-karuṇā-garbhodhava-maṇḍala* is a more technically accurate, Sanskrit restoration of the full Chinese name Ta-pei-t'ai-ts'ang-sheng-man-t'o-lo. See Toganoo Shoun, *Mandara no Kenkyū* (Kōyasan: Mikkyō Bunka Kenkyūjō, 1958), p. 63.

4. The Ono branch of early Shingon Buddhism interprets these *gakuhō* initiations in this way. In contrast, the Hirosawa branch interprets Kūkai's *gakuhō* initiations as *denbō* initiations (transmission of the teaching), which empower one as a master (*ācārya*). The Hirosawa branch believes Kūkai altogether received three *denbō* consecrations. TS, pp. 107-09.

5. See Kūkai's record (the original is in Kūkai's own hand) of those he personally initiated into the *Vajradhātu* and *Mahā-karuṇā-garbha maṇḍalas* at Takaosanji, the *Takao kanyōki*. *Kōbō Daishi Zenshū*, Vol. 3, edited by Sofu senyōkai (Tōkyō: Yoshikawa Kōbunkan, 1911), p. 620ff.

6. Kūkai gives in his *Shingonshū shogaku kyōritsuron mokuroku* (KDZ, vol. 1, pp. 105-23) a list of the *sūtras*, commentaries, etc. he required his disciples to study. The list contains sixty-two *sūtras* belonging to the *Tattva-saṃgraha* lineage but only seven *sūtras* belonging to the *Mahāvairocana-sūtra* lineage.

7. The classic study of this *maṇḍala* is by Ishida Hisatoyo, *Mandara no Kenkyū*, two vols. (Tōkyō: Tōkyō Bijutsu, 1975).

8. The *Shingon denju sakuhō* ascribed to Kūkai (KDZ, vol. 4, p. 417) prescribes the following set of practices: 1) *Kechien kanjō* (for establishing a personal relationship with one deity); 2) *Jūhachidō*; 3) *Issonbō* (offering rite to one deity); 4) *Kongōkai*; 5) *Taizōkai*; 6) *Goma*. When the court sanctioned three Shingon nembundosha just before Kūkai's death they were required to master, among other things, an *Issonbō* of one deity from the MKG and one deity from the *Vajradhātu maṇḍala*, the *Jūhachidō* rite, the *Bonji shūtan sho* (a textbook on the Siddham letters Kūkai introduced from China but which now is lost), etc., but not the *Goma*. KDZ, Vol. 5, p. 92. As Kūkai's sect grew the need arose eventually for a structured discipline. TS, p. 23ff.

9. Toganoo Shoun, *Shingonshū Tokuhon (Jisshuhen)*, Kōyasan: Kōyasan Shuppansha, 1968), pp. 90-93.

10. The Hirosawa branch of the Shingon sect, on the basis of the *Kongōchō yuga gomaki* attributed to Kūkai, practices the *Goma* before the *Taizōkai shidai*. The Ono branch, on the basis of the *Kenritsu mandara goma giki*, also attributed to Kūkai, practices these four rites in the order given. TS, p. 33ff.

11. The earliest reference to these rites in Japanese as *Kegyō* is found in a work by Jichi (A.C. 786-847), a disciple of Kūkai. Ōyama Kōjun, *Himitsu Bukkyō Kōyasan Chūinryū no Kenkyū* (Kōyasan: Ōyama Kōjun Hōin Shōshin Kinen Shuppankai, 1962), p. 63.

12. TS, pp. 85-88.

13. Only the *Jūhachidō* has been studied. Taisen Miyata, *A Study of the Ritual Mudrā in the Shingon Tradition: A Phenomenological Study on the Eighteen Ways of Esoteric Recitation (Jūhachidō Nenju Kubi Shidai Chūinryū) in the Kōyasan Tradition*, (Rev. Taisen Miyata, 1984). The *Jūhachidō* is based on T. no. 1005.

14. TS. The original work published in 1959 was reprinted in 1982; Ōyama Kōjun, *Himitsu Bukkyō*. See also Tanaka Kaio, *Himitsu Jisō no Kaisetsu* (Tōkyō: Shikanoen, 1962); "Kokuyaku Taizō Nenju Shidai," in *Kokuyaku Seikyō Taikai, Tōmitsu bu, Dainihan* (Tōkyō: Kokusho Kankōkai, 1974), pp. 1-143; Horiou M. Toki, *Japanese Mudra based on Si-do-in dzou* (New Delhi: International Academy of Indian Culture, 1973). The latter was first published in *Annales du Musée Guimet*, Tome huitième, (Paris, 1899).

15. E.g., Gōhō (1306-1362) states this in this *Taizōkai Nenju Shidai Yōshūki, Shingonshū Zensho* (hereafter abbreviated SZ), vol. 25 (Tōkyō: Shingonshū Zensho Kankōkai Shibu, 1934), p. 444.

16. Tajima Ryūjin, *Étude sur le Mahāvairocana-sūtra (Dainichikyō) avec la traduction commentée du premier chapitre* (Paris: Adrien Maisonneuve, 1936). An English translation of this work along with an annotated translation of chapter two of the *sūtra* by Alex Wayman will be published shortly by Motilal Banarsidass.

17. E.g., William Kuno Muller, *Shingon-Mysticism Śubhakarasiṃha and I-hsing's Commentary to the Mahāvairocana-sūtra, Chapter One, an annotated translation* (Ann Arbor: University Microfilms International, 1980); Minoru Kiyota, "The Mahāvairocana-sūtra (first chapter): An annotated English Translation," in *Daijō Bukkyō kara Mikkyō e Katsumata Shunkyō Hakase Koki Kinen Ronshū* (Tōkyō: Shunjūsha, 1983), pp. 17-43.

18. KDZ, Vol. 2, pp. 247-86; also called *Garbha Ku* (sic: *ko*)śa *dharma*.
19. KDZ, Vol. 2, pp. 291-337; also called *Garbhakuśa dharma*.
20. KDZ, Vol. 2, pp. 342-388; also called *Garbhakuśa dharma*, *Taizōkai shidai*, *Usugami shidai* or *Atsugami shidai*.
21. KDZ, Vol. 2, pp. 396-451; also called *Garbhakośa dharma* or *Taizō Usugami shidai*.
22. *Nihon Daizōkyō*, fifty-one vols. (Tōkyō: Nihon Daizōkyō Hensankai, 1914-21).
23. KDZ, Vol. 2, pp. 454-481; also called *Taizōkai nenju shidai*.
24. KDZ, Vol. 4, pp. 559-617.
25. KDZ, Vol. 4, pp. 620-663.
26. KDZ, Vol. 4, pp. 665-694; also called *Garbhakuśa dharma* or *Taizōkai bizai shidai*.
27. In the ninth century the Tendai sect also formed a *Shidō Kegyō* system. An example dating from 1272 is found in Horiou Toki's *Japanese Mudrā based on the Si-do-in-dzou*.
28. T. 18, No. 850.
29. T. 18, No. 851.
30. T. 18, No. 852. See *Mikkyō Daijiten* (Kyōto: Hōzōkan, 1983), p. 2022, for a short biography.
31. T. 18, No. 853.
32. T. 18, Nos. 854, 856, 857, 859.
33. T. 55, No. 2176, p. 115c.
34. Ueda Reijo, "Daishi gosaku Taizō shidai no Kōsatsu (1)," *Mikkyō Gakkaihō*, No. 23, 1984, pp. 49-58; "Daishi gosaku Taizō shidai no Kōsatsu," *Mikkyō Bunka*, no. 146, 1984, pp. 1-11.
35. See *Mikkyō Daijiten*, p. 850, for a short biography.
36. T. 39, No. 1796. Śubhākarasiṃha's oral explanations are here recorded by I-hsing. I-hsing also adds his own interpretations.
37. Sixteen *vidhis* were compared. These included the eight traditionally attributed to Kūkai as well as the following *vidhis*: *Taizōkai shidai* (KDDZ, Vol. 1, pp. 519-575) and *Taizō kubi shidai* (KDDZ, Vol. 1, pp. 271-74), both attributed to Jichie; the *Taizō daihō shidai* (KDDZ, Vol. 2, pp. 1-74) and *Taizō kubi shidai* (KDDZ, Vol. 1, pp. 75-79), both attributed to Shinga, another of Kūkai's disciples; the *Taizō daishidai*, attributed to Engyō (799-852) (KDDZ, Vol. 3, pp. 165-346); Yūkai's (1345-1416) *Taizōkai shidai* (T. 78, No. 2509, p. 901ff.); Gengō's (911-955) *Taizōkai nenju shiki*, found in TS, pp. 400-516 or *Kokuyaku Seikyō Taikei*, *Tōmitsu bu*, Vol. 2, pp. 1-144; and Iwahara Taishin's *Taizōkai nenju shidai* (Kōyasan: Matsumoto Nishindō, 1976).
38. SZ, Vol. 25.
39. The *Taizōkai shidai* (KDDZ, Vol. 1) attributed to Jichie and the *Taizō daihō shidai* (KDDZ, Vol. 2) attributed to Shinga.
40. For a recent study of *dhāraṇīs* and *mantras* see Ujike Kakusho, *Darani no Sekai* (Osaka: Tōhō shuppanshi, 1984).
41. A script that developed in the fourth and fifth centuries in India. See *Mikkyō Jiten*, edited by Sawa Ryūken (Kyōto: Hōzōkan, 1975), p. 308ff.
42. TS, pp. 71-72; SZ, Vol. 25, p. 4.
43. T. 18, No. 880.

44. See Iwahara Teishin's manual listed above in ft. nt. 37.
45. KDZ, vol. 1, pp. 90-91, 561; R.H. van Gulik, *Siddham: An Essay on the History of Sanskrit Studies in China and Japan*, Śata-piṭaka series, Indo-Asian Literature, Vol. 247 (Delhi, 1980), pp. 52-3.
46. T. 84, No. 2701. This, however is not a grammar book on Sanskrit. Kūkai interprets *sūnyatā* in reference to the Siddham letters he lists.
47. *Bonji Daikan*, edited by Shuchiin Daigaku Mikkyō Gakkai (Tōkyō: Meicho fukyōkai, 1983), pp. 61-81.
48. The *Mikkyō Daijiten* (p. 1488ff.) lists fifty-two different *vidhis*.
49. KDDZ, Vol. 1, pp. 271-74; Vol. 2, pp. 75-79.
50. By maintaining the most essential contents and structure of the *Garbha Vidhi* the abbreviated manuals must have been considered as effective as the longer ones. The shorter *vidhis* always reduce the number of evocation rites to the deities in the MKG. There are no comparable short *Garbha Vidhis* in the Taishō canon.
51. T. 75, No. 2399, p. 633c; T. 75, No. 2404, p. 806c.
52. T. 75, No. 2390 (*Taizō daihō tai juki*), p. 54a.
53. See Matsunaga Yūkei, *Mikkyō no Rekishi* (Kyōto: Heirakuji shoten, 1974), pp. 209-15, 275-280, for the origins and modern ramifications of this factionalism.
54. SZ, Vol. 25, pp. 2, 444.
55. T. 18, No. 848, p. 45ff.
56. T. 61, No. 2232 (*Renge taizōkai giki kaishaku*), p. 865c.
57. T. 75, No. 2404 (*Taizōkai shōki*), p. 799b.
58. Cf. Takai Kankai, *Mikkyō Jisō Taikei* (Kyōto: Yamashiroya Bunseidō, 1976), pp. 301-313; TS, pp. 70-84.
59. T. 18, No. 848, pp. 24-30. Ueda has discussed the ten *mudrās* which alone differ. See his "Daishi gosaku Taizō shidai no Kōsatsu (1)," pp. 54-55.
60. KDDZ, Vol. 1, pp. 519-575; Vol. 2, pp. 1-74.
61. T. 75, No. 2390, p. 108c; T. 75, No. 2399, p. 633c.
62. T. 39, No. 1796.
63. There is another commentary of interest by Śubhākarasiṃha's Korean disciple Pul ka sa ue (Jp.: Fukashigi). See T. 39, No. 1797. This interprets *chūan* seven of the *Mahāvairocana-sūtra*.
64. T. 61, No. 2231.
65. T. 79, No. 2534; *Taizō nyū rishō*.
66. SZ, Vol. 25.
67. T. 75, No. 2398 (*Taizō sammitsushō*); T. 75, No. 2399 (*Sammitsu shō ryoken*); T. 75, No. 2404 (*Taizōkai shōki*).
68. T. 75, No. 2385 (*Taizōkai koshinki*).
69. T. 75, No. 2390 (*Taizōkai daihōtai juki*); See also T. 75, No. 2397.
70. Also read were the following commentaries: Kakuban's (1095-1145) *Taizōkai sata* (T. 79, No. 2579); Gengō's *Taizōkai sanbu hishaku* (T. 78, No. 2472) and the *Himitsudan tohō daiajari jōnenju shoki* (T. 75, No. 2405), anonymous.
71. T. 39, No. 1796, p. 714a. Cf. T. 75, No. 2405, p. 807b.
72. T. 79, No. 2534, p. 145b. Raiyu himself refers to the famous passage of the *Mahāvairocana-sūtra* (T. No. 848, p. 1b-c) which, in describing enlighten-

ment, says "Bodhicitta is the cause, great compassion is the root and skilful means is the end."

73. T. 39, p. 722b.

74. Gengō's analysis is given by Minoru Kiyota, *Shingon Buddhism: Theory and Practice* (Los Angeles and Tōkyō: Buddhist Books International, 1978), pp. 83-87.

75. T. 78, No. 2472, p. 74.

76. SZ, Vol. 25, pp. 8-9.

77. On the four forms of the *dharmakāya* in the Shingon school see Y.S. Hakeda, *Kūkai: Major Works translated, with an Account of his Life and a Study of his Thought* (New York and London: Columbia University Press, 1972), p. 83. This theory is based on *sūtras* of the *Tattvasaṃgraha* lineage translated by Amoghavajra. See Katō Shinichi, "Kōbō Daishi no Busshinkan no Keisei katei," *Mikkyōgaku Kenkyū*, No. 10, 1978, pp. 41-49.

78. T. 75, p. 807.

79. Y.S. Hakeda, *Kūkai Major Works*, p. 85.

80. This latter point is discussed by Kūkai in his *Benken mitsu nikyō ron*, KDZ, Vol. 1, pp. 474-506.

81. Jeffrey Hopkins, "Reason as the Prime Principle in Tsong Kha pa's Delineation of Deity Yoga as the Demarcation Between Sūtra and Tantra," *Journal of the International Association of Buddhist Studies*, Vol. 7, No. 2, 1984, pp. 100-101.

82. Yoshida Keiko's *Kontai Ryōbu Shingon Geki* (Kyōto: Heirakuji shoten, 1978) and TS were referred to for an understanding of the Siddham *mantras* in these *vidhis*. All translations are my own.

83. Killing, stealing, adultery, lying, immoral language, slander, equivocation, coveting and false views.

84. The pictures of the *mudrās* were taken from TS. There are often two or three variations for one *mudrā*. Those depicted are meant to be representative only. The interpretation for these *mudrās* was based on Ōyama Kōjun's *Himitsu Bukkyō*. Although he does not acknowledge it, Ōyama bases his interpretations on standard commentaries. For example, his explanations of the *mudrās* in the section entitled "Preliminary Expedients" are based on Raiyu's *Kongōkai hotsu-e sho* (T. 79, No. 2533); Kōzen's (1120-1203) *Kongōkai sho*, SZ, Vol. 24, pp. 62-204; Donjaku's (1674-1742) *Kongōkai shidai shiki*, SZ, Vol. 24, pp. 205-372, etc. A key to the meaning of the fingers of each hand can be found in *Mikkyō Jiten*, p. 347, *Taizō Zuzō VIII*, T. No. 3168, pp. 298-99, and Dale E. Saunders' *Mudrā: A Study of Symbolic Gestures in Japanese Buddhist Sculpture* (Princeton University Press, 1985), p. 32.

85. T. 39, p. 714.

86. See Minoru Kiyota, *Shingon Buddhism*, pp. 83-89. Cf. *Mikkyō Daijiten*, pp. 349-50.

87. T. 79, No. 2534, p. 147.

88. T. 39, p. 675c.

89. T. 79, No. 2519.

90. T. 75, No. 2404, pp. 799-800; Cf. T. 79, No. 2534, p. 14b; T. 75, No. 2385, p. 1b.

91. T. 39, p. 715a; T. 75, No. 2385, p. 2b.

92. T. 75, 2385, p. 3b; T. 75, No. 2404, p. 800b.
93. SZ, Vol. 25, p. 73; TS, p. 415. Also called *Chi ken in*, *Mudrā* of the Knowledge fist. Cf. Saunders, *Mudrā*, p. 102ff.
94. T. 61, No. 2232, p. 571; Cf. T. 79, No. 2519, p. 33.
95. T. No. 848, p. 30ff, 47ff.
96. SZ, Vol. 25, p. 81; Cf. T. 75, No. 2399, p. 635a.
97. *Mikkyō Daijiten*, p. 600b.
98. T. 61, No. 2231, p. 573.
99. KDZ, Vol. 1, p. 509.
100. T. No. 848, p. 40a.
101. T. 75, No. 2404, p. 801a.
102. Cf. T. 79, No. 2534, p. 150a; T. 18, p. 48a.
103. KDZ, Vol. 2, p. 252. This is quoted as an example of this visualization in the early *vidhis* of the Shingon school.
104. Although the *Mahāvairocana-sūtra* and its commentary discuss thirteen assemblies, the MKG *maṇḍala* as it is drawn in Japan has twelve assemblies. See Toganoo Shoun, *Mandara no Kenkyū*, p. 102. When the four *Vidyādhara*s of the *Susiddhi* Assembly are separately drawn, they become the thirteenth assembly.
105. T. 79, No. 2534, p. 150.
106. T. 61, No. 2231, p. 572b.
107. T. No. 848, pp. 36c-37b.
108. T. 39, pp. 750-51.
109. This explanation is repeated by all the major commentaries.
110. T. 61, No. 2221, p. 583c.
111. SZ, Vol. 25, p. 130.
112. Raiyu further explains this. T. 79, No. 2534, p. 150.
113. T. 18, No. 869 (The *Chin-kang-ting-ching yu-ch'ieh shih-pa-hue chih kuei*), p. 284c, 1.22, also refers to the deities of the *Vajradhātu Maṇḍala* as knowledge-beings. Kūkai also calls them knowledge-beings in T. 61, No. 2221, p. 21 (*Kongōchōkyō kaidai*), while quoting from T. 18, No. 869.
114. Donjaku describes this process in reference to the *Vajradhātu Vidhi*. See his *Kongōchō daikyō shiki* (T. 61, No. 2225, p. 337cff.).
115. Cf. F.D. Lessing and A. Wayman, *Introduction to the Buddhist Tantric Systems* (Delhi: Motilal Banarsidass, 1978), pp. 163-203, 235.
116. T. 18, No. 848, pp. 24-26.
117. T. 78, No. 2472, p. 120. Cf. TS, pp. 498-99.
118. T. 75, No. 2405, p. 807.
119. T. 61, No. 2231, p. 574.
120. T. 39, p. 714b.
121. T. 79, No. 2519, p. 34; TS, p. 497.
122. T. 18, pp. 26c-30.
123. KDDZ, Vol. 1, pp. 519-75; Vol. 2, pp. 1-74.
124. KDDZ, Vol. 3, pp. 163-346.
125. T. 61, No. 2231, p. 586b; T. 79, No. 2534, p. 162.
126. T. 75, No. 2390, p. 110ff.
127. T. 39, p. 610b.

128. T. 39, p. 610b.

129. The meaning of the assemblies of the *maṇḍala* and the deities is discussed by Hatta Yukio, "Mandara no Sekai," *Gendai Mikkyō Kōza*, Vol. 5 (Tōkyō: Daitō shuppansha, 1977), pp. 147-266. Cf. Alex Wayman, "Symbolism of the Maṇḍala Palace," *The Buddhist Tantras: Light on Indo-Tibetan Esotericism* (New York: Samuel Weiser, 1973), pp. 82-109.

130. Raiyu points this out in his commentary. T. 79, No. 2534, p. 172c. Those rites based on the *Kongōkai shidai* (See KDZ, Vol. 2, p. 232ff.) include the various offerings discussed in this article, the stanza of three powers, (also found in the *Mahāvairocana-sūtra*), empowerment of Buddha's mother, the entrance of Mahāvairocana into the *yogin* and vice-versa (Jp.: *nyūga-ganyū*), etc.

131. T. 39, p. 654c-660c; T. 61, p. 578c; T. 75, p. 641.

132. T. 75, p. 805. Cf. Alex Wayman, "Offering Materials and Their Meaning," *The Buddhist Tantras*, pp. 71-81.

133. T. 75, No. 2405, p. 808; T. 75, No. 2404, p. 805.

134. T. 39, pp. 629b, 631c, 724c. Kūkai and the Buddhist tradition in Japan did not differentiate between Mahāvairocana and Vairocana. *Mikkyō Daijiten*, p. 1583, top.

135. T. 39, pp. 722a-723a; T. 75, No. 2390, pp. 93a-97a.

136. The *Taizō bonji shidai* states that the *yogin* should visualize *aṃ* on the top of the head and on the right ear, *aḥ* on the brow, *kham* on the left ear, *saṃ* on the right shoulder and *saḥ* on the left, *ham* on the throat, *haḥ* on the chest, *raṃ* at the stomach, *raḥ* at the loins, *vaṃ* at the right foot and *vaḥ* at the left foot. This scheme is based on T. 18, No. 848, *chūan* 5. See Yoshida Keikō, *Kontai Ryōbu Shingon Geki*, p. 592ff.

137. T. 39, p. 724c.

138. KDZ, Vol. 2, p. 285.

139. There are various traditions concerning this visualization. TS, p. 513; SZ, Vol. 25, p. 506-507.

140. Ōyama Kōjun, *Himitsu Bukkyō*, p. 200.

### Kanji

- |             |                |
|-------------|----------------|
| a. 胎藏       | m. 十八道念誦次第     |
| b. 儀軌       | n. 金剛界 " " " " |
| c. 大悲胎藏大曼荼羅 | o. 胎藏 " " " "  |
| d. 金剛界大曼荼羅  | p. 護摩念誦次第      |
| e. 惠果       | q. 息災          |
| f. 青龍手      | r. 胎藏 梵字次第     |
| g. 字法       | s. " " 略次第     |
| h. 儀法       | t. " " 普禮五三次第  |
| i. 兩部       | u. 作禮方便次第      |
| j. 大日經      | v. 玄靜          |
| k. 金剛頂經宗    | w. 五輪投地次第      |
| l. 四度如行     | x. 胎藏備在次第      |

y.	備在 2 第	av.	作壇法
z.	胎屬界 呼字 2 第	aw.	諸院
aa.	寬朝	ax.	如來身念
ab.	臺婆	ay.	供養分, 正念誦
ac.	攝大儀軌	az.	密印
ad.	大毘盧遮那廣儀軌	aaa.	金剛外部院
ae.	玄法手儀軌	aab.	賴珠
af.	法全	aac.	自受用法身
ag.	青龍手儀軌	aad.	化 " " "
ah.	四部 " "	aae.	遍知·仙田
ai.	宗蓋	aaf.	蓮華部·觀音
aj.	冥慧	aag.	金剛手
ak.	真雅	aah.	持明
al.	元果	aaı.	文殊
am.	梵字悉曇字母釋義	aaı.	除蓋障
an.	貞興	aak.	地屬
ao.	覺起	aal.	虛空屬
ap.	增益守護清淨行	aam.	釈迦
aq.	九法使	aan.	外金剛
ar.	供養儀式	ao.	蘇悉地加羅 = 出現智
as.	持誦五則	aap.	本垂志念
at.	道場	aaq.	四攝
au.	前法使	aar.	入我相入

### Contents of the *Taizkai Hūm ji Shidai*

This *vidhi* (see KDZ, vol. 4, pp. 665-695) is considered to be representative of the early *Garbha vidhi* system introduced to Japan by Kūkai. Below, the sections of this *vidhi* as outlined in this study are delineated. Due to the length of such a *vidhi*, the use of these section headings is essential for a clear understanding of the meditation process. Those rites discussed in this study are marked with an asterisk.

### Rites of Purification

- |                      |          |
|----------------------|----------|
| 1. 信解心'              | 6. 懺悔    |
| 2. 房中淨身*             | 7. 塗香    |
| 3. 觀薩土垂 <i>Hūm</i> * | 8. 淨三業 * |
| 4. 著座                | 9. 三部被甲* |
| 5. 普禮                | 10. 加持香水 |

11. 加持供具
12. 淨地 \*
13. 淨身
14. 三密護身
15. 觀佛
16. 金剛起
17. 四禮
18. 金剛持履禮
19. 表白神分
20. 一切恭敬
21. 入佛三昧耶
22. 法界生
23. 九方便 \*
24. 隨請
25. 五大願

### Visualizing Oneself as Vajrasattva

26. 普供養三力
27. 觀九重現(A)字
28. 登(Ma)口七(Ta)字觀 \*
29. 地結
30. 四方結
31. 入佛三昧耶 \*
32. 法界生 \*
33. 轉法輪 \*
34. 金剛鎧
35. 變(Kam)字觀 \*
36. 大力
37. 不動
38. 地神
39. 如未等 \*

### Visualizing the Container World

40. 灑淨
41. 請白偈
42. 召請
43. 村地
44. 五輪觀 \*
45. 百光王 \*
46. 衆生句

47. 無垢眼
48. 滿足句
49. 道場觀 \*
50. 大海 \*
51. 金箱 \*
52. 對華
53. 華蓋
54. 大羯磨印
55. 五色界蓋
56. 宮殿觀 \*
57. 虛空蓋
58. 三力偈
59. 小金剛輪
60. 奉請偈 \*
61. 金句印
63. 入佛三昧耶
64. 不動結護
65. 怖魔
66. 大界 FOUR \*

觀壇忍 Guardians

67. 虛空結 \*
68. 火院 \*
69. 示三摩耶
70. 隨伽
71. 華蓋
72. 振鈴 \*
73. 大羯
74. 大威德生 \* #74-81
75. 金剛不吐裏 \* the eight
76. 華蓋 \* secret mudrās
77. 萬德 \*
78. 支分生 \*
79. 法住 \*
80. 世尊 \*
81. 迅疾 \*
82. 滿足
83. 無所不至
84. 百光王

### Realization of Mahāvairocana's virtues

85. 入佛三昧耶  
 86. 法界生  
 87. 轉法輪  
 88. 大慧刀  
 89. 法螺  
 90. 華座  
 91. 大慈  
 92. 如來頂 \*  
 93. 毫相  
 94. 大鉢  
 95. 施無畏  
 96. 契摩頂  
 97. 佛魔  
 98. 慧生眼  
 99. 索  
 100. 金句  
 101. 如來心  
 102. 如來齋  
 103. 如來月愛  
 104. 藏  
 105. 大界  
 106. 普光  
 107. 如來甲  
 108. 如來舌 \*  
 109. 如來語  
 110. 如來牙  
 111. 辨說  
 112. 十力  
 113. 念處 \*  
 114. 開悟  
 115. 如意珠  
 116. 慈氏  
 117. 虛空藏  
 118. 除蓋障

Assemblies of  
 MKG Maṇḍala

Aspects of Enlighten-  
 ment Rengebuin

119. 觀自在

120. 得大  
 121. 多羅  
 122. 毗俱伽  
 123. 白處  
 124. 馬頭  
 125. 地藏  
 Monjuin  
 126. 文殊  
 127. 光網  
 128. 無垢光  
 129. 計室尼  
 130. 烏波  
 131. 地喜  
 132. 請召  
 133. 誦奉教

Jogaishōin

134. 除疑怪  
 135. 施無畏  
 136. 除惡趣  
 137. 救護惡  
 138. 大慈生  
 139. 悲愍聞  
 140. 除熱惱  
 141. 不思議

Jizōin

142. 地藏  
 143. 寶處  
 144. 寶手  
 145. 持地  
 146. 寶印手  
 147. 堅固處

Kokuzōin

148. 虛空無垢  
 149. 虛空惠  
 150. 青淨惠  
 151. 行惠  
 152. 可任

Kongōshuin

153. 執金剛  
 154. 忙奔錫

155. 金剛鐮

156. 月歎

157. 金剛針

158. 金剛拳

*Shaikain*

159. 無能勝

160. 相向

161. 釋迦

162. 臺相

163. 一切佛頂

*Jimyōin*

164. 不動印

165. 降三世

*Gekongōin*

166. 如天頂

167. 白傘蓋

168. 月身佛頂

169. 般若勝

170. 除障

171. 光聚

172. 廣生

173. 發生

174. 無量聲

175. 摩尼臺相

176. 虚空眼

177. 無能勝

178. 妃

179. 諸菩薩

180. 自在天

181. 菩薩

182. 光尊

183. 諸意

184. 遍存

185. 地天

186. 火天

187. 一切諸仙

188. 味摩斯仙

189. 阿趺坐仙

190. 星里聖仙

191. 藥里仙

192. 焰摩天

193. 妃

194. 暗夜

195. 香蓮羅

196. 梵妃

197. 嬌末利

198. 那羅延后

199. 敵魔土母

200. 舍文荼

201. 淫室底

202. 那羅延

203. 難陀

204. 金翅鳥

205. 尚伽羅

206. 烏摩后

207. 妃

208. 梵天

209. 月天

210. 日天

211. 社耶

212. 風天

213. 妙音

214. 諸龍

215. 阿修羅

216. 乾闥婆

217. 藥叉

218. 母

219. 比舍

220. 比舍女

221. 部多

222. 執曜

223. 招

224. 羅刹

225. 荼吉尼

*Siddhis*

226. 無所不至

227. 八相

228. 四攝\*

229. 塗香\*

230. 華\*

- |              |             |
|--------------|-------------|
| 231. 炆香 *    | 247. 敬念誦    |
| 232. 飲食 *    | 248. 佛母加持 * |
| 233. 燈明 *    | 249. 中印     |
| 234. 普供養     | 250. 五供     |
| 235. 誦       | 251. 誦      |
| 236. 五供      | 252. 鑿供養    |
| 237. 摩尼供     | 253. 三力     |
| 238. 三力      | 254. 不禮佛    |
| 239. 不禮佛     | 255. 迴向方便   |
| 240. 五大種字觀   | 256. 金印     |
| 241. 十二真言王 * | 257. 迴向     |
| 242. 三部字輪 *  | 258. 願伽     |
| 243. 入批批入觀 * | 259. 解界     |
| 244. 八印      | 260. 華送     |
| 245. 正念誦     | 261. 護身     |
| 246. 字輪觀     | 262. 出益場    |