Christophe Vielle – CLCC, Bruxelles, 2-5-2018

# Les stèles bouddhiques du parc Pairi Daiza et le royaume médiéval de Dali (Yunnan, Chine)

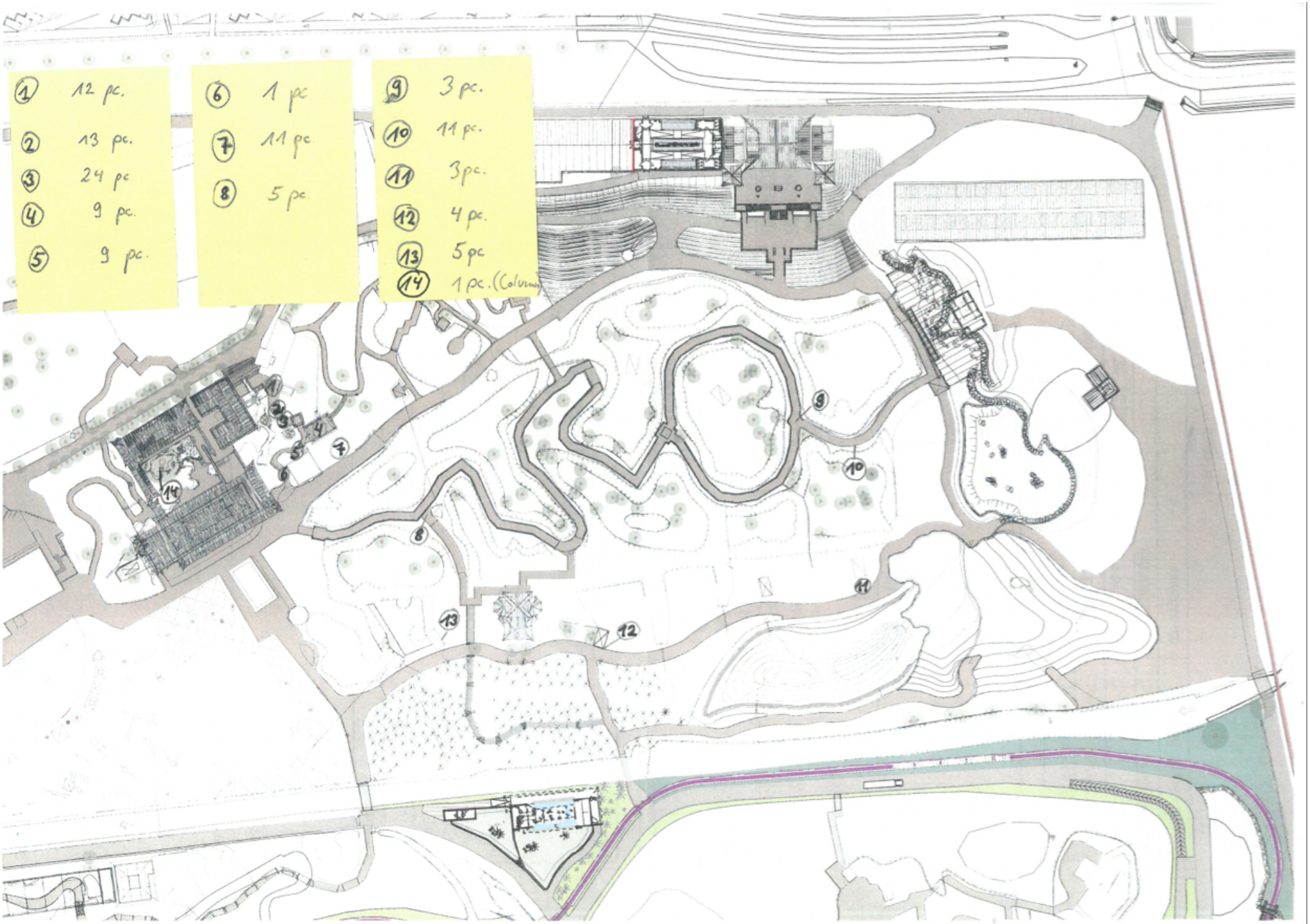
Le parc Pairi Daiza expose une collection exceptionnelle de plus de cent cinquante stèles anciennes en pierre gravées d'inscriptions en provenance de la province chinoise de Yunnan. Il s'agit, inscrits dans une variante d'écriture indienne (dite *siddham*), de textes bouddhiques tantriques (*dhâranî*) et/ou de diagrammes syllabiques magiques (*bîja*) en langue sanskrite, agrémentés de représentations de déités bouddhiques ou de signes astrologiques ainsi que des caractères chinois.

Cet ensemble unique constitue une documentation extrêmement précieuse sur les pratiques et croyances religieuses et funéraires dans l'ancien royaume de Dali (10e-13e siècles) et leurs prolongements en contexte ethno-linguistique Bai, offrant un éclairage sur un épisode encore fort peu connu de l'histoire du bouddhisme extrême-oriental, à propos duquel on proposera un état des connaissances et des recherches actuelles.

# Pairi Daiza:
# « La Cité des Immortels »

- LA COUR DU MARCHAND DE THÉ
- LE JARDIN CHINOIS
- LA MAISON DE THÉ
- LE CHEMIN DE LA GUÉRISON
- LES PANDAS GÉANTS
- LE TEMPLE BOUDDHISTE
- ETC.

« Ici, le temps s'arrête, et la Chine nous dévoile ses trésors. Tout est authentique : les temples, les pavillons, les chemins de pierres semi-précieuses, le jardin de lettré, les tuiles vernissées délicatement colorées, les rochers, les dalles, les jades, les bronzes… »


1 12 pc.
2 13 pc.
3 24 pc
4 9 pc.
5 9 pc.
6 1 pc
7 11 pc.
8 5 pc.
9 3 pc.
10 11 pc.
11 3pc.
12 4 pc.
13 5 pc
14 1 pc. (Column


















Les curieuses "marches" rondes qui permettent d'enjamber l'eau sont d'anciennes meules à riz. Vous en verrez un peu partout dans notre Cité. Près du rideau d'eau qui ruisselle devant la grotte se cache un bambou rarissime. C'est un Qiongzhuea tumidissimoda, dont l'exportation de Chine était impossible, car le pays voulait en garder l'exclusivité. C'est avec ses tiges toutes droites qu'on confectionnait les cannes de bambou, comme celle que Charlie Chaplin a rendue célèbre. En 1984 seulement, l'Irlandais Peter Eddington a réussi à en ramener une pousse, dont est issu notre bambou. Voyez comme la cascade baigne de curieuses pierres recouvertes d'inscriptions en sanskrit. Celles-ci, qu'on n'a pas encore réussi à déchiffrer, proviennent des trésors découverts par un agriculteur du Yunnan; il avait eu la bonne idée de les garder... pour en garnir un conduit d'évacuation de son étable. Un antiquaire de Hong Kong les a déterrées et sauvées.

« Voyez comme la cascade baigne de curieuses pierres recouvertes d'inscriptions en sanskrit. Celles-ci, qu'on n'a pas encore réussi à déchiffrer, proviennent des trésors découverts par un agriculteur du Yunnan; il avait eu la bonne idée de les garder… pour en garnir un conduit d'évacuation de son étable. Un antiquaire de Hong Kong les a déterrées et sauvées. »

https://www.pairidaiza.eu/fr/activites/la-cour-du-marchand-de-the


Heilongjiang
Jilin
Mongolia
Liaoning
Beijing
Inner Mongolia
Hebei
Xinjiang
Shan
dong
Ningxia
Shanxi
East China
Sea
Jiangsu
Qinghai
Henan
Gansu
Shaanxi
Anhui
Zhe
jiang
Hubei
Tibet
(Xizang)
Sichuan
Jiang
xi
Hunan
Fujian
Nepal
Guizhou
Taiwan
Guang
dong
Guanxi
Yunnan
India
B.D.
Burma
V.N.
South China Sea
Laos




Map of Yunnan province with districts



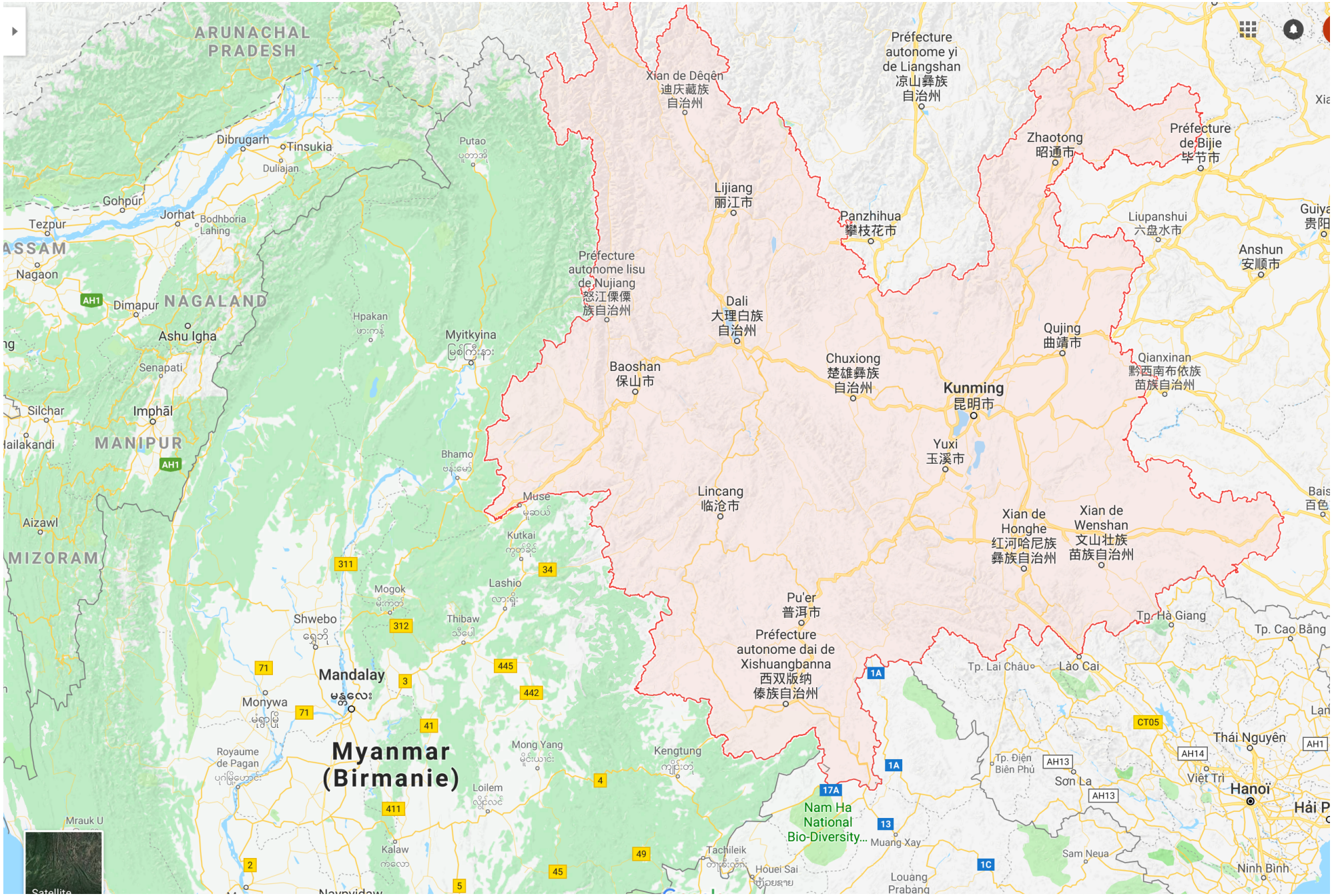
Lijiang



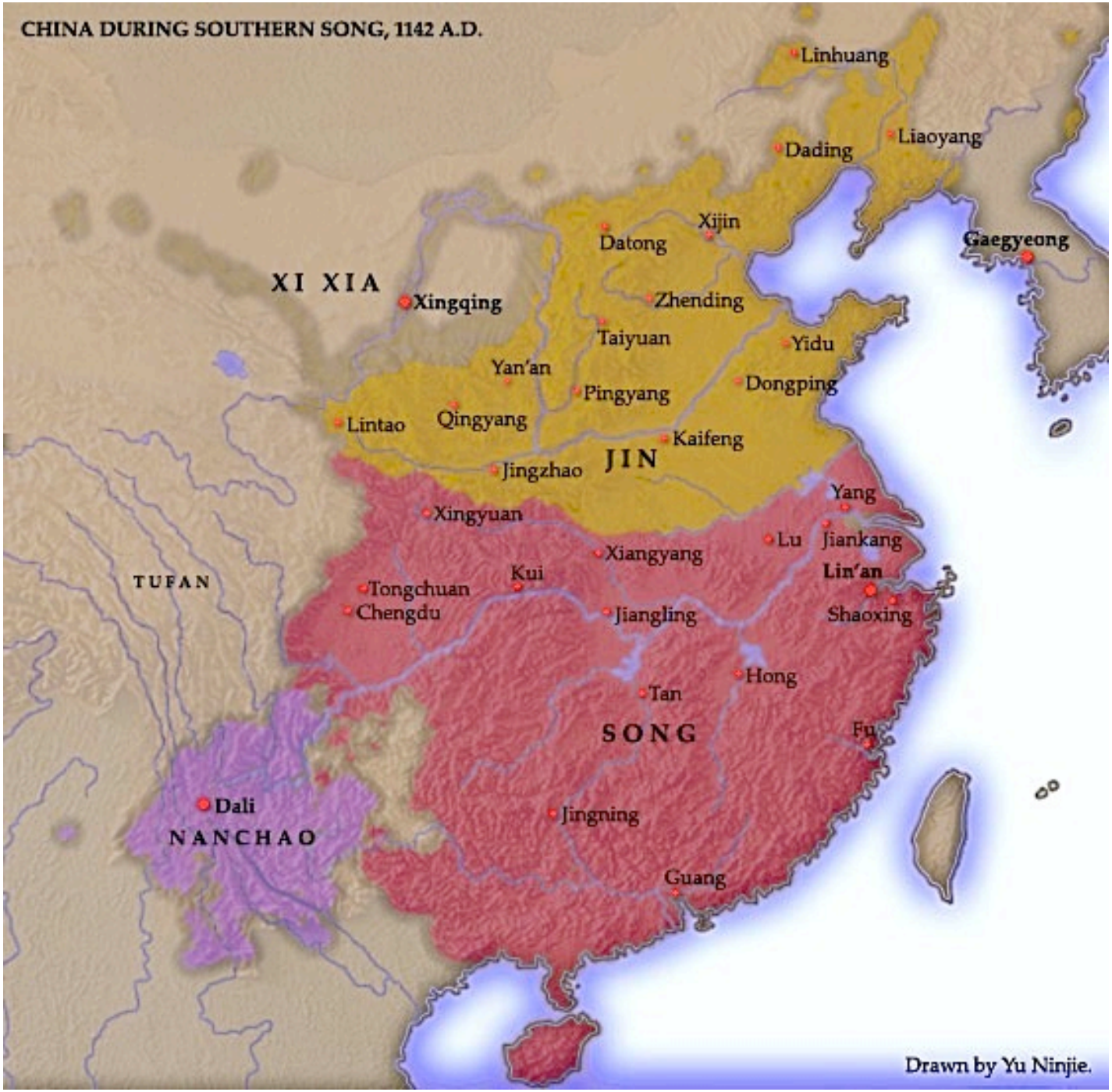
Kunming



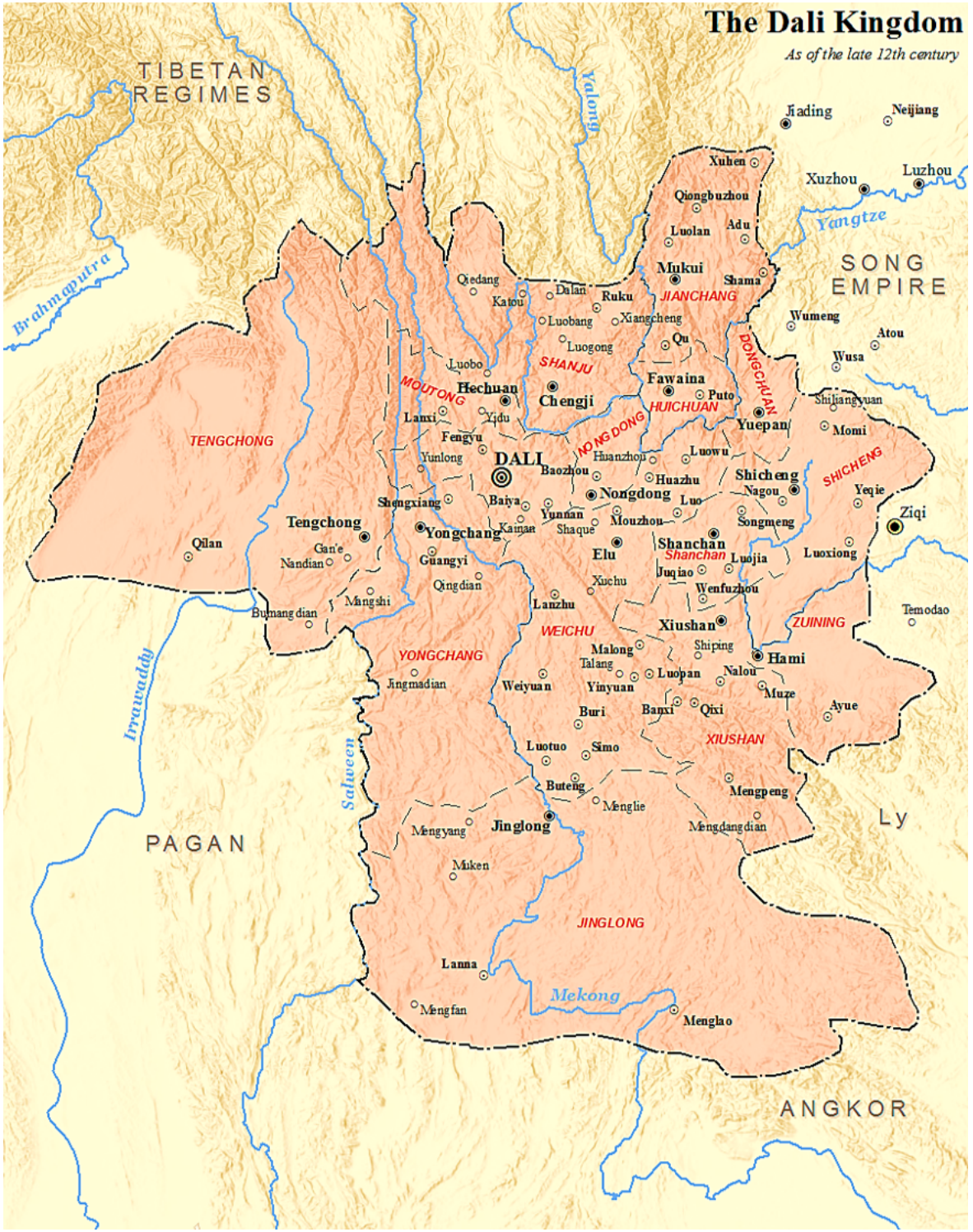
Dali


ARUNACHAL PRADESH
Dibrugarh
Tinsukia
Duliajan
Putao
Gohpur
Jorhat
Bodhboria
Lahing
Tezpur
ASSAM
Nagaon
AH1
Dimapur
NAGALAND
Ashu Igha
Hpakan
Myitkyina
Senapati
Silchar
Imphāl
MANIPUR
Bhamo
Aizawl
MIZORAM
Muse
Kutkai
311
34
Lashio
Mogok
Shwebo
312
Thibaw
71
445
Mandalay
3
Monywa
442
71
41
Royaume de Pagan
Mong Yang
Kengtung
Myanmar (Birmanie)
Loilem
4
411
Mrauk U
Kalaw
2
49
45
5
Tachileik
Houei Sai
Louang Prabang
Préfecture autonome yi de Liangshan 凉山彝族自治州
Xian de Dêqên 迪庆藏族自治州
Lijiang 丽江市
Panzhihua 攀枝花市
Zhaotong 昭通市
Préfecture de Bijie 毕节市
Liupanshui 六盘水市
Guiya 贵阳
Anshun 安顺市
Préfecture autonome lisu de Nujiang 怒江傈僳族自治州
Dali 大理白族自治州
Qujing 曲靖市
Baoshan 保山市
Chuxiong 楚雄彝族自治州
Qianxinan 黔西南布依族苗族自治州
Kunming 昆明市
Yuxi 玉溪市
Lincang 临沧市
Xian de Honghe 红河哈尼族彝族自治州
Xian de Wenshan 文山壮族苗族自治州
Pu'er 普洱市
Préfecture autonome dai de Xishuangbanna 西双版纳傣族自治州
Tp. Hà Giang
Tp. Cao Bằng
Tp. Lai Châu
Lào Cai
1A
CT05
Thái Nguyên
AH1
AH14
Việt Trì
Hanoï
Tp. Điện Biên Phủ
AH13
Sơn La
AH13
17A
Nam Ha National Bio-Diversity...
13
Muang Xay
Sam Neua
1C
Ninh Bình

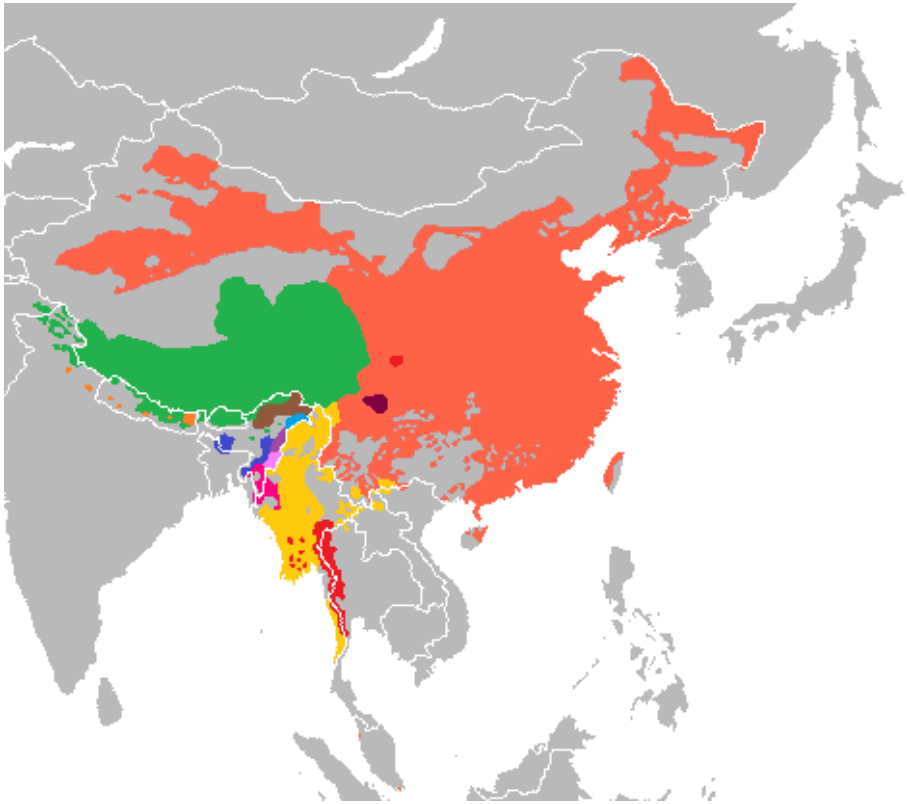

TIBET
Préfecture de Nagchu 那曲地区
Lhassa 拉萨市
SICHUAN
阿坝藏族羌族自治州
Mianyang 绵阳市
Nanchong 南充市
HUBEI
襄阳市
Yichang 宜昌市
Wuh 武汉
Xian de Garzê 甘孜藏族自治州
Ya'an 雅安市
Chongqing 重庆市
Changde 常德市
Changsha 长沙市
Luzhou 泸州市
Préfecture autonome yi de Liangshan 凉山彝族自治州
Xian de Dêqên 迪庆藏族自治州
ARUNACHAL PRADESH
Katmandou काठमाडौं
SIKKIM
Bhoutan
Dibrugarh
Zhaotong 昭通市
Préfecture de Bijie 毕节市
GUIZHOU
Huaihua 怀化市
HUNAN
Hengyang 衡阳市
Siliguri
Darbhanga
Kishanganj
Nalbari
ASSAM
Lijiang 丽江市
Panzhihua 攀枝花市
Guiyang 贵阳市
Préfecture autonome lisu de Nujiang 怒江傈僳族自治州
Qiannan 黔南布依族苗族自治州
Chenzhou 郴州市
BIHAR
NAGALAND
MEGHALAYA
Dali 大理白族自治州
Guilin 桂林市
Baoshan 保山市
Kunming 昆明市
Qujing 曲靖市
Hechi 河池市
MANIPUR
Bangladesh
Ranchi
Aizawl
Lincang 临沧市
YUNNAN
Yuxi 玉溪市
GUANGXI
TRIPURA
Chittagong চট্টগ্রাম
Nanning 南宁市
Guigang 贵港市
Pu'er 普洱市
Lao Cai
Qinzhou 钦州市
Mandalay မန္တလေး
Zhanjiang 湛江市
Myanmar (Birmanie)
Hanoï
Purî
Haikou 海口市
Louang Prabang ຫຼວງພະບາງ
Naypyidaw နေပြည်တော်
Thanh Hóa
Laos
HAÏNAN
Sanya 三亚市
Chiang Mai เทศบาลนครเชียงใหม่
Vinh
Vientiane ວຽງຈັນ
PROVINCE DE LAMPANG
PROVINCE D'UDON THANI
Rangoun ရန်ကုန်
PROVINCE DE PHITSANULOK
PROVINCE DE TAK
Huế
Da Nang
PROVINCE DE KHON KAEN
PROVINCE DE PHETCHABUN
Thaïlande
PROVINCE D'UBON RATCHATHANI
© 2018 Google


CHINA DURING SOUTHERN SONG, 1142 A.D.
Linhuang
Dading
Liaoyang
Xijin
Datong
Gaegyeong
XI XIA
Xingqing
Zhending
Taiyuan
Yidu
Yan'an
Dongping
Pingyang
Lintao
Qingyang
Kaifeng
JIN
Jingzhao
Yang
Xingyuan
Lu
Jiankang
Xiangyang
Kui
Lin'an
TUFAN
Tongchuan
Chengdu
Jiangling
Shaoxing
Hong
Tan
SONG
Fu
Dali
NANCHAO
Jingning
Guang
Drawn by Yu Ninjie.

(From Wikipedia : https://en.wikipedia.org/wiki/Dali_Kingdom )
The Dali Kingdom, known in Chinese as the Dali State (simplified Chinese: =大理国; traditional Chinese: 大理國; pinyin: Dàlǐ Guó; Bai language: Dablit Guaif), was a medieval kingdom centered in what is now Yunnan province, China, with Dali, in the valley boarding the Lake Erhai, and Kunming, the present capital of the province (on the shore of the Lake Dian), as its main cities. King Duan Siping established its capital at Dali in 937 and 22 kings of his dynasty ruled it until 1253, when it was conquered during the Mongol invasion of the area. The invaders received help from the dynasty itself, which continued to rule the area afterwards as Mongol vassals. (…)
The Dali Kingdom was preceded by the Nanzhao dynasty, which was overthrown in 902. (…) The monk Li Xian Maishun came from India (821-824) to Dali where he built the Chongsheng Temple; he is considered as the first patriarch of the Azhali (阿吒力, from Sanskrit *ācārya*) religion, which became the particular form of esoteric Buddhism prevalent in the region. In 825 the monk Pulituoke came from India calling himself the holy Acuoye Guanyin from the western Lotus land. The monk Zantuojueduo/Shilidaduo (Candragupta) came in ca. 828 (or 839/840) from Mojiatao (Magadha) to Heqing (about 100 km north of Dali), where he built a temple and began proselytizing; his activity was incorporated into later Bai legends where he is described as having come from Tibet. Meng Longshun (877-897), the 11th king of Nanzhao, established Buddhism as the state religion. Ten of the 22 kings of Dali gave up the throne and became monks. (…)
In 1274 the Province of Yunnan was created by the Mongol Empire at the beginning of the Yuan dynasty. (…) King Duan Xingzhi of Dali was then enfeoffed as Maharaja (摩诃罗嵯) by the Yuan Emperor Kublai Khan, and the Dali Kingdom Duan royal family continued to hold the title of Maharaja in Yunnan as vassals to the Mongols under the supervision of Mongolian imperial princes and Muslim governors (…). After the Ming dynasty conquered Yunnan from the Yuan, the Duan royals were shipped off to the Ming capital of Nanjing by the Hongwu Emperor.

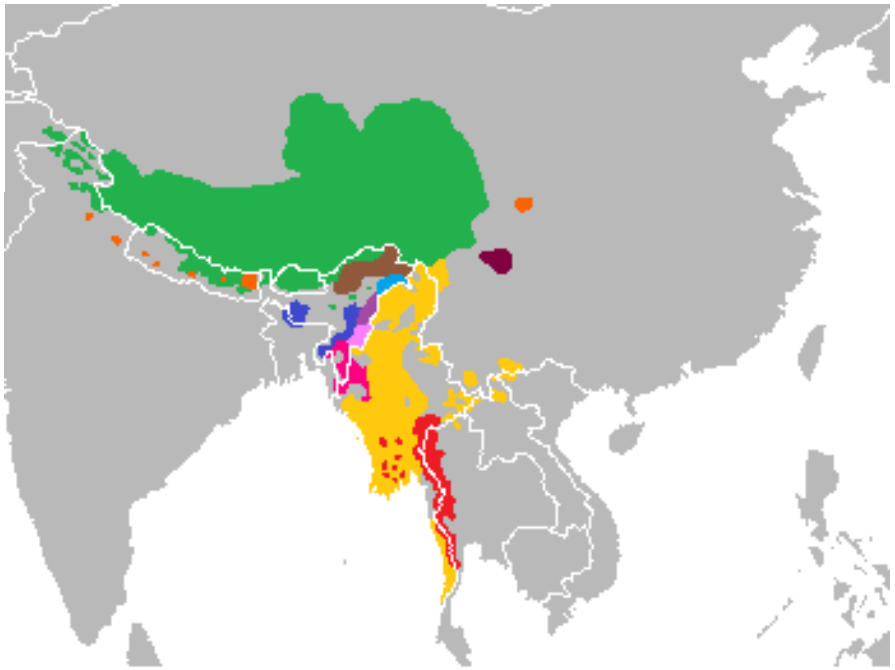

The Dali Kingdom
As of the late 12th century
TIBETAN REGIMES
SONG EMPIRE
PAGAN
ANGKOR
Ly
Yalong
Yangtze
Brahmaputra
Irrawaddy
Salween
Mekong
Jiading
Neijiang
Xuzhou
Luzhou
Xuhen
Qiongbuzhou
Luolan
Adu
Mukui
Shama
Qiedang
Katou
Dalan
Ruku
JIANCHANG
Luobang
Xiangcheng
Wumeng
Atou
Qu
Luogong
DONGCHUAN
Wusa
Luobo
SHANJU
Fawaina
MOUTONG
Hechuan
Chengji
Puto
HUICHUAN
Shijiangyuan
Lanxi
Yidu
Yuepan
Momi
TENGCHONG
Fengyu
NONGDONG
Yunlong
DALI
Huanzhou
Luowu
SHICHENG
Baozhou
Huazhu
Shicheng
Nagou
Yeqie
Shengxiang
Baiya
Nongdong
Luo
Ziqi
Yunnan
Songmeng
Tengchong
Kaiman
Shaque
Mouzhou
Yongchang
Shanchan
Qilan
Gan'e
Elu
Shanchan
Luojia
Luoxiong
Nandian
Guangyi
Juqiao
Xuchu
Wenfuzhou
Qingdian
Mangshi
Lanzhu
Temodao
Bunangdian
Xiushan
ZUINING
WEICHU
Malong
Shiping
Hami
YONGCHANG
Talang
Luopan
Nalou
Jingmadian
Weiyuan
Yinyuan
Muze
Buri
Banxi
Qixi
Ayue
XIUSHAN
Luotuo
Simo
Buteng
Mengpeng
Menglie
Jinglong
Mengyang
Mengdangdian
Miken
JINGLONG
Lanna
Mengfan
Menglao

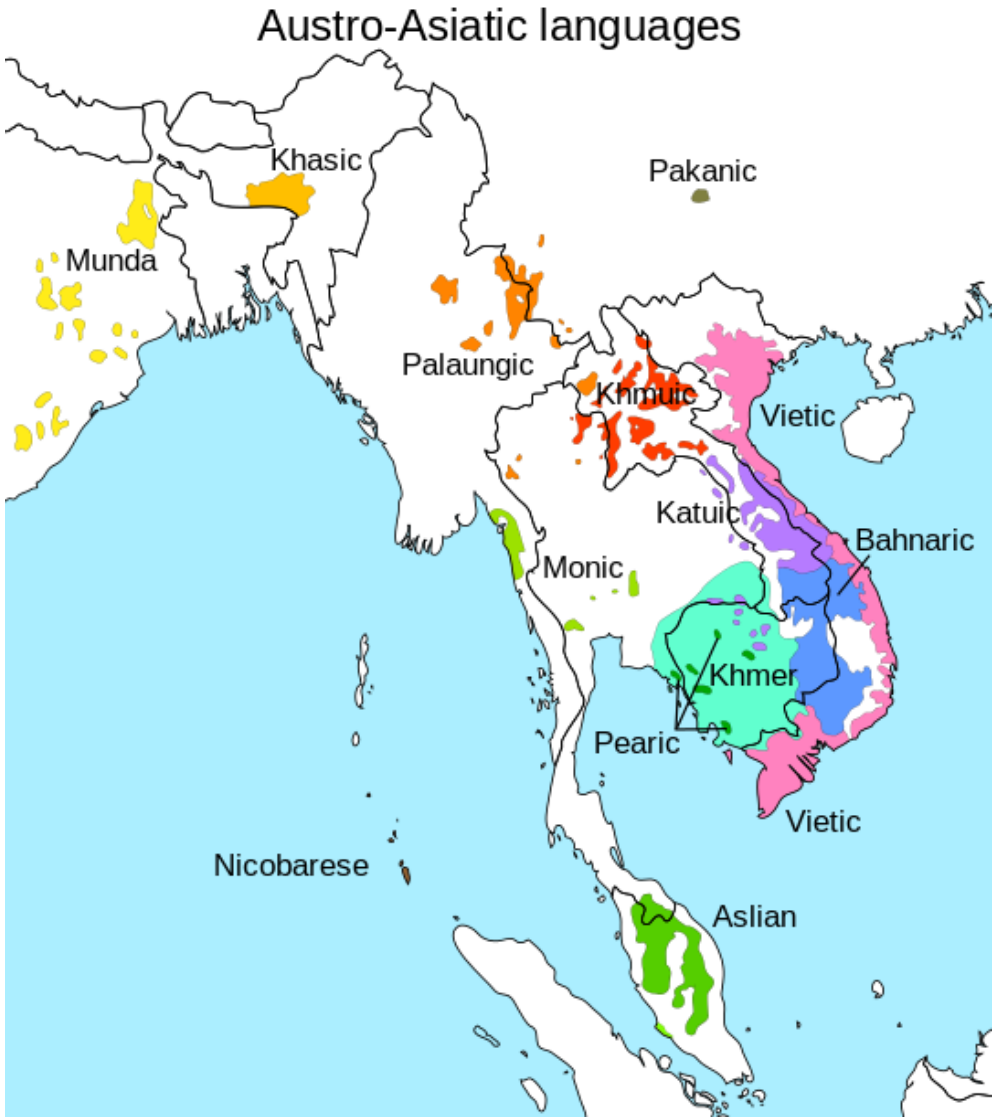
(From Wikipedia https://en.wikipedia.org/wiki/Nanzhao )
Nanzhao, alternate spellings Nanchao and Nan Chao (traditional Chinese: 南詔; simplified Chinese: 南诏; pinyin: Nánzhào; standard Tibetan: Jang) was a polity that flourished in what is now southern China and Southeast Asia during the 8th and 9th centuries. It was centered on present-day Yunnan in China. (…)
Nanzhao comprised many ethnic and linguistic groups. Some historians believe that the majority of the population were of the Bai people, but that the elite spoke a variant of Nuosu (also called *Yi*), a Tibeto-Burman language closely related to Burmese. (…)
The area had a strong connection with Vajrayana Tantric Buddhism which has survived to this day at Jianchuan and neighboring areas. The worship of Guanyin and Mahākāla is very different from other forms of Chinese Buddhism. Nanzhao likely had strong religious connections with the Pagan Kingdom in what is today Myanmar, as well as Tibet and Bengal (see Pala Empire).
(…)
(https://en.wikipedia.org/wiki/Bai_people )
The Bai (…) are one of 56 ethnic groups officially recognized by the People's Republic of China. They numbered 1,858,063 as of 2000. (…) An estimated 1,240,000 (as of 2003) of the Bai speak the Bai language in all its varieties. The tongue is either a member of the Sinitic branch or the Tibeto-Burman branch of the Sino-Tibetan language family or possibly part of an independent branch of this family.

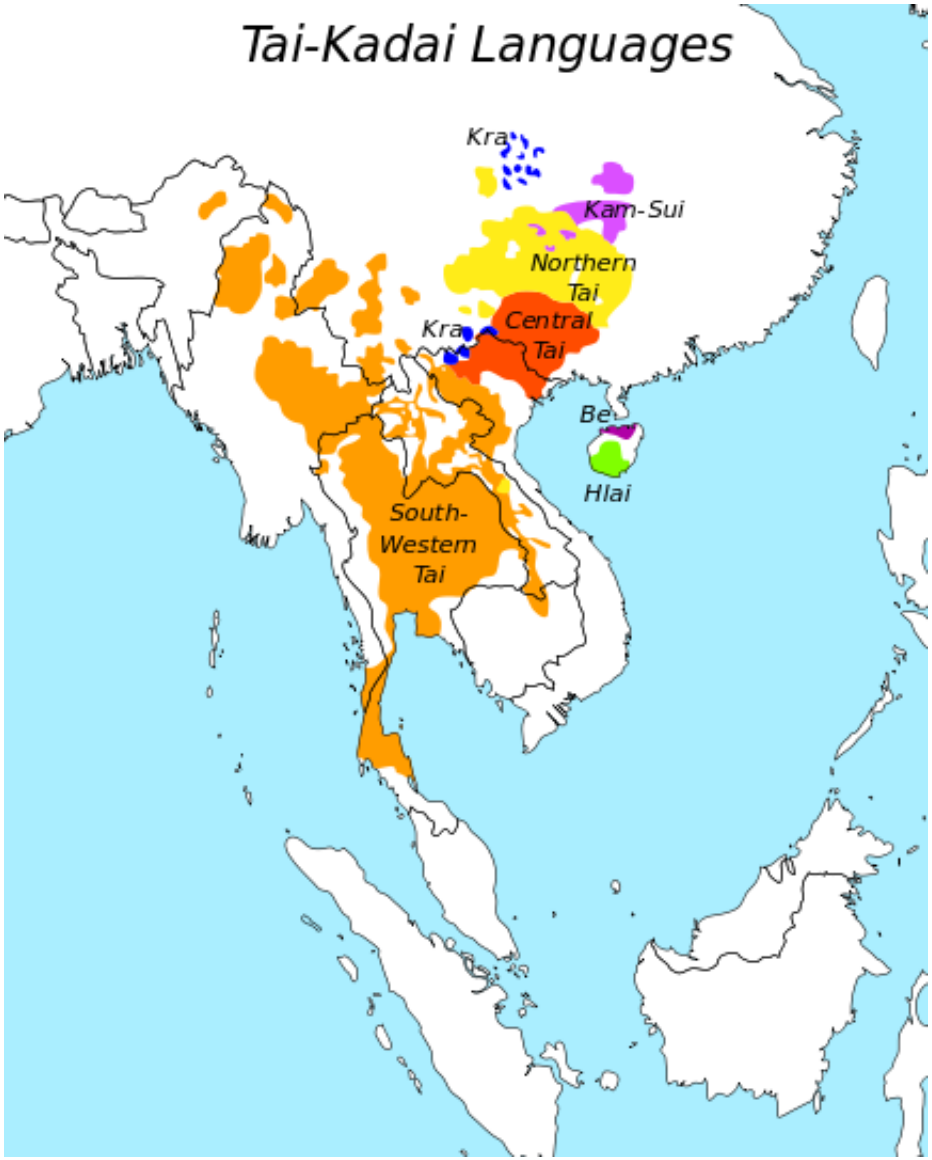


Sino-Tibetan Language Family

Tibeto-Burman sub-Family




Austro-Asiatic languages
Khasic
Pakanic
Munda
Palaungic
Khmuic
Vietic
Katuic
Bahnaric
Monic
Khmer
Pearic
Vietic
Nicobarese
Aslian

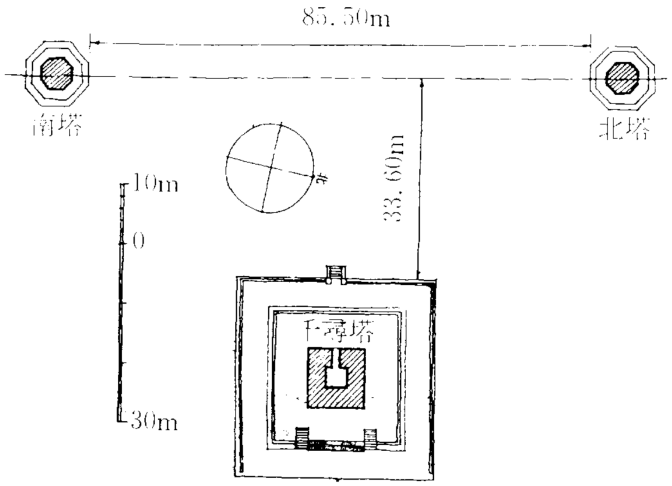

Tai-Kadai Languages
Kra
Kam-Sui
Northern Tai
Central Tai
Kra
Be
Hlai
South-Western Tai

# Dali Kingdom and Buddhism - Bibliography


1. Backus, Charles. *The Nan-chao Kingdom and T'ang China's Southwestern Frontier*, London: Cambridge University Press, 1981.
2. Lin-ts'an *Li. A study of the Nanzhao and Dali Kingdoms in the light of the art materials found in various museums* , Taipei: Institute of Ethnology, 1967, Academia Sinica Monograph 9 [in Chinese].
3. Chen Lufan. "A Preliminary analysis of Important Cultural Relics of the Nanzhao-Dali Kingdom", *Journal of the Siam* Society 77/1, 1989, Bangkok: Institute for Southeast Asian Studies, pp. 43-53.
4. Lutz, Albert. *Der Tempel der Drei Pagoden von Dali: Zur buddhistischen Kunst des Nanzhao und Dali Königreichs in Yünnan, China*, Zürich: Museum Rietberg, 1991.
5. Howard, Angela F. "The *Dhāraṇī* pillar of Kunming, Yunnan: A legacy of esoteric Buddhism and burial rites of the Bai people in the kingdom of Dali, 937–1253", *Artibus Asiae* 57, 1997, pp. 33-72.
6. Sørensen, Henrik K. "Esoteric Buddhism in the Nanzhao and Dali kingdoms (ca. 800-1253)" , In: *Esoteric Buddhism and the Tantras in East Asia*, ed. Ch. D. Orzech, H. K. Sørensen & R. K. Payne, Leiden: Brill, 2011, Handbook of Oriental Studies, Section 4 - China, vol. 24, pp. 379-392.
7. Bryson, Megan. "Mahākāla worship in the Dali kingdom (937-1253) – A study and translation of the *Dahei tianshen daochang yi*", *Journal of the International Association of Buddhist Studies* 35, 2012, pp. 3-69.



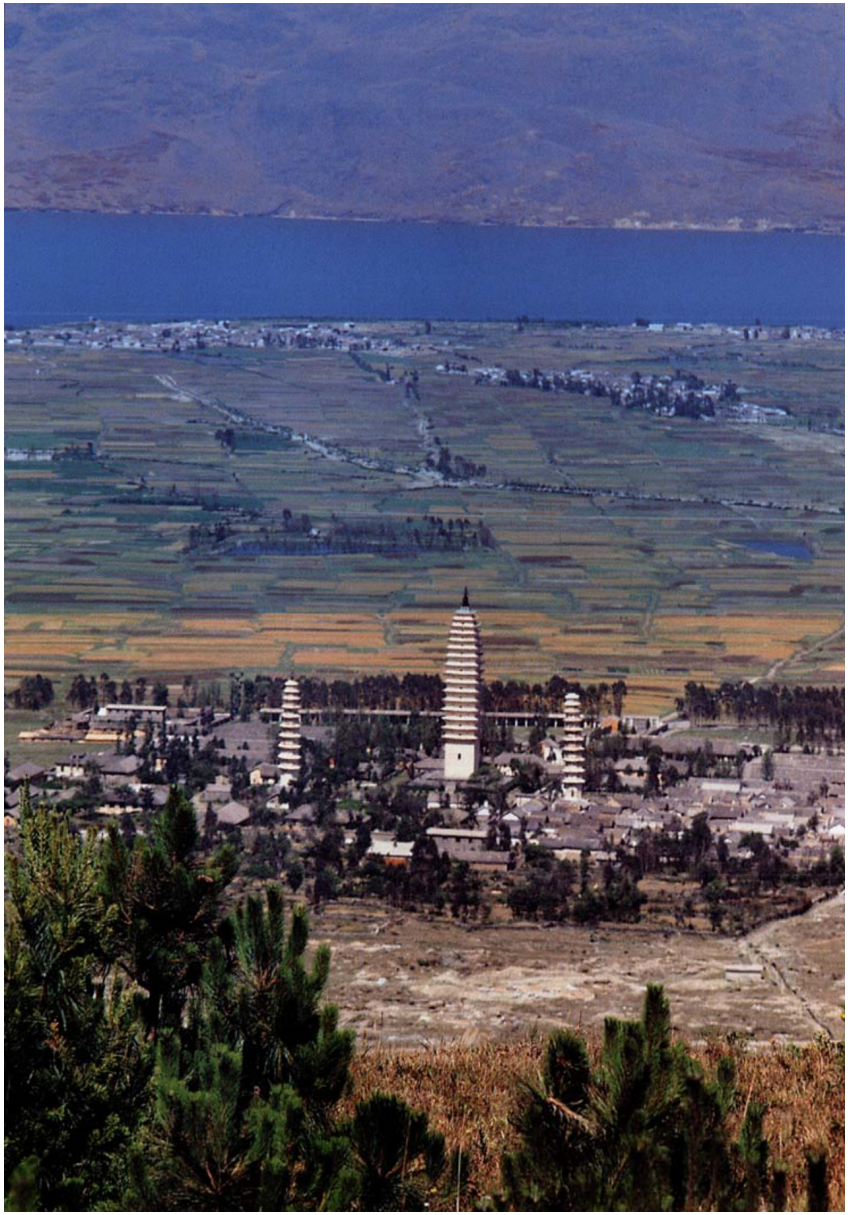
The Three Pagodas are an ensemble of three independent pagodas arranged on the corners of a equilateral triangle, near the town of Dali, dating from the time of the Nanzhao kingdom and Kingdom of Dali.




雲南大理縣崇聖寺三塔總平面圖

The Three Pagodas, near Dali, and the Erhai Lake

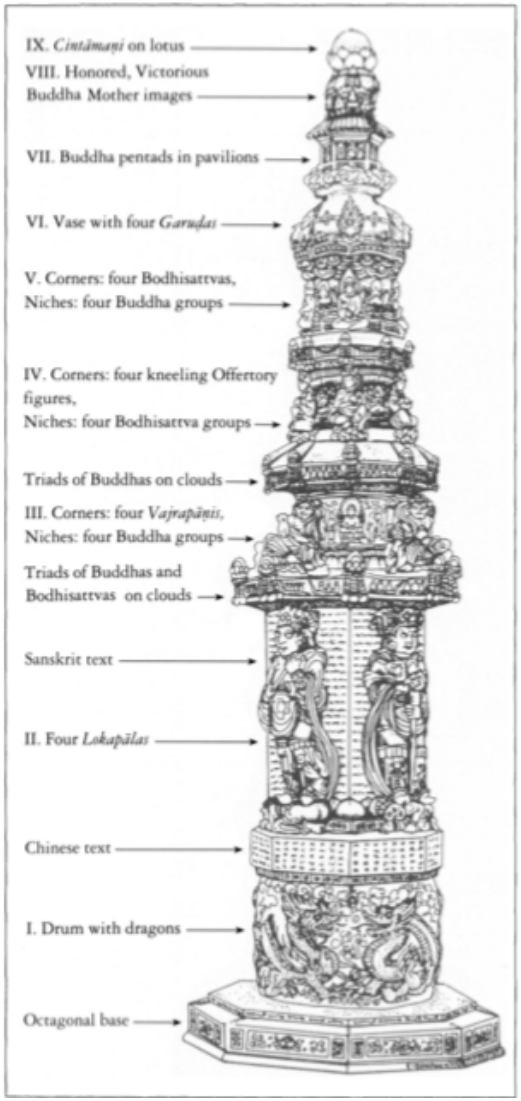


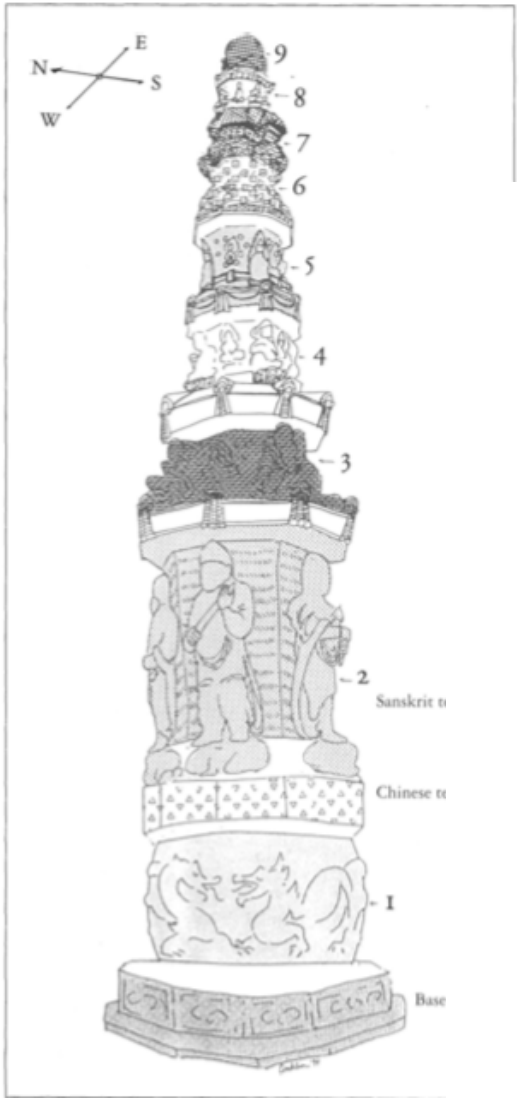







The *Dhāraṇī* pillar of Kunming dated 1103-1252 CE



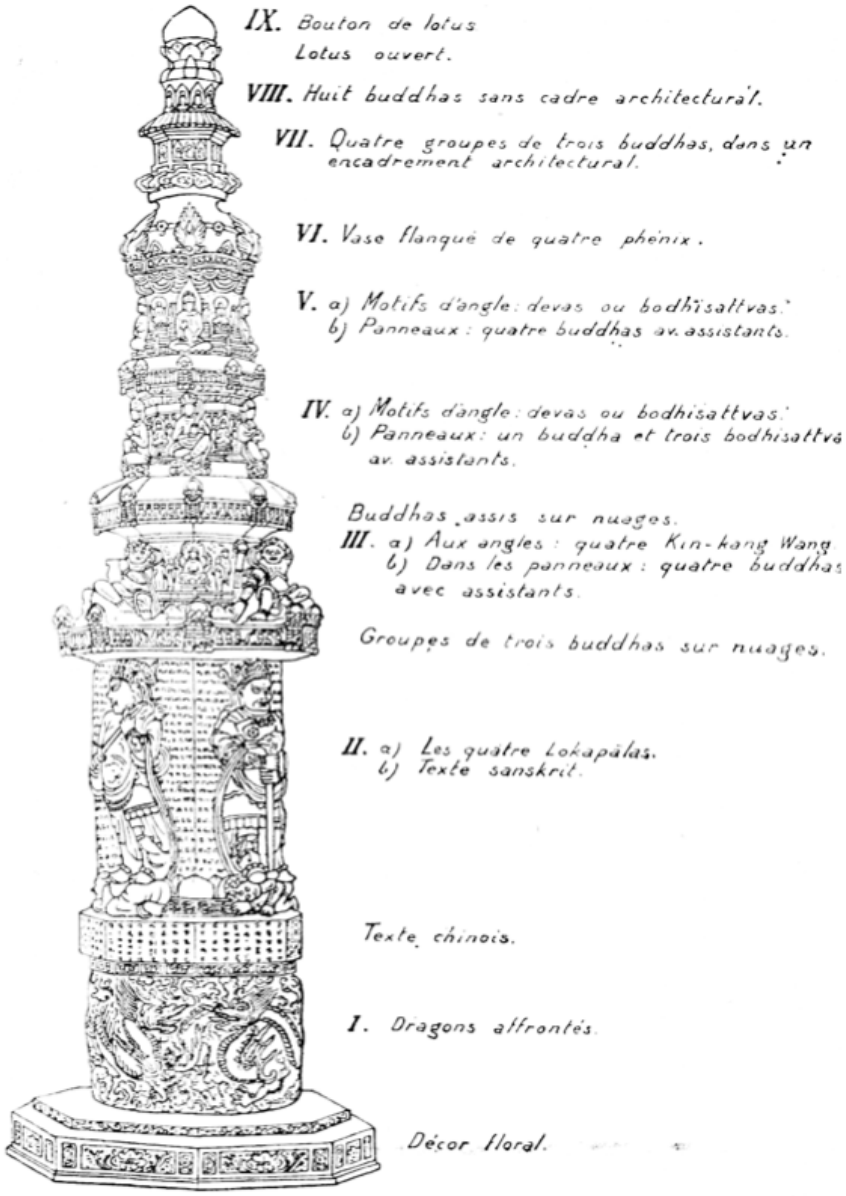
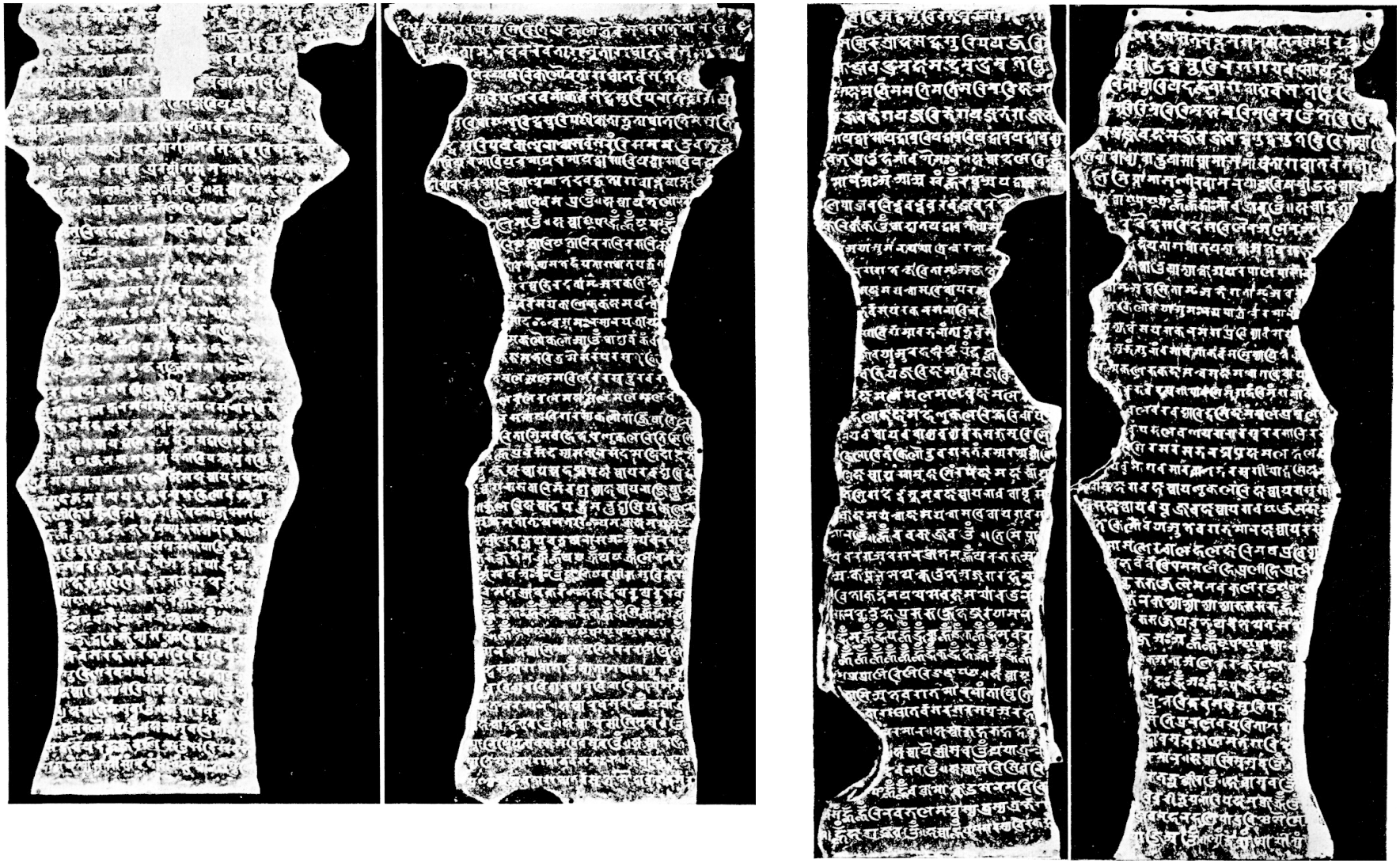
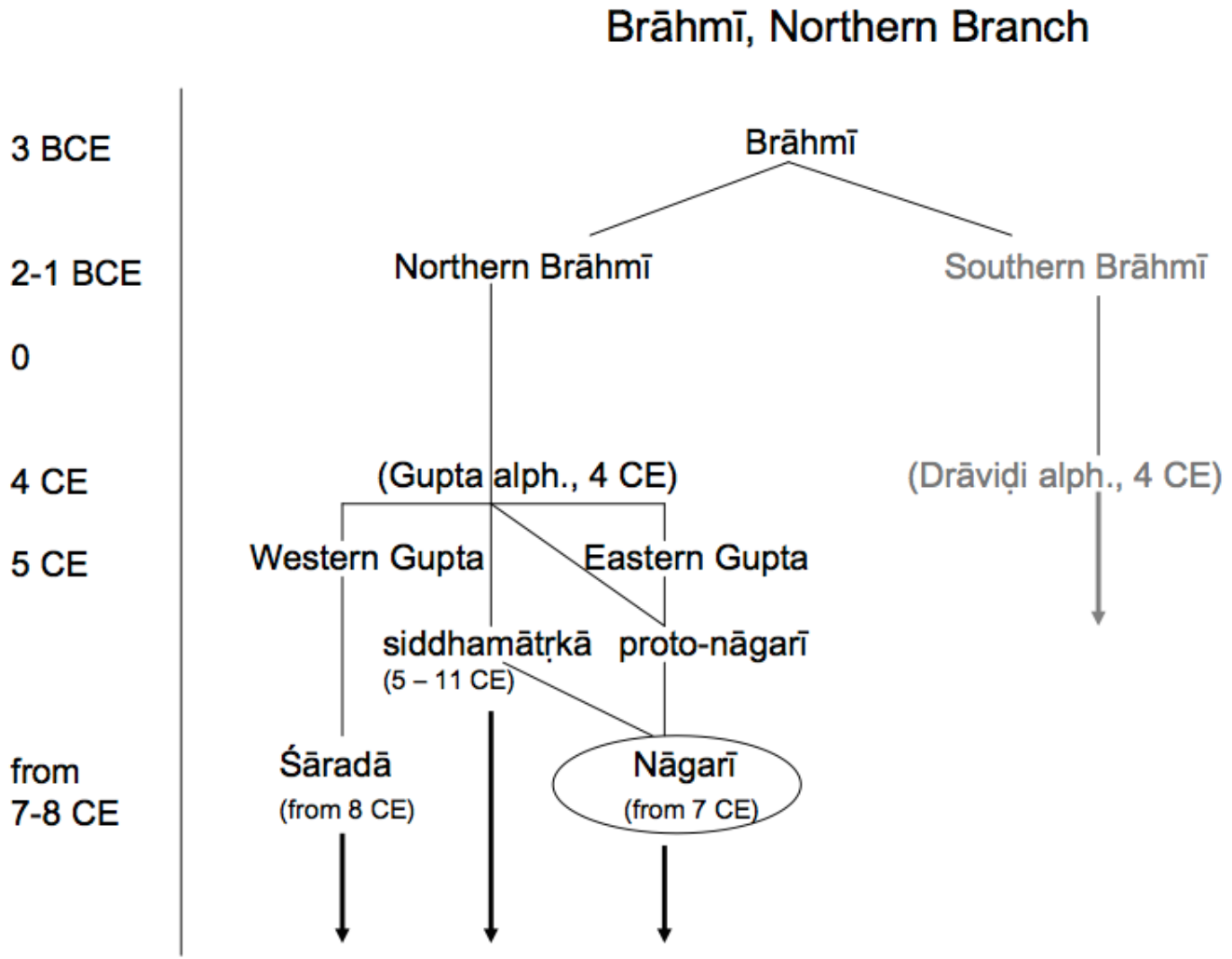




Fig. 13. — Le Fan-tseu t'a. Schéma iconographique.



The four faces of the Sanskrit inscription on the Kunming Pillar (Finot & Goloubew 1925) displaying the text of the *Uṣṇīṣavijaya-*, *Halahala-* and *Vasundharā-dhāraṇī*.

**Table I**: from Brāhmī to Nāgarī and its sister scripts




(Rath 2011; Siddhamātṛkā = ± Siddham script)

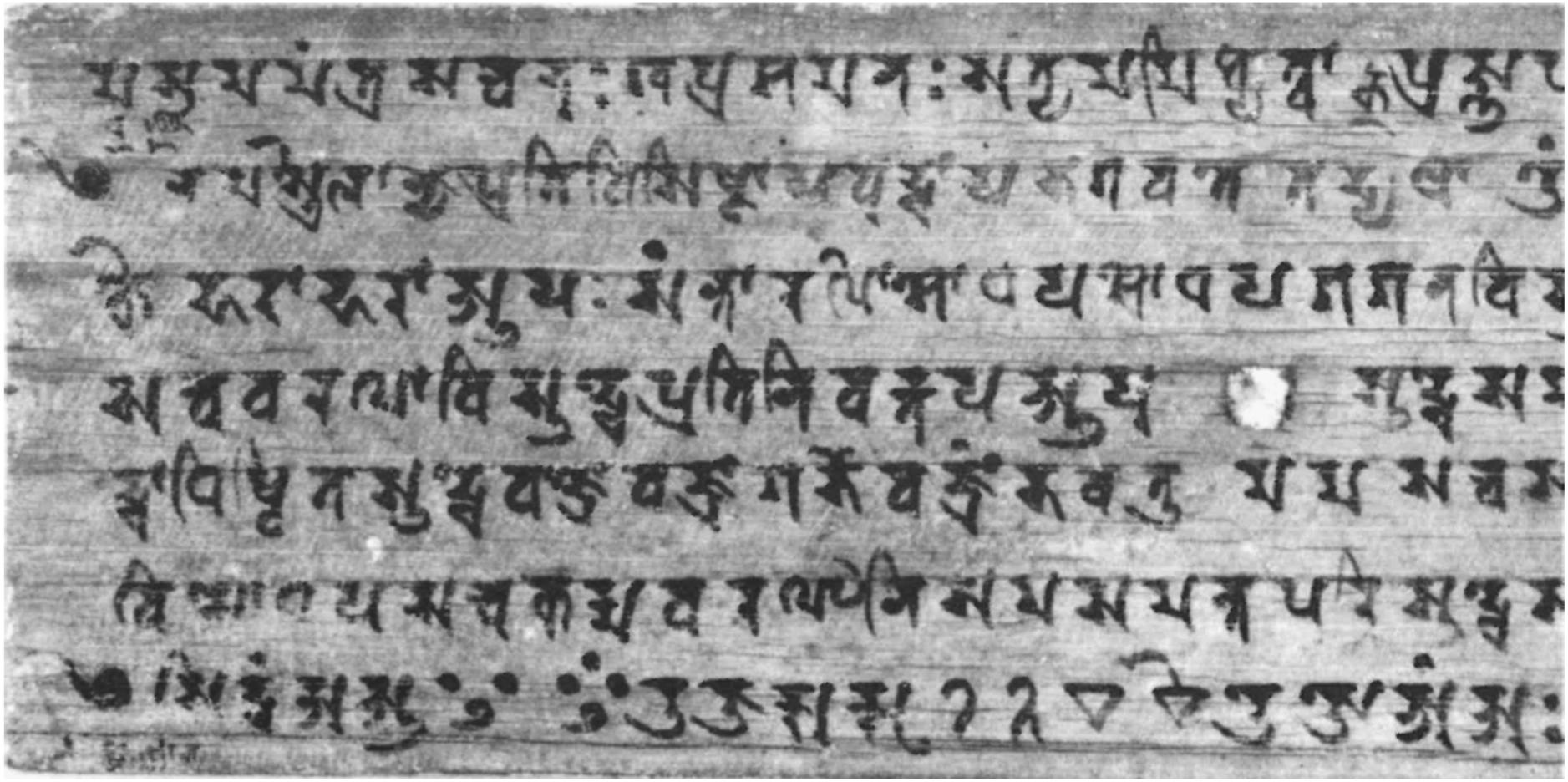
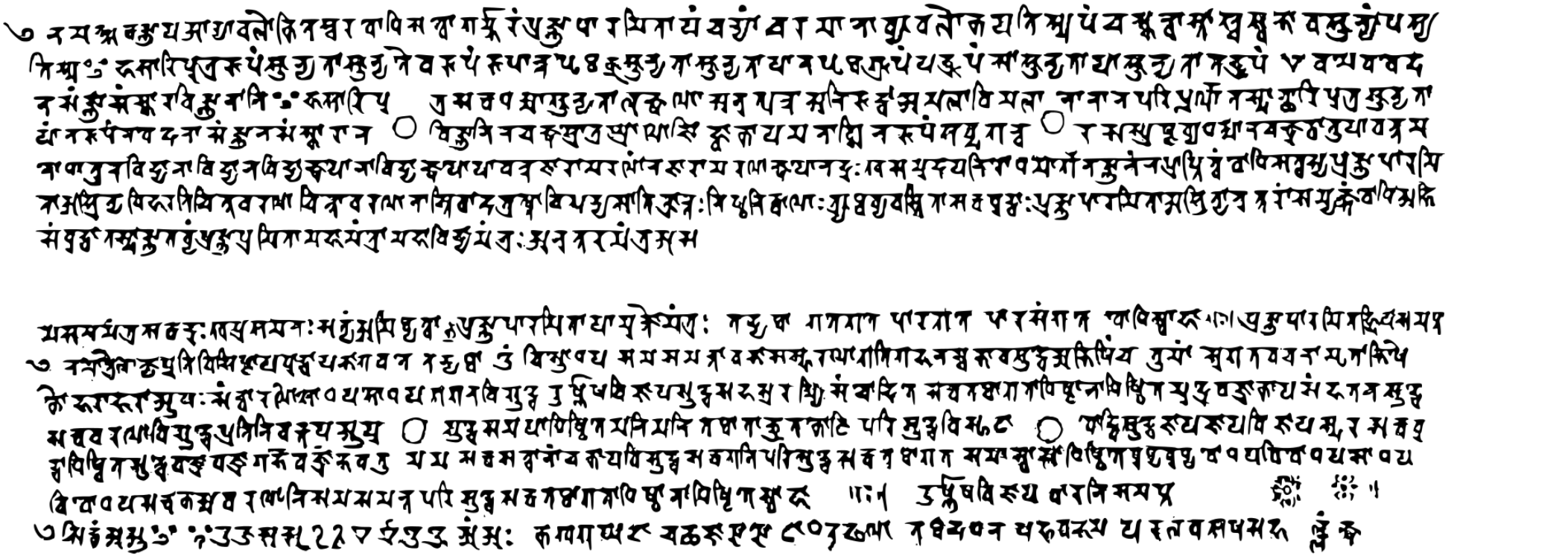


**Figure 14.4. Earliest record of "Siddham letters" from Hōryūji manuscript (sixth century?). From the bottom row: siddhaṃ *a ā i ī u ū ṛ ṝ ḷ ḹ e ai o au aṃ aḥ*. The line continues with the consonant syllables *ka kha ga gha ṅa . . . śa ṣa sa ha llaṃ (kṣa)*. Source: Tokyo National Museum Collection (Bonji I:2).**

(Mak 2013)



The so-called "Horiuzi Palm-leaf MSS" preserved in Hōryū-ji (now in Tokyo National Museum), Japan; this early Siddham manuscript, traditionally dated to the first half of the 6th century (now rather to the  8th century), contains the Heart Sūtra (*Prajñāpāramitāhṛdaya*) and the (*Sarvadurgatipariśodhana-/Buddha-*)*Uṣṇīṣa-Vijaya-Dhāraṇī*(-*Sūtra*) (cf. ed. Müller & Nanjio 1884).

# Siddham script - Bibliography


1. Mak, Bill. “Magical Alphabet in the Indian and Chinese Minds: From the Garland of Letters to Master Pu’an’s Siddham Mantra“, In: *Brahman and Dao: Comparative Studies of Indian and Chinese Philosophy and Religion*, Lanham, Maryland: Lexington, 2013, Studies in Comparative Philosophy and Religion series, pp. 209-230 .
2. Picard, François. *L'incantation du patriarche Pu'an : les avatars du syllabaire sanskrit dans la musique chinoise*, Bruxelles : Institut Belge des Hautes Études Chinoises, 2012, Mélanges chinois et bouddhiques 31.
3. Rath, Saraju. “The Evolution of Inscriptional Nāgarī from Early 7th till 12th CE”, *Epigrafika Vostoka* (Epigraphy of the Orient) 29, 2011, Moskva: Institut Vostokovedenija, RAN (Russian Academy of Sciences), pp. 187-201.
4. Rath, Saraju. “Scripts of Ancient India – Siddhamātṛkā”, In: *Nyāya-Vasiṣṭha (felicitation volume of Prof. V.N. Jha)*, ed. by M. Banerjee et al., Kolkata: Sanskrit Pustak Bandar, 2006, pp. 717-729.
5. Chaudhuri, Saroj Kumar. *Siddham in China and Japan*, Philadelphia: University of Pennsylvania, Department of East Asian Languages and Civilizations, 1998, Sino-Platonic papers no. 88.

## Siddham script - Bibliography

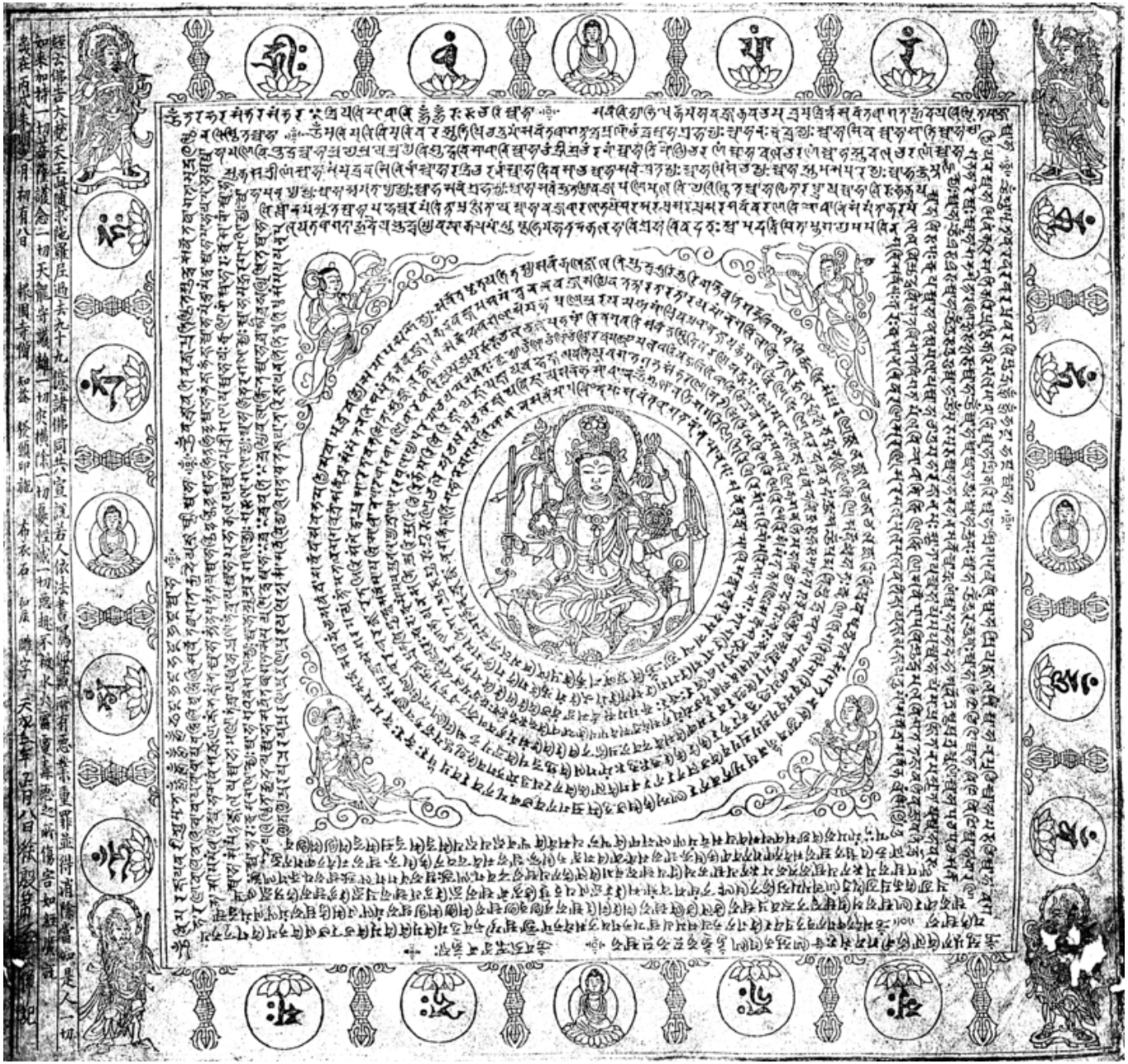

6. Van Gulik, R. H. *Siddham: An Essay on the History of Sanskrit Studies in China and Japan*, New Delhi: Aditya Prakashan, 1980 (repr. 2000), Sata-Pitaka series 247 (reprint of the 1st ed. Nagpur: International Academy of Indian Culture, 1953, Sarasvati-vihara series 36).
7. Müller, F. Max & Bunyiu Nanjio. *The Ancient Palm-Leaves containing the Pragñâ-pâramitâ-hridaya-sûtra and the Ushnîsha-vigaya-dhâranî,* Oxford: Anecdota Oxoniensia, Aryan Series vol. 1, part 3, 1884. https://archive.org/stream/BuddhistTextsFromJapanByGeorgBhler#page/n215/mode/2up


## Dhāraṇī in China - Bibliography

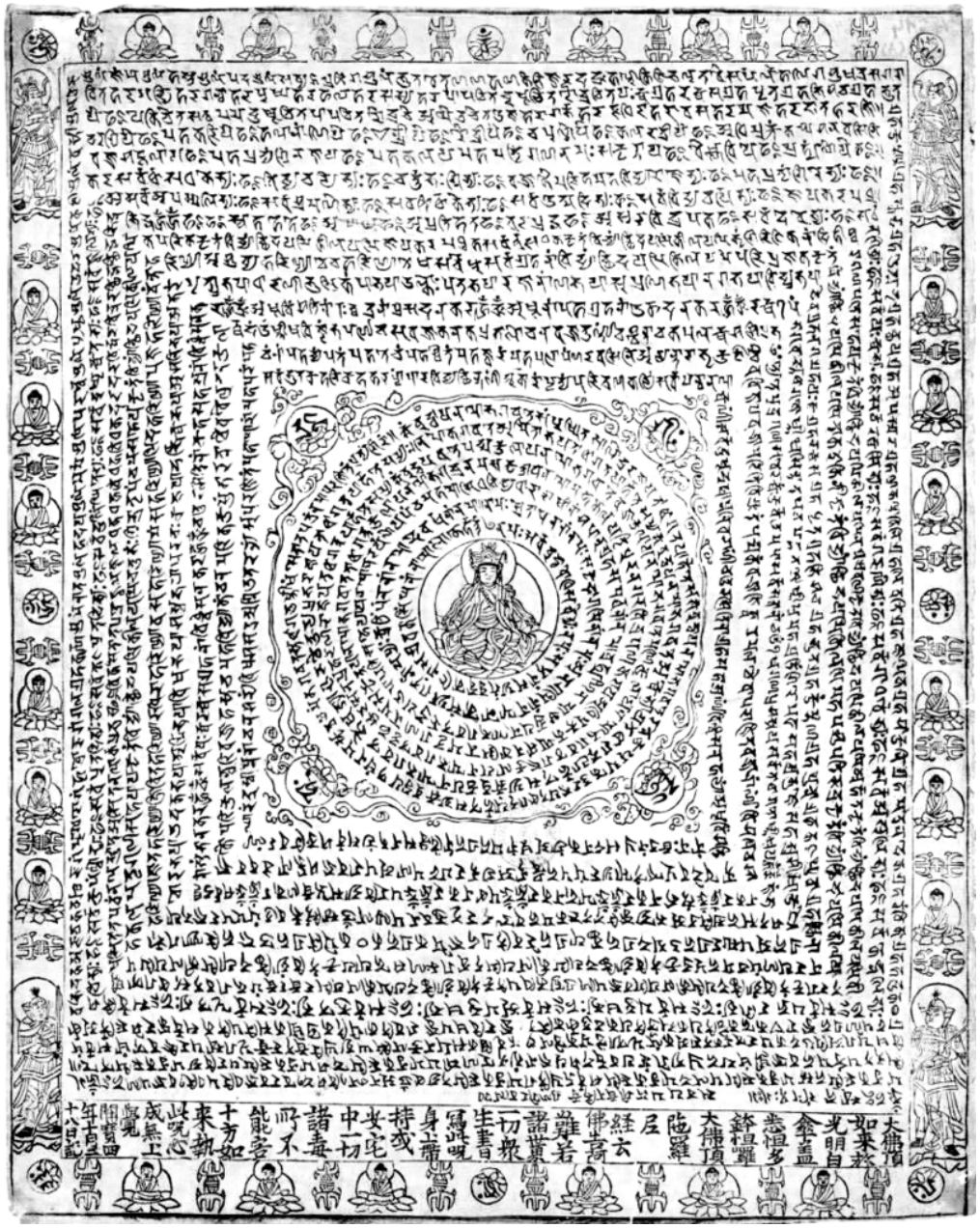

1. McBride, Richard, D. “Dhāraṇī and Spells in Medieval Sinitic Buddhism” *Journal of the International Association of Buddhist Studies* 28, 2005, pp. 85-114.
2. Liying Kuo, “Inscriptions on "Stone Banners" (*shichuang* 石幢 ): Text and Context”, In: *Proceedings of the Conference "Chinese Epigraphical Documents: Projects and Perspectives"*, ed. Takata Tokio, Kyoto University, Institute for Research in Humanities (Jimbun kagaku kenkyujo), 2006, pp. 37-51. http://coe21.zinbun.kyoto-u.ac.jp/sekkoku2006.pdf
3. Id. “Dhāraṇī Pillars in China: Functions and Symbols”, In: *China and beyond in the mediaeval period -- Cultural crossings and inter-regional connections*, New Delhi: Manohar, 2014, pp. 351-385.

# More on Dhāraṇī

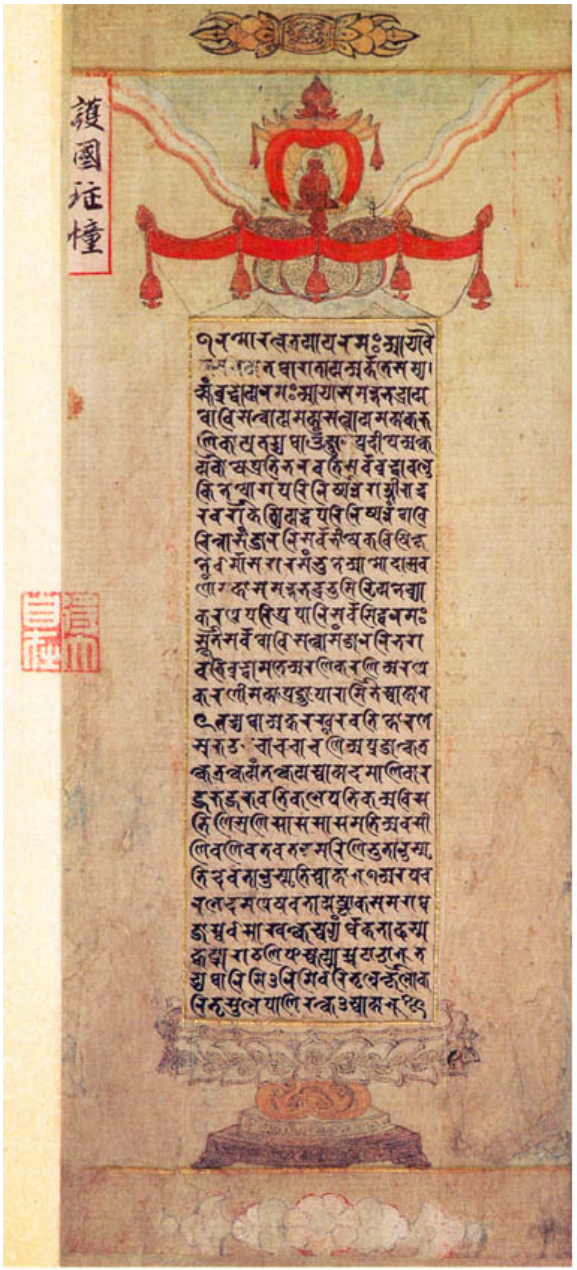

1. Waddell, L. Austine. “The "Dhāraṇī" cult in Buddhism, its Origin, Deified Literature and Images”, *Ostasiatische Zeitschrift* 1, 1912, pp. 155-195.
2. Id. “The Dharani or Indian Buddhist Protective Spell”, *Indian Antiquary 4*3, 1914, pp. 37-42, 49-54, 92-95.
3. Id. “Buddha's Diadem or "Uṣṇīṣa": Its Origin, Nature and Functions. A Study of Buddhist Origin”, *Ostasiatische Zeitschrift* 3, 1914, pp. 131-168.
4. Braarvig, Jens. “*Dhāraṇī* and *Pratibhāna*: Memory and Eloquence of the Bhodisattvas”, *Journal of the International Association of Buddhist Studies* 8, 1985, pp. 17-30.
5. Copp, Paul F. “Notes on the Term *‘Dhāraṇī’* in Medieval Chinese Buddhist Thought”, *Bulletin of the School of Oriental and African Studies* 71, 2008, pp. 493–508.
6. Davidson, Ronald M. “Studies in Dhāraṇī Literature I: Revisiting the Meaning of the Term Dhāraṇī”, *Journal of Indian Philosophy* 37, 2009, pp. 97-147.
7. Schopen, Gregory. “Redeeming Bugs, Birds, and Really Bad Sinners in Some Medieval Mahāyāna Sūtras and Dhāraṇīs“, In: *Sins and Sinners: Perspectives from Asian Religions*, 2012, pp. 276-294.



Chinese use of the Siddhaṃ script for a Sanskrit dhāraṇī. Later Tang, 927 CE.



Chinese use of the Siddhaṃ script for the Mahāpratyaṅgirā mantra. 971 CE.





Painted scroll by Chang Sheng-wen (Dali, ca. 1160-1190 CE), fol. 129-130 - National Palace Museum, Taipei
The scroll contains two Sanskrit inscriptions: a) the *Prajñāpāramitāhṛdayasūtra* similar to that of the Hōryūji ms.; b) A combination of four *dhāraṇī*-s including: i) the *Vairocana-prajñāpāramitā-dhāraṇī and* iv) *Cintāmaṇidhāraṇī.*



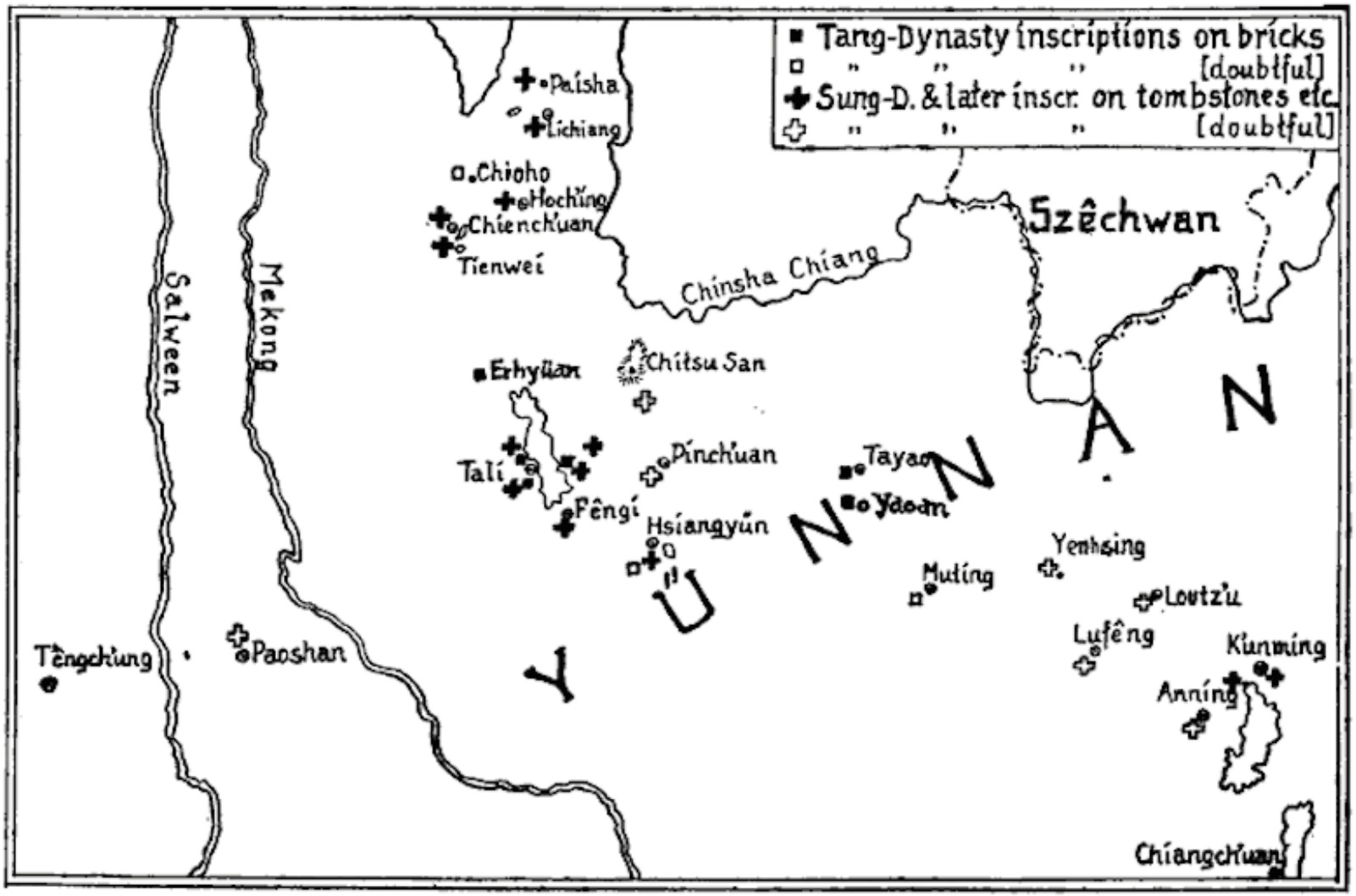
*Kingdom of Dali Buddhist Volume of Paintings*. By Chang Sheng-wen. Scroll, Ink and color on paper. 30,4 cm high. Located in the National Palace Museum, Taipei. The entire work is 16,655 meters and is in three portions. Completed in 1176.
https://upload.wikimedia.org/wikipedia/commons/3/33/Zhang_ShengWen-Dali_Buddist_Volume.jpg

# Dali Painting: Chang Seng Wen (fl. ca 1160-1190)



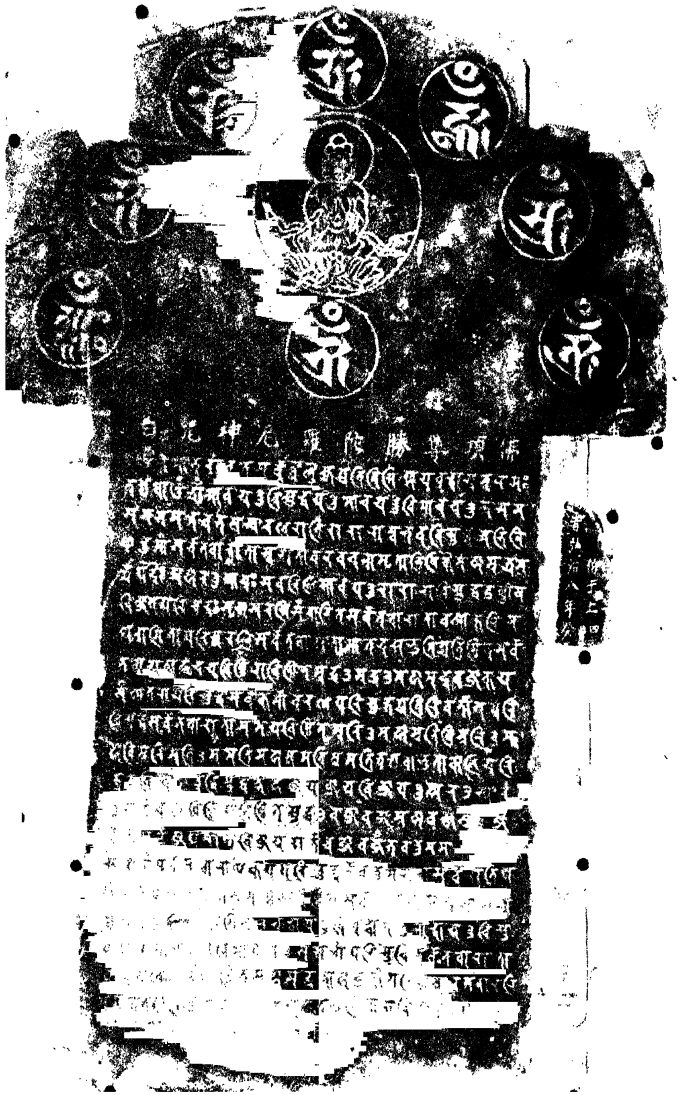
# Yunnan Siddham inscriptions - Bibliography


1. Finot, Louis and Victor Goloubew, “Le Fan-tseu t'a de Yunnan-fou”, *Bulletin de l’École française d’Extrême-Orient* 25, 1925, pp. 435-448.
2. Liebenthal, Walter, “A Sanskrit Inscription from Yunnan”, *Sino-Indian Studies* 3/1-2, 1946, Calcutta: Santiniketan, pp. 10-12.
3. Liebenthal, Walter, “Sanskrit Inscriptions from Yunnan I (and dates of the foundation of the main Pagodas in that Province)”, *Monumenta Serica* 12, 1947, pp. 1-40 . http://www.jstor.org/stable/40726669
4. Liebenthal, Walter, “Sanskrit Inscriptions from Yunnan II”, *Sino-Indian Studies* 5/1, 1955, Calcutta: Santiniketan, pp. 46-68.
5. Von Hinüber, Oskar. “Two Dhāraṇī-inscriptions from Tombs at Dali (Yünnan)” , *Journal of the Siam* Society 77/1, 1989, Bangkok: Institute for Southeast Asian Studies, pp. 55-59. http://www.siamese-heritage.org/jsspdf/1981/JSS_077_1e_Hinuber_TwoDharaniInscriptionsFromDali.pdf
6. Mak, Bill. “Sanskrit *Uṣṇīṣavijayadhāraṇī* Inscriptions and Buddhist Funerary Practices in Dali/Yunnan (1) ” , *Zinbun: Annals of the Institute for Research in Humanities, Kyoto University*, 47, 2016, in press.




Sketch map showing the distribution of Sanskrit inscriptions in Yünnan

(Liebenthal 1947) – The Pairi Daiza stones come from Kunming and Lijiang areas



Liebenthal 1955



Plate 1: Inscription no. 1 Dali, Yünnan. Presumably 1431 AD, since it comes from the same tomb as Inscription no. 2. Rubbing of a tomb inscription. Photo by Hans Penth, 1985.

Von Hinüber 1989

Ink-rubbings of tomb-stones in Yunnan, bearing the text of the *Uṣṇīṣavijayadhāraṇī*





The crowned stele “O” with the complete text of the *Uṣṇīṣavijayadhāraṇī*.

# The Yunnanese version of the *Uṣṇīṣavijaya-dhāraṇī* (crit. ed. Mak 2016)

§1 @ namo bhagavate sarva-trailokya-prativiśiṣṭāya buddhāya te namaḥ / tadyathā / oṁ śodhaya śodhaya viśudhaya viśudhaya mocaya mocaya vimocaya vimocaya asama-sama-samantâvabhāsa-spharaṇa-gati-gagana-svabhāva-
viśuddhe / abhiṣiñcatu māṃ sarva-tathāgata-sugata-vara-vacanâmṛtâbhiṣekair mahā-mudra-mantra-padaiḥ / āhara āhara āyuḥ-saṃdhāraṇi śodhaya śodhaya gagana-viśuddhe uṣṇīṣa-vijaya-pariśuddhe sahasra-raśmi-saṃ codite sarva-tathāgatâvalokani ṣaṭ-pāramitā-paripūraṇi sarva-tathāgata-māte daśa-bhūmi-pratiṣṭhite sarva-tathāgata-hṛdayâdhiṣṭhānâdhiṣṭhite /
§2 mudre mudre mahā-mudre vajra-kāya-saṃghātana-pariśuddhe sarva-karmâvaraṇa-pari śuddhe pratinivartaya āyur-viśuddhe sarva-tathāgata-samayâ dhiṣṭhite /
§3 muni muni mahā-muni vimuni vimuni mahā-vimuni mati mati mamati mahā-mamati sumati tathā tā-bhūta-koṭi-pariśuddhe visphuṭa-bodhi-śuddhe / he he jaya jaya vijaya vijaya smara smara sphara sphara-sarva-buddhâdhiṣṭhānâdhiṣṭhite śuddhe śuddhe vajre vajre mahā-vajre suvajre vajra-garbhe jaya-garbhe vijaya-garbhe vajre / vajraṃ bhavatu mama śarīraṃ / sarva-sattvānāṃ ca kāya-pariśuddhe bhavatu/
me sadā sarva-gati-pariśuddhiś ca / sarva-sattva-samāśvāsâ dhiṣṭhite sarva-tathāgatāś ca māṃ samāśvā sayantu /
§4 buddhya buddhya siddhya siddhya buddhāya buddhāya vibuddhāya vibuddhāya śodha ya śodhaya viśodhaya viśodhaya mocaya mocaya vimocaya vimocaya samanta-pa riśuddhe sarva-tathāgata-hṛdayâdhiṣṭhānâdhiṣṭhite mahā-mudre svāhā //
§5 uṣṇīṣa-vijayā nāma dhāraṇī samāptam iti//

# The ‘Incantation of the Most Victorious Diadem [of Buddha]’ (transl. Mak 2016)

§1. Homage to the blessed one. Homage to you, the Buddha most excellent in all three worlds. Thus it is said: Oṃ! Purify, purify! Completely purify, completely purify! Liberate, liberate! Completely liberate, completely liberate! You, incomparable (*asamasama-*), completely pure one, having the pervasive (*spharaṇa-*) nature of light ubiquitous in the [six] modes of existences of living beings (*gati-*) and the sky, consecrate me with the teaching of the great seal (*mahāmudra-*) and the mantra, the consecration with the nectar (*amṛta-*) of the best teachings of all Tathāgatas and Sugatas. Take away, take away [calamities], you, the one who holds life together (*āyuḥ-saṃdhāraṇi*)! Purify, purify! You, pure as the sky, completely purified by the Victorious Diadem. You, who are infused with thousand rays, who has the downward looking power (*-avalokani*) of all Tathāgatas, who has completely fulfilled the Six Pāramitās, the mother (*-*māte*) of all Tathāgatas, who are established in the Ten Bhūmis and empowered by the empowerment (*-adhiṣṭhānâdhiṣṭhite*) of the hearts of all Tathāgatas!

§2. You, seal, seal, the great seal, perfectly pure like the union of the adamantine body (*vajra- kāya-saṃghātana-*), completely purified from all impediments of [past] karma, turn back [my life against undesirable rebirth], you who are the complete purity of life, you who are empowered by the oaths (*samaya-*) of all the Tathāgatas.

§3. Sage, sage, great sage, perfect sage, perfect sage, great perfect sage; wisdom, wisdom, wisdom of Ma[ñjuśrī] (*mamati*?), great wisdom, excellent wisdom; you who are pure like the absolute reality (*tathatā-bhūta-koṭi-*) and purified by penetrative wisdom (*visphuṭa-bodhi-*), *he*, *he*, be victorious, victorious! Be the most victorious, be the most victorious! Remember, remember! Penetrate, penetrate (*sphara*)! You, who are empowered by the empowerment of all Buddhas! Pure one, pure one! You, diamond, diamond, the great diamond, the excellent diamond, the womb of diamond (*vajra- garbhe*), the womb of victory, the womb of the greatest victory! May my body [name of person] become like a diamond. And let there be complete purification of the bodies of all living beings! And let there be complete purification for me at all times and in all modes of existence! You, who are empowered for the relief (*-samāśvāsa-*) of all beings! And may all Tathāgatas relieve me [from suffering]!

§4. Awaken, awaken! Accomplish, accomplish (*siddhya*)! Cause [others] to awaken, cause [others] to awaken! Cause [others] to completely awaken, cause [others] to completely awaken! Purify, purify! Completely purify, completely purify! Liberate, liberate! Completely liberate, completely liberate! You, who are completely purified by the universal [rays], who are empowered by the empowerment of the hearts of all Tathāgatas! You, great seal, svāhā!

§5. Here ends the dhāraṇī called the Most Victorious Diadem.

# On the *Uṣṇīṣavijaya-dhāraṇī in East-Asia* (from B. Mak in press)

The *Uṣṇīṣavijaya-dhāraṇī* is transmitted as an independent text, as well as in expanded versions with accompanying narratives and rituals. A common motif around them is to avert evil rebirth, expiate sins, or bring about health and longevity. The *dhāraṇī* is believed to be one of the most, if not the most popular *dhāraṇī*, in China as well as other parts of Asia since the seventh century. Since the first Chinese translation *Foding zunsheng tuoluoni* 佛頂尊勝陀羅尼 was made by the Kashmiri monk Buddhapāli in 682 CE, the text was retranslated, with the *dhāraṇī* "re-transliterated", in Chinese in no less than twenty times, including the version by Amoghavajra (T972), which was widely inscribed on Buddhist pillars across China, sometimes in combination with other *dhāraṇī*-s. In 776 CE, Emperor Daizong 代宗 issued a decree that all Buddhist monks and nuns must recent the *dhāraṇī* twenty-one times daily.(…)

The variants in the Yunnanese specimens are distinct from both the earlier Chinese materials, as well the later Tibetan materials, dismantling thus the hypotheses that Yunnanese materials were simply imports from Tang China or Tibet. If there is some historical truth in the biography of Indian monk Candragupta, the legendary founder of the Azhali religion, who travelled through Tibet before reaching the kingdom of Nanzhao, it is possible that these changes in the *dhāraṇī* were first brought about by the esoteric Buddhists in the Pala Kingdom before they were disseminated.(…)

What is striking about the Yunnanese materials is the quantity and variety of funerary objects associated with the *dhāraṇī*, which suggest the pervasiveness of the religious phenomenon within the kingdoms of Nanzhao and Dali, up to as late as the fifteenth century when the activities of the Azhali monk could still be traced.







On the front top, nine encircled Sanskrit *bīja* characters; the central one reads *bhrūṃ*, which represents the *Uṣṇīṣavijaya* (the *dhāraṇī*) or *Uṣṇīṣavijayā* (the female deity), who herself is represented in the centre as a four-armed cross-legged figure on a lotus seat with both sets of arms in an *añjali* position, between, on each side of her pedestal, two phoenix figures in downward motion over a cloud.

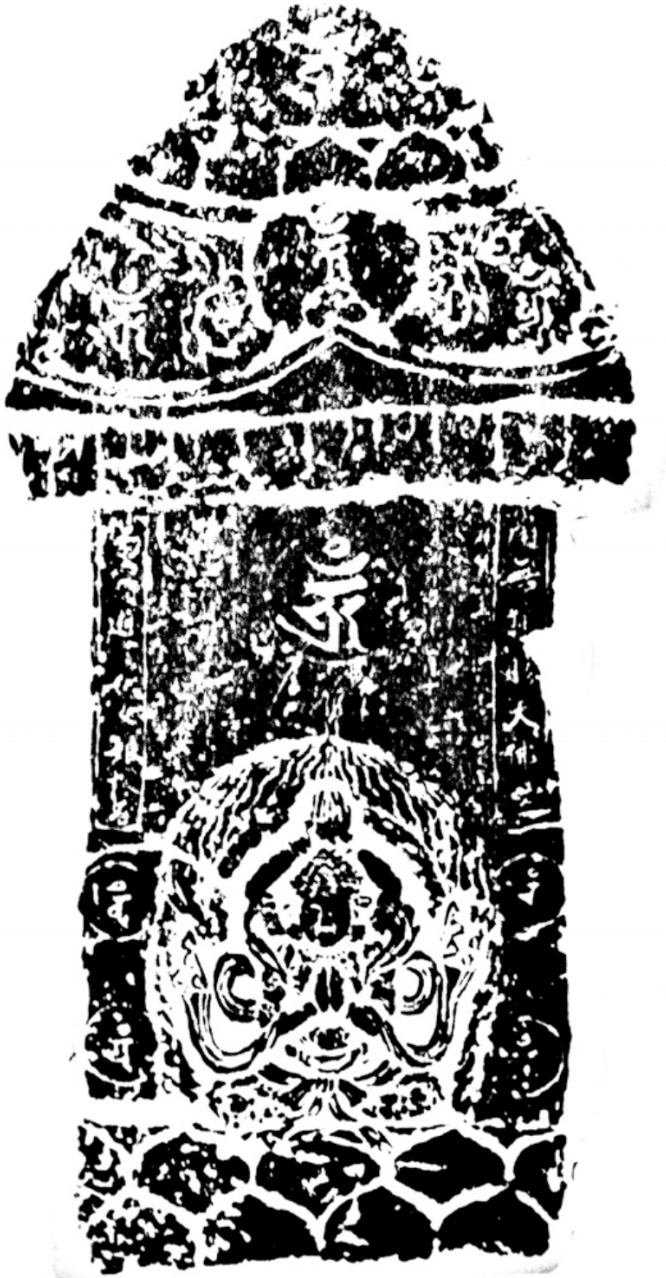
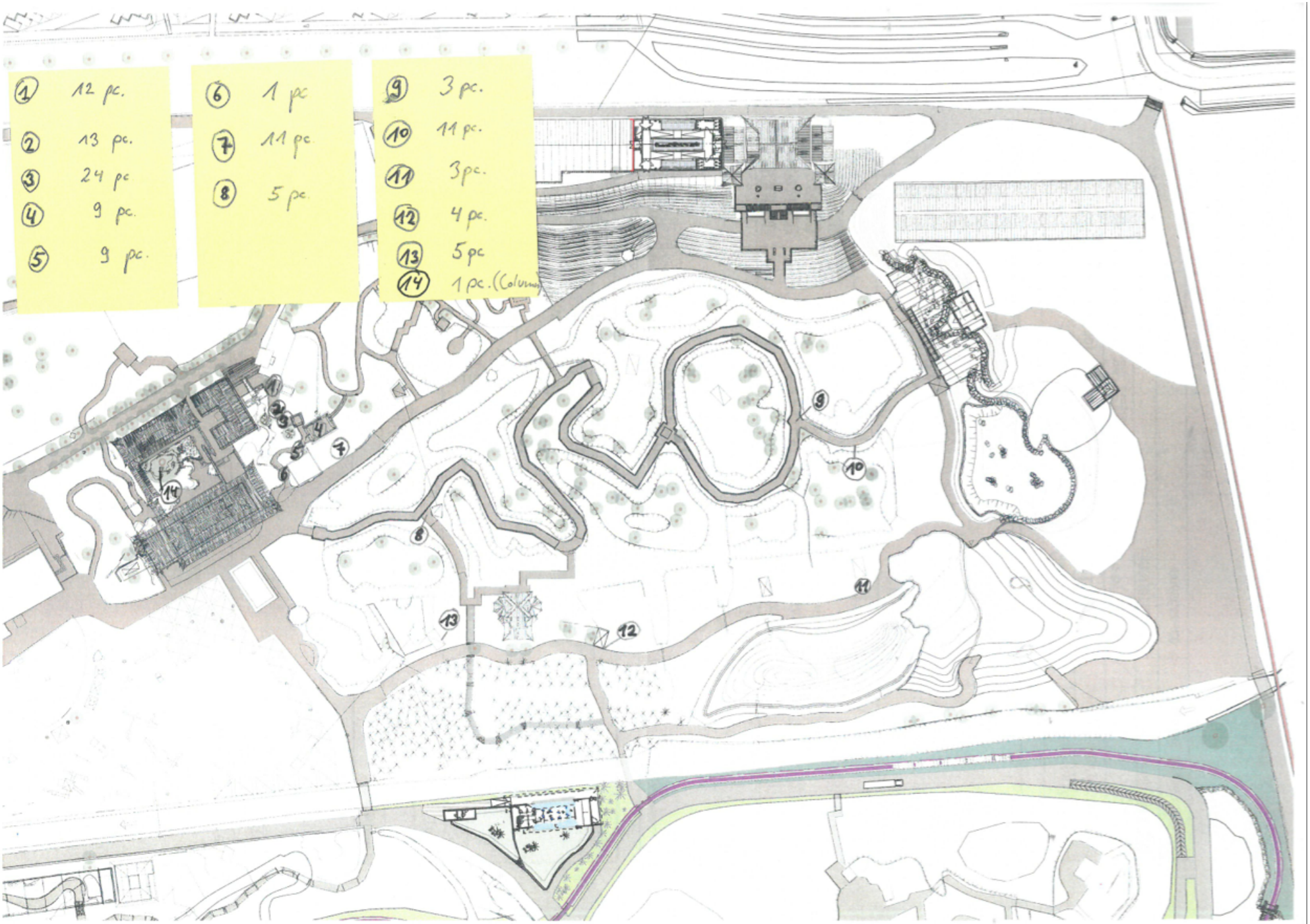


Figure 2. Rubbing of stele depicting Uṣṇīṣavijayā. Thirteenth century, Jianquan, Yunnan.


1 12 pc.
2 13 pc.
3 24 pc
4 9 pc.
5 9 pc.
6 1 pc
7 11 pc.
8 5 pc.
9 3 pc.
10 11 pc.
11 3pc.
12 4 pc.
13 5 pc
14 1 pc. (Column



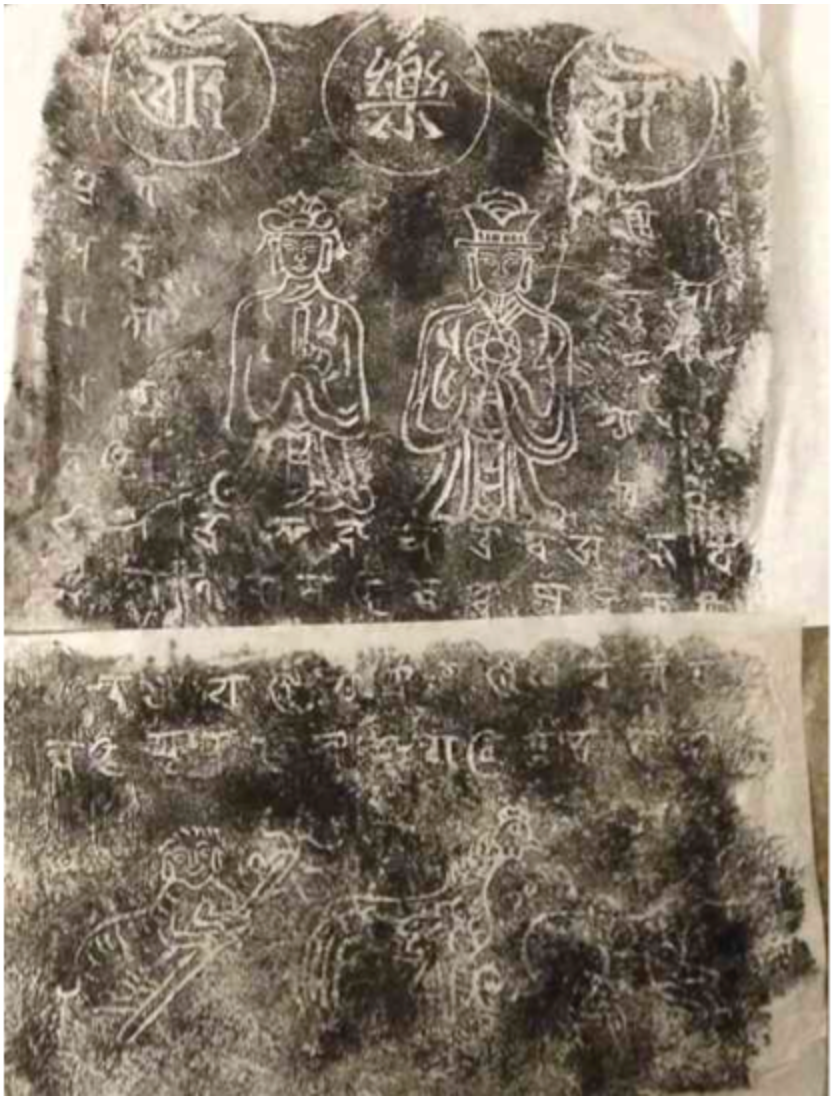
The funeral tablets (more than 100) “C-E”: each one has to be viewed as a part of a six-sided stone receptacle (four rectangular tablets with top and bottom slabs) which contained the cremated remains of the deceased.





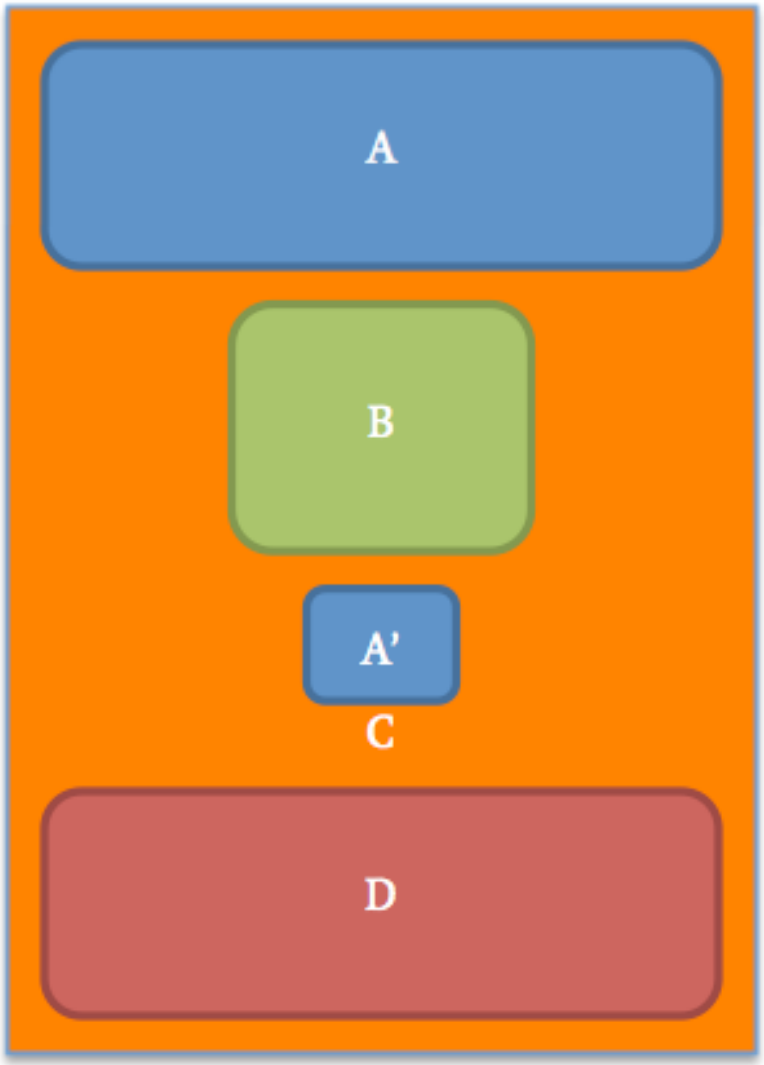






**Description**

The specimen X1, roughly 200mm W 400mm L 70mm D, 20kg, is one of the (100?) similar tablets in the collection (C/D). All the specimens have a uniform design, consisting of four parts:



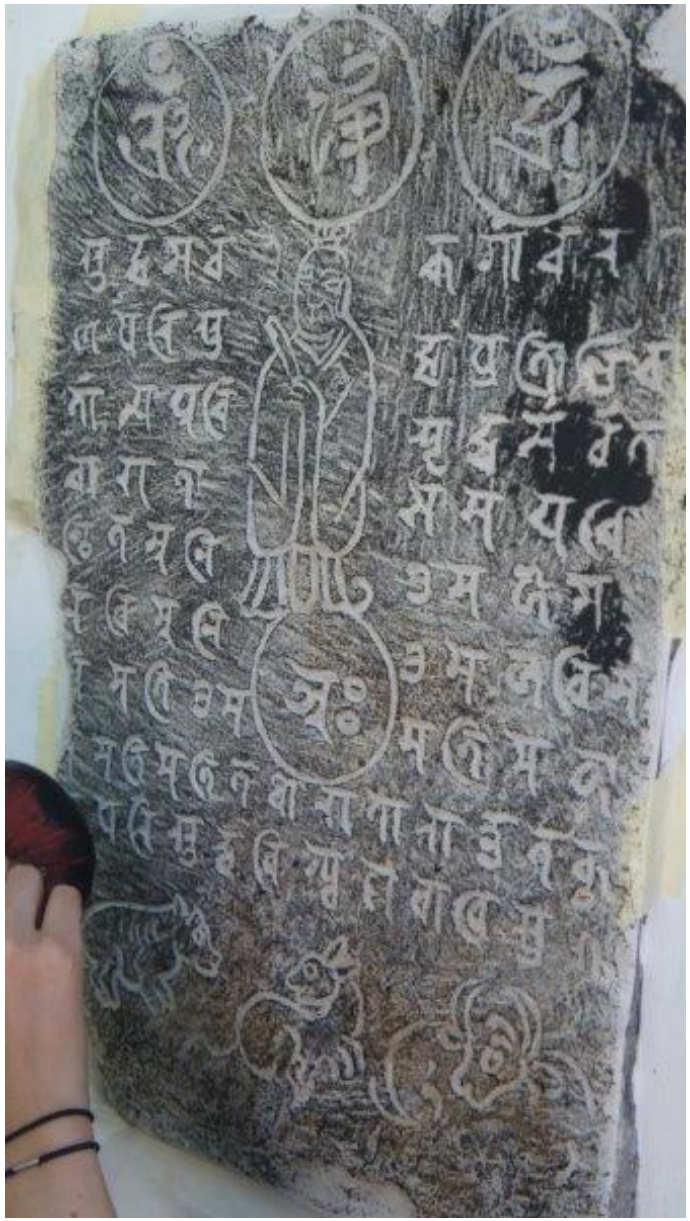

A: Three or more characters, sometimes encircled. Invariably, a Chinese character in found in the middle (one of the *chang*常, *le* 樂, *wo*我, *jing*淨). On the two sides are Sanskrit *bīja* characters in nāgarī script, similar to that of O1.

A': Some specimens contain an additional third *bīja* character.

B: One or two human, male or female figures dressed in Chinese costume, with varying headdress and objects held in hands. The objects presumably identify the figures.

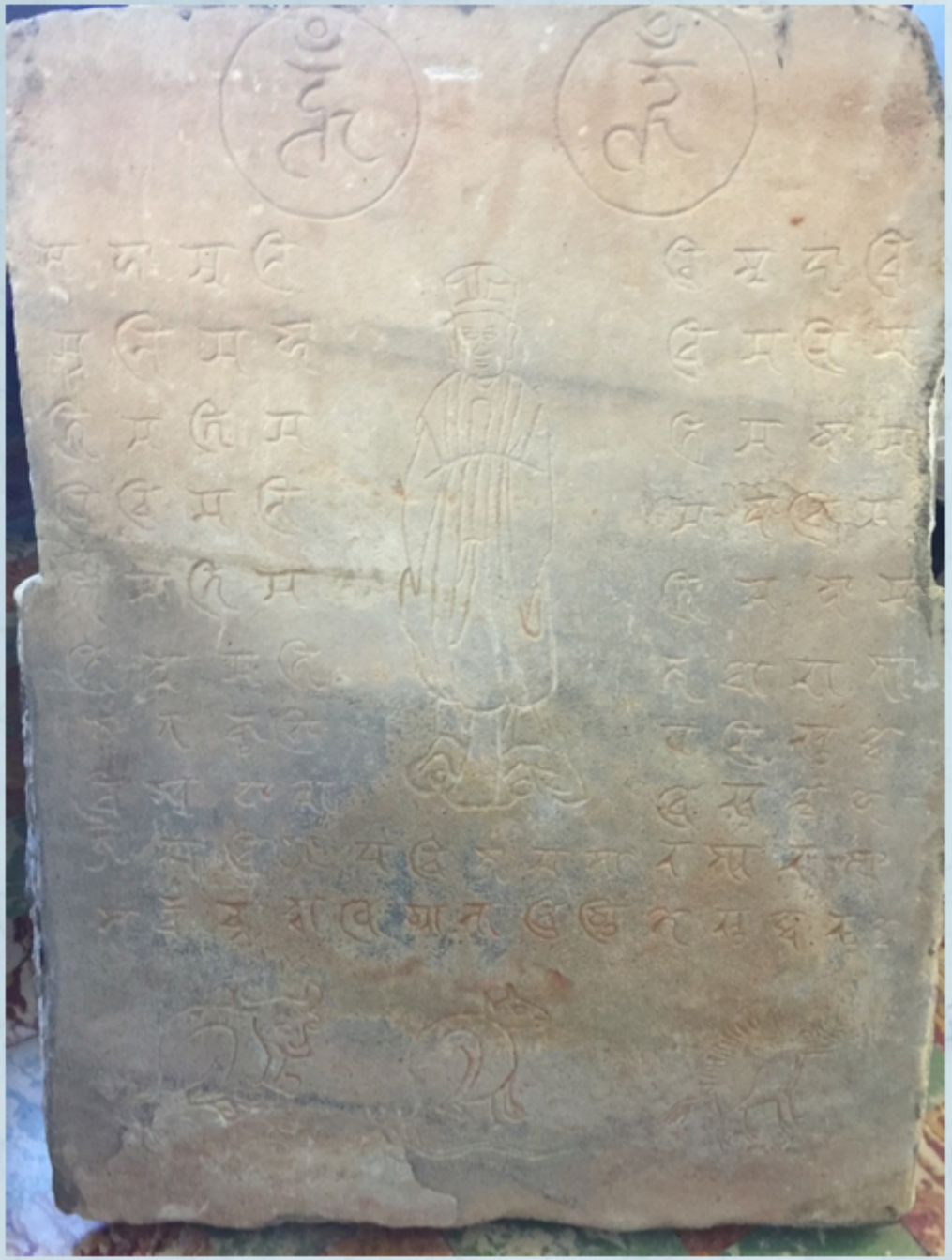
C: A portion (quarter) of the *buddhoṣṇīṣavijayadhāraṇī* nearly identifical to O1.

D: Three zodiacal animals representing one of the four cardinal positions. In the case of X1, "monkey", "rooster" and "dog" represent the direction west.[1]





**Musée L, Louvain-la-Neuve, n° inv. E1929 (Don de Pairi Daiza)**



Quarter-piece of
Uṣṇīṣavijayadhāraṇī

<bīja letters in circles> hūṃ srūṃ

1 mahāmuni vimuhā vi\

2 muni mahāvimani ma\

3 ti mati mati mahāma\

4 ni vimati mahābhisa\

5 ktamati mati mahāma\

6 ti damati tathāgatā\

7 bhutakuṭi-parisuddhe\

8 visphuṭa hā visuddhe he\

9 jaya vijaya vijaya smara smara spha\

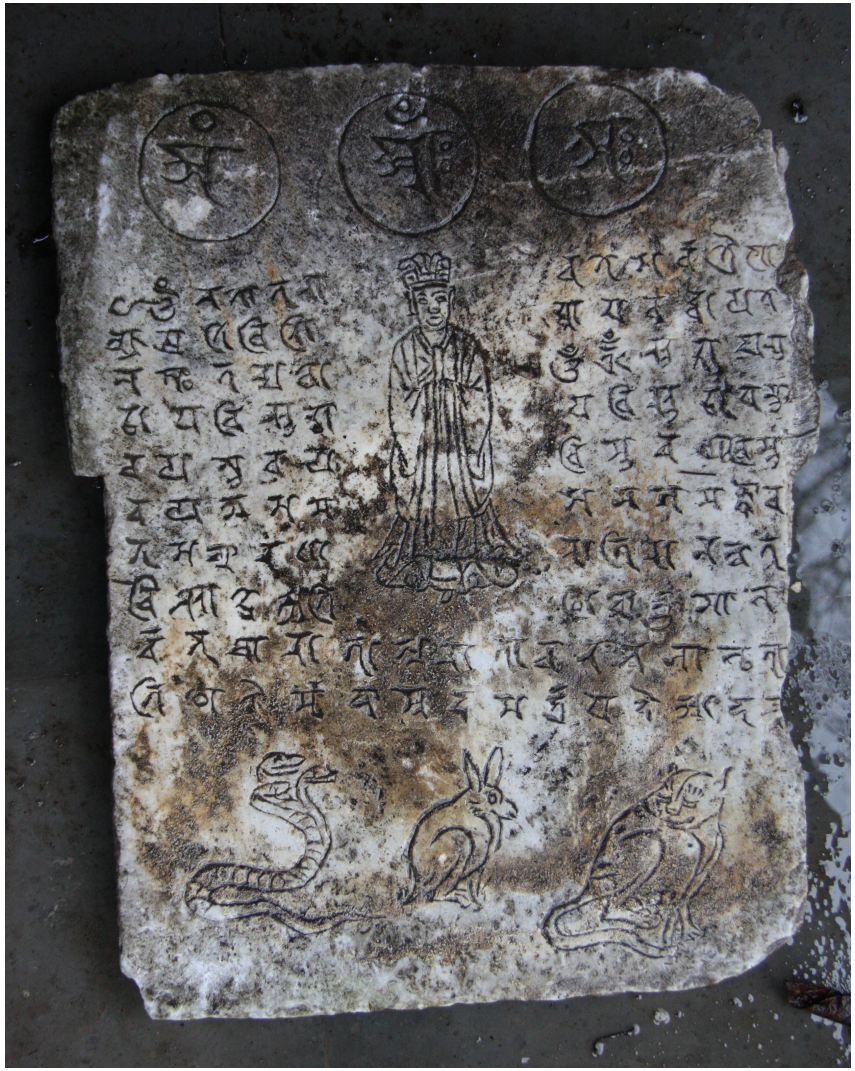
10 sarvabuddhādhiṣṭhānādhiṣṭhite suddhasuddhe

<figures of ox mouse pig>




The same figures are systematically associated with the same directions:
- West (centred on the rooster + monkey and dog) : the couple female-male;
- North (centred on the rat + pig and ox) : a man sometimes with a stick in hands;
- East (centred on the hare + dragon and tiger) : another man;
- South (centred on the horse + sheep and snake) : another man (with special hat).

These figures seem to represent surnatural beings, but they do not correspond to the usual Indian lokapâlas or Chinese "Four Heavenly Kings".















The “D” stones (±10 exemplars, some of them used as floor tile): lotus-shaped maṇḍala with Sanskrit *bīja* characters; they could form the top or bottom slabs of the funerary six-sided stone receptacles.





The Round stone boulders “A-B” (± 45 exemplars): a few ones are inscribed with the *Uṣṇīṣavijayadhāraṇī* all around and *bīja* characters on the top, and adorned with a four-armed figure in *añjali* (the *Uṣṇīṣavijayā*).

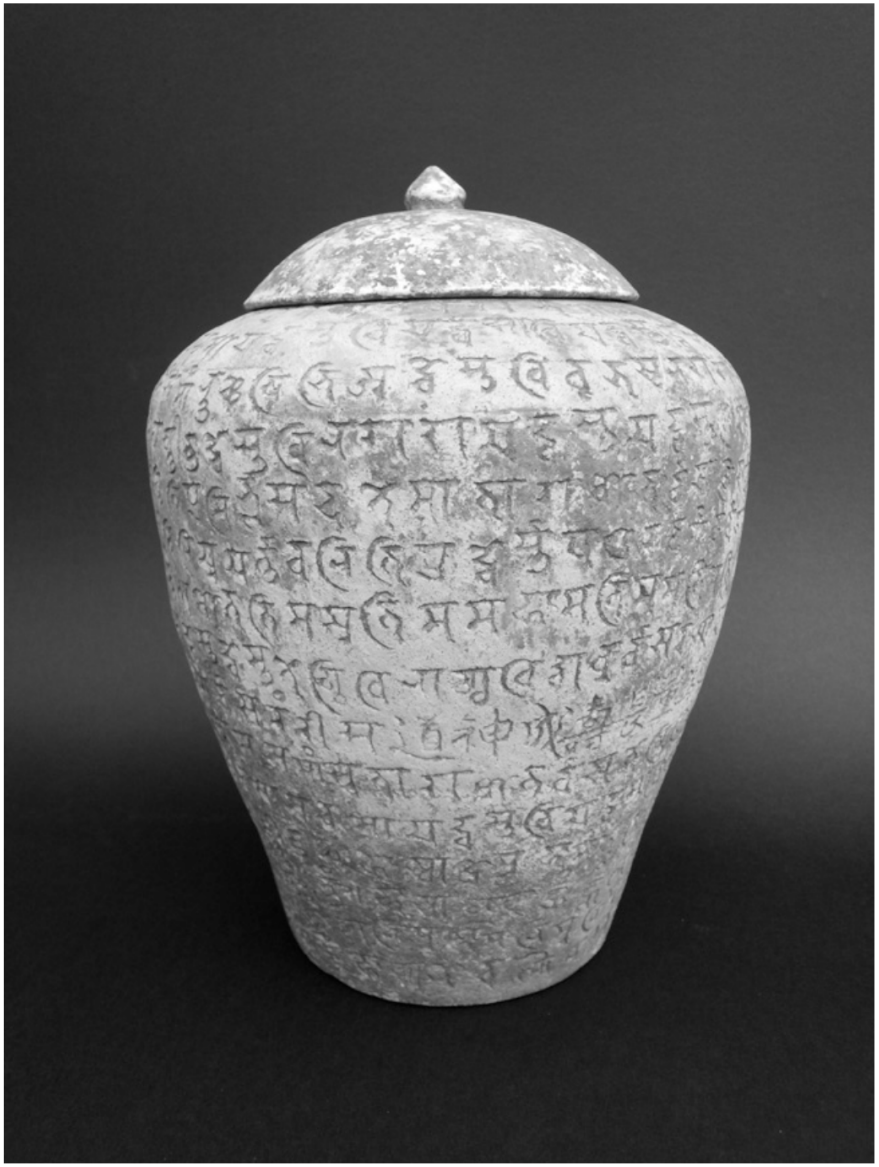


Figure 3. Funerary jar with the *Buddhoṣṇīṣa-dhāraṇī*, Dali kingdom, twelfth to thirteenth centuries. Private collection.

(Sørensen 2011)







