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Dakin and the Emperor 1

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Introduction [Return to Table of Contents](#)

Do you know these horrible tales that are called *Dakine* ...?

They are cannibalistic demons who in Hindu mythology, are regarded as loyal followers of the goddess Kali, the great Black Goddess or Goddess of Time. A *Dakine* figure in the famous sculpture of Shiva conquering the *asura* Andhaka, the cave temple of Ellora No. 15 ⁽¹⁾. It shows the winged demon hovering over Kali (named in the case Yogeśvarī), which seeks a cut to receive the drops of blood flowing from the body of the *asura* impaled by the spear of god trainer, the *Dakin*, like a bird of prey, is hungry and waiting for his master gives him to suck his share of blood ...

The origin and nature of these remain very obscure *Dakine* ⁽²⁾; *di* Sanskrit root meaning "to fly, fly, we can assume that they are flying demons, but this aside, the only certain thing a bit about them is that they are magical beings frightening tale fears and revered in much the same way as other female divinities of lower rank, such as *yogi* or "Mother" (*matr*, or at *Matarah* plural). - However, these *Dakin*, having been incorporated into the mythology of esoteric Buddhism, were

known in China and Japan and in the latter country, they changed their nature: the word *Dakin*, who was originally a generic name denoting a class of demons, becomes a kind of proper name of a deity more or less individualized ⁽³⁾, which receives the title of "god" or rather "Goddess" (*Ten* 天) - which is why we write here below, when it's the Japanese cult, "Dakini-ten, preferably *one or Dakine*. This Dakini-ten, therefore, was considered a deity called *Inari* 稻荷 native and was most often conceived as the form of a fox. And during the Middle Ages, it was the object of veneration so special that it came so to say "chair" one of the ceremonies the most secret and most mysterious of medieval Japanese Buddhism, namely the ceremony Induction of Buddhist emperors (called "*sokui-Kanjo* 即位灌頂", that is to say, "*Abhisek* [unction] induction). The reasons for this transformation and the "apotheosis" extraordinary remain partly obscure, but very few studies and scholarly interest has been devoted to this subject in recent years in Japan ⁽⁴⁾. We will try in the pages that follow examine the problem, with particular emphasis on the consistency of transformations, from India to Japan, some mythical themes that seem to have played an important role in the background of this development Japanese beliefs, it will also be an opportunity for us to glimpse the dark side of the "mystique" of imperial power that has occurred gradually during the Middle Ages, including Japan and today is probably still somewhat dependent.

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In reality, the subject is extensive, and it is impossible to treat in all its fullness. Our test will be especially developed as a comment on a very small passage from a text of great importance: it is the chapter on the *Dakini-ten-Keiran-Shu Shuyo* 溪嵐關?錄 or "*Series Leaves collected in Val foggy*", compiled between 1311-1348 by a monk of the Tendai school 天台 appointed Kōjū 光宗. This book, filled with all kinds of information most curious and most valuable on the state of beliefs and doctrines of medieval Japan, includes a chapter on Dakini-ten, where a small section is devoted to the traditions relating to the '*Abhisek* (Anointing) induction, and at the end of this section is that sentence ⁽⁵⁾:

In the *Sutra of the Benevolent King* (*Renwang-jing* 仁王经), [it is a question of] 'Making worship the god of the cemetery [offering] that "it is what we must think deeply.

This is the meaning of that enigmatic phrase that we try to "think deeply".

1. Background Hindu and Buddhist [Return to Table of Contents](#)

A. Myth and iconography of Siva Hindu submitting the *asura* Andhaka [Return to Table of Contents](#)

But before turning to the proper development of Japanese beliefs concerning *Dakin*, is to be strengthened somewhat mythic context in which they appear in Hinduism and Buddhism. For

this, it is perhaps useful to begin by examining the myth of the submission of the *asura* Andhaka by Siva as sculpture Ellora, mentioned earlier, is supposed to represent ⁽⁶⁾.

One day when Siva and his consort Parvati frolicked on Mount Mandara, Parvati playfully covered the three eyes of Siva with her hands. Suddenly the whole world is darkened (because, according to a commentary, the eyes of Siva are the sun, moon and fire); hands Parvati transpired because of the heat from the front of her husband, and this transpiration was born a horrible demon, black and blind, why Andhaka named "blind".

Just then, the demon king (*Asura*) Hiraṅyākṣa, "Golden Eye", a devotee of Siva, was engaged in asceticism for a son. Siva, having known, went with him and gave this baby demon. He knew, however, that this little devil would hurt in the future, and promised that Hiraṅyākṣa "purify" then the body of her adopted son.

Hiraṅyākṣa soon died, killed by Vishnu, and Andhaka in turn became the king of the *Asura*. He devoted himself to terrible austerities, sacrificing every day in the heat a little of his own flesh and some of his own blood, so it soon became all skeletal. At the end, the god Brahma came forward to grant the wish of the *asura*, because otherwise the world could not withstand the power of his terrible asceticism. The *asura* then asked for eternal life, he was killed by any being, or even by Vishnu or Siva, Brahma had to explain to him that any creature born must die one day. So instead of this wish, the demon in another formula, although curious that the most excellent of women become like her own mother, and that if ever he came to desire, he is killed by fact. Brahma was astonished by this request, but granted him and handed him over from his flesh and blood he had sacrificed - so that the demon recovered his old body.

After his austerities, Andhaka became extremely powerful as any king of *asuras*, he was very violent and had an extraordinary erotic appetite. He conquered the world and all the beautiful women were his, when one day a minister was in Mount Mandara an ascetic particular, with his crown on a crescent moon, etc.. (was Siva) and beside him a beautiful woman, the finest in the world. The Minister reported the matter to his king, and it has become insane and "blind desire for this woman, summoned the ascetic Shiva to give him (or according to another version, Andhaka one day saw Siva and Parvati their sexual union, he became mad with desire for that woman ...). - The war between the god and the *asura*, the details are long and divergent depending on the version. However, it should retain some of which relate to the iconography of Siva known as d '*Andhakāsura-vadhamūrti* (a form of submission of Andhaka-asura), one of the best known examples is precisely sculpture the cave temple of Ellora No. 15. Siva was so ready to go to the battlefield by adorning famous three snakes, Vasuki, Takṣaka and Dhanañjaya, as a belt and two others as bracelets. But this time, an *asura* named Nila (Blue), taking the form of an elephant, approached the god to kill him secretly. The keeper of the palace of Siva Nandi noticed it and told another guard called Virabhadra. It turned into a lion (natural enemy of

elephants) and killed the *asura*. He presented the skin of the *elephant-asura* his master who was quite pleased and it covers as a kind of armor to go to war. Other gods also came with their armies to rescue Shiva. It succeeded in wounding the king of demons with his bow and arrow and the wound the blood flowed abundantly. However, fallen on the floor, every drop of blood Andhaka turned into another Andhaka, and thousands of small Andhaka magic came to attack the gods. So Vishnu took care of these Andhaka magic, and Siva with his trident impaled the heart of the true king of the *Asura*, to stop the drops of blood touch the ground, Siva created the fire of his mouth a *Sakti* (female energy) named Yogeśvarī ("Yoga Master"), other gods also created their *Sakti*, namely Brahman, mahe'svara, Kaumārī, Vaisnava, Varah, Indrani and Cāmu□□ā. All these seven goddesses (or eight in all with Yogeśvarī) having drunk the blood of the *asura* wounded and arrested, and the infinite multiplication of small Andhaka, Siva in his fierce joy he hoisted to the top king of demons impaled and one thousand years during the fire burned with his third eye. Andhaka, all dried up, became completely skeletal, but his sin was burnt up, he repented and asked forgiveness from Siva. He took refuge in Siva, the latter accepted it with joy and gave it to Parvati as his son. Andhaka thus became a great admirer of the divine couple, and he had the title of head of their party (*ga□eśatva*) ...

This myth, œdipéen par excellence, explains the emergence of several important reasons Graphic: Group of Seven (or Eight) *Sakti* (often called "Mother") have appeared on this occasion it is also in this submission that Siva execute one of his famous dance, the skeletal character (known as the Bh□□gin) which is often among the worshipers of Siva is another qu'Andhaka having been "cleansed" by the god at last and incidentally, the skin of elephant is covered with Siva is described here as being the remains of Nila-asura killed by Virabhadra (but it is possible that this myth of the murder of Nila-asura was originally not directly related to that of Andhaka, and there has been grafted a somewhat artificially).

We also see this myth by the context in which the *Dakine* appears in sculpture of the temple cave no 15 Ellora. From the description given by TA Gopinath Rao, this sculpture is mainly in the middle: a furious Siva, split left, with eight arms and both arms of the front cover after the trident which is impaled, while above, the '*asura* Andhaka, already skeletal and worshipping the god, clasping both hands and both hands Supreme Siva and tend to hold back the skin of an elephant which he covers himself and the rest are one hand a skull cup (Kapali) in which the god receives the blood of the devil, another a drum and another a sword, the last hand makes the gesture of threat by extending the index, under the left foot of Siva is represented a small Atlantean (or a goddess?), who wears on his hands and his head ⁽⁷⁾ to the left of god, crouching on the ground itself, we see the *Sakti* of Siva, Yogeśvarī (Kali), horrible old woman with pendulous breasts skinny and has two long arms, the left hand, hung up, carries a cup in which it receives the drops of blood Andhaka the other hand holds a curved dagger, and above the

vaulting goddess *Dakini*, half human , half-bird, as mentioned above, and finally left for Kali in mid-height, is seated Parvati, right leg bent and left leg hanging out, watching with fear the terrible struggle that takes place before it ⁽⁸⁾.

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B. Implementation of Sino-Japanese iconography of Siva submitting the *asura* Andhaka

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In a quite unexpected, this scene seems to run - very distorted, it is true - in a Japanese Buddhist mandala: it is the mandala called "Mandala of Mother-Goddesses" which graphically represents the Section XIII of *Prajnaparamita naya-Sutra* (better known in Japan under the title "*Rishu-kyō* 理趣经") ⁽⁹⁾. This Sutra, known by both the extreme philosophy "quintessential" it teaches and its contents very "daring" (literally interpreted, it exalts merely the practice of sexual union, whose enjoyment is none other than Great Joy *mahāsukhā* of Buddhist enlightenment ⁽¹⁰⁾), has been commented by the great Indian master of esotericism, Amoghavajra (705-774), who worked in the seventh ^{century} in China as a translator. Section XIII of *Naya-Sutra* is devoted to a formula offered by the Seven Mothers, Goddesses "the Buddha ⁽¹¹⁾ - In his commentary, Amoghavajra indicates immediately that the "Seven Mothers, Goddesses are part of the entourage of the god Mahākālī [Mahākālī, which will be much discussed below, is the name of a terrible form of Siva]" . As each section of the *Sutra*, it must be represented by a mandala. Amoghavajra exposed as follows:

These Goddesses have their mandala in the center, it draws Mahākālī, surrounded by the Seven Mothers, Goddesses, and the details are as taught in the *Sutra* and forth. "Mahākālī": the Meaning of Big-Time, Time, is the three times [past, present and future] [the term] "Great", the Meaning of having no obstacle [for example] is the Body of Essence Mahāairocana Buddha, which has no place where it enters.

Seven Mothers, Goddesses, with the Mother Goddess Brahmā, together represent the Eight Bodhisattvas of Worship.

[Thus,] the Phenomenal is signified principal ⁽¹²⁾.

In Japan, the Group of Seven Mothers, Goddesses "is traditionally made by: 1. Cāmu□□ā 2. Kauverī, 3. Vaisnava, 4. Kaumārī 5. Aindra, 6. Raudrant and 7. Brahmā ⁽¹³⁾. In fact the list of "Mother-Goddess" has been floating since India itself (there could even a group of "Sixteen-Mother Goddesses") ⁽¹⁴⁾, despite the names of major deities assigned to them, one might think this is a group of female deities little different, called "Mothers" especially because being able to send children to disease and killing them, the people gave their worship to the contrary, they protect ⁽¹⁵⁾. "Revered fears because" this ambivalence is common in many Hindu and Buddhist deities, but is particularly striking in the case of worship of "Mother-Goddesses" or *Dakine* or

Kali.

The fact that this mandala depicts the "Mother-Goddesses" surrounding a terrible form of Siva, already seems closer to the Hindu myth of submitting Andhaka, as correctly explained the appearance of eight around Siva *Sakti* combatant but what is more remarkable is the name and iconography of the central character: Mahakali, the god "Great (*Maha*) Black (*kala*)" or "Great Time (*kala*)" (*kala* in Sanskrit has two senses). The name of Mahakala, which is grammatically masculine form of "Mahākālī", appears in fact in some descriptions of the iconography of Shiva conquering the *asura* Andhaka: it is said, for example in Chapter LIX of *Vīṣṇudharmottara*:

We must create a form of [Siva] with large round eyes the color of fire, with a big belly, a terrible face by his fangs, [...] adorned on all sides by fearsome snakes, inspiring fear Parvati by the serpent and elephant hide which he covers, resembling in color the clouds heavy rains [...]. This form slit from left, is said to be the form of Bhairava, while to the front, it is called Mahakali ⁽¹⁶⁾.

The terms of the "color of clouds, heavy rains" is to remember, as the famous poet Kalidasa in his "*Cloud Messenger*", compares the Siva temple called Mahakala in Ujjain large storm clouds in the evening ⁽¹⁷⁾ . - In terms of iconography, the Mahākālī at the center of the mandala of "Mother-Goddesses" of *Naya Sutra* can be described as follows: it is a wrathful deity with three heads and six arms, torso naked Sitting with legs crossed. Its body is blue-black. Her long hair is shaggy and the three heads are crowned with human skulls. The main head has three eyes and fangs apparent. It is adorned with a wreath made of two snakes hanging from his neck. He also wears strings of skull caps. His arms are adorned with bracelets made of snakes knot in it. Of the two principal hands he holds a sword horizontally on the knees. The end of the handle of this sword is shaped like a trident (the points are on the right). The second right hand grasps a small person by the hair, it is naked, his hands clasped, and kneels. The second left hand grasped the horns of a ram whose white members hang. The last two hands, he stretches the skin of an elephant on its back, as if he was going to cover ⁽¹⁸⁾. This form is identical to that of Mahakala in the Mandala of the Matrix (*Taizo-mandara* 胎藏曼荼罗) of *Mahavairocana Sutra* (object of worship in the Japanese school of esoteric Shingon-Shu 眞言宗), it seems to be based Even on a Chinese iconographic text was written by the instruction given by Amoghavajra (there is a transition from a glossary composed between 788-810 by a follower of Chinese Amoghavajra, Huilin 慧琳; this passage relates to a "translation" [actually an apocryphal] Amoghavajra made by himself, the *Renwang-jing* 仁王经 or *Benevolent King Sutra* [*Sutra* on it which was cited by *Keiran-Shuyo Shu-mentioned*]):

[Mahākālī] has great supernatural power and lives of countless thousand years. It has eight arms and his body is blue-black color of the clouds. Of the two principal hands he relies on his breast, he carries a trident horizontally and the second right hand grabs a blue ram and the second left

hand holds the hair of a spirit returning (*gaki* 餓鬼, *preta*), the third right hand carries a sword and the third left hand holds a *khaṅvāga* (this is a Sanskrit word which means a banner skull caps). Both hands are back on each shoulder, and tend skin white elephant, as if it would cover. Using a venomous snake, he dons the skull caps and make a garland. His fangs tigre exceed [on his lip] above. He is represented in an aspect of great anger. Lightning and smoke [around] as a halo, the shape of her body is extremely large. Beneath his feet, he is a genius of Goddess Earth (prithvī?), Bringing his feet on his hands (19).

We see that there are some differences between the iconography described by the text and the graphic representation of Mahakala in the mandala of "Mother-Goddesses" (or the mandala of the Matrix) the god has six arms in that while it must be eight from the text of Huilin (along the Mahākālī Siva temple of Ellora cave) instead of the sword that bears the Mahākālī of the graph, it must holding a trident as the text (as the god in Indian temple) and finally, the text does not specify the general posture of the god, but the indication that he has under his feet a "Goddess of Earth-engineering" that bear on his hands, may suggest that it should be represented standing, while in Japanese mandala, he is shown sitting with legs crossed (and the "Goddess of Earth-engineering" is not shown). Thus, it appears that overall, the iconography of text Huilin - which is probably the basis of the graphical representation of the mandala and therefore older than this one - is closer to the Hindu iconography submitting Andhaka by Siva. Moreover, according to a commentary preserved in Tibetan *Sutra* of *Naya*, Mahākālī the center of the mandala of "Mother-Goddesses" must be represented with ten arms, and posture "dancing" (20) - which again reminds one important feature of the Hindu Siva in his aspect of the submission of Andhaka-asura.

We may face many correspondences between this Mahākālī described by the text Huilin (or the mandala of "Mother-goddesses") with the Siva in his "*Andhakāsura-vadhamūrti*" the most striking is the skin of elephant one and one door with their hands above it will be remembered as the "color of the clouds" common to both figures. Less obvious but equally important is the fact that according to the text Huilin, the god is said to be worn by a "Goddess of Earth-engineering", while, as regards Siva in Hindu iconography, we find crouching at his feet the figure of Kali. However, in Hindu mythology as Biardeau writes, "when, about a mythical woman [...], it insists on his dark complexion, one suspects that not only the meaning" Goddess "flush but also that of "Earth" (21). the goddess Kali as "Black" par excellence, the "Goddess of Earth-engineering" under the feet of the text Mahākālī Huilin can certainly be seen as reflecting to some extent .

Thus, we may well believe that, despite the fact qu'Amoghavajra he himself was probably not aware of the mandala Mahākālī Japanese "Mother-Goddesses" *Naya-Sutra* of drift in any way the Hindu Siva in his "*Andhakāsura-vadhamūrti*" and that" spirit ghost "that is held by this hand Mahākālī corresponds to the *asura* Andhaka impaled in Hindu iconography (only the trait of" Blue Ram "[according to the text; ram *white* representations in Japanese] worn by another hand

Mahakala remains unexplained by the references to Hindu myth, but the ram is a common attribute in other aspects of Siva Hindu (22). it is possible to think that there is a way of slipping (weed).

If we accept this hypothesis, some small historical problems may receive the light to turn on the one hand, we can be certain that the myth and iconography of submitting Andhaka-asura by Siva was established before Amoghavajra activities in China, that is to say to the early eighth century (which is not surprising, since larger Hindu sculptures of Ellora and Elephanta are generally estimated as dating little near the end of the sixth century or early seventh century), and secondly, as we have already said, the representation of Mahākālī the center of the mandala of "Mother-Goddesses" is identical to that of the same god in the Mandala of the Matrix *Mahavairocana Sutra*, one might wonder which of them preceded the other, but if one accepts that this iconography is some manner to that of the Hindu Siva in his aspect of the submission of 'Andhaka, we must assume that the figure of the mandala of "Mother-Goddesses" is certainly closer to the original, since Mahākālī is surrounded by eight "Mother-goddesses" which are important elements in the myth of this bid .

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2. Dakine in esoteric Buddhism: Tantrism Tantrism and the late Chinese [Return to Table of Contents](#)

Now back to *Dakine* and see how they were received and incorporated into Buddhism. In reversing the chronological order, we first say a word about the *Dakine* esoteric Buddhism in late, that is to say, the Indo-Tibetan Tantric after the eighth or ninth century. According to an explanation of Snellgrove, "*Dakine*" in Indo-Tibetan Tantrism is more or less synonymous with *Yogi*: *Yogi* or the word itself is ambiguous, since it may mean the one hand a certain class of demonic fairies female very close *Dakine* specifically, and other women followers of *yoga* ascetics (simple form of female *yogi*). In the Indo-Tibetan Tantrism, *Dakine* may designate the first *yogi-ascetic* with which the *yogin* (then called *Daka*, masculine *Dakin*) assemble to parties on secret sacred places: in accordance with strict rituals These *yogin* men and women take the food (which can include urine, excrement, blood, semen and human flesh, the set is called the Five Ambrosia), drink liquor, sing and dance, and finally come together (in reality, all this can be [or may be] made as part of a purely symbolic language). In Great Joy as a result of this assembly-union (*Samvara*), the *yogin* men and women identify themselves to each other Heruka and his consort Vajravarahi. - Secondly, and probably in connection with such use of the word, the same word can designate *Dakine* the most important goddesses, such as Five *yogin* (nairdtmya, Vajra, Vāriyoginī, Gauri and Vajra-ākinī) in common with (or identified in) Five supreme Buddha (Aksobhya, Dainichi, Amitabha Ratnasambhava and Amoghasiddhi) union which represents the ultimate unity of

existence (*Samvara*). In iconography, *Dakine* are depicted as fierce goddesses, black, decorated with five seals (tiara, ear ornaments, necklaces, bracelets and belts) and have one face with flaming eyes and two hands bear right to a cleaver and left a section of skull they also *kha*□*vā*□*ga* resting against their left shoulder, wearing the tiger skin around his waist, they are lying dead on (23).

All this is a research express the ugly, the violent, the erotic or impure, which is characteristic of certain forms of Tantric Buddhism and can be considered the result of a desire to exceed any social norm and all opposition discourse. That word means *Dakine* companions ascetics with whom they come together at the end of the ecstatic celebrations, or it means goddess supreme, he was probably chosen in the same spirit of "reversal of values, because the mythic connotations of "horrible, terrible, gruesome" ... that the term could be in a Hindu context.

Returning now to the form of Tantrism oldest, best known by the Chinese translations of the Tang Dynasty, one first notes that overall, the *Dakine* are rarely mentioned. In fact, there is practically only one text of a certain length where there is talk of them. But this text is a passage from the chapter on "Treasury common wording" Commentary on the *Mahavairocana Sutra* (*Dainichi-kyō* 大日 經, that is to say, "*Sutra of the Great Sun Buddha*" if the 'is translated literally as his usual, this review was written by the monk Yixing 一行 before 727, in collaboration with the translator of the *Sutra*, Śubhakarasi□ha) was crucial as regards the development of beliefs and worship of *Dakin* (or *Dakini-ten*) in Japan. It is a myth in which the Buddha Mahavairocana transformed into Mahākālī, natural leader of *Dakin*, submit them by eating them, because they eat the "heart" of men who die in six months. This myth, myths typical tantric submissions that "the tamer behaves suitable to subdued" (that is if the violence is subdued, the trainer is more violent than he is tamed if luxurious, the trainer is more luxurious, etc..), is told as an explanation of the Formula *Dakine* given in the text of the Sutra (in the translation that follows, we omit some repetition) (24):

Then, the Formula *Dakine*:

Worldwide, there are those who practice this art and magic that the Master in the art of Charmes: [these are the *Dakine*]. They are able to recognize the men who will die six months [ahead], they recognize them, and having recognized using this method: they take their heart (*xin* / *sin* 心) and eat it. If they do well, [because that] there in the human body [a sort of] "yellow": this is called the "yellow men" (*Ninno* 人黄), as there is the "yellow cow" (*goo* 牛黄, sk. *gorocanā*, "yellow orpiment made with cow's bile" [Stchoupak, Nitti and Renou, *Sanskrit-French dictionary*, Paris, 1959, sv *gorocanā*] (25) ; those who eat are made capable of the most successful magic (Sk *siddhi*): [with no obstacle nor ciculer in the air or to walk on water], they can go in one day in four regions, and can get everything according to their desires. Moreover, they can dominate in different ways men and those who have an aversion, it subjects them,

making them suffer the pangs of extreme illness. However, by this art, the [*Dakine*] can not kill the men they need to carry themselves to the art of magic [forecasting], recognizing the men who will die in six months, they take their heart with magic. Having [thus] their heart, they must replace [heart] another thing, [so that] these men do not die [immediately], when the time of the encounter with death, then they [suddenly] destroyed.

In general, these are the *yak*□*i*□*ī* with the great Master; Mahākālī they belong to, that is to say, the Great Black Engineers.

[The Buddha] Mahavairocana, who wanted to exorcise those demons by the Category of the Act of Submission of Three Worlds (*Triloka-vijaya*), is magically transformed into the Grand Black Engineers [= Mahākālī], and showed immense apparitions exceeded the [much]. He lathered his body with ashes, and, going into the jungle (Sk *atavi* "wasteland"), summoned by magic all *Dakine*. And he scolded [as follows]: "Because you always eat men, and now I eat you!" And he swallowed them [at once], but he did not kill him, and with the subject, he released them by making them promise to refrain from any [food] meat. They then said: "We all get to be alive in us eating the flesh now, how can we keep it alive?" The Buddha said: "I will allow you to eat the heart of men died. "They told him:" When men are about to die, big *yak*, knowing that their life is running out, to come who first eat, how could we then get [the heart of the dead]?" The Buddha said: " I will teach you a formula and a Seal, [you will] recognize six months in advance who will die, having recognized you protect them by magic, so that they have no fear of being damaged, and when their life is exhausted, I admit that you take and eat. "

Thus [the Buddha could] bring them slowly to enter the Way [correct]. Therefore, there is this formula: "Hrih hah. [The Formula] exorcise the stain of this pernicious art of [*Dakine*].

The *Mahavairocana-sutra* and the commentary by Yixing were probably among the books most read and most studied in the history of Japan (the *Catalog* of Buddhist texts annexed to the Canon Taishō edition lists some 144 reviews, or under -comments on these texts ⁽²⁶⁾, but certainly not all ...) and yet, the hasty and sloppy drafting of the commentary Yixing is well known to all (this is what is called in the Shingon School "disorders of text" and she says reverently as having been expressly desired by the author, for the secret teachings are not imprudently disclosed to outsiders, but will this explanation for what it is ⁽²⁷⁾). In the story which has been translated, we can see an example of these "disorders text": the *Dakine* early are expected to know the "magic art" by which they can recognize six months in advance men who will die, yet at the end of the story, the Buddha taught a formula (and a seal - but it is described in a later chapter ⁽²⁸⁾, which merely duplicate this " art "that they had already ...

However, we note that these are well *Dakine* Buddhist close to their namesakes Hindu and that their leader is Mahakala is understandable both because it is the corresponding male [Maha] Kali, and also because it seems to represent Shiva in his aspect of the submission of Andhaka, as in

Hinduism, these are *Dakine* and ogresses haunt of sinister places. The text says they eat the "heart" of men who will die, it is unclear whether the mysterious "yellow man" they are identical to the "heart" or is a substance him, but it should be noted that in any case the word "heart" (*xin* 心, which probably corresponds to sk. *hrdaya*) does not necessarily mean the heart in anatomical sense but may mean "essence" or "party Essential something.

Anticipating somewhat our purposes, it is interesting to quote here a Japanese text of the fourteenth^{century} seems to reflect very closely the story of the commentary *Mahavairocana Sutra*: it is found in a book of esoteric rituals have a certain Chogo 澄豪(1259-1350) of the Tendai school 天台 entitled *Sōji-shō* 総意?it gives more particularly interesting interpretation of the word "yellow man". In a section called "About [Method] Six Month Extension, Chogo writing (29): Once, when [the Buddha] was in the World, there was Dakini-ten who ate the vital spirit (*shoki* 精气) Beings. The Buddha Mahākālī god ordered to submit, then the Jackal (*Yakan* 野干) [= that is to say, Dakini-ten (30)] the Buddha said: "I keep myself alive by eating the meat; If you prevent me from eating, it will determine a cause of [my] life. "As she said in obedience to reason. His speech was quite [consistent with] the reason [the Buddha said:] "Then, within six months, there will be people who will die, you can eat them. The limit is six months, you can eat the vital spirit [of men], but do not eat more. "Thus, according to this teaching, the limit being set at six months, [Dakini-ten] eats the vital spirit [of men]. Following that, the commentary *Mahavairocana Sutra* says that this great *yaksa* [or rather *yak*□*i*□*ī*?] May recognize the men who will die in six months, and take the "yellow man". [This "yellow man"] is found in the human body, such as "yellow cow" [in the cow's body], and those who eat large Successes get magic. This *yaksa* [*yak*□*i*□*ī* rather that] belongs to Mahakali (unquote).

This is the interpretation [Commentary] on the word "*Dakine*". The "vital spirit Beings' [is that] there in the heart of [being] seven grains of white jade (*byakugyoku* 白玉) form of [drops] dew jade these grains are in the heart of flesh to eight petals (*hachibun nikudan* 八分肉団). When [Dakini-ten] start eating these seven grain jade, six months later, the life of this ends. Until she begins to eat, prayers and other [ritual magic] are effective, but when it has already eaten five or six, then force all other Venerable is unable to reach [the goal of prolonging life], except that of King-of-Science Acala (the "Motionless" Fudo 不动), which, alone, can turn [the situation]. This is called the "Six-Month Extension. The "Extension of Longevity" does not only say the limit of six months, but throughout life. This is called "Method of turning fixed by the Acts of Acala". Acala is the head of the Jackal, so it can submit the Jackal [and avoid its adverse effects] (interpreted as meaning).

The identification of Dakini-ten in the "Jackal" (which, in turn, is found in Renard) seems to be of Chinese origin (see *below*), but it is a belief developed mainly in the Japanese religion d' secondly, that the king-of-Science Acala is said to be "the head of Dakini-ten" seems to be

specific to this text, but may be because according to some Japanese traditions, Mahākālī itself is Acala identified ⁽³¹⁾ (a more distant, in Hindu mythology, Acala, like Mahākālī, a name of Siva). But these points aside, we see that overall, the text follows a fairly faithful narrative of the submission by *Dakine* Mahakala.

We said that the passage of commentary *Mahavairocana Sutra* is practically the only Chinese text of the Canon dealing at some length of *Dakine*, if noteworthy, however, a text that could be very influential in the development of Japanese beliefs concerning *Dakin* (or to Dakini-ten): This is the great *Dharani* of sinciput Buddha Parasol Blanc, who was very famous in Japan, where *Dakine* named in a list of demonic beings. But this name is glossed in Chinese as "Devil (e) goblin fox": "*dakini* 荼枳尼 (*ko-mi-ki* 狐魅鬼). Although the text where this *Dharani* appears for the first time in China, the "*Sutra of the Tathagata Suramgama Grand sinciput of Buddha*" is considered apocryphal, the *Dharani* itself is probably of Indian origin ⁽³²⁾. As we shall see, identification of the Fox *Dakine* will be very important in the cult Japanese Dakini-ten / Inari, yet the text shows that such identification existed in China, and Japan began the identification may be the Chinese version.

On the other hand, there is also another text, from teaching Amoghavajra, which, although it does not name the *Dakin*, is so close by the content of the story Comment *Mahavairocana Sutra* that It is worth quoting in full. This is the comment due to some Liangbi 良贲 on the "translation" by the Amoghavajra *Renwang-king*.

It must explain the context. First, this *Renwang-king* is himself a well-known apocryphal: it was probably made in China around the ^{fifth} or ^{sixth} century, on the basis of some texts that were translated, yet Amoghavajra the a "retranslated" in 765 in collaboration with a team of translators, which was part Liangbi. In this "retranslation" of *Renwang-king*, there is a passage where the name of "god Mahākālī Cemetery" is mentioned. This is a recasting a tale well known in Buddhism: a prince called "legs spotted (Kalmā□apāda) is about to ascend the throne, he should consult the advice of a heretical teacher who is responsible give Anointing the king. However, it ordered him to "d [go] to the heads of a thousand kings, as an offering to the *God-engineering Mahākālī Great Black-[head] in the cemetery*, [that by which] he would rise naturally» throne (in the old "translation", it was written only "an offering to the god of the house [Royal]"). The prince obeyed, and captured 999 kings, the king thousandth he catches becomes Samantaprabhāsa. It consents to be sacrificed with 999 other kings, only he asked one day suspension because he had promised a Buddhist monk to make the donation. Prince Kalmā□apāda allows the king to return to his country, to test if it will hold its promise. Samantaprabhāsa organizing a great festival of charity when he invited one hundred monks, he learns a Buddhist stanza shows the impermanence of the world. The King is pleased, and returned himself to the prince of the kings exterminator. The latter is surprising that the king has

kept the promise and over, he seems overjoyed. He asked why, and in turn, learns the stanza on the impermanence of the world. He repents immediately release the prisoners and kings, by abdicating the throne in favor of his younger brother, leaving the world to enter into religion ...
(33)

In the commentary Liangbi composed on imperial order, and probably based on teaching Amoghavajra, you can read this on the phrase "He ordered him to [go] to the heads of a thousand kings for an offering to the God-engineering Mahākālī Great Black-[head] in the cemetery":

The Sutra says: "He ordered him to [go] to the heads of a thousand kings, as an offering to the God-engineering Mahākālī Great Black-[head] in the cemetery":

Explanation: "In the cemetery," it means the whereabouts of [God]. [...] This God-engineering Large-Black [= Mahākālī] is a genius of struggles. If we venerate his power increases, and everything we undertake, we won the victory, so it makes him worship.

How can we know? The Master of the Three Baskets [Amoghavajra], citing a particular book in Sanskrit, said in effect: In the *Mahāmāyūrī Sutra*, it is said (34):

"East of the city in the country Ujjayinī, there is a forest called smasane [" mass grave "] - what is said here [in Chinese]" Forest of Corpses "[Śītavana, which is the name of a cemetery of Rajagrha]. This forest has the length of a *yojana* and as wide. This is the God-engineering Large-black Corps is a transformation mahe'svara ["Great Lord", one of the most common names of Siva], it is still running at night in the forest with countless demon-spirits who are his acolytes. They [the latter? - The subject of the following sentences is ambiguous] possess great supernatural powers and many rare treasures, they also have a medicine that hides the form, and longevity medicine and they move through the air. [By delivering their] medicines fantastic, they deal with men, [but] they do in [cons-party] that blood and flesh of living men. They are promised in advance a certain weight [of blood and flesh] and Peddled medicines and other things. Men who want to reach are first [protect] the body through the sacramental power (Sk *adhi* □ □ *hāna*) Charmes, and then go to traffic. To those who do [to protect] not the sacramental power, these demons, spirits, concealing their shape, steal the blood and flesh, which are [made by] reduced. They take [the amount of] blood and flesh on the bodies of these men, as they are and as it diminishes, and yet, as they did not intend [the amount of blood and flesh to fulfill of] the prior contract, they come to the end to take the blood and flesh of a person, and weight [promised beforehand] has still not been completed, we can not get any medicines [desired]. Those [by cons,] who have applied the sacramental power can barter and get valuable shells, medicines and other things [then] everything they do will be achieved entirely by their desires. If we wish to worship [these demons, spirits (or Mahākālī?)], Blood and flesh of men only [may agree]. It [= Mahākālī, or they = demons-geniuses?] Has great strength and protects men [whose] actions will be brave and fierce, for fighting and other things [like] these men always

earn the victory. "

Therefore, [we can know that] God-engineering Large-Black is a genius of struggles.

Although the text never mentions *Dakin*, and it does not specify the sex of the "demon spirits" under the order of Mahakala, they acted appears so similar to the *Dakine* Commentary *Mahavairocana-sutra*, which is tempted to treat each other as kin. In any case, we shall see below, is what some doctors Buddhist medieval Japanese seem to have thought. Mahakali and his entourage and haunt the battlefield or wild land, or they appear in the cemetery and are associated with a dark atmosphere and horrible black magic, with corpses, blood and flesh of living men, medicine and magic ...

It is in the same atmosphere as the *Dakine* make their first appearance in Japanese Buddhism.

3. *Dakine* Mandala in the Matrix *Mahavairocana Sutra* [Return to Table of Contents](#)

In the mandala of the Matrix *Mahavairocana Sutra* *Dakine* that appear for the first time in Japanese Buddhism. There, beside the King of Death Yama, direction south of the outer court, are figured three *Dakin*, wearing torn limbs of a corpse, skull cups filled with blood and curved daggers, one of them in particular is a man's leg torn his right hand and is being brought to the mouth, while the other hand has a broken arm. Before them, there is an emaciated corpse while lying on the ground itself. The fact that they have been represented, not beside Mahakala who is at the north-east direction of the mandala, but near the King Yama, as part of his entourage, is interesting, because in Hinduism already Yama and Mahakali seem to have had close relations: on the philosophical plane first, there are two kinds of time (*kala*): firstly, on time, clean every Being, which is measured by the time his death, which may be represented mythically as the Yama, and secondly, the absolute time, which has neither the beginning nor the end, which is the "Big Time", ie ie Siva in his aspect of "Mahākālī" ⁽³⁵⁾. Another report can be found between these two gods is that in some temples in India, Mahākālī as god guard door is left of the door with the goddess Yamuna river (right, Nandīśa ago and Gang, colored and serene aspect; Mahakali and Yamuna are rather dark and grim aspect), yet the Yamuna is considered the sister and wife of the god of death Yama and besides, it is sometimes included in lists ogresses (like *Dakine*) and "grasped by children" (*grah*) (especially as the Buddhist demon Harita, who is also associated with a very narrow Mahākālī) ⁽³⁶⁾.

But although these more distant history, it is interesting to note that according to the description of the mandala of the Matrix in the *Mahavairocana Sutra*, King Yama had to be surrounded by a group of Seven Mothers, Goddesses, Goddess of the Kala -ratri (the "Black Night", the goddess of cosmic annihilation, which can be regarded as a form of Kali), and animals that haunt the graves, such as crows, a species of vultures or jackals (written *Yegane* 野干 in the text of the *Sutra*, *hu* 狐, "fox" in the Commentary) ⁽³⁷⁾. We see that this little "hell group" had a distinctly

Saiva and, more particularly, it had many elements in common with the group of submitting Andhaka-asura by Siva (so that replacing this King Yama by Mahākālī, we would have a package nearly identical to the iconography of Siva *Andhakāsura-vadhamūrti*)⁽³⁸⁾. Now, the Mandala in the matrix as it was designed and maintained today, this group is composed differently: there is the goddess ratri-Kala, a group of *Pisac Pisac* and (another group of devils and demons cannibals), an official of the hell that notes the Acts of Good and Evil has committed his life a torment of hell who is kneeling before him (mythical Sinicized more or less), *and the group of three Dakine*. Although in the *Sutra*, the position thereof in the Mandala has not been specified, we see that from the perspective of the mythological sense, they seem to be in their place in the entourage of Yama who is here just like Mahakala.

The author of one of the first systematic works on the Japanese Mandala of the Matrix, the *Shosetsu-Fudoki*, Shinjaku 眞寂(886-927, the third son, Prince entered into religion, the Emperor 宇多 Uta) had no probably felt the internal logic of the location of *Dakine* in Mandala, in any case he mentioned at the beginning of the section on the *Dakine* sentence of *Sutra* and Commentary, which called Yama's entourage: "... it is surrounded by crows, vultures and jackals ... "or" henchmen of the Seven Mothers, Goddesses, [namely] the crows, foxes, vultures ..."⁽³⁹⁾. Although not specifically identified in these animals *Dakine* haunting mass graves, Shinjaku has probably regarded as their replacements. Again, we can say that this author has been guided somewhat by some obscure logic of mythic images: the *Dakine* are certainly not animals, but they resemble in many ways birds of prey, carrion eaters like the vulture.

But what was decisive for the further development of Japanese beliefs about *Dakine* has not been this association with birds, but rather one that has been well connected with the jackals. The Sino-Japanese word for jackal *Yegane / Yakan* 野干(also written *Yegane / 射干 Yakan*), but it really meant a kind of imaginary animal, based on quotes from a large Chinese-Japanese dictionary, the *Morohashi*, *Yakan* is an animal that "looks like the dog blue-yellow [or according to another source, it looks like the fox, but smaller than the latter] is an animal harmful, man-eater and able climb trees "(quotes from *Bencao gangmu* 本草纲目 · [book of Chinese Pharmacopoeia, published in 1590] and *Fanyi Mingyi ji* 翻译 · 义饒[glossary Buddhist caused Fayun 法云, 1088-1158, *Ttt.* LIV 2131]⁽⁴⁰⁾. The other commentator that the equivalent Chinese *Mahavairocana Sutra* has slipped in this location, namely *hu / ko* 狐, fox, has a mythical content even richer, because in the Chinese imagination, the fox is an animal magic par excellence and has been many stories in which the fox (or the fox?) is transformed into a beautiful woman and seduced men (or rather, he transforms into a handsome and attractive women) and has in any case been imagined as a magical animal particularly lustful and cunning or crafty. The Japanese were probably very fond of this literature of tales, and have established themselves as the same kind that the fox plays critical roles⁽⁴¹⁾.

* *



Dakini 2

Dakin and the Emperor 2

4. Inari, the fox *and* Dakin / *Dakini-ten* [Return to Table of Contents](#)

We must now take a quick review of the beliefs of the Japanese god Inari, in which *Dakine* / *Dakini-ten* has (or had) been (s) or identified (s) ⁽⁴²⁾. Like many native deities of ancient Japan, the nature of the cult of Inari is extremely complex, and even many Japanese have trouble answering the question: If Inari is a god or goddess (personally, I thought qu'Inari until recently was *a god*. - In reality, although Inari Fushimi-Inari shrine where the cult began to Inari, seems likely to be a goddess, while others seem Inari of indeterminate sex, and most Japanese today believe qu'Inari is simply a "fox divine" ...). According to statistics, there are currently some 30,000 Inari shrines in Japan, roughly 40% of all Shinto shrines in the country: it is certainly the Shinto religion, the most common. However, even the assertion that the cult of Inari Shinto is not quite conform to reality, almost any religion is not purely Japanese Shinto, nor purely Buddhist, but in the case of Inari, the complexity is even greater that the cult is ancient and widespread. The late Gorai Shigeru 五来重, under the direction of which a systematic study of beliefs about Inari has been conducted, proposed to distinguish in these two layers or "strata": first, the layer "primitive religion", which are amalgamated all sorts of spontaneous beliefs of the people who are not articulated or theorized, but which can be noted, however, several lines of important forces on the other hand, the layer of beliefs or theories and Shinto or Buddhist, which was superimposed on the previous ⁽⁴³⁾. In fact, this "layering" does not necessarily have historical value, that is to say that the layer of "primitive religion" is not always older than the theories Shinto or Buddhist, the two layers can also be historiquemnt contemporary. On the other hand, the distinction between these two layers may itself be forced or artificial. Nevertheless it seems to have an efficient methodology not only to study the cult of Inari, but probably for all kinds of popular Japanese cult more or less widespread. It is not possible to detail here the explanations proposed by Gorai, but then at least he has seen in the stratum of primitive beliefs concerning Inari three major trends, namely: 1. belief in a deity of food 2.

those of an ancestor spirit, or soul of a dead active in the world 3. those with an element of divinity of nature, and especially fire.

That said, we try to present some aspects of the cult of Inari, focusing primarily on ancient times. Like many cults Japanese, the word "Inari is both the name of a place (Mount Inari at Fushimi 伏见, South of Kyoto), a sanctuary located at the foot of the Mont and a deity whose worship that began this sanctuary and spread throughout the country. In reality, there is more precisely five sanctuaries in Fushimi-Inari 伏见毘沙門, three, appointed by the High Sanctuary, Sanctuary of Middle and Lower, are particularly important. According to an old habit of Shinto, it identifies the divinity of each of these shrines to one or the other god of the "orthodox mythology" Japan: for example, currently, the Sancturaire High is expected to spend Ōmiya-no-me-no-Ōkami 大宮?卖?蟻, the Sanctuary of Middle-Sata-hiko-no-Ōkami 佐田彦大神 or Saruta-hiko-no-Ōkami 猿田彦大神, and the Sanctuary at Lower Uka-no-mi - tama-no-Ōkami 宇迦之御魂大神 (but these identifications ranged in history) ⁽⁴⁴⁾. In general, these identifications or responsibilities are often forced and abusive, and it is safer to keep them simple directions to allow a glimpse dimly the nature deities venerated. However, in the case of the cult of Inari, they can help us see more clearly.

According to tradition, the cult of Inari has started in 711 (or between 708-715) on Mount Inari in Kyoto, as a private worship 秦 Hata clan, a descendant of a former family emigrated from the Continent. Among the three deities just mentioned, it seems that either Uka-no-mi-tama-no-Ōkami representing Inari itself. It is a goddess of food in general: the word *uka* or *uke*, or *ke*, signifies in the old Japanese "food"; *tama* means ball something precious "jewel" or "precious stone" (the word s 'written with the Chinese character *yu* 玉 with a sense of "Jade"), and in a more abstract sense, "soul, spirit, vital spirit", etc.. ⁽⁴⁵⁾ the name "Uka-no-mi-tama - No-Ōkami" can therefore be translated as "Great Goddess of the Soul Food".

It exists in the pantheon of Japanese mythology goddesses of several food that can be classified in the same category as Uka-no-mi-tama-no-kami, Toyu-uke-no-kami 登由宇气神 or O - getsu-hime-no-kami 大宜都比卖蟻. The latter in particular a myth quite typical of a goddess of fertility: one day the god Susano-o-no-kami 须 · 鬮鬮蟻, known for his manly violence, asked getsu-Ō-hime of offer him food, she then brought out food from all sorts of his nose, mouth and anus, the god found it impure and offensive, and killed the goddess on the field, his corpse Then out of silk worms and seeds of five grains, that is to say, rice, millet, red beans, wheat and soybeans. This myth, which can take on many variations both in Japan than in many peoples of the tropics (it belongs to a type of myths by AE Jensen classified as "myths Hainuwele") ⁽⁴⁶⁾ seems to show the original character these goddesses Inari food that seems to be (partly) an heiress.

The other two gods who are part of the whole cult of Fushimi-Inari, namely Sata-hiko-no-Okami

(or Saruta-hiko-no-Ōkami) and Omiya-no-me-no-Ōkami can be considered more or less as parents (father and mother) Inari (Uka-no-mi-tama). To characterize Ōmiya-no-me, we can compare it perhaps to Ama-no-Uzume-no-kami 天甕?蟻, those who danced in front of the cave where Amaterasu Omi-kami 天照大神(Goddess of the Sun Japanese mythology) had hidden and she then revealed her sex and her breasts, which made him laugh the gods who were assembled at the show, and having heard that laugh, Amaterasu emerged from the cave to see what was happening, the myth thus says the world has been able to find the light. This is a goddess of trance mediumship, which serves both as-shaman priestess in the office offered to the gods, and as a kind of actress in the entertainment festivities. Saruta-hiko is a god with a monstrous face, large nose with a very long and bright red eyes and has a close relationship with Ama-no-Uzume and, in the case of the cult of Inari, it can be considered somehow as husband Ōmiya-no-me. But rather than identify *what* Sarutahiko the orthodox mythology, the god of male cult Fushimi-Inari appears to have been behind both the god of the soil of Mount Inari, the god and ancestor of the clan Hata, which were probably ancient mound on top of the mountain ⁽⁴⁷⁾.

Indeed, one characteristic of the cult of Inari is the fact that many of its sanctuaries are located on land where there were ancient tombs or tumuli. There are also who are in newer cemeteries and others are expected Inari (s) represent the deified souls of the dead who died a violent death or who died with grudges (*Goryo* 御灵, "Augustus Soul "or *onryō* 怨灵," Soul vindictive ").

We may mention here a theory proposed by Gorai, which tries to account for the profound affinity with the fox cult of Inari: indeed, the word *kitsune* means fox which dates back to ancient Japanese *ketsune*; gold *ke* in that word would in Gorai, the same as *ke* (u or u *ka ke*) which appears in the name of the goddess U *ka-no-Mitama* (and also the names *Toyu ke-u*, O *ge-tsu-hime*), and means "food"; *tsu* is the ancient equivalent of *no*, the particle establishing a relationship of possession or dependency between the names that surround them and finally *did* in *ke-tsu-no* would mean "root" - which gives as the original meaning of the word *ke-tsu-do* something like "Root of food. Fox, who lives mostly in areas adjacent to areas inhabited or cultivated by man, make frequent appearances in the fields or rice paddies, this is the reason why he was always regarded as an animal embodying the "spirit food". On the other hand, the fox is often nest in holes in old mounds and can sometimes be an eater of carrion like the jackal, and he is like him a pet cemetery and the fact that lots of holes mound would have easily been seen as an incarnation of the soul of dead or ancestor ⁽⁴⁸⁾. Although written clearly indicating the existence of the association of Inari and the fox did not seem to go very high (one of the oldest texts is probably the *Shin-ki-sarugaku* 新猿乐记 Fujiwara No Akihira 藤原明衡, composed around 1052, when it comes to a vixen called Akomachi 阿小町 Inari ⁽⁴⁹⁾ [cf. below]), it is possible that she had roots in a past more distance. In any case, nowadays, the word immediately evokes the Inari fox to every Japanese.

The worship of Inari has also affinities with Buddhism, especially with the traditions concerning the Toji 东? (another name for Kyoo-Gokoku-ji 教王护??), one of the most important monasteries of the Shingon school located in the south of Kyoto, near the shrine of Fushimi-Inari. One can read in the *Inari-DAIMYOJIN Ryu-no-ki* 稻荷大明神流记 legend that can be summarized as follows [\(50\)](#):

During a journey of wandering ascetic Kūkai 空海(774-835, founder of the famous Tōji and the Shingon school itself) he met a strange old man to an inn Tanabe 田边 in the province Kishu 纪伊 (now Wakayama Prefecture), although this was the first time they are seen, they recognized right away, because both had known in a previous life, the assembled audience of Sakyamuni Buddha of Mount Gādhraḥkā a Rajagrha, India. They were glad of this reunion; Kūkai then invited the old man to come and see the monastery in Kyoto he planned to build. Several years later, when the Tōji was already built, the old man came again to the South Gate of the monastery, carrying ears of rice (*ine wo ninai* 稻を荷い...) on the back and the branches of cypress hand, taking with him two girls (or women?) (*ni-jo* 二女) and two children. Kūkai, transported with joy, gave him the gift of preaching (to enable it to obtain Buddhist enlightenment), and all his disciples, both religious and secular, he offered to eat. He remained some time in a house belonging to Notable Shibamori (Shibamori choji 柴守长者) near Tōji (the *tabisho* 旅所, "temporary resident" of Inari, where the deity is installed temporarily during the holidays), and finally settles on Mount Inari, where was the forest where the wood for the construction of Tōji had been learned.

Here, Inari appears as an old man. What the text says they pose took with him "two girls (or women) and two children" can probably be explained by the composition of the sanctuaries of Fushimi-Inari (there were five shrines dedicated to various deities, cf. It above). Should we think that this old man is the god of the soil of Mount Inari, which seems to be the father of the *goddess* Inari (not the *goddess* Inari itself)? It is not safe Japanese deities often a character so fluid they may very well appear in different forms. The name of Inari, which 稻荷 written with characters meaning "rice" and "bear", is explained by the fact that this old man "wearing ears of rice on his back" and this is without probably a pun, but this shows the character of god (goddess) which is the spirit of food and especially rice.

This text is assigned to Shinga 眞雅(801-879), younger brother and disciple of Kūkai and this award is patently false, and the text itself can not rise above the middle of the Kamakura period (to middle of the ^{thirteenth} century or later) [\(51\)](#). However, there are historical documents Kūkai time, showing that the wood for the construction of the stupa was actually fired Tōji Mount Inari. Moreover, it is possible to believe that there was in the Mount of the kind of hermits Yamabushi with which Kukai and his followers have had close contact [\(52\)](#). The relationship between Inari and Tōji (and therefore the Shingon school) have probably existed since the time of Kūkai itself.

Anyway, it was known qu'Inari since ancient times regarded as the patron deity of Toji, and the festival of Inari, it was the *mikoshi* [small portable shrine carried by men at parties Shinto] Inari to the Central Gate of the monastery where the monks were waiting with offerings called *futomagari* 太摩我里, which were rice cakes fried in oil (this ritual that was practiced at least since the 'Muromachi period, is still today) (53). This offering is the ancient form of the thin slice of fried bean curd (*aburage* 油揚げ or *usage* 薄揚げ) provides that even today the foxes of the Inari shrines throughout the country (there are also a is called *inari-zushi* 稻荷寿司 or more familiarly *o-inari-san* お稻荷さん ["Madam " ...], Inari is the slice of fried bean curd stuffed with vinegared rice and boiled), but curiously She recalls closely dedicated to offering Shoten (or Shoden) 圣天, the Sino-Japanese form of the elephant god Ganesa of India (also known as Ganapati). This offering, called "Boulette joy" (*Kang-dan* 欢・団, sk. *Modak*), is a kind of candy shaped fried dumpling, and is known as the cake's favorite gourmet Ganesa. However, this similarity is probably not due to chance, and here's why -

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5. *Dakin*, elephant god Ganesha and Mother-Goddesses [Return to Table of Contents](#)

You can read the writing on esoteric rituals of Shukaku 守覚(1150-1202, second son, entered into religion, the Emperor Go-Shirakawa 后白河), written around 1179, the following passage (54):

[According to tradition, Kobo] Daishi [弘法] 大师 [posthumous Kūkai] said that in this monastery [ie Tōji] a strange deity called Yasha-jin 夜叉神 (Engineering yaks). It is simply Matara 摩多罗, it communicates the good and bad omens to those who serve him, his form has three faces and six arms, etc.. The three sides represent the Big Three (*san-dai* 三大) ["Three Great Ones", that is to say, probably, the substantial activity and the character]. The central face is golden, the left white and right, red. The central face is the Holy God (Shoden, ie Ganapati), the left, Dakini and right, Sarasvati. We must worship him on the fifteenth day of each month. [...] The Written [Daishi's] years Tencho (Tencho Gyoki 天长・记) [unknown structure; years Tencho 824-834 correspond to the days of Kūkai] said: "At Tōji, there are protective deities, they are messengers of the deity Inari Claire. They are called Geniuses, messengers of the Great Awakening of Thought. "

Thus, in the second half of the twelfth century, Inari was associated with this "strange god" of Toji, which was a kind of divinity which amalgamated composite Ganesa (center), Dakini (Ten) and Sarasvati (an old Indian river goddess, goddess of eloquence and fertility) to the left and right. This explains why an offering similar to that given to Ganesa has been offered in Inari.

We must make a small digression here on this new deity, and back to Inari and Dakini-ten. - That this deity was called "Matara" can do much dreaming, because phonetically, the word is clearly a transcription of the plural form of sk. *Matr* (*Matarah*), that is to say, "Mother-

Goddesses" we saw that they were closely related to Mahakali (both in Hinduism and in Buddhism) ⁽⁵⁵⁾ again, we know that the Hindu *Matarah* are also associated with Ganesa, since in most iconographic images of these, Ganesa is present as their leader ⁽⁵⁶⁾. Furthermore, it is interesting to note that one can find in India itself a kind of "history" of this triple-deity (a god with two goddesses, or a goddess with two gods): indeed, there are at least an Indian sculpture dating from the Kushan era, where there is Laksmi in the center surrounded by Ganesha and Kubera, and in modern times, we find in India a lot of popular posters in which Ganesa is represented with two goddesses fertility, Laksmi and Sarasvati ⁽⁵⁷⁾.

About this curious patron deity of Tōji must mention another text Goho 杲宝(1306-1362), who was a great teacher of the monastery in the fourteenth century. In his book "*Tobo-ki* 东·记" where he describes his monastery, Goho said there were "*two Yasha-jin*" who kept the center door of the monastery. The Eastern Yaksa is a male, whose "original Earth" Manjusri, while the West is a Yakṣiṇī female, whose "original Earth" Akasagarbha and both were carved by Kūkai himself. Goho cites about a sub-commentary of the Chinese *Gandavyuha* Zongmi 宗密 which stated inter alia that Yaksa males have wings and can fly through the air, they only eat small children and live low in the sky where they keep the door of the heavenly chamber ⁽⁵⁸⁾. Goho note that even if since ancient times, it is customary that we call the new-born by devoting to Yasha-jin, this is because this deity is devourer of children, we avoid that they are eaten by it and dedicating them to him ⁽⁵⁹⁾. Thus, Yasha-jin who eats children and flying in the air like an amazing way to *Dakine*.

Also, about the fact that Yasha-jin is called "devourer of children, it is possible to identify a match quite remarkable in the Indian literature. We have seen above that a version of the tale of Prince Kalmāṅapāda was quoted in the apocryphal sūtra *Renwang-jing*, yet there exists another, more complete version translated into Chinese in the *Sutra of the Sage and the Fool*, who tells the following story ⁽⁶⁰⁾ (the tale of King Kalmāṅapāda was also known in Indian literature, there is at least one version in the *Mahabharata*, and another in the *Vishnu-purana* ⁽⁶¹⁾):

One day a king went hunting in the forest, getting lost and encountered a lioness, it fell in love with him and the king could not refuse, mated to it. Later, the lioness gave birth to a son, the human form but with spotted legs (hence the name Kalmāṅapāda, "Foot-spotted"). This son grew up and became king. One day, by accident, he irritated Wise, who gave him a lot and he predicted that the king for twelve years eat human flesh. - After some time, the cook of the palace of King suddenly realized there was more meat in the royal warehouse. To get to the meat, he left the palace, but found the way the body of a dead child. He brought back and made a dish he served the king. The latter was so good he called the cook and ordered him to serve every day the same dish, even if it costs the lives of children living ... The inhabitants of the kingdom plaignèrent that their children were stolen every day and were killed. The king had

confessed to the ministers that it was he who ordered the cook killing children. Ministers decided to kill the king became an ogre, but when being attacked, the king swore to become a terrible *raksasas* wheel, and on the field, he transformed himself into a *raksasas* ... After that he became leader of a large number of *raksasas* evil, ravaged the country, and decided to kill a thousand kings to make a great feast ...

The rest of the story is about the same as in the version of *Renwang-jing*. Thus was the king who was Kalmā□apāda "eater of children" - as the famous ogre Harita, but as this Yasha-jin Keeper of the Gate of Central Tōji.

The tale of King Kalmā□apāda we reserve yet another surprise is that there is one version (actually a brief mention) in *Lankavatara Sutra* and there, the Sanskrit text says that the king had Kalmā□apāda children *were Daka and Dakin* ⁽⁶²⁾. We find these and closely related *Dakine* Kalmā□apāda itself. Interesting is that in Japan, where this story has probably impressed many doctors Buddhists, it is still found in a story on this occasion to Ganesa. Indeed, in some works devoted to the iconography and esoteric ritual, we read this story curious:

In countries Marakeira 摩罗覩罗 [name probably formed "Makeishura 摩醯首罗" usual transcript of sk. Mahe'svara is ie Siva], there was a king who ate nothing but beef and radishes. Soon there was more beef in the country. The people served [the king] of the meat of dead men. But soon the dead men began to fail too. [The king] then used the meat of living men. At this time, the ministers and the people raised their four armies to kill the king. Then the King turned into a big demon Vinayaka Engineering [= demonic form of the elephant god Ganesha]. He became chief of all the Vinayaka, and flying in the air went. After that, in the kingdom, there was an epidemic [caused by the king became Vinayaka]. Ministers and people vow invoked the mercy of the Eleven Faces Avalokiteśvara. [By answering their prayers, it] was transformed into a female Vinayaka, and attracted the wrong mind of [King Vinayaka]. It was quite pleased, and there was no epidemic in the country. So the people could finally find peace ⁽⁶³⁾.

Thus, there is a diffuse influence of the myth of King Kalmā□apāda not only in the Yasha-jin Tōji, but also in the Japanese Ganesa, who is one of the deities components Yasha-jin / Matara-jin.

In fact, the name of Matara-jin is mostly known in Japan as that of a protective deity of the Tendai school (she had appeared to Ennin 圓禪 or Saichō 最澄 on the boat during their return journey from the China): It is usually represented as a noble man dressed in Japanese, like the gods of Shinto, and carrying a drum. He was revered at the door back (*Ushiro-do* 后戸) of Jōgyō-samma-dō 常行三昧堂 of Hiei-zan 比叡山. Matara-jin is also famous as the principal of a venerable ritual of anointing named Tendai Genshi-kimyō-dan 玄旨归・坛, which would have involved sexual elements in the same manner as the Tachikawa-ryū 立河流 of Shingon but the

reality remains obscure because it was subject to severe repression ⁽⁶⁴⁾. Now found in the chapter on the *Dakini-ten-Keiran-Shu Shuyo* this curious remark about Matara-jin ⁽⁶⁵⁾:

An oral teaching said: "Matara-jin is none other than God Mahakala (Makakara Ten 摩诃・罗?), is also Dakini. The original oath to God [ie Matara, where Mahakala or Dakini?] Said, according to the Sutra: "When dying [men] go to their place and eat the liver of dead c ' Therefore, their agony, [men] can get the right thought [they will go to be born in the Pure Land]. If I did not eat their liver, they could not get the right thought, and could not go unborn [the Pure Land]. " [...] In another direction, [he said] Matara-jin is the God Mahākālī it is, [as stated in] the Sutra Secret of Extension [longevity] Six months of a deity [ie Dakini?] that delights the mind of all living beings, the God Mahākālī tamed and put aside the misery caused by this demon kidnapper of the vital spirit. So [we can get] the right thought at the time of death. He must think [about this] to the secret rituals of the Success of Six months.

Although the content of this "exegesis" is very obscure, we can at least understand that it refers to the myth of the submission by the Buddha *Dakine* Mahāairocana transformed into Mahakali (we also recall the interpretation of the same myth given by Chogo, who was a Tendai monk about contemporary Kōju, author of *Keiran-Shuyo-Shu* [cf. above]). Whether it Matara-jin of the Tendai school has been identified or associated with Mahākālī or Dakini is understandable, taking into account that the name probably dates back to Matara sk. *Matarah* (which is more difficult to understand is the fact that Matara-jin has been represented as a male deity, but that is another problem that we leave open here ...). Nevertheless, given the fact that at the time of Kōju, the equivalence "~ *Matarah* Matara" seems to have been entirely lost sight of the progress associations in this passage must assume an intuition of the "mythological logic" astonishing from the doctors who proposed them.

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6. Inari, Dakini-ten and revenues of love [Return to Table of Contents](#)

Thus, in any case, the "circle mythical" Matara-jin / jin-Yasha closes, dragging in its swirling spiral various "strange gods", such as Mahakala, Dakin / Dakini-ten, Ganesh / Vinayaka, King Kalmā□apāda, and Inari, etc.. But in reality, the relationship between Inari and some of these deities could be guessed by a text that we have already mentioned, is the *Shin-ki-sarugaku* Fujiwara no Akihira (composed around 1052). This text is presented as a sort of little encyclopedic guide to Kyoto in the ^{mid-eleventh} century, depicts the family of a Uemon-no-jo 右卫門・ Western Kyoto is going to walk one night in the neighborhoods of the city. Speaking of every member of this family - fictional, of course - the author can describe the jobs and neighborhoods in the city. This Uemon-no-jo a three women, whose primary is the oldest and has now 60 years, and is jealous of the other two younger than she. To attract the attention and love from her husband, she will ask the gods who are known to be effective for such things.

Thus, the text says (66)

... she makes offerings to Shoten (Vinayaka), but the effects do not make sense. She worships the God of Ancestor Paths (Sae-no-kami 道祖), but it seems there is no response expected. [Also, it goes] to "Men's Day" (Otoko-matsuri 男祭) in the *Volume* 專[ie the Vixen] Iga 伊賀(67) to the slope of the Fox (Kitsune-zaka 野干坂) where the *tome in* striking Abalone shaped females, [or else it will] in Akomachi 阿小町 Inari (68) who practice "recipe for love" (愛・*aihō*) and delighted in manipulating pieces of dried bonito in the shape of a phallus ... [Or, it will do] offerings of rice paste in a thousand platal the Ancestor of God Paths Avenue 五条 Gojō, Nara, or offerings of rice in a hundred baskets at Yasha-jin of Tōji ...

In the text of the eleventh^{century}, we see that Vinayaka (Ganesa ~) and Yasha-jin of Tōji are already associated with Inari (and his vixen). In a similar way, the deities as God or Ancestor Paths of Inari, or the Fox Inari are invoked in a ritual text devoted to Dakini-ten (*Dakini-Saimon* ダキニ祭文), which aims to attract the love of men for women and women to men, the text that was written towards the end of the Heian period (twelfth century?), whose manuscript was found in Kozan-ji temple 高山寺 of Shingon School (69).

Indeed, the erotic element is one of the remarkable features of Inari worship in ancient times. Fujiwara no Akihira, author *Shin-ki-sarugaku*, described in another book a festival of Inari, in which there was a kind of erotic comedy show (70):

By mimicking this opportunity for a couple of husband and wife, [a man] mimics the old is weakened and the husband [while a woman] mimics the girl and the woman is. At first, they exchange words of love, and they come to the end mate. Among the spectators in the capital, men and women, nobody can resist to laugh uproariously and twisting bowels. It is the height of vulgar frivolity ...

As noted Matsumae Takeshi, this mimicry can be regarded as probably the remnant of an ancient ritual in which the officiating-human actors represented the god of the soil of Mount Inari and woman Goddess "mother" of Inari, the show probably represented a kind of sacred marriage and the divine birth of Inari (71). This affinity with the erotic element was reason enough for many women might come Inari worship with intent to attract the love of men of high rank, and qu'Inari has the reputation of a deity of donor marital bliss (72).

Thus in any case, we believe that the mid-eleventh century (*Shin-ki-sarugaku* back to 1052), Inari, the fox and the *Dakine* / Dakini-ten were closely associated. There was one part of the Chinese gloss explicit *Dharani* of the Great Buddha sinciput Parasol Blanc, which were identified *Dakine* "demon fox goblin" on the other hand, the *Shosetsu-Fudoki* of Shinjaku 眞寂, where the demons themselves were close fox, dated from the first half of the tenth^{century} (Shinjaku died in 927), both data have certainly been enough for this association is established and it is rooted in the belief of the people . One may think that thus, in the middle of the

eleventh century, *Dakine* no longer only for the Japanese ogresses frightful haunted cemeteries, but also, like Inari and the fox (or fox) in which it s 'embodies a female deity who emits a mysterious and irresistible erotic attraction, while keeping a grisly and terrifying character, the *Dakine* became divine Dakini-ten ...

7 Mystique Buddhist Imperial Power

A. Origins of Buddhist theology Shinto [Return to Table of Contents](#) [Return to Table of Contents](#)

It was necessary to take account of all this background of religious and mythical Japan of the late Heian period 平安 to understand the special development of the cult of Dakini-ten / Inari, in the direction of the mystical Buddhist imperial power which has great importance in the Japanese ideology of the Middle Ages.

The "mystical Buddhist imperial power" may seem perhaps as a concept rather unexpected and paradoxical about the Japanese monarchy of antiquity and Middle Ages. Indeed, they often tend to believe that the ideology of Imperial Japan as a "privilege" excuses of Shinto and Buddhism had, if anything to do with it, reports that quite incidental to this regard. However, this view began to be seriously undermined in recent decades. That ideology and the Shinto religion have always been the ultimate foundation of the Japanese monarchy, and therefore the Japanese government in general and that, despite some periods when they were superficially permeable to the influence of Buddhism, they are always remained fundamentally the same, pure external contamination - all this seems to be a fiction fabricated by the nationalist ideology of the Edo and Meiji and enhanced by ultra-nationalism of the years 1930-1945.

For completeness, we should open by a long way, we could have tried to show, by relying primarily on renovating the school very late Toshio Kuroda 黒田俊雄, the role that Buddhism played in the formation of Shinto religion (73). Missing space and time to go into details of this important issue, we must simply make a few general remarks seem necessary.

We must insist first on a fact that is not directly demonstrable, but that seems obvious is that until a certain time, which may be located probably in the second half of the Middle Ages, the only " philosophical or metaphysical language ", with a universal (or at least claim to universalist), available to the Japanese was Buddhism. We want to say is that, until the Neo-Confucian philosophy was imported whole philosophical Japanese "spoke" and *could* "speak" *the* language Buddhist (Confucianism before its renovation of the time Song seems to have been a metaphysical system in the same way that Buddhism was more a social code, moral and political ... and secondly, the thoughts of the "Way of Yin and Yang", *ommyō* 阴阳道 *dō*-, was more a wishful thinking and practical than metaphysics). Another remark should be added to it: that, in our view, a characteristic quite remarkable Japanese Buddhism (at least from late antiquity) seems to be its tendency to rely on possible "the phenomenal" (we can say both

"history" or "factual") on "the transcendental". - Let me explain, and to take the example of Christian thought: what was really revolutionary in the emergence of Christianity, and has been a permanent source of extraordinary vitality of the Western world seems to be the fact it was somehow "stuck" on the ground of phenomenal, the factual or historical "a pile of transcendental", meaning that it is historical theology, which gives the human history sense transcendental (Of course, the historic Christian theology is itself based on theology and Jewish eschatology, but it is Christianity that has brought this idea to a universal dimension). The birth of a child - a little fact quite harmless - is a meaning not only "history" of the human perspective, but rather a cosmic significance, or "meta-cosmic" when this child is called " Jesus of Nazareth "; fact that little slice of human history in two, as the historical person of Jesus is an *incarnation of the divine in the world*. We can say that it is "a fact transcendental" concept quite absurd point of view of pure philosophy (74). - In contrast to this Christian thought, it is possible to locate the Hindu thought, why human history is superimposed on a mythic cycle, and whose values have a character so universal and timeless that have made phenomenal virtually no control over them. Indian Buddhism retains this character "ahistorical" although the person of Shakyamuni is a historical fact, it is quickly "recovered" in the mythic cycle of "appearances of Buddha in the world" (see the Five Buddhas of the past First, later, the Thousand Buddha, etc..), and soon, in the Great Vehicle, the proliferation of mythic Buddha finally gave vent to a sort of "docetism disheveled," in which the historical reality of the Buddha Sakyamuni will be almost totally submerged. Imported into the Chinese world, the "a-historicism" Buddhism began to wane: there will be such popular movements trend eschatological who claim to rely on the authority of Buddhist myths (such as the coming of Maitreya Buddha). But it is in Japan as "transcendental facts" are emerging with greater strength. Here, it is not necessarily the course of human history that takes a metaphysical sense, instead of the "historical theology" we could perhaps speak of a sort of "mystical geography. Japan, for example, whose name is written with Chinese characters meaning "Origin of the Sun" (日本 Nihon), is a country which belongs directly to Buddha Mahavairocana because the name of this Buddha is reflected in Sino-Japanese by characters with a sense of "Great Sun" (Dainichi 大日), as well, such and such mountain in Kansai is identified, a map of the Mandala of the Matrix and the other at the Mandala of the Diamond Plan, etc.. It is also the same way as Japanese mythology, the royalty of the emperor or the imperial dynasty must be based on some universal and timeless truth of the mystical Buddhist ... Thus, it seems that - despite the obvious fact that has existed since very ancient set of distinct indigenous religious customs of Buddhism - what we might call the *theological system* of Shinto has been fabricated in Middle age *by reference to* the Buddhist mystic.

The formation of the mystical Buddhist state has probably been favored by the politico-religious institutions of the late Heian period: the highest dignities of the great temples were official duties

which were appointed members of the families of the aristocracy (many belonged to the imperial family itself), the esoteric ritual ceremonies were held very costly to all sorts of opportunities for the health of the Emperor, for the birth of the heir to obtain the rain etc.. Many retired emperors became monks (*hoo* 法皇), without any refrain from affairs of state. The era of government retired emperors (the second half of the ^{eleventh} century to 1221) saw an unprecedented rise in popularity of all sorts of esoteric magical practices (75) which can not downplay the same point Philosophically: indeed, the very fact that it is a magical practice, it necessarily extends to very specific facts, to historical phenomena, but at the same time, it was based on a grandiose philosophy metaphysics and cosmology of Buddhism ...

Single institution can hold our attention: that of "less protective" (*goji-so* 护?攀), that is to say, the monks from among the senior largest esoteric temples, which were specifically tied to the individual emperors, retired emperors and crown princes. They should stay at Court, and spend every night in the room adjoining the bedroom of the emperor, to the prayer vigil for the protection of the imperial body and for the prosperity of the country (76). It is certain that by their very presence in court, these monks were thinking personally and continually to the emperor or the king and the meaning it could have in Buddhist metaphysics, and a complementary manner, the Emperor and those in power must have the mind always occupied with things Buddhist. We can say that, at least from the late Heian period, complementarity and interdependence between the Act and the Royal Buddhist Law (the usual term is "*Obo-soe buppo* 王法佛法相依") were for almost perfect in the state of Japan.

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B Jien and his dream. Symbolism sexual mysticism imperial [Return to Table of Contents](#)

After these remarks of a general scope, it will be interesting to examine a text in which this "mystical Buddhist imperial power" is represented in an exemplary manner. There is a passage from a book on the "mysteries" of the esoteric Tendai wrote 慈圆 by Jien (1155-1225) - who, although his name is not known as that, for example, Shinran 亲鸾 must be considered in many ways as one of the most prominent founders of Japanese Buddhism in the Middle Ages (in fact, Shinran, in his youth, was a disciple of Jien (77)). - Still too little known outside specialists, it is worth briefly describing the monk, who was appointed three times the Tendai school (Tendai zasu 天台座主), which was one of the most important theorists of the doctrine of the "interdependence of the Buddhist Law and the Royal Law.

Jien 慈圆 was born into a family of the highest aristocracy of Japan, the Fujiwara family in the northern part (Fujiwara Kita-ke 藤原北家), that from generation to generation, performs the function of Regent and Grand Rapporteur (*Sessho-kanpaku* 摄?关?) state, so his father Tadamichi 忠通 and several of his older brothers (including Kanezane 兼实) were Regents Great Reporters and others were superior to important temples, and her three sisters were married to

emperors. But he was born at a very critical time, at a time when the old system of power, essentially aristocratic, began to crumble rapidly and a new regime based on violence warriors would take root in trouble unprecedented in Japanese history. The actual power that the Fujiwara clan was held during the ^{tenth} and ^{eleventh} centuries had become almost nominal during the reign of retired emperors (*INSEI* 院政) but now it was the turn of Emperor removed themselves who saw deprived of real power. And over this former aristocratic power was in some critical situation, the more he needed to gather the ideological authority - be it mythical, mystical or cosmological ... Jien was not only of high birth, but he was personally gifted with many talents, he was a born poet, one of the most accomplished intellectuals of the time, a subtle politician, and probably a religious extremely wise and sincere. One of his most famous works, entitled "*Gukan-shō* 愚管抄" or "*Notes narrow views of an idiot*" is one of the first tests of the national history of Japan, where one can detect a *philosophy of Buddhist history* comparable to the historic Christian theology, in that it tries to find a metaphysical meaning in historical events, even if the content of this sense is totally unrelated to what the historic Christian theology trying to see in the course of history. Jien was specially versed in the theories and practices of Tendai esotericism, perhaps it was not a religious genius as some founders of great schools, but can probably be regarded as one who completed the grand scheme of Tendai religion, which was a sort of eclectic synthesis of all the exoteric and the esoteric while earlier, a synthesis based on a mystical philosophy extremely radical (78). It is this synthesis that Tendai was the matrix of all the religion of medieval Japan, whether or Shintoism or Shugendō Schools "reform" of the Kamakura period (most of them were created *by reaction against* the Tendai viewed by their founders as corrupt and degraded, however, there is no denying the fact that they *are out* of this synthesis Tendai; again, after a certain period of rebellion, most of them were quickly recovered by the mainstream Tendai). In this sense, we can certainly say that Jien was one of the most important founders of what Professor Toshio Kuroda called the "system-exotérico esoteric (*kenmitsu-Taisei* 显・・鑑) of Japanese religion Middle age, which was well under repository of all Japanese religion from the ^{twelfth} or ^{thirteenth} century (cf. the references of our grade 73).

The text in question is an appendix added at the end of the first chapter of the book *Notes on specific Abhishek* (*Bizei-betsu* 毗逝別), where Jien relates a dream he had the night of 22 the sixth month of 1203 (remember that Jien had been appointed just a year before, in 1202, according to the "less protective" attached to the person of the Emperor Go-Toba removed 后鸟・・ (79)). Here is how he describes this strange dream and thought he made on this dream:

At dawn on 22 of the sixth month of the third year of the era Kennin 建仁[1203], I had this dream:

Among the treasures of the royal house (80), [there is] the Divine Seal (*shinshi* 神玺) and jewel-Sword (*Hoken* 宝劍). But this Divine Seal is the daughter of Jade (*gyokunyo* 玉女) and daughter

Jade, is the body of the Queen. When King, who is pure character (*Jisho-Shōjō* 自性清浄; sk. *Prakṛti-prabhāsvara*), enters the body of the daughter of Jade and mates [with her], the [King] active and [daughter of Jade] passive, are [both] without sin. Therefore, the Divine Seal is a jewel jade pure and simple.

I realized that in my dream, and after, barely awake, I had different thoughts on it:

This dream should be the "Seal of the Sword and Scabbard King Acala (Fudo-sho-tō in 不动?贊 ·): Sword of [this Acala Seal] is the jewel-Sword [Three Jewels Divine], and it is the body of the king and the Scabbard [Seal of the Sword of Acala] is the jewel-Seal, and is the body of the Queen. Thus, the junction coupling (交会 *kOe*) of the Sword and Scabbard, [such as the King and Queen,] carries (*jōju* 成就) this Seal. King Acala must be considered as venerable as the King is specially venerated as its main Venerable (*Honzon* 本尊) [that is to say, as the official protector of the King].

I had this thought too: the Seal is the Divine Mother Clan Buddhacānā (Butsugen bumō 佛眼部母, Eye of the Buddha), which is none other than the daughter of Jade. The Holy King-turning-the-wheel-d'Or (Konrin-jō 金轮圣 · , sk. *Cakravartī Arya-raja*) is [sinciput of the Buddha] Wheel of gold with one letter (Ichiji-kinrin [-bucchō] 一字金轮[佛顶] Ekākāra-U□□ī□a-Cakravartin) [dream] seems to mean that sinciput Wheel Gold Buddhacānā to mate. Jewel-Sword is none other than Saint-king-turned-the-wheel-d'Or, and if, on the altar of ritual Buddhacānā, there is always the Sword of Wisdom [ie the Sword Acala King], and if [the mandala Buddhacānā,] Eight of the Wheel hubs [of gold held by the sinciput Buddha Wheel of Gold Letter] there [Eight] swords above, it is because of this ⁽⁸¹⁾. Thus, [the union] that [Jewel-Sword and Seal this [Divine] is [symbol] Realization (*jōju* 成就, sk. *Siddhi*) the unity of the state these are the Jewels Royals who carry both the Royal Law and the Buddhist Law, and who govern the country in order and spread the benefit to the people.

The *NAISH-dokoro* 内侍所 [literally, the building of the imperial court, where was kept the Divine Mirror, Mirror, but here the Divine itself] is also called the Mirror Divine "[that] the Son of Heaven (*tenshi* 天子) which arises from the [coupling] these two kinds [of Divine Jewels], and he is the body of the Great Deity that lights the sky (Amaterasu Omi-kami 天照大神), which is none other than Tathagata Mahavairocana (nyorai-Dainichi 大日如来) [Great Sun Tathagata]. The latter, for the benefit of beings, manifests the form of [sinciput of Buddha] Wheel of gold with one letter. This [sinciput of] the wheel of gold is the Diamond Plan, and the original model (*Hon* 本) King is the Holy King-turning-the-wheel-d'Or. In using this sense of the world of Buddha [the king] clear that body [in the secular world].

In general, in [the teaching of Shingon, ie the Esoteric] is the ritual that is the foundation (*Hon* 本) which manifests the Way of the benefit of beings, and [any practice of Sorcery esoteric] is the activity which shows the direction [mystical Buddha] in the secular world. So also, it was

reported that the ceremony of the enthronement of King in the secular world, when it starts on the High Throne (*Taka-mi-kura* 高御倉[in the text, but we write more commonly 高御座]), he made form the Seal of Wisdom Fist (*chiken-in* 智拳印), in imitation of King [sinciput] Wheel of Gold (Kinrin 金轮 · ō-expression that can also be a shortened form of "Holy King-turning-the-wheel-d'Or, Konrin-joo 金轮圣 ·) which is the transformation of the Buddha Mahavairocana. This is the Buddha Mahavairocana Plan Diamond, who, leaving traces of its origin, spread the benefit among beings. In the sun that leaves traces of its origin, it [the Buddha] Mahavairocana [Grand Soleil] is the Cause, and the King [sinciput] Wheel of Gold (Kinrin-O) is the Fruit. The deep meaning of the Shingon Superior vehicle can be inferred from this fact is ... (82)

The reflections continue Jien still several pages, but the translated passage will suffice for now. The text of the utmost difficulty could be fully understood only in light of long comments that refers to any system of philosophy and practice of Tendai esoteric thirteenth^{century} (see references in previous note). We will have at least noticed the presence of a sexual or erotic symbolism, diffuse but very pronounced throughout the text. Here, we stop at a single stroke, which seems to have been little discussed by the authors who have studied this text: it is the "Seal of the Sword and Scabbard King Acala" Jien mentioned at the beginning. We know that King-of-Science Acala attributes is a sword (often represented inflamed) and a rope, and one of the most important seals of this venerable, often called the "Seal of the Sword of Wisdom "(*EtO-in* 慧刀印), consists of two hands: one extending the index and middle fingers of both hands while the thumb is on the ends of the ring and little fingers, and we to penetrate the index and middle fingers of his right hand into the palm of your left hand (83). - However, the image of this stamp evokes the special form of Acala was created in Japan, which is called Kurikara-Ryuo 俱利伽罗龙 · ("Dragon King Kurikara"): here, Acala is represented as a snake - Dragon lobed spiral around a huge flaming sword, which is perched on a rock, the tip of the blade above the serpent opens his big mouth over the tip of the sword, as if he were the 'swallow. According to tradition, this image would be formed by the combination of two attributes of Acala, namely the sword represents the sharp edge of Buddhist Wisdom, and the rope that symbolizes the bonds of unawareness that attaches Beings in the world transmigration (84). The *Mochizuki Bukkyo Daijiten* quotes about image interpretation of a work which seems to date back to approximately the same time that the written Jien (*Kaku-Gen shō* 觉 · 钞, one of the author, Kakuk 觉 · lived from 1142 to 1223 (85)). It says (86):

[Snake] is Kurikara Plan Beings (*shokai* 生界), the Sword is the map of the Buddha (*Bukka* 佛界). [The form of the Dragon King Kurikara] symbolizes the penetration of the Sword of Wisdom of Buddha map in the body of the Plan of Beings, [what makes] the direction of non-duality of beings and the Buddha. That is why Kurikara is represented as if it would swallow the sword. Because the Plan is Kurikara Beings it is designed in the form of a serpent, and because

[he is at the same time (?)] The map which shows Buddha Wisdom sharp it is designed in the form of the sword.

Again, the sexual symbolism is quite obvious. What seems most striking about these images is the fact that we can find symbolism in the Hindu mythical forms that resemble them in a way quite astonishing: this is particularly the Saiva symbol / *sakta linga* planted in the *yonis*, which in many respects can be regarded as the visual representation of the highest idea of the divine (Saiva / *sakta*) both cosmic and metaphysical. If we remember that much of mythical images of esoteric Buddhism dates back to (or at least has deep relationships with) mythical images of Saivism and, in particular, King-of-Science Acala other is probably a form of bouddhisée Siva-Bhairava himself, this similarity may seem less coincidental. Nevertheless, through this special form of Acala what the King Dragon Kurikara, we can find in the image of the Seal of the Sword and Scabbard King Acala "mentioned by one Jien distant reflection, but undeniable metaphysical representations of sexual Hindu Saivism. At the same time, the fact that Jien has used this image to accurately represent the "sinlessness" of sexuality of the Sovereign and Queen (Japan) shows both how the "mythical distance" between India and Japan was small at that time, and how deep was the way the transcendent was related to facts in the minds of the Japanese monk.

The sexual symbolism that appears in a manner so insistent in this text may seem surprising, especially because it concerns the foundation of metaphysics and sacred kingship. We may cite in this connection another text Jien, which may seem even more shocking: it is found in a colophon added a comment (*shiki* 私記) on *Birushana-butsu betsugyō kyō* (毗卢毘舍特·别·经) Jien wrote that in 1210, where he reports that the night he finished the book, he had a dream in which the retired emperor (Emperor Go-Toba) and himself were united as "husband and wife" (*fufu-no-gi-tatematsuri Joji wo ... 奉成夫妇觸儀*), and at that time, the Emperor withdrew manifested towards him "a grace as he does not deserve"; that although it was impossible to relate the details, the dream was the dream of a caracères of Achievement (Wish), with signs of coincidences, by which he was deeply pleased [meaning that the annals of signs dream seemed to announce that the content of his comment was truthful] (87). It is obviously impossible to infer from this text that a homosexual relationship existed between the Emperor and withdrew Jien, however, it is certain that he reflects the ongoing concerns of Jien against the person of the Emperor removed (at that time, it was the retired emperors who were the true royalty of the Japanese state), and that they had a character still strongly tinged with sexual symbolism.

C "Sexuality imperial" in Japan in late antiquity and early Middle Ages [Return to Table of Contents](#)
How can we explain such a prevalence of sexual symbolism? It is evident that in all the royal institutions, the reproduction of the royal line is a given capital and, consequently, the sex between the King and Queen, and the birth of Crown Prince, to give places images symbolic

importance. We must also take into account the fact that in the ancient Japanese ceremony of the enthronement of the new emperor (*daijo-sai* 大尝・), there existed a party held in absolute secrecy, in which probably took place a mimicry of the sacred marriage between the new emperor and a god (probably the goddess Amaterasu as ancestor and origin of the imperial dynasty) (88).

However, one can believe that there were special reasons in Japan, especially at this time that this symbolism is developing a unique way. Indeed, one might think that the greatest resources deployed in the power struggles in the imperial court at that time (at that particular time, but the same is true more or less at all times) were marital relations and Birth of the imperial children. One could say that every high-ranking aristocrat and each and every emperor emperor withdrew only thinking one thing, namely to the throne in the body which it has sent the largest amount of his own blood. Thus, the marital scandals of all kinds swarmed the court.

We cite here only one typical case, that of "political marriage" of 白河天皇 Emperor Shirakawa (1053-1129, reign 1072-1087), but we find many other similar cases. Eldest son of Emperor Go-Sanjo 后三条天皇(1034-1073, reign 1068-1072), Emperor Shirakawa was inducted in 1072 at the age of 19 years, and his father died in 1073 soon after he appointed as crown prince's younger brother Shirakawa, Sanehito 实讒亲・. But he also died in 1085, leaving another brother, Sukehito 辅讒亲・ as candidate for the title of crown prince. However, the Emperor himself had a son, then aged 7 years, which he took particular because he had lost the mother of one he loved with a love very tender. Contrary to the will of his deceased father, so he named the son as the crown prince, and immediately abdicated to get him to the throne: it was the Emperor Horikawa 堀川天皇(1079-1107, reign 1086-1107), who had at that time that 8 years. Later, when the new emperor was 13, his father Emperor withdrew him as his own wife's younger sister, who was 32 years ... This couple had no children (and for reasons ...!); also removed the Emperor gave his son another wife, daughter of Fujiwara no Sanesue 藤原实・, who himself was an uncle of Emperor withdrew (the new wife was therefore one of the cousins of the father of the groom). This could give birth to a boy, who ascended the throne at the age of 4 years, in 1107, after the death of his father was the new emperor, Emperor Toba 鸟・?・ (1103-1156; reign from 1107-1123), both small son and grandson of the cousin of Emperor Shirakawa removed. Meanwhile, the retired emperor Shirakawa had adopted a daughter of Fujiwara no Kinzan 藤原公实(1053-1107), son of Fujiwara no Sanesue, who was born in 1101 (then a girl of his cousins). This girl called Tamako 璋子, soon became the subject of a passionate love of the Emperor withdrew, in his youth, he petted in every way, and when she was a teenager, he loved like a woman, had sex with her (we think it was a remarkable beauty). However, he *married his own grand-son*, the Emperor Toba, in 1117 (he was 14, and Tamako, 16 years): this was a marriage between his grand-son and his adopted daughter. But even after

the marriage, the retired emperor, who was then over 64 years, continued to have relations with his adopted daughter, and this relationship was born a child who later Emperor Sutoku 崇徳天皇 (1119 -1164; reign 1123-1141). In 1123, Emperor Shirakawa had already removed 70 years, but he still kept his power, he abdicated his grandson, son of Emperor Toba, save the throne for his great grand-son - who, however, was in reality *his own son* - (Emperor Toba, before marrying Tamako, seems to have known nothing of his future reports bride with her grandfather, but he obviously knew she was pregnant when the future Emperor Sutoku . According to one source, the retired Emperor Toba ironically called his son, Emperor Sutoku, "son of my uncle" [*Oji-go* 叔父子]...)([89](#)).

This example, among others, shows without doubt the atmosphere tense and obsessive who reigned in the imperial court towards the end of the Heian period. One could say that at this time, all the imperial court and the aristocracy had become virtually a huge family where everyone was at all related by ties of blood more or less strong. To put it bluntly, the sexual problem was at the center of all concerns relating to royalty and as pointed out aptly Abe in one of his articles dealing with the dream of Jien, it belonged to the family - Fujiwara family of the North branch - whose principal function in the court was precisely to provide the dynasty imperial women in which it could ensure the continuation of his lineage (in turn, is giving women the dynasty The most effective way that the family could ensure its immense power over the whole country practically inherited the title of "Regent" given to the elders of the family was based ultimately on that particular function) ([90](#)). Arguably, as a metaphysical mystique of the Fujiwara family of North Branch, Jien was somehow predestined to justify from the standpoint of metaphysics *that* royalty, so peculiar, Japan from late antiquity and early Middle Ages, and we could also say that its location is so special compared to the royalty that Jien has so scrutinizing its fundamental nature.

Furthermore, we should invoke other reasons also explain the importance of sexual symbolism in religion - and the *episteme* - Medieval Japanese in general. It will be recalled first that any thought of esoteric Buddhism was based on the complementary opposition between the Two Great Mandala Plan Matrix (female) and Plan of Diamond (male), opposition was strong tendency to "sexualize themselves" and the thought of esoteric Buddhism was combined with more beliefs, highly sexualized, too, of the *ommyō*- 阴阳道 *dō*, the "Way of Ying and Yang", which had invaded daily life of the aristocracy through magic ([91](#)). On the other hand, from late antiquity and throughout the Middle Ages, a new interest and passion for the ancient Japanese mythology is born. This is probably due (at least in part) to the power crisis of late antiquity, and in particular the crisis of conscience regarding the legitimacy of the Japanese monarchy: all the intellectual layer turns to ancient mythology explaining the creation of Japan and the origin of kingship, and trying to interpret on the basis of cosmology and metaphysics of Buddhism. This

movement of allegorical reinterpretation of mythology by Japanese Buddhist mysticism, particularly developed among intellectuals more or less related to the Shrine of Ise 伊勢蠺宮, gives rise to a whole new mythology that we are accustomed, since jobs Masayoshi Ito, Abe Yasuro and others, calling the name of "*Nihon-gi Chūsei* 中世日本紀", that is to say, "Medieval Japanese Tales" ⁽⁹²⁾. And in this new mythology, one of the data that the most influential minds was the formation of the primordial couple, Izanagi and Izanami, and the creation / birth of the main gods and Japan itself. Thus, the sexual act is paramount and cosmogonic, reinterpreted in the light of Buddhist metaphysics, which should ensure the legitimacy of Japan and Japanese royalty.

Thus, we can say that forms of religion such as the Tachikawa-Ryu was exceptional in the medieval Japanese only in the sense that they represented the medieval *esprit* à a particularly typical.



Dakini 4 Dakini 3

Dakin and the Emperor 3

8. Anointing induction and Dakini-ten [Return to Table of Contents](#)

A. Overview of the history of the Anointing induction [Return to Table of Contents](#)

We saw above in the text Jien a sentence where it was referring to the "Fist of Seal of Wisdom" (*chiken-in* 智拳印) that the emperor would have formed during the induction ceremony ("it is reported that the ceremony of the enthronement of King in the secular world, when it starts on the High Throne, he made form the Seal of Wisdom fist in imitation of King [sinciput] Wheel of gold ..."). In the same text, a little farther, he returned to the same subject, adding precision: after identifying again the Three Treasures Divine Dynasty imperial Buddhist entities ("the Jewel-Sword is Acala and Divine Seal, Buddhalocanā. [...] The *NAISH-dokoro* [ie the Divine Mirror] is the Tathagata Mahavairocana ..."), Jien writing ⁽⁹³⁾:

Generally speaking, in ancient times kings wise and intelligent individuals, they certainly knew the precise meanings of the Three Treasures. Worldwide [now approaching] the end [of the

Buddhist Law], where virtue has become so thin, tradition [on these meanings] is no longer found. Now there is nobody who knows everything [about it]. We read [only] a statement in writing of the Noble Masafusa (*Masafusakyō ki* 匡房卿记[manuscript written 廷房卿记, but it should probably read 匡房卿记]), that when the Emperor enthrones itself It would form the fist Seal of Wisdom, but apart from this [writing], it seems that nobody knows anything about it. And while reading this writing, nobody seems to look any further. After [the time Masafusa], from reign to reign, during the enthronement of emperors, this kind of ritual appears to have never been practiced. We may believe that the traditions about the teachings and the true teachings lay (*shin-zoku no Shoho Narai* 真俗诸・觸习[ie the Buddhist traditions and temporal]) occur in the world as opportunities. When the opportunity did not arise, they are interrupted - everything goes well with the nature of essences (*honi* 法尔) ...

The "Noble says of Masafusa" mentioned in this passage seems to reflect the *relationship of the enthronement of Emperor Go-Sanjo* (Go-Sanjo-in go-ki sokui 后三条院御即位记), which the author is probably no Ōe Masafusa 大江匡房(1041-1111), a man of letters and extremely cultivated a loyal subject of Emperor Go-Sanjo. We read in this document (dated 1068, the year of the enthronement of Emperor Go-Sanjo) a little note which seems to confirm the text of Jien: indeed, it is said that when the new emperor was moving to High Throne, "unlike the Emperor withdrew Sanjō 三条院[976-1017], he formed his hands with a seal that resembles the Seal of the Tathagata Mahavairocana [which is] a seal Fist" (94).

The history of the Buddhist ceremony of anointing the induction of the parties has yet unclear, and experts do not agree on all points. Since when and to what extent the Anointing of induction has been actually used by the emperors? For example, Abe and Yasuro Hotate Michihisa seem to agree that the Emperor Go-Sanjo was the first to be performed, at least in embryonic form (95), while Kamikawa Michio, who has also studied this problem believe his side as the testimony of Ōe no Masafusa is not explicit enough to say that such a ritual was actually practiced by the Emperor (96). It seems certain at least at the time of Jien (early thirteenth^{century}), this ritual fell into oblivion, and was not practiced. For Kamikawa, the first emperor to be practiced is certainly Fushimi 伏见? (1265-1317, reign 1288-1298), ascended the throne in 1288, his son, Emperor Hanazono 花园天皇(1297-1348; reign from 1308-1318) has certainly received teaching of the Anointing of induction, but in 1317 only, that is to say, 9 years after his enthronement. Emperor Go-Daigo 后醍醐天皇(1288-1339, reign 1318-1339) very interested in the same education, but he is not sure he has practiced. According Kamikawa always, only after the Emperor Go-Komatsu 后小松天皇(1377-1433, reign 1382-1412) - one for which the last emperor of the Southern Dynasty (*Nancho* 南朝), Emperor Go-Kameyama 后龟盎? (? -1424; reign 1383-1392), abdicated - the practice of anointing the induction ceremony of induction became a regular part and parcel. She continued to be up to and including the induction

ceremony of Emperor Komei 孝明天皇(1831-1866, reign 1847-1866), the last before Emperor Meiji (97) from 明治天皇 Emperor Meiji (1852-1912, reign 1867-1912), by virtue of Shinto nationalism, everything that could evoke Buddhism has been excluded from any imperial ritual, which caused almost total oblivion of element Buddhist religion in imperial Japan, even among most historians until recent years.

It should be noted also that the Buddhist side, this ritual has always been held in the utmost secrecy, as an exclusive prerogative of the highest dignitaries of the Shingon and Tendai schools, moreover, the latest from the end of the Kamakura period, this ritual has been passed down from generation to generation like a family secret tradition in some of the five families of the Fujiwara clan who filled the role of Regent (*go sekker* 五摄・ *setsuroku* or *ke-*摄纂・), including family Nijō 二条 and family Ichijō 一条(98).

The secret transmission from master to disciple (or father to son) of a particular teaching is a practice whose origins must be sought probably in the Buddhist tradition of esotericism, but it has absolutely pervasive in all branches of Japanese culture since the Middle Ages (Shintoism, poetry, music, theater arts, martial arts, the art of tea ceremony or *'ikebana*, up to and including "mathematical arts" , etc.). To some extent, it was the same degree of secrecy that gave value and authority to the teachings transmitted (many secret teachings could be bought with money). We can probably say that this whole culture was *esoteric*, not just metaphorically, by the mode of transmission, but also as having received a certain influence of thought and spirit of esoteric Buddhism (he even existed expressions such as *waka-Kanjo* 和歌灌顶, I' "" Anointing "[transmission secrets] of Japanese poetry, *Gakudo-Kanjo* 乐鰈・顶 I'" "Anointing" [transmission secrets] of music " etc.. (99). And it is perhaps no exaggeration to say that at the heart and center of the whole *system of intelligence* was the highest secret of the "Buddhist imperialism," which was precisely the ritual of the anointing of enthronement, which was itself based on some theorizing on the metaphysical level of sexuality Imperial ...

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B. Antecedents of the ritual of enthronement unction [Return to Table of Contents](#)

But that means the ceremony of *Abhisek* literally and what place she had in Buddhism? A quick overview on the history of the *Abhisek* is necessary before addressing the problem of Anointing induction in medieval Japan.

In India, the *Abhisek* was originally an ancient ceremony of enthronement of the king, whose party was essential to an anointing on the head of it, "all celestial and terrestrial waters met" in four vases (*Satapatha-brahmana*) by this ritual, the new king became symbolically universal monarch, the "King St. Turn-the-wheel" (*Cakravarti Arya Raja*) (100).

In Buddhist literature translated into Chinese, there are texts describing the ceremony in the

Royal Indian fabulous colors ⁽¹⁰¹⁾. On the other hand, the Buddhist legend very soon assigned to the Buddha Sakyamuni symbolism royal Prince Siddhartha was destined to become a universal monarch, had he not decided to enter religion to become the universal savior. According to H. Durt, "in many traditions, it is a matter of unction (*Abhisek*, *Kanjo* 灌頂) king *Cakravartin* administered with water four to Oceans Future Buddha at his birth (*Ttt*. L 2040 [*Shaka-fu* 释 · 谱 by Sengyou 僧佑, 445-518] 20a20 i) and when his father tries to keep him on track worldly (*Inga-kyō* 因果经[translated in the ^{mid-fifth} century], *Tit*. 189 ii III 629a8-21) " ⁽¹⁰²⁾ (the *Inga-kyō*, or *Kako-inga-genz kyō* 过?现 · · ?经, is particularly important because it was very popular throughout the Far East). In the Great Vehicle, this trend is even more pronounced, and the Bodhisattva who rises to the highest rank of his career was said to receive the *Abhisek* Water Wisdom of Buddha (*Chisui* 智水), the same way as the prince ascending the throne of universal monarch who received on his head water of the Four Oceans (including in the *Avatamsaka Sutra*) ⁽¹⁰³⁾. In esoteric Buddhism, the word *Abhisek* is used mainly in this sense partly metaphorical: the esoteric *Abhisek* is the ceremony marking the transfer of the Act to varying degrees, and in some cases, it seems he can not necessarily involve the sprinkling of water literally ⁽¹⁰⁴⁾.

However, there is at least one document that seems to confirm that the *Abhisek* within the meaning of consecration ceremony of royalty has actually been practiced in esoteric Buddhism: it is a passage from the biography of Amoghavajra, which stated that during the years 758-759, it has held for the Emperor Suzong 肃宗 (711-762; reign 756-762) ceremony of *Abhisek* of Seven Jewels of the Universal Monarch ⁽¹⁰⁵⁾.

Furthermore, the symbolic image of the Buddha who is also the universal monarch is embodied in the esoteric Buddhism in the figure of the Buddha sinciput and Notament sinciput Buddha's Wheel of Gold One Letter (Ekākāra - U□□ī□a-Cakravartin), whose seal is identical to seal of the Buddha Mahavairocana mandala Diamond Plan, namely the Seal of the Fist of Wisdom ⁽¹⁰⁶⁾ (known as the Buddha Mahavairocana in some quarters Mandala Diamond Plan is represented crowned and dressed in a form Royal). We see through this that the practice of anointing as induction ceremony, and the choice of the Seal of the Fist of Wisdom as an essential element of this ritual, was justified both in terms of the history of the meaning of very word '*Abhisek* that point of view of the Buddhist doctrine of the correlation of Buddhahood and kingship.

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C. Myths about the ritual of enthronement unction [Return to Table of Contents](#)

We can not go into details of the ritual anointing of the induction. However, it should be noted now that there are at least three forms of this ritual in medieval Japan: there was one part of a ritual anointing of the induction in the tradition of Toji, the other hand, another ritual in the

tradition of Tendai, and finally, the ritual seems to have been actually practiced by the Emperors (the ritual is transmitted in families Fujiwara clan). While the first two, which are in a more "theoretical" or "imaginary" are more complex and feature rich mythic elements, the latter, whose actual content is sent to us by rare documents and in particularly terse descriptions, appears to have been very simple, involving almost any given myth.

It is also good here, noting the structure characteristic of many texts of medieval rituals: they consist of a description of the ritual itself, which is the essential part, combined very often the history of the secret transmission (*kechimyaku* 血脉 "blood lineage"), authenticating the text content, and a myth or a legend "hand" (*engi* 縁起) which may have different functions or, for example, explain the origin of the ritual, or explain the circumstances under which he was charged, etc.. (indeed, the history of transmission and the legend of opportunity can sometimes be confusing) [\(107\)](#).

Dakini-ten is a central element in the *rituals* of all three traditions. However, it is in the tradition of the Tōji found a *myth in* which she plays a leading role, in the other two traditions, it is present in the essential formulas of the ritual, but on the mythical, tradition by Tendai replaces the myth of the tradition of Tōji another myth and ritual "official" seems to contain no explicit mythical element. Thus, one can believe that is the tradition by Tōji who originally brought these elements relating to Dakini-ten, which is understandable if we consider the very close relationship between Tōji and the cult of Inari.

The following summarizes the two myths, one by the tradition Tōji and the other by that of the Tendai:

1. The myth of the tradition of Tōji (we follow a summary given by Abe Yasuro, by supplementing some details [\(108\)](#)):

The original land (*honji* 本地) Great Deity Amaterasu is simply Dakini-ten. She becomes both the deity of Kasuga 春日 than Kashima 鹿嶋 (one or the other were the tutelary deities of the Fujiwara clan). It appeared one day in a native (*domin* 土民, literally "a man of the earth", a farmer or grower) Country Hitachi 常陸 (where the Kashima Shrine) in the form of a (e) fox (e) Divine (e) (*Shinko* 辰狐) and took his little child she wandered around the child, lay back and laid on his belly, pronouncing this word mantra: "Ji-son -sa-ri-kuwi sai-shi-wi-sa-sa-sa-ko-ten 自尊佐利均在位七歳作坐冠天子. She gave him the secret ritual of the Great Deity [Amaterasu] and sickle with the handle was wrapped in vine wisteria (*fuji-maki no kama* 藤卷の鎌) predicted that it would be the Master of the Son of Heaven (ie the emperor *tenshi no shihan* 天子の師範), then returned to his parents. Later, this child grows up, went to the capital and became an employee at the Court (many versions say he was a janitor at the Court). This was when Soga no Iruka 苏・麩織(? -645, A minister who monopolized all political power before the mid-seventh century) was at the height of his power and put the throne in danger. A man who had been blessed

by the fox went to the side of Prince Naka-no-Oe-no-Oji 中大兄皇子(which will be the Emperor Tenji 天智天皇, 626-671, reigned 668-671), an enemy of 'Iruka, and cut off the head of it with a sickle given him by the fox. He became minister and gave the Emperor the secret ritual that he had received from the fox. Because he always had a sickle (*kama*) with the handle wrapped in vine wisteria (*fuji*) he was named Fujiwara no Kamatari 藤原鎌蠟(614-669), the ancestor of the Fujiwara family whose members were from generation to generation the Master of the Son of Heaven.

2. The myth of the tradition of Tendai (summary based on the text of the *Tendai-gata go-ho-sokui* 天台方御即位法 manuscript copied by Shun'yu 春瑜 in 1429 and kept at the Library of Ise Shrine 神宮・庫⁽¹⁰⁹⁾):

This myth is divided into two parts. In most texts of the ritual anointing of the induction by the Tendai tradition, we find that the first part, although there were documents with both parties at the end of the thirteenth^{century} ⁽¹¹⁰⁾.

Part. Under the Zhou Dynasty 周 China (1121? -252 BC). There was a king named Mu 穆王. He had a cart with eight horses and one day he climbed on the tank and went to the West ⁽¹¹¹⁾. He reached the Mount of G□dhrakū□a Rajagrha, India, just as the Buddha Sakyamuni preaching the *Lotus Sutra of the Good Law*. Welcomed the arrival of the king, the Buddha taught him the basic stances of *Sutra* in Chinese (in Specifically, two verses of the Chapter on the Bodhisattva Avalokitesvara, *Fumon-good* 普門・, who said: "It looks beings with eyes of compassion, of the Ocean Awards is infinite," *Jigen shujō shi, Fuku-ju-kai muryō* 慈眼視众饑?蟻 . . . ⁽¹¹²⁾ saying he should send them in the imperial lineage from generation to generation for the good government of the country (*jikoku* 治国).

Part II. However, during the reign of Emperor Qin Shi 秦始皇帝(259-210 BC). There was a boy named Ji (Ji-dō 慈童) to the Court, monopolized alone all the love of the Emperor ⁽¹¹³⁾. One day, he had the audacity to crossing over the pillow of the Emperor. The Ministers deliberated and decided he deserved the death penalty, but the Emperor took pity on the boy and said he was exiled, and when he went into exile, he taught in secret stanzas reserved emperors (two stanzas Chapter *Fumon-good*). Ji-dō was exiled to Mount called Lixian 郿县鬲, deep, dark mountains filled with wild animals like tigers and wolves. Ji-dō, according to the teaching of his king, recited every morning stanzas of *Sutra* and do not forget them, inscribed on the leaves of chrysanthemum. Drops of dew that fell from the leaves formed a stream. Ji-dō tasted the water of this creek, which was sweet as ambrosia (this water is called *Kikusui* 菊水, "Chrysanthemum Water") and the wild beasts, instead of tormenting him, helped him live. Thus, he lived without aging, and eight hundred years later, at the time of Emperor Wenti 文帝魏 Wei (reigned 220-226), he left the mountain, calling Pengzu 彭祖(a famous immortal Chinese legend). He then

taught at the Emperor's stanzas secret. Thus from generation to generation, each time the crown prince ascends the throne, he received these stanzas.

As can be seen from these summaries, both sides of the Tendai myth is based on a more or less loitaine on Chinese classics [\(114\)](#), and more directly to alterations Japanese who had taken the themes of these Chinese sources [\(115\)](#). By cons, it seems that the myth of the tradition of Tōji either purely Japanese origin. The first document mentioning the strange myth in a draft form is a biography of legendary Shotoku-Taishi 圣徳太子, entitled "*Taishi Shotoku-on-koto* 圣徳太子御事, including the copy stored at Bublithèque of Sonkei-kaku 尊经阁・库 is dated 1227, but there it is simply explaining the name of a Kamatari (e) fox (e) which would have made a sickle (*kama*) at the time of his birth, and n ' There is no question of the Anointing of induction [\(116\)](#).

D. Documents relating to the ritual of enthronement unction [Return to Table of Contents](#)

Jien's testimony makes clear that in his day (1155-1225), the ritual of anointing induction was generally not practiced, we can also deduce that, at least in the minds of Jien, this ritual was to consist mainly of fist Seal of Wisdom, that is to say the Seal of the Buddha Mahavairocana Plan Diamond, the new emperor was to form up at the High Throne.

Seal of The Fist of Wisdom will always remain the most important of the Anointing of induction. - While at the time of Jien, it seems that the ritual of anointing induction was virtually unknown (except as a vague memory), a few decades later, manuscripts describing this ritual or recounting of the myths that concern begins to form, the most ancient documents that relate directly Anointing induction seem up to the second half of the XIII^{century} (remember that the anointing induction was performed at the enthronement of Emperor Fushimi, 1288). Documents are particularly numerous in the fourteenth^{century}, and ranging up to the^{seventeenth} or eighteenth^{century} [\(117\)](#).

Documents concerning the anointing of induction, many are still not printed, can be broadly classified into three categories:

1) The writings of rituals and traditions of esoteric Shingon and Tendai schools, and "bouddho-Shinto" medieval. Here are some examples:

Tōji sokui-ho 东?職・ ・ "Ritual of the induction by the [tradition] Tōji", manuscript dated 1337, preserved in Sanbo-in 三宝院 the Daigo-ji 醍醐寺, where there is a signature of Kakujō 觉・ (it would have been a disciple of Eizon 睿尊[1201-90], the founder of the Shingon-risshū 眞言律宗) [\(118\)](#);

Sōji-shō 总??of Chogo 澄豪, section called "[Seals and Forms] given to the Emperor during his coronation" (Go-sokui no toki teiō or Sazuka-tatematsuru koto 御即位之时・ 醮・ ・ ?) [\(119\)](#) where there is a complete description of the Tendai ritual with the myth of the tradition of Tōji and the first part of the myth Tendai;

Tenshō-Taijin kuketsu 天照太神口决, "Oral Traditions of the Great Deity Tenshō" which the author might be Kakujō, the disciple of Eizon mentioned at the time (a manuscript dated 1601, preserved in Fund Yasui 保井文库 Library of Tenri University 天理图书馆, has a colophon dated 1327). He is writing a secret oral tradition of the Shingon school on the Ise Shrine, which contains a detailed description of the ritual in the tradition of Toji, a myth developed in the tradition of Toji, and the first Part of the myth Tendai (120):

Biki-sho [or *Gaeri Hana-sho*] 鼻归[皈]书, "Treaty to return to the beginning" [?], Composed by a dog 智圆 in 1324, preserved at the Library of Ise Shrine. This book, a strange title, is close to inside the *Tenshō-Taijin kuketsu*. : It contains a detailed description of the ritual in the tradition of Toji, and a history of transmission of the ritual. It seems to include material of current Tachikawa-ryū (121):

Shindai hiketsu 神代秘决, "Traditions Scret the time of the gods", the oldest copy, preserved in Entsua-ji 圆鑠?at Koya-san 高野山, is dated 1346. According Masayoshi Ito, this document may be considered as representing the "final" (*Kettei-ban* 决定版), the most comprehensive to date, the rituals of the tradition of Tōji and that of the Tendai. Much of the document concerning the rituals of enthronement unction is mentioned by Ito (122):

Tenshi sokui Kanjo 天子即位灌顶, "The Anointing of enthronement of the Son of Heaven", which appears to date from 1474, a copy is kept in the Sanzen-in 三千院 in Kyoto, and another at the Cabinet Library 内阁・库. It is a document attesting to the transmission of ritual (*injin* 印信) before the Superior of Tendai Kōshō 公承 the current Superior Tendai Gyōin 尧・ containing a complete description of the ritual in the tradition of Tendai (123):

2) A few messages Relevant officials of high rank. The main items in this category is *Sokui Kanjo in-myō-ji yurai* 即位灌顶・ ・ ・ ??, "Transmission Seal and Formula Anointing Induction", dated 1500, written by Ichijō Fuyura [or Fuyuyoshi] 一条冬良(1464-1514) which forwards the received tradition of his father, Ichijo Kanera [or Kaneyoshi] 一条兼良(1402-1481). The both were Great Rapporteurs Affairs Ministers and Supreme, *kampaku Dajo-daijin* 关白太政大臣; Ichijō Kanera was the little son of Nijo Yoshimoto 二条良基[1320-1388], which first belonged the court of Emperor Go-Daigo 后醍醐天皇[1288-1339, reigned 1318-1339], but then began under the patronage of Ashikaga 足利 and could become regent or Rapporteur of the Grand Court North 北朝. This document covers the history of the transmission of family ritual in the Nijo and Ichijo, but does not describe its contents in words deliberately obscured and hid the Seal and the formula by dashes ("所詮・諡- 印明者- -明也. "" The Seal is - - the formula is - - - ") (124). However, one can speculate that the two dashes Seal match *chiken* 智拳, that is to say, the "Seal of Wisdom Fist," and three dashes of Formula match *dakini* 茶枳尼, c ' is to say the word "Dakini" - at least that restores Kamikawa (125).

3) Some passages of secular literature, or drama more or less popular. The best known are a

famous passage of chronic *war-ki Taihei* 太平记, dating from the ^{fourteenth} century and probably from the middle of the monastic school Ritsu (Risso 律僧), which is related to the myth of the long tradition of "Tendai School" (126). the same myth is found in parts of NO as *Kiku Jido* 菊慈童 or *Makura Jido* 枕慈童 (127). - The myth of ritual tradition of Tōji finds himself in a very developed and fictionalized in a play popular genre Kowaki-May 幸若舞 entitled "*Iruka* 入鹿", dating from the ^{fifteenth} or ^{sixteenth} century (128).

Readers may be surprised that there are records of secular literature, in which elements are set on such a big secret, but it is a fact quite typical of Japanese culture from the Middle Ages. The great Buddhist temples, like Hiei-zan or Koya-san 高野山 or the Kōfuku 興福-ji Temple in Nara (Temple who had particularly close relations with the Kasuga Shrine - always linked to clan Fujiwara - and the Shingon school) were not only religious centers but also cultural centers, as it was the nervous knots in which the cultures of all social strata as were obliged to pass. It was there that accumulated both aristocratic culture that popular culture is also amalgamated and created new cultures, and finally it was here that these cultures disseminated to all social strata. We should particularly note the important role played in these temples people "outcaste" (we mean people of various kinds, such as those practicing certain specialized occupations such as blacksmiths or loggers, or artists, ascetics, religious vendors, the "warrior monks", beggars, lepers, etc.. (129)). regarded as sacred and as such fears, although they were subject to social discrimination, especially From the second half of the Middle Ages, many literary arts or performing arts were created and disseminated by them. Thus the esoteric and aristocratic traditions which could be held in the utmost secrecy could infiltrate and be broadcast by the channel to the secular world.

But it is remarkable to note also that, when stories about the rituals of anointing induction are cited in these works, they are separated from the ritual context itself, so that readers or viewers could hardly imagine that behind them, a religious world of a deep and dark mysticism spread. Everything seems as if the creators of these works had access more or less directly to the largest esoteric secrets, but they carefully avoided disclosing as is the secular world. The case of *Taihei-ki* is particularly striking. It has been shown that the story quoted in this book is almost literally the same as the oral tradition of *Tendai-gata go-ho-sokui* summarized above (130). He even says that the stanzas of *good-Fumon* are transmitted to each heir the day of his enthronement. But he said nothing of the ritual itself, and cites throughout the story as a legend of mythical horses of ancient kings.

E. Different forms of ritual [Return to Table of Contents](#)

Let us now turn to the rituals themselves. The simplest of these is, as we have already said, the tradition of the Fujiwara clan families: by *Sokui Kanjo in yurai-myo-ji* mentioned above, the

ritual seems to have consisted of what read ⁽¹³¹⁾:

Just before the induction ceremony, the room background (Kobo 后房) part which takes place the ceremony itself, the crown prince is washing hands and rinsing the mouth to cleanse, and the Regent (member of a family of Regent) transmits a secret formula and a seal - it was probably the Seal of the Fist of Wisdom and Form Dakini-ten ⁽¹³²⁾, according to the conjecture Kamikawa;

The crown prince as the Seal and recites the formula (without the rule only "in the heart," *go-shin-nari chū* 御心中也) while advancing to the High Throne, until it 's to sit down.

That was all. It seems that this anointing comportate do not sprinkle the water itself.

Now, the ritual in the tradition of Tōji is more complex, and there are variations in details according to the documents ⁽¹³³⁾. But basically, the sources agree that most consisted of three seals and two formulas. To simplify somewhat the information given by the *Tenshō-Taijin kuketsu the Biki-sho* and *Shindai hiketsu*, we can represent them as follows:

The first seal is the Vajra with five points formed by the outside (*ge-go-ko-in* 外五股[古]印) and the first formula is that of Wrath (*myo-funnu* 忿怒明), which is part of the formula of King Science Acala (Fudo myōō 不动 · ·) cand-maha-rosana Hum "[pronounced in Japanese" Senda-maka-roshada A] ⁽¹³⁴⁾.

The second seal is called the Seal of the charge of Possession Four Oceans (*Shikai ryōshō-in* 四海領? ·), and the second formula is the Dakini-ten. Although it is called a seal, it is not an ordinary Buddhist Seal. It is a movement of both arms and hands along with the pronunciation of the formula: First, we join hands (*Gassho* 合掌, sk. *Anjali*) by saying "ON" [OM], then cover the left shoulder with his right hand by saying "Dakini"; it then covers the right shoulder with left hand by saying "Kyachi [or Bagyachi, by quoting Abe, 1989, p. 144]. Then, (although our sources do not say, we seem to extend both arms in front of you and) you turn the palm of his right hand upward and the left hand down by saying "Kyaka" and finally, turn the palm of his right hand down and the palm of his left hand up by saying "Neiei sowaka. According to our sources, this movement would be a "Seal" transmitted directly by the Great Deity Amaterasu, and practiced daily by the pristine officiants (called *kora* 子良) during the ceremony of offering food to the deity at the Shrine Ise ⁽¹³⁵⁾, while Formula Dakini-ten would have been added by Kobo-Daishi ⁽¹³⁶⁾. According to "exegesis" given by the *Shindai hiketsu*, movement to cover the left shoulder with his right hand represents the female Dakini-ten, and the Plan of the Matrix (which is represented by Formula VI-A-RA-Hum Kham), and movement to cover the right shoulder with his left hand represents *the* Dakini-ten male and Plan of Diamond (symbolized by the formula Vajra-dhatu-VAM). The *Shindai hiketsu* adds that this is the reason why "it makes gold and silver statues of Dakini-ten, one male and one female, and up right and left of the emperor in its induction ⁽¹³⁷⁾. The presence of these two statues is mentioned both by *Tenshō-Taijin kuketsu* by the *Biki-sho*.

Finally, the third seal is the fist of Wisdom, and the accompanying Form is the Dakini-ten (probably "ON Dakini Kyachi [or Bagyachi] Kyaka Neiei sowaka").

It is the Regent, which transmits the ritual heir to the throne amount. When it has completed the "three seals and two formulas," he pours water "drawn from the Four Oceans" on the head it is covered with a crown adorned with a bamboo motif (symbolizing Sanctuary Interior *naikū* 内宮, Ise [that is to say, the Great Deity Amaterasu]) and a pattern of circles (symbolizing the Temple Exterior, *Geku* 外宮, Ise [that is to say Great Deity Toyouke 丰受大神] ⁽¹³⁸⁾) and sits on the High Throne. It's the end of the ceremony of anointing induction.

The *Shindai hiketsu* mentions an important variant of this ritual from this text because there is another ritual passed in class Hirosawa 广泽 of the Shingon School (then the ritual described above is the branch-Sanbo in 三宝院). According to this tradition is the Ritual of the Three Gods together (*san-ten gōgyō hō* 三天合行法) is performed at the enthronement of emperors and the "Three Gods" in question are Shoten (~ Ganesa Japanese), Dakini-ten-ten and Benz 辯・?(Sarasvati) is a deity with three face [representing the three gods]. These are the jewel in the three petals (*san-ben hoju* 三瓣宝珠), which corresponds to Claire's deities of the top, middle and bottom shrines of Inari (*Inari jo-chu-sho-san ge DAIMYOJIN* 稻荷上中下三所大明神) ⁽¹³⁹⁾. - Thus, we again find this "strange god" called Matara-jin and Jin-Yasha, associated with Dakini-ten and Inari and Jewel to desire. All these characters clearly belong to the same "family myth". Regarding the ritual in the tradition of Tendai, suffice it to say here that it is more complex than the tradition of Tōji, especially by the fact that a substantial part is devoted to the transmission of eight stanzas from various chapters of the *Lotus Sutra of the* regarded as the essence of the *Sutra* (the most "important" among these eight stanzas, are both taken from Chapter *Fumon good*, and in these two stanzas, the word "Compassion" *jihī* 慈悲) - so that this ritual is not only esoteric but "exoteric" according to the ideal of Tendai. But the core of the ritual seems to remain roughly the same as the ritual tradition of Tōji: the Seal of Wisdom Fist Forms accompanied by two plans, the Matrix and Diamond, each preceded by the word "Dakini", namely Formula "Dakini A-RA-VI-Hum Kham "Plan for the Matrix, and the formula" Dakini VAJRA-dhatu-VAM "Plan for the Diamond. The *Shindai hiketsu* said that the ritual is sent to the Crown Prince by monks high grade (Koso 高僧), whereas in the *Tenshi sokui Kanjo*, the Regent that has this function, as in the ritual of tradition Tōji ⁽¹⁴⁰⁾.

9. The role of Dakini-ten in the ritual of enthronement unctio [Return to Table of Contents](#)

A. Erotic and violent elements in myths [Return to Table of Contents](#)

Now, what can be learned from this cluster of strange myths and secret rituals?

Note first the distinctly erotic elements of myths. Regarding the myth of the Tendai tradition, the story of homosexual love between Emperor Qin Shi and the "son of Compassion" Ji-do (in

the second part of the myth) suggests images at once erotic and deviant from the social norm. The same can be said of the scene of the abduction of baby Kamatari by the fox in the myth of the tradition of Tōji ⁽¹⁴¹⁾. A source called *Shun'ya jin-ki* 春夜神記 [Notes on spring nights the gods], has written that the fox "took [the baby] on her belly *and loved him*, pronouncing the word incantation ... "(... *aishite iwaku* 愛シテ云) ⁽¹⁴²⁾. While the myth of Ji-dō, he was a homosexual love, here, the erotic relationship is established between an animal (probably female) and a human baby (or maybe the fox is her mother of the baby ...?). Moreover, according to a remark by Abe Yasuro the beginning of the strange mantra that the animal decides on this occasion, "Ji-its-so-ri" is very reminiscent of the word custom in slang language medieval "*shisosori* しそそり" which would have meant the female or anything in connection with the female ⁽¹⁴³⁾. On the other hand, it can also raise an atmosphere of violence in the myth of the tradition of Tōji, especially in the episode where Kamatari beheaded Iruka with sickle given by the fox. This myth might suggest that the Japanese monarchy could not be established in peace at the cost of this act of murder committed by a person who thereby become "Master of the Son of Heaven". In the ritual of the Tendai tradition, no explicitly erotic image is mentioned (except perhaps the insistence on the word "Compassion", which recalls Kannon / Avalokiteśvara) by cons in the ritual tradition of Tōji, the presence of the two statues in gold and silver a couple of foxes / Dakini-ten is an item that may suggest a very strong erotic images, the fact that the new emperor must be placed between the two statues may even think that it comes from animals that couple (or perhaps a *Daka* and a *Dakine* ...).

On the other hand, the fact that it is narrated in the myth of the tradition of Tōji that parents Kamatari were the "people of the earth", or Kamatari himself grew up, worked at the Court as a sweeper seems to stress the base of the origins of the man who became the ancestor of the greatest aristocratic clan of Japan ⁽¹⁴⁴⁾.

B. Symbolism of the "yellow man" [Return to Table of Contents](#)

Now the big problem for us is why Dakini-ten, the deity whose origins of vile cannibal *yak*□*i*□*ī* were well known, and whose close relationship with cults erotic Inari were obvious to everyone, has been chosen as the principal of a venerated ritual surrounded by so great a mystery, basing the legitimacy of the Japanese royalty. Yasuro Abe has already raised the issue and proposed solutions of particular interest ⁽¹⁴⁵⁾. We will be near or far some of the arguments he has advanced.

The answer - or at least one possible answer - to this difficult issue can be summarized in one word: Dakini-ten has been chosen in this special role, because the "yellow man" (人黄 *Ninno*), this substance magic demons ogresses *Dakine* took the men dying in six months and they ate, which gave them a magic power without limits, this substance has been associated with the

jewel-in-wishes and relics, it seemed that Dakini-ten was in possession of this power at once magical and mystical, which enabled to view it as an emanation of both Buddha Mahavairocana that Great Deity Amaterasu is to say, the metaphysical and mythical foundation of the universe the thought of medieval Japan.

To explain this, we must make a small digression on another deity of the esoteric: he is the King of Love Science, Aizen-myōō 爱鷗・・ (Sk Raga). The King of Science has a terrible expression of anger, he wears a bow and arrow as the Greek Eros and Kama in the Hindu mythology, but also as Siva in the form of destruction of Three Cities aerial Asura (*Tripurāntakamūrti*) ⁽¹⁴⁶⁾. The *Sutra* basic rituals of Science King of Love is the *Yugi-kyō* 瑜只经, a *sutra* considered apocryphal, which describes its shape with three eyes and six arms. However, this iconography has a mysterious point. In fact, here's how it is represented in this text: color red is like the sunshine and it is the wheel to the intense flames (*Shijo-rin* 炽驪轮, that is to say the sun), his six hands are: the first left hand a *vajra* bell, the first right hand a *vajra* with five points, the second left hand, an arc of *vajra* and the second right hand a *vajra* arrow and finally the last left hand is *this* (左下手持彼), whereas with the last right hand is a lotus, the god seems to be about to hit this thing worn in the left hand ⁽¹⁴⁷⁾. Japanese Doctors have long discussed this "that" carried in his left hand. You can find a list of these speculations in a long passage from chapter *Kakuzen-shō* 觉蘊钞 devoted to the King of Love Science: What *it* may be the thing desired (by the practitioner or the sponsor of the ritual of the King of Science), or the enemy that we want to submit, or unawareness Radical (*Konpon-mumyō* 根本无明), or the Passions (*bonno* 烦恼) or head (cut) of a man, or the sun, but opinion which seems to prevail over all other words that *it* is nothing but the yellow man. And this yellow man is explained in various ways: the Root of Life (*myōkon* 命根), or heart-liver (or heart-petrol) internal (*nai-Shinkan* 内心肝) which is red and round like the sun, or all the Passions, which will be cut to one stroke of pure lotus and can be as soul-essence of man (*shi nin shōryō* 人之精灵), or the king's heart (*kokuō - shin* 国王心), or "the woman for a man or a woman for man" (*i-nan nyo Ninno, i-shi nan nyo Ninno* 为鷗?認・,为?鷗觸認・) ⁽¹⁴⁸⁾.

We have noticed that the yellow man is identified by the "king's heart". The commentary of *Yugi-kyō* Chogo written by the same ⁽¹⁴⁹⁾:

Sometimes we do bring to this hand 'on it' (*hi-ji shu* 持彼手) a man's head, which is sometimes called 'yellow man'. This is the gem of human (*hito* 人玉 *tama*-that is to say, the soul-essence of man). [...] On top of the man's head, there is something called Gem of man it makes them [in the hand of the King of Science the man's head], because there is a kind of seven drops of dew on the [summit] the man's head, and when *Dakine* eat, this man died of a stroke. This is to avert the calamity of *Dakine* fact that we wear the Gem of man [in the hand of the King of Science]. He made poter the man's head when [the purpose of ritual is] the life of [Sponsors]. On the other

hand, it also happens that one is wearing [in the hand] a sun which is represented in a three-legged crow. The sun represents the king, ie the Emperor of men (*Ninno* 人皇[*note* the homophony of the word with the "yellow man"!]). Sometimes called the king 'Red Crow'. 'Red' refers to the sun, and the crow is the bird that is in the sun. We learn that Great Deity Amaterasu is the god-son of the sun (日天子 *nittenshi*, devaputra Surya) is the sun. The king is a descendant of the Great Deity Amaterasu, it is called the 'Red Crow'. According to the secret tradition of the branch Ano (*Ano hiden* 穴太秘传[Chogo belonged to the branch of the Tendai Ano]), [Divinity] Hachiman 八幡 is god-son of the moon, the Great Deity Amaterasu is the god-son of sun, and [the Godhead] Kamo 賀 · [represents] the mansions of the stars (*seishuku* 星宿). Where is the Grand Rapporteur, who commands the ritual, we do wear the red raven [at the hand of the King of Science]. Because the Grand Rapporteur serves as tutor to the king and takes his hand to govern the affairs of the world (*kokuō wo te ni wo nigitte tenka Shikko subeki yue-ni* 國王ヲ手ニニキツテ天下ヲ可執行故ニ); is why we do bring to this hand the sun. This is a secret.

We know that Byōdō-in to 平等院宇治 Uji (near Kyoto) was built by Fujiwara no Yorimichi 藤原頼通 at the height of his power in 1052. The name comes Byōdō-in-name Byōdō 平等王 ō, "King of Equality" is another name for the King of Love Science. The little *note-Keiran Shuyo-Shu* in this regard seems to make an exact echo in Chogo writes in this passage [\(150\)](#):

The name of Byōdō-in. The Master says that this name is due to [the statue] of the King of Science Love that had been placed by Kobo-Daishi. Because we say that the King is the King Love Equality. He holds in his hand the soul-essence of beings and governs the world in equality. The Regent (*setsuroku* 摄 ·) also holds in his hand the world and all the people are subdued by him that is why we must think deeply. Because the Jewel-to-Wish is the form of Agreement (*sammaya-gyo* 三昧耶形) King of Love. The dragon god also this jewel as his heart-liver. In general, the Jewel-to-Wish gives the ability to do everything according to the wishes (*nyoi-jizai* 如意自在), and can make it rain all kinds of jewels (*Manpo* 万宝). That's where the name comes from Jewel to Wish (*nyoi-hoju*). The Venerable [King of Love Science] means the natural possession of the [areas of] Four Oceans (*Shikai Jinen tsūryō* 四海自然通領义[*note* that the expression *Shikai tsūryō* inevitably evokes the word *Shikai ryōshō* which is a term coined ritual Anointing of the induction]). It is why we must think deeply.

As we have seen, the Convention as the King of Love Science is the Jewel-to-wishes, and as an exegesis of the *Shin-zoku tekkin ki* 眞俗擲 · 记, which the author would probably Shukaku 守覚, Substance original (shame 本体) of the King of Science is nothing but the yellow man, which is identical to both the jewel-in-wishes and Relic [\(151\)](#). Abe has been shown that the Jewels to Wish identified the relics (including those who had been reported by Kūkai China, preserved Tōji, which legends say that he was buried as to Jewels Wish Mount Muroo 室生山[also called

Ben'itsu zan 一山] Nara), were regarded as magical substances of the highest power by the clergy and the whole court at the end of the Heian period. There was a belief that many of these relics increased if the country was prosperous, and it declined in periods of decline, so we organized ceremonies during which they had come to the Relics of the Tōji court to consider the number (the first ceremony of its consideration of the number of relics dating back to 950). These ceremonies were occasions at the same time distribution of the relics to the emperor, the emperor and retired members of the aristocracy (152).

Given this background, we can understand more easily a direct association between the divine fox (*shinko* 辰狐) and Great Deity Amaterasu as described in this passage from *Keiran-Shuyo-Shu* (153):

In general, the Great Deity Amaterasu is the sun god, and also the shape of the solar wheel who retired in the Cave Celestial (*ama no Iwado* 天の岩戸). It also said, according to a transmission, if the Great Deity Amaterasu, having descended from heaven, withdrew into the cave of heaven, this was the form of divine fox (*Shinko*). Among all animals, the fox divine [the only] to produce light of his own body. Therefore, the deity manifested itself in this way (etc.)

Question: Why the fox product infallibly divine light?

Answer: The fox is a divine manifestation of Avalokitesvara-processing to the Wheel-a-Wish (Nyoirin-kannon 如意轮观 ·). That's because it's essentially the Jewel to wish that the name "King cintamani (Shinda-mani-ō 辰陀摩尼王). The Jewel of the product still shine at night. [...] We also say: There is a three-pronged *vajra* (*san-ko* 三古[钻]) on the tail of the fox divine, and what *vajra*, there is a jewel-in-wishes. The three-pointed *vajra* is the triangular shape of the fire, and the Jewel is the brilliance of handling (*no mani toka* 摩尼の燈火) (154). Therefore, this deity, manifesting a majestic splendor (*iko* 威光) illuminates the entire Plan Essence (*Hokkai* 法界, sk. *Dharmadhātu*) (etc.). We also say: in the *Sutra [opportunities] incredible* (-*Mizou kyō* 未曾有经), it is said that they worshiped God and the fox made him the King (155). Our tradition says that the fox is the same god that Great Deity Amaterasu is the Origin of Divinity Hundred Kings (*hyakuō Genjin* 百王元神).

Given that the solar symbolism yellow man (it looks perhaps better "symbolism of the midnight sun"), you will understand why Dakini-ten is associated with Mahavairocana in a text entitled *Rinnō Kanjo kuden* 轮 · · 顶 · 传" oral traditions about the Anointing of the King at the Wheel, "a book that appears to date from the Kamakura period (156). According to a summary that gives Abe, this paper begins by declaring that the king is the Holy King-turning-the-wheel-d'Or (*konrin jō* 金轮圣 ·) and, because it receives during Anointing his induction, there is a ritual called the Anointing of King *Cakravartin*, during which he sprinkled water from Four Oceans on the top of his head. This ritual has been passed down from generation to generation in the clan of Regents. He then said that the Tathagata Mahavairocana, taking pity on beings who are

connected to the world, ordered Dakini-ten, which is the Body-elapsed (*Toru-jin* 等流身) [the last] four of his Body Essence (*Shishu hosshin* 四种法身), to manifest temporarily (*or kari genji* ...假に現じ...) the imperial throne, the highest and most glorious dignity in the world, so that by this artifice, the 'beings' attachment to the world instead be cut. Dakini is a transformation of the Eight Letters Manjusri (Monju Hachiji 八字文殊). The author then describes five types of seals, the main one being the Seal of the jewel-in-wishes. This jewel-to-Wish is a producer of all species in the world, the Seven Jewels of *Cakravartin* arise naturally from this jewel. He explains the formula (probably "Dakini") accompanying the Seal of the jewel-in-wishes by the myth of the submission of *Dakine* eating the yellow man is the same formula they have received the Buddha (transformed in Mahākālī) at the end of the myth, which would take the yellow man dead before other major *yaksa* just eat them. If you pronounce this formula, all the virtues, and especially the virtue of Compassion, will occur, and all beings, enjoying the power of the jewel-in-wishes, will be converted to the Act.

* *

Dakin and the Emperor 4

Conclusion [Return to Table of Contents](#)

We are now at the end of this long journey to a jungle of myths and rituals that led us to medieval India to the dark depths of divine kingship in medieval Japan.

We can ask ourselves why this yellow man could be associated with the jewel-in-wishes and Relics. The answer can only be speculative, but it seems it is good and the only possible: it is probably because the yellow man was conceived as something round, a shape like that Relic and Jewel to wish (you can refer to the passage of *Yugi-kyō* Chomon-shō cited above where the author Chogo, imagine the yellow man as "dew"). What is surprising still is that, while the relics were real things existing actually in jars kept at Tōji treasures or imperial or aristocratic, it was possible to imagine things exist, like the Jewel to the wishes or the yellow man, in ways quite physical. But then we say that the relics were as magical objects, as their numbers increased or decreased according to the wealth of the country. Existing or nonexistent, they were all things both physical and magical Philosopher's Stone they were created from scratch by a certain

"creative imagination" of the medieval mind.

But, despite all our attempts at explanation, it can not be convinced of the reasons put forward that would allow Dakini-ten, one of the deities most vile and cruelest of esoteric Buddhism, to reach this extraordinary apotheosis where she chairs the ritual most secret and most sacred of the Japanese royalty. It will be recalled that about the little phrase of *Keiran Shuyo-sh-ū* in the chapter on Dakini-ten, under the anointing of induction, which stated that "In the *Sutra of the Benevolent King (Renwang-jing 仁王经)*, [it is a question of] 'Making worship the god of the cemetery [offering] that "it is what we must think deeply." As our analysis of the commentary *Renwang-jing* by Liangbi and tale of King Kalmā□apāda have been suggested, the fact of referring to this tale of *Renwang-jing* about Anointing induction seems to imply that the author was (at least vaguely) aware of the violent and cruel to royalty: "this offer" mean in the context of this legend the offering of the heads of a thousand kings to the god of the cemetery, which is nothing as Mahakala, and its acolytes probably ugly *and* Dakin □ *aka* man-eaters. The king, in this context is itself a demon eating the flesh of children, and it is a heretical teacher charged with giving the Anointing the king, who urged him to do the bloody sacrifice of a thousand kings - all as the clan of Regents, "Master of the Son of Heaven", which is supposed to give the Anointing of the kings Japanese enthronement. Keep the yellow man, to say the vital spirit beings in his hand was the purpose of the anointing of induction, and the clan of Regents at its side, as "Master the Son of Heaven "could take the" king's heart "in his hand. And it is perhaps not superfluous to recall that "holding in his hand" is here synonymous with "tame (under his feet)"...

Might we suggest that the ritual of enthronement unction which based the legitimacy of sacred kingship had everything at once an obscure feature of "deconstructing" the inside? We do not believe, and here's why.

Think of the rituals and myths in their entirety: it is noted then the extreme ambivalence elements that make up this total. On the one hand there is the deity most vile and cruel, but also possess the magical power more efficiently, the pantheon of esoteric Buddhism, there are myths evoking images of erotic acts deviant social norm and an atmosphere of violence, but at the same time, the ritual is practiced in the greater solemnity, and the king "springs" of this ritual is the holiest in the world, beyond the social norm, transcending the world by his holiness. One can see a structure similar to it is found in many medieval myths of the birth of the gods. Indeed,

stories belonging to the genus *Mono-honji* 本地物"often tell the adventures of heroes and heroines who fall in the throes of the deepest miseries that after these tragic destinies they are killed *and reborn* as the most powerful gods. Their brilliance is all the more resplendent they were vile and miserable in their life (157). It is the extreme difference of values in play, first extreme poverty and other extreme holiness and majesty that is the key to the religious emotion that produce these stories. Although in terms of content, it would be difficult to establish a comparison between these tales *honji mono-and* the ritual and myths of the Anointing of induction, it is likely that the same logic underlies the mythic structure these two kinds of facts. And can we not think that this logic is that even thought tantric in general? As we have mentioned about the *Dakine* late Tantric Buddhism in India and Tibet, Tantric thought is characterized by a search express the ugly, the violent, the erotic or impure, which result of a desire to exceed any standard of all social and discursive oppositions; overtaking in transcendence is more total than it plunged into the lowest values. Would this not a phenomenon parallel to it that we find in the ritual and myths of the Anointing of induction?

However, even if so, the surprising thing is that this whole idea of medieval Japan seems to produce, and relations develop in the mythic depths. While late in Tantrism, the search for low values seem to be on a more conscious, according to a doctrine much more systematic, the analogous phenomenon appears s'émerger in Japan on a much more unconscious. But it may mean at the same time there is a deep internalization of the Tantric thought in Japan, which was reworked in the mythic unconscious, to be able to produce myths and rituals quite original.

If we accept this hypothesis, at least one important corollary of the viewpoint of social history seems to be drawn. Is that to achieve the transcendent and the sacred in the world, Tantric thought seems to have needed the exact values (and *extremely*) opposed them - one could say *anti-transcendent* values or *anti-sacred*. That would be those values that were represented by deities "outcaste" as Dakini-ten in the religious imagination, and society of medieval Japan by the people "outcaste". One could even argue historical arguments in favor of this hypothesis is that the period in which the activities of these people "outcaste" appear to have been particularly impressive and appears to coincide with the period when Buddhism "exotérico-esoteric" based on the ideology of original enlightenment (*hongaku shiso* 本覚?籙) (which is actually the Japanese form of the Tantric ideology) was flourishing. This period corresponds roughly to the first half of the medieval Japanese. Throughout this period, people "outcasts" were treated by

ordinary people with an ambivalent feeling of awe before the sacred of the sacred attraction and revulsion at the horrible and unclean. When Buddhism "exotérico-esoteric" begins to decline (or self-disintegration) from the second half of the Middle Ages, people "outcaste" will be increasingly easy to disregard and discrimination Name the part of ordinary people.

The main causes of treatment progress and feelings about people "outcaste" must obviously be sought in the social history itself. But is not it interesting that this development was largely parallel to that of Buddhism "exotérico-esoteric" in medieval Japan?

On this we leave, all dreamers, this dark and fascinating world of *Dakine* / Dakini-ten.

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beyond the social norm, transcending the world through his holiness. We can see that a structure similar to it is found in many medieval myths of the birth of the gods. Indeed, stories that belong to the genus *Mono-honji* 本地物 often tell the adventures of heroes or heroines who fall into the throes of the deepest miseries that after these tragic destinies they are killed *and reborn* as the most powerful gods. Their brilliance is all the more resplendent they were vile and miserable in their life (157). It is the extreme difference of the values at stake, on the one hand the extreme poverty and other extreme holiness and majesty, which is the key to the religious emotion that produce these stories. Although in terms of content, it would be difficult to draw a comparison between these tales *honji mono*-and the ritual and myths of the Anointing of induction, we can assume that the same logic underlies the mythic structure these two kinds of facts. And can we not think that this logic is that even thought tantric in general? As we have mentioned about *Dakin* in the late Buddhist Tantra in India and Tibet, Tantric thought is characterized by a search express the ugly, the violent, the erotic or impure, which result of a desire to overcome every social norm and all objections discursive; overtaking in transcendence is more than the total they penetrate into the lowest values. Would this not a phenomenon parallel to it that we find in the ritual and myths of the Anointing of induction?

But even if so, the amazing thing is that this whole idea of medieval Japan seems to produce, and in the depths s'évoluer mythical. While late in Tantrism, the search for low values seem to be on a more conscious, according to a doctrine much more systematic, the phenomenon seems analogous s'émerger in Japan on a much more unconscious. But it may mean at the same time there is a deep internalization of the Tantric thought in Japan, which was reworked in the unconscious mythic to come to produce myths and rituals quite original.

If one accepts this hypothesis, at least one important corollary of the viewpoint of social history seems to be drawn. Is that to achieve the transcendent and the sacred in the world, the thought seems to have tantric needed the exact values (and *extremely*) opposed them - one might say *anti-transcendent* values or *anti-sacred*. That would be those values that were represented by deities "outcast" as Dakini-ten in the religious imagination, and society of medieval Japan by the people "outcaste". One could even argue historical arguments in favor of this hypothesis is that the period in which the activities of these people "outcaste" seem to have been particularly rich and remarkable appears to coincide with the period when Buddhism "exotérico-esoteric" based on the ideology of original enlightenment (*shiso hongaku* 本覚思想) (which is actually the Japanese form of ideology Tantric) flourished. This period corresponds roughly to the first half of the medieval Japanese. Throughout this period, people "outcaste" were treated by ordinary people with an ambivalent feeling of awe before the sacred, the sacred attraction and repulsion to the horrible and unclean. When Buddhism "exotérico-esoteric" begins to decline (or self-break) from the second half of the Middle Ages, people "outcaste" will be increasingly easy to disregard and discrimination social from ordinary people.

The main reasons for this treatment and feelings about people "outcaste" must obviously be sought in the social history itself. But is not it interesting that this development was largely parallel to that of Buddhism "exotérico-esoteric" in medieval Japan?

With that, we leave, all dreamers, this dark and fascinating world *Dakin* / Dakini-ten.

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(157) A completely parallel structure can be observed in some folk tales of Chinese Buddhism, such as Miaoshan妙善. In this tale, cf. Glenn Dudbrige, 1978. [Return to text](#)

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