

The Internalization of the Tiger Talismans:
The Translation and Close Reading of
the *Hidden Text of the Tiger Talismans* 洞真太上神虎隱文

By

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To my dad, now freed from all entanglements

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LIST OF ABBREVIATIONS

- BPZ NP *Baopuzi Neipian Jiaoyi (Zhengding Ben)* 抱朴子內篇校譯 (增訂本). ed. Wang Ming 王明. Beijing: Zhonghua, 1985.
- DCMC Kroll, Paul W. *A Student's Dictionary of Classical and Medieval Chinese*. Leiden: Brill, 2017.
- DDZJ *Dadong Zhenjing* 大洞真經 (DZ 6)
- DDYJ *Dadong Yujing* 大洞玉經 (DZ 7)
- DZ *Zhengtong Daozang* 正統道藏, the canon completed in 1446 during the *Zhengtong* era. The numbering of the scriptures follows Kristofer Schipper and Franciscus Verellen, eds. *The Taoist Canon: A Historical Companion to the Daozang* (Chicago: University of Chicago Press, 2004).
- EDS Bokenkamp, Stephen R. *Early Daoist Scriptures*. Berkeley: University of California Press, 1997.
- HTJ *Huangting Neijing Jing* 黃庭內景經 (DZ 1032.11 & 12)
- HYDCD *Hanyu Dacidian* 漢語大詞典, ed. Luo Zhufeng 羅竹風. Shanghai: Zhonghua Dacidian Chubanshe: 2008.
- SHYW *Dongzhen Taishang Shenhu Yinwen* 洞真太上神虎隱文 (DZ 1334)
- WSBY *Wushang Biyao* 無上秘要 (DZ 1138)
- YJQQ *Yunji Qiqian* 雲笈七籤 (DZ 1032)
- ZG *Zhengao* 真誥 (DZ 1016)

CHAPTER I

INTRODUCTION

The Spirit Tiger Talisman (*shenhu fu* 神虎符) and the Metal Tiger Talisman (*jinhu fu* 金虎符) are listed by Isabelle Robinet and Catherine Despeux, eminent scholars of Daoism, as some of the major talismans of Supreme Purity or Shangqing 上清 tradition.¹ Despeux points out that most of the Shangqing talismans, such as the more well-known Liquid Gold Firebell (*liujin huolin* 流金火鈴) and Seven Primes Falling (*huoluo qi yuan* 豁落七元), have an apotropaic function. Despite their similar functions and renown, the Tiger Talismans have received little coverage from scholars in the West compared to the Firebell and the Seven Primes Falling. For instance, the Tiger Talismans are not treated with their own entry in *The Encyclopedia of Taoism*, and thus far only Isabelle Robinet has subjected the many scriptures related to the Tiger Talismans to analysis in her monumental *La Révélation du Shangqing* and her contributions to

¹ Isabelle Robinet, *La Révélation du Shangqing dans l'histoire du Taoïsme: Tome Second* (Paris: École Française d'Extrême-Orient, 1984), 179 and Catherine Despeux, "Talismans and Diagrams," in *Daoism Handbook*, ed. Livia Kohn (Leiden: Brill, 2000), 509. Despeux classifies the function of the two Tiger Talismans as "grant[ing] general protection and spiritual support." This claim is probably based on a cursory glance since the scriptures related to these talismans (e.g. CT 1334 and 1344) state that they also overpower the Six Heavens and help the messianic Sage Lord of the Latter Heavens to reign all of his realms; these functions are indeed similar to those that of the Firebell and the Seven Primes Falling. It is sensible since these Firebells are usually worn together with "tiger talismans" by celestial deities on their bodies. See Mugitani Kunio, "Huoling 火鈴 Fire-bell," in *The Encyclopedia of Taoism I*, ed. Fabrizio Pregadio (London: Routledge, 2008), 532-3. Also, Tiger Talismans are often mentioned in other important Shangqing texts. E.g. They are known as 神虎大符 and 金虎真符 in *Basu Jing* 八素經 (CT 426.4b.4), 神虎之符 and 神虎之大符 in *Housengjun Lieji* 後聖道君列紀 (CT 442 2b.6 & 5a.4-5, it is one of the four *Purple Texts*), and 神虎符 in *ZG* (CT 1016 8.13b.6 & 10.5b.5).

I am translating the Shangqing Heavens as Supreme Purity, following Robert Campany and Paul Kroll's interpretation of *qing* 清 as Purity, rather than Clarity. It is a departure from Edward Schafer's translation of Shangqing as Upper Clarity. See Robert Ford Campany, *To Live As Long As Heaven and Earth: A Translation Study of Ge Hong's Traditions of Divine Transcendents* (Berkeley: University of California Press, 2002), 7 n.13.

Kristofer Schipper and Franciscus Verellen's *Taoist Canon*.² This paper is a preliminary attempt to slightly fill the lacuna by translating and analyzing one of the earliest Tiger Talismans' scriptures, the *Hidden Text of the Spirit Tiger* (*Dongzhen Taishang Shenhu Yinwen* 洞真太上神虎隱文, CT 1334, SHYW hereafter).

SHYW, highly likely one of the original Shangqing texts revealed to Yang Xi, casts light on how early Shangqing adepts addressed the threats of malefic spirits. Most of the scripture is comprised of two poems worded in flowery but abstruse language. The obscurity of the scripture, a common trait of an esoteric text, would have rendered the understanding of its contents nearly impossible. Fortunately, SHYW is heavily linked to the *Perfect Scripture of the Great Grotto* (*Shangqing Dadong Zhenjing* 上清大洞真經, CT 6, DDZJ hereafter), a core Shangqing text that is overtly a visualization manual (more in the "Correlated Texts" section in Chapter 2). More importantly for this thesis, a fairly large number of SHYW's verses are correlated to DDZJ. Hence, a careful intertextual analysis between SHYW and DDZJ will help making SHYW more accessible. Admittedly, this approach risks overemphasizing the role of visualization in the application of talismans in exorcistic rituals of the Shangqing tradition. As I will demonstrate, the degree to which these texts are correlated does warrant anchoring a preliminary study on the

² Robinet, *La Révélation*, 2:179-186 and Kristofer M. Schipper and Franciscus Verellen, *The Taoist Canon: A Historical Companion to the Daozang. Vol 1: Antiquity through the Middle Ages* (Chicago: University of Chicago Press, 2003), 139, 167, 180-4, 590, 596 The list of scriptures related to the Spirit Tiger Talisman and Metal Tiger Talisman are CT 256, 1333, 1334, 1344, 1355, 1336, 1337, and 1383, dated from the Six Dynasties to the Song Dynasties. Additionally, Stephen Bokenkamp points out that the apotropaic poem sung along with the use of the Metal Tiger Talisman, the "Ode of the Golden Perfected" 金真之詩 is the earliest examples of lyrics for the "Stanzas for Pacing the Void" 步虛章 of the Lingbao scriptures. However, he did not publish more information about this poem. See Bokenkamp, "The 'Pacing of the Void Stanzas' of the Ling-Pao Scriptures," (Master's thesis, University of California Berkeley, 1981), 9-10. The Japanese scholar, Ishii Masako, did publish an article on both of the Tiger Talismans. Ishii Masako, "Kinko Shinfu, Shinko Gyokukyō Shinfu Kō 《金虎真符》 《神虎玉經真符》考." *Sōka Daigaku Inbun Ronshū* 創價大學人文論集 8 (1995): 3-33.

intertextual analysis.³ The appearance of verses related to visualization in a text about apotropaic talismans, in fact, betrays how Shangqing cosmology serves as the common denominator for both religious repertoires.⁴

SHYW's substantial visualization references aiming at the return to the Origin reflects the importance of the primordial origin as the source of power. In Shangqing cosmology, words are imbued with such primordial energies. The two celestial scripts that first came into being, as the result of the differentiation of the primordial *qi*, later formed the scripts of scriptures and talismans respectively. The early Shangqing adept had to use both scripture and talismans as a collective unit to gain the primordial energies for exorcism. The bipartite structure of scripts is a departure from pre-Shangqing use of talismans, an externally worn armament that did not require any comprehensive of the script. In the Shangqing world, literacy is a prerequisite to power. The adept was expected to understand the scripture and practice the methods revealed in the scriptures to return to the Origin. Once he/she accomplishes the perfected body, his scripture and talismans will also revert to the primordial, ethereal state and become part of the adept's body. As the adept is internally imbued with the primordial power, he/she can recruit divine help and/or expulse malefic spirits.

The Shangqing scriptures were birthed in the 3rd to 4th century south China. The northern émigrés, who found a new home around the capital of Jiankang 建康 after the fall of Luoyang 洛

³ I am admittedly operating on the it's-better-to-get-forgiveness-than-permission paradigm. I took on this project, despite its speculative nature, because I prefer some light to none on this important scripture. Exorcism, as an important religious repertoire of the Shangqing tradition, has been mainly explored based on the narratives in the *Zhengao*. SHYW may offer us the insight of a prescriptive text, if not a first-person account projected into the text.

⁴ The phrase "religious repertoires" is derived from Campany's idea to view religions as "tool kits or repertoires used variously by individuals in negotiating their lives." Robert F. Campany, "On the Very Idea of Religions (In the Modern West and in Early Medieval China)," *History of Religions* 42, No. 4 (May 2003), 317-8.

陽 in 311, dominated the political power. Their religion, Celestial Master Daoism, also gain prominence and systematically eradicated southern religious practice by labelling them as profane. Among the many native southern upper-class families that eventually joined the ranks of Celestial Master Daoism, the Xu 許 clan claimed to have received revelations more superior than existing scriptures from a group of exalted Perfected beings (*zhenren* 真人) hailed from the higher Shangqing heavens. The new scriptures were revealed solely to Yang Xi 楊羲 (330-386⁷), the Xus' spiritual adviser from year 364 to 370. The details of his night visions are documented in the first two chapters of *Zhengao* 真誥 (ZG hereafter). According to ZG, Yang Xi is an accomplished spirit medium who acts as intermediary between his clients and the spirit world.⁵ Although Yang Xi is an ordained Celestial Master official, the Shangqing scriptures seek to undermine some of the Celestial Master's main teachings. The Perfected beings abhor Celestial Master's "Way of the Yellow and the Red" (黃赤之道), a sexual rite that were meant to join the *qi* of the protective spirits inside of the two participating adepts into a whole.⁶ They substitute it with spirit marriages instead. Yang Xi's own spiritual career benefits from his betrothal to a Perfected Consort An of the Nine Floriate of the Upper Palaces of Purple Clarity 紫清上宮九華安妃.⁷ Consort An is the rightful owner of the *Cinnabar Seal of Purple Primordality for the*

⁵ See Stephen R. Bokenkamp, *Ancestors and Anxiety: Daoism and the Birth of Rebirth in China* (Berkeley: University of California, 2007), 113-8, 131-8. A powerful Jin Court officer, Chi Yin 郗愔 (313-384), consults Yang Xi with regards to his inherited burden due to his deceased father's transgressions. Yang Xi also petitions on behalf of the Xu family to resolve a sepulchral complaint. Bokenkamp has skillfully reconstructed the flow of events since these incidents are not depicted in ZG in an orderly manner.

⁶ Stephen R. Bokenkamp, "Declarations of the Perfected," in *Religions of China in Practice*, ed. Donald S. Lopez, Jr. (Princeton: Princeton University Press, 1996), 168.

⁷ I mainly follow Bokenkamp's translation of names mentioned in ZG. In this case, I translated *jiuhua* 九華 as as "Nine Floriate," rather than following Bokenkamp's "Nine Blossom," treating 華 as the homonym of flowers 花 (Bokenkamp, "Declarations," 172). I want to emphasize the salvific connotation of her name that is comparable

Jade Purity Heaven Divine Tiger Text of Inner Perfection 《玉清神虎內真紫元丹章》, a text that is said to be superior to anything Yang Xi possessed. Yang Xi's spiritual mentor, the Lady of South Mount, Wei Huacun 南嶽夫人魏華存 (d. 334), advises Yang Xi that he should take the celestial marriage in consideration. The marriage will give him access to the celestial copy of the *Divine Tiger Text of Inner Perfection* if he agrees to Consort An's marriage proposal. This indicates the immense power of this celestial scripture since Yang Xi was already arguably one of the most eminent "spiritual advisers" during his time.⁸ Within the Shangqing corpus that claims superiority to the prevailing religious texts, SHYW provides an importance clue as to how the new revelations deal with the use of talismans, if not the exorcism of malefic spirits.⁹

SHYW is linked to the *Divine Tiger Text of Inner Perfection* since its colophon identifies by none other than Consort An as the source who reveals the text. If we combine the information given by the colophon and ZG's narrative, SHYW could very well be regarded as a part of the transcription of the *Divine Tiger Text of Inner Perfection*.¹⁰ The significance of this colophon is notable since colophons attributing a particular text to a direct transmission by Shangqing deities are rare. Of the 61 scriptures Schipper and Verellen classify as part of the "canonical Shangqing

to the effect of a powerful elixir, the Nine-Floriata Elixir (九華丹) that is also recorded in ZG (CT1016 11.10a.3; 12.3b.3-5).

⁸ CT1016 1.18a.6-8. Also see Stephen R. Bokenkamp, *Ancestors and Anxiety: Daoism and the Birth of Rebirth in China* (Berkeley: University of California, 2007), 112-3.

⁹ This is an abbreviated recount of Shangqing's history. I assume readers to be familiar with the origin of Shangqing Daoism, i.e. the revelations Yang Xi received and recorded in ZG. Scholars such as Michael Strickmann, Isabella Robinet, and Stephen Bokenkamp have written extensively on the subject. See Michel Strickmann, "The Mao Shan Revelations: Taoism and the Aristocracy," *T'oung Pao* 63, no. 1 (1977): 1-14; Isabelle Robinet, *Taoism: Growth of a Religion*, trans. Phyllis Brooks (Stanford: Stanford University Press, 1997), 116-7; Stephen R. Bokenkamp, "Declarations," 166-70.

¹⁰ The colophon, however, states that SHYW is a part of a *juan* called the *Hidden Text of Spirit Tiger Using the Eight Techniques of Wisdom that Annihilate Demons, Taishang Bashu Zhihui Miemo Shenhu Yinwen* 太上八術智慧滅魔神虎隱文.

scriptures,” only SHYW claims direct transmission from Consort An. Even fewer are the ones not considered apocrypha.¹¹ The lack of indisputable proof for factual accuracy of the colophon notwithstanding, the claimed origin alone gives credibility to the scripture’s efficaciousness. In fact, the scripture was most likely widely circulated and well-received by the fifth century.

There are a few clues that indicate that SHYW was a well-known scripture. Tao Hongjing 陶弘景 (456-536) was already aware of a certain *Hidden Text of the Spirit Tiger*, *Shenhu Yinwen* 《神虎隱文》 when he was compiling ZG in the 490s.¹² Tao, in his marginal notes, points out verses of ZG that comment on two verses from this *Shenhu Yinwen*, “玄玄即排起” and “調彈恭柏榮.”¹³ While some glyphs used in the ZG references are slightly different from those of SHYW, Tao noted that these verses are from the “Ode of Scattering the Spirits”

¹¹ Schipper and Verellen catalogued the 61 scriptures related to the 34 scriptures listed in *Shangqing Dadong Zhenjing Mu* 上清大洞真經目 in *Dongxuan Lingbao Sandong Fengdao Kejie Yingshi* 洞玄靈寶三洞奉道科戒營始 (CT1125 5.1a-1b) as canonical Shangqing scriptures. This list is the earliest extant version of the Catalogue of Shangqing Scriptures (*Shangqing Jingmu* 上清經目) presented by Liu Xiujing 陸修靜 to Emperor Mingdi of the Liu Song dynasty in 471. These 34 works no longer correspond to the extant Daoist scriptures on a one-to-one basis. E.g. the canonical scripture dedicated to Spirit Tiger Talisman was *Shangqing Shenhu Shangfu Xiaomo Zhihui* 《上清神虎上符智慧消魔真經》, a title that is no longer extant even though there are many tiger talisman scriptures that are still in circulation. Schipper and Verellen followed Robinet’s methodology, which includes alleged apocrypha, texts not directly written by Yang Xi and his clients, as “core scriptures.” Of these 61 scriptures, only 10 contains colophons attributing the transmission from Shangqing deities or Perfected. They are CT 1355 and CT 1335 from Jade Maiden of the Great Harmony (Taihe Yunü 太和玉女) to Youyang Jun 幼陽君; CT 1389 from Ziwei Furen 紫微夫人 to Yang Xi in 355; CT 1378, CT 1333 and CT 1336 from Tongbo Zhenren 桐柏真人 to Xu Yuanyou 許遠遊 (d. 435); CT 33 and CT 1366 from Nanyue Furen 南嶽夫人, CT 1334 from Consort An; and CT 1339 was discovered and transmitted by Wang Xuandu 王玄度 during the Zhou dynasty. As the colophons claimed to be transmitted to Xu Yuanyou were added by Xu Rongdi 許榮地 (d. 435), the great-grandson of Xu Mai, they are considered apocryphal by Robinet. CT 1339 is also considered. Schipper and Verellen, *Taoist Canon*, 1:137-185.

¹² Michel Strickmann, “On the Alchemy of T’ao Hung-ching,” in *Facets in Taoism: Essays in Chinese Religions*, eds. Holmes Welch and Anna Seidel (New Haven: Yale University Press, 1979), 140-1.

¹³ CT 1016 3.16b.10, “此二條是釋神虎隱文中語 . . .” and 17.1b.9, “玄玄即排起，調彈恭柏榮，並是《神虎隱文·揮神詩》中句 . . .”

(*Huishen shi* 揮神詩), the exact match to one of SHYW’s poems.¹⁴ That a certain version, if not the very copy of, SHYW was already in circulation during the Six Dynasties is further supported by the many Shangqing scriptures correlated to the text. There are at least 4 similar scriptures dedicated to the Spirit and/or Metal Tiger Talismans that were in circulation during the Six Dynasties.¹⁵ The influence of SHYW persisted until at least the Tang period, as exhibited by compendiums of scriptures related to the two Tiger Talismans.¹⁶ Among these Tang period scriptures, the second of the five-juan “Scriptures of Wisdom that Annihilate Demons” (*Dongzhen Taishang Shuozhizhui Xiaomo Zhenjing* 《洞真太上說智慧消魔真經》, CT 1344) is almost identical to SHYW.¹⁷ As can be seen, SHYW is a significant Shangqing scripture that was used by generations of Daoists but has not received adequate scholarly treatment so far.

¹⁴ CT 1334 2b.9 and 2b.3 have “玄玄那排起” and “彈調赫柏榮” respectively.

¹⁵ They are *Dongzhen Taishang Shenhu Yujing* 洞真太上神虎玉經 CT 1333; *Dongzhen Taishang Jinpian Hufu Zhenwenjing* 洞真太上金篇虎符真文經 CT 1336; *Dongzhen Taiwei Jinhua Zhenfu* 洞真太微金虎真符 CT 1337; and *Shangqing Taishang Yuanshi Yaoguang Jinhua Fengwen Zhangbaojing* 上清太上元始耀光金虎鳳文章寶經 CT 1383. Since the dating of Shangqing scriptures is a project on its own that goes beyond the scope of this paper, I am following Isabelle Robinet’s dating, which locates all of these scriptures to the Six Dynasties (220-589). They are, roughly contemporaneous to SHYW, which Robinet dated to Eastern Jin (317-420). Schipper and Verellen, *Taoist Canon*, 1:167, 183-4, 195.

¹⁶ Some of these scriptures are the *Superior Scripture of Supreme Origin, Invocation of the King of the Majestic Spirits of the “Golden Empyrean of Nine Heavens of the Jade Capital”* (*Yujing Jiutian Jinxiao Weishenzhu Taiyuan Shangjing* 《玉景九天金霄威神王祝太元上經》, CT 256), *Instructions Concerning Shangqing Talismans* (*Shangqing Pei Fuwen Jue* 《上清佩符文訣》), *Precious Registers of Disciple of the Three Luminaries of the Great Arcane, A Heavenly Treasure of Shangqing Dongzhen Division* (*Shangqing Dongzhen Tianbao Dadong Sanjing Baolu* 《上清洞真天寶大洞三景寶錄》, CT 1385), and *Scriptures of Wisdom that Annihilate Demons* (*Dongzhen Taishang Shuozhizhui Xiaomo Zhenjing* 《洞真太上說智慧消魔真經》, CT 1344). I follow the English translation of the names of these scriptures from Schipper and Verellen, *Taoist Canon*. Note that the *Instructions Concerning Shangqing Talismans* (*Shangqing Pei Fuwen Jue* 《上清佩符文訣》) consists of five scriptures (CT412-416), each identified by the color of the scrolls. The two works that contain references to the Spirit Tiger and the Metal Tiger Talismans are the blue and the white copies, *上清佩符文青券訣* and *上清佩符文白券訣* (CT 412 & 413). Schipper dates them to the Tang dynasty. Schipper and Verellen, *Taoist Canon*, 1:614-5.

¹⁷ Robinet thinks that the first two *juan* of CT 1344 are contemporaneous to CT 1334 since the first *juan* is cited by ZG as well. The last three *juan* are dated to the Tang dynasty. See Robinet, *La Révélation*, 2:184. However, *juan* 2 of CT 1344 does not contain the colophon claiming the direct transmission from Consort An.

A close reading of SHYW, by way of intertextual analysis, reveals that the workings of the Tiger Talismans are improvised uses of components drawn from multiple pre-Shangqing religious repertoires. In this thesis, I will demonstrate the techniques portrayed in SHYW involve the internalization of the Tiger Talismans. The talismans, originally symbols of imperial martial power worn externally, becomes part of the very being of the ritualist as he/she becomes a Perfected being through practicing a series of visualizations. SHYW allows humans, albeit only a selected few, to fully possess the exorcistic power of divine origin as his/her own. The key to the democratization of the Tiger Talismans' imperial martial might is the ritualist's internalization of the primordial *qi*. I will also argue that the steps prescribed in SHYW to elevate the human adept into powerful a Perfected being reflect the religious "hybridity" of Yang Xi, who navigated between Celestial Master's centralized celestial power structure and his native South's esoteric techniques. SHYW, a product of Yang Xi's "process of identification," reflects reformulated religious repertoires that simultaneously revere centralized celestial power and subvert the bureaucratic structure underlying such power.¹⁸

¹⁸ The "process of identification" is a term used by Homi Bhabha postcolonial framework. Homi K. Bhabha, *The Location of Culture* (London: Routledge, 1994), 38, 44, 112-4. See page 100 for more details.

CHAPTER II

BACKGROUND

Structure

The *Hidden Text of the Spirit Tiger* mainly promulgates the apotropaic power of the Spirit Tiger Talisman and the Metal Tiger Talisman, by illustrating the ceremony in which these talismans were bestowed on the Sage Lord of the Latter Heavens, Li Hongyuan 後聖帝君李諸弘, known by his byname Li Shanyuan 李山淵 in the text. The Sage Lord rules from the Golden Porte 金闕, which is located in the highest point of the Shangqing Heavens that intersects with the higher Yuqing 玉清 Heavens.¹⁹ According to his *Annals*, Lord Li's most important role is to act as the messiah who "harvests" the seed people 種民, the adepts who persisted in their faith, during the prophesied end time in 392 (year of *renchen* 壬辰之年).²⁰ SHYW, while being silent on the prophecy, emphasizes Lord Li's role to vanquish the pre-apocalypse evil rulers, the Six Heavens and the Northern Thearch.²¹ To this end, two higher ranked deities, the Most High Lord

¹⁹ Among the subject of the Lord Li are the ten heavens, billions of mortals and the Perfected, the rivers and oceans. The term "ten heavens" refers to the ten grotto-heavens 洞天 that are the ten miniature cosmos located in earthly mountains. They are homes to the adepts of the Transcendent arts 仙術 who are yet to ascend to the heavens. For the list of duties of the Sage Lord in SHYW; see CT 1334 4b.7-5a.8. Stephen R. Bokenkamp, *Early Daoist Scriptures* (Berkeley: University of California Press, 1997), 344 n.*.

²⁰ See the *Annals of the Lord of the Dao, Sage of the Latter [Heavens] of Shangqing or Shangqing Housheng Daojun Lieji* 上清後聖道君列紀, CT 442, translated in Bokenkamp, *EDS*, 339-62.

²¹ CT 1334 4b.10: "把執天威，讖滅六天，總罰三官，罰執北帝..." Strickmann has pointed out that before 392, the world was "one given over to the violent reign of the Six Heavens 六天, administrative headquarters of the non-immortal dead; a baleful region, far in the North, ruled over by those redoubtable martial spirits, dead generals of old, whom the benighted populace of Wu continued to worship as gods and to propitiate with blood offerings." Strickmann, "Mao Shan Revelations," 12-3. Also see footnote 184.

of the Dao 太上大道君 and the Celestial Thearch, the Lord of the Grand Tenuity 太微天帝君, conferred their Tiger Talismans to Lord Li so that he could fulfill his governing responsibilities.²² As the celestial deities demonstrate the exorcistic power of the talismans, they also reveal to readers the methods by which to invoke the talismans' power.

The outline of SHYW is as follows:

1. Introduction of the first talisman (1a.1-3b.8): The scripture opens with the first prose-poem combination that introduces the Spirit Tiger Talisman. As the Most High Lord of the Great Dao 太上大道君 plays his cloud-form musical instrument, the music alone unsettles the heavens and its denizens. Perversity and evil are constrained. The Most High Lord then commanded the palace maidens to perform a song, the “Ode of Scattering Spirits,” along with the “Tune of Eradicating Sprites and Dispensing Numina” 揮神之詩, 滅精散靈之曲, in unison. The ode is easily separated into two distinctive components: a pentasyllabic poem that takes the theme of transcendent roaming 遊仙詩, a popular genre that traces back to Chuci 楚辭, followed by a tetrasyllabic one that details the violence done to various evils. The latter concludes with the instruction to wear the talisman at all times for its benefits.

2. Bridge (3b.9-5b.3): What follows is the prose narrative that illustrates the response of the Celestial Thearch, Lord of the Grand Tenuity 太微天帝君 to the summons of the Most High Lord of the Great Dao. The Lord of the Grand Tenuity emerged from his initial meditative state

²² A recurring role of Lord Li that is not mentioned here is the “middleman” in the transmission of Shangqing scriptures. As a former human who earned his place as a celestial ruler by his virtue and his relentless practice of the Shangqing methods, he eventually became the deity who receives scriptures from superior deities and subsequently transmit it to the mortals via the Azure Lad. Some of the examples of scriptures in which the Sage of the Latter Heavens play the role of the middleman between the higher deities and the Azure Lad, see CT 354, 639, 1329, 1331, 1344 and 1358. Although the Azure Lad is not mentioned in SHYW, in *juan 2* of the *Scriptures of Wisdom that Annihilate Demons*, he received the two Tiger Talismans from Lord Li and transmitted them to appointed mortals (CT 1344 2.6a.9-6b.3).

and hastened to travel across celestial regions along with heavenly music, animal noises, lights, fragrance and episodes of overpowering dragons. As he finally reached the Most High Lord's palace, he waited at the Purple Porte before he was escorted to the Most High Lord. Such an account recalls the details of the Azure Lad's 青童君 voyage in the *Purple Texts*.²³ Different from the *Purple Texts*, however, is that the Lord of the Grand Tenuity was subjected to a humble position not because he was pleading for a scripture like the Azure Lad. Quite the contrary, he was the owner of the Metal Tiger Talisman but had to transmit his treasured talisman to the lower ranked Lord Li differentially because of the command from the Most High Lord. In other words, SHYW and the *Purple Texts* certainly ascribe authority to the Sage Lord from different perspectives.

3. Introduction of the second talisman (5b.4-7a.7²): The bestowal of the Metal Tiger Talismans to Lord Li is presented by the second prose-poem combination. As the Lord of the Grand Tenuity was producing the celestial scripture, he asked the palace maidens of the Grand Tenuity to sing the "Ode of the Golden Perfected," with the "Tune of Pacing the Void" 金真之詩, 步虛之曲. The format is similar to that of the first ode: this lyrical poem is also composed in both pentasyllabic and tetrasyllabic meter; has a theme of celestial voyage, and ends with

²³ In *Huangtian Shangqing Jinque Dijun Lingshu Ziwen Shangjing* 皇天上清金闕帝君靈書紫文上經 (CT 639), the Azure Lad travels to the Sage of the Latter Heavens' palace at the Golden Porte to implore for the transmission of the *Upper Scripture of Purple Texts Inscribed by the Spirits* (the *Purple Texts* hereafter). See Bokenkamp, *EDS*, 307-10 for the translation. CT 639 is one of the four scriptures *Purple Texts*. The rest of the *Purple Texts* are *Taiwei Lingshu Ziwen Langgan Huadan Shenzen Shangjing* 太微靈書紫文琅玕華丹神真上經 (CT 255), *Shangqing Housheng Daojun Lieji* 上清後聖道君列紀 (CT 442), and *Taiwei Lingshu Ziwen Xiaji Zhenji Shangjing* 太微靈書紫文仙忌真記上經 (CT 179). See Bokenkamp, *EDS*, 278-281 for an overview of them.

tetrasyllabic apotropaic verses in which spirits and demons are slaughtered. Unlike the “Ode of Scattering the Spirits,” however, this ode does not have a definitive ending point.²⁴

4. Epilogue (7a.7²-7b.6): The final prose section touches on several subjects. We find the instructions, the power, and a stern warning against any leakage (泄漏) of the two talismans. The final section of the text is a colophon, attributing the second poem’s origin to Consort An.²⁵ She came to transmit the poem at the fifth watch on the sixth day of the first month in an unstated year and completed before dawn. In the final line, the poem is said to be part of a text called the *Hidden Text of Spirit Tiger of Wisdom that Annihilate Demons of the Eight Techniques* (*Taishang Bashu Zhihui Miemo Shenhu Yinwen* 太上八術智慧滅魔神虎隱文, the *Eight Techniques* hereafter).²⁶

²⁴ The “Ode of Scattering the Spirits” 揮神之詩 concludes with *gebi* 歌畢, marking a definitive ending. The “Ode of the Golden Perfected” 金真之詩 lacks similar indicator. However, it is marked in *juan 2* of the *Scriptures of Wisdom that Annihilate Demons* (CT 1344.2.6a.8) that the “Ode of the Golden Perfected” ends after the instruction and the secrecy clause warning against any unauthorized transmission of the two talismans. I am reluctant to use the same marker because these two scriptures have very different endings after the secrecy warning. Unlike SHYW, CT1344’s final section is a prose that depicts Lord Li’s deeds after he received the talismans; as well as a lengthy self-referential epilogue that omits the colophon attributing the scripture to the Consort An. Also, the final part CT 1344 included as the “Ode of the Golden Perfected” is no longer strictly tetrasyllabic.

²⁵ Robinet interprets “其後一篇詩，九華安妃書出。十一月六白一五鼓向曉，紫清九華安妃來授此，令書，未旦畢。在太上八術智慧滅魔神虎隱文卷中” as there is a yet-to-be-revealed poem will be included be included in the *Hidden Text of Spirit Tiger of Wisdom that Annihilate Demons of the Eight Techniques* (*Taishang Bashu Zhihui Miemo Shenhu Yinwen* 太上八術智慧滅魔神虎隱文, as which CT 1344 refers itself. She commented that this unrevealed poem is not found in CT1344. I think this line merely means the second poem, the “Ode of the Golden Perfected” was revealed by Consort An.

²⁶ *Juan 2* of *Scripture of Wisdom That Annihilates Demons* (洞真太上說智慧消魔真經, CT 1344), the “mirror texts” of SHYW seems to claim that it is the *Hidden Text of Spirit Tiger of Wisdom that Annihilate Demons of the Eight Techniques* 太上八術智慧滅魔神虎隱文 in entirety. See page 14 for more detailed analysis if CT1344. In addition, two scriptures of *Instructions Concerning Shangqing Talismans*, CT 412 上清佩符文青券訣 and CT413 上清佩符文白券訣 (CT 412 2b.5-3a.2 & 413 4a.10-4b.6) also cite a *Hidden Text of the Eight Techniques* 《太上八術隱文經》 as their source. CT 412 verses are about the Spirit Tiger Talismans and CT413, about the Metal Tiger one. The verses that are allegedly from the *Eight Techniques* are not found in either CT 1334 or CT 1344.

The four sections alternate between prose and poetry in an ABAABA pattern. The prose sections frame the two odes associated with the Tiger Talismans and credit them to the most eminent of all Shangqing deities. The chain of transmission is clearly hierarchical, with the Most High Lord of the Great Dao marked as the highest ranked deity, as he commonly is in other “core” Shangqing scriptures.²⁷ His horrific power is immediately revealed in the music he played. A reader or audience who was familiar with the *Purple Texts* would have grasped his supremacy by comparison. The recipient of the talismans, Lord Li, is highly elevated and the source of the *Purple Texts*. Finally, on the meta level, the Perfected Consort An, who eventually transmitted SHYW also earned her copy of the *Divine Tiger Text*, a scripture desired even by Yang Xi’s teacher, the Lady Wei Hua Cun 魏華存.²⁸ All in all, the narrative prose establishes the tiger talismans superiority by their sources.

Both of the two apotropaic odes, the hearts of the scripture, are peculiar since they employ both the pentasyllabic and tetrasyllabic meters. In terms of classical literary criticism of early medieval poetry, not only are penta- and tetrameter stylistically and rhythmically incongruent, but also, they are typically meant for different functions. Pentasyllabic meter, although not as old as the tetrasyllabic meter, allows more flexibility in composition and

²⁷ See, for example, CT 426, 1312, 1378, and 1385, in which the Most High Lord of the Great Dao is on of the supreme deities who are transmitted the Shangqing scriptures. However, the ranking of Shangqing deities, including that of the Most High Lord of the Great Dao, should be understood in the context of a very fluid Shangqing pantheon, especially in the earlier Shangqing scriptures. A canonized Shangqing pantheon became a concern only around the 400’s CE, in response to the rivalry with the newly-circulated Lingbao scriptures. That being said, the supremacy of the Most High Lord of the Great Dao is rather impressively resilient. In the various versions of the *Table of Ranks and Functions of the Perfected and the Powers (Zhenling Weiye Tu 真靈位業圖)*, the deity is placed in one of the top 5 deities. Stephen R. Bokenkamp, “Daoist Pantheons,” in *Early Chinese Religion. Part Two: The Period of Division (220-589 AD)*, eds. John Lagerwey; Lü Pengzhi (Leiden: Brill, 2009), 1175-9, 1182-8, and 1194-5.

²⁸ See page 2 in the Introduction for the story of the Consort An. Note that she received she also received her scripture from the Most High, “昔遣詣龜山，學上清道，道成受太上書，署為紫清上宮九華真妃者也。” (CT 1016 1.12b.7-9). See Bokenkamp, “Daoist Pantheons,” 1173.

presentation; it started gaining popularity since the Han dynasty. It is generally agreed that by the Six Dynasties, pentameter had become the dominant form of poetry.²⁹ Even poetry of the transcendent roaming genre 遊仙詩, originally written in the *sao* 騷 format of *Chuci*, has also evolved into pentasyllabic meter, since roughly the beginning of Eastern Jin (317-420).³⁰ The pentasyllabic parts of the SHYW poems are exemplars of such literary evolution. As we will see, the accounts of the apparent celestial roaming hint at corresponding movements of the adept's inner deities. Tetrasyllabic meter, generally deemed as an archaic literary form by the Six Dynasty, still thrived in Daoist poetry.³¹ By the middle of the Eastern Jin, the only literary work in which tetrasyllabic meter remained the primary medium was Daoist incantations 咒/呪.³² As seen in the two odes, the “brisk and vivid language” of tetrasyllabic verses, along with their rhythm, seemed to effect the execution of evils efficaciously.³³ Hence, it would have appeared

²⁹ See Zong-qi Cai, “Pentasyllabic *Shi* Poetry: The ‘Nineteen Old Poems’” in *How to Read Chinese Poetry: A Guided Anthology*, ed. Zong-qi Cai (New York: Columbia University Press, 2008), 103-4, 112-4 for the features and rules of pentasyllabic poetry that gives more flexibility to poets. Paul Kroll, who has written prolifically on Shangqing poetry, also generally agree that pentameter became the dominant form of early medieval poetry, even Daoist ones. Paul W. Kroll, “Daoist Verse and the Quest of the Divine,” in *Early Chinese Religion. Part Two: The Period of Division (220-589 AD)*, eds. John Lagerwey; Lü Pengzhi (Leiden: Brill, 2009), 974-5.

³⁰ Feng-mao Li 李豐楙, *You yu You: Liuchao Sui Tang Youxianshi 憂與遊: 六朝隋唐遊仙詩* (Taipei: Taiwan Xuesheng Shuju 台灣學生書局, 1996), 36-7. Kroll thinks that the pentasyllabic poetry in Shangqing texts mirrors the growing dominance of that form of verse as seen in the practice of those Eastern Jin literati who were born in the south. Kroll, “Daoist Verse,” 974-5.

³¹ Tetrasyllabic meter traces back to the *Shijing* 詩經. The general consensus on tetrameter is that it has declined since the Han dynasty and was mainly used for eulogy and ritual hymns, accompanied by solemn court music arranged by the Music Bureau 樂府. Jui-lung Su, “*Shi* Poetry: Music Bureau Poems (*Yuefu*)” in *How to Read Chinese Poetry: A Guided Anthology*, ed. Zong-qi Cai (New York: Columbia University Press, 2008), 84-5. However, Kroll argues that “[tetrameter form] remained the most important verse-form during the Wei and Western Jin period and even into the first two or three decades of the Eastern Jin. For generation that came south in the first decade of the 4th century, tetrametric verse was still the most common form of *shi* 詩 poetry.” Kroll, “Daoist Verse,” 974.

³² Kroll, “Daoist Verse,” 973-5.

³³ Kroll, “Daoist Verse,” 975.

that the bi-meter of odes, combines the use of two different religious repertoires for apotropaic purpose.

Overall, SHYW showcases two powerful exorcistic talismans while linking them by a narrative prose that is thematically familiar to other Shangqing literature such as the *Purple Texts*. Without the prose, we would not have known that the odes are part of the talismans. No illustrations of the talismans are provided, nor is there any emphasis on the tigers, *shenhu* 神虎 and *jinhu* 金虎.³⁴ Also, the efficaciousness of the Sage Lord has increased now that he has added both the Spirit Tiger Talismans and the Metal Tiger Talismans under his belt (quite literally!).³⁵ This reflects the innovative tendency of the Shangqing Daoists to blend preexisting materials to achieve their goals.

Dating

While we lack definitive proof of the date of the scripture, we can approximate the range of its authorship by intertextual analysis.³⁶ Robinet did so and asserted that SHYW is

³⁴ The names *shenhu* 神虎 and *jinhu* 金虎 are only briefly mentioned as an integrated part of the tetrasyllabic odes in CT 1334.3b.6 and 7b.9 respectively.

³⁵ Since the Spirit Tiger Talisman is more widely attested than the Metal Tiger Talisman in the contemporaneous Shangqing scriptures, coupled with the fact that the scripture is named after the Spirit Tiger, we could assume that the text is promoting the Metal Tiger Talisman as an additional repertoire (pending more evidence). The Perfected are often described as wearing a rather generic tiger talisman under their belt. When Shangqing scriptures become specific about the type of tiger talismans worn, they are usually the Spirit Tiger Talismans, as documented in CT 442, 1356, 1360, and 1376. Scriptures that contain both the Spirit Tiger and Metal Tiger Talismans are 84, 1391 and 1393. (CT 84 and 1391 are related and have the identical verses in this regard). There is no scripture that mentions a deity wearing Metal Tiger Talisman alone. The scripture dedicated to Metal Tiger Talisman, 洞真太微金虎真符 CT 1377, is dated later than CT 1344 (see section 0: Dating) and might be an apocrypha by Robinet.

³⁶ The intertextual analysis of this paper, unless otherwise stated, compares SHYW with the 61 scriptures related to the so-called canonical Shangqing scriptures, qualified by Schipper and Verellen, as detailed in footnote 11 above. My goal is to compare a group of peer texts that are contemporaneous and equally accessible. Since the *Catalogue of Shangqing Scriptures (Shangqing Jingmu 上清經目)* in *juan 5 of Dongxuan Lingbao Sandong Fengdao Kejie Yingshi 洞玄靈寶三洞奉道科戒營始* (CT1125.5.1a.3-2a.5), compiled at the end of the Six

“*authentiquement partie du patrimoine du Shangqing*” based on the citation of its verses in ZG.³⁷

While I agree with Robinet on her estimation, I would like to add to her reasoning with a timeline of datable events, in a reverse chronological order. First, we have Tao Hongjing’s annotation about a certain version of *Shenhu Yinwen* 《神虎隱文》 being the source of the two verses in ZG. Since Tao started compiling and editing ZG around the 490’s, we can confidently establish that SHYW (or a version of it) was written before the mid-5th century.³⁸ The second timeline to consider is year 392, when the prophesied apocalypse would occur. As mentioned above, although SHYW does not comment on Lord Li’s salvific role to save the seed people, it certainly depicts very graphically the destruction of the old world, when he annihilates and judges the prevailing rulers of different realms such as the Six Heavens, the Three Offices, and the Northern Thearch.³⁹ The scripture’s subtle anticipation of the apocalyptic events suggests that it was written before 392.⁴⁰ The text’s concern with the end time directs us to our third point – that Yang Xi may have actually brushed the scripture himself. As observed by Strickmann, Yang Xi was preoccupied with the impending apocalypse, and so his repeated message to the Xu

Dynasties, is the best available list of scriptures received by the newly ordained Daoist high priests during the Six Dynasties, it is a good proxy for my purpose.

³⁷ Robinet, *La Révélation du Shangqing*, 2:183, 186. I think by authentic, she meant that the core of both CT 1334 and 1344 are among the scriptures originally revealed to Yang Xi. In Schipper and Verellen, *Taoist Canon*, 1:167, she dated the scripture to the Eastern Jin period (317-420).

³⁸ CT 1016.3.16b.10 and CT17.1b.9. See Introduction, p.4, as well as footnote 13 and 14. Strickmann has established that Tao Hongjing first came across the manuscripts in 483 but he did not dedicate his time to the editing and annotation of the texts until 492. By 499, he collected almost all the manuscripts that he worked on. See Strickmann, “The Mao Shan Revelations, 3-4, 15 and Strickmann, “On the Alchemy,” 140-1.

³⁹ CT 1334 4b.10, 5a.4, and 7a.6.

⁴⁰ See Strickmann, “Mao Shan Revelations,” 12-3 for the anticipation of related to the end time in 392. This is also attested in both ZG and the *Annals of the Lord of the Dao* in CT 1016 ZG 2.7b.4-10b.3 and CT 442 4a.2 respectively. For the Sage Lord of the Latter’s Heavens messianic role, see CT 442 4a.2-6 and Bokenkamp, *EDS*, 346.

family was a messianic one.⁴¹ The colophon in the epilogue of SHYW, despite its lack of authorship, strongly suggests that Yang Xi, or someone who had an intimate knowledge of the Perfected one's revelations before Tao Hongjing compiled and made them public, was the writer of the text. This is because Yang Xi was said to be the exclusive transcriber of the revelations of Consort An.⁴² Hence, it is highly likely that SHYW was written by Yang Xi himself.

Now, there are points of uncertainty since the original Shangqing scriptures were notoriously being copied and imitated along the line of transmission. The most problematic aspect of SHYW's dating is the very object that confirms its status – the colophon. The colophon is unique; it does not even appear in the mirror text, the *Scripture of Wisdom That Annihilates Demons* 洞真太上說智慧消魔真經 (CT 1344, see p. 19).⁴³ It was also left unsigned and not completely dated but this is less of a problem.⁴⁴ Against these points of suspicion is the fact that SHYW exhibits many markers of an early text. One, the scripture is short, terse, and abrupt with an underdeveloped storyline and the lack of explanations for its arcane sections. The storyline seems rushed and incomplete when compared to cognate texts such as the *Scripture of Wisdom That Annihilates Demons* and the *Scripture of the Divine Wisdom that Annihilates Demons of the*

⁴¹ Strickmann, "Mao Shan Revelations," 12.

⁴² As noted by Tao Hongjing, "唯安妃數條是楊自所記錄" (ZG 19.3b.10-4a.1).

⁴³ The colophon is unique because it is the only one that is specifically revealed by Consort An. Robinet did not challenge the "authenticity" of SHYW and scrutinize the historicity of its colophon even though she has done so with a few other scriptures. E.g. She categorized CT 1336 as an apocryphal based on its colophon by Xu Rongdi. Schipper and Verellen, *Taoist Canon*, 1:167, 183. Also, see footnote 11.

⁴⁴ The incomplete dating and lack of authorship is not unusual. Tao Hongjing noted that the transcriptions usually contains, the day, month, and the Perfected but not the year." CT 1016 19.4b.4: "又按凡所注日月某受, 多不書年..." Hence, Tao identified the authors or transcribers mostly by their calligraphy. CT 1016 19.5b.10-7a.9.

Jade Purity Heavens 上清太上玉清隱書滅魔神慧高玄真經 (CT 1355).⁴⁵ It assumes an “insider” reader who can readily process the laconic text because of his/her thorough knowledge of the subject, reminiscent of characteristics of the *Gospel of Mark*, the earliest gospel among the four canonized Gospels. Two, the celestial hierarchy and the deities portrayed are the familiar ones used to depict a chain of transmission in other earlier Shangqing texts such as the *Basu Jing*.⁴⁶ The last and also the strongest argument against SHYW’s potential as an apocryphon is that it lacks the clause for transmission fees. As demonstrated by Strickmann, when Shangqing texts became widely circulated in the 400s, their transmission usually involved fees which varied according to their projected power and importance. Wang Lingqi 王靈期, for instance, produced a number of apocrypha that were highly rewarding financially.⁴⁷ Compared to other correlated texts (such as CT 1333, 1344 and 1355), which impose transmission fees, the absence of similar clauses in SHYW indicates that it was written for private use.⁴⁸ Hence, it is highly likely that SHYW was written between 364 and 370, when Yang Xi and the Xu’s purportedly received revelations from the Perfected.⁴⁹

⁴⁵ Both of these scriptures are completed with prologue and epilogue, as well as a backstory before the Most High Lord of the Dao (in CT 1355’s case, the Lord Thearch of Jade Purity 玉清帝君) started playing music and introducing the apotropaic odes. See page 15 ff.

⁴⁶ Strickman identified 八素真經 as one of the earliest Shangqing scriptures revealed in 364 or 365. See Strickmann, “Mao Shan Revelations,” 23. As for the issue of deities regularly featured in similar narratives, see Bokenkamp, “Daoist Pantheons,” 1195 and n.76 which supports his findings that the Most High Lord of the Dao 太上道君 seems to be the earliest in deity transmission lists for various Shangqing scriptures. SHYW certainly lacks signs of rivalry with Lingbao, whose scriptures began circulating in year 400. See Bokenkamp, “Sources of Ling-pao,” 448.

⁴⁷ Strickmann, “Mao Shan Revelations,” 22-4.

⁴⁸ For the transmission fees of these scriptures, see CT 1334 2.1a.6, CT 1355 41b.1-3, and CT 1333 3a.4-7. Strickmann has also commented on CT 1333, see Strickmann, “Mao Shan Revelations,” 25-6.

⁴⁹ It could even pre-date Yang Xi’s revelation, since Yang Xi inherited a number of texts from Liu Pu 劉璞, the eldest son of Wei Huacun 魏華存. One of these scriptures is *Shangqing Shenhu Shanghu Xiaomo Zhihui* 《上清神虎上符消魔智慧》. Dengfu Xiao 蕭登福, *Liuchao Daojiao Shangqingpai Yanjiu* 六朝道教上清派研究 (Taipei:

Correlated Texts

While the close reading of any literary work always requires intertextual analysis to help contextualize the literature in question, it is especially so for the interpretation of SHYW, whose enigmatic apotropaic poems pose additional challenges. Fortunately, some of SHYW verses are documented in other texts; the most identifiable ones are from other Shangqing scriptures. I will compare SHYW to these texts. The list of these scriptures, in the order of the level of resemblance, or the degree to which they share similar verses, is as follow:⁵⁰

1. *Scripture of Wisdom That Annihilates Demons (Dongzhen Taishang Shuozhihui Xiaomo Zhenjing 洞真太上說智慧消魔真經, CT 1344, Scripture of Wisdom hereafter)*: As indicated by Robinet, “wisdom,” albeit a borrowed term from Buddhism, hardly carries Buddhist values in Shangqing texts.⁵¹ As seen in the *Scripture of Wisdom*, the word “was applied to divinely bestowed knowledge of drugs and charms of sufficient power to destroy demons.”⁵² The second *juan* of the five-chapter scripture, whose final form is dated to the Tang dynasty, is almost identical to SHYW.⁵³ This text is longer and structurally more complete than SHYW, with a prologue and a better-developed epilogue. The prologue introduces itself as the *Hidden Text of*

Wenchen 文津出版社, 2005), 15-21, 51-3. Xiao Dengfu surmises this from Tao Hongjing’s editorial note in chapters 19 and 20 of ZG.

⁵⁰ This analysis is built upon Robinet’s pioneering work, found mainly in Robinet, *La Révélation*, 2:179-186 and Schipper and Verellen, *Taoist Canon*, 167. Her article in the former focuses mostly on CT 1344 (HY 1333), which she deemed as “*le texte dont le titre correspond le mieux à celui que donne le DDZJ mu [Dadong Zhenjing Mu 大洞真經目]*.”

⁵¹ Robinet, *La Révélation du Shangqing*, 2:180.

⁵² Bokenkamp, *EDS*, 391.

⁵³ *Juan* 1 is also an apotropaic text that enumerates drugs and elixirs. Robinet points out that sections the first *juan* of CT 1344 are also quoted by ZG, i.e. CT 101618.6a.3-5 & 13.4a.4 correspond to CT 1344.1.4b.10, 5a.2, and 5b.10. Schipper and Verellen, *Taoist Canon*, 590.

Spirit Tiger of Wisdom that Annihilate Demons Among the Eight Techniques (Taishang Bashu Zhihui Miemo Shenhu Yinwen 太上八術智慧滅魔神虎隱文), the very name of the composite text that appears in the last line of SHYW. After naming the Azure Lad as one of the co-editors, it declares itself as a well-guarded esoteric text that contains the secret names of all the demons and spirits.⁵⁴ In the epilogue, the narrative expands to events after Lord Li received the talismans – he passed it on to the Azure Lad, who then combined the text with others and transmitted it to selected mortals.⁵⁵ Consort An is not mentioned at all. The text also exhibits a chiasmic pattern, in which the last part of the epilogue refers back to the items in the prologue. First, it reiterates that it holds the esoteric names of countless spirits and demons and hence is powerful. It also elucidates the secret of the “Eight Technique,” which is the esoteric names of the Celestial Thearch of the Grand Tenuity and the Lord Grand Monad 太微天帝諱及太一君字. These names can only be uttered with the proper oral formulae. Since the time of its transmission is not due, it is currently concealed in a mountain. The scripture then ends with the pictures of three talismans.⁵⁶

2. *Scripture of the Divine Wisdom that Annihilates Demons of the Jade Purity Heavens (Shangqing Taishang Yuqing Yinshu Miemo Shenhui Gaoxuan Zhenjing* 上清太上玉清隱書滅魔神慧高玄真經, CT 1355, the *Hidden Text of Yuqing* hereafter): Its name is similar to the

⁵⁴ CT 1344.2.1a.3-8: “太上八術智慧滅魔神虎隱文，得者入定，生生無死，上相青童撰合成章。若有篤志宿命應見此文，受之皆當齋戒，費金龍玉魚盟誓。皆是天下萬精群靈之名，千魔萬妖之隱諱也。故撰之成文，太一帝君常以鬼兵衛之，慎勿輕傳。”

⁵⁵ CT 1344.2.6a.9-6b.3: “歌畢，太微帝君乃授李君金虎真符，**跪**誓陳謝而各別去。李君既得奉受二符，及聞太上說智慧消魔之二經，並告上相青童，使與上宰四輔撰集成為文，令常施用，以傳宿命當為真人者，七百年中聽三授之。”

⁵⁶ See Appendix I (p. 28) for the comparison between CT 1334 and CT 1344.

second chapter of the *Scripture of Wisdom* (CT 1344), and its narrative structure resembles that of the latter; hence SHYW as well. The similarity might not be obvious at the first glance since the *Hidden Text of Yuqing* does not have the slightest interest in tiger talismans and the deities involved are completely different.⁵⁷ However, most of the first 6 folios of the text resemble the items outlined in #1 through #3 above.⁵⁸ The text contains a prologue, which establishes that the *Scripture of the Divine Wisdom that Annihilates Demons* (*Gaoshang Dadong Miemo Shenhui Gaoxuan Zhenjing Yuqing Yinshu* 高上大洞滅魔神慧高玄真經玉清隱書) originated from the “oral formulae of the Great Grotto” 大洞口訣 and that it contains the sound 音 of myriad spirits of the heaven and earth. It is to be transmitted to the King of Demon Annihilation of the Jade Purity Heavens, the King of the Divine Empyrean of Jade Purity Heavens (*Yuqing Xiaomowang Shenxiao Yuqing Wang* 玉清消魔王神霄玉清王).⁵⁹ Then the narrative begins with the heavenly party held by the Lord Thearch of Jade Purity 玉清帝君, who invites the King of the Divine Empyrean of Jade Purity Heavens as his guest. The latter has just returned from a purification retreat for three years.⁶⁰ We then find a scene very similar to the beginning of SHYW – the celestial Thearch played his heavenly musical instrument and the palace maidens sang in unison

⁵⁷ The reference in the text that is the closest to the tiger talisman is the mention of the tiger seal worn by the nine officers one visualizes: “又祝曰：... 五神奉圖，始命不虧，變入九官，被服朱衣，腰佩虎章，流雲繡帔，帷帳欄玕...” (CT 1355.34b.5-7).

⁵⁸ Namely, CT 1355.1b.7-6b.6. See p. 7 above.

⁵⁹ CT 1355.1a.5-7: “神經出自高上大洞口訣，隱書天地萬精之音，以傳玉清消魔王神霄玉清王，制魔召真，匡檢萬靈。” The King of Demon Annihilation of the Jade Purity Heavens, the King of the Divine Empyrean of Jade Purity Heavens 玉清消魔王神霄玉清王 (1a.6) is also known as to the Great Spirit of Demon Annihilation, the King of the Divine Empyrean of the Jade Purity Heavens, *Xiaomo Dawang Shenxiao Yuqing Wang* 消魔大神神霄玉清王 (1b.1).

⁶⁰ CT 1355.1a.10-1b.7. Note that the Azure Lad was also in a purification retreat for three years before he received the *Purple Texts* (CT 639.1a).

the “Ode of the Supreme *Dongshen*,” with the “Tune of Annihilating Demons and Summoning Perfection” 高上洞神之詩, 滅魔招真之曲. As we recall, this is similar to the first prose-poem combination of (similar to item #1 in p. 10) of SHYW. The lyrics of the “Ode of the Supreme *Dongshen*” recall those of the “Ode of Scattering the Spirits.” Although there are only a few identical verses, many of the them are worded similarly, with the difference by one or two glyphs.⁶¹ More significantly, they follow a different sequential order, and hence give a familiar yet separate account of celestial travel. In addition, the ode is composed with pentasyllabic meter only. The subsequent section, the bridge (parallel to outline item #2 in p. 10) is, again, a narrative prose that is the transition point between the two poems. Through the words of the Lord Thearch, we anticipate the scripture, which consist of the esoteric names of the Perfected ones on high and the sound of myriad spirits of the heaven and earth, to be powerful and highly esoteric. It is also in this section that its connection with DDZJ becomes undisputable – all adepts must recite the *Scripture of the Divine Wisdom that Annihilates Demons* 高上滅魔神慧 once as they prepare for the practice of the “Whirlwind and Fusion Methods of the 39 Chapters of DDZJ” 迴風混合大洞真經三十九章.⁶² The final section in focus, which resembles item #3 in the outline (see p. 11), is subtitled the *Scripture of the Divine Wisdom that Annihilates Demons* 大洞滅魔神慧玉清隱書. This lyrical poem is composed with both pentasyllabic and tetrasyllabic meters; the tetrameter poem is an apotropaic incantation like the ones in SHYW. This entire poem is also found in the first *juan* of DDZJ. The recitation of the poem is part of the preparation to the meditation

⁶¹ See Appendix II in p. 30 for a comparison between the “Ode of Scattering Spirits” and the *Hidden Text of Yuqing*.

⁶² CT 1355.4a.1-4b.2: “高上神經，皆上表高真之祕諱，下載天地萬精之音，以招仙滅魔，通理幽關。皆出高上口訣，以施大洞真經... 凡修迴風混合大洞真經三十九章，皆當先誦高上滅魔神慧一遍...”

exercises of the 39 chapters of DDZJ.⁶³ Some of these verses correlate to the ones in both the odes of SHYW, mostly from the “Ode of the Golden Perfected.”⁶⁴

The similar structures of these scriptures notwithstanding, the correlated verses in the two respective poems are not strictly contained in the corresponding poem, and they are seldom found in the same order. For instance, “汎晨鼓長扇,” a verse in the second ode of the *Hidden Text of Yuqing* corresponds to “協晨鼓長扇” of the first ode in SHYW. Conversely, “握節徵太微” in the first ode of the *Hidden Text of Yuqing* text corresponds to “玉節徵太微” in SHYW’s second ode. Moreover, two similar verses, “結朗始生炁” and “結朗始生神,” occur in both the poems of the *Hidden Text of Yuqing* text but they only appear in the first ode of SHYW as “結朗朱生神.” These examples, coupled with the scripture’s reiteration that it contains the esoteric names of the deities and the sounds of all the spirits, suggest that the apotropaic power of these poems, to some extent, lays in the words as well as the sounds they make, rather than the narrative sequence or the exact wordings of the verses (more on this below).

3. The *Perfect Scripture of the Great Grotto (Shangqing Dadong Zhenjing 上清大洞真經* or DDZJ, CT 6):⁶⁵ As established above, some parts of the apotropaic poems in SHYW and the *Hidden Text of Yuqing* demonstrate varying degrees of resemblance to DDZJ.⁶⁶ The extant

⁶³ CT 1355.5a.1-6b.5 corresponds to CT 6 9a.1-10b.10.

⁶⁴ See Appendix III in p.35 for a comparison between the “Ode of the Golden Perfected” and the *Hidden Text of Yuqing*.

⁶⁵ The analysis is mainly based on CT6 but it also includes observations from *Dadong Yujing 大洞玉經* (CT7, DDYJ hereafter), *Shangqing Dadong Zhenjing Yujue Yinyi 上清大洞真經玉訣音義* (CT104), and YJQQ (CT1032 8, 30, and 42), which are the commentaries of DDZJ.

⁶⁶ Although a scripture titled the *Thirty Nine Chapters of Dadong Zhenjing 上清大洞真經三十九章* (DDZJ39 hereafter) appears as the first scripture that mentioned in the list of canonical texts in *Dadong Zhenjing Mu 上清大洞真經目*, it is highly unlikely the exact match of the extant version of DDZJ or CT6. According to Robinet, CT6, an edited version from the Song/Yuan dynasties, contains only a small number of extant quotations of DDZJ39

version of DDZJ is comprised of a preface and 39 chapters.⁶⁷ Each of the 39 chapters guides the adept to meditate or actualize 存 on two gods, one of whom lives in the Jade Purity or *Yuqing* heavens and the other inside the adept's body. Every chapter follows a three-part format that begins with (a) the instructions of calling upon the particular body deity to guard the "gate of dead *qi*" 死炁之門 and visualizing of the god's descent to the adept's body; followed by (b) the instructions to recite pentasyllabic poem from the *Dadong Yujing* 大洞玉經,⁶⁸ incantation(s) and various "inner sounds in the heavens and outer sounds on the earth" 天上內音, 地上外音; and finally (c) a picture of a talisman, with the instructions and incantation to use it hold the inner deity to his/her duties.⁶⁹ The deities involved are based on Daoist cosmology that became the fundamental principle of Shangqing meditation. As pointed out by Robinet, we can distinguish the groups of deities who reflect such cosmology from the 39 inner bodily gods. For example, we

found in other sources. However, she is also confident with DDZJ's authenticity, albeit an abridged version, based on the results of her analysis on these extant quotations of DDZJ39. This means SHYW and the *Scripture of the Wisdom* are rooted in DDZJ, not the other way around. For Robinet's analysis, see in Robinet, *La Révélation du Shangqing*, 2:29-44 and Isabelle Robinet, "La *Ta-tung Chen-ching*; Son Authenticité et sa place dans les textes du *Shang-Ch'ing Ching*," in *Tantric and Taoist Studies in Honour of R.A. Stein*, Vol. 2, ed. Michel Strickmann (Brussels: L'Institut Belge des Hautes Etudes Chinoises, 1983), 394-433.

⁶⁷ The preface was written during the Song dynasty, by the 23rd patriarch of the Maoshan religion, Zhu Ziying 朱自英 (974-1029). James Miller has translated the entire preface in James Miller, *The Way of Highest Clarity: Nature, Vision and Revelation in Medieval China* (Magdalena, NM: Three Pines Press, 2008), 211-223. For an in-depth analysis of DDZJ, see Robinet's articles in footnote 66 and chapter 3 of Isabelle Robinet, *Méditation Taoïste* (Paris: Dervy Livres, 1979), 151-182. For the English translation of this chapter, see Isabelle Robinet, *Taoist Meditation: The Mao-shan Tradition of Great Purity*, trans. Julian Pas and Norman Girardot (Albany: State University of New York Press, 1993), 97-117.

⁶⁸ For convenience sake, I will abbreviate the scripture *Dadong Yujing* as DDYJ, with the exception of the *Dadong Yujing* poems found in DDZJ.

⁶⁹ The extant version of the DDYJ (CT 7) is the 1365 edition found in Longhu Shan. The texts in CT 7 agree with the citations in DDZJ but they are longer and more complete. See Schipper and Verellen, *Taoist Canon*, 2:1046 for more of Robinet's analysis on CT 7. Some of the bodily deities are female. E.g. the Primal Lord of Three Simplicity or *Sansu Yuanjun* 三素元君 in chapters 22 through 24. See CT6 5.13a.7-21a.

find the Five Spirits or *wushen* 五神 in chapters 2 through 7;⁷⁰ the deities of Three-One or *sanyi* 三一 in chapters 8 through 10; etc.⁷¹ Of interest to this thesis is mostly the middle section or part (b) of chapters 2-7, where we find some correlated verses of the *Dadong Yujing* poems recited in the invocation of the Five Spirits.

Although there are three elements in the middle part of the chapters, Robinet viewed the *Dadong Yujing* poems as *the* representation of the entire part (b). She wrote, “. . . *le centre même de chaque section est constitué par des stances . . . adressées à des divinités célestes, décrivant des lieux paradisiaques, et évoquant le salut du fidèle et de ses ancêtres qui, délivrés des liens de la mort, partagent les ébats célestes des dieux.*”⁷² According to her, DDZJ is above all a meditation manual, dedicated to assist the visualization of a sequence of events that will eventually lead the adept to frolic in the heavens among the celestial gods. Yet, by omitting the “inner sounds in the heavens” 天上內音 from her analysis, Robinet only presented one facet of

⁷⁰ Robinet, *Méditation Taoïste*, 156; *Taoist Meditation*, 100-1. The Five Spirits or *wushen* 五神, i.e. Taiyi 太一, Wuying 無英, Baiyuan 白元, Siming 司命, and Taojun 桃君, correspond to the “*cinq directions de l'espace concentrées dans le corps,*” i.e. the brain 泥丸 (top), liver 肝 (left), lungs 肺 (right), heart 心 (center), and lower cinnabar field 下丹田 (bottom) in chapters 2, 4, 5, 6, and 7 respectively. Whereas Robinet left out the Lord of the Jade Emperor (*Yudijun* 玉帝君) of DDZJ's chapter 3 in her discussion, Bokenkamp helpfully filled in the gap. The obscure “Outer Palace of the Purple Door” 紫戶外宮, the area between the brows of the adept in DDZJ, is in fact the Cavern Chamber (*dongfang* 洞房) in HTJ. This is the palace in which *Wuying* 無英 and *Baiyuan* 白元 dwell until they are invoked to descend to the liver and lungs respectively. Bokenkamp, *EDS*, 384, 400 n. 40. Their function is to keep and maintain the register of life and death. This scheme of the Five Spirits, which seems to follow the literal direction of the five organs' placement in one's body, differs from the traditional representation of the Five Phases or *wuxing* 五行 in terms of human anatomy, usually referring to the liver (east), heart (south), spleen (center), lungs (west), and kidneys (north). They also play similar role in the *Wonderous Scripture of the Upper Chapters on Limitless Salvation* 元始無量度人上品妙經四註 (CT 87, *Duren Jing* hereafter) in the Lingbao corpus.

⁷¹ Robinet, *Méditation Taoïste*, 156-7; *Taoist Meditation*, 101. The deities of Three-One dwells in the Three Prime or *sanyuan* 三元, i.e. the brain 泥丸 (top), heart 心 (center), and lower cinnabar field 下丹田 (bottom). The *qi* of these deities are the origin of the heavens and earth. The entire analysis of Robinet can be found in Robinet, *Méditation Taoïste*, 156-60; *Taoist Meditation*, 100-3.

⁷² Robinet, *Méditation Taoïste*, 153. The word “*section*” refers to each chapter of the DDZJ.

DDZJ.⁷³ Robinet herself has demonstrated elsewhere that an integral part of DDZJ is the “*formule orale*” 口訣 that includes the “names of hundred spirits” 百神名, which are also found in the *Scripture on the Esoteric Names of the Hundred Gods* (*Shangqing Jiutian Shangdi Zhu Baishen Neiming Jing* 上清九天上帝祝百神內明經, CT 1360) in the same exact order they are presented in DDZJ.⁷⁴ As the *Scripture on the Esoteric Names* claims, the mere knowledge and the chanting of these esoteric names would render one deathless and a transcendent 仙.⁷⁵ Hence, even if DDZJ does not explicitly advertise the power of these arcane sounds, some of its efficaciousness should be attributed to the recitation of the oral formulae, not just to visualization.⁷⁶

As we recall, two texts related to SHYW, the *Scripture of Wisdom* (CT 1344) and the *Hidden Text of Yuqing* (CT 1355), also derive their apotropaic power from holding the esoteric names of spirits and deities.⁷⁷ The latter, especially, claims itself as the “oral formulae of the

⁷³ The “Inner Sounds in Heavens” 天上內音 are always coupled with the “Outer Sounds on Earth” 地上外音. Together, they mark the ending part (b) of the three-part structure of DDZJ. The commentary in YJQQ 8 explains that the pair, respectively, means the celestial deity’s inner name and the sound of the inner name on earth. E.g. In the first chapter of DDZJ, CT 1032 2a.6-10: “讀高上之洞經既畢, 乃口祝曰: 「三藍羅, 波逮臺。」此九天之祝言, 高上之內名也。夫「三藍羅, 波逮臺」者, 於地上之音曰「天命長, 人常寧也」。”

⁷⁴ Robinet, “La *Ta-tung Chen-ching*,” 413-4. Robinet also cross-referenced DDZJ and the *Scripture on the Esoteric Names of the Hundred Gods* (CT 1360) in Robinet, *La Révélation du Shangqing*, 2:37, 41, 44. For the names in the *Scripture on the Esoteric Names of the Hundred Gods*, see CT 1360 1b.1-2a.10.

⁷⁵ CT 1360 1a.7-9: “兆能知百神名首者不死, 恒誦九天上帝之祝者神仙也。”

⁷⁶ Robinet seems to think that the recitation of the text is part of the visualization practice. It is only because of the influence of Lingbao that the that recitation became detached from visualization practices. See Robinet, “La *Ta-tung Chen-ching*,” 414-5. I wonder if Prof. Robinet considered that the use of specific sounds and the knowledge of names for exorcistic purposes, independently from visualization practice, traces back to at least 200 BCE, as evidenced in the bamboo-slip manuscripts unearthed in Shuihudi 睡虎地 (217 BCE), for example. See Donald Harper, “Spellbinding,” in *Religions of China in Practice* (Princeton: Princeton University Press, 1996): 241-250 for examples.

⁷⁷ See page 14, 16, and 17.

Great Grotto” 大洞口訣.⁷⁸ Unlike DDZJ and the *Scripture on the Esoteric Names*, however, these scriptures lack the 39 sets of esoteric names, or “inner sounds in the heavens.” This suggests that the esoteric names and sounds are embedded in the poetry of these scriptures, as evident in how they stir the spiritual world when they are sung. Equally telling are the annotations of the *Dadong Yujing* verses in DDZJ. For example, in two couplets of chapter 5:

黃庭涉北元，

From the Yellow Court, I entered the Northern Prime,

元父左回明元父字，

[And saw] the Primal Father Zuo Huiming The Prima Father’s byname

朱精洞陽君名啟明師白素君名，

The Vermillion Spirit Lord Dongyang’s name and Master Qiming Lord Baisu’s name，

幽寥腎神登上清

In dark emptiness the kidney god, ascended to the Supreme Purity Heavens.⁷⁹

These verses, which seem to describe the visualization of “celestial frolicking,” as suggested by Robinet, are also a reservoir of esoteric names of both celestial and bodily deities in the view of the commentator, who left marginal notes in this regard. It seems then that we need to take into account both aspects of these songs as sources of apotropaic power for these poems.

4. Seven Recitations of the Divine Realm with Seven Transformations for Dancing in Heaven (*Dongzhen Shangqing Shenzhou Qizhuan Qibian Wutian Jing* 洞真上清神州七轉七變舞天經, CT 1331, *Seven Transformations* hereafter): This scripture is yet another preparatory

⁷⁸ See footnote 59 and 62 above.

⁷⁹ CT 6.2.12a.10-12b.1. The translation is based on the literal meaning of the words of the poem only to exhibit how the marginal notes are used in these verses. Note that these verses correlate to a slightly altered version in the “Ode of Scattering the Spirits” 揮神之詩 of SHYW, CT 1334.1b.2-3: “高駕涉北元，蕭蕭入无生。朱虎導靈師，綠轅登上清。” For the full comparison, see Appendix II in p. 30.

work for DDZJ. It is comprised of two parts. The first contains 14 units of incantations similar to those of DDZJ that also contains the esoteric names of deities. The second part is about techniques to transform into seven states of being to ultimately become one with the divine. SHYW's correlation with the first section is similar to those of DDZJ. The second section points to parts of the Ode of the Golden Perfection that indicate the adept performing the Dance of the Seven Transformations after he/she has returned to the primordial origin.

5. The *Declarations of the Perfected* (Zhengao 真誥, CT 1016, ZG hereafter): Since I have already introduced ZG above, I will only mention the 3 different SHYW citations in ZG. The first is a couplet, “整控啟素鄉，河靈已前驅，” in chapter 17. Tao noted that they are the lyrics of an “Ode of Scattering Spirits” 揮神詩.⁸⁰ The other two citations are related. As mentioned in the Introduction, they are the commentaries of two non-consecutive verses of SHYW's “Ode of Scattering Spirits” in chapters 3 and 17 of ZG.⁸¹ The commentaries elucidate the full verse, “玄玄即排起，” and a partial verse, “恭柏榮.” The commentaries are almost identical in both chapters, with “恭柏榮” ones slightly longer in chapter 17. Tao was puzzled by the source of transmission and the dates of the commentaries but he showed no hesitation in naming the source of the verses – even when only “恭柏榮” was isolated from its full verse. He also conjectured on the reason behind the duplication of the commentaries in two chapters – that the explanation of “恭柏榮” was reasonably enhanced using some of the material from Yang Xiong's 揚雄 *Xuanwei Lun* 《玄為論》.

⁸⁰ CT 1016.17.5a.5: “整控啟素鄉，河靈已前驅。此兩句是揮神詩中之辭。”

⁸¹ CT 1016 3.16a.10-6b.10 and 17.1a.10-1b.10.

Tao's commentaries inform us of several things. First, either the Xus or their peers had continuously tried to exegete the meanings of these esoteric verse using various interpretative methods, including comparison with classical texts. In addition, Tao's familiarity with the verses hints at their popularity, so much so that either he recognized them on sight or he possessed a copy of *Shenhu Yinwen* to do the cross-reference work. It also suggests that these verses are very specific to SHYW, as evident by their absence in the correlated texts above, including the *Hidden Text of Yuqing* and DDZJ.⁸² In sum, these four cryptic verses, which are exclusively attributed to the "Ode of Scattering Spirits" in SHYW, show that their meanings, down to those of their individual components, were objects of considerable interest. To the early Shangqing adepts, they are not only incantations or arcane sounds used to expel spirits.

6. A group of Six Dynasties Tiger Talisman Texts (CT 1333, 1336, 1337, 1383): These are four scriptures dedicated to the Spirit and/or Metal Tiger Talismans in circulation during the Six Dynasties that are correlated to SHYW. They are: *Scripture of the Divine Tiger Talisman* (*Dongzhen Taishang Shenhu Yujing* 洞真太上神虎玉經 CT 1333); *True Writ Scripture of the Tiger Talismans* (*Dongzhen Taishang Jinpian Hufu Zhenwenjing* 洞真太上金篇虎符真文經 CT 1336); *True Talismans of the Metal Tiger of Greatest Subtlety* (*Dongzhen Taiwei Jinhu Zhenfu* 洞真太微金虎真符 CT 1337); and *Precious Registers of Disciple of the Three Luminaries of the Great Arcane* (*Shangqing Taishang Yuanshi Yaoguang Jinhu Fengwen Zhangbaojing* 上清太上

⁸² The *Hidden Text of Yuqing* (CT 1355) contains a verse, "整控啟丹衢," which is similar to "整控啟素鄉."

元始耀光金虎鳳文章寶經 CT 1383).⁸³ Their contents form a complicated web, with similar paragraphs appearing in two or three different scriptures, albeit with some orthographic variations and name changes. The colophons at the end of CT 1333, 1336 and 1383, documenting the bestowal of the scriptures to Xu Yuanyou 許遠遊, show that they can be dated to the early 430s; hence they are most certainly later than SHYW.⁸⁴ These scriptures, whose shared objective was to generate transmission fees, are mainly concerned to establish a divine transmission chain and provide tetrasyllabic incantations containing esoteric names and reenacting the violence done to demons.⁸⁵ They also contain one or more pictures of talismans to be worn by the possessor of the scripture. The pentasyllabic odes related to visualization have fallen out of fashion with these texts.⁸⁶

Conclusion

All in all, this brief analysis of SHYW, in comparison with cognate Six Dynasties scriptures, will help set the parameter of the possible meanings of the esoteric text. We have established that SHYW is an early Shangqing text, potentially transcribed by Yang Xi himself. Its apotropaic measures reflect the private concerns of the Xus – they can be used to vanquish

⁸³ The English translation of these scriptures are from Schipper and Verellen, *Taoist Canon*, 1:167, 183-4, 195. They are dated by Isabelle Robinet to the Six Dynasties (220-589). Their contents suggest that they postdate SHYW. For brevity's sake, I shall refer to them using their CT codes in this section.

⁸⁴ Although Xu Yuanyou 許遠遊 (aka Xu Mai 許邁) was the older brother of Xu Mi, the colophons were added by Xu Rongdi 許榮第 (d. 435), who worked with Wang Lingqi 王靈期 to authenticate the apocrypha produced by Wang. See Strickmann, "Mao Shan Revelations," 24-5 and Tao Hongjing's notes in CT 1016 19.13b. Even though CT 1337 lacks such a colophon, because of its close association with CT 1336 they can be reasonably be considered contemporaneous.

⁸⁵ They all contain a transmission fee schedule. E.g. CT 1336 4b.9-5a.2 and CT 1383 12a.3-6.

⁸⁶ For a brief analysis of these scriptures, see Appendix IV in p. 38.

universal evil under the Six Heavens during the apocalypse, as well as the spirits lurking in the mountains. Its transmission chain seems to conform to the pattern of the earlier Shangqing texts as well. By mid-fifth century, SHYW had become a noteworthy text; parts of the “Ode of Scattering Spirits” were especially widely quoted.

While SHYW itself divulges little about the sources of its exorcistic power, the cognate texts give us some interpretive guidelines. In the *Scripture of Wisdom*, the almost-mirror text of SHYW, the exorcistic power is derived from chanting the names of myriad spirits.⁸⁷ However, the scripture is ambiguous regarding the locations of the esoteric divine epithets, unlike DDZJ. This suggests that the names or the sounds are embedded in the poems. Then, the *Hidden Text of Yuqing* and DDZJ, which claims a different lineage and shows no interest in the Tiger Talismans, informs us that sections of the odes in SHYW are used to aid or guide the actualization of inner deities.⁸⁸ ZG shows that the meaning of the arcane parts of the text were being exegeted by the early Shangqing adepts. Then, two or three generations after Xu Mi and Yang Xi, versions of tiger talisman scriptures were transmitted for revenue around the 430s. In these “apocrypha,” power was drawn from divine authority and the tetrasyllabic incantation, whereas the pentasyllabic odes were phased out. Hence, the early Shangqing adepts derived exorcistic power from incantations and visualization. The narrative prose *and* the apotropaic poems in SHYW are both important in understanding the power attributed to this scripture. Accordingly, the following

⁸⁷ The recitation or chanting for names is the *tour de force* of the first two *juan* of the *Scripture of Wisdom*. The first *juan*, which feature the efficacy of drug/elixir, claims that the recitation of the names can expel and slaughter sprites.

⁸⁸ Despite the similarities, the *Scripture of Wisdom* claims that it belongs to a scripture canon named the *Grand Simplicity* 太素洞經 (CT 1344.1.2b.6-9), while the *Hidden Text of Yuqing* and DDZJ are of the same group. The *Scripture of Wisdom* poses direct challenge to the latter group, declaring that it is superior than DDZJ. See CT 1344.1.3b.2-4; CT 1360.3a.10. However, all these scriptures derive power from producing certain names and sounds, a technique that had been part of the exorcistic practice since the 200s BCE.

section will include translations of both the prose and the poem, focusing on the sections of particularly relevance to the techniques discussed above.

CHAPTER III

TRANSLATION

The First Prose Section

Then, the Most High Lord of the Great Dao himself played the cloudy lithophone of the Jinglong Mountain.⁸⁹ Thousands of empyrean timbres were released. Myriad resonances reverberated and lingered. The flow of the chords surged and flourished.⁹⁰ The purple ethers circled in *yin*; the mystic winds blew out to eight directions.⁹¹ At this, jade phoenixes extended their necks and golden simurghs regulated their breaths. Dragons bellowed in cyan waves while

⁸⁹ The cloudy lithophone or *yunao* 雲璈 is a divine musical instrument commonly featured in Daoist scriptures. It is usually played to accompany ritual chants and divine songs. Schipper was the first one to conclude that it is a small set of chime-stone. Most scholars agree with his assessment. Kristofer Schipper, *L'empereur Wou des Han dans la légende taoïste* (Paris: École française d'Extrême-Orient, 1965), 74; Paul Kroll, "The Divine Songs of the Lady of Purple Tenuity," in *Studies in Early Medieval Chinese Literature and Cultural History, In Honor of Richard B. Mather and Donald Holzman*, eds. P.W. Kroll and D.R. Knechtages (Provo, UT: T'ang Studies Society, 2003), 178 n. 74; Stephen R. Bokenkamp, "The *Pacing of the Void Stanzas of Ling-pao* Scriptures" (Master thesis, University of California Berkeley, 1981), 114; and Edward H. Schafer, "Wu Yün's 'Cantos on Pacing the Void,'" *Harvard Journal of Asiatic Studies*, 41, no. 2 (Dec. 1981), 387 n. 49, 411-2 n. 145.

Jinglong 景龍 Mountain is the venue where the Perfected gather and feast. Sometimes important scriptures or talismans are bestowed a deity/group of deities during the feast. E.g. In CT 1355.1a.5-10 and 3b.3-5, the Jade Purity Thearch Lord 玉清帝君 held a feast at Jinglong Mountain and bestowed the *Hidden Text of Yuqing, True Writ of Supreme Divine Wisdom to Annihilate Demons* (高上大洞滅魔神慧高玄真經玉清隱書) to the King of Divine Empyrean. Also, in CT 83.1a.2 and 3a.9-10, the *Plume Scripture* was bestowed to the Most High Lord of the Great Dao during a heavenly party at Jinglong.

⁹⁰ The chords is translated from the noun form of *hui* 徽, which generally refers to musical cords or inland studs of a zither. In verb form, it is the homonyms of *hui* 揮, the strumming of string musical instruments (HYDCD 3:1106). Here, it implies the flow of heavenly music.

⁹¹ The action of encircling, *hui* 迴, is a homonym of *hui* 回 (DCMC, 174-5). *Huiyin* 迴陰 is often uttered as part of the incantation while ingesting the essence of the moon. E.g. the *Upper Scripture of Purple Texts Inscribed by the Spirits* 皇天上清金闕帝君靈書紫文上經 (the *Purple Texts* hereafter), CT 639 7a.10-7b.1: "迴陰三合, 光玄萬方," to which Bokenkamp translated as "The circling yin join thrice, its beams mystically darkening in all direction." In SHYW, the purple ethers' circling of yin results in mystical winds to spread to all directions as well. Bokenkamp, *EDS*, 319. Other examples are CT 435.14a.4-5 and 1376.2.7b.8, both of which contains the verses "迴陰三合, 天地吐光."

tigers pranced through the Isle of Rose-gem.⁹² As nine phoenixes whistled and sang in unison, mystical melodies penetrated the Heavens.⁹³ Crouching beasts were ready to pounce; fierce steeds neighed while gaping their throats.⁹⁴ Their sounds reached the heights of the marchmounts as they traversed the forest.⁹⁵ The clenched swords restrained perversity.⁹⁶ The disarrayed noises

⁹² The couplet contrasts the reactions of dragons and tigers, the animals that dominate the waters and the land respectively. The roar of the dragons attracts phosphor clouds 景雲, according to Huainan Zi 淮南子 (HYDCD 12:1466). The land that the tigers leaped through, the Isle of Rose-gem (瓊州), generally symbolizes the realm of the transcendents 仙境 (HYDCD 4:646). In lieu of the Isle of Rose-gem, the parallel verse in CT1344.2.1b.1 has the Spirit Isle 神州, which is located to the north of the Gates of Heaven (CT1032 8.17b.5).

⁹³ I inserted phoenixes into the verse 九嘯和唱 since similar verses often have nine phoenixes to perform in singing and/or whistles. One example is a verse in the second prose of SHYW, “九鳳延頸而嘯嘯” (CT1334.4a.6). Also, in the *Purple Texts* (CT442 3a.5) and *Duren Jing* (CT87 2.22a.6), we have “前嘯則九鳳齊唱.” Bokenkamp translates the same verse as “Piping before, the nine phoenixes sing in unison” and “Before, nine-whistling phoenixes sing out in unison” respectively. Bokenkamp, *EDS*, 344, 417. All of them anticipate a divine possession.

“Mystical melodies,” or the noun *jun* 鈞, is often related to the Potter’s Wheel 陶鈞, a standard metaphor for the principle of creation. Schafer, “Wu Yün,” 413 n. 151. In this case, the translation to “melodies” is more appropriate, considering the following ZG verses: (a) CT 1016 4.5b.9, “鸞唱華蓋間, 鳳鈞導龍朝” translated by Kroll as “Simurghs give song there amidst the Flowered Canopy; phoenix melodies guiding my dragon-led cabriolet” (see Kroll, “Divine Songs,” 189), and (b) 4.8a.7, “玄鈞作鳳歌,” which equates the mystic melody to the singing of phoenixes.

⁹⁴ The literal meaning of the first line of this couplet, “伏獸攘袂,” seems curious since it illustrates wild beasts that were wearing clothes. It is likely that *fushou* 伏獸 or crouching beasts, forms a clever wordplay with the medieval term *fushou* 伏手, which is synonymous with *xiangmei* 攘袂, i.e. “ready to hand, available for use” (DCMC, 118; HYDCD, 6:967). *Xiangmei*, literally means “rolling up the sleeves,” signifies being ready for action in an excitable state, as attested in *Daodejing* 38: “上禮為之而莫之應, 則攘臂而扔之。” This verse, coupled with the subsequent verse on neighing steeds, sets the impression of a pending battle.

⁹⁵ The literal meaning of this verse, “獨岳橫拊,” makes little sense. *He* 獨 literally means a wild canine, as attested in *Shanhaijing* (《山海經·東山經》: “有獸焉, 其狀如狼, 赤首鼠目, 其音如豚, 名曰獨狙, 是食人。”) (HYDCD, 5:86). *Bian* 拊 means either (a) to clap hands, to cheer, to dance to a joyous occasion or (b) to wrestle (HYDCD 6:408). Taken literally, the verse means “Wolf-like monsters (in) the mountains were traversing and clapping/wrestling.” The parallel verse in CT1344, “揭嶽橫林,” is more sensible. Hence, I treated 獨 and 拊 as scribal errors and translated the parallel verse instead. One of the meanings of 揭 means elevated, such as 揭天 means sounds reaching the heights of heavens (HYDCD 6:757).

⁹⁶ This verse, “銜劍攝邪,” is also attested in CT 1355. Since the subject that clenched the sword is unclear here, we will depend on CT 1355 to help provide the context. In CT 1355, the verse is preceded by “大帥仗旂, 羅騎億千,” indicating that the army of the general was bearing the weapon. I translated the verse in passive voice to preserve the ambiguity.

and chaos arose – they came from hundreds of primate-like specters.⁹⁷ The Most High Lord of the Dao then commanded the maidens of the Upper Palace of the Jade Purity Heavens, An Faying, Tian Sifei, Zhao Dingzhu, and Li Yunmen to join in singing the “Ode of Scattering Spirits,” and the “Tune of Eradicating Sprites and Dispersing Numina.”⁹⁸ Their lyrics were as follows:

太上大道君，爰乃自彈景龍雲璈，霄音千逸，萬響纏激，流徽鬱勃，紫藹回陰，玄風八發。於是玉鳳延頸，金鸞整炁，龍吟碧波，虎躍瓊州，九嘯和唱，玄鈞洞天，伏獸攘袂，猛馬張喉，獨岳橫拊，銜劍攝邪，眾聲紛亂，百獲妖爾。乃命玉清上宮侍女，安法嬰、田四非、趙定珠、李雲門，合歌揮神之詩，滅精散靈之曲，其辭曰：

⁹⁷ The exact species of these big primates, *jue* 獲, is unclear. Given their long arms, they are viewed as animals who can fight well. The word is also a homonym of *jue* 攫, or “to clutch, clench, pounce on” (HYDCD 5:145-6, DCMC, 231). The violent nature of these specters is apparent. From the parallel verse in CT1344, “百狼獲妖。爾乃命玉清上宮侍女 . . .,” we find the word *lang* 狼, or wolves, missing. The omitted word affirms that these creatures are perceived as hostile threats since wolves, often paired with tigers (虎狼), are one of the threats faced by adepts in BPZ NP. E.g “便強入名山，履冒毒螫，屢被中傷，恥復求還，或為虎狼所食，或為魍魎所殺 . . .” (BPZ NP 6:124). For other examples see BPZ NP 8:150, 16:292, and 17:299. This couplet, “眾聲紛亂，百獲妖爾” is the only instance that describes the hazard at hand in the first prose.

⁹⁸ The Jade Purity 玉清 is the highest and most hallowed level of Heavens in Shangqing Daoism. The divine beings who reside in the Jade Purity have never manifested themselves to the mundane world. See Kroll, “Spreading Open the Barrier of Heaven,” *Asiatische Studien/Études Asiatiques* 40, no. 1 (1986): 25.

“Scattering Spirits” or *huishen* 揮神 could also be translated as “Commanding Spirits” since 揮 *hui* also means command.

The names of these palace maidens vary in CT 1344 and CT 1355. In CT1344, Li Yunmen 李雲門 becomes 存雲門. In CT 1355, the names are Yu Xiaoming 鬱蕭明、Ding Yunao 定雲敷、An Yanchang 安延昌、and Fei Siqu 飛四渠. Among them, only Tian Sifei 田四非 is attested outside of this corpus. In YJQQ 96 (CT 1032 96.7b.4-10), she is 田四妃, one of the attendants of the Queen Mother of the West, Xiwangmu 西王母. She performed a “seduction song,” which is similar to the ones sang by the Perfected maidens betrothed to Yang Xi and Xu Mi. The song bemoans the lack of attention to the wonders of the heavens. She also appears in later compendiums, such as the *Record of the Assembled Immortals of Yongcheng* or *Yongcheng Jixian Lu* 壩城集仙錄 (CT 783) compiled by Du Guangting 杜光庭 (850-933) and the *Hymns of Zhenren* or *Zhuzhen Gesong* 諸真歌頌 (CT 980) dated to the Tang dynasty. Schipper and Verellen, *Taoist Canon*, 1:431, 626.

Selected Parts of the First Poem⁹⁹

1	昔泛太霞轡	I once held the rein while drifting over the Grand Aurora, ¹⁰⁰
2	八浮造雲營	[I saw] the Eight Winds moving towards the cloud assemblies. ¹⁰¹
3	神宗理靈襟	The Divine Genitor attended to the numinous lapels, ¹⁰²

⁹⁹ I am analyzing the pentasyllabic poems by quatrains. As suggested above, the poems of SHYW are esoteric by design. I am mostly translating the verses that are correlated with DDZJ for the practical purpose of keeping this project within the size and scope of an intertextual studies. The analysis of verses that are not correlated to DDZJ will have to be postponed to the future. That being said, the translation is merely my best effort to make sense of the poems with the help of current scholarship. The verses that find parallels in other scriptures, although are afforded with some degrees of certainty, remain conjectural at best. Some of verses are translated literally with hopes that they will be clarified in future research. As demonstrated by scholars, Shangqing texts have two layers of meanings. While illustrating celestial roaming on the surface, they hint at the visualizations of body deities that travel correspondingly within the adept's body. The footnotes will explain both aspects of the poems.

¹⁰⁰ The Grand Aurora, *taixia* 太霞, or the pink blush streamer that appears in the dark sky during dawn and dusk, represents rifts in the sky dome that separate the realms of the earth and heavens. It is the threshold of heavens, a perfect and yet “vast, often characterless region beyond.” Edward H. Schafer, “The Grand Aurora,” *Chinese Science* 6 (November 1983), 22, 30-32. This line is typical of verses found in poems of the celestial roaming genre (遊仙詩). This genre finds precedence in *Chuci*'s *Yuanyou* 遠遊 or “Far Roaming.” See Paul W. Kroll, “On ‘Far Roaming’,” *American Oriental Society* 116, no. 4 (Oct-Dec 1996), 653-669.

While the first 3 quatrains (vv. 2-12) are correlated to DDZJ 5, this particular verse does not find any parallel verse in corresponding poem in DDZJ. This poem begins with a verse about approaching the heavens, but DDZJ 5 starts with invoking “the Celestial Thearch, Lord of the Grand Tenuity or Taiwei 太微天帝泥丸神君,” the celestial deity who corresponds to the inner deity of the lungs, Baiyuan 白元. This is the bilevel structure of DDZJ to which Robinet referred. While the adept calls on the celestial deity and imagines frolicking in the heavenly palace of Taiwei, he/she simultaneously visualizes Baiyuan to descend from the brain to block the “gate of dead *qi*” 死炁之門 of the lungs. Robinet, *Méditation Taoïste*, 153; *Taoist Meditation*, 98-9. I am unable to ascertain whether the palatial location was intentionally concealed in SHYW.

¹⁰¹ The marginal notes in DDZJ indicate that *fu* 浮 means the wind, or *feng* 風. A similar verse that appears in both WSBY 20 and YJQQ 96, “八風鼓太霞,” confirms the interchangeability of *fu* and *feng* (CT 1138 20.11b-13a, CT 1032 96.10a-11a). Campany points out that Han-period medical writings refer to “winds” as a term for “physicospiritual pathogens.” One of the texts mentions the “eight ‘noxious medicinals’ (*duyao* 毒)” Hence, the inner deity of the lungs, Baiyuan 白元, might be called to block the “gate of dead *qi*,” preventing the attack of the eight winds from all directions.

According to the Song commentator, Chen Jingyuan 陳景元, Lingbao geography refers to the “cloud assemblies,” *yunying* 雲營, as a pavilion that stores hundreds of jades in the Mystic Metropolis 玄都 (CT87 3.15a.1-15b.6). Bokenkamp, *EDS*, 423.

¹⁰² Divine Genitor 神宗 is an ancient term that means royal ancestor. In *Shujing* 《書經·大禹謨》, it is the temple of Yao 堯 (HYDCD 7:868). By the Tang dynasty, the connotation of a personified divinity has been replaced by “the sublime author and governor of the universe.” Schafer, “Wu Yün's,” 393 n. 65. DDYJ's marginal notes have the Divine Genitor as Siming 司命, or the heart deity, CT 7.1.14a.1: “神宗者, 中央司命君名也。” The lapel 襟, the front flaps that cross over at the chest in premodern Chinese robes, is the metonymy for the junction of two different topography (HYDCD 9:141; DCMC, 213). This verse has three viable interpretations: (a) Externally, the Divine Genitor is keeping the gate of heaven, just like Heaven's warder (天關) in *Yuanyou* “載營魄而登霞兮, 掩浮雲而上微。命天關其開關兮...” Kroll, “On ‘Far Roaming’,” 662, 666; (b) In terms of inner alchemy, the bodily deity has now stood by the gate of dead *qi*, guarding against unwanted pathogens; (c) The movement of the

4	龍翰秀玉京	The Dragon Mountain flourished in the sight of the Jade Capitoline. ¹⁰³
5	金門纏蔚裕	The Golden Gate enwrapped in dense mists of clouds, ¹⁰⁴
6	九房朗紫瓊	The Nine Chambers shone with purple and rose-gem light. ¹⁰⁵
7	高駕涉北元	Driving higher towards the Northern Prime, ¹⁰⁶

adept's breathe inside his body according to the DDZJ's instruction – the inner deities morphed from the *qi* flow from the left breast to the right breast through the heart and the bladders, before they get to the gate of the lungs (CT 6.2.12a.1-5).

¹⁰³ The attestation in DDZJ, Longshan 龍山, instead of *longhan* 龍翰, pairs better with Jade Capitoline as shown in the *Mount Turtle Register* 元始變化寶真上經九靈太妙龜山玄錄, which orients around Mt. Kunlun 崑崙山 (aka. Xiguishan 西龜山 or Longshan 龍山).

I am following Bokenkamp's translation of *Yujing* 玉京 as "Jade Capitoline." The Jade Capitoline is the center of the Shangqing Heaven (CT1393.1.1b.3-9). It is significant in the Lingbao cosmology, in which it symbolizes the *axis mundi*, an amalgam of the Chinese Mt. Kunlun and the Indian Mt. Meru. Located in the center of the Grand Veil Heaven 大羅天 and above the Three Heavens, it is encircled by the 32 heavens of the Lingbao cosmos. On top of the Jade Capitoline is the pivotal Mystic Metropolis 玄都, the guarded repository of the Lingbao scriptures. Bokenkamp, *EDS*, 383, 410, 410 n., 416 n., and 420 n; Bokenkamp, "Stanzas," 18, 68; and Schafer, "Wu Yün," 395 n. 69. Although the Jade Capitoline is already significant in Shangqing scriptures, it is not as developed and systematic as Lingbao. Some Shangqing scriptures place it between the Shangqing and the higher Yuqing heavens (CT 1315, 1317); others locate it as one of the region ruled by two of the nine kings of the Primordial Nine Heavens 九天元始王 (CT 56, 408, 1382). The nine kings oversee the process of releasing the embryonic knots, one of the causes of mortality (see footnote 107). In this layout, the aurora is located in the southeast of Heaven. The adept, like *Yuanyou's* 遠遊 poet, was moving westward to have the Jade Capitoline in view.

¹⁰⁴ "Golden Gate," or *Jinmen*, 金門 is a specific term in inner alchemy. It is situated in the west, on the path of the sun, in which one can refine the cloudsoul (*lianhun* 鍊魂) at the spring equinox. The sun's illumination shines beyond the Gate (CT 33.2a.7-9). The parallel verse in DDZJ has the Golden Chamber 金房, rather than the Golden Gate. In DDZJ, the adept is instructed to visualize Baiyuan's perfect *qi* to form a golden halo and surround the adept's head. This golden rays from the halo will then enter the adept's body through his/her Muddy Pellet 泥丸 or the brain as he/she inhales the divine cloud (CT6.2.11b.1-12a.1), perhaps symbolized by the lingering clouds 蔚 (HYDCD 9:542). The invocation of the Golden Gate, in lieu of DDZJ's Golden Chamber 金房, may indicate an intensified practice in the SHYW in which the halo is substituted by the purifying ray of the sun.

¹⁰⁵ The Nine Chamber, *jiufang* 九房, might refer to the Nine Numinous Chamber 九靈房 of Mt. Kunlun, the residence of the Queen Mother of the West. It is named after the Queen Mother's official title, *Ziwei Xuanling Baiyu Guitai Jiuling Taizhen Yuanjun* 紫微玄靈白玉龜臺九靈太真元君. Kroll, "Divine Songs," 178, 178 n. 73. Internally, it might refer to the brain, which has nine chambers per HTJ (CT 1032.11.22a.3-10). The light from the Golden Gate now illuminates all nine chambers. Alternately, the commentaries of DDZJ and DDYJ state that the Nine Chamber refers to the nine orifices of the head (CT 6.2.12a.9; CT 7.1.14a.3-4).

¹⁰⁶ The celestial location of the Northern Prime 北元 is not unified in Shangqing scriptures. The potential locations are: (a) the country of Luna 北元天中錄那之國 located in the west (CT 1323.1a.8; Robinet, *La Révélation du Shangqing*, 1:134); (b) a region reigned by the Lord of Central Mystical Dao, Lady Li 北元中玄道君, 東宮昭靈夫人 in the east (CT 1016.3.1a.4-6); or (c) the Supreme Palace of the North Pole 北極星北元太上宮 in the north (CT 1314.41.b.10).

Human anatomy wise, the "Northern Prime" refers to the kidneys, known as the obscure pass or *youguan* 幽關 (CT 7.1.14a.4). It is associated with the extreme north and the winter solstice, and traditionally symbolizes the origin and renewal. An anonymous commentator of HTJ explains that the kidneys, though usually occupy a location

8	蕭蕭入無生	I then headed into the Nullity of Life in chilling quietude. ¹⁰⁷
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9	朱虎導靈師	The Vermillion Tiger guided the Numinous Master, ¹⁰⁸
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10	綠轅登上清	The green thills ascended to the Supreme Purity Heaven. ¹⁰⁹
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lower than all organs, will ascend and surpass the lower cinnabar field when the adept visualizes the kidney deity (CT 1032.17a.4-5). Therefore, the description of travelling to the kidneys as *gaojia* 高駕 is consistent with HTJ. Robinet, *Méditation Taoïste*, 120-1, 127-8; *Taoist Meditation*, 77, 82. All in all, the drive to the north indicates the return to a point of origin.

¹⁰⁷ The “nullity of life” or *wusheng* 無生 is related to *taichu* 太初, the Grand Incipient or Primordium, a time before all things were formed. The classical texts have different views regarding the stages by which the cosmos was formed. E.g. *Liezi* 列子 holds that the Primal Qi (*yuanqi* 元氣) is the generated before others; while *Taiping Yulan* 太平御覽 maintains that the Primal Qi itself is primordial and generates everything. Edward H. Schafer, *Pacing the Void: T’ang Approaches to the Stars* (Berkeley: University of California Press, 26-28). In Daoist scriptures, the Grand Nullity, *taiwu* 太無, is attested in the Celestial Master’s *Inner Explanations of the Three Heavens* 三天內解經 (CT 1205). It is the primordial state of creation, brought into existence by “Vacuous Grotto” 空洞, which was birthed from the “Utter Blackness” 幽冥 of the undifferentiated Dao. *Taiwu* itself is also generative in that it transforms into three kinds of *qi*, the mystic *qi* 玄氣, the primal *qi* 元氣, and the inaugural *qi* 始氣. Bokenkamp, *EDS*, 191, 207 n. The generative power of *taiwu* is carried over to Shangqing scriptures. E.g. in a debate between a few Perfected ones in ZG, *wu* 無 is viewed as a “supremely inclusive and fundamentally generative quality” (CT 1032.3.4a.7). See Kroll, “Poetry Debate,” 581, 583.

The couplet (vv. 7-8) describes the return to such a generative stage of the origins. In v. 7, The “drive” towards the kidneys in v. 7 symbolizes the return to origin, which is *wusheng* in v.8 through a process called *hui* 回, as described by the corresponding verse in DDZJ. The DDZJ verse simply invokes the byname of the Primal Father (*yuanfu* 元父), Zuo Huiming “元父左回明元父字,” literally means “turning left in returning to brightness.” The Primal Father is often paired with the Mystic Mother, You Huiguang 玄母右回光 (i.e. turning right in returning to light). Together, they represent the Heaven (*yang*) and Earth (*yin*), which are the source of all things. In DDZJ 35, the primordial couple and 5 other deities are responsible for untying the embryonic knot within the adept’s body to get rid of the adept’s burden of sins accumulated by adept’s ancestors up to seven generations. Robinet, *Méditation Taoïste*, 158-9; *Taoist Meditation*, 102; CT 6.6.1a.5-1b.1. On the re-enactment of gestation to create a new embryo, the germ of perfect life, within one’s body, see Bokenkamp, *EDS*, 284-7.

Some other literatures with similar theme are: (1) The final section of *Yuanyou*, in which the poet has finally reached his final destination, where he became the neighbor of the Grand Incipient. Kroll, “On ‘Far Roaming’,” 663. (2) BPZ NP, which sees *wusheng* is an apotropaic technique. BPZ NP 18:324.

¹⁰⁸ The identities of the tiger and the numinous master are perplexing. We can only speculate based on the corresponding verse in DDZJ 5, “朱精洞陽君名啟明師白素君名.” Instead of the vermilion tiger, DDZJ 5 has the vermilion sprite, noted as Lord Dongyang 洞陽君 (Baiyuan’s byname). Also, the numinous master is known as Master Qiming 啟明師, noted as Lord Baisu’s 白素君 byname (CT6.4.18b.3-4). Lord Baisu, the deity that guards the lower cinnabar field, (or “region under the lower barrier 下關之境, 從小腹至腳底”), is the mother of Baiyuan. This mother-and-son pair are the reservoir of breath and bodily fluids, both of which symbolize the origin of life. Robinet, *Méditation Taoïste*, 127-8; *Taoist Meditation*, 82.

Note that there are a couple points of inconsistency that might undermine this theory: (a) The color associated with the lungs is white in the Five Phases. Vermillion is usually associated with the heart 絳宮; (b) SHYW has a clear directionality that DDZJ lacks. In SHYW, the *qi* is guiding the source of water; while DDZJ merely invokes the deities’ names.

¹⁰⁹ The green thills are usually part of the travelling chariot of an emperor (DCMC, 577). In DDZJ, it is Youliao 幽寥, noted as kidney deity, that ascends to the Shangqing heavens. It seems that this couplet (vv. 9-10) is

11	四玄明朝禁	As the Four Mystics illuminated the borders of inner court, ¹¹⁰
12	抱華還鳳城	I returned to and encircled the Citadel of Phoenix, enwrapped in fluorite. ¹¹¹

13	七難尚梵緣	The Seven Calamities gave prominence to <i>yuan</i> of the <i>Brahmā</i> , ¹¹²
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illustrating the effects of visualization of the kidneys, the lungs, and the lower cinnabar field, which are organs related to the origin. However, the kidneys are usually associated with black, not green, in the Five Phases.

¹¹⁰ The Four Mystics, *sixuan* 四玄, has multiple meanings, as noted in DDYJ. It could be the Four Simulacra, the Four Sages, or the Four Inner Deities, “四玄者, 四象也, 四聖也, 四體之神也” (CT 7.1.14a.7-8). It could also mean the Four Directors, *sisi* 四司, “四司明朝禁, 千妖假伏形” (CT 1348 6a.6). The Four Simulacra could be the sun, moon, stars, and chronogram or the four directional animals (the dragon, bird, tiger, and warrior), which correspond to the four bodily deities, i.e. the liver, heart, lungs, and kidneys. The names of the Four Sages and the Four Directors vary (HYDCD 3:576, 594). All of the options above are protective guardians. To establish four

Jin 禁 is a multivalent term: (a) It insinuates the guarded barriers around the body and hence, establishes the body as an inner court. (b) It is a term imbued with apotropaic power (HYDCD 7:919).

¹¹¹ In Shangqing scriptures, the Phoenix Citadel, or Fengcheng 鳳城 seems to be linked to the eighth king of the Primordial Nine Heavens 九天元始王, Fanmojiayi 梵摩迦夷 exclusively (CT 408, CT 1382, and CT 55). He rules over the Purple Rose-gem Jade Terrace of the Phoenix Citadel (九玄鳳城紫瓊玉臺), which might be located in the Jade Capitoline. In these texts, different parts of the Jade Capitoline 玉京, such as the Lingdou Palace 靈都宮 and the Chamber of the Nine Winding in Dayou Marvelous Palace in the Mausoleum 陵層玉京大有妙宮九曲之房 are ruled by the second and ninth kings of the Primordial Nine Heavens, Xuyan 須延 and Polidahe 波梨答怒 (I am translating 陵層 as mausoleum to emphasize the connotation that the ninth star of the Northern Dipper is invisible at all, according to YJQQ 24. See below.) The kings of the Primordial Nine Heavens preside over the formation of the embryo. Therefore, to return (*huan* 還) to the Phoenix Citadel marks the adept’s return to the origin. The physical benefit of the visualization is probably that the adept’s five viscera will constantly be preserved, as reflected in the parallel verse in DDZJ 5, “長保五帝城” (DDYJ: 五帝城, 指五臟也。)

Robinet suggests that the Primordial Nine Heavens might also be the Nine Perfected Thearch Lords (九真帝君) who rule over the Northern Dipper. If so, the adept’s return to origin (元) or the nullity (無) might be achieved via exorcistic ritualistic “dance” such as the Steps of Yu or *yubu* 禹步. The eighth and ninth Primordial Heavens kings would rule the two hidden stars of the Dipper, the *fu* 輔 and *bi* 弼, located on the left and right sides of the seventh star, the Barrier of Heaven, *tianguan* 天關. The seventh star is the intended destination of the Steps of Yu since it “governs all of the spirits and corresponds to the highest of the three supreme heavens.” Robinet, *Méditation Taoïste*, 317, 326-7; *Taoist Meditation*, 216, 222, 224. Seeing that the adept has gone past the Jade Capitoline and reached the Phoenix Citadel, he/she is now approaching the Barrier of Heaven. Since *huan* 還 is also a homonym of 環 (DCMC, 170), the adept could also approach the Phoenix Citadel in an encircling motion, which resembles the Step of Yu. Not only are that the Steps of Yu the only means of apotropaic in this instance. The eighth star ruled by Fanmojiayi, the Sustainer or *fu* 輔 in particular, is endowed with exorcistic power – the mere sight of it will alleviate fear and nightmares, as well as expelling evil spirits (CT 1032.24.3b.4-5, BPZ NP 18:325). For the exact location of the stars, see Schafer, *Pacing the Void*, 46, 50-1, CT 1032.24.3a.8-3b.4.

Structurally, the Phoenix Citadel forms a chiasmic wordplay to contrast with *bafu* 八浮 in v.2. As Phoenix, *feng* 鳳, is a homonym of the wind, *feng* 風, the Phoenix Citadel reminds the audience of the previous picture in which pathogens were invading a cloudy construction has now become the image of a fluorescent citadel (HYDCD 12:1054). Combined, vv. 9-12 mark a triumphant progress from vv. 1-4.

¹¹² There are multiple facets to the term *qinan* 七難, all of which are used to show the superiority of Shangqing over Buddhism. *Qinan* is attested in contemporaneous Buddhist scriptures such as the *Humane King Perfection of Wisdom Sutra* 仁王般若波羅蜜經 and *Brahma's Net Sūtra* 梵網經, both of which were purportedly

14	擬標九元衢	I was determined to record [my name] at the crossroads of the Nine Primordial Heavens. ¹¹³
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translated by Kumārajīva (344-413), as well as Shangqing scriptures such as the *Seven Transformations*. In Buddhist texts, it refers to catastrophic events such as anomalies exhibited by the celestial bodies, fire, flood, violent storms, famine, war etc. In Shangqing texts, it is an abbreviation for *qizunan* 七祖難, the “afflictions accumulated through seven generations of ancestors” (CT 1331.6b.4). It traces back to “inherited burden” or *chengfu* 承負, an early Daoist concept of the cumulative transgressions of seven generations of a clan, charged to and bore by every individual offspring. As stated by Bokenkamp, Shangqing texts refine the doctrine and highlight the effect of inherited burden as the most vital one in determining one’s fate. Bokenkamp, “Stanzas,” 53-4. Concern over *qinan* goes beyond the threat of catastrophic events typical of pending apocalypse, as well as the deaths and ailments associated with the inherited transgressional debts.

According to Bokenkamp, *fan* or “Brahmā” means either (a) the creator god “Brahmā;” or (b) anything regarded as Indic or Buddhist. Both of these meanings inform a common Lingbao expression, *fanqi* 梵氣, which refers to “the primordial Dao in its creative aspect.” The Brahmā -*qi* forms the Brahmā-script, or the *Hidden Language of the Grand Brahmā* 大梵隱語, 256 characters that perfectly represent the power of the highest heavens, which sync and unite graphs and tones. They are meant to reproduce the formless and undifferentiated unity before visibility and sound emerged as distinct phenomena. The 256 characters is the total of 8 graphs in each of the 32 Lingbao heavens. They are commonly used in Lingbao scriptures for recitation and for apotropaic charm. *Yuan* 緣 is one of the eight graphs for the fourth heaven of the south (along with *miao* 眇, *mang* 莽, *jiu* 九, *chou* 醜, *shao* 韶, *yao* 謠, and *zhan* 遣). One of the functions of these graphs is to prompt the Northern Thearch to remove one’s name from the books of death and to inscribe it in the registers of life. Stephen R. Bokenkamp, “Exorcism in Lingbao Scriptures,” in *Exorcism in Daoism: A Berlin Symposium*, ed. Florian C. Reiter (Wiesbaden: Harrassowitz Verlag, 2011), 82-5; *EDS*, 385-9; Gil Raz, *The Emergence of Daoism: Creation of Tradition* (London: Routledge, 2012), 165-70. Hence, we can either interpret *fanyuan* 梵緣 literally as the Buddhist law of causation. This interpretation would betray one’s anxiety with the post-mortal fate and consistent with the next verse, which will provide the Shangqing solution that will trump both Buddhist and Shangqing problems. The more appropriate treatment of *fanyuan*, in my opinion, is to recognize the power embedded in *yuan* 緣 as one of characters in the *Hidden Language of the Grand Brahmā*. This is especially so when *miao* 眇 and *jiu* 九 also appear in the quatrain.

¹¹³ Through Shangqing practices, one can resolve the problem of *qinan* by registering his/her name at the the Nine Primordial 九元, the point of origin. This verse recalls two similar verses, “故名標上清” and “故致標高擬” in two Lingbao texts, CT 346 and DZ 1439. In these texts, the Duke Transcendent 左仙公 is said to have his name “published in the Heaven of Supreme Purity” 名標上清” because of his exceptional piety and his performance of esoteric practices for the benefit of others (DZ 346.3a.2-6). Similar phrase also appears in the Stanzas of Pacing the Void as “故致標高擬,” which Bokenkamp translated as “With the results that our names are published forth in high estimation.” Bokenkamp, “Stanzas,” 67. Notice the number nine, or *jiu* 九, is also one of the powerful graphs of the *Hidden Language of the Great Brahmā* listed in footnote 112.

To have one’s name written on the Nine Primordial, the nine stars of the Dipper, is complicated. The *Scripture on Dongfang Palace of the Brain* 紫精君皇初紫靈道君洞房上經 describes an 8-step actualization named the “Superior Hidden Way of Returning to the Origin by Removing Sins from the Register” 太上迴元隱道用除罪籍內篇, in which the adept asks for the absolution of his/her sins, along with those accumulated by the ancestors, from the gods in the nine stars. After the Thearch Lords of the first seven visible stars grant forgiveness of the sins of seven generations, the process culminates with the Thearch Lords of the 8th and 9th stars nullifying the debts by nine generations. These transgressions were ruled according to the list of wrongdoing kept in Mt. Feng of the Ghost Thearch 鬼帝鄴山 and were recorded in the black book of the Perfected Taiji of the Upper North of the Nine Primordial Heavens 北上九元太極真人. The adept has to petition the Most High Venerated Thearch Lord Yuxuan 九元太上帝尊玉玄君 for the removal of these records (CT 405.13b.1-18b.7). In each petition, the adept visualizes all the stars (except for the 7th star, which is substituted by the sun and the moon) to descent into various organs of his/her three registers. His/her organs and the five viscera will be illuminated from the inside out. The last step – the visualization of the two invisible stars entering the body through the brain 泥丸 – has a particularly impressive

15	宣曜寶太暉	Asterial luminance diffused like the treasured Grand Radiance; ¹¹⁴
16	颺眇躍景敷	In the waft of tempest, the glowing phosphors spread. ¹¹⁵

effect. Not only are the stars' radiance illuminated all of the adept's brain chambers and five viscera, but they also form thick coats of purple, brilliant, cloud-like *qi* that disperses from the insides of the body. Robinet explains that having one's name removed from the register of death is likened to expelling the germs of death one inherited since birth. The practice complements the practice of "Return to the Origin," or *huiyuan* 回元. Robinet, *Méditation Taoïste*, 231-2; *Taoist Meditation*, 151.

Qu 衢, in addition to meaning "crossroads" (apt for the purpose of illustrating the path used to move across the Dipper and the 8th and 9th stars), also has a connotation of heavenly protection. In the Book of Change 周易, it is related to the 26th hexagram, *dachu* 大畜 (HYDCD 6:1110). The "nine at the top" 上九 meaning of *dachu* is "One attains the way of heaven. Success. The time of obstruction is past. The energy long dammed up by inhibition forces its way out and achieves great success." *The I Ching or Book of Changes*, trans. Richard Wilhelm (Princeton: Princeton University Press, 1967), 106-7.

¹¹⁴ The Grand Radiance, *taihui* 太暉, may imply that the brilliance of the sun since the term appears in a few incantation recited in practices that involves the absorption of the sun's essence. E.g. CT 1323.5b.2-5: "日魂流光, 五色滂沱, 鍊魂金門... 形附太暉" CT 1376.2.6b.6-7: "赤鑪丹景, 圓華九明, 太暉啟晨, 煥曜朱精."

¹¹⁵ I have replaced *yao* 躍 with 耀 so that it is more contextually apt, such as it is in a similar verse in the "Stanzas of Pacing the Void," "七祖生天堂, 煌煌耀景敷" (CT 1439.3b.3-4). See Bokenkamp, "Stanzas," 53, 134-40. For translation.

The term phosphor, *jing* 景, means bodies of light. It refers to the luminosity of astral lights and the corresponding radiance of corporeal spirits (external and internal phosphors respectively). The ultimate goal of an adept is to cultivate inner phosphors that shine as brightly as the outer phosphors. The subject matter has been sufficiently covered by scholars; see Strickmann, "On the Alchemy," 173-4, Max Kaltenmark, "Jing yu Bajing 景與八景," in *Fukui hakase shōju kinen: Tōyō bunka ronshū* 福井博士頌壽紀念東洋文化論集 (Tokyo: Waseda Daigaku shuppanbu, 1969), 1147-1154, and Bokenkamp, "Stanzas," 56.

The tempest (*biao* 颺/颺 and *xu* 歛) is a common vehicle used by the Perfected to roam around in the Shangqing texts. They are probably inspired by the solar car 日之車 in Zhuangzi. The tempests are also ridden by the corporeal deities while they circulate inside the body. E.g. in the "Method of the Five Spirit's Qi," *Wushen Qifa* 五神氣法 of the *Scripture on Dongfang Palace* 洞房經, the adept visualizes two strands of white *qi* that travel from the moon into his/her soles. The strands of *qi* will morph into two dragons, which turn out to be named Biao 颺 and Xu 歛, the tempests of the Jade Thearch 玉皇. They will merge and transform into the White Brilliant Lad, Suming Tongzi 素明童子. The lad, who looks like a baby, is the deity of the lungs who circulates in the adept's lungs and ultimately transports the adept up to the realm of Grand Simplicity, *Taisu* 太素. If the adept keeps holding the two tempests inside of him/her and nourishes them for 18 years, he/she will be physically taken into *Taisu* (CT 405.2b.4-3a.9). Robinet points out that *biao* and *xu* are the cognates of whirlwinds (*huifeng* 迴風 or *zhuanfeng* 轉風), also meditation methods of Shangqing. Robinet, *La Révélation du Shangqing*, 1:150 n. 4,5; 2:36; Schafer, "Wu Yün," 400 n.88; and Kroll, "Divine Songs," 161 n.30. In short, the tempest that descended from the heavens, when cultivated properly inside one's body, will transport the adept to the heavens, or to return to the origin, in due time.

The combination of *biao* 颺 and *miao* 眇 forms an interesting paradox. While the tempest is forceful and fast, *miao* 眇 is an adjective that generally conveys a sense of smallness, subtlety, nebulousness, and sublimity. The duplicative binome, 眇眇, used in the correlated verse in DDZJ ("眇眇扇帝敷九幽"), means the subtle visual cues of the presence of the wind, such as a slight flow of light fabric (HYDCD 7:1167-8). The substitution of 颺 with the first 眇 adds intensity and speed to the picture, while maintaining the sense of nebulousness of the spreading phosphors and the rhyme of the binome. Notice that 眇 is one of the graphs of the *Hidden Language of the Grand Brahmā*. Bokenkamp, "Exorcism in Lingbao," 83-4. See footnote 112. It appears that some of the *Hidden Language of the Great Brahmā*, therefore, was already used in Shangqing scriptures, including DDZJ.

17	整控啟素鄉	Adjusting my drive, I embarked for the Realm of Simplicity, ¹¹⁶
18	河靈已前驅	The River Numina spurred forward. ¹¹⁷
19	陰雲帶夜日	The dark clouds covered the nocturnal sun; ¹¹⁸
20	燭月歛交初	The illuminating moon, borne by the tempest, reached the descending node of its orbit. ¹¹⁹

The couplet (vv.15-16) provides a vivid picture similar to the final step of reaching the Nine Primordial Heavens described in footnote 113 above. The starlight from Heavens, channeling down through the brain to the entire body, transform the adept into a light as bright as the sun. In the final step, the adept also becomes cloudlike *qi* as powerful as the tempest. This couplet concludes the visualization of multiple corporeal gods all over the three registers of the adept's body, and subsequently his/her return to the origin.

¹¹⁶ The adept switches gears and heads into the Realm of Simplicity, which I interpret as the Grand Simplicity, *Taisu* 太素 with the help of the corresponding verse in DDZJ, “伯史啟三素.” Boshi 伯史 is the god of the lower cinnabar field while Sansu 三素 is the Three Immaculate Primal Lords, the White Immaculate (Baisu Yuanjun 白素元君), Yellow Immaculate (Huangsu Yuanjun 黃素元君), and Purple Immaculate (Zisu yuanjun 紫素元君) (CT7.15a.7-8). The Three Immaculate Primal Lords are the inner deities of the three registers of the body (DDZJ 22-24), as well as the mothers of the Three Primal Lords, Baiyuan 白元 (deity of the lungs), Huanglao 黃老 (deity of the heart), and Wuying 無英 (deity of the liver) respectively. They are also the children of the Lord of the Three Primes, the Grand Immaculate, or Taisu Sanyuan Jun 太素三元君. According to the *Scripture of the Female One* (雌一經, hereafter *Ciyi*), the Three Immaculate Lords dwell in the Golden Flower Palace (Jinghua Gong 金華宮, abbreviated from Jinhua Ciyi Dongfang Gong 金華雌一洞房宮), one of the nine brain chambers. It is located in the deepest part of the brain, and 5 inches from the space between the brows. (The *Scriptures of Suling* 素靈經 [*Suling* hereafter], names the same chamber as the Jade Thearch Palace or Yudi Gong 玉帝宮, resided by other female deities known as the divine mothers of the Yuqing Heavens, *Yuqing Shenmu* 玉清神母. Hence the account of *Suling* contradicts with the one in *Ciyi*). Robinet, *Méditation Taoïste*, 195-9; *Taoist Meditation*, 127-132.

In the *Scripture of the Female One*, the three Immaculate Lords are known as Female One or *Ciyi* collectively. The scripture is one of the many scriptures that contain the preparatory work for the eventual practice of DDZJ. It relates many pre-sixth century Shangqing methods to these female deities. Since the extant version is dated to the Tang period, Robinet cast doubts on the authenticity of some of the methods. Schipper and Verellen, *Taoist Canon*, 1:588-9. The visualization of the Three Immaculate Lords is said to be difficult; but once achieved, the adept's path to Perfection will be considered complete (CT 1313.5a.9-10). Taking cue from this verse, I will compare the following verses with *Ciyi*, even though I am expecting degrees of discrepancies considering the late compilation of *Ciyi*.

Cosmologically, the Grand Simplicity is a cosmogonic phase in which material substance is in an undifferentiated condition. It is the beginning of substance (*zhi* 質), when material is simple and unshaped (*pu* 樸). Schafer, *Pacing the Void*, 28-9.

¹¹⁷ Since this quatrain mostly describes astronomical phenomena, the River most likely means the sky river 天河 or the Milky Way, not the Yellow River. In terms of physiology, the River Numima may be a term that anticipates the “River Cart” (河車) in Song's *Transmission of Dao* 傳道集. The “River Cart” refers to “circulation of unified *qi*,” that is not so much a vehicle but the path that the *qi* takes to circulate around the three registers of the body. Sara Elaine Neswald, “Internal Landscapes,” in *Internal Alchemy*, eds. Livia Kohn and Robin R. Wang (Magdalena: Three Pines Press, 2009), 42.

¹¹⁸ *Dai* 帶, in medieval Chinese, means “to overspread” (*longgai* 籠蓋) or “to glint or to illuminate in a band of light” (*yingzhao* 映照) simultaneously (HYDCD 3:729; DCMC, 73).

¹¹⁹ There are two nodes of intersection between the earth's orbit around the sun (“yellow path” or 黃道) and the moon's orbit around the earth (“white path” or 白道). The northbound “white path” that crosses the “yellow

21	結朗朱生神	As brilliance conjoined, deities came into being in the vermilion light; ¹²⁰
22	携領同反无	Neck-in-neck, together we returned to the Nullity. ¹²¹
23	萬源寫北谷	Myriad sources drained into the Northern Valley; ¹²²
24	乘空歸流星	Borne by the air, we returned alongside the flowing stars.

25	滅景擢浮游	Extinguishing phosphors, I elevated myself to drift in wanders; ¹²³
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path” is called the ascending node. *Jiaochu* 交初 is defined as the ancient astronomical term for the descending node, “黃道與白道的降交點” (HYDCD 2:331-2). However, the word *xu* 歟 implies an ascending spiral. Bokenkamp, “Stanzas,” 99-100. The term is also attested in DDZJ and the *Hidden Text of Yuqing* as “攝炁反交初” (CT 6.1.13b.1; CT 1355.6a.8). As this astronomical phenomenon occurs around the spring equinox, this verse may be related to the calendrical calculations as to when this practice should be performed. However, we lack the contextual information to extract the exact significance to vv. 18-20. We should note that this is congruent with *Ciyi*’s prescription of different practices according to seasons, times and dates (E.g. CT 1313.33b.10-34a.2).

¹²⁰ This verse seems to illustrate one of the visualization methods in *Ciyi*, the Brilliant Mirror and Golden Flower method (玉晨明鏡金華洞房雌一五老寶經法), which focuses on the Three Immaculate Lords. The abbreviated account is as follow: The adept is to visualize him/herself entering the brain chambers that are decorated with rings (環) shining in vermilion and cinnabar-red lights, before reaching the Golden Flower Palace. The Three Immaculate Lords, in their full regalia, will come into sight. Solar *qi* radiate from the back of their necks. The whole chamber is thus filled with nine-colored circular lights. Then the Three Lords, through their mouths, exhale *qi* that will merge and transform into a sun-like *qi* (日炁之煙) in a flash. As the red haze of this sun-like *qi* radiates the into the adept’s brain (*niwan* 泥丸), the Three Lords embrace one another and become three mustard seeds that fall into the adept’s mouth. After the adept ingests more of the sun-*qi*, he/she will visualize the sun-*qi* to enter the bodies of the Three Immaculate, who are in his body now. Then the bright *qi* will penetrate the adept’s heart and flow to the lower cinnabar illuminating the whole body from inside out. The adept should then mold his cloudsoul in the shape of the Grand Immaculate (“於是灌魂形，陶太素者也”). This method is also known as the Refined Phosphor of the Perfected Flower of the Three Simplicity, Female One, or the Purification of the Form by Riding the Sun method of Yuchen Three Simplicity “三素雌一真華煉景，或曰玉晨三素乘日濯形” (CT 1313.31b.2-35a.2). See Robinet, *Méditation Taoïste*, 202-3; *Taoist Meditation*, 132. Curiously, she did not translate the part on the shaping of the soul as Grand Immaculate. In short, the substance of conjoined solar-*qi*, through the adept’s visualization, brought about a deity who is the Grand Immaculate inside his/her body.

¹²¹ The Three Immaculate Primal Lords are conceived in Hollow Emptiness (虛空), the Grand Nullity (太空), and Empty Radiance (空曜) respectively. The merging of them yields the Grand Immaculate, who cosmologically symbolizes a state of undifferentiation (see footnote 116). Thus, the adept started yet another process of returning to Nullity and reverses the natural progress of life cycle. For more on *fanwu* 反無, see footnote 107.

Xie 携 means “to take or lead by the hand, pull along” (DCMC, 504). I am translating *ling* 領 as “the neck,” linking this verse to the combination of the lights emerging from the Three Immaculate Lords’ necks.

¹²² This couplet (vv.23-24) describes the returning to the North, which symbolizes the origin. The valley also symbolizes the power of femininity, reminiscent of chs. 6 and 28 of *Daodejing*: “谷神不死，是謂玄牝。玄牝之門，是謂天地根。綿綿若存，用之不勤” and “知其雄，守其雌，為天下谿。為天下谿，常德不離，復歸於嬰兒” respectively. See Robert G. Henricks, *Lao-Tzu Te-Tao Ching: A New Translation Based on the Recently Discovered Ma-wang-tui Texts* (New York: Ballantine Books, 1989), 198-9, 242-3, 272 n.115. The valley

¹²³ Just like they can turn into radiating light, the divine beings can also turn themselves into darkness. The extinguishing phosphors here refer to the removal of one’s presence in plain sight, since phosphors is the light of

26	峨峰自霄浪	[Observing] lofty peaks from the empyrean billows.
27	纏綿嘉樂宿	Enwrapped and lingered in the lodge filled with divine festivities; ¹²⁴
28	妙微挺虛向	In Marvelous Subtlety, I elicited a place in the Grand Void banquet. ¹²⁵

one's body. The picture this quatrain recalls the Way of Female and Male Transformation (大洞雌一帝君變化雌雄之道) in *Ciyi*. The adept visualizes the entwining (*chan* 纏) of the 5 female and 9 male deities, all of whom are associated with the Origin (i.e. first the Grand Immaculate, the Five Spirits, the Three Immaculate Lords, the Thearch Lord, the Primordial Father and Mystical Mother). The 14 spirits and the adept will “merge in undifferentiation” (*hunhe* 混合, translation per Bokenkamp, *EDS*, 423) to become a white *qi*. The white *qi*, after combining with the heavenly light, will then form the male deity Juzhi 拘制, aka the “Perfected of the Nine Prime” 九元之真, in the sun; and the female deity Shangui 上歸, aka the “Cloudsoul of the Monarch One” 皇一之魂 in the moon. The adept, who now no longer has a distinguishable body of his/her own, is to visualize hearing the separate incantations chanted by these two deities. Both of these incantations ask for the merging of the female and male deities (“混合雌雄”). Once they finish, the adept will regain his/her body and utter a couple of incantations that request the entrance to the realm of Nameless (“化入無名”) to merge with the deities and his/her the body in Grand Tenuity. He/she will also visualize being enwrapped (纏) by the Five Spirits again to the point that he/she no longer sees his/her own limbs. Then he/she will walk around the Grand Tenuity wearing the handle of the Dipper as hat. Ultimately the adept enters the Grand Monad's 太一 mouth and unites with the deity as one phosphor and one body (“合形一景，與太一共為一身”). Together, this new entity, the “Merged and Undifferentiated Great Illumination” (“混合大明”) enters the Nullity of Darkness (*wuming* 無冥) and hides (*yinshen* 隱身) in the Imperial Court of the Grand Tenuity, *Taiwei* 太微 (CT 1313.43b.4-47a.4). The visualization of the male and female deities that merge into the Grand Monad reminisce the “holding the One” or *shouyi* 守一 method in BPZ NP (18:323). *Shouyi* refers to a variety of practices used for “preserving the integrity of one's psychophysical person and the indwelling presence of internal spirits.” Campany, *To Live*, 246-7 n.422. Notice in this method, the adept is being absorbed into the Monad, as opposed to him ingesting the Primal Lords in the previous quatrain.

¹²⁴ *Chanmian* 纏綿 refers to the entwinement of fluid substances, such as light, *qi* and spirits, with other substances for an extended period of for time. It has a sexual connotation (HYDCD 9:1053). In *Ciyi*, the word *chan* 纏 occurs 12 times (3 of which as the binome *chanmian* 纏綿). Five of these occurrences describe divine spirits or *qi* entwining the adept; another five describe divine spirits or *qi* interweaving among themselves. Other Shangqing texts that use the word(s) similarly are: CT 1314.29b.3, “則神光化生，纏綿五藏，” describing the divine light entwines with one's five viscera and CT 33.15b.8-9: “吐黃納精，二氣纏綿，” the interweaving of the solar and lunar essences.

Jiale 嘉樂 means the banquet music produced by stone chimes (HYDCD 3:481). The heavenly banquets are widely attested in Shangqing scriptures as the occasions in which divine beings sup on heavenly elixirs, play powerful music, transmit divine scriptures, and bestow saintly titles etc. *Su* 宿 refers to lodging places, as seen in *Chuci*'s *Yuanyou*. The poet met Wang Ziqiao 王子喬 and “sojourned” (宿) with him at Nanchao to learn “the consonant power of unifying vitality” Kroll, “On ‘Far Roaming,’” 661, 665. In HTJ, *su* refers to the Three Phosphors 三景, the sun, moon and the Dipper, which correspond with the body's three registers (CT 1032.13b.3-5). Paul W. Kroll, “Body Gods and Inner Vision: The Scripture of the Yellow Court,” in *Religions of China in Practice* (Princeton: Princeton University Press, 1996), 152-3. It also implies “*héritées du bouddhisme, et qui impliquent un héritage négatif d'une antérieure,*” as expressed in terms such as *suzhui* 宿罪, *sujie* 宿節, and *sugen* 宿根 (transgressions, knots, and roots of problems from the previous lives). Robinet, *Méditation Taoïste*, 230; *Taoist Meditation*, 150. Hence, *jialesu* 嘉樂宿 probably implies the overcoming of these carry-over debts.

Overall, the adept, being entwined and became one with divine spirits, enjoys the divine feast.

¹²⁵ Marvelousness (*miao* 妙) and subtlety (*wei* 微) describe the origin of all things, the Mysterious One (*zuanzhe* 玄者), according to BPZ NP, “玄者 . . . 眇昧乎其深也，故能微焉。綿邈乎其遠也，故稱妙焉” (1:1). *Wei* 微, in *Ciyi*, usually describes the divine beings. E.g. The Thearch Lord becomes subtle or miniscule after

practicing the “merging of female and male to become one,” “又雌雄混一，帝君變微。” Also, “if one’s spirit is not subtle, then the *qi* is not perfect 神不微則炁不真” (CT 1313.3a.10; 6b.3). Hence, *wei* is a positive affirmation of a divine being’s character.

Given the context of a feast in v. 27, the word *xu* 虛 most likely refers to the Grand Void, *taixu* 太虛. By the 4th century, *taixu* 太虛 was known as the indescribable reaches of the outer space and the eternal reservoir of primal *qi* (*yuanqi* 元氣, the basic building material of all creation). Hence, it has a generative character and precipitates *qi* which may appear as clouds, mists, solar haloes, and comparable phenomena. See Schafer, “Wu Yün,” 400-1 n. 91; Bokenkamp, “Stanzas,” 89; Schafer, *Pacing the Void*, 29; and Bokenkamp, *EDS*, 310. *Xiang* 向 is a wordplay that conveys the directional preposition “toward,” as well as a banquet, being the homonym of *xiang* 饗 (DCMC, 499; HYDCD 3:137, 12:575). The adept, being one with the “wonderous subtlety” is (a) moving around in the indescribable Grand Void and (b) receiving nourishment in the divine parties.

¹²⁶ This verse is an extension from the theme of divine feast in the previous quatrain. The Pearl of the Cinnabar Mystic lay bare the verse’s alchemical undertone. 丹玄 *danxuan* (synonymous to 玄丹 *xuandan*, explained below) means a few things in Shangqing. In terms of alchemy, it is the name of the red *yang qi* of the sun, to be absorbed along with the yellow *yin qi* of the moon to form the embryonic knot (“陽氣赤，名曰玄丹” in CT 1382.2b.9). It is also the name of an elixir in *Ciyi* (“琅玕五石華丹玄腴” in CT 1313.56b.4).

In terms of human anatomy, the commentators of DDZJ and DDYJ seemed to have different, although not entirely contradictory ideas on the meaning of *danxuan*. The parallel verse in DDZJ 7, “逸宅丹玄心宮內,” notes that *danxuan* 丹玄 refers to the palace of the heart (CT 6.2.17a.4). This agrees with the marginal notes of HTJ’s stanza 19, which states that out of the three cinnabar fields, *xuandan* or *danyuan* means the heart, “三丹田之宮，故曰三宮。玄丹，丹元；謂心也” (CT 1032.11.44b.4-5). Since *yuan* 元 is synonymous to *xuan* 玄, 丹玄, the same things as *danyuan* 丹元, is interchangeable with *xuandan* 玄丹. (Schafer seems to agree with the interchangeability of these binomes. See Schafer, “Wu Yün,” 403 n.99.) The use of *dan* 丹 as the first word in the trisyllabic segment of the verse paints a red hue in the background, which makes it consistent with v.21, “結朗朱生神.” However, *danxuan* is more commonly known as one of the nine brain chambers (see stanzas 17 and 22 of HTJ, as well as *Suling*), as it is noted by the commentator of DDYJ on the same verse. He said that *danxuan* 丹玄 is the palace of *niwan*, “泥丸，‘丹玄，即泥丸之宮’” (CT 7.16a.8). *Danxuan/xuandan* is located in the upper deck of the brain chambers, 3 inches behind the space between the eyebrows (see Appendix V in p. 77). It is correlated to the heart according to some scriptures (E.g. CT 1032.11.41b.8; CT 1314.15b.2). The divine resident related to the brain chamber is none other than the Grand Monad 太一, whom the adept has merged into in v. 25. E.g. *Suling* states that Xuandan Palace is dwelled by the True Lord of Grand Monad of Niwan (泥丸太一真君), who is connected to the True Lord of Grand Monad of the Central Yellow in the Shangqing Heavens (上清中黃太一真人). The former possesses the lethal Firebells of the latter (CT 1314.15b.7-16a.2). In HTJ 17, the same palace is known to be dwelled by just the latter (CT 1032.41b.8). As noted earlier in footnote 123, the Grand Monad is associated with the practice of “holding the One” or *shouyi*.

In DDYJ, the excellent residence, *yizhai* 逸宅, is noted as the Luminous Hall (*mingtang* 明堂) of the perfect *qi*, which presumably referring to a deity like the Grand Monad (CT 7.16a.8). In this context, *mingtang* is better understood as the hall in which the heavenly court is held since *mingtang* generally means “buildings symbolic of perfect government and of ideal harmony with gods, spirits, and cosmic order,” whether it be the imperial court or the family shrine where rituals are performed. In this case, it is not the most forefront brain chamber, situated an inch behind the space between the two brows (DCMC, 309).

Hence, the verse has two facets. On the one hand, it describes the partaking of the natural form of the *xuandan/danxuan* elixir. On the other hand, it is pointing out that within *danxuan/xuandan* (located in the center of the entire brain structure, see the following footnote), the court of the Grand Monad, is a pearl.

30	太空道亦暢	The path to the Grand Hollow, too, was now unobstructed. ¹²⁷
31	幽明秉靈符	Light and darkness held the numinous talismans; ¹²⁸

¹²⁷ The Grand Hollow, *taikong* 太空, is a relatively imprecise term that denotes “the space that must be traversed to reach the royal palaces in the stars of the Dipper.” According to Schafer, quoting WSBY, “the entire cycle of simulacra [i.e., asterisms] revolves in the Grand Hollow . . . In short, the locus of the stellar mansions.” Schafer, “Wu Yün,” 394 n. 67, 400-1 n.91; Bokenkamp, “Stanzas,” 89.

In *Suling*, we find the anatomical version of the superhighway, which is the way that goes through the four brain chambers at the lower-level, i.e. Mingtang, Dongfang, Dantian, and Liuzhu Palaces (明堂、洞房、丹田、流珠). These palaces are inhabited by male deities. Transcendents or *xian* 仙 must go through this way to become the Perfected. However, the second phase, the path to the Danxuan Palace requires the permission from the Thearch Lord of Taiji because it is the leader of the “Four Palaces,” i.e. the Palaces of Yudi, Tianting, Jizhen, and Taihuang (玉帝、天庭、極真、太皇) resided by female deities, collectively known as the Female Perfected Ones (雌真一), whose way is higher than the Male Perfected Ones (雄真一). It is the Female Ones’ way through which the Most High Lord derives his power. Their scriptures are transmitted only to the Perfected. *Suling* calls this the way of the Male and Female Monad (雄雌一神) (CT 1314.19b.8-20b.9); Robinet, *Méditation Taoïste*, 199-201; *Taoist Meditation*, 129-31. This step confirms that the adept has successfully attained a Perfected state. See Appendix V in p. 77 for the layout of all nine palaces in the brain. Notice that the accounts of the deepest brain chamber of *Suling* and *Ciyi* are different. See footnote 116.

¹²⁸ The numinous talismans, *lingfu* 靈符, most likely refer to the Five Talismans (*wufu* 五符), which are always paired with the Five Registers (*wuji* 五籍) that are presented by the Five Spirits (*wushen* 五神) to the Lord Emperor in order to get the adept’s name recorded into the registers of life. The DDZJ verse that corresponds to v. 29 above is followed by, “五炁結十方,” loosely translated into “Five *Qi* coagulate from the ten directions.” These five cosmic *qi* correspond to the Five Spirits, who act as the intercessors between the adept and the Lord Emperor as stated above. The Yuan-period commentator, Wei Qi 衛琪, thought that the Five Talismans, corresponding to the Five Qi, are “*guides pour l’entrée dans les cieux.*” Robinet, *Méditation Taoïste*, 225. Robinet has presented the methods related to visualizing the presentation of the talismans and registers to achieve immortality.

Youming 幽明, in classical literature, illustrates two states of polarity. “It is also understood as the heaven and earth, the appearance of form and unformed, light and darkness, day and night, *yin* and *yang*, the living and the dead, etc.” (HYDCD 4:434; DCMC, 562). In this verse, *youming* has two layers of meaning. On the one hand, it highlights the contradiction between the realm of death, from which the adept is endeavoring to break away, and the realm of life, to which the adept is aspired to escape. On the other hand, it may also imply the association of the talismans and the registers with *yang* and *yin* respectively. One of the visualization methods in *Ciyi* will help elucidate such association. Briefly, in the “Way of Calling and Guiding the Sun and the Moon” 大洞雌一帝君呼引日月之道, the adept visualizes him/herself entering the Purple Chamber (*zifang* 紫房), an alternate name for *xuandan* according to *Suling* (“玄丹宮在丹田之上，正房一寸，紫房綠室，朱煙滿內” in CT 1314.15b.7). He or she will hold the sun and the moon with the left and right hands, absorbing their red and white rays respectively. The Grand Monad (帝君太一), who will hold the adept’s register(s), and the Five Lord Thearch (五帝君), who hold the adept’s five talismans, will appear. They will throw the register(s) and the talismans into the moon and the sun respectively. The documents will merge with the celestial objects and form 2 different bands of smokes with different forms. The adept will visualize that his/her names and place of origin are on the documents. Then, he/she will visualize the sun and the moon to merge and transform (混化) into a brilliant and translucent pearl in the size of a chicken egg. He/she will swallow the pearl and discern in the heart. Robinet interprets the pearl as a form of “*renaissance*” under which the union of the *yin* and the *yang* assumes. The merge of the documents, which symbolizes the adept’s “permanent record,” into the elements of the Origin will defy death (CT 1313.42b.3-43b.1). This is merely one of the ways to get the adept’s name recorded in the registers of life. DDZJ, *Ciyi*, and *Taidan Yinshu* 太丹隱書 (CT1382) all present different methods. See Robinet, *Méditation Taoïste*, 222-32; *Taoist Meditation*, 145-51 for a summary.

32	闇推豈乖喪	I aspired to be severed from death as darkness ebbed. ¹²⁹
41	協晨鼓長扇	From the Harmonious Dawn Palace, the long fan was waved; ¹³⁰
42	暉霞生在茲	Radiant aurora flourished in the midst of darkness. ¹³¹
45	神王入玉虛	The Divine King entered Jade Void; ¹³²
46	至无侵朱兵	The Ultimate Nothing verged on the vermilion army. ¹³³
77	運機璿漢道	Turning the Cog and Armil in the Sky River; ¹³⁴

¹²⁹ *Tui* 推, here, means to change or to develop according to seasons or a predetermined path (HYDCD 6:669, DCMC, 462). I translated it as “to ebb” since the darkness is slowing declining, as seen in the subsequent verses. *Guai* 乖 means being separated permanently (HYDCD 1:658). Lastly, *qi* 豈 is a homonym of *ji* 冀, which means to aspire (HYDCD 9:1345). By presenting the talisman, the adept aims at removing himself from the register of death to be rid of mortality.

¹³⁰ “Harmonious Dawn” or Xiechen 協晨 Palace is one of the dwelling places of the Most High Lord of the Great Dao in the Shangqing Heavens (CT 1032.11.10b.6-10; CT 1360.3b.2-3). As pointed out by Schafer, *chen* 晨 “signifies the first faint appearance of sunlight in the dark eastern sky, heralding the fullness of dawn.” It is often associated with the aurora, *xia* 霞, the picture we encountered in the first verse of the poem. It would seem then, v. 41 is a turning point for the poet to return to the world of light from darkness.

I am skipping the translation of vv. 33-40, 43-44, 47-76 because of the limitation of size and scope of an intertextual study. These verses do not find parallel verses in DDZJ.

¹³¹ *Zi* 茲 means black or dark (HYDCD 3:369). It is also a homonym of *zi* 滋, which connotes fecundity and proliferation (DCMC, 626). Coupled with the first sign of light, *zi* 茲 depicts the nascent sprouts of life, shifting away from the picture of darkness depicted in vv. 17-40.

¹³² “Jade Void” or *yuxu* 玉虛 seems to be part of the realm of the Yuqing heavens, on the verge of the empyrean. It is an energetic zone. The titles of the most remote of the Taoist deities is associated with this realm. E.g. Shanghuang Yuxu Jun 上皇玉虛君 who is the main celestial deity of DDZJ 2 (CT6.2.3b.5). Schafer, “Wu Yün,” 407 n.121. The identity of the Divine King, unfortunately, cannot be determined with such generic terms.

¹³³ The “Ultimate Nothing” is also attested in ZG.3.3a.10. As explained by Kroll, it has “the supremely inclusive and fundamentally generative quality it possesses in *xuanxue* [玄學] discussions, as an ineffable absolute.” Paul W. Kroll, “A Poetry Debate of the Perfected of Highest Clarity,” *Journal of the American Oriental Society* 132, no. 4 (2012): 580-1.

The vermilion army is also attested in the *Jade Scripture of the Flight to the Nine Stars* 太上飛行九晨玉經 as a military force that exorcise the sprites and demons (CT 428.19a.9).

¹³⁴ This verse is syntactically confusing and enigmatic. First, Heaven’s Jade Cog (*tianxuan* 天璿 or 天璇) and Heaven’s Armil (天璣), the second and third stars of the Northern Dipper, do not follow the correct order in the verse. The usual order is *jixuan* 璣璇, which means the four stars that form the scoop of the Dipper. Bokenkamp, *EDS*, 406n; Schafer, *Pacing the Void*, 51. Secondly, as a rule, pentasyllabic verses begins with a disyllabic component and ends with a trisyllabic component, which is broken up further into two parts. In other words, pentasyllabic verses are analyzed either in a 2+2+1 or a 2+1+2 format. Cai, *Chinese Poetry*, 104. It is almost impossible to analyze this verse in this conventional format. Since 璿漢 is not sensible and not attested in other

78	煥煥動華瓊	Shiningly iridescent, they moved the fluorite rose-gem. ¹³⁵
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79	萬神騰朱馬	Myriad spirits mounted on vermillion horses;
80	千魔无暇生	Thousands of demons no longer had any crevices to come forth. ¹³⁶
81	妖滅水火官	Extinguishing the Offices of the Water and Fire, ¹³⁷
82	真躬保太貞	The perfected body preserved the Grand Purity.

83	四命北阿	The command to the mountain in the north came from four directions ¹³⁸
84	理神定轡	I put [my] spirits in order and steady the rein.

scriptures, the only option for a conventional analysis is to read the verse as 運機+璿+漢道, which would mean an astronomical instrument + fine jade/Cog + Sky River (HYDCD 10:1100, 4:630). Such combination is not viable. Hence, the only way to analyze the verse is using a 1+2+2 format, as I have done above. In Shangqing texts, the Cog and Armil are often called on for apotropaic purposes. E.g. One can visualize of wearing the “bowl” above one’s head with the handle in the front to protect oneself from evil spirits. In addition, the Dipper is also the point of Origin and of Return, which presided over the transformations associated with the origin of all life. Robinet, *Méditation Taoïste*, 303-4, 317-8; *Taoist Meditation*, 205, 216; Poul Andersen, *The Method of Holding the Three Ones: A Taoist Manual of Meditation of the Fourth Century A.D.* (London: Curzon Press, 1980), 25. An incantation in the *Flight to the Nine Stars* implies that the turning and rotating of the Cog and Armil (“運轉璇璣”) will help one to fly among the stars (CT 428.9b.3-7). Anatomically, the entire Dipper (“璇璣玉衡,” 玉衡 being the Dipper’s handle) corresponds to the hyoid bone in the throat in HTJ (CT 1032.11.45a.10-b.1).

¹³⁵ The duplicative binome *huanhuan* 煥煥 represents an unspecified iridescent object, perhaps the Dipper, that moved the fluorite rose-gem. Rose-gem or *qiong* 瓊 is an archaic gem name whose precise reference was lost by medieval times.

¹³⁶ *Jia* 暇 generally means leisure, easy, and relaxed (HYDCD 5:808). Schafer explains that leisure represents a gap or fissures. In this context, it could be translated that the demons do not even have a crevice of opportunity to rise up because of the powerful opposition against them. Schafer, “Grand Aurora,” 22.

¹³⁷ *Yao* 妖 is a homonym of *yao* 夭. One of the meanings of *yao* 夭 is to break or destroy (HYDCD 4:303-4; 2:1458). In the *Graded Precepts* (CT 456), a Lingbao text, the Water Office (*shuiguan* 水官) and the Fire Office (*huoguan* 火官) are stationed in each of the three palaces of the three realms (heaven, earth, and water). The Water Office, belonging to the Grand Yin 太陰, punishes the dead while the Fire Office, belonging to the Grand Yang 太陽, punishes the living. These offices are not common occurrences in Shangqing texts, which usually refers the pair of water and fire to flood and fire, the natural calamities that test an adept’s commitment to the Dao during the end time. E.g. The Sage Lord has demonstrated his faith by suffering “the grinding assault of flood and fire.” The seed people will be exempted from being devoured by them when the messianic Sage Lord comes for their rescue (CT 442.6a.3, 4a.7; Bokenkamp, *EDS*, 346, 350). Since *yao* 妖 means unnatural or abnormal and *yao* 夭 means premature death, the verse probably hints at extinguishing the natural chances of suffering calamities before the apocalypse.

¹³⁸ This marks the beginning of the explicitly apotropaic section of the poem, expressed in a tetrasyllabic meter. *Beia* 北阿 literally means mountain of the north, most likely indicating Mt. Feng in the north (HYDCD 11:922). See footnote 147.

85	呼召地祇	When I called forth the chthonian powers, ¹³⁹
86	土精匿炁	The earth sprites concealed their <i>qi</i> . ¹⁴⁰
87	山嶽藏雲	The divine mountains hid behind the clouds. ¹⁴¹
88	九源絕滅	The Nine Sources were completely annihilated. ¹⁴²
89	推校千精	Thousands of sprites were judged and mutilated; ¹⁴³
90	執馘雷震	The left ear of thunderclap was chopped off. ¹⁴⁴

¹³⁹ The chthonian powers, *diqu* 地祇, is a generic term for the gods of the earth, the counterpart of the gods of heavens (天神) in *Shiji* 史記 (HYDCD 2:1025). In early Daoist scriptures, it seems to be a neutral power that can be swayed by bribery from human. It also obeys the more authoritative power. In the *Purple Texts*, *diqu* is one of the spirits to which alchemists made offering before they even identify a spot to place the furnace. The *diqu* is expected to repress any sabotage from the *qi* from the earth. Bokenkamp, *EDS*, 333, 305 n.30; Strickmann, “On the Alchemy,” 148 n.78. In Lingbao’s *Duren Jing*, the “converted” Demon Kings made the chthonian power to escort them on their way to release seven generations of ancestors from the earth prison. These spirits are also stationed to guard the household. Bokenkamp, *EDS*, 427, 432. Here, they are called upon to play the role of executioners.

¹⁴⁰ *Tujing* 土精 is attested in ZG as the “sprites of the five earth” 五土之精. These earth sprites bring harmful *qi* to a family’s graveyard. Therefore, they need to be constrained for the benefit of the family (CT 1016.10.16b3-7). They reminiscent the graveyard demons that are documented since Han. See Anna Seidel, “Traces of Han Religion in Funeral Texts Found in Tombs,” in *Dōkyō to Shūkyō Bunka* (Tokyo: Hirakawa shuppansha, 1987).

¹⁴¹ *Shanyue* 山嶽 is perhaps the short form of *sanshan wuyue* 三山五嶽, literally Three Mountains and Five Marchmounts. The Three Mountains are mythical mountains in the sea/ocean (HYDCD 1:177). The Five Marchmounts, which correspond to the five viscera and the five planets, are believed to have protective power – their deities are powerful spirit armies that can be summoned for apotropaic purposes. James Robson, “*Wuyue*,” in *The Encyclopedia of Taoism II*, ed. Fabrizio Pregadio (London: Routledge, 2008), 1074. All mountains are known to be sources of dangerous and formidable power. Those who enter the mountain without knowing the technique to enter the mountains or *rushanfa* 入山法 can easily lose their lives. (BPZ NP, 17:299). The mountains also symbolize the highest reaches of the Earth Office, which form a contradiction with the Nine River in v. 88.

¹⁴² The “Nine Sources,” *jiuyuan* 九源, refers the lower reaches of the Water Office that controls the Nine Rivers, as presented in the *Graded Precepts* (CT 456.19b.1-5). Bokenkamp, *EDS*, 435 n.10. The *Preface of the Charts of the True Forms of the Five Peaks* (五嶽真形圖序) depicts the palace of a Nine Sources Elder 九源丈人, which presides over all of the water deities and the monstrous reptiles in the water (CT 441.12a.8-9). The Nine Rivers, traditionally refers to the nine tributaries of the Yellow River, symbolizes its entire river system. The Nine Rivers also means the Milky Way (HYDCD 1:738). Also, as Nine Sources 九源 rhymes with Nine Primes 九元; Shangqing texts seem to also treat it as the nine orifices 九源之孔, which need to be guarded (CT 56, CT 1317).

¹⁴³ Given the context, *jiao* 校 is probably best interpreted as the generic term for the implements of capital punishment in ancient China (HYDCD, 4:998). Accordingly, *tui* 推 is best interpreted as to judge, to kill, to eliminate. In addition, *tui* is a homonym of *cui* 摧, translated as to push aside, break apart, and overthrow (DCMC, 69). Given the multiple choices, I picked the meanings that can best capture the spirit of capital punishment.

¹⁴⁴ *Zhiguo* 執馘 denotes a practice of war in which the victor cut off the left ear of the defeated army as proof of victory (HYDCD 2:1140; DCMD, 149). While the offense of the thunder which reduce it to be punished is unclear, one needs to acknowledge the irony of the source of deafening sounds losing its ear.

91	北帝啟道	The Northern Thearch opened the way, ¹⁴⁵
92	四明奉轅	The Lord of Four Luminosity stood by at the thills. ¹⁴⁶
93	摧爛萬邪	Breaking myriad perversity into pieces;
94	勒割鄴山	Binding up Mount Feng and cutting it apart ¹⁴⁷

95	九鬼共首	Nine malevolent spirits joined heads, ¹⁴⁸
96	千魔同身	Thousands of demons shared a body.
97	五帝秉鉞	The Five Thearch held their battleaxes;
98	神公吐煙	The Spirit Dukes exhaled smokes.

99	紫明煉觀	Purple Brilliance was being refined in the abbey; ¹⁴⁹
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¹⁴⁵ The Northern Thearch, *Beidi* 北帝, is the ruler of Mt. Feng 鄴山, the realm of the dead. For Tao Hongjing, *Beidi* is similar to King Yanluo or Yama (閻羅) and is associated to the Dipper. Therefore, he is the Director of Destiny (司命) in the extreme parts of heaven and hell. Christine Mollier, “*Beidi*,” in the *Encyclopedia of Taoism I*, ed. Fabrizio Pregadio (London: Routledge, 2008), 222.

¹⁴⁶ *Siming* 四明, is the abbreviation of the Lord of Four Luminosity, one of the rulers of the palaces in the Six Heavens. He ranks lower than the Northern Thearch. Liu Yi, “Early Mediaeval Concepts of Demon Troops, Discussed with the Focus on Wang Ningzhi’s Request for Demon Troops to Provide Support 中古早期的“鬼兵”觀念 -- 以王凝之所請“鬼兵”為中心,” in *Exorcism in Daoism: A Berlin Symposium*, ed. Florian C. Reiter (Wiesbaden: Harrassowitz Verlag, 2011), 64

¹⁴⁷ Mount Feng or *Fengshan* 鄴山 is the Shangqing modification of the Metropolis of Feng (鄴都 *Fengdu*). In ZG 10 and 15, it is the abode of the death and a mythical mountain, located in the northmost quarter of the universe. It is the seat of the cosmological *yin* principle. It is established based on the numerology of the magic square, in which six is the number of the north, associated with death and winter. The Six Heavens, macrocosmic grottoes that are the locus of all expired *qi* (*guqi* 故氣), is located in Mt. Feng. It is, therefore, the headquarter of the administration of the universe of death that governs all otherworld in the subsoils of mountains and rivers. It is the seat of the Three Offices 三官, where the dead were judged and the archive for registers of an individual’s life and death are stored. Christine Mollier, “*Fengdu*,” in the *Encyclopedia of Taoism I*, ed. Fabrizio Pregadio (London: Routledge, 2008), 421-3; Bokenkamp, *EDS*, 193.

¹⁴⁸ The technicality of the Nine Malevolent Spirits, *jiugui* 九鬼, is unknown. It is attested in incantations such as the Hidden Incantation to Remove the Six Heavens (除六天隱咒) and the Three Heavens Correct Law Incantation on Demons and Spirits (三天正法祝魔神) in YJQQ 46, as well as one of the Golden Perfected Stanzas (金真章) in CT 1348. It might be the representations from the netherworlds, since the subsoil world are often known as the Nine Springs (*jiequan* 九泉), the Nine Hidden Realm (*jiuyou* 九幽) or the Nine Earth (*jiudi* 九地). Regardless, this couplet expresses the unification of evil spirits in Mt. Feng to defend themselves.

¹⁴⁹ The Purple Vermillion, *ziming* 紫明, has an alchemical relevance. It could be the ingredient of different elixir recipes (e.g. The *Nine Tripod Divine Elixir of the Yellow Thearch* 黃帝九鼎神丹經訣, CT 885), or as the name of elixirs (e.g. the Liquid of Purple Brilliant Calamus 紫明芝液 in the chapter 19 of *Taiping Yulan* 太平御覽, CT 1230 and YJQQ 101). For the significance of calamus or *zhi* 芝, see Campany, *To Live*, 27 n.35.

100	朱炁累纏	Vermillion <i>qi</i> built up into a lingering haze.
101	靈走夜臺	Numina ran away from the Night Estrade; ¹⁵⁰
102	精藏長綿	Sprites hid themselves in lengthy silk.
103	毒獸萬尺	The endlessly long venomous beasts,
104	所屠無親	Butchered everything without care.
105	有何小妖	What are these petty specters, who,
106	聚百累千	Accumulated by hundreds and thousands,
107	交炁齊瞻	They fused their <i>qi</i> and aligned their galls; ¹⁵¹
108	當人生門	Blocking people's gate of life. ¹⁵²
109	神虎縱威	The Spirit Tiger unleashed its domination,
110	斬獲梟殘	Beheading them and ripping apart the remains. ¹⁵³
111	太元奇道	The extraordinary way of the Grand Prime; ¹⁵⁴

¹⁵⁰ The Night Estrade, *yetai* 夜臺, refers to gravesite, indicating the realm of the dead (HYDCD 2:362).

¹⁵¹ *Qi* represents life force while gall implies boldness of the sprites. This verse depicts the unison of the sprites against their enemies.

¹⁵² Blocking human's gate of life, *shengmen* 生門, seems to be a staple attack plan of evil spirits since *Duren Jing* also contains this verse verbatim (CT 87.3.25b.2). The gate of life is synonymous to the gate of destiny (*mingmen* 命門). While the exact location of the gate differs according to scriptures, it is invariably considered the source of embryonic breathing, the origin of all life. It is also a place where men conserve their semen and women control their menstrual flow. As such, the blocking of the gate of life is fatal for human. See Robinet, *Méditation Taoïste*, 123-5; *Taoist Meditation*, 79-80 for a good summary on *shengmen* or *mingmen*.

¹⁵³ *Zhanxiao* 斬梟 means beheading as a form public corporeal punishment (HYDCD 6:1061). *Jue* 獲 is a homonym of 攫, which means clawing, usually by birds. This is a play on the word *xiao* 梟, which means a breed of owl-like bird (HYDCD 4:1051). We have seen this word at the end of the first prose, where it denotes the threat at hand (see footnote 97). This verse, which is the last violent note in the tetrasyllabic part of the poem, marks the end of the perceived threat presented at the beginning. The resolution of the problem is obviously credited to the Spirit Tiger. Note that this is the only occasion in Part 1 of SHYW in which the Spirit Tiger is spelled out.

¹⁵⁴ This section does not conform to a quatrain format because it contains 10 verses.

As the exorcistic incantation ends, the tetrasyllabic section of the poem turns into praises of the Grand Prime, *taiyuan* 太元, which literally means the ultimate origin, the origin of all primes. It seems that a systematic scholarship on the Grand Prime is still pending. A cursory glance at the 31 core Shangqing scriptures suggests that it is the highest of all heavens, where the Dipper is located and all Perfected roam (CT 879, 428, 1351, 426, 1316). This is congruent with the physiology in HTJ, which refers Taiyuan to the byname of the deity of the hair since it is located on the topmost part of the head (CT 1032.11.21a.3-4). Kroll translated its occurrence in ZG as Grand Nullity (*taiwu* 太無). Kroll, "Divine Songs," 178-9 n.75, indicating his understanding of *taiyuan* as the point of origin before differentiation that give rise to things. In BPZ NP, it is an obscure mountain where life (*sheng* 生) is found (6:128). In DDZJ, *taiyuan* is part of the Lord of Grand Immaculate's full title, *Taiyuan Chenzhongjun Emei Dongshi*

112	至靈所甄	The Most Numinous Ones has manifested it. ¹⁵⁵
113	子今受之	Now that I have received it,
114	永以佩身	For eternity, I will wear it.
115	萬試不校	I will go through myriad trials but not be punished;
116	千妖不干	Nor will I be assaulted by thousands of specters.
117	玉華詣房	I will make calls on the chambers in the Jade Flower Palace, ¹⁵⁶
118	天真遊旋	While roaming and circling and the heavens with my fellow Perfected.
119	諷明靈音	I will recite in numinous tones aloud, ¹⁵⁷
120	上朝三元	While paying court to the Three Primes. ¹⁵⁸

Yuhu Taiyuanjun 太元晨中君峨眉洞室玉戶太素君. That Taiyuan refers to the mother of the Three Immaculate Primal Lords (三素元君) implies that the Grand Prime is the origins of the Three Prime (三元). The appearance of the Grand Prime and the Three Prime (三元) in the first and last verse of this section of the poem alludes to the exorcistic power of the practice of “Holding the One” or *shouyi* 守一. See footnote 158.

¹⁵⁵ Besides the meaning “to reveal,” *zhen* 甄 also alludes to the formative influence to the creation of cosmos and the practice of the adept. *Zhen* means potter’s wheel (陶鈞), a metaphor commonly used for creative principles. It also means to “form or shape by instruction and counsel” at a personal level (HYDCD 5:291, DCMC, 598). It is unsure if the Most Numinous One (*zhiling* 至靈) has a definitive identity, or generally refers to the Perfected who revealed the scriptures during the night.

¹⁵⁶ The Jade Flower (*yuhua* 玉華) Palace is located in the Eastern Florescence, *Donghua* 東華, which houses the bureau transmission for Shangqing scriptures. *Yuhua* corresponds to the space between the eyebrows in HTJ (CT 1032.12.2b.1-2). Kroll, “Divine Songs,” 181.

¹⁵⁷ An alternate meaning of *feng* 諷, “indirect criticism,” is also relevant in the context of paying court. Since it is unwise for the court officials to pinpoint the flaws in emperors’ plans, they usually rendered their advice along with “often-hyperbolic praise.” Fusheng Wu, *Written at Imperial Command: Panegyric Poetry in Early Medieval China* (Albany: State University of New York, 2008), 5-6. This underlines the power of the poem, emulating the “indirect criticism” towards the Three Primes to expel harmful spirits.

¹⁵⁸ “Three Primes” (*sanyuan* 三元), in simple terms, refers to the Three Offices – heaven, earth and water – which correspond to the three registers of the human body. It also signifies the three primal lords of the body, both the male or female versions. The term is also used interchangeably with “Three-one,” *sanyi* 三一, the practice of “holding the One” (*shouyi* 守一). In the *Scripture of the Three Primordial, Perfected, Ones, Jinque Dijun Sanyuan Zhenyi Jing* 金闕帝君三元真一經, the three Prime Lords dwelling in one’s body are related to three celestial deities the reside in the Grand Tenuity Heaven, or Taiwei 太微. Andersen, *Three Ones*, 22-28, 49 n.1; Bokenkamp, *EDS*, 390, 402 n.67.

The Second Prose Section

When they finished singing, the Most High Lord of the Great Dao commanded the Mystical Jade Esquire of the Left Ranks, Yu Lixuan, who held the Golden Plume Staff, to summon the Celestial Thearch, Lord of Grand Tenuity.

歌畢，於是太上大道君，乃命左玄玉郎鬱利玄，執金羽節，召太微天帝君。

[Meanwhile,] the Celestial Thearch, Lord of Grand Tenuity was congealing and transmuting his essence and *qi*. He clutched the glory and hollowness of Perfection.¹⁵⁹ He bellowed at myriad gods while grasping the original state of all things.¹⁶⁰ He held the “Golden Perfected” and calmly gazed into the Grand Nullity.¹⁶¹ When he heard the abrupt command by the messenger, he swiftly moved towards his carriage, climbed onto it, and commanded the

¹⁵⁹ I follow Bokenkamp’s decision in translating the word 真人 *zhenren* as “the Perfected,” as opposed to “true persons” or “realized persons.” Perfection 真 *zhen* refers to the state of origin, before humans willfully turned away from the Dao. Bokenkamp, *EDS*, 27 n 30. The state of perfection can be traced back to *Zhuangzi*’s “Teacher who is the Ultimate Ancestor,” *Dazongshi* 《大宗師》 chapter, in which a Perfected “climbed heights without trembling, entered water without a wetting, entered fire without burning . . . is able to rise out of the world on the course of the Way.” A.C. Graham, *Chuang-Tzū: The Inner Chapters* (Indianapolis: Hackett, 2001), 84 for translation. The term evolved through time. Shangqing texts refer to *zhenren* as a group of especially exalted divine beings, some with human origin, who live in Shangqing heavens. They are more accomplished than the most exalted of the transcendents, who live in the Grand Purity or Taiqing (太清) Heavens. Andersen, *Three Ones*, 29 n.2.

¹⁶⁰ The term I translated into “bellow,” *xiaozha* 嘯咤, means rebuking loudly with an authoritative sound that invokes fear and reverence (HYDCD 3:532). *Xiao* 嘯 means whistling, a high pitch sound resembling those made by phoenixes that “commands the attention of the whole world of the spirits.” Edwards, “‘Principles of Whistling’ – 嘯旨 Hsiao Chih – Anonymous,” *Bulletin of the School of Oriental and African Studies, University of London* 20, no. 1, (1957): 217-229 and Kroll, “Poetry Debate,” 583 n. 17.

The original state of all things, *benchu* 本初, refers to the state the adept pursues in their practice to revert to an embryo again through both inner or outer alchemy. E.g. “練胎反本初” in WSBY 28 (CT 1138.28.4a.6) and the *Inner Alchemy of Various Perfected* 諸真內丹集要: “歸根復命，還其本初，謂之超脫” (CT1258.2.14b.9-10).

¹⁶¹ The Golden Perfected 金真, sometimes termed as “Jade Beams of Golden Perfection” 金真玉光, is a charm the Lord of Grand Tenuity bestowed upon the Li Shanyuan in the *Purple Texts* when the latter was conferred the title Lord Therach, Sage Lord of the Latter Age of the Golden Porte of Supreme Purity 上清金闕後聖帝君 (CT 442). Bokenkamp, *EDS*, 343 and Paul W. Kroll, “In the Halls of the Azure Lad,” *Journal of the American Oriental Society*, 87 n. 117. In *Seven Transformations*, the charm can summon the jade essences of the sun and the moon and hence refine and transform the seven permutations “金真玉光，以招二景玉精，鍊化七變之容” (CT 1331.2b.4-5). It is also the name of the poem sung during the bestowal of the Metal Tiger Talisman, the *Ode of the Golden Perfected* 金真之詩.

drive. The plumed numina and the ruddy spirits opened the route for the chaises and the troop.¹⁶² Celestial stalwarts and myriad tigers cast out the golden dragons.¹⁶³ As the royal charioteer, who was holding the jade staff, pushed on, the carriage looked like phosphors being thrown into the flying efflorescence.¹⁶⁴ The carriage then went unseen among the fluid candlelight, while the path of the troop was irradiated.¹⁶⁵ The essence of the sun beat the cyan drums to make the sounds of roaring waves; it also struck the rose-gem bell to make the sound of thunder.¹⁶⁶

¹⁶² The plumed numina (*yuling* 羽靈) is also seen in ZG, “金節命羽靈，徵兵折萬魔”，which Kroll translated as, “With a staff of gold we give orders to plumed numina; mustering weapons we humble the myriad demons.” These spirits, it seems, possess exorcistic power. CT 1032.3.10b.8; Kroll, “Seduction Songs of the Perfected,” in *Religions of China in Practice*, ed. Donald S. Lopez, Jr. (Princeton: Princeton University Press, 1996), 185. I translated *Zhuhuang* 朱皇 as “ruddy spirits” since *huang* 皇 is the honorific epithet for spirits or celestial deities (DCMC, 172). It is unclear whether this is the same as the “Ruddy Spirit” 朱靈 in the *Purple Texts*, as described in Bokenkamp, *EDS*, 311 and 367-8 n. 11. Bokenkamp has identified the “Ruddy Spirit” 朱靈 is a unique occurrence to the *Purple Texts*.

¹⁶³ Notice the “troop” and the “stalwarts” are translated from the graphs *jia* 甲 and *ding* 丁, who are part of the celestial military who led and protected the Lord of Grand Tenuity in his celestial voyage. The mention of these characters allude to the six *jia* and the six *ding*, the *yang* and *yin* officers (陽官六甲 and 陰官六丁) in the *Purple Texts* (CT 639.12b.2-3). They originated from the divination method *dunjia* 遁甲, which is based on a sexagesimal system. Bokenkamp, *EDS*, 328-9, n. According to Poul Andersen, *dunjia* was already widely circulated during Ge Hong’s (283-242) time. One of the methods of *dunjia* is *bugang* 步綱, which dictates the steps and movements in order to “open the cycle of time, which leads to the world of nothingness beyond” Poul Andersen, “The Practice of *Bugang*,” *Cahiers d’Extrême-Asie* 5, (1989), 34. Also see Kristofer Schipper, *The Taoist Body*, trans. Karen C. Duval (Berkeley: University of California Press, 1993), 143-4 and Robert Ford Campany, *To Live*, 72-5.

¹⁶⁴ The flying efflorescence, *feihua* 飛華, also occurs in the *Purple texts* as two different things: (a) It is synonymous to the *qi* of the sun (陽氣), captured by placing a talisman known as “mother of water” (*suimu* 水母) placed in a receptacle with well water for 24 hours; (b) It is also one of the 14 ingredients for the *Langgan* 琅玕 elixir, the “volatile efflorescence of the cyan wall or graphite 碧城飛華 (石黛).” Bokenkamp, *EDS*, 317, 334-5. In this verse, the flying efflorescence is presented in its natural, celestial state.

¹⁶⁵ Candlelight, *zhu* 燭 recalls the expression “Three Candles” 三燭, which refers to the sun, moon, and stars. Bokenkamp, *EDS*, 344 n. These verses illustrate the high speed of the entourage of the Lord of Grand Tenuity.

¹⁶⁶ The word that denotes the roaring waves, *pang* 旁 is a homonym of 滂. *Pang* 滂 usually describes rushing or torrential water. The bell 鐘 is “a suspended bell struck with a mallet from outside.” It was usually played in court music. The phrase “扣瓊鐘” also occurs in Stanza X of “Stanzas for Pacing the Void” 虛步章 in a few Lingbao scriptures. For the translation, see Bokenkamp, “Stanzas,” 115.

太微天帝君凝化精炁，操真榮虛，嘯咤萬神，擁羅本初，手執金真，淡盼太无，忽聞命卒，行登勅駕，羽靈朱皇，啟道犖甲，天丁萬虎，驅除金龍，御兵玉節，投景飛華，入冥流燭，煥陣行啟，日精打碧鼓之旁浪，扣瓊鐘之砰砰。

The mystic spheres joined in harmony, followed by heavenly court music.¹⁶⁷ Nine phoenixes, craning their necks, piped out sounds of whistling. Hundreds of dragons, holding the harmonics, rumbled along.¹⁶⁸ Golden essence leaped with the musical notes.¹⁶⁹ Eight simurghs danced with outstretched wings. Purple banners draped the empyrean and brocade flags encircled the heavens. Green canopy became an array of shades; sinuous dawn suddenly rose.¹⁷⁰ Fire bells were hurled across the heavens; their sounds echoed in the brilliance of the moon.¹⁷¹ The rose-gem pole signified Perfection. The Five Simulacra stood still.¹⁷² Fragrant flowers were scattered

¹⁶⁷ The heavenly court music, *guangyue* 廣樂 is played among the divine beings (HYDCD 3:1269). I translated *e* 遏, which usually means to cease or to stop, to court music here, This is because it is also synonymous to an ancient tune named *shaoxia* 韶夏 (HYDCD 10:1032).

¹⁶⁸ The word translated into “rumbled” is *hou* 吼, a homonym of 吼. *Hou* 吼 means to roar or to rumble.

¹⁶⁹ The Golden Essence, *jinjing* 金精, is probably the sun’s essence. It is included in the incantation corresponding to the *Numinous Talisman of Grand Tenuity for Swallowing the Qi of the Sun and Opening Its Luminescence* 太微飲日氣開明靈符 in the *Purple Texts*. Since it is paired with the “solar root” 日根 in this incantation, it is highly likely that it is related to the sun’s *qi*. Bokenkamp, *EDS*, 318.

¹⁷⁰ Sinuous dawn light, *quchen* 曲晨, is an elixir from a now-lost *Sword Scripture*. Robert Ford Campany, “The Sword Scripture: Recovering and Interpreting a Lost 4th-Century Daoist Method for Cheating Death,” *Daoism: Religion, History and Society*, no. 6 (2014): 50; Bokenkamp, *EDS*, 342 n. and Strickmann, “On the Alchemy,” 134.

¹⁷¹ The “Fire bells,” *liuling* 流鈴, is short for “liquid gold fire-bells,” *liujin huoling* 流金火鈴. It is a potent demonifuge charm, usually worn together with tiger talismans 虎符 and dragon writs 龍書. The folly bell is made of the essence of the nine stars of the Dipper. Self-illuminated, its brightness shines through the extremities of the heavens. It can eliminate the demonic power of the Six Heavens (CT 1332, *Zidu Yanguang* 紫度炎光). Kroll, “Azure Lad,” 87 n. 118; Kunio, “*Huoling*,” 532-3; Robinet, *Taoist Meditation*, 164.

¹⁷² Simulacra, *xiang* 象 means stars or *xing* 星. Hence, Five Simulacra 五象 refers to the Five Planets 五星. Schafer points out that, in a variety of ancient texts, simulacra or stars are counterparts of creatures, termed *xing* 形 since they are all produced by the primal *qi* 元氣. The Five Planets were isolated from other fixed stars since the 20th century BCE because of their relatively erratic movements. They were used as prognostic tools of earthly event

in the haze. The Three Phosphors looked splendid.¹⁷³ Thin empyrean absorbed their radiance; scant aurora wore its luster.¹⁷⁴ The ringing of the carriage's harness bell resounded through the Sevenfold Dao as the eight-phosphor chariot floated in space.¹⁷⁵ The void-traversing chaise went through nine thousand *li* under the protection of venomous dragons. As it ran on the clouds and went into darkness, the carriage gathered *qi* and drew in the power of the wind. The celestial radiance was lush and the eight lusters were luxuriant.¹⁷⁶ With the Perfected maidens riding on the right, and the numinous lads commanding on the left, a billion [years] came to past but in a flash. The carriage then reached the Upper Palace and pulled into the Jade Purity Heaven.¹⁷⁷ The

because they correspond to the Five Phases 五行 on earth. Shafer, *Pacing the Void*, 42; Pankenier, *Astrology and Cosmology*, 234, 301-2.

The lexical meaning of *huizhi* 回渚 is a whirlpool that stays in place “水回旋不前貌” (HYDCD 5:1495). It paints the picture that the 4 planets were frozen in time.

¹⁷³ The Three Phosphors, in terms of celestial objects, are the sun, the moon and the stars. *Fenpa* 芬葩 means the beauty of the shining celestial objects (HYDCD 9:309). A verse in Ruan Ji's 阮籍 27th poem, *Yonghuai* 《詠懷》 uses the binome in a similar matter: “燦耀何芬葩。”

¹⁷⁴ According to James Miller, the term *na* 納 “has the connotation of drawing into oneself things from outside.” Miller, *Highest Clarity*, 165 n. 9. The couplet illustrates that only the scant light of the aurora was standing against a looming darkness as the carriage headed into darkness. It would seem that the carriage is going into a different level of heavens.

¹⁷⁵ The harness bells is the translation of *mingpei* 鳴轡, which I treated as a scribal error or an allusion to *mingluan* 鳴鑾. The harness bells were attached to the yoke or crossbar of a royal's carriage. Its ringing is purported to resemble the sound of simurghs (HYDCD 12:1053, DCMC, 287). The Sevenfold Dao, *qido* 七道, refers to the stars of the Dipper. Kroll, “Divine Songs,” 170.

¹⁷⁶ The words that translated into lush is *wengkui* 蓊潰. *Weng* 蓊 means lush and luxuriant. *Kui* 潰, the homonym of *sui* 遂, which means “grow and nurture” (生長, 養育) is (HYDCD 6:140). Note that 蓊潰 *wengkui* and *menglong* 蒙籠, which is translated as luxuriant lusters are both adjectives for vegetations, describing their vibrancy and lushness.

¹⁷⁷ The Jade Clarity Heaven, *Yuqing* 玉清, is the highest and most exalted of all three heavens, higher than the Shangqing Heavens 上清. The deities who dwell in the *Yuqing* Heaven have never descended to lower realms. Kroll, “Daoist Verses,” 979.

Lord of Grand Tenuity rose and went through the imperial bulwark. He paced in circles around the Purple Porte.¹⁷⁸ Bowing his head, he waited to be announced.

於是玄鈞合和，廣樂過後，九鳳延頸而嘯嘯，百龍銜律而同响，金精躡音，八鸞翔儼，紫旂建霄，錦旄繞野，綠蓋列廡，曲晨歛舉，流鈴交擲，月明徹響，瓊竿表真，回淳五象，香花散煙，芬葩三景，輕霄納暉，薄霞帶光，鳴轡七道，八輿浮空，虛輦九千，衛以毒龍，走雲赴玄，聚炁攝風，天明翦潰，八光蒙籠，真女右騎，左命靈童，儵歛千億，已到上宮，停駕玉清，身起帝壙，回步紫闕，稽首待通。

After quite a while, the Most High Lord of the Great Dao commanded the four attending Chamberlains of the Dawn to lead the Lord of Grand Tenuity to come slowly towards his presence. The Lord of Grand Tenuity ascended to the Floriate Pearl porch and entered the inner chamber of Seven Glint.¹⁷⁹

既至良久，太中大道勅命侍晨四臣，徐引以前，登藥珠之闥，入七暎內房。

He announced himself, saying, “Your humble servant has arrived, please let your grand command be known.”

太微天帝君稱名曰：賤臣今到，請開大命矣。

The Most High Lord of the Great Dao said, “Li Shanyuan, whose virtues unite those of the Seven Sages, is the Lord of the Golden Porte.¹⁸⁰ He will present his service to the Ten

¹⁷⁸ The Purple Porte 紫闕, is located at the acme of the void according to in ZG 4.5b.3. Kroll, “Seduction Songs,” 186.

¹⁷⁹ The Seven Glint, *qiyi* 七暎 may be the seven stars of the Dipper. It appears as the name of celestial palaces in CT55, CT 1379, CT 1393, CT 184, CT 1382, CT 1361, and CT 1315.

¹⁸⁰ The Seven Sages, according to YJQQ 8, are the Jade Thearch 高聖玉帝君, the Most High Lord of the Great Dao 高聖太上大道君, the Lord of Three Prime of the Grand Simplicity 上聖紫清太素三元君, the Queen

Heavens and manage the lifespans of millions of mortals.¹⁸¹ He will peg the central prime to the mystical motor and subdue the *yin* and the *yang* to align their heads.¹⁸² He will select, promote, and lead the Perfected. In the same manner, he will enfeoff the rivers and command the seas.¹⁸³ Breaking death and retaining life, the Lord's celestial authority is absolute. He will execute and vanquish the Six Heavens and chastise the Three Offices.¹⁸⁴ He will punish and discipline the Northern Thearch, with the Lord of Four Luminosity attending to his couch.¹⁸⁵ His way is high and unsurpassed; his virtues are magnificent and far-reaching. His responsibility is weighty; hence, the power of his hands is significant. Once, there was saying that he uses wisdom; now it

Mother of the West 上聖白玉龜臺九靈太真西王母, The Yellow Lao Lord of the Center 上聖中央黃老君, the Grand Thearch of Fushang 上聖搏桑太帝君, and the Sage Lord of Latter Heavens 後聖金闕帝君.

¹⁸¹ The Ten Heavens does that refer to celestial realms but the ten cavern-heavens 洞天 located within earthly mountains. Each of the cavern-heavens was a miniature cosmos, completed with its own sun, moon, stars, palaces, and temples. Bokenkamp, *EDS*, 344, n.

¹⁸² The Central Prime refers to the earth as well as the human heart. The mystical motor, *xuanji* 玄機, refers to “the cosmic generator, the ultimate source of energy, the dynamo at the heart of things which powers the transformations of nature.” Schafer, “Wu Yün,” 413 n.149. The “alignment of heads,” *qishou* 齊首, refers to the unification and harmonization of the *yin* and the *yang*. The term is often used in the seduction poems by the celestial consorts in ZG. They often described the consummated non-physical marriages with the deserving adepts like Yang Xi will end with roaming the heavens with aligned heads. E.g. “王子協明德, 齊首招玉賢” (CT 1032.2.16b.4). Therefore, to peg the earth to the cosmic motor and to harmonize the *yin* and the *yang* are the two steps taken to ensure the universe is working according to its natural regulation. This implies the supreme authority of the Sage Lord as the regulator of the universe.

¹⁸³ “To select and to promote” is translated based on the meaning of binome *bazhuo* 拔擢, which is split into their constituents graphs (HYDCD 6:449).

¹⁸⁴ In Shangqing scriptures, the Six Heavens, *liutian* 六天, refers to the “six celestial palaces of Fengdu, [酆都]” located in the northeast by the diviner's compass. It is ruled by demon officials, who were deceased rulers and imperial officials when alive (see footnote 147 for Fengdu). Strickmann, “Mao Shan Revelations,” 12-3; Bokenkamp, *EDS*, 200 n.20, 235. It is where the souls of the unsanctified dead, who had not transcended but somehow performed virtuous deeds, are confined. The term predates organized Daoism as it was already seen in the Han “weft texts,” in which the Six Heavens were represented by the Five Thearchs and the Grand Monad, all of whom were associated with the state rituals. According to the *Inner Explanations* (CT 1205), a Celestial Master text, treats the Six Heavens as a realm corrupted and mingled with demonic acts such as blood sacrifice, although it was instituted by the Dao via the “three ways,” i.e. the mystic *qi* 玄氣, the primal *qi* 元氣, and the inaugural *qi* 始氣 and had a period of legitimate rule. The Dao, since the end of the Warring States period, has attempted to replace the Six Heavens with the Celestial Master Zhang Daoling. Bokenkamp, *EDS*, 193-4, 200 n. 21.

¹⁸⁵ *Minggong* 明公, refers to the Lord of Four Luminosity. See footnote 146 above.

is also written that he has *xiaomo*.¹⁸⁶ With wisdom, he expels spirits; with *xiaomo*, he extinguishes perversity.

太上大道君曰：李山淵德合七聖，為金闕之主，方當叅謁十天，理命億兆，定中元於玄機，制陰陽以齊首，拔真擢領，封河召海，斷任死生，把執天威，馘滅六天，總罰三官，罰執北帝，明公侍軒，道亦高標，德弘逸遠，任亦重矣，掌亦侔也哉。既已說之以智慧，又復記之以消魔，智慧可以驅神，消魔可以滅邪。

I have transmitted the Perfect Talisman of Spirit Tiger to him so that he could rule over the Six Heavens and dominate them. He who chants the supreme stanzas of Scattering Spirits while using the Talisman will receive help to disperse filth and eliminate harms. Now among the things that the Lord of Grand Tenuity treasures, there is the Perfect Talisman of Metal Tiger. It constrains heaven, earth, spirits, and numina. He who shouts it out while walking will raze and destroy thousands of sprites. He who wears it while moving will vanquish myriad ghosts in all forms. If demons preposterously intrude on people, they will die instantly. If specters spy on the talismans, they will immediately be effaced. We can transmit both of the talismans to Shanyuan, so that they can fulfill his duty.

復授之以神虎真符，使威馘六天，詠之以揮神高章，亦助之散穢去患也。且太微帝君所寶，有金虎真符，以制天地神靈，叱之以行，便得摧斬千精，佩之而往，則萬鬼滅形，眾魔妄侵而即死，群妖窺之而自冥，乃可俱授山淵，以成其任乎。

¹⁸⁶ *Xiaomo* 消魔, literally means extinguishing demons, was originally the name of a drug. Later on, the way to derive power went from the consumption of the drug to the incantation of the name of the drug. Robinet, *La Révélation du Shangqing*, 2:180; Michel Strickmann, *Chinese Magical Medicine* (Stanford: Stanford University Press, 2002), 49.

The Lord of Grand Tenuity bowed his head reverently. Then he untied his cloudy bookcase and opened the rose-gem box. Seven lusters radiated white rays as the flowing sunlight unleashed Perfection.¹⁸⁷ The Nine Radiances ceased their sparkles.¹⁸⁸ The flying fragrances enjoined. Before the transmission, the Lord of Grand Tenuity held on to the talisman and ordered the attending maidens, Ji Linhua, Yan Caiyun, Zhu Tiaoyan, and Han Fangyao to join in singing the Ode of the Golden Perfected, to the tune of Pacing the Void. Their lyrics were as follows:

於是太微帝君唯唯稽首，乃解雲笈，發瓊函，七光映素，流日啟真，九暉停曜，飛香交纏，執符未授，親命太微侍女，紀林華、巖綵雲、朱條煙、韓放要等，合歌金真之詩，步虛之曲。其辭曰：

Selected Parts of the Second Poem

1	太冥絕四玄	The Grand Tenebrity was on the verge of the Four Mystics; ¹⁸⁹
2	洞景寄神通	The gain of penetrating phosphors depended on connecting with the Divine. ¹⁹⁰
3	玉臺敷朱霄	Surrounding the Jade Estrade was the vermillion empyrean; ¹⁹¹

¹⁸⁷ The “seven lusters,” *qiguang* 七光, usually refers to the lights from the sun, moon, and five planets.

¹⁸⁸ The Nine Radiance, *jiuhui* 九暉, usually refers to the nine stars of the Northern Dipper.

¹⁸⁹ Grand Tenebrity, *taiming* 太冥, refers to the north, per the commentator of *Qiming* in *Wenxuan*, 《文選·<七命>》, Li Shan 李善. “北方極陰，故曰太冥” (HYDCD 2:1470).

For more on the Four Mystics, see footnote 110. The correlated verse in DDZJ 4 has the “Nine Mystics,” *jiuxuan* 九玄, which means the Nine Heavens or the highest point of heavens (HYDCD 1:731) instead. Both of these terms seem to establish *taiming* as a contained territory in the northmost location.

¹⁹⁰ *Dong* 洞, which usually means grotto, is also a homonym of *tong* 通, which means penetrating without obstructions, as well as being connected or in communication with a certain party. Hence, *tong* is used twice in this verse in different graphs. The second occurrence refers to being in communication with the Divine, both the celestial deities and in the bodily deities.

¹⁹¹ Jade Estrades are platforms located at the barrier between different levels of heavens. They serve as the fortification through which one must pass to reach higher level heavens. The bottom of the platform is stocked with deadly creatures such as snakes, flying dragons, and venomous beast as defense mechanism. The higher levels are usually covered by clouds and mists of a variety of colors. See Kroll, “Barrier of Heaven,” for his translation of the

4	綠霞有金墉	Amidst the green aurora was the golden bulwark. ¹⁹²
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5	上挹雲珠領	I tapped on the Cloud Pearl mount above; ¹⁹³
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second *juan* of CT 1315, *Purple Book of Qingyao* (青要紫書金根眾經), which contains the description of three levels of barriers of heavens.

The corresponding verse in DDZJ 4 is “玉帝乘朱霄,” literally translated as “The Jade Thearch is riding the vermilion empyrean.” DDYZ notes that *zhuxiao* 朱霄 is the heaven of *Zhuling* 朱陵, the courtyard of the Southern Palace (CT 7.12b.2; CT 6.3.18a.2, 6.4.20a.4). In DDZJ, the Southern Palace (南宮) is the place where adepts attain immortality, either by posting his/her name in the register of the immortal (“度名” in DDZJ 6), renewing his/her life (“更生,” “反生,” or “上生” in DDZJ 7, 14, 23, 24, 26, 32, 34), and returning to the embryonic stage (“反胎” in DDZJ 29, 35). The courtyard *Zhuling* is particularly noted in chs. 15 and 24 as the place to be reborn and to release the knots (“生度南宮朱陵中” and “解結南庭朱陵” in CT 6.3.18a.2; 6.4.20a.4). This verse is anticipating v. 13.

¹⁹² There are two facets to this verse. On the one hand, the green aurora is probably hinting at the liver deity. Liver is associated with green or blue as it is linked to spring, according to HTJ (CT 1032.11.27b.10-28a.1). After all, DDZJ 4, which contains verses that correspond to vv. 1-18 of this poem, is about the invocation of the deity of the liver, the Master of Nonpareil or *Wuying gongzi* 無英公子. This chapter prescribes the visualization of a deity who, dressed in a blue official garb, circulates the adept’s body with two divine attendants. Entering the body through the brain, they move through the heart and the bladders, before they stop at the liver (CT 6.2.9b.1-5). On the other hand, in the *Passes of Heaven* (CT 1366), the cloud of the green aurora (“綠霞之雲”) is also the vehicle that picks up the adept to ascend to the Dipper. The vehicle, came from the Seven Stars of the Northern Dipper with the “fusion” of the seven true lords of the Dipper on board, will pick up the adept to return to the seven stars (CT 1366.8b.6-9). The Dipper is where one asks for his/her name to be erased from the register of death. Robinet, *Taoist Meditation*, 201.

The first quatrain reflects DDZJ 4’s theme of a renewed life. As seen in the chapter’s incantation, the adept has attained the status as a Perfected. His/her spirit and *qi* are connected with heavens and surpass the earth. (CT 6.2.10a.6-7). At the same time, notice that the adept’s celestial journey also resembles the one taken by the Lord of Grand Tenuity, who went through the barrier of heaven, symbolized by the Jade Estrade and entered the bulwark that encircles the court of the Yuqing Heavens.

¹⁹³ *Yi* 挹 means tapping a barrel of liquid. It is used to describe the Dipper in *Shijing* 詩經, “維北有斗, 不可以挹酒漿” (HYDCD, 6:617). Cloudy pearl, *yunzhu* 雲珠, is found in *Huainanzi* and BPZ NP. In *Huainanzi*, it is a crystal-like mineral called *qiancengzhi* 千層紙 (lit. “thousand-layered paper”). *Qiancengzhi* should be melted into fluid form in order to be consumed (HYDCD 11:636). In BPZ NP 11 and 15, Cloudy Pearl is one of the five kinds of “Mother of Clouds,” *yunmu* 雲母. It is also known as the Five-[Colored] Cloud, *wuyun* 五雲, since each kind is differentiated by color. Mother of Clouds is an old Chinese term for mica, or hydrous silicates. It is a mineral characterized by fissibility, translucence and luster, and hence thought to be the womb from which clouds were born. It is associated with the north, the winter, and water. In BPZ, the “Mother of Clouds” are elixirs that, after an extended period of consumption, will eventually turn the adept into an immortal Transcendent who is able to fly freely. *Yunzhu* 雲珠 is full of color but mostly red in hue (BPZ NP 11:196, 202-3, 15:274). The “tapping” on a mount named Cloudy Pearl while travelling in the high heavens indicates two things: (a) The Dipper is not a hollow construction that exists only in imagination; (b) The adept is now a Transcendent who can access and consume heavenly elixirs. See Company, *To Live*, 174 n. 136.

The correlated verse in DDZJ 4, “上館雲珠內,” deviates from this poem. *Shangyi* 上挹 is replaced by “going up to the lodge,” *shangguan* 上館 while the Cloudy Pearl 雲珠 is noted as the courtyard of the Nine Heavens (CT 7.12b.3).

6	仰授無刃峰	And I reverently received from the Rodless peak. ¹⁹⁴
7	靈鏡懼紫館	Numinous mirrors illuminated the Purple Lodge; ¹⁹⁵
8	藹朱暉中空	The vermilion in the ethers irradiated the middle expanse. ¹⁹⁶

9	冥化纏玄根	As [the ethers] turned dark and enwrapped the Mystical Root; ¹⁹⁷
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¹⁹⁴ *Ren* 刃 is translated as “rods” by Bokenkamp, referring to “a mundane Chinese measurement of length, equal to eight Chinese feet.” In DDZJ 4, the Rodless Peak or Wuren *feng* 無刃峰 is noted as the Jade Capitoline. In Lingbao texts, there is a Tower of Kalpas and Rods (Jieren Tai 劫仞臺) in Jade Capitoline. It is unclear if the latter is related to Wuren *feng* 無刃峰. For more on Jieren Tai 劫仞臺, see Bokenkamp, *EDS*, 416 n; “Stanzas,” 91. *Shou* 授, which usually means to transmit or grant, is acting as the homonym of 受, i.e. to receive and accept (HYDCD 6:692; DCMC, 419). While scriptures are usually transmitted in Jade Capitoline, we are not told what the adept has received here. Alternately, *Wuren* is the esoteric name of the Primal Lord of Purple Immaculate 紫素左元君, the mother of the Master Wuying 無英. She is featured in DDZJ 22 as the deity who, while guarding the barrier in the head area (including the face), shields the adept from myriad perversity and vanquishes all the invading sprites (CT 6.4.13a.9-10). The following verses seem to reflect the visualization the Purple Immaculate Primal Lord according to instructions laid out in DDZJ 22.

¹⁹⁵ The “numinous mirrors,” *lingjing* 靈鏡, refer to the two eyes. According to HTJ, that the liver regulates the “mirror at the barrier, the beginning of brilliance” (“主諸關鏡聰明始”). The commentator(s) understood the “mirrors at the barrier,” *guanjing* 關鏡, as the eyes (CT 1032.11.28a.5-7). The eyes reflect lights from the sun and the moon. The Purple Lodge, *ziguang* 紫館, may be synonymous to the Purple Aperture, *zihu* 紫戶, the space between the brows in DDZJ 2 and 3. The Purple Aperture is the third source of light, which identifies with the Pole Star and acts like a mirror as well. When the lights from the two eyes are focused onto the Purple Aperture, they will be directed within and give rise to an inner vision called “the inverted light” (反光). As the light is reflected inward, the mirror reverses the flow of energies and effect the return to the Origin. Schipper, *Taoist Body*, 105, 171-2. Mirrors are traditionally the tool used to reveal the true form (真形) of spirits – gods and demons alike. They always repel old specters (老魅) (BPZ NP 17:300). Also see Robinet, *Méditation Taoïste*, 248-50; *Taoist Meditation*, 163-4.

Ju 懼, which expresses a state of fear, seems to appropriately hints at the power of the mirror. It is doubles as a homonym *yao* 耀, which describes the reflection of light.

¹⁹⁶ The vermilion hue in the ethers represents a deity’s *qi*. Here the *qi* travels into the middle part of the body, which may mean the middle chambers of the brain; or the middle cinnabar field of the body that is located between the brain and the navel, around the heart. This might be related to the description in DDZJ 22, in which the *qi* of the Purple Immaculate Primal Lord enters through the top of the brain and fill up the brain chambers. This *qi* will trigger other inner deities to move around other regions in the adept’s head to release him/her from seven generations of debt, so that he/she can revert to being a new embryo, the condition of a Perfected. Some of the deities who are affected include the “Grand Immaculate” (太素), who will form a barrier in the nostrils; the Effulgent Clouds (*jingyun* 景雲) that will move down to fill the oral cavity, and the Jade Forest (玉林) that will travel upwards to the hair (CT 6.4.13a.10-13b.3). The blocking of the gate in the nostrils is in agreement with the incantation in DDZJ 4, “飛行陰房鼻孔” (CT 6.2.10a.6).

¹⁹⁷ According to HTJ, when one visualizes being connected to the way to Heaven, the body will become the Mystic Root, *xuangen* 玄根, “通利天道存玄根,身為根本” (CT 1032.12.18a.5-6). The adept has “turned dark” and transformed into *qi* that is still wrapping around the body. Recall that the word *chan* 纏 refers to the mixing and enwrapping of substances and eventually becomes one (See footnote 124). The act of turning dark may be taken as turning invisible, is seen in DDZJ 4 as well. E.g. The adept hides his/her breath at the four borders and concealing his/her presence within the Male and Female One” “隱息四絕 . . . 隱存雌雄” (CT 6.2.10a.6, 8).

10	把節携紫童	I grasped the staff while holding the Purple Lad(s). ¹⁹⁸
11	圓塗无凝漠	The route to heaven was unlike the frozen desert; ¹⁹⁹
12	綺藹復有重	There were layers after layers of dazzling ethers. ²⁰⁰

13	南排朱阜戶	I pushed away from the vermilion portals of the rich clan in the south; ²⁰¹
14	西踰豪缺窗	And passed over abandoned windows of the extravagant houses in the west. ²⁰²
15	體矯萬津波	As the body straightened, myriad bodily fluids gushed, ²⁰³

¹⁹⁸ The Purple Lad(s)' identity is ambiguous. On the one hand, it is a generic term for male Perfected beings suited for celestial marriage, whom Consort An could have sought as a mate in ZG “非不能採擇上室，訪搜紫童，求王宮之良儔” (CT 1016 1.16a.5). These lads probably assume the role of attendants to escort adepts to celestial destinations like the moon (CT 33.19a.8-9). On the other hand, there is also a certain purple lad from Fangzhu (*fangzhugong qinggai zitong* 方諸宮青蓋紫童), who is given the title of the Perfected in the Dipper (*douzhong zhenren* 斗中真人). He received the Superior Scripture of Dongfang (*Dongfang Shangjing* 洞房上經) and practices the methods of controlling the cloud- and whitesouls on the Dipper “拘魂魄於北斗上” (CT 879.2b.1-3). Both of these identities may apply to the Purple Lad(s) in this verse. Instead of the purple lad(s), DDZJ 4 has Baogutong (保谷童, lit. the lad who preserves the valley), who is noted as the name of the essential cloudsoul of the Embryonic Knot Primal Lord (結中元君精魂) (CT 7.12b.9-10). All in all, the gaining of a staff and the purple lad(s) as attendant(s) signifies the adept's new authority in the unseen realm as a Perfected.

¹⁹⁹ *Yuan* 圓 means heaven, since premodern Chinese understood the heavens to be shaped like domes (HYDCD 3:654). *Tu* 塗, here, means path or way (HYDCD 2:1176). In place of *ningmo* 凝漠, DDZJ 4 has *ningzhi* 凝滯, which means being frozen or having hindrance (HYDCD 2:439).

²⁰⁰ The thick haze symbolizes a surge of *qi*, usually referring to the environment in which the state of Perfection arises, as mentioned in an incantation in DDZJ 22, “翳鬱生真，炁真生空，靈光昱昱，紫素融融。”

²⁰¹ This couplet is translated based on its literal meaning. Both vv. 13 and 14 are dissimilar to the parallel verses in DDZJ 7. For this verse, the corresponding DDZJ verse is “南披七祖根,” which means “spreading open the root of the seven generation of ancestors in the south.” The relation of the vermilion portal, *zhuhu* 朱戶, to the seven generations of ancestors is unclear. The vermilion portal was granted by the emperors in ancient China to dukes or government officials. The color vermilion is also associated with the south.

²⁰² The translation is also conjectural at best. The correlated DDZJ verse is “西解累業凶,” or “untying the inherited cumulative evil in the west.” The west, according to DDYJ, is the metropolis of the Queen Mother of the West, *Xiwangmu* 西王母. We can probably understand this couplet by relating it to the corresponding couplet in DDZJ 4 – the adept has now eliminated the inherited burden tracing back to the previous seven generations.

²⁰³ Having bodily fluids to flow smoothly in an adequate amount is one of the goals of reciting HTJ, “恒誦詠之者，則神室明正，胎真安寧，靈液流通，百關朗清，血髓充溢，腸胃虛盈...津液常滿為盈” (CT 1032.4a.9-10). This is also reflected in one of the incantations of DDZJ 22, “慶元吉津，流汨西田，大帝携手，命召高仙，披散積穢...五府生華，六液龍源，淵清太素，鬱藹金津，萬仙來朝，五嶽啟陳...” (CT 6.4.14b.7-8, 15a.1-3). It is also one of the effects of practicing *shouyi* (e.g. CT 253.6a.2-8). *Jin* 津, or saliva, has two complementary functions: (a) to rinse the mouth – a purifying function and (b) to nourish, i.e. to moist all the joints and to bring to life myriad spirits inside the body. Robinet, *Méditation Taoïste*, 140-1; *Taoist Meditation*, 90-1.

16	神生攝十方	Spirits grew, dominating over the ten directions. ²⁰⁴
17	玄歸反寂轅	Going-home-in-Darkness, I boarded the return carriage of stillness; ²⁰⁵
18	上嚮乘天龍	Aiming upwards, I rode the celestial dragon. ²⁰⁶
19	冥攄飛景輿	Darkness spread around the flying phosphor-carriage; ²⁰⁷
20	揮鈴七道遊	I waved the Firebells as I traversed the Sevenfold Dao. ²⁰⁸

²⁰⁴ As the bodily fluids become plentiful, powerful deities will emerge. It could be both the heavenly deities and the bodily deities. “Ten directions” means all directions, including the four cardinal points, four intermediate point, as well as the space above and below (DCMC, 412).

²⁰⁵ There are three possible meanings to “Going-home-in-Darkness” or *xuangui* 玄歸. One, we can deduce based on the overall narrative that the adept, upon completing its transformation, is heading towards higher levels of heavens. Two, it is the name of the embryo deity (“胎神名”) per DDZJ 4 (CT 6.2.10b.10). Finally, *xuangui* is also the name of the Grand Monad’s essential cloudsoul in DDZJ 2 (“太一精魂”) (CT 6.2.4b.7). Since we have determined that the adept is practicing *shouyi*, which involves the merging with the Grand Monad, we can safely conclude that all of the three significations of *xuangui* are applicable. The adept’s embryo deity and the Grand Monad, having merged, is boarding the vehicle, *fanyuan* 反轅, to return to the Origin. *Fanyuan* can be translated as the returning or the overturned carriage, both translations reflect a reversal of the natural progress.

The adjective of the carriage, *ji* 寂, has Daoist and Buddhist connotations. It traces back to the “*Dazongshi*” 大宗師 chapter of Zhuangzi, which describes the heart of a Perfected as “unremembering,” and his/her countenance as “calm” “其心忘，其容寂。” Graham, *Chuang-Tzū*, 85. Later commentators interpreted *ji* 寂 as *wuwei* 無為, calm and quiet, as well as without wants. With Buddhism, *ji* 寂 is usually related to death (HYDCD 3:1515). Either of these meanings is applicable to this verse.

²⁰⁶ The celestial dragon could be generated by the adept’s own *yin* and *yang qi*, as explained by Kaltenmark. Max Kaltenmark, “‘Jing’ yu ‘bajing’” 景與八景, in *Fukui hakase shōju kinen: Tōyō bunka ronshū* 福井博士頌壽記年：東洋文化論集 (Tokyo: Waseda Daigaku shuppanbu, 1969), 1152. The dragon is heading north, as confirmed by the word *ming* 冥 in the subsequent verse. Note that in Prose 2, the dragons serve an exorcistic purpose, casting away any invading threats in the darkness.

²⁰⁷ The phosphor-carriage, *jingyu* 景輿, most likely refers to the eight-phosphor carriage often used by the Perfected ones to traverse through the heavens. See Schafer, “Wu Yün,” 394 n. 66; Kroll, “Poetry Debate,” 584-5; Paul W. Kroll, “The Light of Heaven in Medieval Taoist Verse,” *Journal of Chinese Religions* 1 (1999): 9 for examples. As explained by Kaltenmark, the “eight phosphors” (八景) is an inner alchemy term, referring to the inner lights of one’s body that will illuminate as one light once the 24 embryonic knots are untied. Once this is accomplished, the adept is likened to sitting in an illuminated carriage that will transport him/her to the heavens. Kaltenmark, “Jing yu bajing,” 1152.

Note that the means of transportation for vv. 17-19 are all generated by the adept after he/she merged with the Grand Monad (see footnote 205) and accomplished the state of Perfection.

²⁰⁸ The bells here probably refer to the fire bells *liujin huoling* 流金火鈴. See footnote 171.

Note the resemblance between this quatrain and the itinerary of the Lord of Grand Tenuity right before he reached the Upper Palace of the Most High Lord in Prose 2 (see footnotes 173 and 174 for the parallel lines).

21	輕浪雲塵津	Treading lightly on waves, through the Sky River and the dusty world; ²⁰⁹
22	歛已造玉州	In a flash, I arrived at the Jade Isle. ²¹⁰
23	左攝玉映妻	To the left, I conjured the wife, Jadelike-glow; ²¹¹
24	右命金真夫	To the right, I commanded the husband, Golden Perfection.

25	上接飛霄覺	Joining those from above, the worthy ones who flew in the empyrean; ²¹²
26	俯授靈妙疇	Transmitting to those below, the numinous wonderful companions. ²¹³

²⁰⁹ *Yunjin* 雲津 means the Sky River and saliva (HYDCD 11:643). The positioning of *chen* 塵 between the binome *yunjin* is curious. The tread through the sky river is a continuation from the traverse through the Sevenfold Dao.

²¹⁰ The Jade Isle, according to the marginal notes of DDZJ 2, refers to the deity Female One, *ciyi* 雌一, or the Three Immaculate Primal Lords, who live in the Golden Flower Palace in the deepest of the brain (see footnote 116). They are featured in DDZJ 22-24. Also, note that vv. 22-24 correspond to chapter 2 of DDZJ, in which the bodily deity of *niwan* or the brain is to be visualized.

Recall in the previous quatrain, the adept merged with the Grand Monad and returned to the Origin. In this quatrain, he/she came to the Female One. This verse, therefore, points to the practice of the merging of male and female deities (雄雌一神) mentioned in footnote 127 above.

²¹¹ The language of wife and husband in this couplet is usually applied to organs that come in pair, such as the eyes, kidneys, limbs, etc. Since the couple of Jade-like Glow and Golden Perfection are found in the Jade Isle, or the brain chambers; we can safely conclude that they refer to the eyes.

Jadelike-glow, *yuying* 玉映 (映 also crosses with the graphs 暎, 瑛, and 英) has multiple meanings in Shangqing scriptures. It is a commonly known effect on the adept's body if he/she has practiced correctly. The methods to achieve such results, however, vary. E.g. HTJ and other scriptures list golden- and jadelike-glow (“金和玉映”) as one of the effects of the visualization of inner deities (CT 1032.11.15a.4-5; 55.4b.7-8; CT 1360.8b.6-7). Gold represents *yang* and jade represents *yin* in such pairing. Robinet, *Méditation Taoïste*, 140; *Taoist Meditation*, 90. In the *Purple Texts*, one of the effects of consuming the Elixir of Langan Efflorescence (琅玕華丹) is that the adept's face “will have the jadelike glow of metallic efflorescence” (“面有金華玉映” in CT 255.5b.10). Bokenkamp, *EDS*, 336. Sometimes, reciting DDZJ will make the bones glow like jade (CT 1032.42.5a.7). The glow is also characteristic of divine spirits; it is deemed to have apotropaic effects. E.g. After the Pacing of the Void ritual is performed, a golden light and jade-like glow will dominate the Ten Heavens “金光玉映, 威照十天” (CT 1032.20.31a.2-3). Finally, *yuying* is also worn as a talisman on the left, along with the Tiger Script/Scripture “虎文” on the right by the deities, both of which are apotropaic tools (CT 1376.1.9b.4).

²¹² *Jue* 覺 means sage, and it forms a parallel with *chou* 疇, which means friend, in the subsequent verse (HYDCD 10:354). *Jie* 接 and *fei* 飛 are jargons of alchemy. They, having cosmological signification, are used in the manual of producing the Elixirs of the Nine Tripod, 黃帝九鼎神丹. *Jie* 接 means to join the efflorescences of two metals, which alludes to joining the essences of heaven and earth, or *yang* and *yin*. The term has a sexual overtone. *Fei* 飛, or “volatization,” implies a complete process of sublimation, i.e. “vaporization of the condensation above in solid form.” The process “parallels the transcendent's transformation and upward flight through the atmosphere into the concave celestial zones.” Campany, *To Live*, 41-2. This verse implies that the adept, now a Perfected, finds him/herself in the company of fellow Perfected ones or sage-like characters from the higher heavens.

²¹³ *Chou* 疇 is a homonym of 儔, which means “colleague, comrade, fellow, companion” (DCMC, 54). In ZG, the female Perfected often used this term to refer to the male adepts whom they pursued as marital partners. E.g. CT 1016.2.18a.9, 3.3b.10, 3.6b.6.

27	彌纏廣寒宇	Permeating and enwrapping the Palace of Farthest Cold; ²¹⁴
28	披錦入神丘	I entered the Divine Mound clad in silk garb. ²¹⁵

29	鳳腦固劫齡	The Phoenix Brain solidified age and kalpa; ²¹⁶
30	藥醴反華頰	The Stamen Ale whirled one back to the efflorescent state. ²¹⁷
31	太上寔壽稔	The Most High established one's long life and allocated harvests; ²¹⁸

²¹⁴ The Palace of Farthest Cold, Guanghai 廣漢宇, is a place where the Perfected ones mingle. As stated by *Ciyi*, the access to Guanghai signals one of the milestones of an adept's achievement after removing the inherited burden. While the adept is now considered a Perfected, he/she is still a step away from becoming a Sage Lord of the Latter Heavens 後聖 (CT 1313.13b.1-3, 24a.6-7). The palace is located in the northern tip. It is the upper palace (上宮) of the moon, in which the moon cultivates its white-soul at the winter solstice, as well as the flowered canopy (華蓋) of the Dipper (CT 1032.11.15b.2-6). Kroll explains that it is "imaged as hanging at the celestial pole over the stars of the Dipper." Kroll, "Divine Songs," 184-5, n.85. The palace also contains a pool, whose natural spring is used by the divine beings to refine themselves. Its forest of blue flowers (青花之林) yields pitless, plum-like fruits known as the "Elixir Fruit of the Red Tree" 絳樹丹實. If one consumes the fruit, he/she could roam around the Yuqing heavens and party with the Perfected (CT 33.3a.3-4, 10a.1-10b.4). Also see Isabelle Robinet, "Randonnees Exactiques des Taoistes dans les Astres," *Monumenta Serica* 32 (1976): 159-273.

²¹⁵ This is another confirmation that the adept has become a Perfected. As seen in ZG, the Perfected ones who revealed themselves in visions or in visualization always wore silk clothes that represented their offices. The adept is now one of them. The Divine Mound, *shenqiu* 神丘, is noted as a "divine chamber," (神室) in DDZJ 2. In *Ciyi*, it is a mountain around which divine beings dance and encircle (舞輪) in glee (CT 1313.23b.7). *Wu* 舞 means to dance in a celebration, as it is performed in *Chuci's Jiuhuai* 《楚辭·九懷》: "丘陵翔舞" (HYDCD 1:1716). *Lun* 輪 also means *hui* 回/迴, to whirl, rotate or to return. Hence, the Divine Mound is also associated with the Return to Origin.

²¹⁶ The Phoenix Brain, *fengnao* 鳳腦, is an elixir found in the recipe of the Elixir of Langgan Efflorescence 琅玕華丹 found in the *Purple Texts* (CT 255). It is the fifth elixir produced among the nine successive stages of the formula. Since it is a "fruit," it can be grown through alchemical process. When the planted fruit is watered with the Yellow Solution produced in the second stage of the Langgan formula, a red tree that resembles the one grown in the Palace of Farthest Cold (廣寒) will grow (footnote 214). Those who eat the fruit will levitate towards the Taiji Heavens (太極). If one cast its seeds on the ground, it will become a flying phoenix (CT 255.6a.6-6b.2.) Bokenkamp, *EDS*, 290, 337-8. That the adept gets to enjoy the celestial form of this mineral fruit in a divine feast confirms further that he/she is a member of the spiritual elite group. The function of the Phoenix Brain here is to freeze time, since 劫 and 齡 (*jie* and *ling*) are both measurements of time period, in Sanskrit and Chinese respectively.

²¹⁷ *Rui* 藥 is probably the Elixir of the Five Red Pearl, the Four Stamen Purple Paste with Eight Phosphor 八景四蕊紫漿五珠絳生神丹. This elixir has a time reversal effect to "whirl" one back to the efflorescent state. See the *Central Scripture of the Nine True Ones* (九真中經 CT 1376.2) for the recipe. It is also attested CT 1360 and CT 1380. Besides improving the appearance of the adept, this drug also gives him/her access to secret resorts of the Perfected. If consumed daily, the adept will be able to divide his/her body into myriad bodies and ride the air. Strickmann, "On the Alchemy," 171-5.

One of the meanings of *tui* 頰 is a downward spiraling whirlwind (HYDCD 12:314).

²¹⁸ *Shi* 寔, in this case, is synonymous to *zhi* 寔/置, which means to "set in place, fix, install, establish" (HYDCD 3:1572; DCMC, 608-9). *Ren* 稔, usually means harvest, also means year (HYDCD 8:102). This verse, combined with v. 30, seem to correlate with DDZJ 3's "玉帝有玄上之禧" ("玄上禧" is noted as "一名反華禧, 玉

32	制命萬杪階	And allotted one's lifespan from the highest office of myriad ranks. ²¹⁹
33	三覺承玄數	The three worthy ones acceded to the mystical numerological fate; ²²⁰
34	縱歡煥牙回	With unbridled joy, they suffused the eddies of sprouts. ²²¹
35	颺粲停浪華	The glistening tempest stilled the ripples; ²²²

帝招真政靈之號令也”). Th DDZJ verse states that the Jade Thearch's pennant in the mystical realm is also known as the pennant of returning to efflorescence (CT 7.11a.7-8).

²¹⁹ *Zhiming* 制命 often refers to the Director of Destiny's (*Siming* 司命) duty to allot human lifespan (E.g. CT 1313.39b.9-10). *Miao* 杪 means the tip of a branch or the end of a route (HYDCD 4:814; DCMC, 306). The parallel verse of DDZJ 3 is “制命九天之階.” Instead of directing from the top heavenly office, the deity in DDZJ rules from the Nine Heavens, also an elevated place.

²²⁰ Consistent with v. 25, I translated *sanjue* 三覺 as the three worthy ones. Although the identity of these three characters are not specified, they are most likely the Three Immaculate Primal Lords (三素元君) since their bonding brings about the sprouts a *yin* element (v. 34). In addition, the Purple Immaculate Primal Lord is the deity of the head, which includes the mouth in which the sprouts are produced with saliva (see footnote 221). *Sanjue* is also a Buddhism term, which means three kinds of enlightenment defined from two perspectives. The first is based on one's senses; *sanjue* means enlightenment for oneself (自覺), others (覺他), and the perfect enlightenment and accomplishment (覺行圓滿/覺行窮滿). The second perspective is from the Awakening of Faith (起信論): (a) inherent, potential enlightenment of every being (本覺); (b) initial stage of enlightenment brought about by teaching (始覺); (c) complete enlightenment (究竟覺). None of these definitions is appropriate for this verse. *Digital Dictionary of Buddhism*, s.v. “三覺,” by Charles A. Muller, accessed July 18, 2019, <http://www.buddhism-dict.net.proxy.library.vanderbilt.edu/cgi-bin/xpr-ddb.pl?q=三覺>. The corresponding verse in DDZJ 3 has *qijue* 七覺, which is noted as “得道者,” or the person who received the Dao.

²²¹ The sprouts, *ya* 牙 (芽), are also known as the “cloud sprouts” or “mists.” They represent the *yin* principles of heaven, a *yang* element, that is being actualized in the adept's saliva (the *yin* element of the upper body). Hence, the sprouts represent the *yin* produced in *yang*. As summarized by Robinet, the practice of absorbing the sprouts is essential to the Daoist traditions and it comes in many variants. Fundamentally, the sprouts are formed by the Five Breaths, enriched by celestial luminaries, and then rotate like carriage wheels and circulate in different realms of the universe, including the adept's body. The function of the sprouts is to nourish and strengthen one's five viscera. The best time for an adept to absorb the sprouts is during dawn, the time set by the supreme deity to emulate the time of the origination of all things. Robinet, *Méditation Taoïste*, 266-9; *Taoist Meditation*, 176-7; Bokenkamp, “Stanzas,” 72. In HTJ, the sipping on the Five Sprouts “存漱五牙” also means drafting the service of the six *ding* (六丁) spirits (CT 1032.11.52b.2-53b.3).

We can see the basic ideas of sprouts across vv. 33-5: (a) *Xuansu* 玄數, commonly translated as fate, connotes the predestined nature of the time the sprouts are produced; (b) *Huan* 歡 is usually used in ZG to refer to the joy yielded by a close relationship among the Perfected ones from a group gathering (CT 1016.3.3b.9) or the intimate moment between two celestial spouses (CT 1016.1.13a.10; 1.16b.3; 2.2b.4). This suggests that the three Worthy ones gathered to illuminate the budding of the sprouts. As seen in footnote 120, the Three Immaculate Primal Lords do merge to create a sun-like *qi*. (c) *Yahui* 牙回 is literally “rotating sprouts,” which fit the description of the sprouts Robinet has synthesized for us. In HTJ, the adept is supposed to gargle and sip (*shu* 漱) as a gesture to consume the sprouts. The action *shu* 漱 can easily cause the fluid in the mouth to resemble ripples (浪華), mentioned in v. 35 (DCMC, 424).

²²² As the tempest (indicating breath) brings the newly budded sprouts throughout the body to nourish the Five Viscera, it is practically harvesting the sprouts and stopping the ripples. This also explains the use of the

36	紫桂何棲棲	The Purple Cassia Palace was in such a state of desolation and forlornness? ²²³
37	琳實鳴九霄	The blue gem was the one that resounded through the nine empyreans; ²²⁴
38	玉節徵太微	The jade staff was used to summon the Grand Tenuity. ²²⁵

agricultural term *ren* 稔 or harvest in v. 30. The verses in DDZJ 3 that correspond to vv. 34-35, “歡熙神風回, 颺臻車名北停華,” mentions a rotating divine wind, in place of the sprouts. Hence, rather than having a halted wave, the parallel verse indicates that the wind stopped at the a transcedents’ residence in the north named *Tinghua* 停華 (CT 7.11a.8-9).

²²³ The Purple Cassia Palace, Zigu 紫桂, is located in the Isle of Mystic, ruled by the Most High Elder (太上丈人) (CT 1128.5a.9). Cassia (桂) is associated with long life (DCMC, 148). According to old legend, it grew on the moon and has transcendence-inducing power. Several transcedents such as Peng Zu and Fang Li subsisted on cassia. Company, *To Live*, 25, 173 n. 135. Verses 36-38 recall a poem in ZG 3, sang by the Consort Numinous from Fangzhu (方諸靈妃) (CT 1032.3.15a.6-15b.4), which seems to contain the expanded version of this verse. Its first couplet, “紫桂植瑤園, 朱華聲悽悽,” presents a picture in which the palatial garden is filled with sorrowful sounds in the background. The duplicative binomes of 棲棲 and 悽悽 rhyme (medieval Chinese *sej* for 棲 vs. *tshej* for 悽; in modern *pinyin*, they are both *qiqi*) and has similar connotation. *Qiqi* 棲棲 means forlorn and desolate (HYDCD 4:1094-5), while *qiqi* 悽悽 in ZG’s poem means sad and rueful. If we compare this verse across all correlated texts (see Appendix III, p. 72), it seems the sound, rather than the meanings of these verse are the commonality of these verses. (The word 瓊 used in DDZJ 3 is a *hapax legomenon*, as confirmed by Chen Jingyuan 陳景元 in CT 104 上清大洞真經玉訣音義).

²²⁴ *Lin* 琳, which means fine jade, may also convey the objects or people of finer quality, especially when use in the binome *linlang* 琳琅(瑯). It may also be the indirect term for great work of literature or rare talents (HYDCD 4:589-90). *Shi* 實, while probably means the “fruit of sapphire,” an elixir, may also serve as a resuming pronoun (DCMC, 412). In v. 38, insignia in the form of a *jade* staff is used to summon the Grand Tenuity. By treating *shi* 實 as a resuming pronoun, we place the emphasis on *lin* 琳 in anticipation of the uniqueness of the jade staff. *Ming* 鳴, usually refers to birds making chirping sounds (verb) or the chirping sounds birds make. It also implies shock. *Mingyu* 鳴玉, however, means the jade pendent worn around the waist of an imperial official that represents his office (HYDCD 12:1043-4). Hence, the meaning of this verse is twofold. On the surface, it means that the sapphire-like elixir shocks even the nine empyreans; each of the empyrean is a “misty, nocturnal abyss beyond the dome of the firmament.” Schafer, “Grand Aurora,” 23. At a deeper level, *lin* 琳 is anticipating the finer objects in the subsequent verses of this quatrain, the jade staff (v. 38), the yellow register (v. 39), and the Perfected (v. 40).

The nine empyrean, *jiuxiao* 九霄 or the nine celestial sphere, is used synonymously with the nine heavens 九天. Poul Andersen, *Three Ones*, 52 n.15, 60 n.71. DDYJ lists the nine empyreans as *shenxiao* 神霄, *langxiao* 琅霄, *zixiao* 紫霄, *qingxiao* 青霄, *bixiao* 碧霄, *jiangxiao* 絳霄, *jingxiao* 景霄, *taixiao* 太霄, and 玉霄 *yuxiao* (CT7 11a.9-11b.1).

²²⁵ The jade staff may be used to summon the Lord of Grand Tenuity or the power of the entire constellation of the Grand Tenuity. Complementary to the circumpolar Purple Tenuity (*ziwei* 紫微), the Grand Tenuity (*taiwei* 太微) is the southern palace of the polar sovereign, an astral administrative center and the seat of the Five Thearch. The constellation is made up of Virgo and Leo. (As opposed to the Palace of Purple Tenuity, which is located in the celestial north pole as a grand hall of audience). Schafer, “Wu Yün,” 411 n. 138; Kroll, “Divine Songs,” 194.

39	黃策過德刃	With the yellow register, I broke off from the Deren Estrade; ²²⁶
40	豈干真人暉	Who dared to interfere with the Perfected radiance? ²²⁷

55	玄栖絕寂臺	Settling in darkness on the Estrade of Ultimate Stillness;
56	清詠智與慧	I recited <i>zhi</i> and <i>hui</i> without any accompaniment. ²²⁸
57	消魔減萬鋒	<i>Xiaomo</i> reduced myriad vanguards; ²²⁹
58	揮詩以逐穢	I used the Ode of Scattering Spirits to expel filth. ²³⁰

59	金虎承天威	The Metal Tiger received the celestial authority;
60	摧神以匿炁	It destroyed spirits by concealing their <i>qi</i> ;

²²⁶ *Ce* 策, is the bounded bamboo or wooden slips used as “books.” It also refers to the documents that contain imperial commands. *Huangce* 黃策 probably emulates the Yellow Registers (*huangji* 黃籍) used by the imperial offices during the Six Dynasties that record and track extended family trees for every clan on yellow papers (HYDCD 8:1143; 12:1011). The heavens seem to have a similar practice. *Duren Jing* mentions that there are Yellow Registers with white slips which document one’s life and death. A successful adept will have the “death” scratched out and “life” written over it (“黃麓白簡，削死上生”) (CT 87 1:27a.6). Bokenkamp, *EDS*, 412. Note that *Ce* 策 is also the name of the first stars in the Chamber Chronogram (房宿).

Deren 德刃, as noted by DDYJ, is the name of one of the nine heavens’ estrade (CT 7.10a.9). Literally, it means the counts of one’s virtues and merits, probably according to criteria similar to the set in the *Purple Texts* (CT 639.9b.1-12b.6 and CT 179). The adept, now being a Perfected, has already achieved immortality. The exhibition of the Yellow Registers exempts him/her from being judged.

²²⁷ Note that *Zhenren* 真人 is also the esoteric name of the third star of the Dipper, Heaven’s Armil 天璣.

I will skip vv. 41-54 due to constraints with the length of this thesis. The untranslated verses do not correspond with DDZJ.

²²⁸ In the first chapter of the *Scripture of Wisdom*, the author/editor analyzed the characters that make up the binome 智慧 *zhihui*. A person with *zhi* 智 is one who “knows the Supreme Thearch in the sun” 智者知日中之上皇也。When one possesses *hui*, he/she must treat the “living of life” with urgency, since two *sheng* 生 (living and life) is riding on the graph *ji* 急。“慧者宜以生生為急也，慧字有兩生共併，而共乘一急之象也。” The scripture also differentiates *zhihui* from the Scripture of *Zihui* 《智慧經》. *Zihui* does not contain any drawings like the latter but they are the two ministers (二相) of the Most High Lord of the Dao (CT 1344.1.2b.9-3a.3). Hence *zhi* and *hui* seem to constitute two different sections of scriptures. Robinet thinks the analysis of the orthographs is a later addition since “*ce genre d’explication <philologique> base sur des jeux de mots ressemble peu au style du Shangqing, et pourrait être le fait d’un commentateur plus tardif.*” Robinet, *La Révélation du Shangqing*, 2:180. However, what constitutes the *zhi* and the *hui* to be recited is not clear. It could simply be the sound of these words.

²²⁹ *Feng* 鋒, in addition to meaning vanguard or the leading part of an advancing military formation, also means the tip of a weapon (DCMC, 115). I chose the former to be consistent with the militaristic undertone of the scripture. For *xiaomo*, see footnote 186.

²³⁰ I interpreted *huishi* 揮詩 as the short form of *huishenshi* 揮神詩, to be consistent with vv. 56-7, each of which contains different components of the Scripture, *zhi*, *hui*, and *xiaomo*. Filth or *wei* 穢 is the defilement from the world that an adept needs to eliminate in order to practice successfully. The word is commonly used in ZG and the *Purple Texts*.

61	掃妖千萬傾	It eliminated sprites; innumerable of them fell;
62	萬里天邪芥	It reduced the celestial perversity within myriad <i>li</i> to mustard seeds. ²³¹

63	於焉大神割血	Subsequently, blood was shed before the great spirits, ²³²
64	百精喪目	Hundreds of sprites lost their sight.
65	金虎奮豪	The Metal Tiger exerted itself with its fur bristled,
66	吐威放毒	It spewed awe and released poison,
67	投鬼无間	Tossed specters into the Space without Interval, ²³³
68	橫截剖腹	Dashed across the realm, butchering and gutting them.

²³¹ The mustard seed, *jie* 芥, conveys the insignificance of the systemic perversity (HYDCD 9:308).

²³² This recalls the ancient practice of blood covenants, in which the shedding of blood, either from sacrificial animals or human, is used to invoke and summon the spirits to exact vengeance from those who transgressed the oath. See Mark Edward Lewis, *Sanctioned Violence in Early China* (Albany: State University of New York, 1990), 44-7 for more on blood covenants. We still see blood sacrifices with regards to the transmissions of the *Writ of the Three Sovereign* (三皇文) and *Charts of the Perfected Forms of the Five Marchmounts* (五嶽真形圖) in BPZ NP (19:336). See Company, *To Live*, 67 for translation. As demonstrated by many scholars, blood sacrifice was banned and abhorred by the Celestial Master, Shangqing, and Lingbao scriptures. Some of the many examples are Raz, *Emergence*, 101-4, 116-7; Bokenkamp, *EDS*, 169 n*, 316 n*. However, there are traces of the old tradition that are seen in these scriptures. Raz has done a thorough analysis on the *Preface of the Five Talisman of Lingbao* (CT 388 太上靈寶五符序), a Lingbao text that is dated after BPZ NP, and rejected theories that the blood sacrifice of a goose in the transmission ritual *Jiao* 醮 is only symbolic and figurative. He had to conclude that the rite depicted in the scripture “is not an example of the text-centered rites which came to distinguish Daoism. Rather, it is representative of an older tradition, in which blood sacrifice was the main form of offering to the spirits.” Raz, *Emergence*, 110-6. The same seems to happen in this text.

²³³ *Wujian* 無間 is found in Chinese Classics such as *Daodejing* and *Huainanzi*, and later borrowed by Buddhist scriptures. It is attested in chapter 43 of *Daodejing*, “天下之至柔，馳騁天下之至堅。無有入無間，吾是以知無為之有益，” in which *wujian* is translated “that which has no space or cracks,” which can only be intruded by that which has no substance. Henricks, *Lao-Tzu*, 126-7. In *Huainanzi*, the “holy person,” *shengren* 聖人, who has no body, goes in and out of *wujian* to command demons and spirits since he/she can transform into various shapes “出入無間，役使鬼神，淪於不測，入於無間，以不同形相嬗也” (CT 1184.12a.9-12b.1). Robinet translated *wujian* as “Non-space,” *Taoist Meditation*, 43. In Buddhism, it is the lowest level of the eight hells, *Avīci*. A Sankrit term that means “without interval,” *Avīci* refers to the lack of gap between rounds of torture between different levels of hell. See Teiser, *The Scripture of the Ten Kings*, 5, 202 n. 53.

Gui 鬼, often synonymous to *hun* 魂, *po* 魄, *ling* 靈, *mei* 魅, *wu* 物, *guai* 怪, *shen* 神, has the connotation of ghost. Although It is most commonly thought as menacing spirits of deceased human, it can also be spirits of inanimate objects such as trees, rocks, or storm, or drums. Sometimes they can also take fantastical animal forms, such as those depicted in *Shanhaijing* 山海經. See Poo Mu-chou, “The Culture of Ghosts in the Six Dynasties Period (c. 220-589 C.E.),” in *Rethinking Ghost in World Religions*, ed. Poo Mu-chou (Leiden, Boston: Brill, 2009), 237-9; Strickmann, *Chinese Magical Medicine*, 68-9; Lewis, *Sanctioned Violence*, 166-8, 172-3; Liu Yi, “Early Mediaeval Concepts of Demon Troops, Discussed with the Focus on Wang Ningzhi's Request for Demon Troops to Provide Support 中古早期的“鬼兵”觀念 -- 以王凝之所請“鬼兵”為中心,” in *Exorcism in Daoism: A Berlin Symposium*, ed. Florian C. Reiter (Wiesbaden: Harrassowitz Verlag, 2011), 55.

69	六天共首	The Six Heavens joined heads;
70	神靈頓跼	The spirits and numina knocked their heads down and remained bowed.
71	鳥獸藏音	The birds and beasts silenced their sounds;
72	林草偃伏	Hunching and crouching in the forest and behind the grass.

73	太元奇逸	The Grand Prime is uniquely wonderful and not of this world; ²³⁴
74	靈文玄郁	These numinous scripts are mystical and richly sophisticated.
75	佩之而進	When one wears it to pay court,
76	得以朝玉皇，	He/She will have audience with the Jade Thearch;
77	禮之於寢	When one pays obeisance to it in the inner chamber,
78	眾真詣其房。	The Perfected one will pay him/her visits in the room.

Epilogue

For anyone who spills the text of the Spirit Tiger, misfortunes will come upon the nine forebears. For anyone who leaks the Perfect Talisman of the Metal Tiger, catastrophes will catch up with the seven ancestors. Shanyuan conceals them, as he is the exemplar of virtues. When one is fearful in the middle of the night, once he/she recites these two poems, thousands of sprites will scatter into hiding. It will be as if a multitude of people are passing the night together. When the mountains and rivers hear the recitation, they will hold their riding crop whips and venerate to the direction of the sound.²³⁵

²³⁴ This couplet, vv. 73-74, is parallel to vv. 111-112 of the “Ode of Scattering Spirits.” For more on Grand Prime, see footnote 154.

²³⁵ The expression of “holding of the riding crop whip” (*zhibian* 執鞭) refers to the responsibility of driving a carriage with the crop whip, a lowly position. To have the fearful mountains and rivers reduced to “holding the whips” is to highlight the power of the talismans.

有泄於神虎文，禍邁於九宗，有漏於金虎真符，災逮於七祖。山淵藏之，道德之英矣。夜中恐懼，但諷此二篇詩，則千精逆匿，如與萬人同宿，山川聞此詠，皆執鞭向聲處而拜敬也。

The last poem came from Consort An of the Nine Floriate.²³⁶ At the fifth watch on the sixth day of the eleventh month, around daybreak, the Consort An of the Nine Floriate of the Purple Purity came to transmit it.²³⁷ The book was finished before dawn. It is part of the *Hidden Text of Spirit Tiger of Wisdom that Annihilate Demons of the Eight Techniques*.

其後一篇詩，九華安妃書出。十一月六日五鼓向曉，紫清九華安妃來授此，令書，未旦畢。在太上八術智慧滅魔神虎隱文卷中。

²³⁶ I diverged from Robinet's interpretation of this line. See footnote 25.

²³⁷ The fifth watch is literally the "fifth drum" (*wugu* 五鼓), which is 3:00-5:00 am.

CHAPTER IV

ANALYSIS – THE RETURN TO THE ORIGIN

Primordial Origin of Writings

SHYW is a window through which we can see how early Shangqing adepts deployed and reinterpreted an ancient symbol of authority to exorcise demonic threats and harms. Talismans, tracing back to perhaps before the Warring States period, were effectively contracts made between a higher power and its subjects. The imperial overlord wrote the roles or tasks of a particular official on the talisman, split the talisman into halves, retained one half and gave the other half to the appointed official. The tally (*qi* 契) that each party retained was also used as credential (*xin* 信). The official bore the talisman as a sign of royal authority to execute the tasks and/or as a passport to access restricted areas. Tiger talismans, usually bronze tiger figurines, were especially designed to grant military generals the authority to deploy troops since the Western Han period (206 BCE – 25 CE) at the latest.²³⁸ The Spirit and Metal Tiger Talismans in

²³⁸ According to *Shiji* 10.424, the bronze tiger was first produced by Han Wendi 漢文帝 (203-157 BCE). Raz tactfully points out that it probably refers to Wendi's systematization of various ancient tallies. Lothar von Falkenhausen, "The E Jun Qi Metal Tallies: Inscribed Texts and Ritual Contexts," in *Text and Ritual in Early China*, ed. Martin Kern (Seattle: University of Washington Press, 2008), 85, 118 n. 20; Raz, *Emergence*, 113 n.16. Since the origin, history, and functions of talismans have been well-covered by scholars, I am only summarizing information relevant to these exorcistic tiger talismans drawing from the various resources below. For more complete accounts on talismans, see Campany, *To Live*, 61-9; Raz, *Emergence*, 127-76; and Liu Zhongyu 劉仲宇, "Daofu Suyuan 道符溯源," *Shijie Zongjiao Yanjiu* 世界宗教研究, no. 1 (1994): 1-10; Robinet, *Taoist Meditation*, 24-37; James Robson, "Signs of Power: Talismanic Writing in Chinese Buddhism," *History of Religions* 48, no. 2 (Nov 2008): 135-9. Also relevant are the works on seals, amulets, and spells. See Paul Copp, "Seals as Conceptual and Ritual Tools in Chinese Buddhism, c.a. 600-1000 CE" in *Seals: Making and Marking Connections Across the Medieval World*, ed. Brigitte M. Bedos-Rezak (Leeds: Arc Humanities Press, 2018), 29-33; Paul Copp, *The Body Incantatory: Spells and the Ritual Imagination in Medieval Chinese Buddhism* (New York, Columbia University Press, 2014), 39-57. For the history of talisman tracing back to the Han period, see Anne Seidel, "Imperial Treasures and Taoist Sacraments," in *Tantric and Taoist Studies: In Honour of R.A. Stein, Volume Two*, ed. Michel Strickmann (Brussels: Institut Belge des Hautes Études Chinoises, 1983), 291-371.

SHYW reflect such martial capacity. In the tetrasyllabic verses of the scripture, we can see how the adept acts on behalf of the higher celestial authority to summon spirits and exterminate evil. He/she also unleashes the two tigers to do some of the biddings. However, this still leaves the function of the pentasyllabic verses, which point to visualization practices similar to those of DDZJ and DDZJ's preparatory work, unexplained.²³⁹ How are they relevant in an apotropaic text? The answer lays in the way by which Shangqing interprets the primordial origins of script (*wen* 文), scripture (*jing* 經), and talismans (*fu* 符). Once we unpack these ideas, we can see that SHYW's preoccupation with the return to the Origin is meant to garner primordial power for exorcism.

The early Shangqing understanding of writing's primordial origin can be readily seen in an excerpt from ZG.²⁴⁰ In the undifferentiated primordial state of the cosmos, words 言 emanated in empty space, not traceable by anything.²⁴¹ Then, at the first signs of differentiation, patterns of script were established for the interaction among humans. Two different scripts began to emerge: the first and the most perfect of all scripts were the "flying celestial writings in all directions of the Three Primordials and Eight Nodes" 三元八會羣方飛天之書, used exclusively by the eminent celestial beings. The lower grade of the two were the "eight bright radiant cloud-seal

²³⁹ The abstruse language of the text suggests that the author assumes the audience to be so well-verse in most, if not all, Shangqing visualization methods that the mentioning of a few keywords will bring to mind certain incantations, breathing techniques, and meditative contents, rituals etc. I consider scriptures such as *Suling*, *Ciyi*, *Seven Transformations* as the preparatory work of DDZJ since one must learn them well before he/she could start learning DDZJ. Robinet, *Méditation Taoïste*, 183-4; *Taoist Meditation*, 119.

²⁴⁰ DZ 1016.1.7b.7-9a.2. In this excerpt, Yang Xi asks Lady Wang of the Purple Tenuity (紫微王夫人) the reason why the Perfected ones do not write themselves. Thanks to Yang Xi's curiosity, we now know the Perfected's opinion about the primordial origin of scripts and writing. I draw on Raz's translation of selected parts of the excerpt; see Raz, *Emergence*, 140-1.

²⁴¹ The graph that is translated into words, *yan* 言, refers to speech and not written scripts. Perhaps this is the reason why "words" left no trace (DCMC, 527).

dragon glyphs” 八龍雲篆明光之章 used as talismanic scripts.²⁴² Later commentators, starting from Lu Xiujing 陸修靜, inferred the former as the original source of scriptures. The latter, on the other hand, is the obvious source for divine talismans.²⁴³ In other words, the scripts that gave rise to scripture and talismans are two parts of a whole – the undifferentiated primordial words made of *qi*. While Lu’s classification may seem conjectural, *Suling* does support the idea that scripture and talismans act as a collective unit, especially when they are used to perform apotropaic functions. In its oft-quoted verse, “Having scripture without talismans will result in celestial demons harming humans. Having talismans without scripture will mean meditating and visualizing without eliciting any response; the perfection of the spirits will not descend,” *Suling* states that not only are scripture and talismans inseparable, but they also enable the adept to invoke responses from divine beings and to expel demonic harms as a unit.²⁴⁴ The power to do so most likely comes from the undifferentiated primordial words, the origin of both scripture and talismans. This explains SHYW’s preoccupation with the primordial origin, most evidently expressed in the praises for the source of numinous scripts, the Grand Prime 太元, in the

²⁴² Raz, *Emergence*, 128-9, 140-2. Also see Lothar Ledderose, “Some Taoist Elements in the Calligraphy of the Six Dynasties,” *T’oung Pao* 70, No. 4/5 (1984): 256. Raz concludes that because of talismans’ celestial and primordial origin, they represent the “true forms” 真形 and “true names” 真名 of all things. They are “incomprehensible in mundane linguistic terms, they are recognizable as emanations of the Dao itself” (128). It is precisely because of the “direct linguistic inaccessibility” that talismans are deemed powerful (142). While this is generally true, ZG shows that there are more nuances to a talisman’s power and its legibility, as we can in the later part of Lady Wang’s explanations.

²⁴³ Raz, *Emergence*, 141, 170. Lu Xiujing never named the scriptures made of the “self-generated celestial books in the script of the eight nodes” 自然天書八會之交 but only mentioned that there are 1,109 graphs associated with these scriptures. Raz states that they are Lingbao scriptures.

²⁴⁴ DZ 1314.53b.8-10: “有經無符，則天魔害人；有符無經，則思念無感，神真不降。” The comment is specifically applied to a handful of apotropaic texts found in the ninth chapter of the “The Supreme Sworn Codes of the Nine Perfected of the Mystic Capital” 玄都九真明科上品第九篇. (I follow Schipper and Verellen’s translation of *ming* 明 as *meng* 盟. Schipper and Verellen, *Taoist Canon*, 1:207.)

concluding sections of both odes.²⁴⁵ The adept empowers him/herself by returning to the primordial state before scripts came into being. In addition, ZG also explicates the bipartite structure of scripture and talismans seen in SHYW.

In the bipartite structure of scripture and talismans, scripture complements talismans in terms of intelligibility. While talismans are celestial scripts 天文 that derive their power from their incomprehensibility, scripture reveals the way to return to the Origin poetically. Scholars have long established that the power of talismans stems from their nature as celestial scripts that are unintelligible to the uninitiated.²⁴⁶ Their mysterious quality, however, is a double-edged sword to their efficacy. BPZ NP preceded ZG in suggesting that talismans have lost public confidence. Ge Hong explains that despite their divine origin, talismans have become ineffective because they are plagued with scribal errors and fakery. No one could authenticate them any longer.²⁴⁷ The sentiment regarding corrupted talismans is echoed in ZG. Lady Wang expresses disgust with the quality of writings during Yang Xi's time. She calls the texts inferior scriptures, impurities like flowing corpses, counterfeits, etc.²⁴⁸ The perfected writings, freshly revealed by her and her colleagues to selected adepts such as Yang Xi, stand in contrast to such clamorous filth. For these perfected writings, which follow a bipartite scheme of scripture and talismans,

²⁴⁵ Verses 111-114 in poem 1: “太元奇道，至靈所甄，子今受之，永以佩身 . . .” and verses 73-76 in poem 2: “太元奇逸，靈文玄郁，佩之而進，得以朝玉皇 . . .”

²⁴⁶ See, for example, Campany, *To Live*, 61-2; Raz, *Emergence*, 141-2; Robson, “Signs of Power,” 138-9. The mystical quality of the celestial scripts traces back to the divination practice in ancient China. There are many Chinese literature that assume such as fact. E.g. Fu Xi 伏羲's observation of the pattern and principles (*wen* 文 and *li* 理), Cangjie's origination of writing caused the demons to howl at night etc. See Robinet, *Taoist Meditation*, 20-1.

²⁴⁷ BPZ NP 19:335-6. See Campany, *To Live*, 66 for translation. Curiously, talismans were only good for exorcism at this point.

²⁴⁸ DZ 1016.1.9a.2-6: “爾乃見華季之世，生造亂真，共作巧末，趣徑下書，皆流尸濁文，淫僻之字，舍本效假，是器械死邊耳。夫真仙之人，曷為棄本領之文邊，手畫淫亂之下字耶。”

literacy is a prerequisite. This implies that at the early stage of Shangqing, the adept was expected to understand the scripture and practice the methods revealed in the scriptures diligently.²⁴⁹ If an adept were successful in his/her practice, he/she would revert to the Origin and assume an ethereal body. On the day when the adept does indeed become a Perfected transcendent 真仙, his/her “external scriptures” 外書 would also transform and “return by itself” 自反 along with the adept’s body.²⁵⁰ The said scriptures, which would also revert to its original *qi*-form, would become part of the adept.²⁵¹ Talismans, on the other hand, remain mysterious and do not require intellectual exercise.²⁵² The Perfected adept’s talismans most likely would revert to the ethereal form like the copy of Metal Tiger Talisman the Lord of Grand Tenuity bore. The Metal Tiger Talisman, rather than being kept in his palace, is an extension of the Lord of Grand Tenuity. Even when the Lord of Grand Tenuity has no foreknowledge about the planned bestowal party thrown by the Most High Lord, he still has the talisman with him in a cloudy case. Hence, in the case of SHYW, the poems, or arguably the entire SHYW, and the Tiger Talismans make up the bipartite structure of a perfected writing. While the Tiger Talismans

²⁴⁹ Lady Wang’s comment is possibly directed to Yang Xi, and perhaps his patron Xu Mi only. A few decades after Yang Xi and Xu Mi, one’s possession of these books would qualify as the possession of tickets to immortality. Furthermore, when Wang Lingqi 王靈期, a learned scholar, finally got ahold of the scriptures, he could hardly make sense of them (see Strickmann, “Mao Shan Revelations,” 17-20). Therefore, even when the Shangqing scriptures are meant to be intelligible, they are still esoteric texts that are meant only for appointed adepts.

²⁵⁰ DZ 1016.1.9a.8-9b.1: “夫人在世，先有能書善為事者，得真仙之日，外書之變，亦忽然隨身而自反矣，真事皆適者不復廢，今已得之濁書，方又受學於上文，而後重知真書者也。” The adept is getting a triple upgrade from the Perfected. Initially they only had “impure writings” 濁書. Now those were replaced by the “supreme scripts” 上文, presumably the scriptures revealed by the Perfected like SHYW. When he/she eventually reaches the perfected state, the “external scripture” will spontaneously become the “perfected scripture” 真書.

²⁵¹ Recall the Consort An always has her *Divine Tiger Text* with her. She is, in fact, identified by her scripture. See Bokenkamp, “Declarations,” 171, 177.

²⁵² DZ 1016.1.9b.5-6: “至乃符文神藻，所求所佩者，自復始來而作耳。”

compose the unintelligible form of the primordial script, the poems are meant to be comprehensible to the appointed adepts. By putting the revealed scripture into practice, the adept can return to the Origin. Only then will both talismans and scripture revert to the original form and overpower the spiritual adversaries.

Holding the One

Most of the poems, especially the pentasyllabic sections, point to the return to the state of undifferentiation via “holding the One” or *shouyi*.²⁵³ *Shouyi* is a method seen in classical “Daoist” literature the *Daodejing* and *Zhuangzi*. These classical texts are not shy about the immense power available before the beginning of cosmos, when all is formless, shapeless, and nameless.²⁵⁴ More contemporaneous to SHYW, the 4th century BPZ NP distinguishes the practice of “holding the One” as the only self-sufficient method for exorcising all evil.²⁵⁵ In DDZJ, the return to Origin is achieved through “holding the Three One,” which means the conjoining of the personified forms of the masculine and feminine principles, the Male One (雄一) and the Female One (雌一), with the adept.²⁵⁶ Since certain sections of SHYW’s poems correspond to DDZJ, the latter’s definition of *shouyi* is especially instrumental in shedding some

²⁵³ See the contrast between vv. 110 and 111 in Poem 1 and vv. 72 and 73 in Poem 2. For the definition of *taiyuan*, see footnote 154.

²⁵⁴ See *Daodejing*, chs. 39, 55, 21 in Henricks, *Lao-Tzu*, 100-1, 132-3, 228-9; the story between Liezi 列子, his teacher Huzi 壺子, and the shaman in Zheng 鄭 in the “Responding to the Emperors and Kings” chapter of *Zhuangzi*, translated in Graham, *Chuang-Tzū*, 96-8. See Robinet, *Méditation Taoïste*, 184-9; *Taoist Meditation*, 120-3 and Livia Kohn, “Guarding the One: Concentrative Meditation in Taoism,” in *Taoist Meditation and Longevity Techniques*, ed. Livia Kohn (Ann Arbor: University of Michigan, 1989), 127-9 for the summary of the power held in the One.

²⁵⁵ BPZ NP 18:324-7.

²⁵⁶ Robinet, *Méditation Taoïste*, 183; *Taoist Meditation*, 119.

light on the abstruse parts of SHYW.²⁵⁷ For every cycle of returning to the origin, the adept amasses more power for his/her role as an exorcist. In the translation above, we saw visualization techniques in DDZJ and its associated texts being performed in stages across the two poems. The adept first becomes an immortal Perfected in first poem; then he/she further refines the power of Perfection in the second poem. The highlights are summarized in the following.

The translated part of Ode of Scattering Spirits illustrates to the attainment of immortality by returning to the Origin. As seen in the translation above, the adept visualizes travelling to various celestial locations in the north while he/she activates the inner deities of the lungs, kidneys, and the lower cinnabar field to circulate within his/her body.²⁵⁸ All of these elements, the direction North and the inner organs, are associated with the origin and death. The first itinerary of the adept, after establishing protections at the four corners, is to nullify the inherited burden accumulated by his/her ancestors at the invisible 8th and 9th stars of the Dipper. In so doing, he/she removes his/her name from the register of death and regenerates the embryonic state. His/her body glows in efflorescence and vaporizes into thick, colored *qi*. Hence, SHYW addresses the administrative bureau as the first hurdle to overcome in the pursuit of the Perfected state.²⁵⁹

²⁵⁷ See Part II0 in p. 18. My analysis of SHYW's meditation techniques is based on intertextual analysis of SHYW, DDZJ, and "preparatory" texts of DDZY such as *Ciyi*, *Suling*, *Seven Transformations*, just to name a few.

²⁵⁸ The journey to the Dipper is illustrated by the third and fourth quatrains (vv. 9-16) of the ode.

²⁵⁹ Note that three of the *Hidden Language of the Great Brahmā*, *yuan* 緣, *miu* 眇, and *jiu* 九, are uttered in some of these verses to subjugate demonic hinderance. This is to ensure the adept's name is removed from the books of death and subsequently added to the books of life. Bokenkamp, "Exorcism in Lingbao," 84.

Secondly, the adept ventures into the Realm of the Grand Simplicity 素鄉, yet another location in the North associated with the Origin.²⁶⁰ The enigmatic verses allude to two *shouyi* methods. The first is “holding the Three One” *shou sanyi* 守三一 with the Three Immaculate Primal Lords, collectively known as the Female One 雌一, based on one of the methods in *Ciyi*. The adept is to focus his/her undivided attention on all the visual details surrounding the Three Immaculate Primal Lords, especially the lights they radiate. The reversion to the state of origin is done in two steps. The adept first ingests by mouth the mustard seed-like *qi* formed by the deities and visualizes the circulation of the *qi* around the three registers. While this step follows the basic principle of most other *shouyi* techniques, the next step is atypical.²⁶¹ The adept molds his/her own cloud-soul after the shape the Grand Immaculate 太素, the mother of the Female One. In this way, the adept fully embraces the concentrated power of femininity inside of him/her. The virtue of such practice reminisces the celebration of femininity in Daoist Classics such as the *Daodejing*. For example, a person who “know[s] the male yet hold[s] on to the female . . . will be the ravine of the country.” The ravine, a symbol of femininity, is a place where one’s “constant virtue 恒德 will not leave.”²⁶² The second *shouyi* method involves the

²⁶⁰ This second part of the journey is depicted in the sixth and seventh quatrains (vv. 21-28) of the ode.

²⁶¹ To see the description of a few other practices of “Holding the Three One,” see Andersen, *Three Ones*, 46-8 for the translation of the *Scripture of the True One of the Three Principles of the Imperial Lord of the Golden Portal* (金闕帝君三元真一經, CT 253); Robinet, *Méditation Taoïste*, 191-5; *Taoist Meditation*, 125-7 for the method in *Suling* (CT 1314); Kohn, “Guarding the One,” 142-6, The *Ciyi* version of “Three One” is similar to these methods as far as the concentration and the ingestion and the circulation of the *qi* of the primal lords are concerned. The next step, “當覺冷然有異，於是灌魂形，陶太素者也,” is not commonly seen in the practice of *shouyi*. Curiously, Robinet omitted this part in her analysis in *Taoist Meditation*, 132-3. I have attempted to summarize this section of *Ciyi* in footnote 120.

²⁶² Henricks, *Lao-Tzu*, 242-3. See footnote 122 and Schipper, *Taoist Body*, 127-9 for his discussion of the power of femininity at length.

Grand Monad 太一. Rather than turning into a brilliant object as he/she has in the previous method, the adept is absorbed into the Grand Monad, extinguishing his/her own phosphors or inner lights in order to share the Grand Monad's phosphors and body. One of the methods in *Ciyi* may expand on how the adept accomplishes the union. The adept has to first “merge in undifferentiation” 混合 with 14 male and female deities, all of whom related to the Origin, to bring forth a white *qi*. From this white *qi*, two deities – a male and a female, who represent the sun (*yang*) and the moon (*yin*) respectively – will come into being. The couple then go through a merging process to mix their genders “混合雌雄” before they merge with the adept. This very process, which recalls the *shouyi* technique of BPZ NP, is the last step before the adept becomes one with the Grand Monad and hide in the Grand Tenuity heavens.²⁶³ The unification of the adept with the Three Immaculate (Female One) and the Grand Monad (Male One) completes DDZJ's definition of *shouyi*.

The poem, subsequently, spills quite some ink to confirm the significance of the adept's embrace of *shouyi* – the adept has now eliminated death. Not only has he/she gained the pass to access the most restricted cranial palace, Danxuan, which is accessible by the Perfected only, but also, he/she has his/her name recorded on the registers of life.²⁶⁴ Soon the adept emerges from darkness. All signs of life return (vv. 41-2). Among the signs is an interesting scene (vv. 45-6), in which the Divine King 神王 and presumably his exorcistic military force, the vermillion army,

²⁶³ In BPZ NP, the adept is to visualize a couple of male and female deities, who are 9 and 6 inches tall to appear in the three registers of the body (18:323). Also see footnote 123 for a fuller account of the entire visualization process, named as the Way of Female and Male Transformation (大洞雌一帝君變化雌雄之道) in *Ciyi*.

²⁶⁴ See the eighth quatrain (vv. 29-32) for this part of the narrative.

charge up into the generative zones such as the Jade Void 玉虛 and the Ultimate Nothing 至無. The adept, who is now a Perfected, ends up in the stars among the Dipper, the point of Origin and also the source of immense apotropaic power. At this point, countless divine spirits are unleashed to suppress any materialization of the demons and to extinguish the bureau of the underworld. The poem attributes all these powers to the Perfected body. Hence, the practice of *shouyi* has a more universal benefit – to gain the power to recruit more powerful spiritual forces to suppress, overcome, and eliminate demonic powers that threaten the adept’s chance of evolving into a finer existence.²⁶⁵

Refinement and Transformations

The narrative of the Metal Tiger Talisman’s transmission to the Sage Lord, found between the two odes, plays a ritualistic role as well. It represents a transition and advancement from the Ode of Scattering Spirits. The summons issued to the Lord of the Grand Tenuity to march to the highest level of Heavens is hardly a coincidence, considering the adept has just achieved his/her Perfected state in the Grand Tenuity Heaven. The details of the Lord of Grand Tenuity’s meditative practice, his description, and his journey anticipate the destructive nature of the Metal Tiger Talismans. As the lord of his realm, he has the authority to “bellow at myriad gods while grasping the original state of all things.” This demonstrates the full potential embedded in the Grand Tenuity. Moreover, the Golden Perfected 金真 he held in his hand embodies his power, which is later released through the recitation of the ode with the same name. His military might is clearly demonstrated by his trope’s relentless expulsion of potential

²⁶⁵ I will defer the discussion of the exorcistic portion of this text to the last part of the analysis. This also allows me to compare the two tetrasyllabic sections together.

impediments to his traverse across the heavenly passes. Since he issues the Metal Tiger Talisman, the talisman is backed by the same martial power. In addition, some of the details in the prose, personnel such as the martial attendants and the poison dragon, objects like the jade staff and the Firebells, and even his itinerary which include the Jade Estrade, the Golden Bulwark and the Sevenfold Path, are repeated in the poem. The narrative, therefore, provides a vivid picture of the Grand Tenuity military force, expected to be released when one recites the Ode of the Golden Perfected.

The Ode of Golden Perfected's difference from the Ode of Scattering Spirits is apparent since the beginning of the poem. Although the former begins with the darkest point at the northmost location, the Grand Tenebrity 太冥, the adept quickly emerges from it and heads towards the south, where signs of life are plentiful. The poem makes it clear that the adept is now a Perfected who traverses across heavenly realms to refine his/her inner phosphors. In his/her itinerary that circulates in and out of the North, we noticed that the perfected adept accomplishes a few things repeatedly. He/she amasses more exorcistic power and weaponry as he/she refines his/her body further through various means. The body goes through changes that resemble those illustrated in the Spirit Isle Dance of Seven Transformations 神州七變舞 in *Seven Transformations*. At the end, the perfected adept hides in the quiet corner and unleashes the Metal Tiger.

The direction taken by the adept in his visualized celestial travel symbolizes life. As he/she emerges from the dark northmost border of the Grand Tenebrity, he/she heads east to the realm of liveliness in the east, and then the south and the west to purge the inherited burden (vv. 4, 13-4). Now a Perfected, the adept powers his own vehicle, the dragon and eight-phosphor carriages with his/her own inner phosphors (vv. 18-9, 35). For nourishment, the heaven-trotting

adept taps various heavenly elixirs. These elixirs, if replicated on earth, will require tremendous amount of resources and strict adherence to extremely tricky alchemical recipes. For instance, one needs skills and knowledge to identify and differentiate the Mother of Clouds 雲母 (v. 5), a raw earthly mineral from other minerals.²⁶⁶ Also, it takes multiple cycles of alchemical processes to produce Phoenix Brain 鳳腦 (v. 29). Each of the cycles is a feat to replicate.²⁶⁷ Some of the drugs reverse the effect of time and further refine the state of Perfection, while others such as the Mother of Clouds and the sapphire fruit (v. 37) are demonifugal. The travel, in short, affirms the adept's status as a Perfected and testifies to his growing power.

Internally, the adept visualizes the inner deity of the liver, Master of Nonpareil or Wuying 無英, to connect with his mother, the Primal Lord of Purple Immaculate 紫素左元君 or Wuren 無刃. The latter, who rules the Upper Cinnabar Field, lives inside the brain chambers. The mother-and-son pair circulates within the body southwards, starting from the brain chambers. Some of the visualization exercises, especially the ones that result in a surge in bodily fluids, awaken martial spirits inside the body (vv. 15, 34-5). The absorption of the “sprouts” 牙 begins the drafting of the six *ding* spirits 六丁.²⁶⁸ The most powerful changes, however, are the “Seven Transformations.”

The Seven Transformations are related to the performance of the Spirit Isle Dance of Seven Transformations.²⁶⁹ According to this program, the adept morphs into seven forms. The

²⁶⁶ BPZ NP 11:202.

²⁶⁷ Bokemkamp thinks the recipe of Langan is not meant for actual production but for symbolic meanings. See his arguments in Bokemkamp, *EDS*, 292-5.

²⁶⁸ See v. 16; footnotes 204 and 221.

²⁶⁹ The dance is found in CT 1331.12a.8-23b.8. For a summary of the seven physical changes along with the dance, see Robinet, *La Révélation*, 2:147-8. Because of the terseness inherent to poetry, I can only compare the

first five are tangible objects, namely clouds, light, fire, water, and dragon.²⁷⁰ For example, the transformation into clouds is hinted by the consumption of the Mother of Clouds. As shown in BPZ NP, the ingestion of the mineral for 10 years will yield the *qi* of clouds that constantly cover the adept. In *Seven Transformations*, when the adept transforms into clouds, he/she is surrounded by the flying five-colored clouds, before merging with the clouds.²⁷¹ The transmutations into light and fire, on the other hand, is a very similar process. The adept is to absorb sunlight and moonlight into the left and right pupils respectively; until his/her eyes illuminate as bright as flash lightning (more later).²⁷² The last two metamorphoses are more about gaining certain abilities, rather than turning into objects. The sixth change involves the ability to exit the state of Being and enter Nullity, as well as shape-and-phosphor-shifting (“出有入无之道，解形遁變流景之法”). Simply put, the adept completely disintegrates him/herself into *qi* and light, and then runs endless miles in the speed of light. In SHYW, this picture is aptly captured by the flying phosphor-carriage, which is generated by the adept’s own inner phosphors. The adept can change into myriad forms or become invisible at will, something we saw in the first ode.²⁷³ Last but not least, the adept returns to the origin. Among the things that he/she can do is to release his/her

verses to *Seven Transformation* in an abbreviated manner. I admit the approach might be speculative. However, we should keep in mind that *Seven Transformation* is one of the preparatory works for DDZJ. Some of its verses are correlated to the poems of SHYW, although not in a systematic order. Moreover, the sequence of events of these two texts line up rather well.

²⁷⁰ The first five objects the adept visualizes changing into correspond to vv. 5, 7, 15, and 18 in the Odes of the Golden Perfection. The descriptions of transformation into light and fire are so close that they both seem to be reflected in v. 7.

²⁷¹ CT 1331.13b.1. Notice the Mother of Cloud is also known as Five-Colored Cloud. See footnote 193.

²⁷² For transformation into light, see CT 1331.14a.3, 8-9, 15a.8-9; for fire, see 15b.7-16b.3, 8-9. Since the transformation into water and dragon is rather self-explanatory, I am not discussing them at length.

²⁷³ CT 1313.23b.10-24a.5.

body over the Void Grotto 空洞, to entwine with the seven stars of the Dipper, to command the winds and the clouds, to bellow at myriad spirits, to revert to infant state again at 10,000 years old, etc. In short, the adept can merge with all elements without differentiation, as if he/she is an integrated part of the undifferentiated state of origin. Because of this ability, the adept is often found merging and mingling with other Perfected ones in the text (vv. 25-6, 33). As the “dance” ends, he/she masters myriad techniques of changes by releasing his/her phosphors.²⁷⁴

The ability to transform is significant to the adept’s exorcistic might. Firstly, the adept’s body has practically turned into a collection of weaponry. For instance, the transmutation into light by absorbing luminance through the eyes likens the activation of his/her internal mirrors. Mirrors are known to be one of the most powerful apotropaic armaments because they reveal the true forms of demons and repel them.²⁷⁵ Through illuminating the internal mirrors, the adept can see the invisible, just as he/she is able to become invisible, hiding as a light among the stars.²⁷⁶ The eyes also reflect lights inwardly so that the adept is able to see the naturally invisible inner deities to tap their power.²⁷⁷ This recalls the divine couple known for their apotropaic power, Jade-like glow 玉映妻 and Golden Perfection 金真夫.²⁷⁸ Also, the adept’s transformation to a dragon also speaks of his growing apotropaic power. Dragons, as seen in the second prose, serve

²⁷⁴ CT 1313.24b.3-25a.6, 25b.7-8: “第七之變，其伏至精，縱體空洞，纏絡七星，召風降雲；嘯叱群靈，吐納玄芝，改容鍊形，皓華易色，朽齒更生，含真內發，萬歲反嬰，神州七轉，乃升玉清，兆欲尋之，苦思幽冥，積感神降，道自見形。”

²⁷⁵ See footnote 195.

²⁷⁶ BPZ NP 16:284. “夫變化之術，何所不為。蓋人身本見，而有隱之之法。鬼神本隱，而有見之之方。能為之者往往多焉。” Also see Robinet, *Méditation Taoïste*, 248-50; *Taoist Meditation*, 164-5.

²⁷⁷ Robinet, *Méditation Taoïste*, 248-50; *Taoist Meditation*, 163-4.

²⁷⁸ They are lights reflected into the deepest part of the brain through the eyes. See footnote 211. Also recall that the Lord of Grand Tenuity held the Golden Perfection as a symbol of his power.

as the guard of the Lord of Grand Tenuity's military. Secondly, since the adept is now one with the Origin, he/she is able to appropriate what used to be external armaments as part of him/her. For example, he/she adds the Firebell, the essence of the Dipper, to his/her collection while traversing across the Dipper. All in all, this poem is an evolution from the Ode of Scattering Spirits, in which the adept attains the status of a Perfected. The goal of the Ode of the Golden Perfected is more pointed – the adept is to amass formidable exorcistic power as his/her continually refines the perfected body. Now, he/she is prepared to take on the threats.

Exorcism

The threats identified by the poems are of both systemic and non-systemic natures. One of the examples of the former is the underground administrations, Mount Feng or the Six Heavens. They determine a person's lifespan and his/her fate in the afterlife. These are the ones the Sage of the Latter Heavens is said to punish after the apocalypse since the Six Heavens is a corrupted underworld administration that is due for a replacement.²⁷⁹ Yet, most of the evil forces named are somewhat individualistic demons familiar to the 4th century audience. For instance, the mountain spirits in SHYW resemble those found in chapter 17 of BPZ NP. They could be extraordinary animals such as primate-like specters, tigers and wolves, or sprites that lurk around to take advantage of unsuspecting adepts who were practicing in the mountains.²⁸⁰ Some of these sprites are ancient birds and animals that could take on human disguises. There are also major

²⁷⁹ This shows that SHYW still adheres to the Celestial Master's interpretation of the Six Heavens. See Terry Kleeman, "Exorcising the Six Heavens: The Role of Traditional State Deities in the *Demon Statutes of Lady Blue*," in *Exorcism in Daoism: A Berlin Symposium*, ed. Florian C. Reiter (Wiesbaden: Harrassowitz, 2011), 100; Bokenkamp, *EDS*, 193-4.

²⁸⁰ The end of the prose one presents a picture of *chao* in the mountains, where these extraordinary animals tried to escape punishment from the celestial army. See footnote 97.

divine spirits and numina of the mountains and rivers who oversee the area.²⁸¹ In addition to mountain spirits, SHYW also identifies graveyard specters as a threat since they interrupt the peace of deceased family members. Once disturbed, the ghosts of the dead will return to haunt their family.²⁸² Lastly, there are also *qi* that block the gate of life of the adept.²⁸³ These foes not only take the life of the adept through violence and/or trickery, but they also sink the adept's pursuit of immortality in the long term. Therefore, the threats, systemic or otherwise, are the ones that impede the adept's pursuit of perfection.

The transition from visualization exercises to the exorcistic actions, seen in the last few pentasyllabic verses, signals a trigger point. The adept's return to the Origin unleashes the power to command divine spirits, particularly those of the Spirit Tiger and the Metal Tiger. As it says in the epilogue, the mere recitation of these two poems will subvert the spiritual world. In other words, the practices of visualization and recitation are likened to the issuing of talismans, which sets in motion unseen consequences in the spiritual world. In the Ode of Scattering Spirits, the perfected adept summons myriad spirits that rush in on their vermilion horses from the Dipper. In the Ode of Golden Perfection, the adept recites *zhi* and *hui* (wisdom), *xiaomo*, and the Ode of Scattering Spirits to call on the Metal Tiger. We have seen similar actions in the hagiography of Liu Gen 劉根 in the *Shenxian Zhuan* 神仙傳. Liu Gen is known as the “venerable official among divine transcendents” 神仙尊官 by spiritual beings in the underworld.²⁸⁴ Whenever Liu Gen

²⁸¹ For the minor sprites, see the 千精 and 百精 in v. 89 and vv. 64, 71-2 in poem 1 and 2 respectively. For the major spirits and numina, see v. 70 in poem 2. These major spirits submitted to the adept's authority, as depicted in the epilogue. See footnote 235. Compare these instances with BPZ NP 17:299-300.

²⁸² See vv. 86 & 101 of poem 1, and footnotes 140 and 150..

²⁸³ See vv. 105-108 of poem 1.

²⁸⁴ Campany, *To Live*, 242.

writes a talisman, someone from unseen world will come and take the talisman from him. Then the sounds of interrogation being conducted, and occasionally whipping and striking, are heard. Sometimes blood is seen on the ground.²⁸⁵ Such violence is similar to the ones described by the tetrasyllabic verses of the poems. Hence, although SHYW does not contain the pictorial representations of the Tiger Talismans, the recitation or singing of the odes issues the effects of the talismans without unveiling the physical talismanic scripts. This is yet another affirmation of the power of spoken words 言 in SHYW, as we have already seen in the lithophone music played by the Most High Lord at the beginning of the first prose.

Just as the two odes have different goals, so too the two Tiger Talismans have different responsibilities. The Most High Lord himself has distinguished the functions of the two odes and the corresponding talismans. The Spirit Tiger Talisman and the Ode of Scattering Spirit are meant to dominate the Six Heavens and disperse filth. The Metal Tiger and the Ode of the Golden Perfected are good for constraining and terminating all the spirits on heaven and earth. *Huishen shi* 揮神詩, which is known as the Ode of Scattering Spirits, also acts like the Ode of Commanding Spirits. It invokes organized forces, rather than the Spirit Tiger, to neutralize almost all of the threats. For instance, the chthonian powers are called upon to stamp out earth sprites (vv. 85-6); the major spirits of mountains and rivers extinguish all the mountain sprites (vv. 87-90). More amazingly, the Northern Thearch himself helps in binding his own jurisdiction, the Mount Feng (vv. 91-4). When all is said and done, the Spirit Tiger is only charged with one task: to team up with the lengthy venomous beast to eradicate petty specters that block the adept's gate of life (vv. 103-110). The Metal Tiger, in contrast, does almost all the

²⁸⁵ Campany, *To Live*, 246.

biddings. It destroys almost all classes of spiritual threats – spirits 神, sprites 妖, and perversity 天邪. The violence it commits is vividly portrayed: it releases poisons and tosses specters into the space of no return. It also butchers and guts them (vv. 65-72). The Metal Tiger subverts the systematic evil forces, as well as extinguishing the individual specters. The visualization exercises in the odes, therefore, are tailored to the intended functions and capacities of the respective tiger talismans. Without the former, the latter will lack the divine power it needs to function; without the latter, there is no simply no exorcism!

In summary, SHYW, particularly the two odes, reminisces the bipartite structure of scripture and talismans stated in ZG and *Suling*. The supreme script 上文 is merely the physical duplicate of the original celestial copy attached to a female Perfected, whose body is incorruptible and immortal.²⁸⁶ The physical copy of scripture, currently found in debased human writing, is to help the adept to revert to the original state of primordial *qi*. Once the adept accomplishes the perfected state, his/her supreme scripture will also return to its original form as perfected scripture 真書. The potency of the perfected scripture, which is linked to the adept's level of refinement, increases as the adept purifies his/her inner phosphors and *qi* further. Therefore, the Metal Tiger Talisman is charged with more power to extinguish various demonic threats on its own when compared to the Spirit Tiger Talisman. Meanwhile, the Tiger Talismans still functions as the representation of celestial authority of the Most High Lord of the Dao and the Celestial Thearch, Lord of the Grand Tenuity. Not only do these deities back the talismans with their horrendous military might, but they also grant the adept the permission to return to the

²⁸⁶ Bokenkamp, "Declaration," 167.

Origin and to tap the energies from heavenly realms such the Grand Tenuity and the Dipper.²⁸⁷

In sum, the Tiger Talismans, endowed with the divine authority and sustained by the adept's primordial *qi*, are ethereal material imbued with dangerous power, much like other more famous Shangqing talismans such as the Firebell and the Seven Primes Falling.²⁸⁸

²⁸⁷ As pointed out in several footnotes above, the celestial geography in early Shangqing was not as developed as the later date Lingbao. For instance, footnote 103 states

²⁸⁸ Notice that SHYW, unlike most other Shangqing scriptures, does not contain the picture of the two talismans. While this may mean that SHYW is the oral instruction detached from the paper copy of the talisman, it is also possible that the talismans are deemed to be “without substance” 無質, just like the Firebell.

CHAPTER V

SITUATING THE APOTROPAIC POWER OF THE TIGER TALISMANS

The bipartite structure of scripts, whose *modus operandi* is the reversion to the primordial origin, represents the ingenuity of the early Shangqing adepts. As discussed by many eminent scholars before, Shangqing scriptures came about as a response to the socio-political suppression faced by members of southern gentry.²⁸⁹ Their traditional religious practices were labelled as profane and systematically eradicated by the northern émigré, under the banner of the Celestial Master. Although many native southern upper-class families eventually joined the ranks of the Celestial Master, some of the clans such as the Xu's 許 subtly defied the colonists by claiming the access to the higher heaven and more exalted, powerful deities through Yang Xi's visions. Their religious repertoire, originated from the Perfected beings of the Shangqing Heavens, are ethereal, refined, pristine, and corruption-free. They are improved versions from Celestial Master's carnal methods and masters of esoterica's mysterious, unexplainable techniques.²⁹⁰ SHYW, a Shangqing text, encompasses the essence of both scripture and talismans, poses itself as the best of both worlds of the literary cultivation and esoterica. The Tiger Talismans, which contain the raw power of celestial origins, now also require the high literacy of the elites. They

²⁸⁹ See Strickmann, "Mao Shan Revelations," 1-14; Robinet, *Taoism*, 116-7; Bokenkamp, "Declarations," 166-167.

²⁹⁰ As demonstrated by Strickmann, Robinet, Bokenkamp, Kroll, the new Shangqing scriptures revealed by Yang Xi openly condemned the sexual rite named "the way of the Yellow and the Red" 黃赤之道 of the Celestial Master. That the ways of the masters of esoterica were notoriously mysterious and non-systematic is probably the most evident in Ge Hong's writing projects. His undertaking of the task to compile the techniques in BPZ NP and to record the legends of the transcendentals in *Shenxian Zhuan* is unprecedented, perhaps with the exception of the *Huainanzi*. See Campany, *To Live*, 6, 6 n.9.

are superior to the previous talismans because they are not just the representations of but the actual stuff of the primordial *qi*, reintroduced to this world because of the internalization of the origin by their bearer.

Talismans, as briefly mentioned in the previous section, were historically administrative tool applied to the underworld bureaucracy as well. Scholars have suggested that inscriptions on funerary goods dated to the Eastern Han period (25-220 CE) are the precedents of talismans. Adjacent to some of these mysterious talismanic scripts are exorcistic tomb ordinances and/or incantations.²⁹¹ While the purpose of ordinances and incantations is overtly clear – to demarcate the tomb and the deceased’s body as off-limits to the invading tomb specters – the significance of talismanic scripts is implicit. The scripts are divine insignia that enforce the rule. Their illegibility confirms their spiritual origin. They are meant to be read by spiritual beings only.²⁹² Their inherited role as bearer of the divine authority has never gone away, as seen in SHYW (or even the talismans used by Chinese ritualists today). However, by the 3rd and 4th century, a time more contemporaneous to Yang Xi’s, such role has expanded in both northern and southern traditions, as seen in Celestial Master scriptures and Ge Hong’s writings respectively. In both traditions, the representations of celestial scripts were no longer mere symbols worn externally; they also required varying degrees of internal commitments from the adept. Such were the basis by which Yang Xi reimagined the Tiger Talismans.

²⁹¹ See Raz, *Emergence*, 134-9, which has helpfully summarized the findings of scholars such as Anna Seidel, Wang Yucheng, Zhang Xunliao, Zhuo Zhenxi etc.

²⁹² Campany, *To Live*, 61.

Ge Hong, in BPZ NP, affirms the talismans' celestial origins and their intended efficaciousness but they have suffered corruption.²⁹³ Talismans are displayed externally for apotropaic benefits. The two most prized and efficacious talismans, the *Esoteric Writings of the Three Sovereigns* (*Sanhuang Neiwen* 三皇內文) or the *Charts of the Perfect Forms of the Five Marchmounts* (*Wuyue Zhenxing Tu* 五嶽真形圖), are placed at home, worn, held, or scattered around new constructions of homes and tombs to expel harmful influences and bring prosperity and safety.²⁹⁴ Talismans seem to connect with the adept through “stimuli and response” or *ganying* 感應. For a ritualist, the production of an effective talisman not only requires meticulous drawing of the script according to very specific pattern, but also a sincere heart. Without sincerity, the talisman is not revealed.²⁹⁵ Once revealed, the bearer of the talisman needs to act righteously and benevolently, lest his/her entire clan be eradicated. Hence, according to Ge Hong, talismans are imbued with certain autonomy and agency that enable them to establish connections with the bearer. Talismans' efficaciousness depended on the bearer's intention, although they are merely worn as external armaments.

²⁹³ Ge Hong's writings, namely BPZ NP and *Shenxian Zhuan*, while may not be a direct source of influence to Yang Xi's work, are our best evidence of the southern religious culture. Yang Xi's southern lineage can be seen in the “ecstatic” practices he employed to transcribe his visions (Strickmann, “Mao Shan,” 3), as well as his other religious techniques such as alchemy, the expulsion of the Three Worms or Three Corpses. I have analyzed elsewhere on the hybrid identity of Yang Xi, mixing the techniques of the southern master of esoterica and the Celestial Master official.

²⁹⁴ BPZ NP 19:336-7. Also see Raz, *Emergence*, 143-4 for a brief translation of the talismans' various functions.

²⁹⁵ BPZ NP 19:336. See Raz, *Emergence*, 140 and Company, *To Live*, 66-8, 136-7. Bo He, one of the prominent transcendents, meditated on either the *Esoteric Writings of the Three Sovereigns* or *Sanhuang Neiwen* 三皇內文 or the *Charts of the Perfect Forms of the Five Marchmounts* or *Wuyue Zhenxing Tu* 五嶽真形圖 in a cave with utmost sincerity before the mountain spirits opened the mountain and revealed the talisman(s).

Celestial Master, on the other hand, used talismans in a more bureaucratic context. Talismans were part of registers or *lu* 錄 given to novices during their initiation and promotion rites. In addition to documenting adherents' progress and services, these registers comprised defined number(s) of spiritual military unit(s) that varied according to the rank of the adherent.²⁹⁶ For instance, One General Register assumed the apotropaic power of one general and his entire military unit. The Ten General Register, given to a newly initiated novice, granted and transferred ten military units into the novice's body.²⁹⁷ Among the spirits the novice received was the clerk who delivered petitions to the heavens. This means, upon receiving the Ten General Register, the novice could externalize his/her body gods and have them to do his/her bidding. To activate petitions and command martial spirits, one had to "charge" (*chi* 敕) the talisman of the register to establish connection with the divine through recitation of spell.²⁹⁸ Talismans, which launched the internalized external spirits, depended on the adherent's body gods for its own production. The organs were recast as deities, animals, celestial objects, infrastructures and vehicles, to recruit the Three Bureaus and other external spiritual military units to help the ritualist to write the talisman.²⁹⁹ In other words, the external spirits and the ritualist's own body gods worked in perpetual cycles to ensure the ritualist was protected and

²⁹⁶ Terry Kleeman, *Celestial Masters: History and Ritual in Early Daoist Communities* (Cambridge: Harvard University Asia Center, 2016), 274. There are two kinds of registers, outer (*wailu* 外錄) and inner (*neilu* 內錄). The outer registers marked the progress of the adherent on his/her path on rising to the next rank. One's possession of inner registers means that the adherent is part of the hierarchy that serviced the organization.

²⁹⁷ Kleeman, *Celestial Masters*, 278-9.

²⁹⁸ Kleeman, *Celestial Masters*, 278-9, 295-7.

²⁹⁹ Kleeman, *Celestial Masters*, 373-6. The instructions to draw talismans are recorded in the *Master Redpine's Petition Almanac (Chisongzi Zhangli)*. Kleeman notes that the deities invoked are no earlier than the 4th century, but he suspects the basic procedure probably dated to much earlier.

also that he/she could protect others. Celestial Master, therefore, assigned more nuanced roles to different types of writings. Registers were deemed to house spiritual power. Talismans, while maintaining their traditional role as bureaucratic insignia, also unleashed martial power of internalized deities.

SHYW certainly reads like a hybrid of both traditions. Given Yang Xi's Celestial Master ordination, it is not surprising that the contents of SHYW, to a large degree, reflect Celestial Master's views on the power and functions of writings.³⁰⁰ First, the Tiger Talismans still largely operate as the insignia of a very defined celestial bureaucratic structure, as seen in the formal bestowal process among the three divine figures. Secondly, SHYW illustrates a program that weaponizes the adept's body by connecting external deities with the internal bodily ones in multiple cycles. This is comparable to Celestial Master's rituals that create similar connections with the divine via vividly visualized petition processes with different forms of writings.³⁰¹ While registers contain the spiritual power of external deities corresponding to the adept's level of practice, talismans are akin to switches that activate the said power. This brings us to the third point – the dedicated functions of registers and talismans parallel the bipartite structure of scripture and talismans in SHYW. The last point is a subtler one – it involves the difference between outer and inner registers. Outer registers 外籙 are an integrated part of the official's

³⁰⁰ Recall that Yang Xi's master in his visions, Wei Huacun 魏華存, was also a Celestial Master libationer. Although Wei died when Yang Xi was not much older than a toddler, Yang Xi received *Lingbao Five Talismans* (靈寶五符), among many other talismans, from Wei's son, Liu Pu 劉璞, when he was 21. Hence, his Celestial Master lineage did trace back to Wei.

³⁰¹ One of the examples of when such connections were established was the rite of Exteriorization of Officers (*chuguan* 出官), which begins with the visualization (*cun* 存) of huge host of divine representatives emerging from the official's body. This rite was practiced during ordination, in which the bodily gods were exteriorized to ascent to heavens to make introductions of the ordained official to the higher deities. See Kleeman, *Celestial Masters*, 285-90 for the details of the rite.

being, so much so that the documents are buried with the official.³⁰² Their significance to the bearer is easily seen in the penalty incurred to the bearer in the unfortunate event that he/she loses the registers. If a libationer loses his/her upper-level register, he/she would be demoted to a lower rank until he/she resubmits the hefty pledge offerings and works the way back to the previous position. Losing outer registers implies that the official has effectively lost the command of the register spirits. Kleeman insightfully points out that although the register spirits actually exist within the bearer's body, the loss of the physical register constitutes a major disaster.³⁰³ Inner registers 內錄, which mark the bearer as a church insider, are not discussed as much. However, they seem to foreshadow SHYW's self-reverting Perfected writings 真書. In sum, the four points above show how SHYW expands on Celestial Master's interpretation of the nature of writings. While SHYW maintains some of the celestial hierarchical order so prominently featured in the Celestial Master's petition process, it mainly espouse Celestial Master's treatment of writings as the reservoir of divine potency.

Scholars, namely James Robson and Gil Raz, have written that the ascription of primordial energies to talismans is Shangqing's reinterpretation of southern esoterica techniques. Robson succinctly summarizes ZG's sentiment, saying, "talismans were sacred images that mirrored the forms of the primordial energies at the inception of the world and were therefore imbued with a spiritual power drawn from an ability to share in the essence of the thing it names and represents."³⁰⁴ Raz points out that the *Charts of the Perfect Forms of the Five Marchmounts*

³⁰² Kleeman, *Celestial Masters*, 385.

³⁰³ Kleeman, *Celestial Masters*, 276-7.

³⁰⁴ Robson, "Signs of Power," 138, 138 n. 31. However, he does not state the particular passages of ZG from which he draws his conclusion.

was reinterpreted as “the intrinsic and essential aspects of the sacred mountains [sic] grant access to the internal realms of the Marchmounts through meditation.”³⁰⁵ The “true form” is not only contained in charts and maps, but also in the various transformations and permutations by which the body of Laozi appeared. Meditation on these various manifestations leads one to the realization of the “true form” of the formless Dao.³⁰⁶ Robson and Raz’s primordial energies and “true form” run on the same principle as the return to the primordial origin in SHYW.

The emphasis on using elements of sounds in SHYW can certainly be understood as garnering the power of the “true form” of celestial scripts. Recall that ZG’s primordial origin of script is in speech *yan* 言, or audio, form.³⁰⁷ Therefore, sounds inherently possess the power equivalent to that of celestial scripts. As shown above, the audio effects of the odes unleash the power of the Tiger Talismans without the display of any physical scripts. Also, the Most High’s cloudy lithophone music unsettles the entire spiritual realm. The calling of spirits’ names helps both in recruiting divine assistance and extinguishing harmful threats. The utterance of words from the *Hidden Language of the Grand Brahmā* 大梵隱語 aids the adept to visualize the travel to the Dipper, which is the symbol of the origin and source of exorcistic power.³⁰⁸ These examples of the use of sound to exorcise unwanted spirits are already evident in literature excavated from one of the Mawangdui tombs, dated to 168 BCE. The *Recipes for Fifty-two*

³⁰⁵ Raz, *Emergence*, 145. He is quoting *Wuyue Zhenxing Xulun* (DZ 1281, 21b-22a); cited in YJQQ (DZ 1032 79.1a and DZ 441.1a).

³⁰⁶ Raz, *Emergence*, 145-7. He is quoting *Hunyuan huangdi shengji* 混元皇帝聖紀, found in YJQQ (DZ 1032 102.1a-6a)

³⁰⁷ See footnote 241.

³⁰⁸ See footnote 112, and the 4th quatrain of the Ode of Scattering Spirits. The words 緣, 九, 眇 are some of the eight graphs for the fourth heaven of the south in Lingbao cosmology, which might be seen in the nascent phase in SHYW.

Ailments 五十二病方 recommends the utterance of non-sensible sounds in an exorcistic manner to force demons responsible for ailment into submission. For instance, in the case of a poisonous snake, one should utter a “tsjar!” 嗟 sound. In the case of an inguinal swelling caused by a demonic dog or fox, one should use the “gwjag!” 吁 sound.³⁰⁹ The control of a spirit using its name is also seen in the demonography unearthed from the Shuihudi 睡虎地 tombs, dated to the third century BCE.³¹⁰ The systematization of various apotropaic sounds as part of the primordial force is just one of the many ways SHYW refashions exorcistic practice in the south.

Therefore, the internalization of the Tiger Talismans in SHYW is a hybrid of repertoires of at least two traditions. Talismans, originally part of the registers worn externally by Celestial Master officials as armaments, are integrated into the very being of the bearer through cycles of refinement akin to alchemical process, which Ge Hong maintains as the superior means to become transcendents. The returning to the Origin is essentially the internalization of alchemical principle.³¹¹ Alchemical processes refine and reverse cosmological devolution and return natural substances back to their native state of primordial unity. Natural ingredients, especially metals and minerals like gold and cinnabar, attain increasingly refined states along the formulated process. For example, BPZ NP likens cinnabar that has gone through nine cycles of distillation to pure liquor. When consumed, these refined substances refine the adept’s body and return it to the

³⁰⁹ Donald J. Harper, *Early Chinese Medical Literature: The Mawangdui Medical Manuscripts* (New York: Routledge, 1998), 241, 241 n.2, 264.

³¹⁰ See Donald Harper, “A Chinese Demonography of the Third Century B. C.,” *Harvard Journal of Asiatic Studies* 45, no. 2 (December 1985), 459-498.

³¹¹ Michel Strickmann has sufficiently demonstrated how Shangqing adepts has modified physical alchemy process written by Ge Hong in BPZ NP and turned it into an inner alchemical process. See Strickmann, “On the Alchemy.”

“primordial state of nondifferentiation and biospiritual perfection.” This is to say that elixirs can reverse aging process and eliminate death. A fully “reverted” elixir can bring the adept to celestial ascension.³¹² As seen in both the odes of SHYW, the internalized process of devolution achieves similar results for the adept. The adept’s travel to harvest heavenly elixirs is not just a matter of poetry – his/her consumption of heaven elixirs is needed to refine the perfected body further. The refined body, which becomes one with the ethereal scripts that are reverted from the bipartite structure of scripture and talismans, is the result of improvisations of the southern esoteric techniques and the Celestial Master ethos in order to harness primordial energies to fully control all spiritual beings.

³¹² Campany, *To Live*, 36-7, 45-6; to which he quoted BPZ NP 4:71, 72.

CHAPTER VI

CONCLUSION

Our close reading of SHYW, an influential Shangqing scripture during the Six Dynasties that has yet to find interests among scholars, yields a familiar and yet curious picture of talismans. On the one hand, the Tiger Talismans, like the talismans described by Ge Hong, are insignia of a centralized celestial authority imbued with formidable apotropaic power. They neutralize century-old spiritual threats, the mountain monsters, the tomb scepters, the inner demons, and the underworld bureaucracy, just to name a few. On the other hand, they are no longer documents worn externally for the eyes of the spirits. They operate on a bipartite structure comprised of scripture and talismans. The scripture first helps the bearer to visualize the return to the Origin and subsequently to become one with the primordial *qi*, the stuff that makes all things, including those of the celestial scripts. By internalizing the primordial *qi* of the celestial scripts, refashioned from the divine power contained by registers and talismans of the Celestial Master, the bearer him/herself becomes a divine being before unleashing terrors unto spiritual adversaries. In other words, SHYW devised exorcistic mechanisms that were simultaneously based on the unchallenged authority of a centralized celestial structure as well as techniques that personalized access to methods for becoming a divine being.

The amalgamation of the diverse and contradictory strands of religious repertoires in SHYW reflects SHYW's, or rather, Yang Xi's character as a religious hybrid. Yang Xi was a colonized subject who necessarily assumed multiple identities, an ordained Celestial Master official, a practitioner of southern esoterica techniques, and an intellectual who possessed

excellent literary skills.³¹³ Yang Xi's disorderly colonized world can be described using Homi Bhabha's "Third Space," where the colonizer and the colonized reinterpret structures of meaning, reference, and symbolism from both cultures and reconfigure them into a new scheme of cultural symbols.³¹⁴ Yang Xi and his contemporaries reinterpret new religious repertoires based on the multiple religious cultures they inherited and adopted. In this Third Space, Yang Xi, as well as his clients, goes through the "process of identification" in which he normalized the peculiar temporality and environment of the colonized world by assuming a new identity that represented the cultures of the colonizer and his native one. This new identity is only accessible by negating any "originality" from both cultures.³¹⁵ The "assimilation of contraries," like the ones witnessed by SHYW, is inevitable.³¹⁶ The visualization techniques, which feature celestial travels, are considered by Robinet as the elements of the esoteric "shamanism and mediumship" that negotiate with "the processes of institutionalization managed by the establishment of a church and the codification of its liturgy."³¹⁷ In SHYW, the result of this negotiation is that the possibility of becoming a divinized human, who can unite with the Tiger Talismans to cast away demonic spirits. The colonized subject, Yang Xi, has effected a subversion of centralized power

³¹³ Elsewhere, I have written that Yang Xi was what Homi Bhabha called a "hybrid" in a colonized world. Yang Xi's religious hybridity can largely be explained using Bhabha's postcolonial framework.

³¹⁴ Bhabha, *Location of Culture*, 36-8, 58. Bhabha described a colonized entity, such as the one Yang Xi lived in, as the "Third Space." He says, "It is that Third Space, though unrepresentable in itself, which constitutes the discursive conditions of enunciation that ensure that the meaning and symbols of culture have no primordial unity or fixity; that even the same signs can be appropriated, translated, rehistoricized and read anew."

³¹⁵ Bhabha, *Location of Culture*, 44-7, 52.

³¹⁶ Bhabha, *Location of Culture*, 38, 44, 112-4.

³¹⁷ Robinet, *Taoist Meditation*, 221, 228. By shamanism, she meant the "ecstatic travel" among the celestial objects in the visualization. We saw this component of "shamanism" in the pentasyllabic section of the odes in SHYW.

by turning him/herself into a martial deity who has the Tiger Talismans, the very symbol of imperial martial power, in his/her full and complete disposal.

The hybridity of Shangqing has often been labeled as syncretistic – an assigned attribute that has drawn protests since Strickmann’s earlier publications on Shangqing.³¹⁸ To discount a text like SHYW simply because it is “syncretic” is to miss the very spirit that stands behind every religious phenomenon – the urgent response to address a particular set of social circumstances. It is in such urgency that certain significant and yet latent religious practices were inadvertently brought to light. In his ambition to balance, or perhaps to elevate, esoteric practices over the Celestial Master’s authoritative hierarchy, Yang Xi revealed visualization techniques that may have been certain inner workings of spirit mediumship or even spirit possession that were otherwise closely guarded.³¹⁹ These techniques, crucial in Daoist exorcism rituals, were continuously reinterpreted and redeployed based on the subsequent generations’ social contexts. In the Song dynasty, the exorcistic rites described by the texts of the Rectifying Rites of the Celestial Heart dictate that the Ritual Master must first transform himself into the divinity whose power is embodied in the talismans before he wrote the said talismans.³²⁰ We also saw that the

³¹⁸ See Strickmann, “Mao Shan,” 5-6.

³¹⁹ Yang Xi’s identity as a spirit medium has also been widely recognized by scholars. For an example of him playing a role to intercede between the Xu’s and the spirits, see Stephen R. Bokenkamp, *Ancestors and Anxiety: Daoism and the Birth of Rebirth in China* (Berkeley: University of California, 2007), 131-8. While the identity of a spirit medium is intact during the session, it is not so in a spirit possession trance. During a trance, the identity of the medium “is substituted for, and does not coexist with that of the subject [or medium]; he (or she) is the divinity!” Edward L. Davis, *Society and the Supernatural in Song China* (Honolulu: University of Hawai’i Press, 2001), 2-3. The SHYW verses in which the adept merged with the Female One, as well as being merged into the Grand Monad, reminisce the blurring of an independent sense of self. Robinet also commented that Shangqing’s workings on turning an adept into “a cosmic being made of light” (which I interpreted as divinization of the adept) is unique to Shangqing. See Robinet, *Taoist Meditation*, 229-30.

³²⁰ Davis, *Society*, 84, 269 n. 57. Davis was referring to *Taishang Zhuguo Jiumin Zongzhen Biyao* 太上助國救民總真祕要 (DZ 1227).

Tiger Talismans were still used as external armaments in various permutations at least through the Tang dynasty. SHYW, then, is probably one of the earlier bits of textual evidence that testifies to the workings we see in later Daoist exorcistic rites. The practice of “syncretic religions,” therefore, should be welcomed as an avenue that leads us to the exploration of the history of religions, rather than an impediment.

APPENDIX A

COMPARISON BETWEEN THE STRUCTURES OF CT 1334 AND CT 1344

*The verse-to-verse comparison are found in Appendices B & C.

CT 1334		洞真太上神虎隱文	CT 1344		洞真太上說智慧消魔真經卷之二
Prologue			Prologue		太上八術智慧滅魔神虎隱文，得者入定，生生無死，上相青童撰合成章。若有篤志宿命應見此文，受之皆當齋戒，賞金龍玉魚盟誓。皆是天下萬精群靈之名，千魔萬妖之隱諱也。故撰之成文，太一帝君常以鬼兵衛之，慎勿輕傳。
Main Body			Main Body		
1		太上大道君，爰乃自彈景龍雲璈...其辭曰：	1		太上大道君，爰乃自彈景龍雲璈...其辭曰：
2		昔泛太霞轡，... 上朝三元。	2		汎汎太霞轡，... 上朝三元。
3		歌畢，於是太上大道君，乃命左玄玉郎鬱梨玄，...其辭曰：	3		歌畢，於是太上大道君，乃命左玄玉郎鬱梨玄...其辭曰：
4	A	太冥絕四玄... ...道德之英矣	4	A	太冥絕四玄... ...道德之英矣
	B			B	歌畢，太微帝君乃授李君金虎真符，誓陳謝而各別去。李君既得奉受二符，及聞太上說智慧消魔之二經，並告上相青童，使與上宰四輔撰集成為文，令常施用，以傳宿命當為真人者，七百年中聽三授之。
Epilogue			Epilogue		
	A			A	此詩希微異音，多是天地萬精群靈之名，千魔毒妖之隱諱者也。太上詠其名，以顯其化，以叙其事，以盟其符矣。神映八觀，靈洞奇落，威靈之祕符，滅魔之妖，作是神虎，首其上標，金虎班其次序，智慧蔚乎文中，消魔陳其字間矣。
	B	若夜中恐懼，但諷此二篇詩，則千精逆匿，如與萬人同宿。山川聞此詩詠，其神皆執鞭向聲處而拜敬也。		B	若夜中恐懼，但諷此二篇詩，則千精逆匿，如與萬人同宿。山川聞此詩詠，其神皆執鞭向聲處而拜敬也。

CT 1334	洞真太上神虎隱文	CT 1344	洞真太上說智慧消魔真經卷之二
C	其後一篇詩，九華安妃書出。十一月六白一五鼓向曉，紫清九華安妃來授此，令書，未旦畢。在太上八術智慧滅魔神虎隱文卷中。	C	
Epilogue D		Epilogue D	况佩神金以流煥六天，何得不聚伏耶。若有志道之士，遊行五嶽，欲昇仙騰超，不得太微天帝及太一君諱名目，金虎真符，則名不得上仙府也。佩此符并諷誦滅魔之文，則千精進匿，如與萬人同宿，山川聞此詠，其大神皆執鞭向聲處拜敬也。若佩太微天帝諱及太一君字，皆當貴盟信義請受師口訣，不得經歷洿穢，所謂八地隱術之祕妙也。慎勿輕泄，傳非其人，殃流百世。時不能受此，恐有發泄，封還名山。
E		E	* 3 pictures of talismans

APPENDIX B

INTERTEXTUAL COMPARISON THE “ODE OF SCATTERING SPIRITS” 揮神之詩

Notes on the numbering of verses in different scriptures:

- CT 1334 (SHYW) and CT 1344 (The *Scripture of Wisdom*): They follow the sequential order of the poems. The variants in CT1344 are in bold.
- CT 1335 (The *Hidden Text of Yuqing*): The prefix D indicates that a verse from the first poem the “Odes of *Dongshen*,” prefix Y, the second ode named “*Yuqing Yinshu*.” E.g. D30 means the verse is the 30th verse in the “Odes of *Dongshen*.”
- CT 6 (DDZJ)/CT 7 (DDYZ): Based on the chapter number of DDZJ/DDYJ and the sequential order of the verse in the *Dadong Yujing* poem in the chapter. * DDZJ and DDYJ are placed in the same column since most of their verses. The variants in DDYJ are placed in parenthesis. DDYJ’s marginal notes are not in subscript like those of DDZJ; they are written in subsections that are not included here.
- CT 1331 (*Seven Transformation*): Based on the hymn number and the sequential order of the verse in the hymn.
- CT1016 (ZG): The chapter number in which the verses are attested.

揮神詩	CT1334 SHYW 神虎隱文	CT1344 太上說 智慧消魔	Po. & v.	CT1355 玉清隱書	Ch. & v.	CT6/CT7 DDZJ/DDYJ 大洞真經/大洞玉經*	Ch. & v.	CT1331 神州七轉七變 舞天經	Ch.	CT1016 ZG 真誥
1	昔泛太霞營	汎汎太霞營								
2	八浮造雲營	八浮造雲營	D2 D4	迅響浮八清 流吟宴雲營	5.2	八浮入雲營				
3	神宗理靈襟	神宗理靈襟	D61	玉帝理靈襟	5.3	神宗理靈襟				
4	龍翰秀玉京	龍翰秀玉京	D7	龍翰躍玉質	5.4	龍山 <small>聖名</small> 秀玉京				
5	金門纏蔚裕	金門纏蔚裕	D30	華瓊秀金門	5.5	金房蔚 <small>(鬱)</small> 明霞				
6	九房朗紫瓊	九房朗紫瓊			5.6	九戶 <small>欲乳</small> 朗高瓊				
7	高駕涉北元	高駕涉北元	D26	策景涉北元	5.7	黃庭涉北元	8.11	飛步入北元		
8	蕭蕭入無生	蕭蕭入無生	D62	蕭蕭九重天	5.8	元父左回明 <small>元父字</small>				
9	朱虎導靈師	朱虎導靈師			5.9	朱精 <small>洞陽君名</small> 啟明師 <small>白素君名</small>				
10	綠轅登上清	綠轅登上清	D28	飛蓋蔭綠轅	5.10	幽寥 <small>釋神</small> 登上清				
11	四玄明朝禁	四玄明朝禁	D29	高登四明闕	5.11	四玄乘元禁				
12	抱華還鳳城	抱華還鳳城	D10	紛紛落鳳城	5.12	長保五帝城。				
13	七難尚梵緣	七難尚梵緣								
14	擬標九元衢	擬標九元衢	D51	凝神標九領	6.2	三元上景衢	6.1 6.12 8.13	三元澄靈化 秀朗上京衢 上挾九天關		
15	宣曜寶太暉	宣曜寶太暉	D53	三燭朗太暉	6.3	秀朗寶太暉 <small>(混)</small>				

揮神詩	CT1334 SHYW 神虎隱文	CT1344 太上說 智慧消魔	Po. & v.	CT1355 玉清隱書	Ch. & v.	CT6/CT7 DDZJ/DDYJ 大洞真經/大洞玉經*	Ch. & v.	CT1331 神州七轉七變 舞天經	Ch.	CT1016 ZG 真誥
16	颺眇躍景敷	颺眇躍景敷	D58	眇眇逐景遠	5.4	眇眇扇帝敷 <small>九幽</small>	6.21	妙吹九晨颺		
17	整控啟素鄉	整控啟素鄉	D3	整控啟丹衢	6.5	伯史 <small>神名</small> 啟三素 <small>炁</small>	6.3 6.5	伯央啟神宗 三素迴帝室	17	整控啟素鄉
18	河靈已前驅	河靈已前驅			6.6	帝靈登玉虛			17	河靈已前驅
19	陰雲帶夜日	陰雲帶夜日					6.11	五雲□夜日		
20	燭月歎交初	燭月歎交初					6.16	歎然神明初		
21	結朗未生神	結朗未生神	D33	結朗始生炁						
22	携領同反无	携領同反無	D11	携提神霄王			6.18, 6.19 3.13	變五還反二 天象迴一周 七化反自然		
23	萬源窩北谷	萬源窩北谷								
24	乘空歸流星	乘空歸流星								
25	減景擢浮游	減景擢浮游								
26	峨峰自霄浪	峨峰自霄浪								
27	纏綿嘉樂宿	纏綿嘉樂宿								
28	妙微挺虛向	妙微挺虛向								
29	逸宅丹玄珠	逸宅丹玄本			7.5	逸宅丹玄 <small>心宮</small> 內	2.12	絕宅自冥通		
30	太空道亦暢	太空道赤暢					2.8	眇栖合太空		
31	幽明乘靈符	幽明乘靈符								
32	閭推豈乖喪	閭推豈乖喪								
33	落玄表群會	落玄表群會								
34	生始似久夢	生始似久夢								
35	德隱冲內迹	德隱冲內迹								
36	至寂不覺當	至寂不覺當	D49	閒寂無塵累						
37	神精感太素	神精感太素	D19	積勤感太素						
38	煙映在所之	煙映在所之								
39	玄響奏象外	玄響奏象外								
40	幽條焉能疑	幽條焉能疑								
41	協晨鼓長扇	協晨鼓長扇	Y179	汎晨鼓長扇						
42	暉霞生在茲	暉霞生在茲								
43	絕洞溟溟流	絕洞溟溟流	D54	絕空中生真						
44	翔翅六領臺	翔翅六領臺	D9	超凌六領臺						
45	神王入玉虛	神王入玉虛								
46	至无侵朱兵	至無侵朱兵	Y173	神慧命朱兵						
47	九羅遵幽遠	九羅遵幽遠								
48	妙會亦已平	妙會亦已平	D34	八會坦幽源						
49	道藏金極章	道藏金極章	D67	道藏金極章			10.20	金章洞靈室		
50	彈調赫栢榮	彈調赫栢榮							3 17	調彈恭栢榮

揮神詩	CT1334 SHYW 神虎隱文	CT1344 太上說 智慧消魔	Po. & v.	CT1355 玉清隱書	Ch. & v.	CT6/CT7 DDZJ/DDYJ 大洞真經/大洞玉經*	Ch. & v.	CT1331 神州七轉七變 舞天經	Ch.	CT1016 ZG 真誥
51	千龍吐綠水	千龍吐綠水								
52	九河倒竭傾	九河倒竭傾								
53	洪藹攝絕宅	洪藹攝絕宅								
54	靈浪四蓋庭	靈浪四蓋庭	D37	靈化四蓋庭						
55	齊首峻縉宇	齊首□增宇								
56	莫檢形與名	莫檢形與名	D20	誰測形與名						
57	領拔納和秀	領拔納元和								
58	縱玄執化理	秀縱玄執理					10.11	理化順風氣		
59	含精灼雲房	含精灼雲房	D45	含精鍊丹房						
60	蕭伴清零紀	蕭伴清零紀								
61	靈道趣蘭闕	靈道趣蘭闕	D15	至道趣蘭闕						
62	玄玄那排起	玄玄即排起							3 17	玄玄即排起
63	萬峰坦奇觀	萬峰但奇觀	D17	絕峰通妙觀						
64	雲上有瓊子	雲上有瓊子								
65	終劫協玉華	終劫協玉華								
66	靡覺方日始	靡覺方自始								
67	原神齊洞化	源神齊洞化					9.1	洞真混玄化		
68	淪伏忘定征	淪伏忘定征								
69	河侯結上觀	河侯結上觀								
70	景珠瑋琳庭	景珠瑋琳庭								
71	理元三靈表	理無二虛表					9.2	皇清法三靈		
72	凝澄豈虧盈	凝澄豈虧盈								
73	太陽交重陰	太陽交重陰								
74	回拂存落冥	迴拂存落冥								
75	全任六覺外	同任六覺外								
76	靈唱齊一聲	靈唱齊一聲					1.20 1.21	百和俱鳴 玉唱洞朗		
77	運機躋漢道	運機璇漢道	D39	運理自然道			13.18	飄飄戲玄漢		
78	煥煥動華瓊	煥煥動華瓊								
79	萬神騰朱馬	萬神騰朱馬								
80	千魔无暇生	千魔無暇生	D41	千祇無賈生						
81	妖滅水火宮	妖滅水火宮								
82	真躬保太貞	真躬寶太貞。								
83	四命北阿	四命北阿								
84	理神定響	理神定響								
85	呼召地祇	呼召地祇								
86	土精匿炁	土精匿炁								

揮 神 詩	CT1334 SHYW 神虎隱文	CT1344 太上說 智慧消魔	Po. & v.	CT1355 玉清隱書	Ch. & v.	CT6/CT7 DDZJ/DDYJ 大洞真經/大洞玉經*	Ch. & v.	CT1331 神州七轉七變 舞天經	Ch.	CT1016 ZG 真誥
87	山嶽藏雲	山嶽藏雲								
88	九源絕滅	九源絕滅								
89	推校千精	推校千精								
90	執識雷震	執識雷震								
91	北帝啟道	北帝啟道								
92	四明奉轅	四明奉轅								
93	摧爛萬邪	摧爛萬邪								
94	勒割鄴山	勒割鄴山								
95	九鬼共首	九鬼共首								
96	千魔同身	千魔同身								
97	五帝乘欽	五帝乘欽								
98	神公吐煙	神公吐煙								
99	紫朗竦觀	紫明煉觀								
100	朱炁累纏	朱炁累纏								
101	靈走夜臺	靈走夜臺								
102	精藏長綿	精藏長綿								
103	毒獸萬尺	毒獸萬尺								
104	所屠無親	所屠無親								
105	有何小妖	有何小妖								
106	聚百累千	聚百累千								
107	交炁齊瞻	交炁齊瞻								
108	當人生門	當人生門								
109	神虎縱威	神虎縱威								
110	斬攫泉殘	斬攫泉殘								
111	太元奇道	太無奇道								
112	至靈所甄	至靈所甄								
113	子今受之	子今受之								
114	永以佩身	永以佩身								
115	萬試不校	萬試不校								
116	千妖不干	千妖不干								
117	玉華詣房	玉華詣房								
118	天真遊旋	天真遊旋								
119	諷明靈音	諷明靈音								
120	上朝三元	上朝三元								

APPENDIX C

INTERTEXTUAL COMPARISON OF THE “ODE OF THE GOLDEN PERFECTED” 金真之詩

See Appendix B for notation.

金真詩	CT1334 神虎隱文	CT1344 太上說 智慧消魔	Po. & v.	CT1355 玉清隱書	Ch. & v.	CT6/7 DDZJ/DDYJ 大洞真經/大洞玉經*	Ch. & v.	CT1331 神州七轉七 變舞天經
1	太冥絕四玄	太冥絕四玄			4.1	太冥絕九玄		
2	洞景寄神通	洞景寄神通			4.2	洞景寄神通		
3	玉臺敷朱霄	玉臺敷朱霄			4.3	玉帝乘朱霄		
4	綠霞有金墉	綠霞有金墉			4.4	綠霞煥金墉		
5	上挹雲珠領	上挹雲珠嶺			4.5	上館雲珠內		
6	仰投无刃峰	仰投無刃峰			4.6	仰投(接)無刃峰 <small>玉京山</small>		
7	靈鏡懼紫館	靈鏡耀紫館			4.7	靈關太漢下		
8	藹朱暉中空	藹沫暉冲空			4.8	藹沫鏡中空		
9	冥化纏玄根	冥化纏玄瓊			4.9	冥化(光)混離子 <small>五神</small>		
10	把節攜紫童	把節攜紫童	Y56	三神携紫童	4.12	無極保谷童		
11	圓塗无凝滯	圓塗無凝滯	D93	妙覺無凝滯	4.13	圓塗無凝滯		
12	綺藹復有重	綺藹復有重			4.14	綺合 <small>臺名</small> 有九重		
13	南排朱阜戶	南排朱阜戶			4.15	南披七祖根	10.9	洞披朱阜戶
14	西踰豪缺窗	西踰豪缺窗			4.16	西解累業(業)凶		
15	體嬌萬津波	體嬌萬津波	D73 Y31	抗足萬津波 體嬌玄津上	4.17	體嬌萬津波		
16	神生攝十方	神生攝十方			4.18	神生攝十方		
17	玄歸反寂轅	玄歸反寂轅	D95 Y25	併景反寂轅 公子翼寂轅	4.19	大(火)歸反胎轅		
18	上嚮乘天龍	上嚮乘天龍			4.20	三合乘天龍		
19	冥摠飛景輿	冥摠飛景輿	D83 Y35	冥摠應感會 冥摠交雲會				
20	揮鈴七道遊	揮鈴七道遊						
21	輕浪雲塵津	輕朗雲塵津						
22	歎已造玉州	歎已造玉州	D55	秀景曜玉州	2.4	歎已(生)宴玉洲 <small>遊一神</small>	6.6	飄飄戲玉州
23	左攝玉映妻	左攝玉映妻			2.5	左攝始童神 <small>大觀小童</small>		
24	右命金真夫	右命金真夫			2.6	右命起恒(常)扶 <small>命御名</small>		
25	上接飛霄賢	上接飛霄賢						

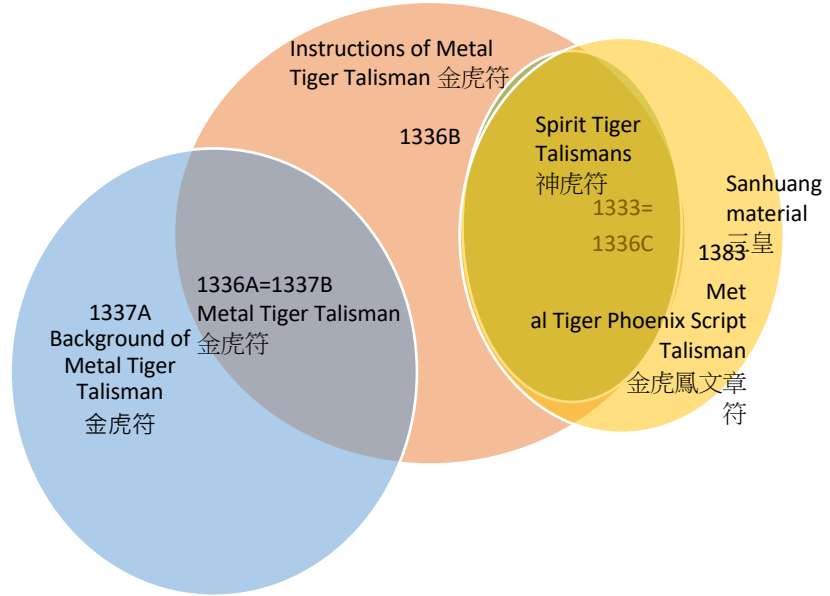
金真詩	CT1334 神虎隱文	CT1344 太上說 智慧消魔	Po. & v.	CT1355 玉清隱書	Ch. & v.	CT6/7 DDZJ/DDYJ 大洞真經/大洞玉經*	Ch. & v.	CT1331 神州七轉七 變舞天經
26	俯授靈妙時	俯授靈妙時						
27	彌纏廣寒宇	彌纏廣寒宇						
28	披錦入神丘	披錦入神丘	Y33	披錦入神丘	2.14	披錦入神丘 ^{神室}		
29	鳳腦固劫齡	鳳腦固劫齡					5.20	固魂保劫齡
30	蕊醴反華顏	蕊醴反華顏	D88	密求反華顏				
31	太上寔壽稔	太上寔壽稔			3.1	玉帝有玄上之禱 ³²¹		
32	制命萬杪階	制命萬杪階	Y30	馳輪萬杪階	3.2	制命九天之階		
33	三覺承玄數	三覺承玄數			3.3	七覺 ^{得道者} 承道數(乘妙道)	2.7	六覺悟玄會
34	縱歡煥牙回	縱歡煥牙迴			3.4	歡熙神風回	4.4	熙神落風迴
35	颺粲停浪華	颺粲停 環 華	Y63	颺粲麗九天	3.5	颺 璨 ^{華名} 北停華		
36	紫桂何棲棲	紫桂何棲棲	D76	雲萬何淒淒	3.6	紫英 ^{兼五色} 唱東 颺 (限) ^{三才}		
37	琳寶鳴九霄	琳寶鳴九霄	D77	龍鳳鳴九霄	3.7	琳和九霄外		
38	玉節徵太微	玉節徵太微	D92	握節徵太微	3.8	玉符徵(微)太微 ^{混光宮}		
39	黃策遏德刃	黃策遏德刃			2.13	黃錄保德办(仞)	3.9	黃錄命玉符
40	豈干真人暉	豈 罕 真人暉	D84	玄寂真人懷			4.6	煥朗金靈暉
41	棄素入无質	弃素入無質						
42	百象始俱遺	百象始俱遺						
43	豁陽丹炁穎	豁陽丹炁穎					14.3	太陽化元景
44	爛粲絳雲飛	爛 燦 絳雲飛						
45	齊契玉映靜	齊契玉映靜					14.7	金符煥玉契
46	炫懸上清畿	炫懸上清畿	D82	飄飄上清畿			4.10	赤子守玄畿
47	神靈應冥數	神靈應冥數	Y51	妙景啟冥數				
48	順感招兆世	順感招兆世	Y52	順感標神蹤				
49	洪津浪紛蔚	洪津浪紛蔚						
50	併景參容喬	併景 參 容喬	Y94	併景幽玄栖				
51	巍域金闕子	域 域金闕子					2.21	金門煥燄域
52	蕭條入靈際	蕭條入 雲 際					10.5	蕭條金門上
53	俯仰萬兆變	俯仰萬兆變						
54	將順同精契	將順同精契					13.5	合契命符籍
55	玄栖絕寂臺	玄 棲 絕寂臺	D97	玄栖重虛館				
56	清詠智與慧	清詠智與慧	D98	靜想高神迴				
57	消魔滅萬鋒	消魔 滅 萬鋒						
58	揮詩以逐穢	揮詩以逐穢						

³²¹ While DDZJ breaches the pentasyllabic format, DDYZ maintains it and have the first two verses as “帝有玄上禱, 制命九天階。”

金真詩	CT1334 神虎隱文	CT1344 太上說 智慧消魔	Po. & v.	CT1355 玉清隱書	Ch. & v.	CT6/7 DDZJ/DDYJ 大洞真經/大洞玉經*	Ch. & v.	CT1331 神州七轉七 變舞天經
59	金虎承天威	金虎承天威	D90	神慧變天威				
60	摧神以匿炁	摧神以匿氣						
61	掃妖千萬傾	掃妖千萬頃						
62	萬里天邪芥	萬里無邪芥						
63	於焉大神割血	於焉大神割血						
64	百精喪目	百精喪目						
65	金虎奮豪	金虎奮豪						
66	吐威放毒	吐威放毒						
67	投鬼无間	收鬼無間						
68	橫截剖腹	橫截剖腹						
69	六天共首	六天共首						
70	神靈頓踣	神靈頓踣						
71	鳥獸藏音	鳥獸藏音						
72	林草偃伏	林草偃伏						
73	太元奇逸	太元奇逸						
74	靈文玄郁	靈文朗郁						
75	佩之而進	佩之而進						
76	得以朝玉皇	得以朝玉皇						
77	禮之於寢	禮之於瓊寢						
78	眾真詣其房	眾真詣其房						
79	有泄於神虎文	有泄於神虎文						
80	禍邁於九宗	禍及於九宗						
81	有漏於金虎真符	有漏於金虎真符						
82	災逮於七祖	殃逮於七祖翁						
83	山淵藏之	山淵藏之						
84	道德之英矣	道德之英矣						

APPENDIX D

RELATIONSHIP BETWEEN CT 1333, CT 1336, CT 1337, AND CT 1383

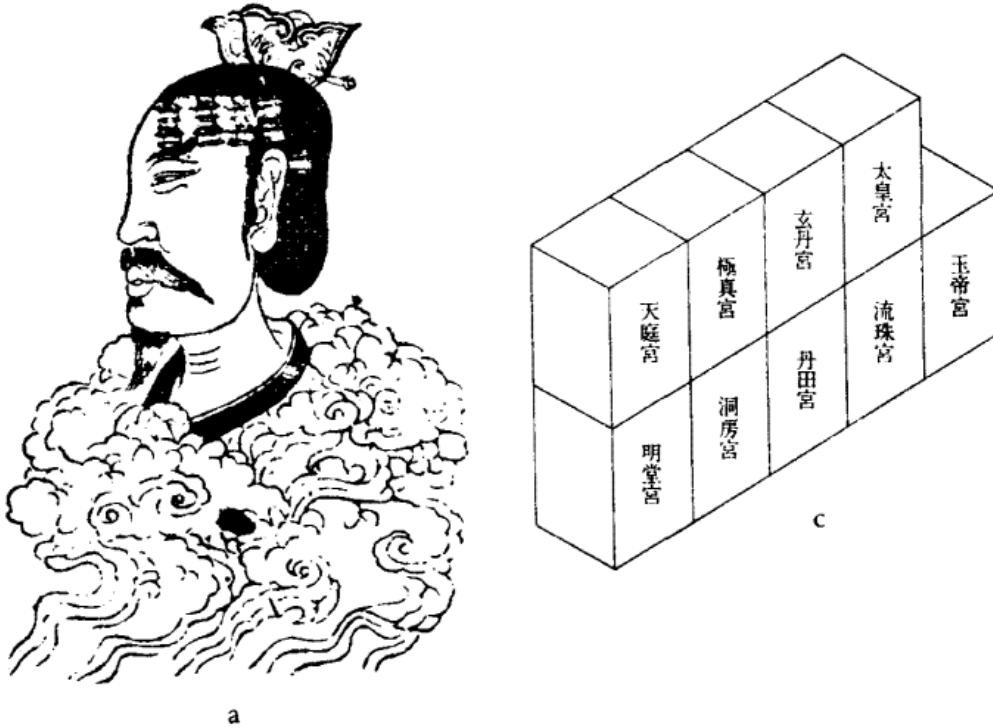


Summary of the characteristics of CT 1333, CT 1336, CT 1337, and CT 1383

Scripture Name	Colophon	Fees	# of Talismans
CT 1333 洞真太上神虎玉經 Spirit Tiger Talisman 神虎真符	Yes	Yes	1 1
CT 1336 洞真太上金篇虎符真文經	Yes	Yes	3
A Metal Tiger Talisman 金虎真符 (=1337 B)			2
B Instructions for Metal Tiger Talisman 金虎真符			-
C Spirit Tiger Talisman 太上神虎玉經神虎內真符 (all of CT 1333)			1
CT 1337 洞真太微金虎真符	No	Yes	18
A Details of Metal Tiger Talisman 太微天帝君金虎真符			-
B Metal Tiger Talisman 太微天帝君金虎真符 (=1336 A)			13
C <i>Buxu</i> Talisman 五鈴登空步虛保仙上符 (out of scope)			5
CT 1383 上清太上元始耀光金虎鳳文章寶經 Metal Tiger Phoenix Seal Talisman 金虎鳳文章符 (renamed from Spirit Tiger Talisman) Additional <i>Sanhuang</i> 三皇 material	Yes	Yes	1+306 characters 1 + 306 esoteric characters

APPENDIX E

THE NINE PALACES OF THE *NIWAN*



Source: *The Encyclopedia of Taoism*, 2:776.

- (a) *Shangqing Lingbao dafa* (Great Rites of the Numinous Treasure of the Supreme Purity), CT 1221.3.23a
- (c) Diagram showing the arrangement of the nine palaces. The leftmost palace in the lower row is located between the eyebrows.
- From lower left to right: Mingtang Palace, Dongfang Palace, Dantian Palace, Liuzhu Palace, Yudi Palace (aka. Jinhua Palace in the *Ciyi Jing*)
- From upper left to right: Tianting Palace, Jizhen Palace, Xuandan Palace, Taihuang Palace.

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