Jacket photograph of vāstuhoma (homa for the vāstupuruṣa) at the occasion of a kumbhābhiṣeka ceremony of Paṭṭābhirāma temple in Tiruvenkaranai (Tamilnadu) by the late Yasushi Ogura
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The Installation Ceremony in Tantric Buddhism

MASAHide MORI

1 Introduction

It is not known with certainty when the Buddhists adopted the installation ceremony (pratiṣṭhā) in India. Although most scholars are unanimous that the first images of Buddhas or Bodhisattvas in human form can be dated around the first century AD, we possess no record of whether this particular ritual was performed when the images were made. The installation ceremony is generally performed at the end of the construction process of a temple or any other religious building. The date when Indian Buddhists settled down and built their monasteries with stūpas can be traced back to a much earlier date than the first Buddhist images. It is also unknown if the Buddhists of that time performed a particular installation ceremony for such buildings.

The Brhatsaṁhitā, compiled by the famous diviner, Varāhamihira, in the sixth century AD, devotes one chapter to the installation ceremony.1 The author divides the ceremony into two parts, i.e. invitation (adhivāṣaṇa) and installation (pratiṣṭhā), and he gives a brief introduction to both processes. Instead of detailed explanations, Varāhamihira instructs the readers to perform the ceremony according to their own traditions. He enumerates a series of names of the sects such as Śaiva or Vaiṣṇava. It should be noted that the Buddhists (śākya) are also mentioned in the list,2 and this fact suggests that the Buddhists performed their own installation

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2 Viṣṇor bhāgavatāṁ magāṁś ca savitūḥ sambhoh sabhasmadvijjāṁ māṭṛnām api maṇḍalalakramavido viprāṁ vidur brahmaṇāḥ / śākyāṁ sarvavītasya sāntamanaso nagnāṁ jināṁ añ āṁ vidur ye yaṁ devam upāṣritāṁ svavidhinā tais tasya kāryā kriyā // (Brhatsamhitā 60.19)
ceremony. Further, it can also be inferred that their ceremony might have consisted of two stages, invitation and installation, as the Hindu sects did.

All texts dealing with the installation ceremony in Buddhism are classified as Tantric literature. Bentor presents a listing of Buddhist texts dealing with this ceremony: seven Tantric scriptures and twenty-nine commentaries or ritual manuals.\(^3\) Among them, the *Supratiṣṭhatantra-saṃgraha*\(^4\) is the only text which elaborates the installation ceremony as its main topic. The other six titles, all belonging to the Anuttarayoga-stage of the fourfold Tantric classification, include a chapter each on the ceremony. Most of the ritual manuals are referred to as ‘pratisthāvidhi’, but some authors supply a particular deity’s name to it, e.g. Kālacakra, Saṃvara, and some texts are entitled ‘Ritual of opening the eyes’ (*netrodghātavidhi*).\(^5\)

Bentor mentions four other titles, the *Kriyāsaṃgraha*, the *Caitravidhi*, the *Vajrāvalī* (*Vajrāvalī-nāma-manḍalopāyikā*) and the *Ācāryakriyāsamuccaya*, which contain important information about the installation ceremony. Among these four texts, Abhayākaraṇagupta’s *Vajrāvalī* (*VĀ*) should be treated as the most significant and authentic source for the study of Tantric Buddhist rituals in India.\(^6\) In the following sections, I propose to describe the outline of the installation ceremony and discuss its characteristics according to the *VĀ*.

Abhayākaraṇagupta (eleventh-twelfth century) was a famous abbot of the Vikramaśīla and Nālandā monasteries in the Pāla period. The *VĀ*, one of his major works, is a voluminous ritual compendium elaborating the procedure of the *maṇḍala* construction on the ground and its two successive ceremonies, i.e. the consecration (*abhiṣeka*) and the installation. Abhayākaraṇagupta supplies information on the minor rituals, such as burnt offering (*homa*), oblation (*bali*), etc., at the beginning and the end of the book.

At the very beginning of the text Abhayākaraṇagupta states that his work deals with fifty rituals, which are listed in List 1. Though he does not classify or integrate them under particular headings, judged from the contents, the majority of the rituals can be divided into three topics: the construction of *maṇḍala* (5-15), the installation (16-19), and the consecration ceremonies (20-44). The rest are minor rituals on which the text

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\(^4\) TTP, no. 118.

\(^5\) For example, TTP, no. 3413.

\(^6\) As for this text, see Masahide Mori, *The Vajrāvalī of Abhayākaraṇagupta*, Ph.D. thesis submitted to the University of London, 1997.
provides supplementary information. However, as an exception, the first chapter (vihārādāyaṅghavīdhī) discusses the procedure of the preparatory ritual for making the buildings, images, sacred texts, etc., which are to be consecrated in the installation ceremony.

Abhayākaragupta explains the method of construction for twenty-six maṇḍalas in the VĀ. They are prepared on the surface of the ground with five kinds of coloured powder (white, yellow, red, green, and black) made of ground mineral, etc. This requires a long procedure beginning with the selection of the place and the arrangement of a surface adequate for the maṇḍala. In the twelfth ritual (sūtraṅavidhi) the author elaborates the method of drawing the outlines of all twenty-six maṇḍalas, and in the following section (rajaḥpātanavidhi), the distribution of the colour of each section according to the outlines, then the symbols representing all the deities inside the maṇḍalas are specified. Both the consecration and the installation ceremonies require one of these maṇḍalas depending on the occasion.

The Sanskrit manuscripts and the Tibetan translation of the VĀ are available, though they have not been critically edited so far. Therefore, in this present paper I have utilized my own edition edited on the basis of these available materials.

2 The Installation Ceremony in the Vajrāvalī

Abhayākaragupta devotes four chapters to the installation ceremony: ‘Inviting the Deity’ (devatā-adhvāsaṇa), ‘Installation of an Image and Others’ (pratimādāpratīṣṭhā), ‘Installation of a Reservoir and Others’ (puṣkarinīdāpratīṣṭhā), and ‘Installation of a Grove and Others’ (ārāmādāpratīṣṭhā). Among them, ‘Inviting the Deity’ corresponds to the preparatory phase of the installation ceremony. The chapter on that installation of the image and the remaining chapters contain other objects than those known from the titles. The chapter on the installation of the image discusses besides the installation of an image, that of monastery (vihāra), caitya, sacred texts (pustaka), and rosary (aṅkṣasūtra). The discussion

7 Lokesh Chandra, Vajrāvalī: A Sanskrit Manuscript from Nepal Containing the Ritual and Delineation of Maṇḍalas, Śata-piṭaka Series, Indo-Asian Literatures, Vol. 239, New Delhi: International Academy of Indian Culture, 1977; Abhayākaragupta, Vajrāvalī-nāma-maṇḍalopāyikā, TTP, no. 3961. Other sixteen Sanskrit manuscripts are kept in various places, e.g. National Archives (Kathmandu), Asiatic Society (Calcutta), Tokyo University Library, Cambridge University Library, etc.
8 They are included in Mori 1997.
focuses mainly on the installation of an image, and only those points which are peculiar to the other types of installation are explained. Furthermore, a so-called simplified installment method is discussed, and several ways to abbreviate the installation ceremony are introduced. The chapter on the installation of the reservoir deals with the installation of such man-made water facilities as reservoirs, ponds, or wells. The chapter on the installation of the grove includes the installation of mango groves.

As is the case with other Tantric ceremonies, the ācārya officiates at the ceremony, with his disciples as assistants. As there is mention of the donor who supplies the object of the installation and/or provides financial backing for the ceremony, we can assume that the donor was present at such ceremonies.

2.1 Preparation of the Deity and Others

2.1.1 Preparation of the Maṇḍala and the Altar for Ablution

The ‘Ritual of Installing the Deity’ begins in the following manner:

Next, there facing a coloured maṇḍala or a maṇḍala made of cloth or other materials, both of which have been made visible to the eye, or a mentally produced maṇḍala, [the ācārya] begins with the offering (pūjā) etc. as it has been stated, and carries out the installation of an image etc. in the same way as the installation of a disciple.9

As mentioned above, the VĀ discusses maṇḍala construction methods before the installation ritual. Here the maṇḍala to be prepared differs according to the object of the installation. As will be seen later, Abhayākaragupta explains the relationship between the type of maṇḍala and the object of the installation in the ‘Ritual of the Installation of an Image and Others (17th ritual)’.

In the passages quoted above, we have a notable phrase: ‘and [the ācārya] carries out also the installation of an image etc. like the installation of a disciple’ (śisyapratisthām iva pratimādi-pratisthām api kuryāt). In the VĀ the expression ‘installation of the disciple’ does not appear elsewhere.10 Most likely, this refers to the consecration (abhiṣeka) of the disciple which is explained in the VĀ from the 20th to the 44th chapters, with the wording altered according to the peculiarities of the installation.

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9 Tadana tatra rajomāṇḍale paṭādimāṇḍale vā sāksātkṛte vā manomayamāṇḍale yathoktpūjādipurahsaraṃ śisyapratisthām iva pratimādi-pratisthām api kuryāt.
10 However, this phrase appears in the chapter on the installation ceremony of an image and others once more as the words of the ‘Great vehicles, i.e. teachers’ (mahāratha), where Abhayākaragupta explains the necessity of consecration (abhiṣeka) of an image.
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ceremony. In actuality, there are many correspondences between the installation and consecration ceremonies.

The ācārya performs the preparation of the vase (kalaśādhivāsana) and placement (nyāsa) with regard to one of these mandalas. Among the fifty rituals of the Vā, numbers ten and fourteen explain this, and the reader is instructed to refer to them by Abhayākaraṇagaṇata.

Next, the ācārya visualizes the deity that is represented by the image to be installed. This is a meditation specific to Tantric Buddhism. The ācārya visualizes the bija-mantra (one-syllable mantra) representing the deity, and from that he visualizes a pledge-being (samayasattva) of the deity. The pledge-being exists in tandem with the wisdom-being (jñānasattva), and through the merging of the two beings the meditation is completed; the pledge-being is, namely, visualized, and later on is merged with the wisdom-being.  

The ācārya puts red garments and a garland on the image, then picks one of flowers from the garland and places it on the symbol of the central deity of the maṇḍala. At this point, the sponsor of the ritual (probably the donor of the object to be installed) is permitted to view the maṇḍala.

The core of the inviting ritual is the ablution of the object to be installed. For that purpose, an ablution altar (snāna-vedī), which will be the site of the ablution, is prepared to the east or north-east of the maṇḍala. Abhayākaraṇagaṇata discusses the ablution altar as follows:

[The ablution altar has] four hastas to a side, and two hastas in height, or eight hastas to a side and half that size in height, or twelve hastas to a side and half that size in height. It is to be made of earth which has no defects of having thorns, etc., or made of bricks, etc. If not available, a convenient material which comes to hand, or earth from a suitable place is permissible. In the four directions and four corners of the altar which has been drawn by powder paste (ālepana), etc., eight vases (kalaśa) are placed. [The surface of the altar] should be cleaned with earth and anointed by five kinds of cow product (pañcagavya) including nectar (amṛta). He should cause to make [the altar] attractive with a canopy, white umbrella, banner, flag, vase filled with water, flowers, dance, song, music, etc., or else whatever suitable things come to hand. At an auspicious time according to

12 The Tibetan has ‘two hastas’ (khru gnyis pa).
13 The Tibetan has ‘water in which grain is dissolved’ (bras btags pa’i khu ba).
the date, day of the week, lunar mansion, time (muhūrta), etc., the ācārya bathes and puts on such adornments as necklaces, anklets, armlets, earrings, bracelets, rings, etc., or such adornments as are available, and assumes the appearance of Vajrasattva; the ācārya, accompanied by his consort (vidyā), draws in the centre of the altar a double lotus flower (viśvapadma) bounded by a square of a single line provided with a gate to the west by the use of either coloured powder or powder paste etc. Alternatively, [the ācārya draws a double lotus flower] located in the centre of a square with a gate to the west, but with no toraṇa. Alternatively, [the ācārya draws a maṇḍala] which is of the half size of the central maṇḍala (garbhamaṇḍala),\textsuperscript{14} square, of double lines, with four gates, but with no toraṇa, [the ācārya puts] a wheel, jewel, lotus, and sword\textsuperscript{15} in the margins of the four directions from the east, and the symbols of the Four Mothers\textsuperscript{16} in the four corners, and a double lotus flower having eight petals in the centre. The above are the three types of ablution maṇḍalas divided into simplified, medium, and complicated ones\textsuperscript{17}

In the centre of the maṇḍala on the ablation altar completed in the above manner, the object to be installed is placed. It is not kept directly on the ground, but is put on a chair with an eight-petaled lotus drawn on it, or on a lion-decorated pedestal covered with cloth on which a moon disc is drawn. The object of the installation is placed on the maṇḍala facing

\textsuperscript{14} It is not clear what is exactly meant here. Does this mean the inner circle of a coloured maṇḍala already made?
\textsuperscript{15} In sequence, they are the symbols of Vairocana, Ratnasambhava, Amitābha, and Amoghasidhī.
\textsuperscript{16} According to the Ācāryakriyāsāmuccaya (Lokesh Chandra, Kriyāsāmuccaya. Śatapiṭaka Series, Indo-Asian Literatures, Vol. 237, New Delhi: International Academy of Indian Culture, 1977, f. 289.6), the symbols of the Four Mothers, namely, Locanā, Māmaki, Pāṇḍarā and Tārā are, in sequence, eye, vajra, lotus, and water lily.
\textsuperscript{17} Snānavedīma caṭurhaṁśtānam caturasrāṁ caturasrāṁ hastadvayocchritāṁ athavā daityānāṁ daityānāṁ daityānāṁ tattvānāṁ tattvānāṁ tattvānāṁ vā sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṁ sarvānāṅkṣiptamadhyavistārabhedārādhakāraḥ tridhānāṁ ([''] — an unnecessary avagraha is inserted in the manuscript).
east. As the ācārya stands to the east to perform the ritual, the ācārya, the ablation mandala on which the object to be installed is placed, and the housing of the maṇḍala are aligned from east to west.

When a small image or sacred text is to be installed, they can be easily placed on the ablation mandala, but the transportation of buildings or large images would be impossible. In such a case, there is no need of the ablation altar. Instead, the ācārya visualizes the appropriate pledge-being on the altar, to whom the maṇḍala is shown.

2.1.2 Nirājana

The nirājana ceremony concerning the image, etc., placed on the ablation mandala is performed in the evening as follows:

In the evening, in front of the image, etc., [the ācārya] faces to it and after offering pāḍyā (water for washing the feet), argha (water for honorable one), etc., or without offering argha, etc., undertakes the nirājana. At that time, [the ācārya] holds with both hands mustard seeds (siddhārtha) over which the mantra of [Amrta]kuṇḍalin, ‘om āh o Vighnāntaka hūṃ’, and the syllable ‘hūṃ’ have been recited seven times, and revolves each hand twice to the left while reciting, ‘om, o the one who burns all transgressions. To Vajrasattva’s vajra. Burn all transgressions, svāhā’, he throws the mustard seeds into the fire. Then he revolves the hands the same way to the right. He does the same thing with the water to the left and right. [He does the same thing] with small white dishes (dhavalitaśarāva), with pieces of cow dung together with a dūrvā blade, some portions of food (bhaktajādī), and a purificant (śītalikā). However, items beginning with the white dishes are not thrown into the fire. Next, [the ācārya] touches the image, etc., with both hands. While reciting the

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18 This is not the ablation maṇḍala, but the maṇḍala already prepared before the installation ceremony.
20 The Tibetan has ‘in the morning’ (tho rangs kyi dus su).
21 In the Trailokyavijaya Chapter of the Sarvatathāgatattavasamgraha a similar mantra (om sarvapāpādhana svāhā) appears. See K. Horiuchi, Shoe-Kongochokyo no kenkyu, Kōyasan: The Institute of Esoteric Buddhist Culture, 1983, p. 467.
22 It is not clear what exactly is meant.
23 It is not clear what exactly is meant.
mantra of the main deity of the maṇḍala, either directly or by reflecting the image in a mirror, whichever way is more suitable, he anoints the heart with perfumed water, ties a flower garland on the head, offers argha in front of [the image], revolves lamps, and offers sajjara fragrance\textsuperscript{24} containing ghee over which [the ācārya] has recited the mantra of [Amṛta]kūṇḍalin and the syllable ḫum seven times. The above is the sequence of the nirājana ceremony.\textsuperscript{25}

This ritual can be divided into two parts. In the first half, mustard seeds, water, etc., are held in both hands and revolved before the image. In the second half, the hands are placed on the image, and the process of the first half may also have the meaning of purifying the hands for that purpose. Then perfumed water is brushed on the image, a flower-garland is tied on the head, and argha, lights, and incense are offered. ‘Reflecting the image in a mirror’ refers to the case of a sacred text or painting, when sprinkling water directly on it would be damaging. Similar statements appear subsequently a number of times.

2.1.3 Ablution

Following the nirājana ceremony, five types of nectar are applied to the image:

Next, using a bunch of dūrvā grass over which the mantra of [Amṛta]kūṇḍalin has been recited, [the ācārya] anoints an image, etc.,\textsuperscript{26} which are suitable for ablation, with the five types of nectar: yogurt, cow’s milk, ghee, honey, and sugar placed in a copper container, and the five kinds of cow product (pañcagavya): cow’s milk, yogurt, ghee, urine, and cow dung while reciting the mantra, om ḫum

\textsuperscript{24} Tib. spos dkar gyi bdug pas. BHSD has some fragrant substance for sarjjara, but the actual name is not provided.

\textsuperscript{25} Pradōṣasamaye pratimādikam puraskṛtya tadabhimukhibhūya pādyārghādīdānapurahṣaram arghādīdānam vinā vā nirājyey / tatra om āḥ vijñāntakṛt hūṃ iti kūṇḍalimante / hūṃkāraṇa ca saptajaptasaghṛtāsajjarasadhūpyena dhūpayed iti nirāja-nakramah /

\textsuperscript{26} The Tibetan is sku gzugs (image); there is no word in the Tibetan here for ‘etc.’
Painted cloth, sacred texts, statues made from clay, etc., paintings, etc., may be reflected in a mirror [and the five kinds of nectar and pañcagavya are applied].

The ablution of the image is carried out with water in addition to various fragrances.

Next, [the ācārya] bathes [the image] with water over which the mantra of [Amṛta]kundalini has been recited, and which is fragrant and pure, he anoints it with the paste of the bark of five types of milk-wood (kṣīravṛksa: nyagrodha, udumbara, plakṣa, pippala, and gandhamuṇḍa) contained in a brass utensil; and while reciting either the mantra, ‘om, that which purifies the bodies of all the tathāgatas, svāhā’, or the mantra: om hūṃ trāṃ hṝih kham khaḥ, anoints with fragrant sesame oil (taila) contained in a brass utensil, anoints with amalakṣi contained in a brass utensil, and bathes in the same way [as stated above], anoints with turmeric (haridrā) contained in a brass utensil and bathes, anoints with sandalwood (śrīkhandā), red sandalwood (raktacandana), saffron (kūnkuma), granthika fragrance, and aloe (aguru), or with saffron, aloe, musk (kasturi), camphor (karpūra), etc., or whatever is available. [The ācārya visualizes that] the tathāgatas and female deities which have been drawn hither by the light of the bīja syllable in his heart bathe [the deity of an image, etc.] with the water from the vase, after they sing auspicious songs and play the various musical instruments. [The ācārya himself] bathes it with the waters from the supreme vase (vijayakalāśa) and others which have been gathered in a conch shell or some other container, while reciting from the line, ‘just as soon as [all the tathāgatas] are born’ onwards which will be mentioned later. He wipes

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27 The bījas symbolize the Five Buddhas in the following order: Vairocana, Akṣobhya, Ratnasambhava, Amitābha, and Amoghasiddhi.
28 Tadanu kuṇḍalijaptudurvāścena tāṃraabhājanasthair mūśritadadhīdghagṛtadadhīdghagṛtadadhīmukhārturūpāiḥ paṃcitmyaṁ tadānu dadhīdghagṛtadadhīgṛtadadhīkanyayogomūtraikaiḥ paṃcitmyaṁ svāhāmantre ˙na mrakṣayet / pātanajjapuṣṭakam mūndaprapāvatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvittatāmyādāvít
off the remaining water with a soft cloth, and adorns it with a garment according to the ability [of the sponsor].

The five types of wood beginning with nyagrodha all belong to the fig family. The five types of nectar and the pañcagavya are kept in copper containers, but the fragrances used for the ablation are kept in brass containers. Dāryā grass is not used. The latter portion of the quotation includes a visualized ablation by the tathāgatas and female deities, and is identical with the content of the water consecration carried out in the installation ceremony. The ‘auspicious song’ sung by the female deities which are drawn by the bija in the heart, and the entire content of the verse beginning with ‘just as soon as [all the tathāgatas] are born’ are given therein. The supreme vase which contains the ablation water is the vase which was prepared in the ‘Ritual of the Preparation of the Vases’ (tenth ritual). A number of vases are prepared for the mandala deities, and the supreme vase corresponds to the central deity of the mandala and is the most important of all the vases.

2.1.4 Supplication for Inviting and Approaching

The acārya draws in the wisdom-being accompanied by the Buddhas or Bodhisattvas with the light emitted by the bija mantra in his heart. The wisdom-being corresponds to the pledge-being which was already visualized in the object of the installation. When the three types of water: pādya, ācamana (rinsing water), and argha, are offered and the pūja conducted, the acārya places his right knee on the ground, ringing the bell with his left hand and offering incense with his right, and recites the following verse of supplication to the wisdom-being:

\[
yathā hi jātamatraṇa snāpitāḥ sarvatathāgataḥ /
tathāḥm snāpayiṣyāmī śudhāhṃ divyena vārīna ॥
\]

33 Tattah kundalijaptasugandhisucīvīrinā snāpayitvā kāṃsyabhājanasthaḥ pañcānām
nyagrodhodhumbaralakṣapippalagandhamamadānām kṣīravrksānām pañcavalkalkalkair vi-
rūkṣaṣa om sarvatathāgataṁ kāyavistodhane svāhā / iti mantraṁ om hūṃ tram hriṅ khum khaḥ
iti vā ‘vartayan kāṃsyabhājanasthasugandhitaśca mrakṣayitvā virūkṣaṣa kāṃsyabhāma-
laksyā prāliṣṭaya tathā snāpayitvā kāṃsyabhāharidrayā prāliṣṭaya snāpayitvā śriḥkandarac-
tacandanakumagramarṇihikāgarūbhīr yathālabham kūṃṣṇāgurukastirśpurādhiḥ vā
samālabhyā hriṅjākiraṇā tatātathāgata-devabhiḥ kumbhaḥ snāpyamāṇam mangalāgyutvīcī-
travādiṁpurāṣaṁ vijayakalaśādānāṁ jalai śanke ‘nyatra vā sambhytair yathā hi
jātamatrenetvedāvakyaṁ māṇanāḥ snāpayet / tāllagajalāṁ maduvastrenākṣyā yathā-
śakti vastraśihīr mandayet /

34 According to the explanation in the tenth ritual, in the case of the Guhyasamāja-
mandala with Mañjuvajra as the main deity, Abhayākara-gupta mentions six patterns of the
number of vases, i.e. 20, 15, 10, 6, 2, or 1 (TTP, Vol. 80, 88.3).
The Installation Ceremony in Tantric Buddhism

The Installation Ceremony in Tantric Buddhism

O Bhagavān,35 o such-and-such (amuka), o you who bear an unsurpassed vajra, o lord of vidyā, I pay homage to you. For the sake of pity on your disciples, for the sake of the offering (pūjā) to you, and for the sake of increasing the welfare of all beings, for the sake of the raising of bodhicitta, o lord,36 I wish to perform this installation, o piteous one. O Bhagavān, may you grant your favor to me, your devotee. May Buddhas who give merit to the world of cycle, give some consideration to me, Bodhisattvas who reside in the fruit, and deities of the mantras, deities, guardians of the regions, demons, who have been instructed in the complete bodhi, who delight in the teachings, sentient beings, and others who have the divine eyes.37 I, such-and-such, who bear the great vajra, will conduct the installation of such-and-such. Then may you approach [the object of the installation ceremony].38

The words ‘such-and-such’ appear three times; the first time the name of the wisdom-being which is invited is inserted, the second and third are the names of the ācārya and of the object of the installation.

After reciting the supplication verse, the ācārya makes offerings and pays homage to the Buddhas and Bodhisattvas in the air. After that, he recites the mantra, ‘ōṃ, o vajra, to the coming back again, muḥ’,39 and re-

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35 A similar verse has already appeared in the Vā. The eleventh ritual which bears the same title as the sixteenth ritual of the Vā, Preparation of the Deity, contains the verse as well. In the sixteenth ritual it is used with reference to summoning the deity which is the object of the installation ceremony, whereas in the eleventh it is used to summon the deity to the place where the manḍala is to be made before drawing the outlines of the manḍala.

36 The Tibetan translation adds here the line ‘thugs rje’i bdag nyid can’. There is no corresponding word in the Sanskrit text. However, the second half of the first verse in the eleventh ritual on Preparation of the Deity has ‘o the one who has the essence of compassion’ (karuṇātmaka) instead of ‘o pious one’ (dayāmaya). It is thought that the Tibetan text was influenced by this.

37 The Tibetan has ‘vajra-eye’ (rdo rje’i spyan) instead of ‘divine eye’.

38 Bhagavān amuka sadvajra vidyārāja namo ‘stu te / kartum icchāmi te nātha pratiṣṭhānaṁ dayāmaya // šisyānāṁ anukampārtham yuṣmākam pūjanāya ca // sattvānāṁ puyavṛddhyartham bodhicittodayāya ca // tan me bhaktasya bhagavan prasādaṁ kartum arhasi // samanvāharantu māṁ buddhā jagacca kriyārthadāh // phalāsthā bodhisattvaś ca yāś cāṇyā mantra devatāḥ // devatā lokāpālaś ca bhūtāḥ sambodhiāstāḥ // śāsanābhīratāḥ sattvā ye cāṇye divyacakṣusah // amuko ‘ham mahāvajrī pratiṣṭhām amukasya tu // karisyāmi tato yāyaḥ sāṃ nirhyam kartum arhatha //’

39 Ōṃ vajra punar āgamanāya muḥ.
quests the deities to return whence they came. Then he bathes and anoints the image again with fragrances, makes offerings, and touches it three times with the vajra in his right hand while reciting the mantra of Amṛtakundalin. Finally, an oblation (bali) is offered. As the usual ending of rituals, the returning of the deity and the oblation are performed, the end of the ritual here is clear.

At the end of the ‘Ritual of Preparation of the Deity’, Abhayākara-gupta adds some supplementary comments. According to these, the process of inviting the deity can be eliminated, and in that case the nirājana ceremony alone is performed, and the installation ceremony in the narrow sense which is explained afterwards is proceeded to. Additionally, it is stated that the inviting of the deity is performed for the purpose of the sponsor’s accumulation of merit if the sponsor has the ability, therefore, probably meaning financial ability. The inviting of the deity and the installation ceremony in the narrow sense are probably independent ceremonies in origin, and this is reflected in the fact that in the entire installation ceremony the inviting of the deity serves as a preparatory phase.

2.2 Installation of an Image and Others

2.2.1 Merging of the Pledge-Being and the Wisdom-Being

In the starting section of the seventeenth ritual, ‘Installation of an Image and Others’, some of the contents of the previous vidhi are duplicated: the visualization of the pledge-being and the recitation of the supplication verse are repeated again. Afterwards, the merging of the pledge-being and wisdom-being is explained. A general explanation of the visualization of the pledge-being is given as follows:

Next, in the early morning, [the ācārya] has a pleasing ablution altar made in this manner, and in an auspicious time, etc., he, wearing suitable personal ornaments, assumes the appearance of Vajradhara accompanied by the consort and sits down, and after having performed the oblation (bali) and offering (pūjā), he visualizes the image which has been placed, or the monastery, etc., which have been constructed as having the appearance of the pledge-being. In this case, he, who knows the visualization procedures of the individual deities as described in tantric texts, abhisamaya, sādhanā, etc., visualizes that the image of the particular deity concerned has the form of its pledge-being, either in proper sequence from emptiness, or simultaneously [with emptiness].

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40 Tadanu pratyuṣe snānavedīṃ tathā manoharaṃ kārayītvā śubhamuḥūrtādau kṛtata-
Abhayākaragupta provides details of the method for visualizing the pledge-being when the installation involves a building such as a monastery, or a sacred text, but all are visualized according to the same format. In other words, the deities visualized as the pledge-being are Amitābha for sacred texts and Vairocana for buildings, and their symbols, a red lotus or an eight-spoked wheel, are born out of emptiness and become the appearance of the deity, which is visualized as manifesting its form within either the sacred text or the building.

After that Abhayākaragupta repeats some portions of the ritual of the preparation (adhivāsana-vidhi) and further explains the moving of the object of the installation, and the merging of the pledge-being and the wisdom-being as follows:

Next, after having performed, in accordance with the immediately preceding vidhi, the ritual acts beginning with the anointing with the five kinds of nectar, followed by anointing with saffron, etc., and ablution, ending with the wiping off the remaining water with a soft cloth, then [the ācārya] causes the image etc. to enter into the mandala housing, and places it facing the mandala at a place not too far away in the north-east corner of the mandala, or in another corner. The immovable monastery, etc., naturally, remains there they are constructed. He visualizes first that these bija-mantras located in the heart, along with the eyes, etc., and the body, etc., are consecrated; he performs the steps described immediately before such as drawing the appropriate wisdom-being through the rays of light emanating from the bija in his heart, etc., repeats aloud the verse beginning with ‘O Bhagavān’ and ending with ‘... may you approach’ three times, and as suitable [he] leads hither in the wisdom-beings either through the light from his heart, or through the various deities; [the ācārya] causes the wisdom-being to enter into the corresponding pledge-being and makes them to be of one taste and controllable. Another method is that [the ācārya] produces a pledge- mandala in

\[\text{thābharaṇo vaṇajāh \vajrapakṣaḥ \upātābhayaḥ \saṃpradāyaḥ \vajradharmasūtir} \text{ācāryaḥ saprajñāh \upātābhayaḥ \vajrapakṣaḥ \pratimadikāraḥ} \text{tathaiva \sīhāpyamaḥ \vihārārakān ca \yathāvasthitam \punah \samaṇyavatātvāya \nispādayaḥ} \text{tatra \tantrabhisaṃsāyāsādhanādīṣya \viditadevatāvīśeṣotpattyanukramo \yasya \devatāvīśeṣasya \ya tāṃ \pratikārtis} \text{tūṃ śūnyatānanta \yathākrānaḥ jhaṭiti vā tām iva \samaṇyavatātvāyaḥ bhāvayaḥ} \text{/}\

41 See above for the discussion of ‘Ablution’.
42 ‘The eyes, etc.’ may mean the eyes, ears, nose, mouth, head, and heart, and ‘the body, etc.’ may mean the body, mouth, and heart (kāyavācicitta). The former consecration is mentioned in the Sādhanamālā, no. 88 (Bhattacharyya 1968: 175).
43 This refers to the first paragraph of ‘Supplication for Inviting and Approaching’.
the heart of the image and causes the wisdom-\textit{maṇḍala} to enter into it and so on.\textsuperscript{44}

\subsection*{2.2.2 Water Consecration}

The \textit{ācārya} performs the nine types of consecration: water (\textit{udaka}), tiara (\textit{mukūṭa}), vajra, bell (\textit{ghañṭā}), vajra-name (\textit{vajranāma}), \textit{ācārya}, secret (\textit{guhya}), \textit{prajñā}-wisdom (\textit{prajñājñāna}), and the fourth consecration (\textit{caturtha-abhiṣeka}), in sequence on the image, etc., to be installed. In the water consecration, the \textit{ācārya} visualizes that the \textit{tathāgatas} and female deities (\textit{devī}) pour nectar, which has \textit{bodhicitta} as its essence, from a vase on the deity which is to be installed. At the same time, the \textit{ācārya} himself pours water from the supreme vase, etc., on the image. The full text of the water consecration is as follows:

\begin{quote}
Next, [the \textit{ācārya}] worships the \textit{tathāgatas} who have been lead to the ten directions and the female deities beginning with Locanā through the light of the \textit{bīja} in the heart to the space before his eyes, and for the purpose of consecrating the image, etc., he makes an entreaty with the following verse:

`As the consecration of the Buddhas, that is the source of merit, was given by one who bears a vajra for the sake of protecting the world, likewise let you give [the consecration] to him.'

[The \textit{ācārya} visualizes] these \textit{tathāgatas} are in coitus with their consorts and dissolve into fluid through great affection (\textit{mahārāgā}), they enter through [the \textit{ācārya}'s] own gate of Vairocana, and come out by the vajra-path, [they] consecrate the image or other which has been inserted into the lotus of goddess\textsuperscript{45} by that fluid by means of the mouth. [The \textit{tathāgatas}] reappear from the lotus in forms of arms, faces, etc., and fill the outer space everywhere. [The \textit{tathāgatas}] attended by their consorts such as Locanā and accompanied by a rain [of offerings] such as canopies, banners, dancing, music, flowers, saffron, and others, by means of a white vessel with a curved sprout
\end{quote}

\textsuperscript{44} Tato `nantaroktavidhinā paścāmārtādikṣaṇādikam kunkumādisamālaḥbhasānāpanalagnajalākṣātiparyantakṛtvā maṇḍalagṛhe praveṣya maṇḍalasyaśāṅyāṁ diṣy an-yasyām vā nātīdūre maṇḍalāḥbhimukhāṁ sthāpayitvā pratimādikam niścālaṁ tu vihāradi-kaṁ svasthānastham eva yathāyogam tadiyahrdhījacaksurādikāyādyadhiṣṭhānabhāvanāpura-rāṣsaram svahṛdhījanayukhītāḥ yathāvasam jñānasattvādyānayanādikāṁ anantaroktān anuṣṭhāya bhagavāṁ ityādikāṁ arthabhedantāṁ triḥ pāthitvā yathāyogam hrdaṁśūbhīṁ bhitvā vātābhīr vā kṛṣya jñānasattvāṁ yathāvasam samayatvam praveṣyaikāraśīkṛtyā vaśīkuryāt / pratimāhṛati samayamaṇḍalāṁ nispaḍyā tatraṁ jñānammadalgṛhapravesādikāṇṇaḥ kuryād ity an-yah /

\textsuperscript{45} The \textit{vajra} and lotus may indicate male and female sexual organs respectively.
filled with nectar of the essence of bodhicitta, perform the consecration on the image, etc., which have come out of the lotus, and Rūpa-vajrā and others glorify the image, etc., by either the auspicious song (maṅgala) [as follows]:

‘May this benediction of the great bliss which dwells in the heart of all types of beings, is formed from all selves (sarvāt-maka), is the leader of all excellent families, and is the father of all sentient beings, today belong to you in the excellent consecration’

or the songs which appear later. [The ācārya] himself sings the auspicious song or the songs which appear later. With the water which has been gathered in one place inside a conch shell from the supreme vase, etc., or alternatively from each [vase] according to sequence, which is scooped with a hand bearing a flower bud and a vajra, and dripped from the point of the vajra accompanied with the flower bud, and which takes on the appearance of the nectar of bodhicitta, [the ācārya] consecrates [the image, etc.] while reciting:

‘As all the tathāgatas are bathed as soon as they are born, I will bathe the pure one with this holy water,’

and the mantra, ‘om, āh, o consecration of all the tathāgatas, o pledge, to the auspicious one, hūṃ svāhā’ and the mantra ‘om, o vajra-water, consecrate, hūṃ’ and with the conviction that the Bhagavān Vajrasattva who takes the form of the main deity of the maṇḍala as the highest guru orders the consecration and carries out the consecration. This is the water consecration.46

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46 Tataḥ svahṛdbijamayukhaiḥ puronabhasy ākṛṣṭadasadiggatatalāgatān locanāideviś ca sampījya pratimādyabhiśekekārthām / buddhānāṃ abhiśekas ta jagatmāṇāya vajrīnā / gunākaro yathā dattas yathā daddhvaṃ asya hī/ iti gāthayābhyarthayet / taś ca tathāgataiḥ prajñāsatamāpamnair mahāraģenā dravībhāya svasya varocanadvāreṇa praviśya vajrayārgenā nirgatya taddravair devipadme mu-khena praveṣitaṃ pratimādkam abhiśicya punar bhajamukhādīnārībhīḥ padmāt niḥsṛtya bahīrambaram āpūrya sthitair locanāḥvividāsaḥhitaiḥ chatrapatākāṃtyangāhāvādhītrakuśamakukumādvratypitarikaraktarakṣalayāvarjitaḥ bodhicītāṃtāpūrṇaśiṣṭaṃtākalaśaś tai prat-imādkam padmād bahīr niḥṣṛtya abhiśicyamānaṃ rūpavajrādibhir yah maṅgalaṃ sakalasattvahrdhisśitasya sarvānakasya varasarvakulādhipasya / niḥāsasatvājanakasya mahāsukhāya tat maṅgalaṃ bhavatu te ‘dya varābhīṣeke hī/ iti maṅgalaiḥena vaksyāṃtāgānair vopanāyānmanmaṅgalaṃ svayam ca tat tāntī vā pragāya vijayaśikālaśaśāṃ jalemahāraṃ śāṅkhe sambhūteṇa pratyekeṇ vā yathākramāṇi sapallava-vajrakaragāhītena sapallavavajrāgraṇālītena bodhicītāṃtārūpeṇa /
The first half is the consecration in the form of sexual yoga visualized by the ācārya. The image placed inside the lotus of the female deities is consecrated with the fluid issuing from the dissolving tathāgatas. From the lotus the tathāgatas are recreated in their original forms, and the consecration of the deity which has appeared from the lotus is again carried out by the tathāgatas. At that time, the female deities such as Rūpavajrā sing the auspicious song around them. The ‘songs which appear later’ which may replace the auspicious song refer to the verses which are found in the ‘Water Consecration’ (24th ritual) which forms part of the disciple consecration.47 The water consecration has two-layers: consecration by the tathāgatas within the visualization of the ācārya, and the actual consecration by the ācārya himself. The consecration by the tathāgatas is ordered by Vajrasatvā who is the central deity of the maṇḍala as well as the ācārya himself.

2.2.3 The Remaining Eight Types of Consecration

The tiara consecration consists of placing a tiara consecrated by the Five Buddhas on the head of the image. At this point a specific mantra is recited,48 and the consecration is performed with the conviction that ‘the ācārya, who is Vajradhara who has the appearance of the main deity of the maṇḍala, places the tiara’. If the image to be installed is Heruka, a cloth (paṭa) is placed on the forehead instead of the tiara.

In the vajra and bell consecrations, these items are given to the image. When the vajra is given, the verse, ‘Today you are consecrated by Buddhas through the consecration of the vajra. Grasp this vajra, the nature of all Buddhas, for the excellent accomplishment’ is recited.49 In the bell consecration, the mantra employed is ‘om, o vajra-lord, I consec-

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47 See TTP, Vol. 80, 116.4.
48 One of these three mantras is recited: ‘om ăh, o vajra, consecrate, āh’ (om ăh vajrabhisīṅca āh), ‘om, o vajra jewel, āh’ (om vajraratna āh), or ‘om āh trām hrīḥ ah’. The Tibetan text has the bija ‘om’ in place of ‘āh’ in the second mantra.
49 The Sanskrit text reads as follows:

adyābhīṣiktas tvam asi buddhāir vajrābhīṣekatah /
idad tat sarvabuddhāvam grhnā vajrāṃ susiddhaye //

This verse also appears in the Vajra Consecration (TTP, Vol. 80, 117.1) forming part of the disciple consecration.
rate you, stand, o vajra, you are the pledge'. 50 Both are recited with the conviction that Vajrasattva recites them.

The name consecration is a naming by Vajrasattva. The naming is done with the mantra, ‘om, o Vajrasattva, I consecrate you through the consecration of the vajra-name. Om, you are such and such vajra’. 51 In place of ‘such and such’ a name appropriate to the deity represented in the image is announced.

The acārya consecration is conducted as follows:

[The acārya] visualizes that the deity of the image, etc., taking the posture of embracing the wisdom mudrā (female consort) with his hands bearing a vajra and a vajra-bell, consecrates [the image] according to the water consecration previously discussed, and attaches the mudrā of the leader of the family (kula) on the head [of each deity]. If the family is not known, he attaches the mudrā of Akṣobhya or Vajrasattva. [The acārya] inserts other tathāgatas, bodhisattvas, female deities therein [in the image] in the form of wisdom-beings, and empowers by the mantra, ‘om, o vajrā, who has been installed well, svāhā’. 52 [The acārya empowers] a monastery or a caitya with the [mantra], ‘om, hūṃ, hrīḥ, bhrūṃ, kham, become the vajra, stand steadily, bhrūṃ, kham’, and [empowers] a sacred text with the mantras, ‘om, o vajrā, who has been installed well, svāhā’ and ‘om hūṃ hrīḥ tvam’. This is the acārya consecration. 53

By repeating the water consecration once more, the figure of the leader of the family appears on the forehead of the image. The employment of Vajrasattva or Akṣobhya when it is not clear to which family the deity belongs, relates to the fact that when creating a mandala for a deity whose family is not clear, the mandala of either of these two deities is used.
When installing items other than images, such as monasteries or sacred texts, *mantras* specific to them are recited.

The secret, wisdom, and fourth consecrations are done as visualizations:

Next, [the *ācārya*] visualizes that Vajrasattva, who takes the form of the chief deity of the *mandala*, draws the assemblage of *tathāgatas*, beginning with Vairocana, accompanied by their consorts by the light of the *bijā* in [his] own heart, enters them through the gate of Vairocana [in the lotus], experiences the great bliss (*mahāsukha*) dissolved into fluid, and places the thing which has been emitted from both the *vajra* and lotus, and which has a shape of *bodhicitta* in the mouth of the deity represented by the image, etc. This is the secret consecration.

Next, [the *ācārya*] convinces himself that the deity represented in the image, etc., and which has completely been in coitus with the female deity who is led hither by Vajrasattva, is made up of the innate bliss (*sahajānanda*). This is the *prajñā*-wisdom consecration.

Next, [the *ācārya*] convinces himself that the deity represented by the image, etc., has the nature of the fourth consecration given by this *vajra*-bearer (*vajrabhṛt*), and is integral (*ekarasa*) with emptiness (*śunyatā*) and compassion (*karuṇā*), both of which are formed of great bliss and abandon the defilements accompanied by habit (*sāvasanāvaraṇa*). This is the fourth consecration.

In the secret consecration, Vajrasattva, who is the *ācārya* himself, places *bodhicitta* which has been generated by sexual *yoga* in the mouth of the image. In the *prajñā* consecration, the consort of Vajrasattva and the deity of the object of installation engage in sexual union, and the deity obtains the innate bliss. In the fourth consecration, the deity himself attains the non-dual nature of emptiness and compassion.

### 2.2.4 Offering (*pujā*)

The *ācārya* makes offerings such as garments, flowers, light, food, incense for rubbing, and body adornments to the deity which has been con-

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54 Tadanu ca kreṣṭamārtir vajrasattvam svarabījākiranānītam saviḍyavairocanādītathāgatasamānāham vairocanadvārānena praviśya dravibhātam mahāsukham anubhūya vajrapad-mābhyaṃ utṣṛṣṭoṃ bodhicittarūpam pratiṃdīdevatāyā mukhe praveśayatīti cintayed iti guhyaṁbhīṣekāḥ /
tatas tena vajrasattvenopaniṭadevvyā samāpannāyāḥ pratiṃdīdevatāyāḥ sahaṣāṇandamayaṃ tvaṃ adhimuṇced iti priṃṭajñānābhīṣekāḥ /
tadanu tena vajrabhṛtā pratipādecatathāhasekasvarūpāṃ pratiṃdīdevatām prahiṇasavā-sanāvanaṃmahāsukhamayaṃsūnyatākaraṇāikarasāṃ adhimuṇced iti caturṭhābhīṣekāḥ /
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secrated. At the same time, he recites the appropriate *mantras*, in which the offering made has the word *vajra* prefixed to it, and is in the feminine gender.\(^{55}\) Next, a *mantra* used when sprinkling water on the offerings is given: ‘*om, ah*, you who purifies all, *hūṃ, phat*’,\(^{56}\) along with a *mantra* for offering fruit: ‘*om jam svāhā*’. Next, property for the sake of the pledge (*samayadrvya*), and bezoar (*rocanā*) are offered along with the *mantra*, ‘*om, o Vajrasattva, ah*’,\(^{57}\) and a mirror is shown to the image.

2.2.5 Opening the Eyes

The prescription of opening the eyes of the image is given as follows:

Immediately afterwards, or if a *homa* (burnt offering) is performed, after satisfying [the deity] through the *homa*, according to the differences of the images, etc., and according to the wishes of the sponsor, [the *ācārya*] prays for the wishes of the sponsor, etc., pacification (*śānti*) to [the acquisition of] Buddha-nature and he applies butter and honey contained in a small silver oil-vessel (*mallikā*) to the eyes of the image with a cleaned stick of gold heavier than one *māṣaka*, while reciting the *mantra*, ‘*om, o eye, o eye, o eye of equality, o purifier, svāhā*’. He thus opens the eyes of the image. If the object is a sacred text, [the *ācārya*] anoints its reflection in a mirror.\(^{58}\)

We can observe that the wishes of sponsors who had images made and donated them are prayed for by the *ācārya* while the eyes are being opened. The method which is adopted when eye lotion cannot be directly put on the object of the installment is the same as previously noted.

2.2.6 Feeding Milk-Gruel to the Deity

Milk-gruel (*pāyasa*) is a dish made from milk, sugar, and rice. If a *homa* is done before the eye-opening, the milk-gruel is made over the *homa* fireplace.

Following that, [the *ācārya*] puts milk, sugar, rice, butter, honey, and coarse sugar (*sarkarā*) in a vessel placed on a tripod (*yantrika*) over

\(^{55}\) *Om āh vajravāsase hūṃ svāhā / om āh vajrapuphe hūṃ svāhā / om āh vajradhape hūṃ svāhā / om āh vajrādihe hūṃ svāhā / om āh vajrānvedye hūṃ svāhā / om āh vajragaṇḍhe hūṃ svāhā / om sarvāḥhanavāhāḥsvāhā/

\(^{56}\) *Om āh sarvāḥhāni hūṃ phat."

\(^{57}\) *Om vajrasattva āh.*

\(^{58}\) Tadānantaṁ vā homasambhava homenāpyāyanāṇantarāṁ vā pratimādyanurūṣato dānapatītyāśayānurūṣatā ca sāntyādibuddhatvaparyantam arthām dānapatītyādīnām abhilāsan māṣakānālpakahemāśālakāyā raupya-mallikāsthitaṁghramadhum ukṣitāvā / om caksuḥ caksuḥ samantacaksuḥ visoḍhane svāhā / iti pathann añjayam śaṁ saṁ caksuḥ uḍgāhāyat / prati-māyāḥ pustakaṃdevatāvās tu darpāṇa bhūvitapratibimbāvāḥ /
the fire in the pit, with a plate (pāṭrī) and scooping ladle, or if unavailable, with a leaf of pippala tree, while solemnly reciting the mantra of the [ācārya]'s own main deity, and he makes milk-gruel. If there is no fireplace for homa, the milk-gruel [is made] over another fire. [The ācārya] recites the mantra, 'om, o sacred food, you who delight in concentration (samādhi) and meditation (dhyāna), svāhā’ over the milk-gruel. While reciting, he feeds the visualized deity of the image, or if a sacred text, etc., the deity reflected in the mirror. He offers ṛcamaṇa (water for sipping), sandalwood, etc., and betel leaf (tāmbūla). Then he states his pledge, ‘om, hūm, trām, hṛīḥ, ah’.\(^{59}\)

After this, a procedure for entering the deity into the object of the installation, when that object is a sacred text or building, is appended.

Next, [the ācārya] visualizes that, as regards a sacred text, Amitābha enters with his consort into the written words, and takes the form of the written words; or [as regards a monastery or caitya,] Vairocana enters with his consort into the monastery or caitya, and takes the form of a monastery which is a basis to all Buddhas, their dharma, and Bodhisattvas or śrāvakas, etc., or takes the form of a caitya which is the foundation of various concentrations. [The ācārya visualizes that] Vajrasattva, etc., empower them for the sake of the benefit to the world while in saṃsāra.\(^{60}\)

Unlike in the case of an image, the eye-opening and the offering of milk-gruel cannot be done directly in the case of a sacred text or building. Otherwise, the object of installation and either Amitābha or Vairocana are separated and later re-united.

### 2.2.7 Petition and Refuge

The ācārya recites the following verses to the deity of the object installed, petitioning it to remain long in the object:

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\(^{59}\) Tadanu kundāgnaṃ kṣrākhandataduklaghramadhuśarkarābbhiḥ pāṛyā śrūvena ca tadabhāve pippalapatrena prakṣipya yantrikoparisthitabhājane sātopam svādhīpamantram udīrayan pāyasam nispādayet / homakundābhāve te anyāgna tat pāyasam / om divyānne samādhiḥyānaṃprīṇane svāhā / ity abhimantavya pathamś ca pratimāṃ pustakādiṣu bhāvita-pratibimbhitadevatām ca prāśayed ācāranam candaṇādikāṃ tāmbūlam ca dadyā / tadanu om hūm trām hṛīḥ ah iti samayam śrāvayet /

\(^{60}\) Tataḥ pustake saprajñām amitābham aksaresu praviśyāksaraśarāpanam savidyavairocanaṃ tu vihāre caitye vā praviśyā vihārarūpaṃ sarvasambuddhataddhānambodhisattvaśrāvaka-vākiyāraṇyam nānasaṃdhiḥlayanam caityarūpanaṃ ca jagadarthakaraṇāyāṃśāḥ samān samādhiṇīḥ ca vajrasattvādhvīhir adhiṃśhitam cintayet /
As all the Buddhas have dwelt in Tuśita, as [Śākyamuni dwelt in] Lady Māyā’s womb, so may they dwell here in this image. May you, staying here always, becoming a Lord, receive these offerings and others in order to increase the bodhicitta for the sake of such and such.61

After that, while reciting the mantra of Amṛtakundalin a vajra is passed around the lower, middle, and upper portions of the image visualizing that the image has become firm. Then verses in praise of the Five Buddhas beginning with Akṣobhya are recited.

O Akṣobhya-vajra, o one of great knowledge, of vajra-world (vajradhātu), o one of great wisdom, of the three maṇḍalas, of the three highest vajras, o vajra sound, let the homage be to you.
O Vairocana, o one of great purity, o vajra of quiescence, o one of great delight, whose nature is light, the highest among the high, o vajra teacher, let the homage be to you.
O Ratnarāja, o deep one, o vajra space, o space, o one with no stain, whose nature is pure, one to whom nothing can adhere, o vajra body, let the homage be to you.
O Vajra Amitabha, o great king, o one with no false discrimination, o space, o Vajradhārk, o affection, o you who have attained the pāramitās, o vajra words, let the homage be to you.
O Amoghavajra, o enlightened, o you who fulfill all wishes, o you who have sprung from a pure self-nature, o Vajrasattva, let the homage be to you.62

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61 Yathā hi sarvasambuddhās tuṣite sampratis̄ṭhitāḥ / māyādevyā yathā kūkṣau tadvat tiṣṭhantvāh kṛtau // atrasthaḥ satataṁ nātho bhūtvā pājūdikān imānām / gṛhīṇa amukkārīh aya bodhicittavivṛddhaye //
The same verses appear in the Supratis̄ṭhopatrasamgraha (TTP, Vol. 5, 112.3.3-4).

62 Akṣobhyavajra mahājñāna vajradhātu mahābudha / trimaṇḍaladhi trivajrāgra ghoṣavajra namo 'stu te // vairocana mahāśuddha vajraṣānta mahārate / prakṛtiprabhāsvavārgregrāgra dēvajrānam 'stu te // ratnarāja sugāṃbhīrāḥ khavajrākāśā nirmla / svabhāvāsvaṭṭaṁ nīlēpa kāyavajra namo 'stu te // vajrāmīta mahārāja nirvikalpa kha vajradhārk / rāṣṭā pāramitāprāpita bhāsavajra namo 'stu te // amoghavajra sambuddha sarvāśāparipūraka / sūdhāsavyāvāvasambhāṭa vajrasattva namo 'stu te //

2.2.8 Forgiveness and Return

The conclusion of the installation ritual is as follows. The acārya begs for forgiveness for any insufficiencies in the ritual, and recites the 100-syllable mantra\(^63\) three times so that no transgression remains, then makes the following statement:

O you whose nature is compassion, please forgive me for what was done insufficiently due to what was not obtainable, what was not known, what was beyond [our] ability, and other [insufficiencies].\(^64\)

Next, the other deities that accompanied the deity of installation when it arrived are urged to return with the following verse:

The Buddhas, female deities, their sons (= Bodhisattvas), deities beginning with Brahmā, and nāgas may forgive insufficiencies in the ritual procedure. Let they long protect this image from fire, earth, water, and wind. May they give pacification, prosperity, and blessings to the sponsor completely as well as to his sons and other [relatives], disciples, and to ourselves. Let they, then, may willingly return to the Buddha field in order to come here again.\(^65\)

Finally, an oblation is offered, the sponsor himself circumambulates the object of the installation ceremony, makes offerings and prostrates, and then gives a donation to the acārya.

2.2.9 Supplemental Stipulations

Abhayākaraśānta prescribes the entire procedure of the installation ceremony as above, but he further provides some supplemental explanations.

First there are some points regarding the deity summoned as the object of the installation ceremony. As has already been discussed, while in the case of an image of the deity, the deity himself or the leader of the family to which the deity belongs is invited, in the case of a sacred text,\(^65\)

\[^63\] O˙m vajrasattva samayam anupālaya vajrasattvatvenapisṭha dr̥gho me bhava sutosyo me bhava suposyo me bhava anurakto me bhava sarvasiddhiṁ me prayaccha sarvākarmasu ca me cītām śreyāḥ karaṁ ha ha ha ha hoḥ bhagyavan sarvatathāgata-vajra mā me muṇica vajrībhava mahāsmayasyaṁtaṁ āḥ.

\[^64\] Aprāptyā cāparijñānād aśaktyā ca dayāmaya / yat kṛtam nyānam anyad vā tat sarvam ksantu arhasi //

\[^65\] Ksantu arhantī sambuddhā devatyās tatstuṭi āpi / brahmādyā devatā nāgaḥ yad vidhiṇyānādikam //
rakṣantu cāgṛbhuvārmarutāḥ pratimāṃśi cīram /
kuryur dānapateḥ śantiḥ puṣṭiṁ svastīṁ ca sarvātāḥ //
tatputrādeś ca śiśyāṁ asmākam ca tato madā /
gacchantu buddhavīṣayāṁ punar āṅgantum atra ca //

The same verses appear in the Supratisṭhathantarasaṅgraha (TTP, Vol. 5, 123.2.1-3).
Amitābha, and in the case of a building, Vairocana are invited respectively. If the family is uncertain, Akṣobhya or Vajrasattva is substituted. Other stipulations for the deity of the installation ceremony follow shortly afterwards.

On the other hand, some [teachers] say the installation of the image of Śamvara or Hevajra, etc., constitutes of by generating a pledge-being of the [Guhya]samājā, insertion of the maṇḍala of wisdom, and a consecration. This is because the [Guhya]samājā is superior. Only after performing them, it should be clearly visualized that the sovereign of the pledge and wisdom maṇḍalas of the [Guhya]samājā has the appearance of Śamvara, etc. They say how there can be any contradiction in that the image of them takes their [own] appearance.66

The maṇḍalas of Akṣobhya and Vajrasattva which can be applied to general usage in the installation ceremony of an image are based on the Guhyasamājā-tantra. Abhayākaragupta thus has emphasized the importance of the Guhyasamājā-tantra. This fact explains that even if the deity is of the mother-tantra stage, such as Śamvara or Hevajra, the same guhyasamājā-maṇḍala is made and the central deity thereof is summoned instead of Śamvara, etc., though it takes the form of the substituted deity.

Next, Abhayākaragupta introduces a procedure known as the ‘simplified installation ceremony’:

In the case of the simplified installation ceremony, [the ācārya visualizes that] the deity is empty, then after that he rapidly generates the appropriate pledge-beings [of the deity], with empowered eyes, bodies, etc. He inserts its wisdom-being who has been drawn in by the light of the bija-mantra in his own heart therein (= pledge-being), then the tathāgatas, etc., drawn in by the light of the bija-mantra and [the ācārya] himself consecrate [the deity] with the water in the vase. He makes offerings and recites its mantra 108 times. Thus the image, etc., are installed.67

The ceremony is constructed with the generation of the pledge-being, its merging with the wisdom-being, consecration by water, offerings, and the

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66 Anye tu sāmvaradehevasattvanipratimānyā api sāmājikasamayātātanvaniṣṭhitijñānānandesamayālapraveśābhisekataḥ pratiṣṭhā śyā eva niruttaratvāt samājasya tadananantarā eva tu sāmājaśayājanānaṁdaśevaṁ śaṁvaradīrūpa āvirbhāvaniyā iti / tatpratimāpi tadrūpāveti kva virodha ity āhūḥ /

67 Sanskritpratisthāvāṃ tu pratimādeh śānyatātanaratā jñāti tattatasamayāsattvam cakṣukbvaśdyadhisthitām nispāda tatra tajñānasattvam svairbhūbyakirānātām antarbhāvya svairbhūbijayākhūnātātathāgatādibhiḥ svaṁ ca kalasājalar abhiṣicya sampūjya tanamantram aṣṭottaraśatam japed iti pratimādikam pratiṣṭhitam bhavati /
recitation of the deity’s mantra 108 times, all of which are parts of the usual installation.

The third supplemental point concerns the installation of an image or caitya containing relics (sarīra) of the Buddha. A special dhāraṇī is written on a birch-leaf which is used to wrap the relics and the wrapped relics are then placed in a cavity made inside the image, etc. The following steps are taken before the general installation ceremony is conducted:

When special reverence is to be paid to the relics of the tathāgata, while in the process of construction [the acārya] has a cavity left in the head or base of an image, or in the case of a caitya, in the centre. When [the image is] completed, [the acārya] writes the special mantra, ‘Homage to the Bhagavān, to Śākyamuni, to the tathāgata, to the arhat, to the sanyaksambuddha, om, o muni, o muni. To the great muni, svāhā. The existences arise from cause, and the tathāgata has taught their cause. The cause of the existences ceases. This is the great śramaṇa’s saying’ in a birch-leaf by using saffron and bezooar (gorocanā). Then he wraps the relics, which have been bathed, in the leaf, and places it in the cavity reciting the mantra, ‘om, to one who possesses the mantra and the relics in the womb, svāhā’. Then, reciting the mantra, ‘om, to one who possesses the vajra and the relics in the womb, svāhā’, he blocks the opening with vajra-glue (vajralepa) and afterwards conducts its installation ceremony [of the images, etc.] as explained above.

Finally, Abhayākaragupta discusses the installation ceremony for rosary beads:

The acārya, having taken on the appearance of Vajradhara, visualizes in his right hand, of which he has promptly visualized his [five

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68 Tib. rgyab (back).
70 Yadā tu tathāgatadhātoḥ satkāraviśeṣo ‘bhimatas tadā ghatanakāla eva pratimāyāh śirasi pāṭe vā caityasya garbhe kuḥaram kārayet nispatau bhūrje kumkumagorocanābhyaṃ / namo bhagavate śākyamunaye tathāgatāyārhatे sanyaksambuddhyā / om mune mune mahāmuniye svāhā /

ye dharmaḥ hetuprabhavā hetum teśaṁ tathāgato hy avadat
teśaṁ ca ca yo nirodha evamvādi mahāśramaṇaḥ /

iti dhāraṇīviśeṣaṁ ca likhitvā tena snāpitadhātmuḥ veṣṭayitvā om mantradhātugarbhāya svāhā / iti pathan kuhaṃ praksipet / tadanau om vajradhātugarbhāya svāhā / iti japa vajralepena kuharadvāraṃ lepayitvā pārvavat tatpratīṣṭhām kuryād iti /

fingers having the form of the five-pronged vajra, a sun disc created from the syllable ăh and empowered by the syllable ăh; he visualizes in his left hand, of which he has promptly visualized his fingers having the shape of the lotus petals, a moon disc created from the syllable a and empowered by this [syllable a]; then he visualizes that the central string of the rosary beads which he holds between both hands has the nature of Vajrasattva and that the eight strings in the eight directions have the nature of Padmapani, Maitreya, Gaganagañja, Samantabhadra, Vajrapani, Mañjuśrī, Sarvanivaravajrakshobhā, and Kṣitigarbha; then he visualizes that the beads (gulī) have the nature of tathāgatas, such as Vairocana, etc., and that the bead on the upper end (uparigudā) has the nature of a stūpa of such dharmas as strength and fearlessness, etc., then he inserts Vajrasattva and the other deities (= wisdom-beings) who have been drawn hither by the light of the bija in the heart, into the appropriate [pledge-beings], and empowers it with this mantra: ‘(the meaning of the first half is unclear) om I become the superior wisdom made of all Buddhas at each step. Hūm, hūm, ho, ho, ho, āh, khaṁ, svāhā’. [The ācārya] consecrates it with the water in the vase and makes offerings. This is the installation ceremony for rosary.

Unlike the installation ceremonies examined earlier, not a single deity is summoned in the installation of the rosary, but a type of maṇḍala which has Vajrasattva in the centre with the Eight Great Bodhisattvas is visualized, and tathāgatas and a caitya are also mentioned. The consecration called for is apparently the water consecration. There is additionally a simplified installation ceremony for rosary:

In the case of the simplified procedure, [the ācārya] visualizes Vāgvakajra to the rosary, then visualizes that Vāgvakajra merges with a...
wisdom-being and takes the form of the rosary by changing his appearance, then he consecrates it with the water in the vase, makes offerings, then recites the hrdaya [mantra] of Vāgyajra 108 times.\textsuperscript{74}

The plural deities are altered to Vāgyajra alone, and the basic format is the same as the simplified installation ceremony for images and so on.

\subsection*{2.3 Installation of a Reservoir and Others}

Abhayākaragupta has hitherto in the previous chapters discussed the installation ceremonies of images, buildings, sacred texts, rosaries, and so on by focusing on the installation ceremony for images and he now explains the inauguration of a reservoir,\textsuperscript{75} etc., and of a grove in the following chapters separately. The reason why he treats them separately is that the procedure followed is different from that of other structures.

The inauguration of a reservoir, etc., can be divided into four general stages. The first part is as follows:

If the sponsor has the wherewithal, [the ācārya] draws a mandala with Vairocana as the central deity on the bank of a reservoir; he unites himself with the central deity of the mandala, he then throws bali-oblations in the directions of the reservoir, etc., and visualizes that the water has become empty (śūnya). [The ācārya] visualizes Vajravaruṇa as the pledge-being, who is transformed from Vairocana who is in coitus with Locañā generated from the syllable bhrūṃ in the mandala created from the syllable bhrūṃ. [The Vajravaruṇa] is white and has a human face, but has seven hoods [like a cobra], and holds a noose made of a nāga in the left hand; he is in coitus with his consort whom he embraces in a blissful manner; he holds in his right hand a blue water lily. From his navel downwards he has the

\textsuperscript{74}Samkṣepāt tv aksāsūtre vāgyajram vibhāvyā āhānasattvenaikikṛtya tadrāpaparā-vṛtyākṣasūtrākārayam vicintya kalasaṣajalenābhāṣicya sampūja vāgyajrahṛdayam sāṣṭātām japed ity aksāṣūtrapratīṣṭhā / \textsuperscript{75}Abhayākaragupta, in the title of Chapter 18, provides three types of reservoir: puṣ-kariṇī, vāṇī, and kāṇa. Depending on the Matsya-purāṇa, Chapter 58, Kane explains that these three are named in accordance with the size of the reservoir. See, P. V. Kane, History of Dharmaśāstra, Vol. II, Poona: Bhandarkar Oriental Research Institute (2nd edn.), 1974, p. 893. Also in the brahmanical tradition we have the rituals concerning the reservoir (tadāga etc.): see, e.g. Śāṅkhāyana-Grhyasūtra 5.2.1-9; Kāhaka-Grhyasūtra 71.12-13; Āgniśāvyaghyasūtra 2.4.3; Āśvalāyana-Grhyaparisiṣṭa 4.9; Hiranyakase-Gṛhyaśeṣasūtra 1.7.1; Atharvavedaparisiṣṭa 39; Bodhāyana-Gṛhyaśeṣasūtra 4.4; Agni-purāṇa 64.1-44; Bhaviṣya-purāṇa 4.127.1-38; Viṣṇudharmottara-purāṇa 3.296.9-15; Padma-purāṇa 6.27.1-12. See also S. Einoo, ‘Notes on the Inauguration Ceremony of a Water Reservoir’, Felicitation Volume to Prof. Dr. Kimura.
form of a snake. [The ācārya] makes offerings of pāḍya, ācamana, and argha to Vairocana (= jñānasattva) who has been drawn in by the light of the bija in his own heart then with mantra, ‘om, o vajra, you are the pledge’, he inserts him into [the pledge-being of Varuṇa], conducts the consecration, and makes offerings of flowers and so on. Vajravaruṇa changes into the water [of the reservoir] which reflects glittering, which is made of the nectar of wisdom and provided with eight qualities because it is fragrant, delicious, light, pure, clam, cool, and not causing pain to throat or stomach, which reaches to the lower world of rasātala, and which is the dwelling place of the clan of the eight nāgas. [The ācārya] surrounds the water by belts of waves.  

To summarize the shared points with and differences from the preceding installation ceremonies, the prepared maṇḍala has Vairocana as its central deity, and the ācārya unites himself with Vairocana to conduct the ceremony. However, the pledge-being summoned is not that of Vairocana as such, but of Vairocana in the form of Vajravaruṇa. The pledge-being is generated, and the wisdom-being of Vairocana enters and merges into it. After offering argha and other types of waters the consecration is conducted and the offering follows as before. The entering of Varuṇa to the water corresponds to the visualization process conducted after the feeding of milk-gruel in the installation ceremonies of monasteries or sacred texts, but here eight qualities of excellent water are visualized, and the dwellings of the eight nāgas are provided in the water.

In the second and the third sections, the ācārya places metal figures of the eight nāgas around Varuṇa to form a three-dimensional maṇḍala in the reservoir, etc., and he visualizes this ‘nāga-maṇḍala’ itself.  

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76 Dānapateḥ saktisambhave vairocanaṇāyakaṁ maṇḍalaṁ vartayitvā tīre ca kredrayogavān puṣkaraṇīyādīkṣuṁ nīkṣipya balin jalaṁ śṛṇyāḥ śūcitaṁ vicintya / bhrūja-cakrabhrūmaprāṇalocanāsāmagamprāṇavairocanaparāśaṁ vajravaruṇaṁ svetam manuṣyaśyaṁ saaptapanam vāmakarenāhīpāsahābhāṅgatavallabhāsāmāpanam sallām savyylene-divārrahāram nābher adhiḥ sarpākāraṁ samayavatsvam vibhāya / tasmin svahābājaṁ prāṇamīśamāṇīta vairocanam pāḍyācamananārghadhānapurāṇasam / om vajra samayaṁ tvaṁ ity uktvā praveṣābhiṣicitaṁ puspādibhiḥ sampūjya tatparinatam pratībhāvayat pāṭaṁ jñānāntarayaṁ sugandhīsvādulagvacchamundaśītakāṁkākṣyābādhaḥ kavatvād aṣṭāṅgoṭpāṇīyaṁ ārasātalam aṣṭaṅgakuṭulāvāsam kallolamālikalayet pariṁ / ‘Kallolamālikalayet’ in the last sentence is ambiguous for me. I suppose this is denominative derived from ‘kallola-mālika’.

77 The ceremony for making or drawing an image of a nāga and placing it in the pond can be seen in the rain-making and rain-ceasing rituals. See M. Moriguchi, ‘Seiudan-ho no tenkai (The Development of the Altar for Rain Making)’, Chizan Gakuho, Vol. 19, 1971, pp. 227-55. In the brahmanical tradition the images of water-dwelling creatures such as
At the bottom of water [the ācārya] places figures of the eight nāgas which are [visualized] promptly to have the appearance of pledge-beings and to be not different from the wisdom-beings drawn hither by the rays of light from the bija in the heart. In the vicinity of the post erected in the centre of the reservoir, which is either double the height of the depth of the water or equal to the depth, and the top of which has the image of Varuṇa possessing the nature of the two beings (= jñānasattva and samayasattva), or, if there is no post, in the centre [of the reservoir], [the ācārya positions] Ananta made of gold in the east, Padma made of brass in the south, Takṣaka made of copper in the west, Vāsuki made of pure silver in the north, Mahāpadma cast from white lead in the north-east, Śaṅkhapāla made of lead in the south-east, Karkkota made of bronze in the south-west, and Kulika made of iron in the north-west. If there is no post, he places Vajravaruṇa made of crystal in the centre.\(^78\)

Next, [the ācārya] scatters five kinds of nectar, milk, and camphor (karpūra), etc., to Varuṇa and other [nāgas], worships them with flowers to them, and, if possible, [the ācārya] practices homa for gaining prosperity. On the bank of the reservoir he sits on a place smeared with cow dung, draws a mandala with paste of white sandalwood; he visualizes a lotus located in the mandala, which has been drawn in by the light of the bija in his own heart, and visualizes further Vajravaruṇa on its pericarp, Ananta on the eastern petal, Padma on the southern, Takṣaka on the western, Vāsuki on the northern, Mahāpadma on the north-eastern, Śaṅkhapāla on the south-eastern, Karkkota on the south-western, and Kulika on the north-western, and all the nāgas outside in all directions.\(^79\)

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\(^{78}\) Tatra ca jalatale ‘stau nāgān ghatitān jhātīti samayasattvarigpān kṛdhijaśrayānyānīta-jñānasattvābhinnān śhāyāy et/ puskārīyām khātāto dvīgpurapramānīyā vuccihrayasammitāyā vā tathahrayasatvāmakavarunapratikriyaktaśrāskāyā madhyārotpitāyapayastē samāpe yaṣṭirahatijalādhrārayāyī madhye / tatra pūrve ’nantaḥ sauvanah / dakṣiṇe padmah paitsalāh / paścime taksakas tāmravyayāh / uttare vāsukiḥ śādhipūrayvanayāh / aśāne mahāpadma raṅgaghatitāh / agnau śaṅkhapālāh śīāmayaḥ / nairte karkkotāḥ kāṃsyaḥ / vāyavye kulikaś ayasah / yaṣṭardehyāvāvah tu madhye vajravarunāh sphātikah /

\(^{79}\) Tatra paṁcāmaṁ kṣirān karpurādikān ca varunādibhyo niksīpya tān puspādhībhī sammāyā sambhāve pustyarhaṁ hutvā tiḥa gomayalipte niṣadya sitagandhena maṇḍalām
At the end of the ceremony oblations to the nāgas are given.

‘om, āh, to Vajravaruna, hūm, svāhā’ ‘om āh, to Ananta hūm, svāhā’, in this manner while reciting the mantras including the name of each, [the ācārya] worships them with a white flower, make a gesture of snake-hood (phanābhīnaya) with the left hand, and covers it with the right hand. Reciting the mantra for the bali-oblations to the nāgas, ‘om, o Ananta, o Vāsuki, o Ṭaksaka, o Karkkoṭa, o Padma, o Mahāpadma, o Śāṅkhapāla, o Kulika, o Pāla, o Devati, o Mahādevati, o Somaśikhi, o Mahāśikhi, o Daṇḍadhara, o Mahādaṇḍadhara, o Apalālahulunḍa, o Nanda, o Upananda, o Sāgara, o Mahāsāgara, o Taptā, o Mahātaptā, o Śrīkānti, o Mahākānti, o Ratnakānti, o Surūpa, o Mahāsurūpa, o Bhadrāhika, o Mahodara, o Śili, o Mahāśili, om, eat, come, come, o great lord of nāgas, o all, bhūr, bhuvah, phum, phum, svāhā’. Reciting the above mantra for bali-oblations to the nāgas, [the ācārya] empowers the bali-oblation of milk.

The bali-oblation is usually made at the end of the installation ceremony as well, but in this case the oblation is specially called nāga-bali consisting of milk. After this, a request is made to Varuṇa and the nāgas to abide in the place for a long time and forgiveness is begged with the 100-syllable mantra. Then the empowered milk put on eight dishes is offered in the directions as the bali-oblation, and it is sprinkled in the periphery, and the donor gratifies the young girls by feeding, etc. Thus the inauguration ceremony of the water reservoir comes to an end.

2.4 Inauguration of a Grove and Others

The deity visualized inside the grove is here again Vairocana, and Vairocana’s pledge-being and wisdom-being are first merged. This is then
consecrated with the water of the vase, and is visualized as changing to become the trees of the grove, and offerings of flowers, etc., to the trees follow. Finally, a request is made to remain long in the location and the bali-oblation is made. The installation ceremony for a grove is similar in format to the already discussed simplified installation ceremony. The text reads as follows:

At the time of the inauguration ceremony for a mango grove, a garden, etc., [the ācārya], who has made bali-oblations in the directions and has made himself Vairocana, visualizes the central tree to be empty and furthermore to have the appearance of Vairocana. [The ācārya] inserts the wisdom-being of Vairocana, to whom the offerings of argha and so on have been done, [into the pledge-being], and consecrates it with [the water of] the vase. Believing that the tree has thus transformed to him (= Vairocana) and, at that time, that all the other trees also have transformed from it, [the ācārya] worships the central tree of the grove and the deities who empower it with flowers, etc., and the other trees as well with fruits, etc., requests that the cherished grove remain long, and makes the bali-oblations in the directions. This is the ritual of the inauguration of a grove, etc.83

3 The Information Source of Abhayākaragupta

The Śrīkālacakrasupratiṣṭhopāyikavidhi84 (KCPV), ascribed to Kālacakrapāda (the younger), provides information about the installation ceremony closely similar to that of the VĀ. Its original Sanskrit text has been lost and only the Tibetan translation is available. In the VĀ Abhayākaragupta does not mention this work and he does not clarify any information source for the installation ceremony, but the contents of both works are almost identical and it seems difficult to regard this fact purely as an accident.

If Kālacakrapāda really wrote the KCPV and if it can be dated earlier than the VĀ, it is highly possible that Abhayākaragupta knew the KCPV

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83 Āmrārāmādyāndipratiṣṭhāyāṃ digbalīṃ datvā vairocanātmā pradhānavrksaṃ śāntāntaraṃ vairocanarūpaṃ vicintya tatra jñānasattva vairocanāṃ arghādipārvākāṃ pravṛṣyā kalājenābhiccya tatparinamat tāṃ vrksam tadaivāṃśe ca tāṃ tatparatāṃ adhimucya tāṃ mukhyavrksam tadadhiṣṭhārdevatāś ca puspādibhiḥ sampūjya phalādibhiḥ parān upakurvanāryārmādeśaṃ ciraśhitaye 'nayācya digbalīṃ dadyāt ity ārāmādyāndipratiṣṭhāvidhiḥ /

84 TTP, no. 2108.
and consulted it when he wrote the chapters on the installation ceremonies in the V¯A. Kālacakrapāda, active in the eleventh century, contributed much to the formation of the tradition of the Kālacakra-tantra in India. Abhayākaragupta is reported as one of the successors of the tradition of this tantra.\(^{85}\) He also wrote two works on the Kālacakra-tantra.\(^{86}\)

It is still possible to think that the KCPV is a later work whose author was not Kālacakrapāda, and that the author wrote this work by consulting the V¯A and borrowed the name of Kālacakrapāda to give authenticity to the KCPV. However, the differences between these two works, which will be shown later, strongly suggest that the V¯A depends on the KCPV, and not the KCPV on the V¯A. A detailed textual comparison, however, makes it on the other hand also clear that the V¯A is not a mere copy of the KCPV. Due to the loss of the original Sanskrit version of the KCPV a close investigation is in fact rather difficult; however, we can confirm that the expressions in the same contents in these works sometimes differ from each other. From that I infer that Abhayākaragupta knew the KCPV but he compiled the V¯A in his own words adding further information and modifying some minor points which will be discussed in List 2.

The procedures for the installation ceremonies in both works are in principle identical but there are some differences between them which I classify into three categories.

First, the KCPV ranks the deity Kālacakra at the highest level of the pantheon but Abhayākaragupta does the same for the deity Guhyasamāja (Vajrasattva or Vajradhara). This fact causes some alternations in the ritual performances. For example, when the ācārya performs a yoga practice of a particular deity at the starting point of a ritual sequence, the V¯A refers to Vajrasattva or Vajradhara, whereas the KCPV refers to Kālacakra instead. Similarly, in the invitation stage Abhayākaragupta begins a verse with ‘o bhagav¯an such and such’, but Kālacakrapāda specifies the deity as Kālacakra instead of ‘such and such’.\(^{87}\) The structure of the ablution altar is also subject to this difference: while the V¯A says that the four

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\(^{86}\) The Kālacakrodattana (TTP, no. 2095) and the Kālacakravatāra (TTP, no. 2098).

\(^{87}\) TTP, Vol. 48, 14.5.8.
From Material to Deity

symbols of Vairocana, Ratnasambhava, Amitābha and Amoghasiddhi should be drawn on the four petals of the lotus in the east, south, west and north directions respectively, the KCPV says that the symbols of Amoghasiddhi and others should be drawn from the eastern direction. This definition reflects the fact that Amoghasiddhi is located on the eastern petal in the Kālacakra-āṇḍala.

Second, as shown in List 2, some paragraphs discussing particular topics in the VĀ are not found in the KCPV, on the other hand, the contents of the KCPV are completely found in the VĀ. For instance, the VĀ explains the method of the special installation for the image, in which relics of the tathāgatas are inserted, but the KCPV includes no corresponding paragraph. In the VĀ Abhayākaragupta recommends using the Guhyasamājā-āṇḍala to perform the installation of the image of Samvara or Hevajra. No parallel paragraph can be found in the KCPV. This definition may be Abhayākaragupta’s own invention to emphasize the significance of the Guhyasamājā tradition.

The third difference is that Abhayākaragupta introduces some additional methods which are not shared by Kālacakra-pāda. For instance, Abhayākaragupta mentions three types of the ablution altar and Kālacakra-pāda mentions only one type which may correspond to the VĀ’s third type. Another example is that when Abhayākaragupta describes the method of the unification of the pledge-being (samayasattva) and the wisdom-being (jñānasattva), he introduces the second opinion that ‘alternatively the performer creates the pledge-āṇḍala in the heart of the image and then proceeds to the insertion and other [processes] of the wisdom-āṇḍala and others’. This sentence is not included in the KCPV. In fact, the VĀ often introduces alternative methods in particular rituals. Thus, Abhayākaragupta mentions plural methods, but he sometimes criticizes improper methods, because in the VĀ he intended to eliminate confusion in the ritual procedures. From this we can suppose that Abhayākaragupta intended to present the standardized prescriptions of the installation ceremonies mainly based on the KCPV, but he drew also upon other sources.

These examples disclose the differences of the standpoints of the two authors, and they also suggest that Abhayākaragupta wrote the VĀ while consulting the KCPV. But such differences do not affect the procedure of

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88 TTP, Vol. 48, 14.3.8. (See above p. 204.)
89 TTP, Vol. 48, 14.3.7-8.
90 As for the purpose of writing the VĀ, see Mori, 1997, pp. 43-54.
the ceremony itself. Even though Abhayākaraṇagupta substitutes Kālacakra for Guhyasamāja in some stages, or he modifies the design of the ablution altar, the ācārya performs the installation ceremony in the order identical to the one in KCPV.

However, we should notice one significant change which affects the process of the ceremony. In the section on the installation of an image, Abhayākaraṇagupta defines the nine stages of the consecration beginning with the water consecration. Furthermore, he inserts a discussion on the necessity of the consecration of an image. The KCPV has no corresponding paragraphs and Kālacakraṇāda has the following passage instead: ‘[the ācārya] performs the water consecration and others according to the consecration of the disciple, which is explained in an earlier part [of the text]’. Kālacakraṇāda’s instruction does not include any practical description of the procedure, although Abhayākaraṇagupta discusses it in detail.

In the VĀ Abhayākaraṇagupta emphasizes the necessity of the consecration of an image on the basis of the instruction of the ‘great teachers’ (mahāratha: great vehicles), who insist that the installation of an image is to be performed according to the installation of a disciple. If Abhayākaraṇagupta indicates the consecration of a disciple by the term ‘the pratiṣṭhā of a disciple’, this passage is almost identical to Kālacakraṇāda’s instruction. Though Abhayākaraṇagupta does not clarify who the ‘great teachers’ are, it is possible that Kālacakraṇāda is included among them due to the close contents of the KCPV.

Following this discussion, Abhayākaraṇagupta seems to explain the consecration procedure in detail in accordance with Kālacakraṇāda’s instructions. But we should confirm whether the nine kinds of the consecration clarified in the VĀ are equal to the ‘consecration of a disciple’ in the KCPV. Kālacakraṇāda’s words ‘the consecration of a disciple, which is explained in an earlier part [of the text]’ are obscure, because there is no definition of the consecration of a disciple in the KCPV. Kālacakraṇāda’s explanation of the consecration of a disciple is discussed in his commentary (tīkā) on the Sekoddeśa ascribed to Nādapāda (Nāropa). The Sekoddeśa is regarded as a basic manual for the consecration system.

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91 Tib. chu la sogs pa’i dbang rnams sngon du gsungs pa’i slob ma la dbang bskur ba ji lta ba bzhin no (TTP, Vol. 48, 15.2.5).
92 In the KCPV Kālacakraṇāda shows a similar inconsistency when he mentions the ablution to an image: the ācārya performs an ablution while reciting ‘the verse mentioned earlier’ (sngon gyi brjod pa’i tshigs su bcad pa), but there is no corresponding verse in the text.
in the tradition of the *Kālacakra-tantra*. Both the *Sekoddeša* and its commentary by *Kālacakrāpāda* maintain two consecration groups: the worldly consecration and the extra-worldly consecration. The first group consists of seven stages: water, tiara, cloth, *vajra* and bell, *ācārya*, *vajra*-name, and permission, and the second is of four stages: vase, secret, *prajñā* wisdom, and the fourth. Though these stages are partially included in the nine consecrations in the *VĀ*, the structure of the whole procedure is not identical to that of the *VĀ*.

As stated above, the consecration of a disciple is one of the main topics of the *VĀ*, which is fully discussed in the chapters following the installation. Nine kinds of consecration are included in it, i.e. nos. 24-28, 30, 35-37 of the fifty rituals. Through the comparison of the contents of the ritual procedures in the installation of an image, etc., and the consecration of a disciple, we can confirm that they are identical to each other, though the objects of the consecration are, of course, different.

As an important follower of the tradition of the *Kālacakra-tantra*, Abhayākaragupta must have learned the system of the consecration of this tradition, and, in fact, in the section on the consecration of a disciple in the *VĀ* he suggests that his own system partly follows this tradition. When he explains the installation of an image, he introduces this original consecration system from the *VĀ* on the basis of the instruction of the ‘great teachers’ probably including *Kālacakra-pāda*.

To sum up, Abhayākaragupta follows the structure of the installation ceremony which was formulated in the *KCPV*, but he modifies it in some minor points. The most significant modification is that Abhayākaragupta introduces his own system of the consecration which consists of nine stages, whereas *Kālacakra-pāda* instructs that it be performed according to the consecration of a disciple.

### 4 The Installation Ceremony Prior to the *Vajrāvalī*

I have examined the fact that the installation ceremony in the *VĀ* has a close relationship to that of the *KCPV* and that, to some degree, the former depends on the latter. But no other texts which deal with the installation ceremony are directly related to these two works. Moreover, among the

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94 I have discussed this in Mori, 1997, pp. 99-102.
existent manuals available in Tibetan versions on the installation ceremo-
ymony listed by Bentor, we cannot find any two or more texts which can
be directly related to each other. Hence, it may be impossible to trace
the formation and the transmission of the installation ceremony in Tantric
Buddhism on the basis of these. However, the VA and the KCPV have
much in common as far as the installation ceremony is concerned.

Through the investigation of these materials, we notice some common
elements. Many texts share the same mantra and verses which are recited
during the ceremony. In the materials on the installation ceremony
of Tantric Buddhism, the most commonly included elements are the
following five processes: (1) preparation of the ablution altar, (2) ablution
(snāna) or consecration (abhiṣeka) at the altar, (3) offering of a garment
and flower, etc., (4) opening the eyes, and (5) offering of a meal. These
five elements are arranged in this order with no exception. Particular man-
tras and verses to be recited are mentioned in most texts.

Between (1) the preparation of the altar and (2) the ablution at the
altar, the VA and the KCPV mention the nīrājana, which is regarded to be
a purifying process. Vāgīśvara’s work also includes this procedure, but
most materials exclude it. In the same way, the VA and the KCPV repeat
the main part of the invitation (adhivāsana) at the beginning of the install-
ation (pratisthā) and similar instructions can be found in Śāntimgarbhā’s
manual, but it is not common in other texts.

Apart from the five elements listed above, the presentation of a mirror
is also included in many works, but some texts mention this procedure
only after the offering of a garment has been made, etc., and other texts
do so after the opening of the eyes. If the mirror is presented after the
offering, it implies that the deity can look at his/her own figure decorated
with the offered items in the mirror; and in the case of opening the eyes,
the deity can confirm that he/she really has had his/her own eyes opened.
Abhayākaragupta mentions the presentation of a mirror after the offering
in the installation ceremony, but in the section on the consecration of a
disciple in the VA, he mentions it after the eye opening.

For example, the mantra ‘om cakṣuḥ cakṣuḥ samantracaśuḥ viśodhane svāhā’ is
shared by the works by Vāgīśvara (TTP, no. 3952), Krṣṇa (TTP, no. 2386) and Ānandagarbha
(TTP, no. 3344) and Supratisthata tantra-samgraha (TTP, no. 118). And the verse beginning
with ‘as soon as all the tathāgatas are born’ is also found in them.

Pratisthāvidhi (TTP, no. 3952).

TTP, no. 3410, Vol. 75, 168.4.6.

Śāntimgarbhā’s vidhi (TTP, no. 3416) and Ānandagarbha’s vidhi (TTP, no. 3344) can
be classified into the latter category.

In this section, Abhayākaragupta critically introduces an opinion that some texts
It should also be noted that most materials regarding the installation ceremony consist of two stages, i.e. the invitation (adhivāsana) and the installation (pratiṣṭhā). The entire ceremony is performed on two successive days and, as the original meaning of the adhivāsana indicates, the deity descends and enters the object which is to be installed and resides there for one night. These two stages are found even in the text belonging to the rather earlier material such as the pratiṣṭhāvidhi of Ānandagarbha, who belongs to the eighth century. This fact excludes the possibility that one stage was established first then the other stage was added to it at a later date. We can infer that the structure consisting of the invitation and the installation was established at an early stage and was maintained through the generations until the time of the KCPV and the VĀ. This may be inferred by the fact that, as I mentioned before, the Brhatsamhitā defines the invitation and the installation processes which are performed by various sects including Buddhism.

Though the whole ceremony consists of these two stages, it is not fixed where the invitation ends and the installation begins. The first element, preparation of the ablution altar, is included in the invitation and the last two elements, opening the eyes and the offering of the meal, are always part of the installation. The remaining two elements, the bathing and the offering, are included either in the invitation or in the installation. It is interesting to note that no text divides these two elements into different stages, i.e. the ablution in the invitation and the offering during the installation. Due to this fact these elements are closely connected and are performed successively. In these two elements, the image is anointed by pañcagavya and other fragrant materials, then water is sprinkled as ablation or consecration. After this the ācārya wipes off the water on the body and puts on a garment, then he offers flower, incense, etc. Such a procedure is also found in the pūjā ceremony (ṣodāśa-upacārapūjā, etc.), which is one of the most common and important ceremonies of Hinduism.

The ablution (snāna) and the consecration (abhiṣeka) should have originally indicated different activities, but in some texts both words are used as synonyms, or the consecration is performed as a part of the ablation. In some traditions of the Hindu pūjā ceremony, the term ‘consecra-
tion’ is used to indicate the ablution.\textsuperscript{102} As mentioned above, the \textit{KCPV} says that the consecration of an image is performed according to the consecration of a disciple. Ānandagarbha’s ritual text provides a similar instruction, which enjoins the \textit{ācārya} to perform the ablution of an image through the consecration.\textsuperscript{103} The \textit{Suprāṭiṣṭhātantrasamgraha}, a canon which elaborates the consecration ceremony only, reads ‘bathe the image’ and repeats in other words ‘perform the consecration according to the ritual manual’.\textsuperscript{104} The \textit{Pratīṣṭhāvīdhi} ascribed to Kṛṣṇa reads ‘perform the bathing of the consecration’.\textsuperscript{105} These examples strongly suggest that the bathing of the image with water is actually done by the method of consecration.

At the stage of ablation (or consecration), most texts instruct that the \textit{ācārya} should recite the verse: ‘As soon as all the \textit{tathāgatas} are born . . .’ and the mantra: ‘\textit{om, o all tathāgatas, sprinkle . . .}’. This verse refers to the Śākyamuni’s birth and his first bathing by the two nāga kings,\textsuperscript{106} which is ritually repeated at the stage of the installation. In addition, the \textit{mantra} implies the role of the \textit{tathāgatas}, who perform the consecration for the Bodhisattva at the final stage of his practice. This idea was commonly known to the Mahāyāna Buddhists like the followers of the \textit{Gandhāvyūha-sūtra} and the \textit{Daśabhūmika-sūtra}, etc.\textsuperscript{107} Tantric Buddhists must have borrowed this idea when they invented the initiation of a disciple.

The ablation (or consecration) of an image during the installation ceremony is not merely a purification of the statue, but a sort of its empowerment based upon these traditions. Tantric Buddhists may have borrowed the structure and elements of the installation ceremony from Hindus, but they attached their own meanings in order to conform with the Buddhist context.

\textsuperscript{102} See G. Bühnemann, \textit{Pūjā: A Study in Śmaśāntiritual}, Vienna: Institut für Indologie der Universität Wien, 1988, pp. 151-54. Tsuchiyama’s article in this volume discusses the confusion between consecration (\textit{abhiseka}) and ablation (\textit{snāna}).

\textsuperscript{103} Tib. \textit{dbang bkur ba’i cho gas khrus gsol bar bya ste} (TTP, Vol. 74, 61.4.7).

\textsuperscript{104} Tib. \textit{cho ga bzhiin du mngon dbang bkur} (TTP, Vol. 5, 122.5.1-2).

\textsuperscript{105} Tib. \textit{dbang bkur ba’i khrus gsol te} (TTP, Vol. 56, 219.5.4-5).


\textsuperscript{107} For example, Taishō Tripitaka, no. 279, Vol. 10, pp. 118c, 143b, 206a, 215c-16a, 287a, 296b, 305b, 311b, 316a, etc.
5 Concluding remarks

I have investigated the installation ceremony for Tantric Buddhism mainly based upon the VA, which was compiled by Abhayakaragupta at the beginning of the twelfth century. The installation ceremony elaborated in it is an elaborate ritual sequence including the construction of the mandala. It might have been one of the most important ceremonies of the Buddhists of the time.

Abhayakaragupta describes the procedure for the installation of an image, building, reservoir, grove, and others, but mainly focuses upon the installation of an image. Some elements of the ceremony (e.g. type of mandala, meditated deity) are suitably altered depending on the object to be installed.

It is highly possible that Abhayakaragupta referred to the KCPV of Kalacakrapada when he compiled the VA. For the most part Abhayakaragupta follows the KCPV, but he substitutes the consecration of an image with his original method, which is identical to the consecration of a disciple described in the last part of the VA. It is supported by the definition, ‘perform the bathing as the consecration [of a disciple]’, which is included in the KCPV and some other works on the installation ceremony.

We must pay attention to the fact that Abhayakaragupta, who belongs to the final phase of Indian Buddhism, invented his own method for the consecration ceremony of a disciple. It begins with the water consecration and ends with the fourth consecration. It is completely different from the consecrations intended by the authors belonging to the earlier period such as Anandagarbha.

Surveying the installation ceremony explained in the various materials including the VA and the KCPV, we can reconstruct its fundamental structure as follows: the acarya prepares the ablution altar and places the object of the installation on it. He anoints the object with pancaagavya and other fragrant materials and concludes with sprinkling water from a vase on it. After the ablution (or consecration) the acarya offers a garment and flowers, etc. Then he performs the ceremonial opening of the eyes of the deity represented in the object with eye lotion. Finally, he offers a meal to the deity. According to a variety of texts, the acarya performs other processes: nirajana, presentation of a mirror, oblation (bali), burnt offering (homa), worship by the patron, etc.

These elements are included also in the installation ceremonies performed by the Hindus and the bathing and the offering are allocated the central position in the Hindu pujà ceremony. The structure and the method
of the ceremony are not original to the Buddhists. As to the elements unique to the Buddhists, we can enumerate only the deity invoked, the method of meditation, and the mantra and verses recited during the ceremony. They attach Buddhist meanings to the ceremony which is superficially identical with the Hindu installation ceremony.

**Abbreviations**


KCPV: Śrīkālacakrasupratiṣṭhopāyikavidhi.

Taisho: Taisho Tripitaka 大正新脩大藏経.

TTP: Tibetan Tripitaka, the Peking edition, Suzuki Foundation.

VĀ: Vajrāvalī-nāma-maṇḍalopāyikā
List 1: Fifty Rituals in the Vajrāvalī

1. Water offering to a monastery and other things (vihārādyarga)
2. Characteristics of the water offering and others (arghādīdānalaksana)
3. Purpose of the preliminary worship (pūrvasevāniyamaprayojana)
4. Acceptance of the disciple (śisyasaṅgraha)
5. Digging the site (bhūkhana)
6. Purification of the site (bhūmiśodhana)
7. Appropriating the site (bhūmiparigraha)
8. Pegging the obstacles with spikes (vighnakīlana)
9. Preparatory rites of Vasundhāra (vasundhāradhvīśana)
10. Preparation of the vases (kalaśdhvīśana)
11. Preparation of the deities (devatādhvīśana)
12. Drawing the lines of the mandala (mandalasūtraṇa)
13. Scattering the coloured powders (rajaḥpātana)
14. Placement of the vases (kalaśanyāsa)
15. Completion of the mandala (mandalasādhana)
16. Inviting the deity (devatādhvīśana)
17. Installation of an image and others (pratimādipratīṣṭhā)
18. Installation of a reservoir and others (puṣkarinyādipratīṣṭhā)
19. Installation of a grove and others (ārāmādipratīṣṭhā)
20. Preparation of the disciple (śīyādhvīśana)
21. Entry of the master (ācāryapraveśa)
22. Entry of the disciple (śisyapraveśa)
23. Garland consecration (mālābhīṣeka)
24. Water consecration (udakābhīṣeka)
25. Tiara consecration (mukutābhīṣeka)
26. Vajra consecration (vajrābhīṣeka)
27. Bell consecration (ghaṅṭābhīṣeka)
28. Name consecration (nāmābhīṣeka)
29. Bestowing three pledges (trīsamayadāna)
30. Master consecration (ācāryābhīṣeka)
31. Giving of mantra (mantrasamarpāṇa)
32. Eye lotion (aṅjana)
33. Mirror consecration (darpanābhīṣeka)
34. Shooting an arrow (śarakṣepa)
35. Secret consecration (guhyābhīṣeka)
36. Prajñā wisdom consecration (prajñājñānābhīṣeka)
37. Fourth consecration (caturṇābhīṣeka)
38. Consort vow (vidyāvrata)
39. Vajra vow (vajravrata)
40. Giving the vow of conduct (caryāvrata)
41. Pronouncement (vyākaraṇa)
42. Permission (anujñā)
43. Inspiration (āśvāsa)
44. Self consecration (svasyābhiseka)
45. Rite of burnt offerings (homa)
46. Gathering up the maṇḍala (maṇḍalopasaṁhāra)
47. Mental maṇḍala (mānasamaṇḍala)
48. Oblation (bali)
49. Removing impediments (vighnanivāraṇa)
50. Characteristics and manner of holding the vajra and bell (vajraghañ-
   ṭālaksana)
List 2: The Contents of the Installation Ceremony in the *Vajrāvalī* (VĀ)

The headings in brackets [ ] are not included in the *Kālacakraśupratīśāhavidhi* (*KCPV*) by Kālacakrapāda.

The headings with asterisk ‘*’ indicates that the VĀ and the *KCPV* differ in some respects.

**16th Ritual: Preparation of the Deity and Others**
- Preparation of the *maṇḍala*
- Preparation of the altar for ablution*
  
* *Nīrājana*

Ablution
- Supplication for inviting and approaching

**17th Ritual: Installation of an Image and Others**
- Merging of the pledge-being and the wisdom-being
- Water consecration*
  - [The remaining eight types of consecration*]
  - [Discussion about the necessity of consecration]
- Offering
- Opening the eyes
- Ingestion of milk-gruel
- Petition and refuge
- Forgiveness and return

**17th Ritual: Supplemental Stipulations**
- Relationship between the *maṇḍala* and the installed object
- Simplified installation ceremony
  - [Installation of the image, *stūpa*, etc., containing the relics]
  - [Installation of the image of Saṃvara, Hevajra, etc.]
- Installation of *vidyā*
- Installation of a rosary

**18th Ritual: Installation of a Reservoir and Others**

**19th Ritual: Installation of a Grove and Others**