

*From Material to Deity*

Edited by  
*Shingo Einoo and Jun Takashima*

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*Indian Rituals of Consecration*



MANOHAR

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*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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SHINGO EINO  
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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 *Brhatsamhitā*, compiled by the famous diviner, Varāhamihira, in the sixth century AD, devotes one chapter to the installation ceremony.<sup>1</sup> The author divides the ceremony into two parts, i.e. invitation (*adhivāsana*) 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,<sup>2</sup> and this fact suggests that the Buddhists performed their own installation

<sup>1</sup> M. Ramakrishna Bhat, *Varāhamihira's Brhat Samhitā with English Translation, Exhaustive Notes and Literary Comments*, part 2, Delhi: Motilal Banarsidass, 1982, pp. 568-73 (Chapter 60).

<sup>2</sup> *Viṣṇor bhāgavatān maḡāṃś ca savituh śambhoḥ sabhasmadvijān  
māṭṭhām api maṇḍalakramavido viprān vidur brahmaṇaḥ |  
śākyaṅ sarvāhitasya śāntamanaso nagnān jīnānāṃ vidur  
ye yaṃ devam upāśrītāḥ 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.<sup>3</sup> Among them, the *Supraṭiṣṭhātāntra-saṃgraha*<sup>4</sup> 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 '*pratiṣṭhāvidhi*', 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' (*netrodghāṭavidhi*).<sup>5</sup>

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

Abhayākaragupta (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. Abhayākaragupta 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 Abhayākaragupta 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

<sup>3</sup> Y. Bentor, *Consecration of Images and Stupas in Indo-Tibetan Tantric Buddhism*, Brill's Indological Library, Vol. 11, Leiden: Brill, 1996, pp. 349-53.

<sup>4</sup> TTP, no. 118.

<sup>5</sup> For example, TTP, no. 3413.

<sup>6</sup> As for this text, see Masahide Mori, *The Vajrāvalī of Abhayākaragupta*, Ph.D. thesis submitted to the University of London, 1997.

provides supplementary information. However, as an exception, the first chapter (*vihārādyarghavidhi*) 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 (*sūtraṇavidhi*) 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,<sup>7</sup> 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.<sup>8</sup>

## 2 The Installation Ceremony in the *Vajrāvalī*

Abhayākaragupta devotes four chapters to the installation ceremony: ‘Inviting the Deity’ (*devatā-adhivāsana*), ‘Installation of an Image and Others’ (*pratimādipratiṣṭhā*), ‘Installation of a Reservoir and Others’ (*puṣkarīṇyādipratiṣṭhā*), and ‘Installation of a Grove and Others’ (*ārāmādipratiṣṭhā*). 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 (*akṣasūtra*). The discussion

<sup>7</sup> 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.

<sup>8</sup> 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.<sup>9</sup>

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’ (*śiṣyapraṭiṣṭhām iva pratimādiṭiṣṭhām api kuryāt*). In the *VĀ* the expression ‘installation of the disciple’ does not appear elsewhere.<sup>10</sup> 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

<sup>9</sup> *Tadanu tatra rajomaṇḍale paṭādimaṇḍale vā sāksātkṛte vā manomayamaṇḍale yathoktapūjādiṭiṣṭhām śiṣyapraṭiṣṭhām iva pratimādiṭiṣṭhām api kuryāt.*

<sup>10</sup> 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.



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 *maṇḍalas*. Among the fifty rituals of the *VĀ*, numbers ten and fourteen explain this, and the reader is instructed to refer to them by Abhayākaragupta.

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 *bīja-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.<sup>11</sup>

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*. Abhayākaragupta 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*<sup>12</sup> 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*),<sup>13</sup> 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

<sup>11</sup> As for the Tantric Buddhist meditation using the pledge-being and the wisdom-being, see F. Lessing and A. Wayman, *Introduction to the Tantric Buddhist Systems*, Delhi: Motilal Banarsidass, 1978, pp. 290-301.

<sup>12</sup> The Tibetan has 'two *hastas*' (*khru gnyis pa*).

<sup>13</sup> 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*),<sup>14</sup> square, of double lines, with four gates, but with no *toraṇa*, [the *ācārya* puts] a wheel, jewel, lotus, and sword<sup>15</sup> in the margins of the four directions from the east, and the symbols of the Four Mothers<sup>16</sup> 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<sup>17</sup>

In the centre of the *maṇḍala* on the ablution 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

<sup>14</sup> It is not clear what is exactly meant here. Does this mean the inner circle of a coloured *maṇḍala* already made?

<sup>15</sup> In sequence, they are the symbols of Vairocana, Ratnasambhava, Amitābha, and Amoghasiddhi.

<sup>16</sup> According to the *Ācāryakriyāsamuccaya* (Lokesh Chandra, *Kriyāsamuccaya*. Śata-piṭaka 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, Māmākī, Pāṇḍarā and Tārā are, in sequence, eye, *vajra*, lotus, and water lily.

<sup>17</sup> *Snānavedīṃ caturhastāṃ caturasrāṃ hastadvayocchritāṃ athavā dairghyeṇāṣṭhasthātām tadardhocchrayām athavā dairghyeṇa dvādaśhasthātām tadardhocchrayām / śalyādido-ṣarahitām mṛṇmayīm iṣṭakādīmayīm vā tadabhāve yathālabdhām yathāvasthitabhūmīm vā lepanādibhir likhitavedikām digvidikṣu sthāpītāṣṭakalaśām mṛṇmṛṣṭām sāmṛtapañcagavyādīlptām vitānasitacchatradhvajapatākāpūrṇakumbhakusumanṛtyagūtavādītrādibhir yathāptair vā manoharām kārayitvā śubhe tīthivāranakṣatramuhūrtādau kṛtasnānahāranūpurakeyūrakarṇābharaṇakaṅkaṇāṅgulīyakādyābharaṇo yathāptābharaṇo vā[ ]cāryo vajrasatvāmūrṭiḥ savidyas tasyā vedyā madhye viśvapadmaṃ paścimadvāracaturasraikarekhāveṣṭitam rajobhir ālepanādibhir vā likhet / athavā nistoraṇapaścimadvāracaturasramadhyagatam / athavā garbhamaṇḍalārddhamānam caturasraṃ caturdvāraṃ dvīpūtam nistoraṇam pūrvādīpaṭṭikāsu cakraratnapadmakhaḍgān koṇeṣu caturmāṭṛcihnāni madhye viśvāṣṭadala-kamalam ceti saṃkṣiptamadhyavistarabhedāt tridhāsnānamaṇḍalam / (['] — an unnecessary *avagraha* is inserted in the manuscript).*

east. As the *ācārya* stands to the east to perform the ritual, the *ācārya*, the abluion *maṇḍala* 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 abluion *maṇḍala*, but the transportation of buildings or large images would be impossible. In such a case, there is no need of the abluion altar. Instead, the *ācārya* visualizes the appropriate pledge-being on the altar, to whom the *maṇḍala*<sup>18</sup> is shown.

### 2.1.2 *Nīrājana*

The *nīrājana* ceremony<sup>19</sup> concerning the image, etc., placed on the abluion *maṇḍala* is performed in the evening as follows:

In the evening,<sup>20</sup> in front of the image, etc., [the *ācārya*] faces to it and after offering *pāḍya* (water for washing the feet), *argha* (water for honorable one), etc., or without offering *argha*, etc., undertakes the *nīrājana*. At that time, [the *ācārya*] holds with both hands mustard seeds (*siddhārtha*) over which the *mantra* of [Amṛta]kuṇḍalin, ‘*om āḥ o Vighnāntaka hūm*’, and the syllable ‘*hūm*’ 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*’,<sup>21</sup> 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<sup>22</sup> (*dhaivalitaśarāva*), with pieces of cow dung together with a *dūrvā* blade, some portions of food (*bhaktajaḍī*), and a purificant<sup>23</sup> (*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

<sup>18</sup> This is not the abluion *maṇḍala*, but the *maṇḍala* already prepared before the installation ceremony.

<sup>19</sup> According to the *Bhaviṣyapurāṇa*, the *Viṣṇudharmottarapurāṇa*, and the *Agnipurāṇa*, the *nīrājana* ceremony is performed to purify the weapons and army. See S. Einoo, ‘The Autumn Goddess Festival: Described in the Purāṇas’, M. Tanaka and M. Tachikawa, eds., *Living with Śakti: Gender, Sexuality and Religion in South Asia*, Senri Ethnological Studies 50, Osaka: National Museum of Ethnology, 1999, pp. 49-54.

<sup>20</sup> The Tibetan has ‘in the morning’ (*tho rangs kyi dus su*).

<sup>21</sup> In the Trailokyavijaya Chapter of the *Sarvatathāgatātattvasaṃgraha* a similar *mantra* (*om sarvapāpadahana svāhā*) appears. See K. Horiuchi, *Shoe-Kongochokyo no kenkyu*, Kōyasan: The Institute of Esoteric Buddhist Culture, 1983, p. 467.

<sup>22</sup> It is not clear what exactly is meant.

<sup>23</sup> 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<sup>24</sup> containing ghee over which [the *ācārya*] has recited the *mantra* of [Amṛta]kuṇḍalin and the syllable *hūṃ* seven times. The above is the sequence of the *nīrājana* ceremony.<sup>25</sup>

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 *nīrājana* ceremony, five types of nectar are applied to the image:

Next, using a bunch of *dūrvā* grass over which the *mantra* of [Amṛta]kuṇḍalin has been recited, [the *ācārya*] anoints an image, etc.,<sup>26</sup> which are suitable for ablution, 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, cow urine, and cow dung while reciting the *mantra*, *om hūṃ*

<sup>24</sup> Tib. *spos dkar gyi bduḡ pas*. BHSB has some fragrant substance for *sarjgara*, but the actual name is not provided.

<sup>25</sup> *Pradoṣasamaye pratimādikaṃ puraskṛtya tadabhimukhībhiḥ pādyaṅghādīdānapurāḥsaram arghādīdānaṃ vinā vā nīrājayet / tatra om āḥ viḡnāntakṛt hūṃ iti kuṇḍalimantrena hūṃkāreṇa ca saptajaptaiḥ siddhārthaiḥ savyetaramuṣṭhibhyāṃ grhītaiḥ pratyekaṃ vāradvayaṃ vāmāvartena om sarvapāpadahana vajrāya vajrasattvasya sarvapāpam daha svāhā / iti paṭhan nirmaṅcya siddhārthān agnau kṣīpet / tathā dakṣiṇāvartena / vāmadakṣiṇatas tathodakena / tathā dhavalītaśarāvais tathā sadūrvāṅkuragomayajadībhis tathā bhaktajadībhiḥ / śītalikayā ca / kiṃtu śarāvādayo ’gnau na kṣēpyāḥ / tato hastābhyāṃ pratimādikaṃ upaspr̥ṣet / cakreśamantrena pratimāder yathāyogaṃ sākṣād darpaṇapratibimbītasya vā hr̥dī gandhalepanaṃ puṣpamālayā śiroveṣṭanaṃ purato ’rghadānaṃ kṛtvā dipaṃ parabhrāmya kuṇḍalinā hūṃkāreṇa ca saptajaptasaghṛtasajjarasadhūpena dhūpayet iti nīrājanakramaḥ /*

<sup>26</sup> The Tibetan is *sku gzugs* (image); there is no word in the Tibetan here for ‘etc.’

*trāṃ hrīḥ aḥ*.<sup>27</sup> 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].<sup>28</sup>

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]kuṇḍalin has been recited, and which is fragrant and pure, he anoints it with the paste of the bark of five types of milk-wood (*kṣīravrkṣa*): *nyagrodha*, *udumbara*, *plakṣa*, *pippala*, and *gandhamuṇḍa* contained in a brass utensil; and while reciting either the *mantra*, ‘*oṃ*, that which purifies the bodies of all the *tathāgatas*, *svāhā*’,<sup>29</sup> or the *mantra*: *oṃ hūṃ trāṃ hrīḥ khaṃ khaḥ*, anoints with fragrant sesame oil (*taila*) contained in a brass utensil, anoints with *amalakṣī*<sup>30</sup> 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 (*śrīkhaṇḍa*), red sandalwood (*raktacandana*), saffron (*kuṅkuma*), *granthika* fragrance, and aloe (*aguru*), or with saffron, aloe, musk (*kasturī*), camphor (*kar-pūra*), 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<sup>31</sup> (*vijayakalaśa*) 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.<sup>32</sup> He wipes

<sup>27</sup> The *bījas* symbolize the Five Buddhas in the following order: Vairocana, Akṣobhya, Ratnasambhava, Amitābha, and Amoghasiddhi.

<sup>28</sup> *Tadanu kuṇḍalijaptadūrvākūrcena tāmrahājanasthair miśritadadhidugdhaghṛta-madhukhaṇḍarūpaiḥ pañcāmṛtais tadanu dadhidugdhaghṛtagomayagomūtraiḥ pañcagavyaiḥ snānayogyam pratimādikaṃ oṃ hūṃ trāṃ hrīḥ aḥ iti mantreṇa mraṅkṣayet / paṭapustakamṛmayādicitṛitapratimādikaṃ tu darpaṇe pratibimbitaṃ /*

<sup>29</sup> A similar *mantra* is included in the *Supraṭiṣṭhatantrasaṃgraha* (TTP, no. 118, Vol. 5, 122.4.5).

<sup>30</sup> Skt. *amalakṣī* (or *āmalakṣī*, *amalakṣī*, *amalakṣī*), Tib. *sgyu ru ra*. Details are uncertain.

<sup>31</sup> ‘The supreme vase’, which corresponds to the central deity of the *maṇḍala*, is included in the vases prepared prior to the installation and consecration ceremonies.

<sup>32</sup> The full text of this verse appears in the water consecration section of the Installation Ceremony of an Image, etc. It reads as follows:

off the remaining water with a soft cloth, and adorns it with a garment according to the ability [of the sponsor].<sup>33</sup>

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 ablution are kept in brass containers. *Dūrvā* grass is not used. The latter portion of the quotation includes a visualized ablution 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 *bīja* 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 ablution 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 *maṇḍala* deities,<sup>34</sup> and the supreme vase corresponds to the central deity of the *maṇḍala* and is the most important of all the vases.

#### 2.1.4 Supplication for Inviting and Approaching

The *ācārya* draws in the wisdom-being accompanied by the Buddhas or Bodhisattvas with the light emitted by the *bīja 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: *pādyā*, *ācamana* (rinsing water), and *argha*, are offered and the *pūjā* conducted, the *ācārya* 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 jātāmātreṇa snāpitāḥ sarvatathāgataḥ |*  
*tathāhaṃ snāpayiṣyāmi śuddhaṃ divyena vāriṇā ||*

<sup>33</sup> *Tataḥ kuṇḍalijaptasugandhiśucivāriṇā snāpayitvā kāmśyabhājanasthaiḥ pañcānām nyagrodhodumbaraplakṣapippalagandhamuṇḍānām kṣīravṛkṣāṇām pañcavalakalakalkair virūkṣya oṃ sarvatathāgatakāyaviśodhane svāhā | iti mantram oṃ hūṃ trāṃ hrīḥ khaṃ khaḥ iti vā 'vartayan kāmśyabhājanasthasugandhitailena mṛakṣayitvā virūkṣya kāmśyasthāmālakṣyā pralīpya tathā snāpayitvā kāmśyasthaharidrayā pralīpya snāpayitvā śrīkhaṇḍarakatācandanakuṃmagranthikāgurubhir yathālābhaṃ kuṃkumāgurukasturīkarpūrādībhir vā samālabhya hṛdbījakīraṇānītātathāgatadevībhiḥ kumbhaiḥ snāpyamānaṃ maṅgalagītivicitravādītrādīpuraḥsaram vijayakalāśādīnām jalaiḥ śāṅkhe 'nyatra vā sambhṛtair yathā hi jātāmātreṇetyādivakṣyamānaṃ paṭhan snāpayet | tallagnajalaṃ mṛdūvastreṇākṛṣya yathāśakti vastrādībhir maṇḍayet |*

<sup>34</sup> According to the explanation in the tenth ritual, in the case of the Guhyasamāja-*maṇḍala* with Mañjuvājra 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).

O Bhagavān,<sup>35</sup> 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,<sup>36</sup> 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.<sup>37</sup> 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].<sup>38</sup>

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*, ‘*om, o vajra*, to the coming back again, *muḥ*’,<sup>39</sup> and re-

<sup>35</sup> 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 *maṇḍala* is to be made before drawing the outlines of the *maṇḍala*.

<sup>36</sup> 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.

<sup>37</sup> The Tibetan has ‘*vajra-eye*’ (*rdo rje'i spyan*) instead of ‘divine eye’.

<sup>38</sup> *Bhagavann amuka sadvajra vidyārāja namo 'stu te /  
kartum icchāmi te nātha pratiṣṭhānaṃ dayāmaya //  
śiṣyānām anukampārthaṃ yuṣmākaṃ pūjanāya ca /  
sattvānāṃ puṇyavṛddhyarthaṃ bodhicittodayāya ca //  
tan me bhaktasya bhagavan prasādaṃ kartum arhasi /  
samanvāharantu māṃ buddhā jagaccakrakriyārthadāḥ //  
phalasthā bodhisattvās ca yās cānyā mantradevatāḥ /  
devatā lokapālās ca bhūtāḥ sambodhiśāsītāḥ //  
śāsanābhiratāḥ sattvā ye cānye divyacakṣuṣaḥ /  
amuko 'haṃ mahāvajrī pratiṣṭhām amukasya tu //  
kariṣyāmi tato yūyaṃ sāmīdhyam kartum arhatha //*

<sup>39</sup> *Om 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 Amṛtakunḍalin. 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 *nīrājana* 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*, *sādhana*, 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].<sup>40</sup>

<sup>40</sup> *Tadanu pratyūṣe snānavedīṃ tathā manoharāṃ kārayitvā śubhamuhūrtādau 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 ablation, ending with the wiping off the remaining water with a soft cloth,<sup>41</sup> then [the *ācārya*] causes the image etc. to enter into the *maṇḍala* housing, and places it facing the *maṇḍala* at a place not too far away in the north-east corner of the *maṇḍala*, or in another corner. The immovable monastery, etc., naturally, remains there they are constructed. He visualizes first that these *bīja-mantras* located in the heart, along with the eyes, etc., and the body, etc., are consecrated;<sup>42</sup> he performs the steps described immediately before<sup>43</sup> such as drawing the appropriate wisdom-being through the rays of light emanating from the *bīja* 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-*maṇḍala* in

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*thābharāṇo vajradharamūrtir ācāryaḥ saprajña upaviśya balipūjāpūrvakaṃ pratimādikaṃ tathaiva sthāpitaṃ vihārādikaṃ ca yathāvasthitaṃ puṇaḥ samayasattvarūpam niṣpādayet / tatra tantrābhisamayāsādhanaḍiṣu viditadevatāviśeṣotpattyanukramo yasya devatāviśeṣasya yā pratikṛtiḥ tāṃ śūnyatānantaram yathākramaṃ jhaṭiti vā tam iva samayasattvarūpam bhāvayet /*

<sup>41</sup> See above for the discussion of ‘Ablution’.

<sup>42</sup> ‘The eyes, etc.’ may mean the eyes, ears, nose, mouth, head, and heart, and ‘the body, etc.’ may mean the body, mouth, and heart (*kāyavākcitta*). The former consecration is mentioned in the *Sādhana-mālā*, no. 88 (Bhattacharyya 1968: 175).

<sup>43</sup> This refers to the first paragraph of ‘Supplication for Inviting and Approaching’.

the heart of the image and causes the wisdom-*maṇḍala* to enter into it and so on.<sup>44</sup>

### 2.2.2 Water Consecration

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

Next, [the *ācārya*] worships the *tathāgatas* who have been lead to the ten directions and the female deities beginning with Locanā through the light of the *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 *ācārya* visualizes] these *tathāgatas* are in coitus with their consorts and dissolve into fluid through great affection (*mahārāga*), they enter through [the *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<sup>45</sup> by that fluid by means of the mouth. [The *tathāgatas*] reappear from the lotus in forms of arms, faces, etc., and fill the outer space everywhere. [The *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

<sup>44</sup> *Tato 'nantaroktavidhinā pañcāmṛtādīmraṅgaśādikāṃ kuṅkumādisamālabhanasāpanalagnajalākṣīpariyantaṃ kṛtvā maṇḍalagrhe praveśya maṇḍalasyaiśānyāṃ diśy anyasyāṃ vā nātidūre maṇḍalābhimukhaṃ sthāpayivā pratimādikaṃ niścalaṃ tu vihārādikaṃ svasthānastham eva yathāyogaṃ tadīyahṛdbījacakṣurādikāyādyadhīṣṭhānabhāvanāpuraḥsaraṃ svahṛdbījamayūkhair yathāsvaṃ jñānasattvādyānayanādikam anantaroktam anuṣṭhāya bhagavaṇ ityādikam arhathetyantaṃ triḥ paṭhitvā yathāyogaṃ hṛdraśmibhir devatābhir vā kṛṣya jñānasattvaṃ yathāsvaṃ samayasattve praveśyaikarasikṛtya vaśīkuryāt / pratimāhṛdi samayamaṇḍalaṃ niśpādya tatraiva jñānamaṇḍalapraveśādikaṃ kuryād ity anyah /*

<sup>45</sup> The *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 Rūpavajrā 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*, ‘*oṃ, āḥ*, o consecration of all the *tathāgatas*, o pledge, to the auspicious one, *hūṃ svāhā*’ and the *mantra* ‘*oṃ, o vajra-water*, consecrate, *hūṃ*’ and with the conviction that the Bhagavān Vajrasattva who takes the form of the main deity of the *maṅḍala* as the highest *guru* orders the consecration and carries out the consecration. This is the water consecration.<sup>46</sup>

<sup>46</sup> *Tataḥ svahṛdbījamayūkhaiḥ puronabhasy ākrṣṭadaśadiggatatathāgatān locanādidevīś ca sampūjya pratimādyabhiṣekārthaṃ /*

*buddhānām abhiṣekas tu jagattrāṇāya vajriṇā /*  
*guṇākaro yathā dattas tathā dadadhvam asya hi //*

*iti gāthayābhyarthayet / taiś ca tathāgataiḥ prajñāsamāpannair mahārāgeṇa dravibhūya svasya vairocānavāreṇa praviśya vajramāreṇa nirgatyā taddravair devīpadme mukhena praveśitaṃ pratimādikam abhiṣicya punar bhujamukhādīmūrtibhiḥ padmāt niḥsr̥tya bahirambaram āpūrya sthitair locanādividyāsahitaiś chatrapatākāṅṛtyagūtavāditrakusumakuṅkumādivṛṣṭiparikaritakarakiśalayāvarjītabodhicittāmṛtapūrṇasītakalaśais tat pratimādikam padmād bahir niḥsr̥tam abhiṣicyamānaṃ rūpavajrādibhir*

*yat maṅgalaṃ sakalasattvaḥṛdisthitasya sarvātmakasya varasarvakulādhipasya /*  
*niḥśeṣasattvajanakasya mahāsukhasya tat maṅgalaṃ bhavatu te 'dya varābhiṣeke //*

*iti maṅgalaḡṭhena vakṣyamāṇaḡṭhāir vopañyamāṇamaṅgalaṃ svayaṃ ca tat tāni vā praḡyā vijayādikalāśānām jalenaikatra śāṅkhe sambhūtena praṭyekaṃ vā yathākramaṃ sapallavavajrakaragṛhītena sapallavavajrāḡṛagalitena bodhicittāmṛtarūpeṇa /*

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.<sup>47</sup> 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 Vajrasattva 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,<sup>48</sup> 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.<sup>49</sup> In the bell consecration, the *mantra* employed is ‘*oṃ, o vajra*-lord, I consec-

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*yathā hi jātamātreṇa snāpitāḥ sarvatathāgataḥ |  
tathāhaṃ snāpayiṣyāmi śuddhaṃ divyena vāriṇā ||*

*oṃ āḥ sarvatathāgatābhiṣeka samaya śriye hūṃ svāhā | iti | oṃ vajrodakābhiṣiṅca hūṃ |  
iti ca paṭhan bhagavān vajrasattva eva paramagurur maṇḍalādhipatimūrtir abhiṣecayaty  
abhiṣiṅceti ceti dṛḍhādhimuktyābhiṣiṅced ity udakābhiṣekāḥ |*

<sup>47</sup> See TTP, Vol. 80, 116.4.

<sup>48</sup> One of these three *mantras* is recited: ‘*oṃ āḥ, o vajra*, consecrate, *hūṃ*’ (*oṃ āḥ vajrābhiṣiṅca hūṃ*), ‘*oṃ, o vajra* jewel, *āṃ*’ (*oṃ vajraratna āṃ*), or ‘*oṃ hūṃ trāṃ hrīḥ aḥ*’. The Tibetan text has the *bīja* ‘*oṃ*’ in place of ‘*āṃ*’ in the second *mantra*.

<sup>49</sup> The Sanskrit text reads as follows:

*adyābhiṣiktas tvam asi buddhair vajrābhiṣekataḥ |  
idaṃ tat sarvabuddhatvaṃ grhṇa vajraṃ 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'.<sup>50</sup> 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*, 'oṃ, *o Vajrasattva*, I consecrate you through the consecration of the *vajra*-name. *Oṃ*, you are such and such *vajra*'.<sup>51</sup> In place of 'such and such' a name appropriate to the deity represented in the image is announced.

The *ācārya* consecration is conducted as follows:

[The *ācārya*] 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 the each deity]. If the family is not known, he attaches the *mudrā* of Akṣobhya or Vajrasattva. [The *ācārya*] inserts other *tathāgatas*, *bodhisattvas*, female deities therein [in the image] in the form of wisdom-beings, and empowers by the *mantra*, 'oṃ, *o vajrā*, who has been installed well, *svāhā*'.<sup>52</sup> [The *ācārya* empowers] a monastery or a *caitya* with [the *mantra*], 'oṃ, *hūṃ*, *hrīḥ*, *bhrūṃ*, *khaṃ*, become the *vajra*, stand steadily, *bhrūṃ*, *khaṃ*', and [empowers] a sacred text with the *mantras*, 'oṃ, *o vajrā*, who has been installed well, *svāhā*' and 'oṃ *hūṃ hrīḥ tvam*'. This is the *ācārya* consecration.<sup>53</sup>

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 *maṇḍala* for a deity whose family is not clear, the *maṇḍala* of either of these two deities is used.

<sup>50</sup> *Oṃ vajrādhipati tvām abhiṣiñcāmi tiṣṭha vajra samayas tvam*. The same *mantra* appears in the bell consecration (TTP, Vol. 80, 117.1) forming part of the disciple consecration.

<sup>51</sup> *Oṃ vajrasattva tvām abhiṣiñcāmi vajranāmābhiṣekataḥ oṃ amukavajras tvam*. The same *mantra* appears in the name consecration (TTP, Vol. 80, 117.1-2) forming part of the disciple consecration.

<sup>52</sup> The same *mantra* appears in the *ācārya* consecration (TTP, Vol. 80, 117.1) forming part of the disciple consecration.

<sup>53</sup> *Pratimādidēvatām savajravajraghaṇṭā-kara-kṛta-jñānamudrāliṅganābhinayām vibhāvyanantarakṣobhīṣekavidhinābhiṣicya svasvakuleṣena śīrasi mudrayet / ajñātakulām tv akṣobhyeṇa vajrasattvena vā / aparatathāgatabodhisattvadevīs tatraiva jñānasattvarūpeṇa praveśya oṃ supratīṣṭhitavajre svāhā iti mantreṇādhiṣṭhet / oṃ hūṃ hrīḥ bhrūṃ khaṃ vajrābhava dṛḍhaṃ tiṣṭha bhrūṃ khaṃ ity anenāpi vihāraṃ caityaṃ ca pustakaṃ tu oṃ supratīṣṭhitavajre svāhā iti oṃ hūṃ hrīḥ tvam ity mantrābhyām / ity ācāryābhiṣekah /*

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 *maṇḍala*, draws the assemblage of *tathāgatas*, beginning with Vairocana, accompanied by their consorts by the light of the *bīja* 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 (*śūnyatā*) and compassion (*karuṇā*), both of which are formed of great bliss and abandon the defilements accompanied by habit (*savāsanāvaraṇa*). This is the fourth consecration.<sup>54</sup>

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 (*pūjā*)

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

<sup>54</sup> *Tadanu cakreśamūrtir vajrasattvaḥ svahṛdbījakiraṇānītaṃ savidyavairocanādītathāgatasamūhaṃ vairocanadvāreṇa praviśya dravībhūtaṃ mahāsukham anubhūya vajrapadmābhyām utsṛṣṭaṃ bodhicittarūpaṃ pratimādivatāyā mukhe praveśayatīti cintayed iti guhyābhiṣekaḥ |*

*tatas tena vajrasattvenopanītadevyā samāpannāyāḥ pratimādivatāyāḥ saajānandamaya-tvam adhimuñced iti prajñājñānābhiṣekaḥ |*

*tadanu tena vajrabhṛtā pratipādītacaturthasekasvarūpāṃ pratimādivatāṃ prahīnasavāsanāvaraṇamahāsukhamayaśūnyatākaruṇaikaikasām adhimuñced iti caturthābhiṣekaḥ |*

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.<sup>55</sup> Next, a *mantra* used when sprinkling water on the offerings is given: ‘*oṃ, āḥ, you who purifies all, hūṃ, phaṭ*’,<sup>56</sup> along with a *mantra* for offering fruit: ‘*oṃ jaṃ svāhā*’. Next, property for the sake of the pledge (*samayadravya*), and bezoar (*rocanā*) are offered along with the *mantra*, ‘*oṃ, o Vajrasattva, āḥ*’,<sup>57</sup> 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*, ‘*oṃ, 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.<sup>58</sup>

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 (*śarkarā*) in a vessel placed on a tripod (*yantrika*) over

<sup>55</sup> *Oṃ āḥ vajravāsase hūṃ svāhā / oṃ āḥ vajrapuṣpe hūṃ svāhā / oṃ āḥ vajradhūpe hūṃ svāhā / oṃ āḥ vajradīpe hūṃ svāhā / oṃ āḥ vajranivedye hūṃ svāhā / oṃ āḥ vajragandhe hūṃ svāhā / oṃ sarvābharānavibhūṣaṇe svāhā /*

<sup>56</sup> *Oṃ āḥ sarvaśodhani hūṃ phaṭ.*

<sup>57</sup> *Oṃ vajrasattva āḥ.*

<sup>58</sup> *Tadanantaram vā homasambhave homenāpyāyanānantaram vā pratimādyanurūpato dānapatyāśayānurūpataś ca śāntyādibuddhatvaparyantam arthaṃ dānapatyādīnām abhilaṣan māṣakānalpakahemaśalākayā raupyamallikāsthithagḥṛtamadhūm ukṣhitayā / oṃ cakṣuś cakṣuḥ samantacakṣur viśodhane svāhā / iti paṭhann añjayamaś cakṣur udghāṭayet / pratimāyāḥ pustakādīdevatāyās tu darpaṇe bhāvitapratibimbāyāḥ /*

the fire in the pit, with a plate (*pātrī*) 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*, 'oṃ, 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 *ācamana* (water for sipping), sandalwood, etc., and betel leaf (*tāmbūla*). Then he states his pledge, 'oṃ, *hūṃ*, *trāṃ*, *hrīḥ*, *aḥ*'.<sup>59</sup>

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*.<sup>60</sup>

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:

<sup>59</sup> *Tadanu kuṇḍāgnau kṣīrākhaṇḍataṇḍulaghṛtamadhuśarkarābhiḥ pātryā śruveṇa ca tadabhāve pippalapatreṇa prakṣīpya yantrikoparisthitabhājane sātopaṃ svādhipamantram udīrayan pāyasaṃ niṣpādayet / homakuṇḍābhāve tv anyāgnau tat pāyasaṃ / oṃ divyānne samādhidhyānaprīnane svāhā / ity abhimantrya paṭhaṃś ca pratimāṃ pustakādiṣu bhāvita-pratibimbadevatāṃ ca prāśayed ācamanaṃ candanādīkaṃ tāmbūlaṃ ca dadyāt / tadanu oṃ hūṃ trāṃ hrīḥ aḥ iti samayaṃ śrāvayet /*

<sup>60</sup> *Tataḥ pustake saprajñam amitābham akṣareṣu praviśyākṣararūpaṃ savidyavairocanaṃ tu vihāre caitye vā praviśya vihārarūpaṃ sarvasambuddhatadadharmabodhisattvaśrāvakādyaśrayaṃ nānāsamādhilāyanaṃ caityarūpaṃ ca jagadarthakaraṇāyāsamsāraṃ vajrasattvādibhir adhiṣṭhitam cintayet /*



As all the Buddhas have dwelt in Tuṣita, 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.<sup>61</sup>

After that, while reciting the *mantra* of Amṛtakunḍalin 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 Amita-[ābha], o great king, o one with no false discrimination, o space, o Vajradhṛk, 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.<sup>62</sup>

<sup>61</sup> *Yathā hi sarvasambuddhās tuṣite sampratiṣṭhitāḥ /  
māyādevyā yathā kuṅṣau tadvat tiṣṭhantv ihākṛtau //  
atrasthaḥ satataṃ nātho bhūtvā pūjādikān imān /  
grhāṇa amukārthāya bodhicittavivṛddhaye //*

The same verses appear in the *Supraṭiṣṭhātantrasaṃgraha* (TTP, Vol. 5, 112.3.3-4).

<sup>62</sup> *Akṣobhyavajra mahājñāna vajradhātu mahābudha /  
trimaṇḍala trivajrāgra ghoṣavajra namo 'stu te //  
vairocana mahāśuddha vajrasānta mahārate /  
prakṛtiprabhāsvarāgrāgra deśavajra namo 'stu te //  
ratnarāja sugāmbhīrya khavajrākāśa nirmala /  
svabhāvaśuddha nirlepa kāyavajra namo 'stu te //  
vajrāmīta mahārāja nirvikalpa kha vajradhṛk /  
rāga pāramitāprāpta bhāṣavajra namo 'stu te //  
amoghavajra sambuddha sarvāśāparipūraka /  
śuddhasvabhāvasambhūta vajrasattva namo 'stu te //*

These verses first appear in the *Guhyasamāja-tantra*, Chapter 17. See Y. Matsunaga, *The Guhyasamāja Tantra, A New Critical Edition*, Osaka: Toho Shuppan, 1978, p. 96.

### 2.2.8 Forgiveness and Return

The conclusion of the installation ritual is as follows. The *ācārya* begs for forgiveness for any insufficiencies in the ritual, and recites the 100-syllable *mantra*<sup>63</sup> 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].<sup>64</sup>

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 them 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 them, then, may willingly return to the Buddha field in order to come here again.<sup>65</sup>

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 *ācārya*.

### 2.2.9 Supplemental Stipulations

Abhayākara Gupta 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,

<sup>63</sup> *Oṃ vajrasattva samayam anupālaya vajrasattvatvenopatiṣṭha dṛḍho me bhava sutoṣyo me bhava supoṣyo me bhava anurakto me bhava sarvasiddhiṃ me prayaccha sarvakarmasu ca me cittaṃ śreyah kuru hūṃ ha ha ha ha hoḥ bhagavan sarvatathāgata-vajra mā me muñca vajrībhava mahāsamayasattva āḥ.*

<sup>64</sup> *Aprāptyā cāparijñānād aśaktyā ca dayāmaya / yat kṛtaṃ nyūnam anyad vā tat sarvaṃ kṣantum arhasi //*

<sup>65</sup> *Kṣantum arhanti sambuddhā devatyas tatsutā api / brahmādyā devatā nāgā yad vidhinyūnatādīkam // rakṣantu cāgnibhūvārimarutaḥ pratimāṃś ciraṃ / kuryur dānapateḥ śāntiṃ puṣṭiṃ svastiṃ ca sarvataḥ // tatputrādeś ca śiṣyāṇāṃ asmākaṃ ca tato mudā / gacchantu buddhaviṣayaṃ punar āgantum atra ca //*

The same verses appear in the *Supraṭiṣṭhatantraśaṃgraha* (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 Saṃvara or Hevajra, etc., constitutes of by generating a pledge-being of the [Guhya]samāja, insertion of the *maṇḍala* of wisdom, and a consecration. This is because the [Guhya]samāja is superior. Only after performing them, it should be clearly visualized that the sovereign of the pledge and wisdom *maṇḍalas* of the [Guhya]samāja has the appearance of Saṃvara, etc. They say how there can be any contradiction in that the image of them takes their [own] appearance.<sup>66</sup>

The *maṇḍalas* of Akṣobhya and Vajrasattva which can be applied to general usage in the installation ceremony of an image are based on the *Guhyasamāja-tantra*. Abhayākaragupta thus has emphasized the importance of the *Guhyasamāja-tantra*. This fact explains that even if the deity is of the mother-*tantra* stage, such as Saṃvara or Hevajra, the same *guhyasamāja-maṇḍala* is made and the central deity thereof is summoned instead of Saṃvara, 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 *bīja-mantra* in his own heart therein (= pledge-being), then the *tathāgatas*, etc., drawn in by the light of the *bīja-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.<sup>67</sup>

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

<sup>66</sup> *Anye tu saṃvarahevajrādipratimāyā api sāmājikasamayāsattvaṇiṣpattijñānamaṇḍalapraveśābhīṣekataḥ pratiṣṭhā syād eva nīruttaratvāt samājasya tadanantaram eva tu samājasamayajñānamaṇḍaleśvaraḥ samvarādirūpa āvirbhāvanīya iti / tatpratimāpi tadrūpaiveti kva virodha ity āhuh /*

<sup>67</sup> *Samkṣiptapratīṣṭhāyāṃ tu pratimādeḥ śūnyatānantaram jhaṭiti tattatsamayāsattvaṃ cakṣuḥkāyādyadhīṣṭhitam niṣpādya tatra tajjñānasattvaṃ svahṛdbhījakiraṇānītam antarbhāvya svahṛdbhījamayūkhānītatathāgatādibhiḥ svayaṃ ca kalaśajalair abhiṣicya sampūjya tanmantram aṣṭottaraśataṃ japed iti pratimādikaṃ 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 (*śarīra*) 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 *ācārya*] has a cavity left in the head or base<sup>68</sup> of an image, or in the case of a *caitya*, in the centre. When [the image is] completed, [the *ācārya*] writes the special *mantra*, 'Homage to the Bhagavān, to Śākyamuni, to the *tathāgata*, to the *arhat*, to the *samyaksambuddha*, *oṃ*, *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 bezoar (*gorocanā*). Then he wraps the relics, which have been bathed, in the leaf, and places it in the cavity reciting the *mantra*, 'oṃ, to one who possesses the *mantra* and the relics in the womb, *svāhā*'. Then, reciting the *mantra*, 'oṃ, to one who possesses the *vajra* and the relics in the womb, *svāhā*', he blocks the opening with *vajra*-glue (*vajralepa*)<sup>69</sup> and afterwards conducts its installation ceremony [of the images, etc.] as explained above.<sup>70</sup>

Finally, Abhayākara Gupta discusses the installation ceremony for rosary beads:

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

<sup>68</sup> Tib. *rgyab* (back).

<sup>69</sup> The *Bṛhatsaṃhitā*, Chapter 57, explains the method of producing *vajra*-glue (*vajralepa*). See M. R. Bhat, 1982, pp. 546-48.

<sup>70</sup> *Yadā tu tathāgatadhātoḥ satkāraṇiṣeṣo 'bhīmatas tadā ghaṭanakāla eva pratimāyāḥ śīrasi pīṭhe vā caityasya garbhe kuharaṃ kārayet niṣpattau bhūrje kuṃkumagorocanābhyāṃ / namo bhagavate śākyamunaye tathāgatāyārhate samyaksambuddhāya / oṃ mune mune mahāmūnaye svāhā /*

*ye dharmā hetuprabhavā hetuṃ teṣāṃ tathāgato hy avadat  
teṣāṃ ca yo nirodha evaṃvādī mahāśramaṇaḥ /*

*iti dhāraṇīviṣeṣaṃ ca likhitvā tena snāpitadhātuṃ veṣṭayitvā oṃ mantradhātugarbhāya svāhā / iti paṭhan kuhare prakṣipet / tadanu oṃ vajradhātugarbhāya svāhā / iti japan vajralepena kuharadvāraṃ lepayitvā pūrvavat tatpratiṣṭhāṃ kuryād iti /*

The translation of this paragraph is found in Y. Bendor, 'On the Indian Origins of the Tibetan Practice of Depositing Relics and *Dhāraṇīs* in Stūpas and Images', *Journal of American Oriental Society*, Vol. 115, no. 2, 1995, p. 255.

fingers having the form of the five-pronged *vajra*, a sun disc created from the syllable *āḥ* and empowered by the syllable *āḥ*; 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 Padmapāṇi, Maitreya, Gaganagaṇja, Samantabhadra, Vajrapāṇi, Mañjuśrī, Sarvanivaraṇaviṣkambhin, 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 (*upariḡudī*) has the nature of a *stūpa* of such *dharma*s as strength and fearlessness, etc.;<sup>71</sup> then he inserts Vajrasattva and the other deities (= wisdom-beings) who have been drawn hither by the light of the *bīja* in the heart, into the appropriate [pledge-beings], and empowers it with this *mantra*: ‘(the meaning of the first half is unclear) *oṃ* I become the superior wisdom made of all Buddhas at each step. *Hūṃ, hūṃ, ho, ho, ho, āḥ, khaṃ, svāhā*’. [The *ācārya*] consecrates it with the water in the vase and makes offerings.<sup>72</sup> This is the installation ceremony for rosary.<sup>73</sup>

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 Vāgvajra to the rosary, then visualizes that Vāgvajra merges with a

<sup>71</sup> ‘Strength’ (*bala*) alludes to the Ten Powers of the *tathāgata*, and ‘fearlessness’ (*vaiśāradya*) to the Four Fearlessnesses of the *tathāgata*.

<sup>72</sup> Tib. *dbang bskur zhiṅ mchod par bya’o* (make offerings while consecrating).

<sup>73</sup> *Vajradharmamūrtir ācāryaḥ savyakare jhaṭitibhāvitāṅgulīpañcaśūcivajrarūpe āḥkārajaṃ sūryam āḥkāradhiṣṭhitaṃ / vāmahaste jhaṭiticititāṅgulīpadmapatrākāre akārajaṃ candraṃ tadadhiṣṭhitaṃ vibhāvya tayor madhye dhṛtākṣasūtrasya madhyasūtraṃ vajrasattvasvabhāvaṃ dīgvidigaṣṭasūtrāṇi padmapāṇimaitreyagaganagaṇjasamantabhadravajrapāṇimañjuśrīsarvanivaraṇaviṣkambhikṣitigarbhātmaṇi gulī vairocanādītathāgatasvarūpā upariḡudīm balavaiśāradyādīdharmastūpasvarūpām jhaṭity adhimucya ḥṛdbījakiraṇākrṣṭavajrasattvādīn yathāsvaṃ praveśya akkyarukāraṇaru asohi amanta visāru gaṇi a asaṃkhu alikku sihya itatta visāru / oṃ pade pade mahājñānaṃ sarvabuddham ahaṃ bhava hūṃ hūṃ hūṃ ho ho ho aḥ khaṃ svāhā / iti mantreṇādhiṣṭhet / kalaśajalenābhiṣiñcet pūjayec cety akṣasūtrapraṭiṣṭhā /*

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 Vāgvajra 108 times.<sup>74</sup>

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

### 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,<sup>75</sup> 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 *maṇḍala* with Vairocana as the central deity on the bank of a reservoir; he unites himself with the central deity of the *maṇḍala*, he then throws *bali*-oblations in the directions of the reservoir, etc., and visualizes that the water has become empty (*śūnya*). [The *ācārya*] visualizes Vajravarūṇa as the pledge-being, who is transformed from Vairocana who is in coitus with Locanā generated from the syllable *bhrūṃ* in the *maṇḍala* created from the syllable *bhrūṃ*. [The Vajravarūṇa] 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

<sup>74</sup> *Samkṣepāt tv akṣasūtre vāgvajraṃ vibhāvya jñānasattvenaikīkrtya tadrūpaparāvṛtyākṣasūtrākāraṃ vicintya kalaśajalenābhīṣicya sampūjya vāgvajrahṛdayaṃ sāṣṭaśatam japed ity akṣasūtrapraṭiṣṭhā* /

<sup>75</sup> Abhayākaragupta, in the title of Chapter 18, provides three types of reservoir: *puṣkariṇī*, *vāpī*, and *kūpa*. 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 (*taḍāga* etc.): see, e.g. *Śāṅkhāyana-Gṛhyasūtra* 5.2.1-9; *Kāṭhaka-Gṛhyasūtra* 71.12-13; *Āgṇiveśyagrhyasūtra* 2.4.3; *Āśvalāyana-Gṛhyaparīśiṣṭa* 4.9; *Hiranyakeśi-Gṛhyaśeṣasūtra* 1.7.1; *Atharvavedaparīśiṣṭa* 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', *Felicitations Volume to Prof. Dr. Kimura* .

form of a snake. [The *ācārya*] makes offerings of *pādyā*, *ācamana*, and *argha* to Vairocana (= *jñānasattva*) who has been drawn in by the light of the *bīja* in his own heart then with *mantra*, ‘*oṃ, 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.<sup>76</sup>

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.<sup>77</sup>

<sup>76</sup> *Dānapateḥ śaktisambhave vairocananāyakaṃ maṇḍalaṃ vartayitvā tīre cakre-śayogavān puṣkarīnyādidiḥṣu niḥṣīpya balīn jalaṃ sūnyībhūtaṃ vicintya l bhrūṃjaca-krabhṛūṃniṣpannalocanāsamāpannavairocanapariṇāmena vajravaruṇaṃ śvetaṃ manuṣyā-syaṃ saptaphanaṃ vāmakareṇāhipāśabhṛtālīṅgītavallabhāsamāpannaṃ salīlaṃ savyenen-dīvaradharaṃ nābher adhaḥ sarpākāraṃ samayasattvaṃ vibhāvya / tasmin svahṛdbījaraś-misamānūtavairocanaṃ pādyācamanārghadānapurāhsaram / oṃ vajra samayas tvam ity uktvā praveśyābhiṣicya puṣpādibhiḥ sampūjya tatpariṇataṃ pratibimbayuktaṃ jñānāmṛta-mayaṃ sugandhisvādulaghvacchamṛduśūtaṅṅhakaḥśyabādhakatvād aṣṭāṅgopetapāṇīyam ārasātalam aṣṭanāgakulāvāsaṃ kallolamālikalayet paritaḥ /*

‘*Kallolamālikalayet*’ in the last sentence is ambiguous for me. I suppose this is denominative derived from ‘*kallola-mālika*’.

<sup>77</sup> 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 *bīja* 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, Karkkoṭa 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.<sup>78</sup>

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 *maṇḍala* with paste of white sandalwood; he visualizes a lotus located in the *maṇḍala*, which has been drawn in by the light of the *bīja* 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, Karkkoṭa on the south-western, and Kulika on the north-western, and all the *nāgas* outside in all directions.<sup>79</sup>

*nāgas*, turtles, or fish, and so on are employed in the inauguration ceremonies of the water reservoir; see, e.g. *Matsya-purāṇa* 58.19; *Atharvavedapariśiṣṭa* 39.1.10; *Bodhāyana-Gr̥hyaśeṣasūtra* 4.4.2; *Āśvalāyana-Gr̥hyapariśiṣṭa* 4.9; *Pāraskara-Gr̥hyaśeṣapariśiṣṭa* 404.7-8; *Bhaviṣyapurāṇa* 2.2.20.160-63. As for the names of *nāga* found in the Purāṇas, see S. Einoo, 'The *Nāgapañcamī* as Described in the Purāṇas and its Treatment in the Dharmanibandhas', *Journal of the Japanese Association for South Asian Studies*, no. 6, p. 23.

<sup>78</sup> *Tatra ca jalatala 'ṣṭau nāgān ghaṭitān jhaṭiti samayasattvarūpān hr̥dbījaraśmyānīta-jñānasattvābhinnān sthāpayet / puṣkariṇyāṃ khātato dviḡuṇapramāṇāyā ucchrāyasammitāyā vā tathobhayasattvātmakavarunapratikṛtīyuktaśiraskāyā madhyaropitayūpayaṣṭeḥ samīpe yaṣṭīrahitajalādhārasyāpi madhye / tatra pūrve 'nantaḥ sauvarṇaḥ / dakṣiṇe padmaḥ paitālaḥ / paścime takṣakas tāmrāmayāḥ / uttare vāsukīḥ śuddharūpyamayāḥ / aiśāne mahāpadmo raṅgaghaṭitaḥ / agnau śaṅkhapālaḥ śīśāmayāḥ / nairrte karkkoṭaḥ kāmśyaḥ / vāyavye kulika āyasaḥ / yaṣṭyabhāve tu madhye vajravaruṇaḥ sphāṭīkaḥ /*

<sup>79</sup> *Tataḥ pañcāmṛtaṃ kṣīraṃ karpūrādikaṃ ca varuṇādibhyo niḥśīpya tān puṣpādibhiḥ sampūjya sambhave puṣṭyartham hutvā tīre gomayalīpte niṣadya sitagandhena maṇḍalaṃ*



At the end of the ceremony oblations to the *nāgas* are given.

‘*om, āḥ*, to Vajravaruṇa, *hūm, svāhā*’ ‘*om āḥ*, 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 (*phaṇābhīnaya*) with the left hand,<sup>80</sup> and covers it with the right hand. Reciting the *mantra* for the *bali*-oblations to the *nāgas*, ‘*om*, o Ananta, o Vāsuki, o Takṣaka, o Karkkoṭa, o Padma, o Mahāpadma, o Śaṅkhaṇḍa, o Kulika, o Pāla, o Devati, o Mahādevati, o Somaśikhi, o Mahāśikhi, o Daṇḍadhara, o Mahādaṇḍadhara, o Apalālahuluṇḍa, o Nanda, o Upananda, o Sāgara, o Mahāsāgara, o Tapta, o Mahātapta, o Śrīkānti, o Mahākānti, o Ratnakānti, o Surūpa, o Mahāsūrūpa, o Bhadrāhika, o Mahodara, o Śīli, o Mahāśīli, *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.<sup>81</sup>

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.<sup>82</sup>

## 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

*kṛtvā svahṛdbījaraśmibhir ākṛṣya maṇḍalasthapadmasya varaṭake vajravaruṇaṃ pūrve dale nantaṃ dakṣiṇe padmaṃ paścime takṣakam uttare vāsukim aiśāne mahāpadmaṃ āgneye śaṅkhaṇḍaṃ nairṛte karkkoṭaṃ vāyavye kulikaṃ / bahiḥ samantataḥ sarvanāgān vicintya /*

<sup>80</sup> The gesture of snake-hood is explained in the seventh ritual, the ‘Ritual on Grasping Land’ (*Bhūmiparigraha-vidhi*) (TTP, Vol. 80, 86.2).

<sup>81</sup> *Om āḥ vajravaruṇāya hūm svāhā / om āḥ anantāya hūm svāhā / evaṃ svasvanāmavidarbhyanmantraiḥ śitapuṣpeṇa sampūjya vāmakaraphaṇābhīnayaṇa savyakaraṃ prasārya / om ananta vāsuki takṣaka karkkoṭa padma mahāpadma śaṅkhaṇḍa kulika pāla devati mahādevati somaśikhi mahāśikhi daṇḍadhara mahādaṇḍadhara apalālahuluṇḍa nandopananda sāgara mahāsāgara tapta mahātapta śrīkānti mahākānti ratnakānti surūpa mahāsūrūpa bhadrahika mahodara śīli mahāśīli om bhakṣa āgaccha āgaccha mahānāgādhipati sarva bhūr bhuvah phum phum svāhā / iti nāgabalinmantraṃ paṭhan kṣīraṃ balim adhiṣṭhet /*

<sup>82</sup> *Tataś cirasthityartham abhyarthya śatākṣaraṃ paṭhitvā kṣamayitvā tadadhiṣṭhita-kṣīrabalim śarāveṣv aṣṭaśv aṣṭadikṣu dāpayet / tadbahiś ca kṣīpet / kumārīś ca toṣayed iti puṣkariṇīvāpīkūpapratīṣṭhāvidhiḥ /*

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.<sup>83</sup>

### 3 The Information Source of Abhayākaragupta

The *Śrīkālācakraśupratīṣṭhāpāyikavidhi*<sup>84</sup> (*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*

<sup>83</sup> *Āmrārāmodyānādipratīṣṭhāyāṃ digbalīn datvā vairocanātmā pradhānavṛkṣaṃ sūnyatānantaraṃ vairocanarūpaṃ vicintya tatra jñānasattvavairocanaṃ arghādīpūrvakaṃ praveśya kalaśenābhiṣicya tatparīnataṃ taṃ vṛkṣaṃ tadaivānyāṃś ca tarūṃś tatparīnataṃ adhimucya taṃ mukhyavṛkṣaṃ tadadhiṣṭhātrdevatāś ca puspādibhiḥ sampūjya phalādibhiḥ parān upakurvānasyārāmādeśe cirasthitaye 'nuyācyā digbalīn dadyād ity āramādipratīṣṭhāvidhiḥ /*

<sup>84</sup> TTP, no. 2108.

and consulted it when he wrote the chapters on the installation ceremonies in the *VĀ*. 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*.<sup>85</sup> He also wrote two works on the *Kālacakra-tantra*.<sup>86</sup>

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 *VĀ* 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 *VĀ* depends on the *KCPV*, and not the *KCPV* on the *VĀ*. A detailed textual comparison, however, makes it on the other hand also clear that the *VĀ* 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 *VĀ* 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 *VĀ* refers to Vajrasattva or Vajradhara, whereas the *KCPV* refers to Kālacakra instead. Similarly, in the invitation stage Abhayākaragupta begins a verse with ‘o *bhagavān* such and such’, but Kālacakrapāda specifies the deity as Kālacakra instead of ‘such and such’.<sup>87</sup> The structure of the ablution altar is also subject to this difference: while the *VĀ* says that the four

<sup>85</sup> As for the tradition of the *Kālacakra-tantra*, see Hakuyu Hadano, ‘Jirintantora seiritsu ni kansuru kihonteki kadai (Fundamental Problems on the Establishment of the Kālacakratantra)’, *Mikkyo-bunka*, Vol. 8, no. 2, 1949, pp. 18-37; J.R. Newman, *The Outer Wheel of Time: Vajrayāna Buddhist Cosmology in the Kālacakra-tantra*, Ph.D. thesis submitted to Wisconsin University, 1987, pp. 70ff.; G. Orofino, *Sekoddeśa: A Critical Edition of the Tibetan Translations with an Appendix by Raniero Gnoli on the Sanskrit Text*, Rome: Istituto Italiano per il Medio ed Estremo Oriente, 1994, pp. 11-24.

<sup>86</sup> The *Kālacakroddāna* (TTP, no. 2095) and the *Kālacakrāvātāra* (TTP, no. 2098).

<sup>87</sup> TTP, Vol. 48, 14.5.8.

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.<sup>88</sup> This definition reflects the fact that Amoghasiddhi is located on the eastern petal in the *Kālacakra-maṇḍala*.

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 *Guhya-samāja-maṇḍala* to perform the installation of the image of Saṃvara 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 *Guhya-samāja* tradition.

The third difference is that Abhayākaragupta introduces some additional methods which are not shared by *Kālacakrapāda*. For instance, Abhayākaragupta mentions three types of the ablution altar and *Kālacakrapāda* mentions only one type which may correspond to the *VĀ*'s third type.<sup>89</sup> 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-*maṇḍala* in the heart of the image and then proceeds to the insertion and other [processes] of the wisdom-*maṇḍala* 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.<sup>90</sup> 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

<sup>88</sup> TTP, Vol. 48, 14.3.8. (See above p. 204.)

<sup>89</sup> TTP, Vol. 48, 14.3.7-8.

<sup>90</sup> As for the purpose of writing the *VĀ*, see Mori, 1997, pp. 43-54.

the ceremony itself. Even though Abhayākaragupta substitutes Kālacakra for Guhyasamāja in some stages, or he modifies the design of the abluion 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, Abhayākaragupta 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 Kālacakrapāda 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]’.<sup>91</sup> Kālacakrapāda’s instruction does not include any practical description of the procedure, although Abhayākaragupta discusses it in detail.

In the *VĀ* Abhayākaragupta 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 Abhayākaragupta indicates the consecration of a disciple by the term ‘the *pratiṣṭhā* of a disciple’, this passage is almost identical to Kālacakrapāda’s instruction. Though Abhayākaragupta does not clarify who the ‘great teachers’ are, it is possible that Kālacakrapāda is included among them due to the close contents of the *KCPV*.

Following this discussion, Abhayākaragupta seems to explain the consecration procedure in detail in accordance with Kālacakrapāda’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*. Kālacakrapāda’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*.<sup>92</sup> Kālacakrapāda’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

<sup>91</sup> Tib. *chu la sogs pa’i dbang rnam sngon du gsungs pa’i slob ma la dbang bskur ba ji lta ba bzhi no* (TTP, Vol. 48, 15.2.5).

<sup>92</sup> In the *KCPV* Kālacakrapāda shows a similar inconsistency when he mentions the abluion to an image: the *ācārya* performs an abluion 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 *Sekoddeśa* and its commentary by Kālacakrapāda 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.<sup>93</sup> 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.<sup>94</sup> 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 Kālacakrapāda.

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 Kālacakrapāda instructs that it be performed according to the consecration of a disciple.

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

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

<sup>93</sup> Toh. no. 1353, Vol. pa, 7a.7ff. As for the structure of the consecration ceremony in the *Kālacakra-tantra*, see K. Tanaka, *Hyper Mikkyō Kālacakratantra* (in Japanese), Osaka: Toho Shuppan, pp. 122-45, 1994.

<sup>94</sup> I have discussed this in Mori, 1997, pp. 99-102.

existent manuals available in Tibetan versions on the installation ceremony 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 *VĀ* 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.<sup>95</sup> 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 *mantras* 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 *VĀ* and the *KCPV* mention the *nīrājana*, which is regarded to be a purifying process. Vāgīśvara's work also includes this procedure,<sup>96</sup> but most materials exclude it. In the same way, the *VĀ* and the *KCPV* repeat the main part of the invitation (*adhivāsana*) at the beginning of the installation (*pratiṣṭhā*) and similar instructions can be found in Śāntiṃgarbha's manual,<sup>97</sup> 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.<sup>98</sup> 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. Abhayākara Gupta 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 *VĀ*, he mentions it after the eye opening.<sup>99</sup>

<sup>95</sup> For example, the *mantra* 'oṃ cakṣuś cakṣuḥ samantracakṣur viśodhane svāhā' is shared by the works by Vāgīśvara (TTP, no. 3952), Kṛṣṇa (TTP, no. 2386) and Ānandagarbha (TTP, no. 3344) and *Supraṭiṣṭhatantra-saṃgraha* (TTP, no. 118). And the verse beginning with 'as soon as all the *tathāgatas* are born' is also found in them.

<sup>96</sup> *Pratiṣṭhāvidhi* (TTP, no. 3952).

<sup>97</sup> TTP, no. 3410, Vol. 75, 168.4.6.

<sup>98</sup> Śāntiṃgarbha's *vidhi* (TTP, no. 3416) and Ānandagarbha's *vidhi* (TTP, no. 3344) can be classified into the latter category.

<sup>99</sup> In this section, Abhayākara Gupta 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,<sup>100</sup> 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 *Bṛhatsaṃhitā* 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.<sup>101</sup> 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 ablution 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 (*ṣoḍaśa-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 ablution. In some traditions of the Hindu *pūjā* ceremony, the term ‘consecra-

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describe the presentation of a mirror twice. It may suggest that there were two traditions concerning the presentation of the mirror.

<sup>100</sup> TTP, no. 3344.

<sup>101</sup> The *VĀ*, Śāntiṃgarbha’s *vidhi* (TTP, no. 3410), and Kṛṣṇa’s *vidhi* (TTP, no. 2386) are classified into the former category, and the Vāgīśvara’s *vidhi* (TTP, no. 3952) and Ānandagarbha’s *vidhi* (TTP, no. 3344) belong to the latter category.



tion' is used to indicate the ablution.<sup>102</sup> As mentioned above, the *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 *ācārya* to perform the ablution of an image through the consecration.<sup>103</sup> The *Supraṭiṣṭhatantrasaṃgraha*, 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'.<sup>104</sup> The *Pratiṣṭhāvidhi* ascribed to Kṛṣṇa reads 'perform the bathing of the consecration'.<sup>105</sup> These examples strongly suggest that the bathing of the image with water is actually done by the method of consecration.

At the stage of ablution (or consecration), most texts instruct that the *ācārya* should recite the verse: 'As soon as all the *tathāgatas* are born ...' and the *mantra*: 'om, o all *tathāgatas*, sprinkle ...'. This verse refers to the Śākyamuni's birth and his first bathing by the two *nāga* kings,<sup>106</sup> which is ritually repeated at the stage of the installation. In addition, the *mantra* implies the role of the *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 *Gandhavyūha-sūtra* and the *Daśabhūmika-sūtra*, etc.<sup>107</sup> Tantric Buddhists must have borrowed this idea when they invented the initiation of a disciple.

The ablution (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.

<sup>102</sup> See G. Bühnemann, *Pūjā: A Study in Smārtaṛitual*, Vienna: Institut für Indologie der Universität Wien, 1988, pp. 151-54. Tsuchiyama's article in this volume discusses the confusion between consecration (*abhiṣeka*) and ablution (*snāna*).

<sup>103</sup> Tib. *dbang bskur ba'i cho gas khros gsol bar bya ste* (TTP, Vol. 74, 61.4.7).

<sup>104</sup> Tib. *cho ga bzhin du mngon dbang bskur* (TTP, Vol. 5, 122.5.1-2).

<sup>105</sup> Tib. *dbang bskur ba'i khros gsol te* (TTP, Vol. 56, 219.5.4-5).

<sup>106</sup> For example, E.H. Johnston, *Buddhacarita*, or *Acts of the Buddha*, Delhi: Motilal Banarsidass, 1984 (1936), p. 2 (Sanskrit text), p. 5 (English translation). As for the related materials including this episode, see H. Nakamura, *Gotama Buddha I*, Tokyo: Shunjusha, 1992, pp. 85-107.

<sup>107</sup> For example, Taisho 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 *VĀ*, which was compiled by Abhayākaragupta at the beginning of the twelfth century. The installation ceremony elaborated in it is an elaborate ritual sequence including the construction of the *maṇḍala*. It might have been one of the most important ceremonies of the Buddhists of the time.

Abhayākaragupta 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 *maṇḍala*, meditated deity) are suitably altered depending on the object to be installed.

It is highly possible that Abhayākaragupta referred to the *KCPV* of Kālacakrapāda when he compiled the *VĀ*. For the most part Abhayākaragupta 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 *VĀ*. 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 Abhayākaragupta, 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 Ānandagarbha.

Surveying the installation ceremony explained in the various materials including the *VĀ* and the *KCPV*, we can reconstruct its fundamental structure as follows: the *ācārya* prepares the ablution altar and places the object of the installation on it. He anoints the object with *pañcagavya* and other fragrant materials and concludes with sprinkling water from a vase on it. After the ablution (or consecration) the *ācārya* 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 *ācārya* performs other processes: *nīrājana*, 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 *pūjā* 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**

- BHSD*: F. Edgerton, *Buddhist Hybrid Sanskrit Grammar and Dictionary*, Delhi: Motilal Banarsidass, 1970 (1953).  
*KCPV*: *Śrīkālacakrasupraṭiṣṭhopāyikavidhi*.  
Taisho: Taisho Tripiṭaka 大正新脩大藏經.  
TTP: Tibetan Tripiṭaka, the Peking edition, Suzuki Foundation.  
*VĀ*: *Vajrāvalī-nāma-maṇḍalopāyikā*

**List 1: Fifty Rituals in the Vajrāvālī**

1. Water offering to a monastery and other things (*vihārādyargha*)
2. Characteristics of the water offering and others (*arghādīdānalakṣaṇa*)
3. Purpose of the preliminary worship (*pūrvasevāniyamaprayojana*)
4. Acceptance of the disciple (*śiṣyasaṅgraha*)
5. Digging the site (*bhūkhanana*)
6. Purification of the site (*bhūmiśodhana*)
7. Appropriating the site (*bhūmiparigraha*)
8. Pegging the obstacles with spikes (*vighnakīlana*)
9. Preparatory rites of Vasundharā (*vasundharādhivāsana*)
10. Preparation of the vases (*kalaśādhivāsana*)
11. Preparation of the deities (*devatādhivāsana*)
12. Drawing the lines of the *maṇḍala* (*maṇḍalasūtraṇa*)
13. Scattering the coloured powders (*rajaḥpātana*)
14. Placement of the vases (*kalaśanyāsa*)
15. Completion of the *maṇḍala* (*maṇḍalasādhana*)
16. Inviting the deity (*devatādhivāsana*)
17. Installation of an image and others (*pratimādīpratiṣṭhā*)
18. Installation of a reservoir and others (*puṣkariṇyādīpratiṣṭhā*)
19. Installation of a grove and others (*ārāmādīpratiṣṭhā*)
20. Preparation of the disciple (*śiṣyādhivāsana*)
21. Entry of the master (*ācāryapraveśa*)
22. Entry of the disciple (*śiṣyapraveśa*)
23. Garland consecration (*mālābhiṣeka*)
24. Water consecration (*udakābhiṣeka*)
25. Tiara consecration (*mukūṭābhiṣeka*)
26. *Vajra* consecration (*vajrābhiṣeka*)
27. Bell consecration (*ghaṇṭābhiṣeka*)
28. Name consecration (*nāmābhiṣeka*)
29. Bestowing three pledges (*trisamayadāna*)
30. Master consecration (*ācāryābhiṣeka*)
31. Giving of *mantra* (*mantrasamarpaṇa*)
32. Eye lotion (*añjana*)
33. Mirror consecration (*darpaṇābhiṣeka*)
34. Shooting an arrow (*śarakṣepa*)
35. Secret consecration (*guhyābhiṣeka*)
36. *Prajñā* wisdom consecration (*prajñājñānābhiṣeka*)
37. Fourth consecration (*caturthābhiṣeka*)
38. Consort vow (*vidyāvratā*)

39. *Vajra* vow (*vajravrata*)
40. Giving the vow of conduct (*caryāvratadāna*)
41. Pronouncement (*vyākaraṇa*)
42. Permission (*anujñā*)
43. Inspiration (*āśvāsa*)
44. Self consecration (*svasyābhiṣeka*)
45. Rite of burnt offerings (*homa*)
46. Gathering up the *maṇḍala* (*maṇḍalopasaṃhāra*)
47. Mental *maṇḍala* (*mānasamaṇḍala*)
48. Oblation (*bali*)
49. Removing impediments (*vighnanivāraṇa*)
50. Characteristics and manner of holding the *vajra* and bell (*vajraghaṇ-  
ṭālakṣaṇa*)

**List 2: The Contents of the Installation Ceremony  
in the *Vajrāvalī* (VĀ)**

The headings in brackets [ ] are not included in the *Kālacakrasuprati-  
ṣṭhāvidhi* (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\*
- Nirājana*
- 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**