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Jyotirmañjarī of Abhayākaragupta

Abhayākaragupta is assumed to have lived approximately during the second half of the 11th century and the initial decades of the 12th century.¹ He was a Madhyamaka and tantric master at the monastic universities of Nālandā and Vikramaśīla. He wrote a number of works on Mahāyāna doctrines and on the Buddhist tantras and tantric rituals. Among his works on rituals, the Vajrāvalī, Niṣpannayogāvalī and Jyotirmañjarī are the most important. Out of these three works, the Vajrāvalī² is the longest and most important, and it represents a manual of tantric rituals, which deal with the preparation, purification and taking possession of the ground, the construction of maṇḍalas, and the performance of the tantric consecrations (abhiṣeka). The Niṣpannayogāvalī, although it clearly relates to the sections of the Vajrāvalī which deal with maṇḍalas, represents an independent work which provides an exposition of the meditational visualisation and iconography of twenty six important maṇḍalas. The homa rituals, which Abhayākaragupta recommends in the Vajrāvalī to be performed as part of the tantric consecrations and on other occasions, are explained in the third work, the Jyotirmañjarī. At a relevant point in the Vajrāvalī, Abhayākaragupta explains that in order to retain clarity and consistency, the Vajrāvalī does not provide detailed expositions of all the rituals mentioned in it, and that he composed the Niṣpannayogāvalī and Jyotirmañjarī to cover the relevant matters and rituals which are not fully treated in the Vajrāvalī.

It is evident from the various pieces of written evidence that the homa rituals underwent a long process of adaptation, elaboration, and systematisation before they were finally cast into the format as explained in the Jyotirmañjarī.

¹. For a succinct but informative discussion of his dates and works see G. Bühnemann's "Some Remarks on the Author Abhayākaragupta and his Works", in G. Bühnemann & M. Tachikawa, compilers, Niṣpannayogāvalī, Two Sanskrit Manuscripts from Nepal, Tokyo, The Centre for East Asian Cultural Studies, 1991, xiii-xxii.

². An analytical study and an edition of the Sanskrit and Tibetan versions of the Vajrāvalī have been done by M. Mori as part of his PhD thesis, SOAS, University of London, 1997.

The homa and related rituals, which involve the use of fire, are of pre-Buddhist origin. Already in the Vedic period, the fire occupied a central position as the domestic sacred fire and as the fire god Agni. As such the fire was considered as a divine force worthy of worship in its own right. In the context of the Vedic sacrifices and certain domestic rituals, the fire and the god Agni served as agents through whom offerings were conveyed to the gods, and as effective ways of driving away evil spirits. The Ṛg Veda contains a considerable number of hymns, which are dedicated to Agni, and it is evident from such hymns that among Agni's various functions, his role as the sacrificial fire and the conveyer of offerings was the most important.³ The very first verse of the Ṛg Veda praises Agni as 'priest' (purohita), 'sacrificer' (hotṛ), and 'the greatest bestower of treasures.' The Grhya Sūtras provide detailed instructions and descriptions of rituals which involved fire, and which were performed as part of daily ritual activities and on special occasions.

The Brahmajāla-sutta has a brief reference to different kinds of homa,⁴ which the Buddha repudiated as part of his determined condemnation and rejection of brahmanical sacrifices and various base professions (tiracchānavijjā). It seems certain that during the Buddha's time and the immediate centuries after his demise, the homa rites were not practised by the early Buddhist tradition in India; although the Buddhists did adopt the practice of cremating dead bodies. Similarly, there is no indicative evidence to assume the practice of homa rituals in India by the Mahāyāna followers. It seems certain that it was only with the progressive infusion of tantric practices into Buddhism that the homa rites became adopted as part of Buddhist ritual practices.

The Jyotirmañjarī does not provide any information on the history of the homa rites, and it does not deal in any detail with all the differences in their performance as attested in different tantras and commentaries. Rather, it mainly focuses on the four principal types of homa, and it only occasionally indicates variants specified in different tantras. However, towards the end of his Vajrāvalī, Abhayākaragupta does provide a short but fairly informative survey of the different types of homa and the designs of homa hearth. He starts his exposition with a statement that homa rites are performed in order to gain various benefits

³. For a survey of the identity and different roles of Agni in the Vedic period, see A. Bergaigne, trans. by V.G. Paranjpe, *Vedic Religion*, 4 vols., Delhi, Motilal Banarsidass, 1978, vol. 1, 10-149.

⁴. Dīgha, I, 9. Their names are given as: fire-oblations (aggi-homa), ladled oblations (dabbi-homa), oblations (dispensed through) the mouth (mukha-homa), oblations performed with husks (thusa-homa), grain-powder (kaṇa-homa), rice-grains (taṇḍula-homa), ghee (sappi-homa), oil (tela-homa), and blood (lohita-homa).

and attainments, and to eliminate obstructive spirits and adverse forces.⁵ He quotes but does not name a certain source which states: “One gains no attainments from the rituals which are not accompanied by homa rites. One should begin various activities by executing an appropriate homa in order to gain the peaceful, enriching and other relevant attainments.” This statement clearly stresses the importance and efficacy of the homa rites.

Next, he proceeds to say that there are countless homa hearths when one takes into account the different categories of living beings. However, when one considers the differentiation into the five Buddha families, there are five different types of homa hearth. And again, when one classifies the various categories of homa according to their different activities (karmabheda), there are four basic types of homa hearth. After that, Abhayākaragupta refers to a certain tantra named Vajrakrodhasamāpattiguhya⁶ in which it is said that there are one hundred and ten different kinds of homa hearth in relation to different activities. Thus, a round hearth (parimaṇḍala) should be used for the peaceful rite (śāntika), square (caturasra) for the enriching rite (pauṣṭi), triangular (trikoṇa) for the fierce rite (abhicāra), like a hook (aṅkuśākāra) for the summoning rite (ākaraṣa), and like a vajra for the rite of subjugation (vaśikaraṇa). In order to attract wealth and grain (dhanadhānya), the hearth should be shaped like a jewel (ratna), and to acquire an ability to change forms at will (kāmarūpitva), it should be shaped like a liṅga. When one wishes to become invisible (antardhāna), the hearth should be designed like a bow with an arrow, and for imposing one's authority (ājñāpana), it should be shaped like a sword (khaḍga). In order to remove sins (pāpapaṇāśana), the hearth should be shaped like a circle with an arch (vṛtta satorāṇa). In order to impassion one's partner (vidyā), the hearth should be designed like the mudrā of one's Buddha family (svakulamudrā), and to gain an ability to fly in the sky (ākāśagamana), it should be designed like the vault of heaven (vyomamaṇḍala). And again, when one wishes to intensify one's learning (vidyottejana), the hearth should incorporate designs of blazing flames (sajvālākāra). In order to accomplish the activities (sādhana) inside the great maṇḍala, the hearth should be designed like a wheel (cakra). The hearth for the all-inclusive homa (sārvakarma) should be square, have four portals, and be enclosed within an outer circle. On the eastern side, it should be marked with a vajra, on the southern with a jewel, on the western with a lotus, and on the northern with a crossed vajra (karmavajra). It is also said in the same text that the hearth for the subduing rite should be triangular, and the one for the fierce rite (abhicāra) should be triangular or shaped like a half-moon (ardhacandra).

⁵. Vajrāvalī, Sanskrit manuscript reproduced by Lokesh Chandra, New Delhi, 1977, folio 232ff; Tibetan Tripiṭaka, Peking edition, vol. 80, 122.2.2ff.

⁶. rDo rje khro bo snyoms par 'jug pa gsang ba'i rgyud.

According to the *Susiddhikara*, a tantra of the Kriyā class, and several other tantras,⁷ the hearth for the all-inclusive rite (sārvakarmika) should be square (caturasra), one cubit big (hasta) and half a cubit deep. According to the *Subāhupariṣcchā* and two other tantras,⁸ the same hearth is described as having the shape of a lotus (padma). It is round, one cubit large and half a cubit deep. The lotus at the centre of the hearth is surrounded by eight lotuses, and the border (vedī) incorporates designs resembling lotus leaves. On the outside, it is surrounded by a lotus garland, and the inner border is enclosed by a garland made of vajras (vajramālā). The lotuses positioned towards the cardinal directions (dikpadma) are marked with a vajra, a jewel (ratna), a lotus (padma), and a crossed vajra (viśvavajra). The lotuses facing the intermediate directions (vidikpadma) are marked with a pair of eyes (locanayuga), a three-pronged vajra (trisūcikavajra), a *padma*, and an *utpala*. Finally, the lotus at the centre has a design of an eight-spoked wheel (aṣṭāracaakra).

According to the *Kālacakra-tantra*, the hearth for the pacifying rite (śānti) is round (vartula) and one cubit large, and the hearth for the enriching rite (puṣṭi) is square and two cubits large. The hearth for the fierce rite (abhicāra) is shaped like a bow (dhanu) and it is half a cubit big. The hearth for summoning (ākṛṣṭi) is triangular and twenty fingers big. The hearth for despising (vidveṣa) is shaped like a pentagon (pañcakoṇa), and the one for bewildering (mohana) like a hexagon (ṣaṭkoṇa) sixty fingers large. The hearth for subduing (vaśya) is shaped like a heptagon (saptakoṇa) forty fingers big, and the one for eradication (stambhana) is octagonal (aṣṭakoṇa) and sixty fingers big. Finally, the hearth for the all-inclusive rite (sārvakarmika) is round in shape.

In the *Buddhakaṭāla-tantra*, the hearth for the peaceful rite (śānti) is square and one span big (vitasti); for the enriching rite, it is round and three spans big; for the subduing rite, it is triangular and eight fingers big; and for the fierce rite (abhicāra), it is shaped like a half moon (ardhacandra) and it is one cubit big (hasta).

Towards the end of his brief survey, Abhayākaragupta says that depending on the individual tantric texts, the nature of the attainments, the shape, the size and all other characteristics of the homa hearth, the place of the performance, the directional orientation, the articles for burning, the appearance of the fire-god (agnidevatā), and other relevant things are specified in different ways. Finally, he states that having considered all things (sarvam avagamyā), he composed the *Jotirmañjarī* in which are explained the characteristics of the hearths and the

⁷. Abhayākaragupta mentions the following works: Vajramālābhīdhāna, Vairocanaḥi-sambodhi, Trisamayavyūharāja, Samantābhīṣekajanana, Vajrapāṇigarbhasambhava, Vajrābhyudaya.

⁸. Padmasambhava and Supratīṣṭha.

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manner of performing the homa rites (homavidhāna) in conformity with the (*Sarvatathāgata*) *Tattvasaṃgraha* and other tantras belonging to the Yoga and Yoginī classes.⁹ Thus, it is fairly evident that before composing the Jyotirmañjarī, Abhayākaragupta has made a survey of homa rituals, and that consequently this work represents a further if not the final stage in the systematisation process of homa rituals in Indian Buddhism.

As a literary work, the Jyotirmañjarī is written in a syntactically simple Sanskrit, its style is rather laconic, and it says no more than what is essential. As already mentioned above, Abhayākaragupta fundamentally restricts himself to explaining the essential elements of four main types of homa rituals, and does not discuss any other matters such as their history or theoretical background, something that would certainly enhance our knowledge of homa rites in India. However, despite its brevity, the Jyotirmañjarī does represent perhaps the best exposition of homa rites that is left to us by the Indian tradition.

The present translation, revised in some sections,¹⁰ of the Jyotirmañjarī is based on an incomplete Sanskrit version edited by N. Okuyama,¹¹ and a complete Tibetan version included in the Peking edition of the Tenjur (bsTan 'gyur). I have also referred to the Cambridge manuscript (Add. 1653) on which Okuyama's edition is based, but I was unable to obtain a copy of the manuscript preserved in the National Archives of Nepal in Kathmandu. I have also referred to other editions of the Tibetan version, but basically, the translation follows Okuyama's edition and the Tibetan version included in the Peking edition.

* * *

Salutation to the glorious Vajrasattva.¹²

The homa rituals interspersed by Vajradhara among the (*Sarvatathāgata*-) *Tattvasaṃgraha* and other tantras are compiled here by Abhaya who is fond of

⁹. The same is stated in the opening section of the Jyotirmañjarī.

¹⁰. Originally my English translation of the Jyotirmañjarī was published under the title of “Jyotirmañjarī: Abhayākaragupta's Commentary on Homa Rites”, in Bulletin of the Research Institute of Esoteric Buddhist Culture (Mikkyō Bunka Kenkyūsho Kiyō), Volume 8, December 1994, 206-236. Kōyasan University, Kōyasan.

¹¹. N. Okuyama's edition of the Sanskrit text was published in two parts: “Jyotirmañjarī no kenkyū I”, *Bunka* (Sendai), 47.1-2, 1983, 29-46, and “Jyotirmañjarī no kenkyū II,” *Tōhoku Indogaku Shūkyō Gakkai Ronshū* (Sendai), 13, 1986, 108-91.

The pagination of the Sanskrit version refers to the Cambridge manuscript (Add. 1653) and the pagination of the Tibetan version to the Peking edition of the Tibetan Tripiṭaka, vol. 80. The Sanskrit version begins at 1b and the Tibetan version at 154.2.8.

¹². Sanskrit reads namo buddhāya.

wisdom and compassion. There exists other compositions but this one is to be designated as brightness which resembles the moon among twinkling stars dispensing deep pleasure.¹³

1. The hearths (kuṇḍa)

On an auspicious day, one assumes the nature of one's chosen deity¹⁴ and offers a preliminary act of worship and a bali,¹⁵ following a prescribed rite. Next, placing the right hand on the ground, and reciting one hundred and eight times “Om̐ Āḥ Hūṃ” and “Om̐ hana hana krodha Hūṃ Phaṭ ” or the mantra of one's chosen deity, (one purifies the ground) by means of the conventional (sāṃvṛta) purity or by means of emptiness, whichever appropriate. The ground is purified in order to dig out the hearths. Alternatively, at the benefactor's request, the purification of the ground, taking possession of the ground, striking the obstructive spirits with a kīla, and instalment of Vasundharā,¹⁶ are performed according to the rites explained in the Vajrāvalī. Depending on the specific requirement, one performs them in an extended or abridged manner. The hearths are excavated on the breast section of the place nāga.¹⁷

The hearth for the peaceful rite¹⁸ is made on white ground. It is round in shape, one cubit large and (2a) twelve fingers deep. At its centre, there is a lotus sixteen fingers large, and on the top of it, a wheel or a five-pronged vajra, eight fingers big and one finger high with its top facing the east. Above the hearth, at a distance of four fingers, there is a border,¹⁹ four fingers wide and high, having the same shape as the heart, and its surface slopes inwards. On the outer corners (the hearth) is marked with three-pronged vajras (154.4.1) or designs of wheels.²⁰ The hearth is smeared with white soil, and the surrounding outer ground, half a cubit large, with cow dung. These two, (the hearth and the

¹³. This sentence represents a paraphrased version of the title: Jotirmañjarī — “A Cluster of Celestial Brightness.”

¹⁴. sveṣṭadevatā / rang gi 'dod pa'i lha.

¹⁵. Sanskrit text could be translated as: “having given a bali gift with the right hand.”

¹⁶. tridhābhūmiśodhanavidhi, bhūmiparigrahavidhi, vighnakīlanavidhi, vasundharādhi-vāsanavidhi.

¹⁷. The position and movement of the place-nāga (vāstunāga / sa bdag klu) through the phases of the year are explained in some detail in Kuladatta's Kṛiyasaṃgraha and Jagaddarpaṇa's Kṛiyasammuccaya.

¹⁸. śānti / zhi ba.

¹⁹. vedī / kha khyer.

²⁰. Tibetan reads: “wheels on triangles.”

surrounding area), are sprinkled with white scent endowed with white ambrosia, and strewn with loose white flowers.²¹

The hearth for the enriching rite²² is made on yellow ground. It is square or shaped like an octagonal jewel,²³ two cubits wide and one cubit deep. At its centre, it has an eight-spoked wheel, and on the top of it, a jewel which is six fingers big and marked with a vajra. Above the hearth, at a distance of eight fingers, there is a border, eight fingers wide and high, having the same shape as the hearth, and sloping outwards. On the outer corners of the border, it is marked with jewels. The hearth is smeared with yellow soil and its outside with cow dung. These two, (the hearth and the surrounding area), are sprinkled with white scent endowed with yellow ambrosia, and scattered with yellow flowers.

The hearth for the subduing rite²⁴ is made on red ground or on whatever appropriate. It is shaped like a vagina (bhaga) with its top pointing towards the east and resembling an aśvattha leaf. Alternatively, it is shaped like a half-moon with its centre having a red lotus marked with a vajra. For (the rite of) wilful summoning,²⁵ one makes the (same) hearth(s) or one makes a hearth shaped like a one-pointed vajra with its centre having a red lotus marked with a vajra-hook. The above three homa hearths are surrounded by borders, which have the same shapes as the hearths, and are marked with hooks, which in turn are marked with the symbol of the principal deity. They are smeared with red soil and red scent with ambrosia, and strewn with loose red flowers. The depth, borders and other measurements of these three hearths are reckoned in the same way as for the peaceful hearth.

The hearth for the fierce rite²⁶ is made on the ground that is cleft, salty and astringent. It is dark-blue like the sky, triangular in shape, and oriented towards the north. Its sides are twenty fingers long and ten fingers deep. (154.5.1) At the centre, it is adorned with a wrathful vajra, eight fingers big and resting on a black lotus, or it is adorned with a wrathful vajra resting on a trident. Above the hearth, at a distance of three fingers, (3a) there is a border, three fingers wide and high, sloping backwards, and surrounded by wrathful vajras. It is smeared with black soil together with ambrosia, cremation ashes, and whatever available dung of donkeys, buffaloes and other animals. It is scattered with red or blue

21. Since the precise meaning of the Sanskrit term *trisaṅdhyam* (*thun gsum du*) included in this sentence is not clear, it has been left untranslated.

22. *puṣṭi* / *rgyas pa*.

23. *aṣṭāṃśaratna* / *rin po che zur bryad pa*.

24. *vaśya* / *dbang*.

25. *vaśyākarṣaṇa* / *dbang gis dgug pa*.

26. *abhicāra* / *mngon spyod*.

flowers with an unpleasant smell or without any smell, and (or)²⁷ with rice husks and similar things. It is also provided with lamps made of human and other fats, and burning in an agitated and frightful manner.

The hearth for the all-inclusive rite²⁸ is made on the grounds corresponding to the (individual) rites, and it is comparable to the peaceful hearth. However, on its mouth, it has a blue lotus-flower together with filaments,²⁹ and lotus petals on its border. It is because of this (description) that it is surrounded by a border shaped like a wide open lotus with its outer sections marked at the cardinal and intermediate directions with vajras, crossed vajras or swords. On the inside, it has the symbols of the four Tathāgatas. The symbols are the size of leaves and they are placed on leaves and surrounded by a vajra-garland. Inside that, there are inserted their individual symbols, eight fingers big and one finger high. The symbol of Vairocana is a wheel or a vajra, which is said to epitomise the absolute; Ratnasambhava's symbol is a jewel; Amitābha's symbol is a lotus; Akṣobhya's symbol is a wrathful vajra; and Amoghasiddhi's symbol is a sword or a crossed vajra.³⁰ Some people say: “The border (vedī) is surrounded all around by an outer vajra-garland,³¹ (155.1.1) but it has no vajras towards the directions. There is no vajra-garland in the middle of the hearth.” Some other people hold the opinion that the central sections of all the hearths are adorned with the symbol of one's chosen deity placed on a lotus. They also say that the principal deity's symbol is eight fingers long and one finger high, but others say that its size should be six fingers. One particular characteristic, which has not been mentioned in the above two opinions, is that the border has a garland made of the chief deity's symbol.

The peaceful hearth is positioned towards the eastern direction of the maṇḍala-palace;³² the enriching one towards the south; the subduing hearth and the one for wilful summoning towards the west; the fierce hearth and the one for ferocious summoning³³ towards the north. However, there are also other (opinions about) the directions. It is said in the Saṃpūṭa-tantra: “The peaceful hearth is towards the east; likewise the fierce one is towards the south; the one

27. Sanskrit version reads ‘or’ while Tibetan ‘and’.

28. sarvakarmika / las thams cad pa.

29. oṣṭhe sakesaraṃ puṣkaraṃ / mchur ge sar dang bcas pa'i ze'u 'bru. This description refers to the shape of the forepart of the hearth.

30. This list of symbols is not included in the Sanskrit text.

31. Tibetan version adds: “which is on the outer wall” (khor yug; cakravāla).

32. maṇḍalagrha / dkyil 'khor gyi khang pa.

33. krūrākaraṣaṇa / drag pos dgug pa.

for subduing and summoning towards the west; and the enriching hearth towards the north.”³⁴

Alternatively, the hearths can be painted with coloured powders in conformity with the (individual) rites.

2. The articles (*dravya*)

The offertory wood (samidh) for the peaceful rite derives from the palāśa, udumbara, aśvattha, kaśmari, āmra, kadamba, śamī, plakṣa, vaṭa and other similar kinds of trees. It should be taken from the treetops which ooze with sap. It should have a couple of leaves, and it should be succulent, evenly chopped, twelve fingers long, and thick as the little finger. It should be dipped at both ends in honey, milk and ghee, and sprinkled with ambrosia, scent and its own sap. It should be held with the thumb and the ring finger at the end with a couple of leaves, and presented for burning with the other end. The kuśa, mango leaves, and dūrvā grass should be arranged in pairs with their tops joined together.

The articles, which are decayed, thick or thin, crooked, long or short, without leaves, eaten by insects, thrown away, without bark, with holes, split ends or bulky, should be discarded. (155.2.1) The articles which are decayed cause death, crooked ones induce inauspicious times, wrongly measured ones avert knowledge, those without leaves induce diseases, bulky ones destroy success, and dry articles cause some other undesirable effects. One should know all such things and the above explanation should be also applied to the articles for burning (used in all other rites).

(Furthermore) depending on their availability, the articles that are to be used for burnt offerings in the peaceful rite (should include:) kuśa grass dipped in sesame oil, rice-food, milk, barley, sesame, curds, panic seeds, sandal, dūrvā, resin, sweet-smelling flowers, parched grain, and mango leaves dipped in honey at both ends. One should use the inner ambrosias, but some advocate the use of the five outer ambrosias.

The offertory wood for the enriching rite is the same, but it should be taken from the middle section of the trees. It should be the size of a fist,³⁵ one cubit long, sprinkled with a liquid of yellow scent with ambrosia, and dipped in curds, milk, and ghee. (The remaining articles include:) the best food made of the three sweet things mixed together; black sesame combined with curds, honey and ghee; śatapuṣpa together with curds, food and ghee; bilva fruits; śāli rice; padma, nāgakesara and karṇikāra flowers; and rice.

³⁴. This quotation is omitted in the Sanskrit version.

³⁵. muṣṭipramāṇā / chad pa'i tshad.

Next come the articles recommended for the subduing rite.³⁶ The offertory wood, undamaged, with leaves and of good quality, just as explained with regard to the peaceful rite, comprises the priyaṅgu, campaka, punnāga, nāgakesara, lakuca, and aśoka trees. (The remaining articles include:) forest products, red and sour fruits and flowers, or some other articles specified in one's ritual ordinance.³⁷

In the rite of wilful summoning,³⁸ (the offertory-wood is the same), but it has thorns shaped like hooks. (The rest is) as in the previous case.

In the fierce rite, the offertory wood comprises the nimba, khadira, kovidāra, bhilloṭaka, and madana trees, or some other kinds of pungent, thorny and bitter trees, or singed logs from cremation heaps.³⁹ (155.3.1) It should be taken from the root sections, split and pointed. It should be ten fingers long, and its both ends should be smeared with poison, blood and sesame oil. Depending on their availability, (the remaining articles include:) mustard, pungent sesame oil, blood, salt, rājikā and nimba leaves, ashes from cremation heaps (5a), dirt from feet, dung of asses, buffaloes and other animals, hair, fat of the wild cock (kukkuṭa), crow and other feathers, faeces and urine, thorns, bones, chalk, flesh⁴⁰ and other similar articles. One mixes each article with poison, salt, and blood, or one makes an enemy's representation from these articles, or from ashes, charcoal, husks and other articles mixed with poison and other things. One cuts it up with a sharp weapon, starting with the little toe of the left foot. In the rite of ferocious summoning, one does not employ an enemy's representation.

In the all-inclusive rites, the offertory wood is produced from the palāśa, plakṣa, udumbara, khadira, arka, nyagrodha, vaikaṅkata, āmra, śamī, kāśmarī, apāmārga, and aśvattha trees. It should be young, a short span in length, straight, and sprinkled with the water containing good scent with ambrosia, and smeared at both ends with grease and other things in accordance with the (individual) rites. The barley, milk and other articles, as specified for the peaceful and other rites, should be also offered in the all-inclusive rites. Some amount of the articles for the peaceful and enriching rites,⁴¹ one's own food, all such articles, and bdellium or sāla extracts smeared with ghee, should be offered in homa day by day (pratyaḥam) along with their individual mantras. (155.4.1) The scent,

36. vaśyakarma / dbang gi las.

37. kalpa / rtogs pa.

38. vaśyākṛṣṭi / dbang gis dgug pa.

39. cityulmukakāṣṭha / ro sreg pa mgal dum.

40. Sanskrit māṃsa / Tibetan specifies glang po che'i sha (elephant's flesh).

41. Sanskrit has only śāntikadravya.

flowers and other offerings for the fierce rite are also recited over with their mantras (5b) in accordance with this rite.

Thus, it has been said:

“Vaikaṅkata, arka, khadira, pārthiva,⁴² apāmārgaka and so forth are specified for the peaceful rite (śānti). Leaving out the kādambā wood, the other ones are selected as judged fit. The offertory woods are like in the peaceful rite, or they generally agree with the ritual texts (vidhi).”

3. The firewood (*indhana*)

The firewood for the peaceful rite⁴³ is selected from among the trees used for worship.⁴⁴ It should not contain living insects, and it should be shorter in measure than the hearth. Alternatively, one uses forest cow dung.

Leaving out the cow dung, the above-described firewood with fruits is also used for the enriching rite.⁴⁵

In the case of the subduing rite,⁴⁶ one uses as firewood the nimba and āmla wood as well as other kinds of wood together with flowers. The wood with thorns is used in the summoning rite.⁴⁷

For the fierce rite, one uses as firewood the wood of the trees, which are pungent, thorny, bitter, and having an unpleasant smell or without any smell, the wood from cremation grounds or dried bark,⁴⁸ and dung of donkeys, buffaloes and other animals.

The firewood for the all-inclusive rite⁴⁹ should be in agreement with (each) rite.

4. The ladle (*śruva*) and the spoon (*pātrī*)

The spoon should be made from gold or copper, or from the wood suitable for worship.⁵⁰ Its stem (*daṇḍa*) should be twenty-four fingers measured with a man's thumb. It should have a vajra and other things, and it should be comfortable to hold with a clenched hand. Above the stem, it is square, four fingers wide and two fingers deep, and it is marked with a five-pronged vajra two fingers big. The

42. Tibetan reads arjuna.

43. śāntika / zhi ba.

44. yājñīkavṛkṣa / mchod sbyin gyi shing.

45. pauṣṭika / rgyas pa.

46. vaśīkaraṇa / dbang du bya ba.

47. ākarṣaṇa / dgug pa.

48. śuṣka / shing shun.

49. sarvakarma / las thams cad pa.

50. yajña / mchod sbyin.

width of half a finger on the (edge of the) square should be marked with a vajra-garland. Above the square, it has a design of a lotus flower, four fingers big, and it is marked with a vajra, four fingers big and half a thumb deep. Alternatively, the upper section of the stem should have the shape of a lotus leaf, eight fingers long. So that it has a suitable appearance, its declivity should be square, four fingers wide and two fingers deep, and its centre should be marked with a three or five-pronged vajra, four fingers big. The groove for discharging liquids should be the size of the thumb, or of the little finger, and above that, it should have a three-pronged vajra, four fingers big. It is considered appropriate that beneath the stem, it should have a jewel, three fingers big, and below it, a vajra also three fingers big.⁵¹ The underneath of the stem of the ladle is the same.

The ladle should be also made from the above-mentioned substances or from wood. Its stem, measuring a small cubit, should be half the size of the stem of the spoon. Its mouth, shaped like a lotus leaf, two fingers wide and one finger deep, should be marked in the middle with a five-pronged vajra. Beneath the stem, it should have a vajra and a jewel so that it has a fine appearance.

It is said:

“When the spoon and ladle are not available, one executes a full burnt oblation⁵² with five fingers joined together, and the other burnt oblation⁵³ with three fingers joined together.”

Or again, it is said:

“The full burnt oblation is remembered on account of five fingers joined together, and likewise the other one as three fingers joined together — the ladle and the spoon.”

It is also said that both kinds of burnt oblations⁵⁴ are executed with a pippala leaf, and when the ladle is not available, the other burnt oblation is executed with the spoon.

5. The performer (*sādhaka*)

The performer, endowed with compassion and benevolence, should wash himself, smear with good scent, and put on white ornaments. He should perform recitations and a protective rite⁵⁵ by executing the yoga of his chosen deity in conformity with the relevant rite. He should remain silent and sit in the lotus

⁵¹. Sanskrit does not mention the jewel and says that the vajra should be one finger big.

⁵². pūrṇāhuti / dgaṅg blugs.

⁵³. itarāhuti / cig shos bsreg blugs.

⁵⁴. āhutidvaya.

⁵⁵. rakṣāvidhāna / bsrung ba'i cho ga.

posture⁵⁶ on a soft and comfortable seat. In the evening, he should face towards the east and concentrate his thoughts on the things that are to be accomplished. Starting on the first day of the bright moon, and retaining a peaceful mental disposition, he should perform the peaceful rite.

Likewise, anointed and adorned with a yellow garland and variegated ornaments, seated in an elegant posture⁵⁷ and facing the north, he should retain his mind in a cheerful disposition. Beginning on the full moon, he should perform the enriching rite in the morning. (7a)

With his mind impassioned, adorned with red and other ornaments, facing towards the west, and seated in the vajra-posture⁵⁸ on a high and comfortable seat, he should perform the subduing rite⁵⁹ in the middle of the night or at another time. The wilful summoning is done in the same way, but he should look upwards and in order to gladden⁶⁰ the deities, he should also face towards the west.

In the case of the fierce rite, he should sit on a hard seat and face the south, be wrathful and adorned with a blue garment, or a garment stained with bloody water. Alternatively, he should rest on the breast of the image⁶¹ of the one that is to be perfected,⁶² or he should squat without a seat, pressing one foot with the other. He should gnash his teeth, his face should look angered, and his eyes should be firmly fixed. He should be seated in the wrathful vajra-posture, acting with great compassion in order to remove the harm done to the Three Jewels and the like. The timings are the days of the dark moon either at midday or at midnight. Applying a wrathful yoga, he should envisage the protective deity⁶³ resting on a lotus inside the heart of the one to be perfected, and performing the activities of striking and expelling with a vajra-hook issued from a wrathful Hūṃ, and subsequently dissolving into his heart. Alternatively, he envisages himself as striking with his kīla inside the prajñā's lotus, and the one to be perfected as being abandoned by all the deities. While wishing for his escape from sins (pāpa), he should act with compassion and bring about his rebirth in a pure buddha-field (156.2.1), or in some other beneficial and happy abode. The ferocious summoning is done in a similar way.

56. padmāsana / padma'i 'dug stangs.

57. bhadrāsana / bzang po'i 'dug stangs.

58. vajraparyāṅka / rdo rje skyil krung.

59. vaśīkaraṇa / dbang gi las.

60. ārādhana / mnyes par bya ba.

61. pratikṛti / gzugs brnyan.

62. sādhyā / bsgrub bya.

63. rakṣā / srung ba.

(During the rites of) suppression⁶⁴ and confusion,⁶⁵ he should face the north-east and sit in the vajra-posture. He performs (these rites) in a square hearth while reciting the mantras appended with *vaṣaṭ*.

Clad in yellow and white ornaments, he remains intent upon the rite appropriate for enriching. Likewise (in the rite of) eradicating,⁶⁶ he faces the south-east and (uses) an ointment consisting of buffalo and other kinds of dung.

Clad in black and white,⁶⁷ he draws with poison, and the articles for burning (*havya*) are the best crow and other feathers⁶⁸ fastened with an appendix.⁶⁹ Here the crow and other feathers are appended with an inscribed mantra which ends with the words: “Expel such and such a person *Hūṃ Phaṭ*”⁷⁰

Likewise (in the rite of) despising,⁷¹ he faces the south-west, sits with inverted feet, and wears yellow and black ornaments. He draws with pungent sesame oil and poison.

It is said:

“In all cases, when one faces the cardinal and intermediate directions, one should remain positioned in the cardinal and intermediate directions which are directly opposite. Alternatively, in the absolute sense, on account of the directions not being taken into consideration, whichever way one is positioned, one should meditate with one's mind pervaded with audacity, and one should perform all activities accordingly.”

6. The water for the face (*argha*)

The vessels for the water for the face, the water for sprinkling and so forth,⁷² are made from gold, silver, stone, copper, wood, clay, mother of pearl, conch, or folded leaves.

In the peaceful rite, the water contains barley, milk, white flowers, sesame, *darbha* grass,⁷³ parched grain, and white scent together with ambrosia. It is poured inside the victorious vase, fumigated with incense, recited over one

64. *stambha* / *rengs*.

65. *moha* / *rmongs*.

66. *uccāṭa* / *bskrad*.

67. Sanskrit reads: “on black and white ground.”

68. Sanskrit reads: “a mass of crow and other feathers.”

69. *vidarbhaṇa* / *spel tshig*.

70. *amukam uccāṭaya hūṃ phaṭ*.

71. *dveṣa* / *dbye ba*.

72. Tibetan version specifies: “water for the face, water for sprinkling, water for sipping, and water for the feet.”

73. Tibetan version reads *kuśa*.

hundred times with the mantra of one's chosen deity, or the all-operative mantra (156.3.1) with Svāhā added at the end.

Likewise in the enriching rite, the water contains sesame with curds, yellow flowers, yellow scent and other (similar) things. The syllable Oṃ (is added) at the end of the mantra.

In the subduing rite, the water contains red scent and other (similar) things. The syllable Hūṃ (is added) at the end of the mantra. The same applies to the summoning rite,⁷⁴ (except for) the syllable Jaḥ (which is added) at the end of the mantra.

In the fierce rite, the water contains food that has been spat out, pieces of broken vessels and other similar things, kodrava grains with blood, cow dung and urine, black flowers with an unpleasant smell or without any smell, and other (similar) things. The syllable Phaḥ (is added) at the end (of the mantra). In the rite of ferocious summoning (the water) is similar.

In the all-inclusive rite, which always incorporates the enriching and other rites, the water contains scent, flowers, sesame, darbha⁷⁵ grass, and parched grain, depending on their availability and in conformity with the (individual) rites.

7. The arrangements (*nyāsa*)

In the peaceful, enriching, subduing, and (8b) wilful summoning rites, the vessel containing the all-operative water⁷⁶ is recited over with the mantra of Amṛtakunḍali and the syllable Hūṃ. The three vessels with the water for the face and so forth are placed to its left side, and in front of them, the three receiving vessels.⁷⁷ They are arranged on stools⁷⁸ and similar things. Taking the kuśa grass with the right hand, one dips its tips in the water recited over with (Amṛtakunḍali's) mantra, and then one sprinkles all the articles,⁷⁹ offertory wood, fire-wood and other articles, which should be arranged on the right side. One also sprinkles oneself, the ladle and the spoon. The emplacement of the victorious vase (*vijayakalaśa*), the all-operative vase (*sārvakarmikakalaśa*), and other things should be done by following the rite explained in the *Vajrāvalī*. Some people say that in the abridged rites there are no vases.

⁷⁴. ākarṣa / dgug pa.

⁷⁵. Tibetan reads kuśa.

⁷⁶. Sanskrit reads *sārvakarmikodakabhājana*, and Tibetan reads only *chu snod*.

⁷⁷. *pratīcchakabhājana* / *bzed zhal gyi snod*.

⁷⁸. *yantraka* / *maṅ 'ji*.

⁷⁹. *dravya* / *bsreg rdzas*.

In the slaying,⁸⁰ eradicating⁸¹ and other rites, and also in the rite of ferocious summoning, the sprinkling is done with the left hand. On the right side, one arranges the all-operative vase, the vessel with the water for the face and the rest, and on the left side one arranges the articles for burning.

8. The fire (*agni*)

The fire for the peaceful rite is produced from the wood imbued with milk or from the attrition wood.⁸² The sacred⁸³ and homa fires are also appropriate.

The fire for the enriching rite originates from the residence of a king or some royal personage, forest conflagrations, gems or monastic kitchens. For the subduing rite, the fire comes from the house of a prostitute or a merchant. For the rite of wilful summoning, the fire is produced by a dancer, a traveller or a wandering singer.⁸⁴ The fire for the ferocious rite⁸⁵ and that of ferocious summoning should be acquired from the cremation heaps of human bones, stones or the house of an outcast and the like. The fire for the all-inclusive rite is kindled in conformity with the individual rites.

9. Gratifying the deities (*devatāsaṃtarpaṇa*)

Following the rite explained in the Vajrāvalī, one shakes the vajra, rings the bell and presents a bali. Abiding in a state of protection,⁸⁶ one places the flame (*vahni*) inside a vessel by means of the three syllables. Next, one kindles the fire (*agni*) with a lit lamp of melted ghee and recited over with the mantra of Amṛtakuṇḍali. Taking the kuśa grass, one sprinkles⁸⁷ with its tips the water recited over with the mantra (of Amṛtakuṇḍali).⁸⁸ One does it three times. In (the peaceful rites one sprinkles) in a clockwise direction and in the ferocious rites⁸⁹ in an anticlockwise direction. (After completing the sprinkling), one places it in the hearth together with a bunch of clean and well dry grass, avoiding to induce much smoke; in the fierce rites, one acts to the contrary. One sets the fire ablaze by reciting “jvala jvala Hūṃ” (Tib 156.5.1), or with the syllable Hūṃ

80. māraṇa / gsad pa.

81. uccāṭana / skrad pa.

82. araṇi / gsub shing.

83. āhitāgni / dgon pa'i me.

84. Sanskrit cāraṇa. Omitted in the Tibetan version.

85. krūra / drag po.

86. Sanskrit reads rakṣāvān. The Tibetan version connects this word with the three protective syllables: “by means of the three syllables endowed with protection.”

87. paryukṣya / bsang gtor byas la.

88. Sanskrit reads japtodakena while Tibetan reads brjod pa'i ku sha.

89. krūrakarman / drag po las.

and the current of air created with a fan. One should intensify the fire with the ghee placed in the ladle and blessed seven times (9b) with the heart mantra of the (appropriate) family. In the fierce rites, one uses pungent sesame oil just as (explained) above.

Next, one recites over the kuśa grass saying: “Om Vajrasattva Āḥ.” The kuśa is taken in pairs and it should be fresh,⁹⁰ clean, green, unimpaired, without broken leaves, and not too long. One arranges it on the border of (the hearth)⁹¹ with its tops towards the east, south, west, and north. Then one should overlay the hearth with not too long kuśa grasses with their tops pointed towards the east and (arranged) like a cow's ear. In the hearths for the enriching, subduing and fierce rites, the kuśa tops are placed in a proper order facing the north, west, and south. However, in the first instance, two kuśa pieces are placed on the border of the hearth with their tops facing towards the appropriate directions. Concerning the direction in which the performer (sādhaka) faces, in a conventional manner of speaking, it is said to be the eastern and other directions. (However) in the absolute sense, the eastern and other directions do not exist.

Having become endowed with the nature of one's deity, one generates the hearth with the seed syllable placed in one's heart. Perceiving the fire ablaze, one envisages inside it the non-existence (nairātmya) (of all dharmas). One visualises a lotus and a sun on a triangular fire maṇḍala arisen from the syllable Raṃ, and on the top of them the fire god Agni arisen from the syllable Raṃ or produced instantly. Agni has a pending belly, a fleshy and dwarfish body, and three faces with three eyes each. With one of his right hands, he makes the gesture of fearlessness, and with the second right hand, he holds a rosary. In his two left hands, (10a) he holds a club and a pitcher, and with his two principal hands, he embraces his radiant consort (prajñā). (Tib 157.1.1) His colour, garments and ornaments are in agreement with the particular rite. He is endowed with a surrounding garland of rays (symbolising) consciousness (vijñāna), and the seal (mudraṇa) of the chief deity of the (appropriate) family. He has a beard and his hair is made into a bundle. Inside his heart, there is the seed syllable placed on the fire maṇḍala.

With the hooks of light rays dispersed into space from the seed syllable placed in the heart of the pledge-being, one summons Agni the knowledge-being, which resembles the pledge-being. He arrives from the south-eastern direction accompanied by a host of hermits. The colour of his principal face is the same as that of the body. When it is white, the right and left faces are black and red

⁹⁰. Sanskrit reads pratyagra while Tibetan reads rtse mo gzhibs pa.

⁹¹. Tibetan reads: “first on the border which is to the left of the performer.”

respectively. When it is yellow, red or greenish, the other two faces are blue and white. When it is blue, the other two faces are white and red.

One should invite the god Agni by motioning the thumb of the right (hand making the gesture of) fearlessness while reciting the following mantra:

“Om̐ come , come here great being, divine hermit and highest brāhmaṇa.

Please come near to partake of this burnt oblation and food.”

Next, having summoned Agni with the mantra: “Om̐ agnaye ādīpya ādīpya āviśa āviśa mahāśriye havyakavyavāhanāya Svāhā,” one should disperse all the (10b) obstructive spirits which accompany him by reciting the mantra of Yamāri and other deities. Reciting the mantra “Jaḥ Hūṃ Vaṃ Hoḥ,” one should perform in a proper order the activities of summoning, entering, binding, and gratifying.

The water for the face should be presented with one of the following mantras:

“Om̐ agnaye ādīpya ādīpya āviśa āviśa mahāśriye havyakavyavāhanāya arghaṃ praṭiccha Svāhā.”

Or “Om̐ Āḥ Ruṃ arghaṃ praṭiccha Hūṃ.”

Or “Om̐ Āḥ Hrīḥ pravarasatkāraṃ arghaṃ praṭiccha Hūṃ Svāhā.”

Instead of the word argha (the water for the face), one inserts the words pādya (water for the feet), ācamana (water for sipping) and abhyukṣaṇa (cleansing water), when offering these items. In conformity with the rite, one should also offer flowers and the other articles of worship, the secret worship and the rest.

The abridged procedure, which conforms with the practice handed down by our distinguished gurus, is as follows:

One should dispense the triple sprinkling (prokṣaṇa) into the first vessel with a bunch of kuśa grass, and with the water recited over with all the heart mantras, one offers the water for sipping into the same vessel.⁹²

Taking a flower with the forefinger and turning the fist downwards, one should release it in due order with the little finger, ring finger, middle finger, and forefinger.

Taking the water contained in two conch shells, one should present the water for the face (11a) into the two receiving receptacles while unfolding the vajrāñjali gesture. The third is the water for the feet.

Grasping a flower with the forefinger and the thumb of (one’s hand made into) a fist, one should move it three times in a circular manner in front of

⁹². Tibetan version reads: “One should dispense the triple sprinkling into the first vessel with a bunch of kuśa grass and with the water recited over with the all-operative (mantra). This in fact represents the water for sipping.”

the Buddhas, and then one should release it in a proper order with one's fingers: forefinger, middle finger, ring finger, and little finger.⁹³

The extended procedure is as follows. Reciting “Om̐ Āḥ Jaḥ Hūṃ,” one summons (Agni) and makes (him) rest on a bunch of kuśa grass to the side of the fire inside the hearth. One offers the water for the face and so forth. Pronouncing in a proper order “Jaḥ Hūṃ Vaṃ Hoḥ” impregnated with the three natures (tritatva), and holding the vajra and (Tib 157.3.3) the bell in an embracing position, one snaps the fingers of both hands. One makes Agni enter into the pledge-being, and then one binds and subdues him. Once again, one offers all the articles, the water for the face and the rest.

Next, one should recite three times the following pledge:

“Om̐. O Vajra-fire and Great Spirit, blaze, set aflame all these things and turn to ashes all the enemies, Hūṃ Phaḥ. Behold Jaḥ Hūṃ Vaṃ Hoḥ. You are the pledge. I am the pledge.”⁹⁴

One holds the spoon filled with ghee in the left hand raised in an upright position and clenched into the fist of the highest enlightenment, and in the right hand facing downwards, one holds the ladle facing upwards and filled with ghee. In the ferocious rite, the spoon filled with pungent oil together with poison is held in the right hand, and the ladle in the left hand. On the spouts of the spoon and the ladle, one arranges the seed syllable of one's chosen deity with the three syllables attached to it and radiant with rays. On the mouth of the fire god Agni, one deposits the syllable Raṃ. One places the ladle's spout on the top of the spout of the spoon. One holds one's hands between the knees, but in the ferocious rite (one holds them) on the outside.

In the peaceful, enriching, subduing, and wilful summoning rites, the mantras conclude with Svāhā, Om̐, Hoḥ, and Jaḥ (respectively), and in the ferocious rite with Hūṃ Hūṃ or Phaḥ. One's face should be somewhat benign, but in the ferocious rite and that of ferocious summoning, it should be gaping. (In the peaceful rites) the spoon is turned in a clockwise manner, and in the ferocious rite in an anticlockwise manner. Depending on the benefactor's resources (śakti), one offers three or seven ladlefuls with Agni's mantra⁹⁵ or with the mantra for the full burnt oblations: “Om̐ salutation to the fire of all the Buddhas Svāhā.”⁹⁶

⁹³. Tibetan adds: “As for other sources, it is said in the Saṃpuṭa-tantra: At the beginning one considers what has been said about the vessel for the water for the face.”

⁹⁴. om̐ vajrānala mahābhūta jvala jvālaya sarvaṃ bhasmīkuru sarvaduṣṭān hūṃ phaḥ dṛśya jaḥ hūṃ vaṃ hoḥ samayas tvaṃ samayo 'ham.

⁹⁵. om̐ agnaye ādīpya ādīpya āviśa āviśa mahāśrīye havyakavyavāhanāya svāhā.

⁹⁶. om̐ namaḥ samantabuddhānām agnaye svāhā.

The following mantra is used for the remaining burnt oblations with ghee:⁹⁷“Om agnaye svāhā.”

Next, one should examine the omens inside the fire (to discern) whether it contains obstructive spirits (savighna) or whether it remains (Tib 157.4.1) free from them (nirvighna).

“The appearance of the best fire resembles an endless knot, a chowrie, an umbrella, a victory banner, a lotus, or a jar. Alternatively, the fire has the appearance of a trident, a sword, a fish, a firefly,⁹⁸ or a svastika.

It is noble and shaped like a vajra, a conch and the like, a ladle or a spoon. It is pure and endowed with radiance, of elegant hue, or similar to Śakra's bow.

It twists in a clockwise direction, issues pleasant fragrance, and resembles corals or gold. It is stainless like the radiance of safflowers, silver, sapphires or brilliant sun. It is free from smoke, fragrant and resounding like a flute (12b) or a tabor.

It shines white in the peaceful rite, and yellow in the enriching rite. It has a fine red crest in the subduing rite, and it is dark blue in the fierce rite.

In the peaceful and other rites, it shines like gold. It has one fine crest, two moderately blazing crests, or it resembles a cloud with three small crests.

In the ferocious rite, it is full of smoke, adverse and sluggish. Its crest is split and impure. It is rough, black, and spiky. It resembles the palāśa blossom or a cow's head. It sparks, issues harsh sounds, and exudes like corpses.

When the fire contains obstructive spirits and adverse omens, one sprinkles it with the cleansing water, and executes an act of protection (rakṣā) by offering seven times a burnt oblation with ghee recited over with the all-operative mantra. Then once again, having sprinkled the cleansing water with Agni's mantra, or the all-operative mantra, one offers a full burnt oblation with ghee, either three or seven times, or just once, depending on its availability. After that, one should perform a burnt oblation with ghee and other articles, either three or seven times, or just once, depending on their availability, using the ladle and so forth.

It is said: “The ghee is offered for burning with the ladle. The rice grains should be presented with the same.” However, in the first instance, one should purify the offertory wood (13a) and the remaining articles:

Om Āḥ Svāhā — the mantra for purifying the offertory wood.

⁹⁷. itaraghṛtāhuti / cig shos kyi mar gyi bsreg blugs.

⁹⁸. Sanskrit indragopa / Tibetan indranīla.

Om Śriṃ⁹⁹ Svāhā — the mantra for purifying the ghee.

Om Om¹⁰⁰ Svāhā — the mantra for washing the articles.

Om Jriṃ¹⁰¹ Svāhā — the mantra for purifying the rice.

Om kuru kuru Svāhā — the mantra for purifying the remaining articles.

The correct order (of offering the articles) is as follows. Having offered for burning the offertory wood, one should offer ghee, sesame, dūrvā, grain, rice with curds, kuśa and other articles into the fire (burning with) the offertory wood. (The articles are presented with) their own mantras, which will be given later. The offertory wood, dūrvā and kuśa are taken with the thumb and the ring finger. In all cases, the liquid items are dispensed on the face; the offertory wood, the powder of human bones and other items on the circle of light;¹⁰² rice with curds, solid food,¹⁰³ water for sipping, sesame seeds, and other articles into the hand; scent at the heart; flowers into hands; incense into the flame; water for the feet on the feet; butter lamps and the water for the face at the front. The water for the face is also dispensed into a bowl. Some people say:

“One should always sprinkle the cleansing water on the body, burn the incense at the front, offer thrice the water for sipping into the mouth, but the water for the face (13b) on the head.”

Next, having offered the water for sipping, and having sprinkled the cleansing water, one should place Agni in the hearth at the south-eastern side in the form of a flame or in his proper form. Then once again, just as before, while reciting the syllable Hūṃ and the mantra of Amṛtakuṇḍali, one sprinkles the cleansing water over the required things (Tib 158.1.1) in accordance with the rite.

In the peaceful rite, the chief deity of the (appropriate) family should be peaceful, white, seated on a white lotus and moon, clad in white garments and ornaments, radiant with white light, abiding in meditation, and having the appearance of a sovereign or a uniform appearance (ekarūpa). Those who are to be perfected (sādhya) are consecrated with the vase held in the hands of Locanā and other deities produced by dispersing rays of light. The vases are made of moonstone and filled with ambrosia and the thought of enlightenment. Through this consecration, all their afflictions and other defects become removed.

In the enriching rite, (the deity) is cheerful and magnanimous, yellow in colour, wearing yellow ornaments and resting on a yellow seat. Just as above, a shower of jewels or ambrosia is poured from a golden vase on the body of the

⁹⁹. Tibetan reads śriḥ.

¹⁰⁰. Tibetan reads āḥ.

¹⁰¹. Tibetan reads dzi.

¹⁰². prabhāmaṇḍale / 'od kyi dkyil 'khor.

¹⁰³. khādyā / bza' ba.

one to be perfected, or on the (intended) house, removing thus scarcity and other things, or poverty.

In the subduing rite, the seat and other things are red in colour. Just as before, the act of subduing is done by piercing the (enemy's) heart with an arrow resembling a lotus bud.¹⁰⁴ In the rite of wilful summoning, the act of summoning is done by binding and piercing with a noose and a hook.

In the fierce rite, (the deity is) wrathful and the seat and other things are black. A shower of vajra-fire is cast down on the head of the one to be perfected, and it turns him into ashes. In the rite of ferocious summoning,¹⁰⁵ one should perform the visualisation in a similar way.

In the all-inclusive rite, one places one's own deity¹⁰⁶ inside the hearth in conformity with the (particular) rite with regard to the form, ornaments and other things. Alternatively, the yoga of one's own deity (assumes) the yoga of the deity which is to be placed inside the hearth.¹⁰⁷

So far as the specific differences are concerned, in the peaceful rite, one is endowed with the yoga of the lord Vairocana; in the enriching rite with that of Ratnasambhava; in the rites of subduing and wilful summoning with that of Amitābha; in the rites of slaying (Tib 158.2.1), calamity and destruction¹⁰⁸ with that of Amoghasiddhi or Vairocana; and in the fierce rite with that of Akṣobhya, Yamāntaka or some other fierce deity.

In the peaceful rite, one executes the (process) of generating the pledge-being, summoning the knowledge-being, and all other activities up to the consecration by following the order explained in (14b) the relevant evocation manual.¹⁰⁹ Having done this, one should offer worship with white and fragrant flowers, and with other articles recited over with their own mantras and with the mantra of one's own deity. In the enriching rite, one does the same, but the particular (things) are yellow in colour, and in the rites of subduing and wilful summoning, they are red. The specific peculiarities of the ferocious rite are said to be (as follows). One executes it using the flowers with an unpleasant smell or without any smell, such as bilva, arka, java and other flowers, incense made from

¹⁰⁴. Tibetan reads: "with an arrow which resembles an unfolded red utpala."

¹⁰⁵. krūrākṛṭi / drag pos dgug pa.

¹⁰⁶. svādhidaivatā / rang gi lhag pa'i lha.

¹⁰⁷. Tibetan reads: "Similarly, in the all-inclusive rite, one is endowed with the yoga of one's own deity in agreement with the (particular) rite, or one is endowed with the yoga of the deity which is to be placed in the hearth."

¹⁰⁸. mārītyupadravanāśa / bsad pa dang yams dang nye bar ('tshe ba).

¹⁰⁹. sādhanopāyikā / sgrub thabs dang mngon par rtogs pa.

sarjarasa and other trees, lamps¹¹⁰ fuelled with human, fish and other kinds of fats,¹¹¹ and pungent, bitter and other kinds of food.

Next, reciting “Om Āḥ Hriḥ receive this excellent and reverential water for the face Hūṃ Svāhā,”¹¹² one offers just as before the water for the face, water for the feet, water for sipping,¹¹³ and cleansing water. Having thus worshipped, one places the seed syllable of one's chosen deity on (Agni's) tongue shaped like a vajra and coloured in agreement with the (individual) rites, and then reciting (the deity's) mantra, one offers a full burnt oblation just as before. After having offered the ghee and all the remaining articles individually, either three or seven times,¹¹⁴ one should offer a burnt oblation with the ghee together with ambrosia in proportion to their availability.

In the rite of drawing the maṇḍala and so forth, one places inside the hearth the maṇḍala's chief deity,¹¹⁵ or the deities to be sanctified,¹¹⁶ or the deities to be perfected,¹¹⁷ or the deities assigned¹¹⁸ to the peaceful and other rites, or one's chosen deities. One does it by following a proper procedure. As for one's own disposition, one should be endowed with the yoga of one's own deity¹¹⁹ or with the yoga of the deity placed inside the hearth.

In the peaceful rite, the mantras (of the articles) are appended with the words: “amukasya śāntiṃ kuru Svāhā;” in the enriching rite with the words: “puṣṭiṃ kuru Om;” in the subduing rite with the words: “vaśyaṃ kuru Hoḥ;” in the summoning rite with the words: “ākṛṣṭiṃ kuru Jaḥ;” in the fierce rite and the rite of ferocious summoning with the words: “māraya Phaṭ” or “Hūṃ Hūṃ,” and such words as “ākarṣaya,” “uccāṭaya” and the like, recited in a loud and proud manner. Optionally, the mantras may be appended with a stanza expressing one's desired intention.¹²⁰ While endeavouring to sustain the peaceful and other mental dispositions, one performs the recitations and offers the burnt oblations with the articles prepared for burning. One does it one hundred times, one thousand times, or an unlimited number of times.

¹¹⁰. Sanskrit reads dhūpa.

¹¹¹. Sanskrit reads taila and Tibetan reads zhag.

¹¹². Om āḥ hriḥ pravarasatkārghaṃ praciccha hūṃ svāhā.

¹¹³. Omitted in the Tibetan version.

¹¹⁴. Tibetan adds “or once.”

¹¹⁵. maṇḍalādhīpa / dkyil 'khor gyi gtso bo.

¹¹⁶. pratiṣṭhātavya / rab tu gnas par bya ba.

¹¹⁷. sādhyadevatā / sgrub bya'i lha.

¹¹⁸. adhikṛta / dbang du byas pa.

¹¹⁹. svādhidaivatā / rang gi lhag pa'i lha.

¹²⁰. abhipretapada / rang gang 'dod pa'i ming spel bcug pa.

Alternatively, one envisages either one's own deity arisen from its seed syllable, or the maṇḍala circle (cakṛa), or the chief and other deities of the previously explained maṇḍala resting inside the heart of the fire-god Vahni, who epitomises the knowledge of suchness (tathatā), and stands by himself in the middle of the hearth.

Next, after executing the activity of summoning the knowledge maṇḍala, making it merge and so forth, one should present the burnt oblations into (Agni's) mouth. On this occasion, one should make a proclamation¹²¹ saying: "Agni is truly the face of the gods and the bestower of the homa attainments."

Now come the mantras of the fire deity and the rest for presenting (158.4.1) the burnt oblations:

Oṃ sarvapāpadahanavajrāya sarvapāpaṃ daha Svāhā — for sesame seeds in order to pacify.

Oṃ vajrayuṣe Svāhā — for dūrvā grasses to increase life.

Oṃ vajrapuṣṭaye Svāhā — for unhusked and unbroken rice to induce riches.

Oṃ sarvasampade Svāhā — for rice and curds, and best food, in order to bring success.

Oṃ apratihatavajrāya Svāhā — for kuśa grass smeared with sesame oil for the purpose of protection (rakṣā).

Oṃ vajrabījāya Svāhā — for husked grain.

Oṃ mahāvīryāya Svāhā — for barley.

Oṃ mahābalāya Svāhā — for māṣa peas.

Oṃ vajraghāmare Svāhā — for wheat.

Oṃ vajrayajñāya Svāhā — for audumbara.

Oṃ bodhivṛkṣāya Svāhā — for aśvattha. (16a)

Oṃ vajralatāyai Svāhā — for plakṣa wood.

Oṃ vajrakuverāya Svāhā — for nyagrodha.

Oṃ saḥakārāya Svāhā — for āmra.

Oṃ vajrārkāya Svāhā — for arka branches.

Oṃ vajrabrahmaṇe Svāhā — for palāśa.

Oṃ vajragātrāya Svāhā — for khadira.

Oṃ vajraśruvāya Svāhā — for vaikaṅkata.

Oṃ vajraśivāya Svāhā — for śamī.

Oṃ sarvato bhadrāya Svāhā — for gambhārī.

Oṃ vajraśikharāya Svāhā — for apāmārga.

Optionally, for the unhusked grain and other articles, one may use the mantra of the deity which is to be gratified.¹²² However, the remaining articles should be

¹²¹. pravacana / gsung rab.

¹²². saṃtarpaniyadevatā / tshim par bya ba'i lha.

offered for burning with the mantras of the deities which are to be gladdened. The learned people who know the sacred instructions¹²³ say:

“One should offer the burnt oblation with all the articles for burning being sprinkled with the five ambrosias, the excrement and so forth, and envisaged as being imbued with the essence of ambrosia.”

Thus, one offers the homa (158.5.1) with whatever is available, following one's own rite or the rite of some other ritual ordinance. Reciting the heart mantra of one's Buddha family, three, seven or twenty-one times, one should set ablaze the burnt oblations with the ghee. At the end, one offers one full oblation, and then reciting the heart mantra of the family's chief deity,¹²⁴ one should present the water for the face. After that, having sprinkled the cleansing water, one offers the water for sipping,¹²⁵ a piece of new cloth, and a betel¹²⁶ without lime,¹²⁷ but with lime in the ferocious rite. Then, just as before, one offers worship, recites praises, makes obeisance, and offers the water for the face. Holding a flower with one's hands cupped¹²⁸ and placed at the heart, one should beg the Lord for forgiveness¹²⁹ in order to appease the faults of deficiency and other faults.¹³⁰

“O Protector, since you are the defender of living beings, please forgive me whatever faults have been committed by me, a foolish man.

I have done here what was to be done with inability and inefficiency because of ignorance. O Guide please deign to forgive me everything.”

Having duly begged for forgiveness, and having made a request for desired attainments, one sets one's thoughts on deliverance and recites “Om Vajrasattva Āḥ” in order to appease the faults of deficiency and excess.¹³¹ Having repeated it many times, one should recite the hundred syllables (of Vajrasattva).¹³²

“Om. Vajrasattva protect my pledge. Vajrasattva be in attendance, be firm for me, be favourable to me, remain attached to me, promote me, and grant me all attainments. Ascertainer of all karma, make superior my mind Hūṃ Ha Ha Ha Ha Hoḥ. O Lord Vajra of all the Tathāgatas do not abandon me. Vajra-Essence, Great Pledge-being Āḥ.” (Tib 159.1.1)

¹²³. āmnāya / man ngag.

¹²⁴. kṛlādhipati / rigs kyi bdag po.

¹²⁵. Sanskrit reads ācamana and Tibetan reads zhabs bsil.

¹²⁶. tāmbūla / so rtsi.

¹²⁷. cūrṇarahita / rdo thal med.

¹²⁸. sampuṭāñjali / bcas pa'i thal mo.

¹²⁹. kṣamayet / bzod par gsol.

¹³⁰. nyūnādidoṣa / ma tshang ma la sogs pa'i nyes pa.

¹³¹. nyūnātiriktadoṣa / lhag pa dang chad pa'i nyes pa.

¹³². śatākṣara / yi ge brgya.

After that one says:

“Om̐. As you act for the benefit of living being, I ask you to grant the appropriate attainments. Although you have already reached the Buddha land, I ask you to proceed there once again.”

Having admonished (the deities) with these words, one recites their mantras inserted between the three syllables and the syllable Muḥ placed at the end. One should request (the deities) to depart in accordance with the rite by applying the mental disposition of the protective deity who is their master.

Next, one summons the fire-god into the hearth. Once again, one offers worship, and then one presents the cleansing water, the water for the feet, a betel without lime but with lime in the fierce rite, and a piece of new cloth. One offers a homa with the remaining articles, and at the end, one rings the bell and recites praises. This rite is done mostly for the purpose of gaining one's desired attainments. In the cases such as sanctifications¹³³ and other intended purposes, one holds with the left little finger the right thumb of the disciple, who presents the gifts (for such purposes), and one makes him circumambulate the hearth three times in a clockwise direction. One also conducts him to present a burnt oblation seven times by placing (the articles) in a clockwise manner on the spouts of the ladle and the spoon. One fastens on his hand a white protective thread¹³⁴ recited over with the mantra of Amṛtakunḍali, and one sprinkles the cleansing water. When one does it for the benefactor, one creates a mental disposition for the happiness of the ruler and others, and one offers a burnt oblation. Likewise, the ruler, the protectors of the world, all living beings, and one's disciples, who have certain desired intentions, every one of them, should also offer a burnt oblation three times or once in each rite. (Tib 159.2.1) They also present some gifts. So it is said. However, this is a specific particularity.

Next, one offers the sipping water and sprinkles the cleansing water. Then, having offered worship, one presents the water for the face, asks for forgiveness, and requests for the attainments which one desires. One recites “Om̐ Vajrasattva Āḥ” and just as before one admonishes (the deity) to leave. Saying “Om̐ vajra Muḥ,” one requests it to leave in accordance with the rite. When one does away with the arrangement of the mundane deities inside the hearth, then the generation of the pledge-deities, the summoning of the knowledge-deities and their merging with the pledge-deities, worship, burnt oblation, and other things are to be performed in the manner executed in the case of the fire-god. At the end, one requests them to leave in the same way as it is done for the fire-god.

¹³³. rab tu gnas pa.

¹³⁴. bsrung skud.

One should practise this every day, or at specified times, or during the three or four (meditational) periods (thun).

Next, taking milk, uncrushed rice, butter, honey, and sugar, one seasons them with one's favourite flavours, and pours them inside a vessel with the ladle or the spoon. The vessel should not be black, and it should be fastened around its neck with a garland of flowers. One places it over a tripod and cooks a meal¹³⁵ over the fire of the (homa) hearth, transforming (the cooked articles) into having the quality of ambrosia by following the rite explained in the Vajrāvalī. While doing it, one meditates in conformity with the yoga of one's doctrinal orientation. (The first share of the cooked meal should offered to) the Tathāgatas. The next share (is distributed) to gratify the gods, the protectors of the world, and oneself, while making supplications for the removal of evil. After that, the remainder should be handed out in shares to the attendants (to distribute to) the benefactor and all other people.

In the peaceful rite, the base of the fire (is imbued) with milk, (Tib 159.3.1) in the enriching rite with yellow water, and in the subduing rite with milk tinted red and black.

Next, the ashes and charcoals from the homa hearth are placed inside the all-operative vase and disposed into waters such as a river and so forth. Such is the rite of the outer homa.¹³⁶

10. Meditational homa

When all things are neither in excess nor in deficiency, one should act through the mind alone and all aspirations certainly become fulfilled. This is a particular kind of mental homa.¹³⁷ A different way of doing it is as follows. Being duly endowed with the yoga of one's chosen deity, one visualises the chief deity of the drawn maṇḍala as being seated in the middle of the maṇḍala positioned in the sky in front of oneself, having a seat and other attires in conformity with the (individual) rites, and essentially abiding inside the fire, just as it has been already explained. At the deity's side, one positions a vessel filled with honey and ghee, and having the nature of the seven jewels (saptaratna). One performs a mental homa by offering burnt oblations, using the spoon and the ladle endowed with the nature of the seven jewels. Likewise, having envisaged the entourage of one's chosen deity, one should duly accomplish with one's mind the rite of summoning them and so forth. One should gratify them with burnt oblations. This homa rite is supreme.¹³⁸ It is so because the highest mind is the source

¹³⁵. pāyasa / 'o thug.

¹³⁶. phyi rol gyi sbyin bsreg gi cho ga.

¹³⁷. yid kyi sbying bsreg.

¹³⁸. anuttara / bla na med pa.

(rgyu) of mental formations,¹³⁹ because it constitutes the absolute essence in the outer homa, and because the mind has the essential character of stainless clear light ('od gsal), and it resembles the Buddhas, Vajradharas and others, who assume different illusory manifestations despite the fact that they are fully perfected. Such is the rite of the mental homa. (159.4.1)

As one is endowed with the yoga of one's chosen deity, one becomes purified in consecutive stages by means of one's deity's nature or by Vajrasattva's nature, or one should acquire the nature, form and whatever other desired qualities of Vairocana and other deities. There is no doubt that one should enjoy such things. It is said:

“At the time of eating one transforms all one's food into ambrosia by means of the purity of sameness.¹⁴⁰ Using one's hand as a spoon and so forth in accordance with the rite, one gratifies the retinue of one's own deity, which abides inside one's heart enveloped with the fire of the abdomen's hearth.”

Thus, it is by means of the outer homa that one performs the inner homa.¹⁴¹ The inner homa, which has no recourse to any external articles as the source (rgyu) of the highest happiness and excellence, has been explained by me (= Abhayākara-gupta) in my commentary on the Saṃpuṭa-tantra.¹⁴² It is from that text that one should learn it. Just as the threefold world is committed into the wisdom-fire shaped like a circle of non-dual emptiness and compassion, the destruction by fire of the firewood of the skandhas and the rest represents the highest homa.¹⁴³

11. Summary

I have outlined and explained here all the rites of all the deities. However, when some of the Yoga and Yoginī tantras explain the ritual particularities in a slightly different way, then one should follow them and act in accordance with the circumstances.

Now comes the summary. One worships with the essence of the deity. Having purified the ground with a bali, one should construct the hearth. In the peaceful, enriching, subduing and fierce rites, the hearths are positioned to the east, south, west and north of the maṇḍala. The teacher faces the east, north, west, and south.

¹³⁹. abhisamṣkṛta / mngon par 'du byed pa.

¹⁴⁰. samatā / mnyam pa nyid.

¹⁴¹. nang gi sbyin bsreg.

¹⁴². Śrī-Saṃpuṭatantrarājaṭīkā Āmnāyamañjarī-nāma / dPal yang dag par sbyor ba'i rgyud kyi rgyal po'i rgya cher 'grel pa Man ngag gi snye ma zhes bya ba. Tibetan Tripiṭaka, Peking edition, vol. 55, 105.1.1ff.

¹⁴³. bla na med pa'i sbyin bsreg.

To his left there are arranged the vessels with the (different kinds of) water, the water for the face and so forth. To the right, there are the offertory wood, butter (Tib 159.5.1) and other articles for burning. Having kindled the fire, one arranges and overlays the kuśa grass inside the hearth. One kindles the firewood with liquid butter. Having merged the fire with its knowledge-body, one worships with the water for the face and so forth. One lifts the spoon and the ladle towards the face, and then, having offered a burnt oblation, one should perform the act of gratification. Complying with the benefactor's aptitude (nus pa) one performs it in a clockwise manner. Next, one should offer the burnt oblations with the butter and other articles, using the spoon and the ladle. The water for the feet, sipping water, cleansing water, and water for the face, should be respectively offered on the feet, into the hands, on the body, and at the front; liquids into the mouth; offertory wood into the light (circle); solid food and other articles into the hands; flowers on the head; incense and lamps at the front; and scented water (dri chab) at the heart. The fire-god Agni and the higher deities¹⁴⁴ are the ones whom one should gratify and so forth. Following a proper order, one offers butter, sesame, dūrvā tops, rice, food and cooked articles,¹⁴⁵ kuśa, unhusked grain, barley, maṣā peas, wheat, udumbara, bilva, plakṣa, nyagrodha, āmra, arka, brahmavṛkṣa, khadira, vaikaṅka, śamī, gambhārī, and apāmārga. After that, one should present a garment,¹⁴⁶ perform recitations, ring the bell and recite praises. Then one asks for forgiveness, beseeches the gods and the fire-god Agni to bestow attainments, and finally, one invites them to leave.

As far as virtuous conduct in the peaceful and other rites is concerned, inappropriate talking is not a virtuous deed. In accordance with the engagement, one's mind and body should duly focus on the recitations and the ritual performance, or one should perform everything with the mind alone. It is said that the homa, which inwardly (burns) the sentient beings in the knowledge-fire of emptiness and the nature of compassion, represents the worship of the Victorious Ones. The burnt articles epitomising the waves of adherence to existence and non-existence become appeased with the blaze of wisdom rays.

¹⁴⁴. adhidevatā / lhag pa'i lha.

¹⁴⁵. bza' ba 'o thug.

¹⁴⁶. vastra / gos.