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# One Aspect of the Consecration Ceremony of Images in Buddhist Tantrism: “The Ten Rites” Prescribed in the *Kriyāsaṃgrahaṇīkā* and Their Background



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## 1. Introduction

The *Kriyāsaṃgrahaṇīkā* (KSP) is a collection of Buddhist tantric rituals written during the last phase of Buddhist tantrism in the Indian Subcontinent; it presents various kinds of rituals in a systematic way, i.e. it is as a whole a kind of monastery construction manual<sup>1)</sup> which begins with the choice of the site for a monastery and ends with a rule for the *gaṇacakra*, the tantric feast held when the construction of the monastery is finished. It contains rituals common in Buddhist tantrism in the Subcontinent as well as some elements peculiar to Buddhism in the Kathmandu valley. However, although the presentation of the rituals is done in a systematic way, it is possible to find traces of redaction by the author, Kuladatta,<sup>2)</sup> of some sources from which he drew.

This short paper examines the consecration ceremony (*pratiṣṭhā*) of

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Buddhist images (*pratimā*), especially “the ten rites,” prescribed in Chapter 6 of the KSP and tries to illuminate what could be the background for some inconsistencies found within the prescription.

The consecration ceremony discussed in this paper is a translation of the Sanskrit word [*pratimā*-] *pratiṣṭhā*. *Pratiṣṭhā* is a ceremony by means of which a specific deity is made to reside permanently in such substrata as objects of worship, instruments used in a temple, and the like.<sup>3)</sup> The procedure of *pratiṣṭhā* is very complicated. Its basic frame could be schematised as follows: a tantric officiant (1) visualises the *samayasattva* of a substratum of *pratiṣṭhā*, (2) draws down the *jñānasattva*<sup>4)</sup> by means of a ray from the seed-syllable placed in his heart, (3) causes it to enter the *samayasattva*, (4) causes *tathāgatas* to sprinkle it with water from jugs even as he does so himself, and (5) recites a mantra specific to a deity whose image is to be consecrated.<sup>5)</sup>

The rituals prescribed in the KSP vary greatly. The most important parts of these rituals, however, are religious performances of tantric officiants to give Buddhist meanings to various parts of a monastery during each phase of the construction procedure. In other words, no buildings can function as a religious facility before the religious performance of the officiants is completed. In these rituals, the basic frame of *pratiṣṭhā* is applied.<sup>6)</sup> In this sense, the *pratiṣṭhā* ceremony is one of the most important topics in the KSP.

Of course the *pratiṣṭhā* ceremony of the KSP itself is so large a topic that I cannot deal with it in such a short paper. Here, therefore, I will discuss the characteristics of the *pratiṣṭhā* ceremony of Buddhist images, especially concerning the structure of the ceremony, comparing the account of the KSP with that of the *Vajrāvalī* (VĀ) written by Abhayākara Gupta (fl. c. 11–12th c. A. D.) and the *Bauddhadasakriyāsādhana* (BDKS) by an anonymous author, which has been transmitted in a single manuscript as far as I know.<sup>7)</sup> For the VĀ is another systematic presentation of Buddhist tantric rituals and has a precise description of the *pratiṣṭhā* ceremony, and the BDKS has a prescription of “the ten rites,” which characterise the *pratiṣṭhā* ceremony of the KSP. Now and again other materials<sup>8)</sup> will be referred to.

First of all I shall explain the structure and the contents of the consecration ceremony of the KSP since they are not generally well known.<sup>9)</sup> Following this I shall discuss the problems that arise from a comparison

with the VĀ and the BDKS mentioning other *pratiṣṭhā* manuals in case of necessity and then I shall try to draw a hypothetical conclusion.

## 2. The Structure and the Contents of the Consecration Ceremony Prescribed in the *Kriyāsamgrahapañjikā*

### 2.1 Structure

The consecration of an image is described together with that of a manuscript of a scriptural text (*pustaka*) and of a piece of cloth on which an image is painted (*paṭa*). These three share the same basic procedure. Concerning the manuscript and the piece of cloth, further explanation is added when there is a difference in the procedure. Kuladatta sometimes refers to a *caitya*, a monastery and other religious structures.

The *pratiṣṭhā* section of the KSP can be divided into two parts. The first half is called “the ten rites (*daśa kriyāḥ*),”<sup>10)</sup> which correspond to the brahmanical life-cycle rites (*samskāra*). The second half corresponds to the ritual of empowerment or consecration of disciples (*abhiṣeka*). The ten rites consist of the following items: (1) *yoniśodhana* (the rite of purification of the womb) (2) *pumsavana* (the rite of ensuring a male child) (3) *sīmantommayana* (the rite of parting a mother’s hair) (4) *jātakarman* (the birth rite) (5) *nāmakarman* (the naming ceremony) (6) *upanayana* (initiation) (7) *cūḍākarana* (the ceremony of the tonsure) (8) *vratādeśa* (instruction in post-initiatory observance, accompanied by the investiture with the sacred thread, the girdle and the staff) (9) *samāvartana* (returning home after finishing the course of study) (10) *pāṇigrahaṇa* (marriage).

After the ten rites, nine kinds of empowerment of an image and concluding rites are prescribed. These nine are as follows: (1) *udakābhiṣeka* (water empowerment), (2) *maṇḍakābhiṣeka* (crown empowerment), (3) *vajrābhiṣeka* (*vajra* empowerment), (4) *ghaṇṭakābhiṣeka* (bell empowerment), (5) *nāmābhiṣeka* (name empowerment), (6) *ācāryābhiṣeka* (*ācārya* empowerment) (7) *guhyābhiṣeka* (secret empowerment) (8) *prajñājñānābhiṣeka* (empowerment of the knowledge of wisdom), (9) *caturthābhiṣeka* (the fourth empowerment). All of these are the same as those of a disciple. These *abhiṣekas* are followed by the concluding rites. (See Table 2 in 3. Analysis)

## 2.2 Contents

First of all, a donor (*vajamāna*) who wants to consecrate a monastery etc. should go to one or more tantric officiants and request him or them to perform a *pratiṣṭhā* ceremony. The officiant or officiants worship the eight cremation grounds (*aṣṭaśmaśānapūjā*). After this, the text prescribes the rule for the worship of the eight cremation grounds [*aṣṭaśmaśānavidhi*] and the installation of a fire vessel or pit (*agnikuṇḍa*) and *piṇḍikā*.<sup>11)</sup> Then it gives very precise iconometrical information to bring auspiciousness. Then the ten rites are prescribed.<sup>12)</sup>

### (1) *Yoniśodhana*

This is the purification of a substratum, an object of a *pratiṣṭhā* ceremony. In the case of the purification of a piece of cloth on which an image is to be painted, there are two different procedures, depending on which deity is painted on it. A deity taught in the *Kriyātantras*, *Caryātantras* and *Yogatantras* is purified in a different way from the one by which a deity taught in the *Yogottaratantras* and *Yoginīniruttaratantras*<sup>13)</sup> is purified. The painter is visualised as having the nature of Karmavajra.

In the case of the purification of a manuscript of a scriptural text, the scribe is visualised as Amitābha, letters as transformations of Vāgdeva, ink in the form of Jñānāmṛta as having the nature of the knowledge of wisdom (*prajñājñāna*), and the pen as Paramādeva.

In the case of an image, a specialist (= sculptor, *jñānin*) is imagined as the lord of the deity whose image is to be made. Then the materials of the image are visualised as the figure of the deity,<sup>14)</sup> with a strong conviction of voidness (*sūnyatādhimokṣa*). The tantric officiant requests all the *tathāgatas* to come near, draws down the *jñāsattva* and makes it enter the materials. Then the deity is dismissed.<sup>15)</sup>

### (2) *Pumsavana*

The tantric officiant should cause the specialist to implant an iron bar into the image as an armature,<sup>16)</sup> and to fasten a golden leaf on which the heart-syllable of the deity is written on the part corresponding to the heart of the image. Then the outside of the leaf is daubed with mud and bathed. The tantric officiant draws down the seed-syllable of the deity of an image in the intermediate state between death and rebirth (*gandharvasattva*)<sup>17)</sup> into the image which is being made. He should know that this rite is nothing but a visualisation of the deity as a transformation from each seed-syllable. There is an obvious analogy with preg-

nancy here.<sup>18)</sup>

### (3) *Sīmantonnayana*

The *sīmantonnayana* consists of three stages: (a) placing water jugs [*kalaśasthāpana*] (b) waving a lamp in front of the image [*nīrājana*] (c) bathing.

A lotus with petals of various colours (*viśvadalakamala*) or eight-petalled lotus is drawn in the middle of the platform for bathing (*snānavedī*) which is decorated with a canopy, parasol etc. In the eight directions outside the lotus are placed eight vessels, which are characterised by the marks of the 53 deities of the *vajradhātumaṇḍala* [*kalaśasthāpana*].

The substratum is put on a pedestal made only for this rite, a lion seat (*siṃhāsana*), or whatever can be used as a pedestal. The tantric officiant touches the heart, throat and head of the image reciting the mantra “*hūṃ āḥ om*”<sup>19)</sup> in order to empower its mind, speech and body and wraps the head with a garland. Then he gives guest water (*argha*) to the image, waves a lamp and perfumes it with ghee and vapour of resin (*sarjanarasadhūpa*). In the case of an immovable recipient such as a monastery, a storied building (*kuṭāgāra*) or other, the *maṇḍala* for bathing (*snānamaṇḍala*) is not employed. This ritual is performed in the evening [*nīrājana*].

Then the image is bathed or smeared with various things such as the five nectars (*pañcāmṛta*), the five products of the cow (*pañcagavya*) etc. The tantric officiant requests the lord of the deity to stay in the image, reciting verses. After this, he sleeps.

The *jātakarman* and the following rites up to the *pāṇigrahaṇa* are performed on the next day. In the rituals from the *jātakarman* to the *cūḍākaraṇa* the tantric officiant practises a specific meditation, recites a specific auspicious verse (*maṅgalagāthā*), sprinkles the image with water from a jug empowered by a specific mantra and gives various offerings to the image in each stage.

### (4) *Jātakarman*

The next morning, the tantric officiant visualises the image, the monastery and other substrata as the figure of the *śamayasattva* and performs the *nīrājana* as stated in the previous section. He empowers various parts of the body of the image. He draws the eyes with a golden stick reciting a verse and a mantra. He visualises the image as a reflection in a mirror. The left and right eyes are visualised as the sun and the moon respec-

tively, which are transformations of two syllables of *maṭ*. He empowers the eyes uttering mantras so that they become the eyes of knowledge (*jñānacakṣus*). Then he has a strong conviction that rays are being emitted from the eyes he has drawn, pervading all directions and uniting with the divine eyes of all the sentient beings of all the worlds (*sarvalokadhātu*) [*drṣṭidāna*]. Then the tantric officiant gives various offerings to the image.

(5) *Nāmakarman*

The tantric officiant visualises the letters of the deity's name which have been drawn out from the seed-syllable visualised on the moon disk of his own heart and all the Buddha fields filled with rays emitted from them. He draws down the rays to the letters again and causes them to reenter their source. Then he draws out the letters from his heart and causes them to enter the image's heart. Then he visualises all the Buddha fields filled with rays emitted from the letters again, draws them down, and causes them to enter the same place.

(6) *Upanayana*

This stage consists of three parts. The first part is the *phalapraśana*. The tantric officiant recites an auspicious verse and sprinkles the image with water from a jug empowered by the mantra of Vajrakarma. Then the image is given various-coloured cloth and seasonal fruits [*phalapraśana*].

Then the tantric officiant sprinkles the image with water from a jug reciting the mantra of Vajragītā and gives various lutes, ornaments and various types of food [(*annapraśana*)].<sup>20)</sup>

Then he utters a mantra and praises the image by reciting verses [*upanayana*].

(7) *Cūḍākaraṇa*

Having recited an auspicious verse, the tantric officiant sprinkles the image with water from a jug empowered by the mantra of Vajradharma. Then he grasps a golden razor visualised as a transformation of the syllable *hūṃ*, shaves the hair of the image with it and arranges a single lock of the hair on the crown of the head (*cūḍā*) [in his visualisation]. Then he pierces the earlobe with a golden needle and gives a pearl-necklace, belt (or necklace), bracelet, armlet, girdle, anklet, crown etc. to the image. He places a crown (*maṭa*) visualised on the head of the image.

(8) *Vratādeśa*

The tantric officiant visualises the symbol of the deity transformed from the heart-syllable of his chosen deity in his heart and causes the whole space (*ākāśadhātu*) to be pervaded with it. He draws it back and causes it to become one. It is empowered by a mantra. He visualises it staying in the palm of the deity. He informs the image that the symbol is the best characteristic of the knowledge of all the Buddhas. Then the image is given a sacred thread (*brahmasūtra*) on the neck, a girdle made of *muñja* grass around the hips, a bamboo staff (*veṇudanda*)<sup>21)</sup> in the hand.

(9) *Samāvartana*

The tantric officiant worships the image with flowers etc. and understands that all the *tathāgatas*, the image etc. have the nature of the *bodhicitta*, which is void of its own nature (*niḥsvabhāva*). Then he worships the image, and performs the releasing from the observance (*vrātamokṣaṇa*) and presents it with a cow (*godāna*).

(10) *Pānigrahana*

The tantric officiant visualises the form of Vajradhātuvīśvarī as a transformation of the syllable *āḥ*, sitting on a lunar disk on a lotus on the left side of the image. He bathes them with water from a jug empowered by [Vajra] lāsyā's mantra. Then the image is smeared with pieces of fruit, camphor etc., given cloths etc., sprinkled with juice of seasonal fruits, and decorated with every ornament. The image and its consort are given various things, including a man and a woman as attendants. Then the tantric officiant performs the *nīrājana*. The fire called *yojakāgni* is worshipped. The bel fruit is put on the hand of the deity.<sup>22)</sup> This rite ends with the tantric officiant's reciting the marriage verse (*vivāhagāthā*).

These ten stages are called ten rites (*daśa kriyāḥ*). The ceremony now moves to the nine kinds of empowerment.

(1) *Maṇḍalapraveśa*

The tantric officiant has a strong conviction that the image enters the *maṇḍala* and asks the lord of the *maṇḍala* to empower it, reciting a verse.

(2) *Udakābhiṣeka*

On an auspicious lunar day (*tithi*), solar day (*vāra*), lunar mansion (*nakṣatra*) or moment (*muhūrta*), the tantric officiant puts the image in the chamber of fragrance (*gandhakuṭi*) or in another abode of deities (*devālaya*), and causes it to hold a *vajra*, a coil of five threads in five

colours (*pañcasūtra*) and a garland (*kusumamālā*). Then he empowers it by means of two mantras and recites the verse of the doctrine of dependent origination (*pratītyasamutpādagāthā*). The tantric officiant sees the sky filled with a multitude of *tathāgatas*, *bodhisattvas* and goddesses transformed from rays of light from the seed-syllable in his heart. He sprinkles the image with water from jugs which are visualised as filled with *bodhicitta* and *amṛta* and as held by the hand of the goddess, with a strong conviction that the best *guru*, Vajrasattva himself, in the form of the lord of the *maṇḍala* is causing him to do so.

(3) ***Makutābhiṣeka***

The tantric officiant places a crown into the hand of the image with a strong conviction that Vajradhara in the form of the lord of the *maṇḍala* does so.

(4) ***Vajrābhiṣeka***

The tantric officiant gives a *vajra* visualising Vajrasattva doing so. Then he has a strong conviction that the deity of the image holds the *vajra*.

(5) ***Ghaṇṭhābhiṣeka***

The tantric officiant gives a *vajra* bell in the same way as the *vajra*.

(6) ***Nāmābhiṣeka***

The tantric officiant recites two mantras with a strong conviction that it is Vajrasattva who gives the deity of the image a name ending, like his own in *-vajra*.

(7) ***Ācāryābhiṣeka***

The tantric officiant visualises the deity of the image in the gesture of embracing an imaginary female consort (*jñānamudrā*) with the *vajra* and *vajra* bell in his hands. He empowers the image and the consort as stated above in the water empowerment and marks the heads of each deity with the image of the lord of its family. If the family of the deity is unknown, Akṣobhya or Vajrasattva should be employed. In the case of a manuscript of a scriptural text, different mantras are recited.

(8) ***Guhyābhiṣeka***

The tantric officiant visualises the following. Vajrasattva in the form of the lord of the circle of deities draws down the multitude of *tathāgatas* Vairocana etc. accompanied by their consorts by a ray from the seed-syllable placed in his heart. He makes the multitude enter himself through his Vairocana's gate (= mouth) and enjoys the liquid great bliss (*mahāsukha*)



which is a transformation of the multitude. Then he causes the multitude in the form of the semen (*bodhicitta*) emitted from his and his consort's sexual organs (*vajrapadma*) in union to enter the mouth of the image.

**(9) *Prajñājñānāhiṣeka***

The tantric officiant has a strong conviction that the deity of the image in sexual union with the goddess handed over by Vajrasattva, is full of the spontaneous bliss (*sahajānanda*).

**(10) *Caturthābhiṣeka***

The tantric officiant has a strong conviction that the Vajra holder (= Vajrasattva) teaches the deity the fourth empowerment as his own nature, thereby freeing him from obstructions (*āvaraṇa*) and their latent impressions (*vāsanā*), so that he experiences the single flavour of voidness and compassion full of the great bliss.

**(11) *Concluding Rituals***

In this last stage of the ceremony, the tantric officiant worships the image and asks forgiveness if the ceremony has been performed in an inappropriate manner.

At the end of the ceremony, the donor (*dānapati*) also worships the image and gives the tantric officiant an appropriate present (*dakṣiṇā*). These nine kinds of empowerment are physically done by the tantric officiant but should be performed with a strong conviction that they are done by Vajrasattva or Vajradhara.

### **3. Analysis**

#### **3.1 Characteristics of the Consecration Ceremony of the *Kriyāsaṃgrahapañjikā***

Comparing the contents of the consecration ceremony prescribed in the KSP with those prescribed in the *Vajrāvalī* and other consecration manuals, most of which survive in the Tibetan canon, one of the greatest differences is that the KSP prescribes the ten rites which are peculiar to Nepalese Buddhism and are still performed in the Kathmandu valley today [cf. Gellner 1992: 198–199, Ujike 1973, Tanaka & Yoshizaki 1998: 191–201].

The ten rites in the BDKS are much simpler than those of KSP and they might be considered as a prototype of the KSP. Each rite consists of

**Table 1** The Ten Rites of the BDKS and the Fire Rites

Names of the ten rites	Names of the fire rites
1. <i>yonisodhana</i>	<i>gārbhāgni</i>
2. <i>puṇṣavana</i>	<i>yācamānāgni</i>
3. <i>sīmantonmayana</i> ( <i>bījādhiṣṭhāna</i> )	<i>maṅgalāgni</i>
4. <i>jātakarman</i>	<i>prāgalbhyāgni</i>
5. <i>nāmakarman</i>	<i>yoṣitāgini</i>
6. <i>upanayana</i> / <i>annaṣṛāṣana</i>	<i>śūcyagni</i>
7. <i>cūḍākaraṇa</i>	<i>saṃgyagni</i> (?)
8. <i>vrataḍeśa</i>	<i>samudbhavāgni</i>
9. <i>samāṇvartana</i> ( <i>vrataṃokṣagodāna</i> )	<i>sūryāgni</i>
10. <i>pāṇigrahaṇa</i> ( <i>agnikriyā</i> )	<i>yojakāgni</i>

a specific meditation (or worship) and a fire rite (*homa*). (See Table 1.) The text calls the ten rites “preparation (*adhivāsana*)” and therefore we would expect some more rites to follow them. Probably they are rites related to a *maṇḍala* because a tantric officiant causes the image to enter a *maṇḍala*. However we cannot know their contents because the manuscript is incomplete.

According to Locke 1980, the consecration ceremony performed in the Kathmandu valley, which is popularly referred to as the ten life-cycle rites (*daśasaṃskāra*) by *vajrācāryas*, consists of the following ten rites: (1) *jātakarman* (2) *nāmakarman* (3) *phalaprāṣana* (4) *annaṣṛāṣana* (5) *upanayana* (6) *cūḍākaraṇa* (7) *vrataḍeśa* (8) *vrataṃokṣaṇa* (9) *pāṇigrahaṇa* (10) *pratiṣṭhā* [Locke 1980: 208–221].

By comparison with the KSP, the modern ten rites omit the first three rites of the KSP (*yonisodhana*, *puṇṣavana* and *sīmantonmayana*) and have the *phalaprāṣana* and the *annaṣṛāṣana* as independent items. In the last rite, the proper *pratiṣṭhā*, the eight kinds of empowerment from the *mukutābhīṣeka* up to *caturthābhīṣeka* are performed [Locke 1980: 219–220].

In addition, the ten rites of the KSP are based on the *vajradhātu* system taught in the first chapter of the *Sarvatathāgatattvaśaṃgraha*, i.e. an image is consecrated as the lord of the *vajradhātumaṇḍala*. A tantric officiant sprinkles an image with water from water jugs which are placed in the eight directions outside an eight-petalled lotus drawn on a

platform for bathing (*snānavedī*) and which symbolise the deities in the *vajradhātumaṇḍala*. He also recites the auspicious verses (*maṅgalagāthā*) which praise the fifty-three deities in the *vajradhātumaṇḍala*. Then the image gets married to the Vajradhātviśvarī in the *pāṇigrahaṇa*.

The BDKS also mentions Vajradhātviśvarī as the image's consort, but, until the *pāṇigrahaṇa*, we do not find any close connection with the *vajradhātu* system in the procedure.

As for the nine kinds of empowerment, the KSP together with the VĀ by Abhayākaragupta is one of a small number of manuals which give prescriptions of these empowerment rites.<sup>23)</sup> The *pratiṣṭhā* ceremony of the VĀ consists of two main parts: preparation of the deity of an image (*devatādhivāsanaśādhī*) and nine kinds of empowerment (*abhiṣeka*).<sup>24)</sup> The passages in the nine kinds of empowerment in the VĀ are almost identical with those in the KSP. We also find parallel passages to the KSP in the *devatādhivāsanaśādhī*.<sup>25)</sup> (See Table 2.)

### 3.2 Some Inconsistencies in the Consecration Ceremony of the *Kriyāsamgrahapañjikā*

As explained above, the *pratiṣṭhā* ceremony of the KSP contains both the ten rites and the nine kinds of empowerment. Kuladatta probably redacted two or more *pratiṣṭhā* manuals. For we find some inconsistencies within the KSP which might reflect clumsy redaction by Kuladatta of some sources he drew from:

(1) The image is consecrated as the lord of the central deity of the *maṇḍala* in the *ācāryābhiṣeka*, although it has already been consecrated as the Lord of the *vajradhātumaṇḍala* in the *pāṇigrahaṇa*.

(2) There are two rituals concerning the name of the deity of the image: the naming ceremony in the ten rites and name empowerment in the nine kinds of empowerment. The former is performed after the birth and the latter is the ceremony in which the *vajra*-name (or initiation name) is given. There seems at first glance to be no contradiction between them. However, if we look at the mantras recited in each ceremony, we find a puzzling similarity. The mantra recited in the naming ceremony is “*om amukavajro bhava svāhā* (*Om*, become [one whose name is] such and such -*vajra*, *svāhā*),” and the one in the *nāmābhiṣeka* is “*om amukavajras tathāgatas tvaṃ bhūr bhuvaḥ svaḥ* (*Om*, you are a *tathāgata* [named] such and such -*vajra*, *bhūr bhuvaḥ svaḥ*).” The *vajra*-name is

**Table 2** Structures of the *pratiṣṭhā* ceremony of the *Kriyāsaṃgrahapañjikā* and the *Vajrāvalī*

<i>Kriyāsaṃgrahapañjikā</i>	<i>Vajrāvalī</i>
<i>Yoniśodhana</i> (Purification of the materials)	<i>Pratimādyarghavidhi</i> (Preparation of the materials)
<i>Puṃsavana</i> (Rite for an image which is being made)	
<i>Sīmantonmayana</i> , including <i>Kalaśasthāpana</i> <i>Nīrājana</i>	<i>Devatādhivāsanavidhi</i> , including <i>Maṇḍalapraveśa</i> <i>Kalaśasthāpana</i> <i>Nīrājana</i>
<i>Jātakarman</i> , including the opening eye ceremony	(Some preparatory rites before <i>abhiṣekas</i> )* <sup>1</sup>
<i>Nāmakarman</i> <i>Upanayana</i> <i>Cūḍākaraṇa</i> <i>Vratādeśa</i> <i>Samāvartana</i> <i>Pāṇigrahaṇa</i>	
<i>Maṇḍalapraveśa</i> <i>Udakābhiṣeka</i> <i>Makuṭābhiṣeka</i> <i>Vajrābhiṣeka</i> <i>Ghaṇṭābhiṣeka</i> <i>Nāmābhiṣeka</i> <i>Ācāryābhiṣeka</i> <i>Guhyābhiṣeka</i> <i>Prajñājñānābhiṣeka</i> <i>Caturthābhiṣeka</i> Concluding rites	<i>Udakābhiṣeka</i> <i>Mukuṭābhiṣeka</i> <i>Vajrābhiṣeka</i> <i>Ghaṇṭābhiṣeka</i> <i>Nāmābhiṣeka</i> <i>Ācāryābhiṣeka</i> <i>Guhyābhiṣeka</i> <i>Prajñājñānābhiṣeka</i> <i>Caturthābhiṣeka</i> Concluding rites, including the opening eye ceremony

\*1 Some parallel passages to *Jātakarman* are included here.

given in both stages.

In the VĀ, on the other hand, the description of the *pratiṣṭhā* starts with the ‘preparation of the deity of an image (*devatādhivāsanā*)’, which is followed by the nine kinds of empowerment. The procedure is similar

to that in the KSP, most phrases in the nine kinds of empowerment of the VĀ being parallel to those of the KSP. However the VĀ does not refer to the stages before the nine kinds of empowerment as the ten rites, though it has similar phrases to the KSP in some places. As understood from the name of the section *devatādhivāsana*, Abhayākara Gupta thinks of this stage as preliminary to the series of empowerments. The procedure of the *pratiṣṭhā* of the VĀ does not present such inconsistencies as found in the KSP.

### 3.3 What Could be the Background for the Inconsistencies?

Why, then, did Kuladatta combine the ten rites and the nine kinds of empowerment in one ceremony? Most likely it is because the brahmanical life-cycle rites known as the ten rites had already been taken over by the Buddhist community in the Kathmandu valley in Kuladatta's time, and disciples had to go through the ten rites before they were empowered to be *vajrācāryas*. This inference is supported by the following evidence.

(1) The ten life-cycle rites described in the KSP correspond closely to the life-cycle rituals of the Newar Buddhists [Gellner 1992: 197ff. Especially the table on p. 199].<sup>26)</sup> There is no clear evidence that the present list of the life-cycle rites was performed in Kuladatta's time and that Kuladatta flourished in the Kathmandu valley. Nonetheless, since, at present, there is no instance of the ten rites being performed outside the Kathmandu valley, it is most plausible that Kuladatta was closely associated with the Buddhist community in the Kathmandu valley. In addition, there are descriptions which are reminiscent of the lost wax method, a traditional casting method of the Himalayan region. (See Notes 14 and 16.) This seems to support Bu ston's identification of Kuladatta as Nepalese.

The ten rites listed by Kuladatta are identical not with those of the *pratiṣṭhā* as done in the Kathmandu valley today, but with the life-cycle rites gone through by a Newar man (not image) [Gellner 1992: the table on p. 199]. The reason probably lies in the difficulty in applying human life-cycle rites to the consecration ceremony of an image and, following this, the procedure of the consecration may have been changed. The *yonisōdhana* and the *pumsavana* are the rites at the stage of the production of an image (see Notes 15 and 18) and are, therefore, easy to separate from the other items. In fact, as mentioned above, the modern

consecration ceremony in Nepal omits this stage and starts with the *jātakarman*. But some elements in the *yonisōdhana*, the *pūṃsavana* and the *sīmantonnayana* are found in the *jātakarman* of the modern ten rites [cf. 2.2 in this paper and Locke 1980: 210–212].

(2) The second piece of evidence is internal. Kuladatta presents various rituals in a specific order, where a preceding ritual is necessary to the following ritual or rituals and related topics are sometimes inserted. He prescribes the rule to become a *bhikṣu* (*pravrajyāgrahaṇa*) in the KSP. If he had recognised this Buddhist ordination as necessary for the empowerment of disciples (*abhiṣeka*), he would have put this topic before the *abhiṣeka* section. In fact the procedure up to the empowerment in chapter 6 is as follows: (a) the deity yoga, (b) construction of a *maṇḍala*, (c) *abhiṣeka*, (d) *homa*, (e) *pratiṣṭhā*. (See Note 1.) We do not find any positive remark that being a *bhikṣu* is a necessary condition in order to become a tantric master. In addition, we find expressions such as “the donor should go to the tantric officiant’s house.”<sup>27)</sup> This implies that the tantric officiants referred to there are householders.

(3) The *Samṃvarodayatantra* (SaṃvUT) has a chapter concerning the *pratiṣṭhā* ceremony (*devatāpratiṣṭhāpaṭala*), in which the word *daśakarma* (ten rites) is found. The *Padminī* (PSaṃvUTT), a commentary on the SaṃvUT, claims that these ten rites are ten kinds of empowerment beginning with water empowerment and the relevant part in the SaṃvUT states that a *pratiṣṭhā* ceremony should be performed in the same way as the empowerment ritual of disciples (*abhiṣeka*). In fact, the number of *abhiṣeka* prescribed in the following part is nine.<sup>28)</sup>

The cause of this inconsistency might be that the word *daśakarma* in the SaṃvUT refers to the same ten rites as prescribed in the KSP and the PaSaṃvUTṭī tries to reinterpret this word because these ten rites are not accepted by the author. The fact that, commenting on the word *daśakarma*, the statement “in the same way as the empowerment ritual of disciples” is made, implies that those ten rites were gone through as life-cycle rites in a certain Buddhist community; the author criticises that situation.

(4) We find a tendency to regard a traditional *bhikṣu* as less important in Buddhist tantrism. In his *Ācāryakriyāsamuccaya* (ĀKS), Darpaṇācārya claims that one should abandon the marks of a *bhikṣu* to become a tantric master (*vajrācārya*). He suggests a specific way to con-

vert a traditional *bhikṣu* to a vajrayānist.<sup>29)</sup>

It is true that there was some conflict between married and ordained tantric masters [Sanderson 1994: 92]. We can infer that the difference between various types of tantric masters might also be reflected in the consecration ceremony.

#### 4. Conclusion

As discussed above, the procedure of the *pratiṣṭhā* of the KSP is different from that of the VĀ. It is unclear when the archetype of this *pratiṣṭhā* ceremony was formed, but, to some extent, it is possible to establish a chronology between the authors. If the tradition described in Tanaka & Yoshizaki [1998] is correct, Kuladatta appears to be the oldest of them. (See Note 2.) Following him in time is Abhayākaragupta, the author of the VĀ. Ratnarakṣita, the author of the PSaṃvUTṬ, who was a contemporary of Śākyaśrībhadrā [Naudou 1980: 245], the last head of the Vikramaśīla monastery, follows Abhayākaragupta. Darpaṇācārya, the author of the ĀKS, is also later than Abhayākaragupta because the ĀKS is based on the VĀ. We do not know the date of the SaṃvUT.

The ten rites of the consecration ceremony prescribed in the KSP are peculiar to Buddhism in the Kathmandu valley. It is inferred that the brahmanical life-cycle rites taken over by Buddhists in the Kathmandu valley, which are still performed there, had been formed as the set of ten rites by Kuladatta's time and this is reflected in the consecration ceremony of the KSP. Abhayākaragupta does not mention the ten rites as life-cycle rites probably because the ten rites are peculiar to Buddhism in the Kathmandu valley and only the nine kinds of empowerment were in his mind when he made the remark that the *pratiṣṭhā* of images etc. should be performed in the same way as that of disciples.<sup>30)</sup> On the one hand these consecration manuals all share the same elements common in Tantric Buddhism in Indian Subcontinent, on the other hand the difference between them may reflect regional characteristics. The relation between the consecration ceremony of the KSP and that prescribed in manuals written in the Kathmandu valley later remains to be discussed. This will be a future task of the present writer.

## Notes

- 1) This characteristic of the KSP is found in the introductory verse at the beginning of the text, which explains the topics of the whole KSP:

*sevādhībhūśodhanabhūparigrahau pādasya saṁsthāpanadārukarmaṇī|  
devapratīṣṭhā ca tathāiva gaṇḍī dhvajocchrayaṁ śeṣata eva kāryam||*  
[KSP: MS N folio missing, MS T3 f.1v1–2]

(Trsl.) Purification and acquisition of a site [for a monastery] beginning with a [prior] service, establishment and wood-work of the *pāda*\*, consecration of a deity, [installation of a wooden instrument called] *gaṇḍī*\*\*, and, finally, erecting flag-poles too [should be done].

(\* The word *pāda* is an architectural term. The meaning is not clear.

\*\* A *gaṇḍī* is a long, slender piece of wood which is beaten to summon monks in a monastery.)

This verse corresponds to the procedure for the construction of a monastery.

The KSP consists of eight chapters and, roughly speaking, each chapter corresponds to a certain stage in the construction of a monastery. (See the table below.)

Chapter 1	Choice of a site
Chapter 2	Leveling the ground
Chapter 3	'Preparatory religious performance' to the foundation work
Chapter 4	Planning
Chapter 5	Choice of wood or stone suitable for making an image Installation of doors and pillars
Chapter 6	Construction of a <i>maṇḍala</i> including rituals employing it
Chapter 7	Decoration inside and outside a monastery
Chapter 8	Supplementary and concluding rituals

The main rituals prescribed in each chapter are as shown in the table below:

Ch. 1	<ul style="list-style-type: none"> <li>• The characteristics of an appropriate tantric officiant or master</li> <li>• Examination of the ground [<i>bhūmiparikṣā</i>]</li> </ul>
Ch. 2	<ul style="list-style-type: none"> <li>• Explanation of auspiciousness and inauspiciousness caused by things found underground</li> <li>• Visualisation of the ground as the <i>vajradhātumaṇḍala</i></li> </ul>
Ch. 3	<ul style="list-style-type: none"> <li>• Planting of barley [<i>yavāropana</i>]</li> <li>• The worship of the Goddess Jāṅgulī [<i>jāṅgulīpūjā</i>]</li> <li>• The setting of cords on the ground [<i>sūtrapātana</i>*]</li> <li>• The examination of the <i>nāga</i> of the site [<i>vāstunāgaparikṣā</i>]</li> </ul>
Ch. 5	<ul style="list-style-type: none"> <li>• A trip to a forest to look for wood or stone suitable for making a Buddhist image [<i>vanayātrā</i>]</li> <li>• Installation of doors and pillars</li> </ul>



Ch. 6	<ul style="list-style-type: none"> <li>• Deity yoga [<i>devatāyoga</i>]</li> <li>• The rite of walking around a site for a <i>maṇḍala</i> to remove obstacles [<i>parikramavidhi</i>]</li> <li>• Construction of a <i>maṇḍala</i></li> <li>• Empowerment rituals of disciples [<i>abhiṣeka</i>]</li> <li>• The fire rite [<i>homa</i>]</li> <li>• Consecration of a Buddhist image etc. [<i>pratimādiṣṭhā</i>]</li> </ul>
Ch. 7	<ul style="list-style-type: none"> <li>• Painting images of deities [<i>citrakarman</i>]</li> <li>• Consecration of painted images and a raised platform of <i>bali</i> offerings [<i>balipīṇḍikāsthāpana</i>]</li> <li>• The characteristics of the <i>gaṇḍī</i></li> <li>• The rules for Buddhist ordination [<i>pravrajyāgrahaṇa</i>]</li> </ul>
Ch. 8	<ul style="list-style-type: none"> <li>• The characteristics of a <i>caitya</i> [<i>caityalakṣaṇa</i>]</li> <li>• Planting of flag-poles</li> <li>• Repair of old or damaged things</li> <li>• Taking away of a <i>maṇḍala</i> [<i>maṇḍalopasaṃhāra</i>]</li> <li>• The tantric feast [<i>gaṇacakra</i>]</li> </ul>

\* There are two kinds of *sūtraṇavidhi* or *sūtrapātana* prescribed in the KSP: Setting cords on the ground for a monastery (ch. 3) and drawing preliminary lines on a *maṇḍala* using threads and powder (ch. 6). The former is called *sūtrapātana*, and the latter is called *sūtraṇavidhi* or *ṭīpīsūtraṇavidhi* in the KSP.

- 2) The name of the author of the KSP is Kuladatta, as shown in colophons of both Sanskrit manuscripts and the Tibetan translations. We do not have biographical information regarding him. Bu ston mentions only his name and that he is of Nepalese origin [Tsukamoto et al. 1989: 195]. Sakurai draws a hypothetical conclusion that Kuladatta flourished in a certain period from the first half of the twelfth century to the first half of the thirteenth century, examining the descriptions in Bu ston's *Bla ma dam par rnam kyis rjes su bzun ba'i tshul, bKaḥ drin rjes su dran par byed pa* ('Toh. zōgai 5199) [Sakurai 1996: 34].

According to Kazumi Yoshizaki, Kuladatta has close association with Tathāgatavajra who made the *vajrācāryasaṃgha* of the Hiraṇyavarṇa Mahāvihāra, when it was constructed by King Bhāskaradeva (reigned 1045–48) [Tanaka & Yoshizaki 1998: 28]. I received a letter from Yoshizaki concerning this matter. Yoshizaki found this description of Kuladatta in a Nepalese text that he consulted. According to it Kuladatta is a *tvāy pāsā* of Tathāgatavajra. In modern Newari, *tvāy* means a friend or fictitious brother (relation established ritually). If *pāsā* is *pāsā* (*śa* and *sa* are often confused in Nepalese manuscripts), it also means a friend [Kölver 1994: 144 and 207]. It is highly possible that the meaning of the word has changed from Kuladatta's day. However, if the tradition is right, we can safely infer that Kuladatta was closely associated with Tathāgatavajra. As regards the dating of Bhāskaradeva, see Regmi 1965, especially the genealogy on p. 198.

There is only one unambiguous piece of evidence concerning the dates of Kuladatta:

the date stated in the colophon of the oldest manuscript. Kuladatta could have written the KSP no later than A. D. 1217.

- 3) See the YRM and the MĀ ad HVT II.i. (1). Kṛṣṇa (or Kāṇha) and Ratnākaraśānti give almost the same brief definition of *pratiṣṭhā* as follows:

*paṭādiṣu devatānām avasthānaṃ pratiṣṭhā iha tu tadvidhiḥ pratiṣṭhā.*

[YRM: 136]

(Trsl.) *Pratiṣṭhā* means abiding of deities in a piece of cloth etc.

Here [in this chapter], *pratiṣṭhā* means the ceremony for it.

\**pratimāsu (pratisu MS A) devatānām avasthānaṃ pratiṣṭhā. iha tu pratiṣṭhārtho vidhiḥ \*pratiṣṭhā* (em.; *pratiṣṭhāḥ* MS A, MS B: broken part). [MĀ: MS A f.70r3 MS B f.57v1]

Cf. Gonda 1975: 371–372.

- 4) *Samayasattva* is a deity to be visualised as peculiar to a substratum. On the other hand, *jñānasattva* is the ideal deity, which is usually drawn down from the sky. These two deities have been discussed in the Preface and Introduction of Bentor 1996.
- 5) This abridged version of a *pratiṣṭhā* ceremony is explained in the *Samkṣiptapratīṣṭhā-vidhi* of the VĀ:

*saṃkṣiptapratīṣṭhāyāṃ tu pratimādeḥ śūnyatānantaram jhaṭīti tattatsamayāsattvaṃ cakṣuḥkāyādyadhiṣṭhitam niṣpādyā tatra tajjñānasattvaṃ svahr̥dbījakiraṇānītam antarbhāvya svahr̥dbījamayūkhānītataṭhāgatādibhiḥ svayaṃ ca kalasajalair abhiṣicya saṃpūjya tanmantram aṣṭottaraśatam japed iti pratimādikaṃ pratiṣṭhitam bhavati.* [VĀ: MS A f.61v5–7, MS B f.56v5–7]

(Trsl.) On the other hand, in the case of an abridged consecration of images and other [substrata], immediately after [the meditation on] voidness, [a tantric officiant] should (1) visualise in a moment each *samayāsattva* whose eyes, body and other [parts] have been empowered, (2) draw down its *jñānasattva* by means of a ray from the seed-syllable in his heart, (3) cause the *jñānasattva* to enter the *samayāsattva* (*tatra*), (4) cause the *tathāgatas* drawn down by means of rays from the seed-syllable in his heart to bathe it with water from jugs while he bathes it himself, worships it, and then (5) [finally] utters its mantra one hundred and eight times. Thus an image and other [substrata] become consecrated.

- 6) For example, Kuladatta explains the characteristics of the instrument called *gaṇḍī*. In the case of consecration of a *gaṇḍī*, the same frame is applied. See *Gaṇḍīasthāpāna* section of KSP ch.7 [Tanemura 1997: 41.1–42.7].
- 7) NGMPP Nos. A936/6 and B24/17 are titled *Bauddhadasakriyāsādhana*. These two are different microfilms of the same manuscript. While the order of the folios in No. B24/17 is correct, that in No. A936/6 is wrong.
- 8) Consecration manuals referred to in this paper are those written in Sanskrit which survive as manuscripts or as Tibetan translations in the Tibetan canon. I did not consider a number of anonymous manuals which were produced after the Medieval period in Nepal and record the text and procedure of the consecration ceremony there.
- 9) According to Tsukamoto et al. 1989 thirty-eight manuscripts of the KSP are pre-

served at universities or institutes in Europe, India, Nepal and Japan. Though there is a sufficient amount of material, a critical edition of the KSP has not yet been published in its entirety. Skorupski [1998] gives a brief summary of the whole KSP, but there are inaccurate descriptions in some places. In addition to it, Skorupski mentions neither the ten rites (*daśa kriyāḥ*) nor the nine kinds of empowerment (*abhiṣeka*), which are going to be discussed later in this paper.

The explanation of the structure and the contents below is based on my preliminary edition of the *pratiṣṭhā* section of the KSP, in which eight Nepalese palm-leaf manuscripts have been collated.

- 10) It is worth mentioning that two manuscripts (Tokyo University Library Nos. 116 & 117) call chapter 6 the ten rites (*daśakriyānāma ṣaṣṭhamam prakaraṇam*). Possibly an independent work dealing with the ten rites was inserted into the KSP afterwards. (See also Note 12.)
- 11) I have not been able to understand clearly what a *pinḍikā* is. It might be a pedestal (or seat) of an image.
- 12) The *pratiṣṭhā* section begins with the sentence “*idānīm vidhānam āha* (Now the rule is told).” Kuladatta says simply ‘the rule’ and does not mention what rule is going to be explained. There are two possibilities: (1) Kuladatta borrowed the whole passage concerning the consecration ceremony and put the *aṣṭāśmaśānavidhi* etc. into it. (2) He wrote a work about the ten rites first and inserted it into the KSP later. (See also Note 10.)
- 13) As for a fivefold classification of *tantras*, see Sanderson 1994: 97–98 (Note 1). Cf., e.g., *sarvamantranayam iti pañcavidham kriyācaryāyogayogottarayoganiruttarabhedena* [YRM ad HVT II.viii. (10)c: 156.26–27]; *kriyā, trisamayārāja, bhūtaḍāmara-tantra* || *caryā, vairocanaḥhisambodhitāntrādi* || *yoga, tatvasaṅgrahāditantra* || *yogottara, samājatantrādi* || *yoganiruttara, samvarodaya, ḍākinīvajrapamjara, ḍākārṇava, abhidhānottarādaya iti yoginītantra* + (sic) [VĀ: Royal Asiatic Society of Bengal MS G3855 f.1r]. This is the scribe’s memo on the folio.

The word *yoginīniruttaratantra* should be understood as “*yoginītantras*, i.e. [*yoga-*]niruttaratantras.”

- 14) See the following Sanskrit passage: *pavitramṛtsiktādikam jhaṭiti śūnyatādhimokṣeṇa hr̥dbjīṣam kariṣyamāṇam devatārūpaṃ vicintya* . . . [KSP: MS N f. 11 1v3–4, MS T3 f. 148v2] (Trsl.) [The tantric officiant] should imagine [the materials necessary for making the image, such as] pure soil, wax and others as being the heart-syllable [of the deity] in a moment with a strong conviction of voidness [of these materials and then, in turn, visualise] the figure of the deity [whose image] is to be made [as a transformation of the heart-syllable] . . .

This description is reminiscent of the lost wax method, a traditional casting method in the Himalayan region. In this method, the artist makes a wax model (in some cases with a clay core). A system of runners for pouring metal into the mould and raisers for the release of gases is usually attached to the wax model, which is then covered with layered clay (investment). The whole assemblage is heated to melt the wax, which is poured out of the investment. Molten metal is poured in through a runner, displacing air which escapes through a raiser. The poured metal takes the shape of the imprint of the wax model inside the investment. [Reedy 1997: 54;

Tanaka & Yoshizaki 1998: 164–169]

- 15) It seems strange that the deity should be dismissed at this stage. If, however, we examine the content, we find that this section deals with the preparation for making an image. In this sense this rite is independent and the abridge *pratiṣṭhā* is applied here.
- 16) In the lost wax method, iron rods or wires (armatures) are often used to support the casting core or, occasionally in large statues, the wax model [Reedy 1997: 54]. See also the photograph 3.5 on p. 57. This X-radiograph reveals one central iron armature.
- 17) The three principles (*tritattva*, i.e. syllables *am āḥ hūm*), preceded and followed by *hoḥ* are recognised as the *gandharvasattva* [Beyer 1978: 108-127]. As for the three principles, see Note 19.
- 18) The image has not been completed at this moment; this rite is independent in this sense. Strictly speaking the proper consecration ceremony starts with the *sāmantanayana*. The *pratiṣṭhā* section of VĀ begins with the part corresponding to this stage.
- 19) These three syllables are called *tritattva* (the three principles), and symbolise mind, speech and body respectively. Cf., e.g., *tadanantaram sarvākāvaropetaṃ dhyātvā kāyaṃ sunirmalam | tat kāyaṃ vacanaṃ cittaṃ tritattvair adhiṣṭhet || oṃkāra(m) śīrasi nyasya āḥkāraṃ kaṇṭhadeśake | hūṃkāraṃ hrdaye dhyātvā kāyavākcittaśodhanam ||* [PŚMMU f. 9r7]
- 20) Kuladatta does not deal with this rite as an independent one, but apparently the contents of the first half of the *upanayana* correspond to those of the *annaprasāna* of the BDKS.
- 21) MSS support the reading *keśudaṇḍa*. However, *keśu* is never found in Sanskrit dictionaries. The reading *veṇudaṇḍa* is an emendation proposed by Alexis Sanderson (personal communication).
- 22) This marriage rite is an imitation of what is called the *yīhi* in Newari, which is the marriage of a young girl to the bel tree. In a *pratiṣṭhā* ceremony in Nepal today, the bel fruit is put on the hand of the deity at this stage, symbolising marriage (the holding of the hand). [Locke 1980: 215]
- 23) The ĀKS and the PŚaṃvUTṬ also prescribe the nine kinds of empowerment. The former borrows the most passages of the *pratiṣṭhā* section from the VĀ and the latter is, judging from the contents, an abridgement of the VĀ. There is no prescription of these empowerment rituals in the consecration manuals preserved in the Tibetan canon I have consulted. [Cf. Mori 1998: 315]
- 24) For summaries of the contents of the consecration ceremony prescribed in the VĀ, see Mori 1995, 1996, 1997: 170–174 and 1998: 307–311.
- 25) There are two possibilities concerning this matter: (1) one borrows the relevant passages from the other, or (2) there is a prototype on which both of them are based. The present writer's opinion leans towards the second case: both the relevant passages of the KSP and the VĀ are based on the same source, since the existence of the prototype explains some corruptions of the text in the relevant passages of the KSP and some additional accounts in those of the VĀ. I mean to mention this in another occasion.

- 26) Here Gellner adduces the list of sixteen brahmanical sacraments (*saṃskāra*), the ten sacraments according to B. R. Bajracharya and the thirteen sacraments according to Amṛtānanda (Hodgson's *paṇḍit*) as well as the ten sacraments in the *pratiṣṭhā* according to Locke [1980].

- 27) See the following passages in chs. 1 and 6 in the KSP:

*evaṃvidhaiḥ sarvair gunair alaṅkṛtasya [ācāryasya] sarvadoṣarahitasya maṇḍalavartanādau yogyasya śubhe divasanakṣatrādau grahaṃ gatvā purato maṇḍalakaṃ kṛtvā yathāśakti dakṣiṇāṃ dattvā saṃputāñjaliṃ ca kṛtvā, adhyeṣaṇāṃ kuryāt.* [KSP: MS N f. 2r4–6, MS T3 f. 2r4–5]

(Trsl.) [The donor] should (1) go to the house [of the tantric officiant] who is decorated with all the above stated merits, free from all the faults and suitable for constructing a *maṇḍala* and other [religious actions] on an auspicious day and lunar mansion etc., (2) make a *maṇḍalaka* in front [of the officiant], (3) pay the fee according to his ability, (4) fold hands in the form of *saṃputāñjali* and then (5) make a request [to the officiant].

*prathamam tavad vihārāḍipratiṣṭhākartukāmo yajamānaḥ śubhe ahany ācāryānām ācāryayor ācāryasya gṛhaṃ gatvā maṇḍalakaṃ vidhāya gandhasraktāmbūlādikaṃ vastrayugalaṃ pratyekaṃ dattvā yācayet.* [KSP: MS N ff. 98r6–98v1, MS T3 ff. 134v5–135r1]

(Trsl.) First of all, a donor who wants to consecrate a monastery or other should (1) go to the house(s) of an officiant, two officiants or more officiants on an auspicious day, (2) make a *maṇḍalaka*, (3) give perfume, a garland, *tāmbūla* and so on as well as a pair of garments to each, and then (4) request him or them to perform the *pratiṣṭhā* ceremony.

- 28) See SaṃvUT, ch. 22, verse 15 and PSaṃvUTṬ ad loc.:

*paścād ākāśasthaṃ bhagavantam maṇḍalacakraṃ pratimādiṣu praveṣayet | daśakarma kṛtam kāryaṃ vyavahārādikaṃ yāvat ||* [SaṃvUT: f. 28r5]

(Trsl.) Then one should cause the blessed one and the circle of *maṇḍala* deities in the sky to enter the image and so on. [Then] the ten rites are performed. [Other rites] up to conventional rites (*vyavahāra*) and so on should be done.

*daśakarmeti udakādidasābhiṣekāḥ, śiṣyapṛatiṣṭhāyām yathā kṛtās tathā pratimāyā api kartavyā ity arthaḥ.* [PSaṃvUTṬ ad loc. f. 36r2–3]

(Trsl.) The ‘ten rites’ are the ten kinds of empowerment beginning with water [empowerment], which means that the consecration ceremony of an image should also be done in the same way as that of a disciple is done.

In fact, it is the nine kinds of empowerment that have been prescribed in the PSaṃvUTṬ. The names of the nine are as follows: (1) water (*udaka*), (2) crown (*mukuta*), (3) *vajra*, (4) bell (*ghaṇṭā*), (5) name (*nāman*), (6) *ācārya*, (7) secret (*guhya*), (8) [knowledge of] wisdom (*prajñā*), (9) the fourth (*caturtha*).

- 29) See, e. g., the following passage from the *ācāryalakṣaṇavidhi* of the ĀKS:

*mahāntam sattvārtham paśyan yathā bhagavatā śrīśākyamuninā cakravartinrūpeṇa mantranayacaryā pravartitā tathā bhikṣor api śīladharasya cīrnavratinaḥ sarva-dharmamāyopamādhigatasya (◊māyopamādhigatasya, corr.; ◊mayopamādhigatasya, ed.) kṣāyapartyāgacūḍākaraṇādikaṃ kārayitvā yathāparipātyā (yathāparipātyā, em., Isaacson; yathā paripādyā, ed.) mālodakābhiṣekādinaḥhiṣicya vidyāvajracarya-*

*āvratavyākaraṇāmujñāśvāsam yāvad dattvā vajradharaḥ kartavyaḥ*. [Moriguchi 1998: 76.19–24]

(Trsl.) Just as the conduct (*caryā*) of the *mantranaya* was instituted by the Blessed One, Śākyamuni, who had the appearance of the sovereign of the world (*-cakravartī-*), seeing the great benefit to sentient beings, one who has practised the observance (*-vratinaḥ*) and has understood that all the things (*-dharma-*) are like illusion, even though he is a *bhikṣu* who has undertaken the *śīla*, should be made to do the ‘abandoning of the red robe,’ ‘arranging a single lock of the hair on the crown of the head,’ and others [to abandon the marks of a *bhikṣu*]. After that, he should (1) be empowered by [the *abhiṣeka* ritual] beginning with the *mālābhiṣeka* and *udakābhiṣeka* in due course, (2) be given up to *vidyāvratā\**, *vajravratā\**, *caryāvratā\**, *amujñā\** and *āśvāsa\**, and (3) be made to be a *vajradhara*.

\* These rites are performed after the *caturthābhiṣeka*. See Sanderson’s summaries of the rites [Sanderson 1994: 90–91].

- 30) Abhayākara Gupta states that *pratiṣṭhā* of images should be performed in the same way as that of disciples\*, which means that the higher *abhiṣekas*, i.e. the *guhya-*, the *prajñājñāna-* and the *caturthābhiṣeka* should also be given to images. He explains the reason of the above statement by reinterpreting a passage from Dīpaṅkarabhadra’s *Guhyasamāmaṇḍalavidhi* [VĀ: MS A f. 59v7–60r5, MS B f. 55r1–6]. (\**śiṣyapraṭiṣṭhām iva pratimādipraṭiṣṭhām api kuryāt*. [VĀ: MS A f. 55v7–56r1, MS B f. 52r7])

I am preparing another paper, in which the meaning of *pratiṣṭhā*, including Abhayākara Gupta’s theory and Kuladatta’s systematisation, will be examined. I mean to examine the passages from the VĀ there. The paper is provisionally titled “The meaning of *pratiṣṭhā*.”

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### Abbreviations

IBK	Indogaku Bukkyōgaku Kenkyū (『印度学仏教学研究』)
MBKK	<i>Kōyasandaigaku Mikkyō-bunka-kenkyūjo-kiyō</i> , Koyasan: Mikkyō-bunka-kenkyūjo, Koyasan University. (『高野山大学 密教文化研究所紀要』)
NAK	National Archives, Kathmandu.
NGMPP	Nepal-German Manuscripts Preservation Project.

### Primary Sources

ĀKS	<i>Ācāryakriyāsamuccaya</i> by Jagaddarpaṇa or Darpaṇācārya. The <i>ācāryalakṣaṇavidhi</i> has been edited in Moriguchi 1998.
KSP	<i>Kriyāsamgrahaṇajikā</i> by Kuladatta. MS N = NAK 4-318 = NGMPP A934/10; MS T3 = Tokyo University Library No. 117.
PŚMMU	<i>Maṇḍalopāyikā</i> by Padmaśrīmitra. Tokyo University Library MS No. 280.
PSaṃvUTT	<i>Padmini nāma Saṃvarodayatantraṭīkā</i> , a commentary on the <i>Saṃvarodayatantra</i> by Ratnarakṣita. Manuscript microfilmed by Buddhist Library, Japan. MS No. CA17 in Takaoka, H., <i>A Microfilm</i>

- Catalogue of the Buddhist Manuscripts in Nepal*, Vol. 1, Nagoya, 1981.
- BDKS *Bauddhadasakriyāsādhana* (Author Unknown). NAK 1-1697 2/12 = NGMPP A936/6.
- MĀ *Muktāvatī*, a *pañjikā* on the HVT by Ratnākaraśānti. MS A = NAK 4-19 = NGMPP A994/6; MS B = Tokyo University Library MS No. 513.
- YRM *Yogaratanmālā*, a *pañjikā* on the HVT by Kṛṣṇa or Kāṇha. Edited in HVT.
- VĀ *Vajrāvalī* by Abhayākara Gupta. MS A = NAK 3-402 vi. bauddhatantra 76 = NGMPP A48/3; MS B = NAK 5-84 vi. bauddhatantra 78 = NGMPP B31/14.
- SamvUT *Samvarodayatantra*. Tokyo University Library MS No. 401.
- HVT *Hevajratantra*. D. L. Snellgrove (ed.), *The Hevajra Tantra: A Critical Study, Part II Sanskrit and Tibetan Texts*, London: Oxford University Press, 1959 (London Oriental Series 6).

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