

An Analysis of the *Kriyāsaṃgraha*
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The *Kriyāsaṃgraha* (*-nāma-pañjikā*) was composed by an Indian master called Niḥsaṃga Ācārya Śrī Kuladatta about whom we do not find any concrete information. One of the oldest manuscripts of this work is preserved in the National Archives in Kathmandu, and it is dated Samvat 337 which corresponds to the year 1217AD.¹ It was rendered into Tibetan by Śākya'i dge slong Yar klungs Grags pa rgyal mtshan in the thirteenth century, probably in 1279.² The dissemination of this work in the year 1298 by the translator to Tibetan scholars is mentioned in the *Blue Annals*.³ Taking into account the above dates and some other relevant but complex pieces of information which cannot be mentioned here, it may be assumed with some confidence that it was composed in the second half of the eleventh century. The work itself firmly belongs to the final phase of Indian Buddhism during which tantric rituals prevail.

The *Kriyāsaṃgraha*⁴ is divided into eight chapters (*prakaraṇa*) which are numbered but not given proper headings. The author does not indicate his sources but only states that his work is based on great treatises. The individual chapters represent logical divisions and demarcate groups of rituals which are performed on specific occasions or for particular purposes. The actual sequence of the rituals is arranged around a central theme or narrative, which is the consecration of a monastery (*vihāra*). The text speaks of constructing and consecrating monastic and other (*ādi*) buildings but apart from a few digressions, it focuses on monastic structures such as the *vihāra* and *stūpa*. The account begins with the benefactor (*yajamāna*) approaching and requesting a competent teacher (*ācārya*) to act as a ritual master. The teacher accepts his invitation and then the activities of constructing and consecrating the monastery begin. The major stages of ritual activities involve a complex series of ritual activities such as examination and taking possession of the ground, its purification

¹ L. Petech, *Mediaeval History of Nepal* (c. 750-1482), Rome, 1984, 83.

² For the controversy surrounding the identity of the translator see G. Bühnemann, *Sādhanaśataka and Sādhanaśatapañcāśikā*, Two Buddhist Sādhana Collections in Sanskrit Manuscript, Wien, 1994, 15-16.

³ The *Blue Annals*, tr. G.N. Roerich, Delhi, 1976, 974.

⁴ References to the Sanskrit version of the *Kriyāsaṃgraha* are to the text reproduced by Sharada Rani, *Kriyāsaṃgraha*, A Sanskrit Manuscript from Nepal Containing A Collection of Tantric Ritual by Kuladatta, Śatapiṭaka Series, 236, Delhi, 1977 (140 folios). This manuscript represents a copy made in 1925 of a manuscript dated 1217. References to the Tibetan version are to the Peking edition of the Tibetan Kanjur, Tokyo/Kyoto, 1957, No. 3354, vol. 74, 106.2.4-170.2.3.

and sanctification, blessing building materials such as timber and bricks, making and blessing images, and consecrations of the monastic ground and structure, and other relevant rituals. In fact it is a process of gradual transformation of the ground, the ordinary building materials, and the whole monastic structure and its content into an ideal abode epitomised by a *maṇḍala* replete with Buddhist deities. The exposition of the principal rituals is based on a *sādhana* of the Vajradhātu *maṇḍala* with an unconventional set of deities. Due to limitations of space, the present analysis will focus only on the major stages in the process of consecrating a monastery.

CHAPTER ONE.⁵ The benefactor should find a suitable teacher who is learned in different branches of knowledge such as poetry, astronomy (*jyotiṣa*), martial arts, medicine, magic and alchemy, and who is free of *kleśas*, devoted to the Triratna and *pāramitās*, and skilled in rituals. Once found, the benefactor visits his house, presents a suitable donation and makes a formal request to build a *vihāra*.⁶

First the teacher performs a set of preliminary activities to amass merit (*sambhāra*). This is done by reciting one hundred thousand times the *mantra* of the chief deity (or his chosen deity) and ten thousand times the mantras of the remaining deities of a particular *maṇḍala*.

Next he examines the external characteristics of the ground (*bhūmi*) in order to ascertain the positive and negative omens on the basis of the ground's shape, smell, sounds and trees. The text gives a long list of trees and specifies their beneficial and adverse influences. A site that has sticks and snakes, and which is shaped like a tortoise or a triangle, brings poverty and diseases. A site with thorny trees, smelling of grease, previously used for sacrifices or as a cemetery is deemed unsuitable. On this and other occasions the impact of bad omens is not related to the future monastery but to the benefactor and lay people. A place which is naturally beautiful, open, round or square in shape is considered auspicious. In case the site is unsuitable, it can still be used provided it is purified and endowed with the required qualities.

Next the teacher makes an initial request for the site. A square *maṇḍalaka* made of soil and cowdung is arranged in the centre of the site. At dusk he worships the Triratna and recites verses of praise before the *lokapālas* and other deities. Placing his right knee on the ground, he requests the devas, nāgas, gandharvas, yakṣas, asuras and other deities to surrender the place on which a *vihāra* is to be built for the benefit of living beings. The consent of the gods is expected to be conveyed through dreams or some other signs.⁷

⁵. Sanskrit, 1-12.5; Tibetan, 106.2.4-108.2.8.

⁶. Sanskrit, 3.6, Tibetan, 106.4.3.

⁷. Sanskrit, 7.5, Tibetan, 107.3.4.

Next he executes an initial destruction of adverse forces (vighna). Arranging a clay vessel (bhāṇḍa) shaped like a half-moon, he fills it with cremation ashes and covers it with blue flowers. Assuming the pride of Trailokyavijaya, he scatters the flowers towards the south, and arranges the homa items such as mustard, blood, poison, powdered human bones, thorny wood, clarified butter, and kuśa grass. He kindles the homa fire with a flame brought from a cemetery or an outcast's house, and summons the god Agni. Nailing down the adverse forces with a kīla, he causes their death with the mantra of Amṛtakuṇḍali, and destroys all sins (pāpa) with the mantra of Vajrayakṣa. Then he performs a subduing homa, and sleeps on the ground with his face towards the south. Various omens should appear in his sleep, and if they are bad, he performs a homa twenty thousand times. Next a charm inscribed with a series of mantras is hung on a bamboo pole to force the vighnas and vināyakas to abandon the place.

CHAPTER TWO.⁸ Next the teacher examines the impediments buried on the site, focusing on various bones. The first divination makes use of a maiden called bhagavatī who is asked to enunciate at random some syllables, which the teacher interprets and establishes the category of bones and related impediments. Thus, for instance, the syllable Ka indicates that at the south-east corner of the site there are the bones of a kṣatriya, which bring diseases and poverty. The second divination employs the so called jyotiṣmatī lamp. The location of bones is discerned by the direction in which the lamp's flame bends or by its dimness when it is held over the spot with bones. In order to appease the malignant influences, the teacher makes a fire with the khadira wood and performs a homa with the fire god Marutānala. Next there follow further explanations of various harms induced by human and animal bones. However, not all bones bring harm. The bones of frogs, for instance, increase Dharma and wealth, and tortoise bones bring wisdom and prosperity.

The teacher next performs a destructive activity which aims to purify the site. After requesting the goddess Pṛthivī to surrender the place, he envisages specified groups of deities distributed over the ground on a maṇḍala pattern in square diagrams called koṣṭhakas. Mahāvairoca is placed in the centre and the remaining groups of deities in their koṣṭhakas. He kindles the fire god Kāmāgni and performs a homa. He requests the deities of the site to take their places in the sky, and envisages his assistant as Vajrayakṣa holding an axe sealed by Vajrapāṇi. Holding the assistant with his left hand, he executes an act of destruction in the koṣṭhaka of Sarvaśokatamonirghāṭanamati. The benefactor offers a pacifying bali on the outside of the south-eastern corner of the site, and scatters at the centre of the ground some of the soil purified by the above act of destruction. Then more destructive digging is performed in the cardinal and intermediate directions in order to purge the ground.

⁸. Sanskrit, 12.5-31.6; Tibetan, 108.2.8-112.1.3.

CHAPTER THREE.⁹ After gratifying Jāngulī and performing the yoga of his chosen deity (adhidevatā), the teacher envisages himself as Amoghasiddhi and three bullocks and a golden plough as Vajrakarma, Vajrayakṣa, Vajrarakṣa, and Vajrasandhi. He blesses the animals with mantras, and then ploughs the ground and sows barley. Next he envisages the fire god Mahendra and performs a homa to bring happiness and prosperity. If the barley begins to sprout after three, five or seven days, the ground is considered as excellent, good or inferior respectively.

Next he transfer the goddess Jāngulī from the ground to a water vessel. He excavates two holes, smears them with cowdung and inserts a sappy branch into one hole and fills it with water. He envisages the goddess Jāngulī holding a vajra and a padma in her right hands, and a noose and a bow in her left hands. He gratifies her with offerings, and deposits nearby a vase filled with water and milk. With his mind he lifts the goddess standing in the hole and places her in the water vessel which serves as her abode. He hangs a white umbrella on a bamboo stick and offers grass and flowers. Then during the first watch of the night he makes a declaration that since all the Tathāgatas are peaceful and all omens are perfect, it is the place of the Tathāgatas and the Lord's vihāra. He removes obstacles and demons, and then following a specified order, he makes a round maṇḍala and arranges the ritual vases (kalaśa). The text details the different sets of vases¹⁰ and how they are distributed on the ground in accordance with their maṇḍala positions. When they are deposited in their places, the teacher recites the Prajñāpāramitā and other Mahāyāna sūtras, and worships the maṇḍala deities with lamps and other items. Then at dawn he performs the rite of protection by reciting the mantras of the protective deities, and offers worship in the koṣṭhaka on the spot with the twelve wrathful deities, and pins down the kīlas of the twenty-eight wrathful deities (krodha). Then sitting in the middle of the ground, he performs a series of visualisations through which he creates a protective structure consisting of a tent surrounded by a vajra-wall, surmounted by a canopy and resting on viśvavajras. Assuming the form of Vajrasattva, he supervises the activity of striking with the kīlas while envisaging the twenty-eight kīla deities and reciting their mantras.

The next activity aims to establish the position of the nāga deity of the locality (vāstunāga).¹¹ Since the nāga sleeping in the ground changes his position day by day during the course of the year in relationship to the Zodiac, it is necessary to calculate his precise position so that the excavation on the ground is done at the correct place. The nāga's body below the waist is that of a snake (bhujaga) and above it that of a human adorned with seven hoods; with the eight nāgas, Mahāpadma and others, distributed over his body. The vāstunāga is envisaged as Vairocana and

⁹. Sanskrit, 32.1-66.5; Tibetan, 112.1.3-118.2.4.

¹⁰. Sanskrit, 35.6; Tibetan, 112.5.2.

¹¹. Sanskrit, 59.4; Tibetan, 116.5.8.

gratified together with the other nāgas by reciting their mantras. Finally a homa is performed with the fire god Lohitāgni to increase wealth, power, and knowledge.

CHAPTER FOUR.¹² This chapter deals with making bricks (iṣṭakā), taking possession of the directions (diggrahaṇa), and the layout of the brickwork. After executing a homa, the teacher assisted by the benefactor (here called the dānapati) offers a bali on the spot where the bricks are to be made, and envisages the substance (piṇḍa) for the bricks as arising from the syllable Bhrūṃ and having the nature of gold. He sprinkles it with the ritual vase, and performs a rite of purification. The worker (karmakara) perceived as Vajrarakṣa with a lotus and a moon on his palms is respected with flowers and scent, receives a fee, and then proceeds to make bricks. The ritual possession of the directions is executed at specified periods of the day, and it is done by levelling the ground and sprinkling it with water. Apart from being envisaged as gold, the substance for the bricks is also meditatively divided into portions which become transformed into the lunar mansions (nakṣatra) and other astrological entities. In addition to that specified astrological animals are deposited towards the cardinal and intermediate directions; e.g. towards the west a bull and a snake. Next the text explains the projected lay-out of the monastic mansion (prāsāda), chapels (devālaya), brick walls (bhittikā), columns (pādasthāpana) and ramps (vedī). Various precious items such as indranīla and pañcāmṛta are placed at the cardinal and intermediate directions, and four vases with honey (madhukumbha) at the four corners. The teacher performs the three samādhis at the centre of the ground, offers the argha and other offerings to the dikpālas, nāgas, Buddhas and Bodhisattvas, and infuses the ground with emptiness and imbues it with the nature of vajra-dust. He summons the goddess Pṛthivī, confirms the pledge to construct a vihāra, and dissolves her into the ground. Then he envisages a vajra-tent and Vairocana first arising on a balcony made of viśvavaṅgas, and then becoming transformed into the monastic space (vihāradik). The defective bricks are rejected and the good ones are arranged on lotuses. He sprinkles water over the bricks and offers scent and flowers. The local chief (bhūpati), the bricklayer (iṣṭapati), and other workers are honoured with garlands. Finally he performs a blessing with Vajrarakṣa's mantra and mudrā, and makes the things firm with the hundred syllables (śatākṣara). On this occasion there is a celebration consisting of reciting religious texts (saddharmapāṭha), chanting auspicious songs (maṅgalagīta), and playing musical instruments (tūrya).

CHAPTER FIVE.¹³ This chapter deals with the timber (dāru) and stone (śilā) rites, and the layout of the timberwork. After offering a homa, a decision is made on a propitious day with regard to the measurements of the central pole (yaṣṭikā), doors (dvāra), columns (stambha) and other parts of a

¹². Sanskrit, 66.5-76.6; Tibetan, 118.2.4-120.2.1.

¹³. Sanskrit, 76.3-97.4, Tibetan; 120.2.1-124.1.3.

vihāra. The teacher, the benefactor and carpenters (takṣaka) proceed to the forest. On approaching it the teacher envisages the god Agni of all rites and enters it while facing towards the north-east. He touches and inspects different kinds of trees,¹⁴ and then in the afternoon he executes a rite for the protection the craftsmen. He worships the Buddhas, the lord of the locality (dikpati), and the forest and tree deities (vanavṛkṣadevatā). He offers a bali, gratifies the carpenters with food, and then after honouring their chosen deities, they go to sleep. If their dreams are auspicious there is a certainty of success, and if they are inauspicious the mantra of all rites is recited. Next day, after executing the yoga of Mahāvairocana, the teacher worships the tree-masters (vṛkṣarāja) whom he perceives as deities (devatā) assuming the role of tree-deities (vṛkṣadevatā) and field-protectors (kṣetrapālas). Then the appropriate trees are matched with certain deities. For example, the suraḍā, campaka, and aśoka trees with the Guhyakas of the tree-deities and the kṣetrapāla Mahābala; the nemī and śāla trees with the lokamātrkās and the kṣetrapāla Mahāmeru. He envisages the tree-deities assuming the forms of the kṣetrapālas, gratifies them with their mantras, and requests them to transfer from the trees to be cut to some other trees. In order to protect the cut trees, he performs the recitations of Mahāmāyūrī. Then the carpenters smear their axes with honey, and facing the north-east, they glance at the sun and start to fell the specified trees. The text also explains the omens relating to the trees and the way they fall.¹⁵ The stones¹⁶ (śilā) for caityas, images and other purposes are procured in a similar manner to the timber. Their qualities are assessed on the basis of their provenance, colours and shapes.

Next the text outlines the designs and sizes of the doors and other structural elements.¹⁷ The doors and columns are positioned in their appropriate places with the mantras of the wrathful deities (krodharāja). Thus for instance with reference to the eastern door, the teacher envisages Vajravijaya, summons his knowledge-being (jñānasattva), merges them together and then mentally transforms them into the eastern door. The columns¹⁸ distributed to their positions are ritually endowed with special qualities. For instance those placed to the east assume the nature of the four samyakprahānas, six pāramitās, four saṃgravastus, and four brahmavihāras. Likewise the other structural elements receive similar interpretations. The inner space¹⁹ of the door's position (dvārasthāpana) is said to represent the fire-worship (agnipūjā), and it is on this spot that is performed the homa of Mahātapas. The differently designed windows (gavākṣa) are endowed with the nature of wisdom-eyes, Buddha-eyes and

¹⁴. Sanskrit, 77.4-6; Tibetan, 120.2.5-8.

¹⁵. Sanskrit, 80.3-82.1; Tibetan, 120.5.3-121.1.8.

¹⁶. Sanskrit, 82.1-83.1; Tibetan, 121.2.1-121.2.8.

¹⁷. Sanskrit, 83.3-86.3; Tibetan, 121.3.3-122.1.1.

¹⁸. Sanskrit, 91.5-92.3; Tibetan, 122.5.8-123.1.5.

¹⁹. Sanskrit, 93.1; Tibetan, 123.2.1.

so on. In order to increase prosperity and eliminate poison (viṣa), the dhāraṇīs of Kurukullā and Jāṅgulī are written down and placed on the top of the building. The directions are sprinkled with the vases of their corresponding Tathāgatas, and adorned with umbrellas, pieces of cloth and leaves, and protected with a special fire. Finally he recites the mantras of the Tathāgatas and dhāraṇīs, and gladdens the deities with a homa conveyed by the fire god Amṛtāgni.

CHAPTER SIX.²⁰ This chapter is longer than the other seven chapters taken together. Its longest sections provide protracted and complex details on the execution of maṇḍalas in coloured powders (raṅga), and the distribution of food morsels (piṇḍikā). It is also the most important chapter as it covers the primary rituals of consecrating a vihāra.

Prior to casting the maṇḍala an appropriate devatāyoga is performed in the benefactor's house. Holding a vajra and a bell, and assuming the pride of Trailokyavijaya, the benefactor performs a dance outside his house and offers a bali to the devas, nāgas, yakṣas and other deities. Then the teacher enters the house (gṛha) of the great maṇḍala, performs the rite of his devatā and an inner ablution (snāna) through the aspiration of the non-existence of a self (nairātmyādhimokṣa).²¹ Next he generates the protective retinue (rakṣācakra) and the great Vajradhātu maṇḍala. He makes obeisances towards the directions, performs a twentyfold worship, and raises the bodhicitta.²² He performs upon himself the vase and diadem consecrations, and envisages Vairocana and other Buddhas with their consorts forming a diadem on his head. Then he receives the vajra-consecration and resumes the activities of the appropriate sādhana.²³ He executes an ālīḍa dance and destroys all the māras with the vajra, a mantra, and a posture (ākṣepaṇa) called the Buddha-power. Reciting more mantras, he performs dances assuming fierce postures called tremor (ākampana), terror (vitrāsani), and so forth. He binds the mudrās of Vairocana and other deities at the centre of different places²⁴ and deposits four vajrakīlakas in the four outer corners of the maṇḍala.²⁵ He performs the striking and beating (ākoṭana) with the kīlas in the appropriate positions, destroying thus the vighnas who become transformed into the essence of mahāsukha and the purged ground into a mass of radiant light. He installs the goddess Vasundharā, gratifies her with a mantra and asks her to abide in the place.

The next section is concerned with casting the maṇḍala lines and other related activities jointly known as the thread rite (sūtraṇavidhi).²⁶ Following the order of the maṇḍala, the teacher deposits the ritual vase

²⁰. Sanskrit, 97.6-238.2; Tibetan, 124.1.3-161.1.8.

²¹. A fair portion of the Sanskrit text is missing.

²². Tibetan, 126.3.4.

²³. Tibetan, 131.3.1-133.1.5.

²⁴. Sanskrit, 126.6; Tibetan, 139.3.3.

²⁵. Sanskrit, 132.2; Tibetan, 140.2.7.

²⁶. Sanskrit, 135.4-139.5; Tibetan, 141.1.4-141.5.2.

(sarvakarmika-kalaśa) and other items such as a vajra and a conch on a lotus drawn with powder (rajas), and at the intermediate quarters a set of dishes marked with blue, yellow, red and green powders. He installs the vase and blesses the threads (sūtra). Next reciting mantras and mudrās, he installs a five-pronged vajra, a bell, a white conch, and powder (raṅga) of five colours.²⁷ Then he executes a complex procedure leading to the disappearance into the ground of the lines of the maṇḍala.²⁸ Then he offers the outer bali to the maṇḍala deities, and removes bad omens by chanting a vajra-song and ringing the bell:

“This is the pure dharmadhātu, the liberator of the realm of living beings (sattvadhātu). It is the self-arisen Vairocana, the sustainer (ālaya) of all the Tathāgatas. He resides inside this sphere which is free of all defects (doṣa).”

Standing inside the inner maṇḍala he performs the rite of depositing the powders (rajaḥpātanavidhi).

The next section details the consecrations bestowed by the teacher on his disciple.²⁹ The consecrations are described in a similar way to those given in other texts, and they conclude with the fourth consecration. Then the master offers a homa jointly with the benefactor³⁰ whom he consecrates with a jewel-vase filled with the knowledge-ambrosia, offers a bali,³¹ and another homa one hundred thousand times (lakṣāhuta).³²

Prior to the installation (pratiṣṭhā) of the vihāra, the benefactor visits the ācārya and, while making prostrations and offering scent and other items, formally requests him to consecrate the vihāra, draw the maṇḍala and perform a homa. This series of rituals begins with a pūjā of the eight cemeteries (śmaśāna).³³ The teacher recites the mantra of the maṇḍala's chief deity one hundred thousand times, and those of the other deities ten thousand times. Then bali offerings are presented to the deities of the eight wrathful cemeteries.

Next the text specifies the powder and food morsels (piṇḍikā) for the fire-place (agnikuṇḍa), the nakṣatras, the vase of Indra and other lokapālas; the piṇḍikā for the outer bali; the banners for Brahmā, Indra, and other deities; the naivedya, flowers, and other items of worship. Then the koṣṭhakas for depositing the piṇḍikās in are explained.³⁴ The abode of the gods (devālaya) is divided into forty nine koṣṭhakas. The central koṣṭhaka is for Brahmā, eight for the devas, sixteen for human beings, and twenty (or twenty four) for the pretas, and four for the tiryags. An alternative

²⁷. Sanskrit, 140.3-142.1; Tibetan, 141.5.7-142.2.4.

²⁸. Sanskrit, 148.6-150; Tibetan, 143.4.6-144.1.2.

²⁹. Sanskrit 155.4-179.5; Tibetan, 145.1.1-149.5.4.

³⁰. Sanskrit, 188.3; Tibetan, 151.3.6.

³¹. Sanskrit, 189.6; Tibetan, 151.5.1.

³². Sanskrit, 192.5; Tibetan, 152.2.4.

³³. Sanskrit, 194.1; Tibetan, 152.3.5.

³⁴. Sanskrit, 199.6; Tibetan, 153.3.3.

arrangement is to use five koṣṭhakas, one at the centre and four towards the intermediate direction, or even to use just one. Their consecration is performed with the mantras of specified deities: in the cardinal directions with those of the Tathāgatas, and in the intermediate quarters with those of the dvārapālas. Next there follow the koṣṭhakas for the Trāyatrimṣat and other abodes, including the four continents.³⁵ The koṣṭhakas are covered with barley, white sandalwood, golden lotuses (rūpyapadma), vajras, indranīlas, and garuḍas, and mantras are recited over them. Finally the characteristics of the piṇḍikās are given.³⁶

The next section is concerned with the installation of the monastery (vihārapraṭiṣṭhā). The master seizes the vihāra with his mind and depicts the deities. He surrounds the monastic walls with five-coloured threads, leaves from the bodhi tree, dūrva grass, flower garlands and other items. He recites: Oṃ svabhāvaśuddhāḥ sarvadharmāḥ svabhāvaśuddho 'ham. He generates in steps the wind and fire maṇḍalas, the great ocean (mahāsamudra) with a golden Mahendra-maṇḍala inside it, and above it Sumeru having the nature of four jewels. Then above that he generates the earth in the form of a viśvavajra and inside it a wheel which becomes transformed into the body of Vairocana, and Varicana's body is then transformed into the vihāra palace (kūṭāgara). Then he demarcates the monastic boundaries (sīmā). Reciting Oṃ hūṃ hrīḥ bhrūṃ khaṃ vajribhava ḍṛḍha tiṣṭha bhrūṃ khaṃ, he endows the monastery with its inherent power (adhiṣṭhāna), and inaugurates it (praṭiṣṭhā) with Oṃ ye dharmāḥ and so forth. Finally he makes it firm with the hundred syllables, and offers a large bali.

Next comes the determination of the images (pratimāsthāpana).³⁷ In this section the text explains the bodily proportions, forms and beneficial qualities of the images (pratimārūpaṅga).³⁸ Then it lists all misfortunes that arise when the images become damaged (doṣa).³⁹ For instance if the hands or any parts become damaged, there will be famine and the destruction of the land. If the eyes become morbid and downcast, all enterprises will fail.

The rites for blessing painted scrolls (paṭa) books (pustaka) and images (pratimā) come next.⁴⁰ The paintings are executed on pieces of cloth spun by a young woman or procured by a valiant man. The teacher offers a bali and performs the three samādhis in conjunction with the deities of the tantra whose images are to be drawn. He recites mantras and sprinkles the scroll with the ritual vase. When the deities of the yogī and yoginī class are drawn, the scroll is also wiped with pieces of cemetery cloth, human ashes,

³⁵. Sanskrit, 201.1; Tibetan, 153.4.4.

³⁶. Sanskrit, 205.5; Tibetan, 154.3.5.

³⁷. Sanskrit, 207.4; Tibetan, 154.5.2.

³⁸. Sanskrit, 209.4; Tibetan, 155.2.1.

³⁹. Sanskrit, 212.6; Tibetan, 155.5.1.

⁴⁰. Sanskrit, 216.3; Tibetan 156.4.2

human skin, or a skull.⁴¹ The scroll is permeated with the Tathāgatas having the nature of the bodhicitta, and their seed syllables are recited over it. The artist's palms are marked with a vajra and a lotus, and his right hand imbued with the five wisdoms.

Prior to copying books, a bali is offered and the scribe (lekhaka) is envisaged as having the body of Vairocana. His heart, throat and head are blessed with the syllables Hūṃ Āḥ Oṃ, and on his right and left hands are envisaged a vajra and a lotus. The items for writing, such as palm-leaves (tāḍīpatra) or birch bark (bhūrja) are envisaged as having the nature of the speech-vajra, the ink (maśījala) as knowledge-ambrosia (jñānāmṛta), and the reed pen (lekhanī) as a vajra.

Similarly when images are made, first a bali is offered and the craftsman is envisaged as having the body of the intended deity. Clay (mṛt) and other materials are also envisaged as the body of the intended deity produced through the fixation on emptiness (śūnyatādhimokṣya) and issuing from its seed syllable. The various things (vastu) are purified with the words:

“The nature of the world is the same as that of the Tathāgatas.
The Tathāgatas are without a self-nature (niḥsvabhāva) and so is
the world (jagad).”

The master invites the Tathāgatas and Bodhisattvas, recites the heart mantras of the appropriate deities and summons their knowledge-beings. The hands of the artist are consecrated in the same way as in the previous rite. The master places a mark (tilaka) on the artist's forehead, releases mentally the true deity (bhāvikadevatā) and pronounces a benediction (āśīrvāda) for the benefactor. The image's wooden pole (yaṣṭi) is transformed into the deity's strength (sāra), and its syllable is inscribed in gold on its heart, fastened with threads spun by a young woman, covered with clay, and permeated with the three natures (tritattva).

Next the teacher arranges various items such as a canopy (vitāna), flags (patākā), and flowers in front of the vedī. At its centre he draws an eight petalled lotus and surrounds it with eight vases (kalaśa) marked with the symbols of Mahāvairocana and other deities of the maṇḍala. He envisages the deities taking their seats on lion thrones inside the lunar maṇḍala resting over the eight petalled lotus. He performs recitations over the images, touches them, deposits scent on their hearts, and offers a flower garland. Turning a lamp in circles he recites seven times Oṃ vajrayakṣa hūṃ and scatters incense. Such is the procedure of adoration with light (nīrājanakrama). Next taking a bunch of dūrvā grass, ghee, honey and other items⁴² mixed together, including the five products of the cow, he places them in a copper vase. Then he bathes the reflections in a mirror (pratibimba) of the drawings (citratā), paintings (paṭa), books and clay products (mṛdmaya), blesses them with the mantra of Maitreya and other

⁴¹. Sanskrit, 217.1; Tibetan, 156.4.6.

⁴². Sanskrit, 222.3; Tibetan, 157.5.1.

Bodhisattvas, and recites benedictory verses. He delights the deities and performs further ablutions and recitations.⁴³

The images and other things should be installed on a sunny day. The teacher generates the pledge-beings of the deities placed in the vihāra, and protects the books by means of special recitations and visualisations.⁴⁴ In the case of the Dīpaṅkara's vihāra, he generates an eight-spoked wheel and Vairocana, and through his transformation the forms of Dīpaṅkara's vihāra, gandhakūṭī, stūpa and the pledge-being. He offers worship and performs their consecration with the water blessed with Akṣobhya's mantra and auspicious verses.⁴⁵ Next he pronounces a series of syllables over the bodily parts of each image. He anoints it with ghee and honey, and reciting Oṃ cakṣu samantacakṣuviśodhane svāhā, he opens the deity's eyes. Reflecting books and deities (devatā) in a mirror, he perceives the right and left eyes as the sun and moon arising from the seed syllables Ma and Ṭa. He recites Oṃ divyacakṣuṣe hūṃ and then holding a lamp, he recites Oṃ divyacakṣuṣe hūṃ for the right eye, and Oṃ dharmacakṣuṣe hūṃ for the left eye. With similar mantras he endows the eyes with jñāna, Buddha, prajñā, and vajra visions. He opens the eyes through fixating on the idea that the light emitting from the eyes may become merged with the vision of the deities abiding in all regions of the universe. Such is the bestowal of vision (dṛṣṭidāna). Next he executes the rituals of anointing, putting on garments, placing marks on the foreheads, and offering ghee and honey.⁴⁶ In order to make them free of poison, he offers the five kinds of medicine (auśadhi), and recites the mantra of Vajrāveṣa. Such is the rite of enlivening the images (jātakarma). Then there follow the rituals of bestowing names (nāmakarma),⁴⁷ tonsure (cūḍākaraṇa), presenting muñja-girdles (mekhalā), and keśa rods (daṇḍa). This procedure is called the imposition of the vow (vratādeśa).⁴⁸ Next he offers flowers and other items, and makes a declaration that the images of the Tathāgatas and other deities are endowed with the thought of enlightenment.

“The Buddhas of the three times, Bodhisattvas, Solitary Buddhas, disciples and people have arisen from the thought of enlightenment. They are essentially without a self-nature and incomprehensible (nirālamba): there is only one purpose (ekakāraṇa) for living beings and that is to know the wisdom of sameness as the thought of enlightenment.”

He places the deities on solar and lunar seats and offers an ablution from the vase blessed with Lāsyā and other goddesses. He anoints them with spots of cardamom, saffron, and camphor. He provides them with

⁴³. Sanskrit, 222.6-223.4; Tibetan, 157.5.8-158.1.4.

⁴⁴. Sanskrit, 225.4; Tibetan, 158.3.5.

⁴⁵. Sanskrit, 225.4-226.1; Tibetan, 158.3.5-158.4.2.

⁴⁶. Sanskrit, 227.4; Tibetan, 158.5.5.

⁴⁷. Sanskrit, 229.6; Tibetan, 159.3.2.

⁴⁸. Sanskrit, 231.5; Tibetan, 159.5.1.

garments, head bands, ribbons, sashes. Then executing an act of protection, he recites a mantra, and leads the deities into the maṇḍala (-praveṣavidhi).

On an auspicious day the images are assigned to their appropriate locations. Holding a fivefold vajra-thread and a flower, the teacher performs recitations and blesses the images. Viewing the Tathāgatas and other deities issued from their seed syllables, he bestows the water consecration with the vase filled with the bodhicitta held by goddesses.⁴⁹ Next he performs the diadem,⁵⁰ vajra,⁵¹ bell,⁵² and name⁵³ consecrations. Envisaging the images holding vajras and bells, he consecrates them by placing on their heads the gestures of their appropriate families, and reciting the mantra: Om supratīṣṭha vajra svāhā. For the monasteries and stūpas he recites Om hūṃ hrīḥ bhrūṃ khaṃ vajrībhava ḍṛḍha tiṣṭha bhrūṃ khaṃ; for the books Om supratīṣṭha vajra svāhā. He summons the body (mūrti) of the chief deity (cakreśa) and envisages the host of Vairocana and their Vidyās leading the images into the maṇḍala through Vairocana's portal. He perceives the consummation of the great bliss (mahāsukha) which becomes transformed into a liquid essence and trickles from the vajras and padmas as the bodhicitta ambrosia. He thus establishes the images in the state of bliss. Such is the secret consecration (guhyābhiṣeka).⁵⁴ Summoning the goddesses he aspires on behalf of the consecrated images to experience the pledge of the innate bliss. Such is the consecration of the knowledge of wisdom (prajñājñāna).⁵⁵ Then in order to perfect them into the state of Vajrasattva, he executes the fourth consecration (caturthābhiṣeka). He induces the deities of the images to experience the great bliss having the flavour of emptiness and compassion. Folding his hands he makes a declaration of the absolute truth:⁵⁶

Due to the nature of your origin from space,
The highest one without beginning or end,
Today, O Mahāvajra, the pledge-being,
Please perfect me a vajra of such and such name.

The best of all, the great attainments,⁵⁷
The peerless head and the great sovereignty,⁵⁸
O Vajradhara the king of all,
Accomplish for me the highest quality.⁵⁹

⁴⁹. Sanskrit, 234.2-6; Tibetan, 160.2.8-160.3.4.

⁵⁰. Sanskrit, 234.6-235.1; Tibetan, 160.3.4-6.

⁵¹. Sanskrit, 235.2; Tibetan, 160.3.8.

⁵². Sanskrit, 235.3; Tibetan, 160.4.1.

⁵³. Sanskrit, 235.4; Tibetan, 160.4.2.

⁵⁴. Sanskrit, 236.3; Tibetan, 160.4.8.

⁵⁵. Sanskrit, 236.3; Tibetan, 160.5.1.

⁵⁶. tatvam satyaṃ, de kho na nyid kyi bden pa.

⁵⁷. mahāsiddhi.

⁵⁸. adhidevata, maheśvara.

⁵⁹. paramākṣara, mi 'gyur mchog.

Faultless and eternal,⁶⁰
Enjoyer of all passions⁶¹ and the rest,
O Lord, great passion and great rapture,⁶²
Perfect me through the absolute.⁶³

Forever pure, the best of all,
Liberated from the very beginning, Tathāgata,
O Samantabhadra, the essence of all,
Perfect me as a Bodhisattva.

The highest of all, the great accomplishment,
O master of the vajra-womb,
Perfect me with the best mudrā of great sovereignty,
Through the great eminence of the vajra.

Pervading the mind of every being,
Abiding in the heart of every being,
You are the progenitor of all beings,⁶⁴
The choicest desire of noble pledges.

The truth through which there is awareness,
The mastery of wisdom and means, and the maṇḍala,
The truth through which you are the protector,
Through all that accomplish for me the essence of desire.”⁶⁵

The ritual transgressions are averted by special recitations. Finally he recites:

“May the deities who abide in this place be always protected by all deities for hundreds of kalpas against the earth, fire, water and wind elements.”

Such is the rite of making things firm (dṛḍhīkaraṇa).

CHAPTER SEVEN.⁶⁶ This chapter explains the rites relating to the “mural designs” (citrakarma), food offerings (balipiṇḍi), the gong (gaṇḍi), and monastic ordinations. On completing the construction of the vihāra and other buildings, the Tathāgatas, Bodhisattvas, Vidyādevīs, the wrathful group (krodhagaṇa), and Vidyādhara are duly distributed on the inside and outside of the building. The Vidyādhara are inscribed over each door as pairs of eyes (netrayugala) and vases (kalaśa). On the outer walls to the left and right of the temple's door (devāṅgāra) is drawn a vase (kumbha) with ten earlobes and next to it the Vidyādevīs and different items of worship. Above the windows (gavākṣa) are drawn the five Tathāgatas and their

⁶⁰. nirdoṣa; śāśvata.

⁶¹. rāga.

⁶². mahārāga; mahārata.

⁶³. tattvena.

⁶⁴. sarvasattvapitā, sems can kun gyi yab.

⁶⁵. kāmattattva.

⁶⁶. Sanskrit, 238.3-256.1; Tibetan, 161.1.6-164.3.8.

retinue (parivāra), the chosen Bodhisattvas, and ornaments. On the interior a bodhi-tree is drawn behind the installed deity (sthāpyamānadeva), and white Varuṇa and yellow Yakṣādhipa are positioned to the sides of the Lord (bhagavan). To the right side of the portal are Mahābala and Mahākāla, and to the left Harītā and Rājā. They are drawn with all their attributes and ornaments (citrakarma). Next there follows a rite of distributing the food morsels (balipiṇḍikā) to specified deities, but mainly to the vihāra protectors (vihārarakṣadeva), such as Mahākāla,⁶⁷ Hārītī⁶⁸ and others. The distribution of the balipiṇḍakās is concluded by heaping up food, reciting verses from a tantra, sprinkling water, blood and liquor, and offering a bali.

Next comes the consecration of the gong (gaṇḍī).⁶⁹ It is made from the kāśmīrā, nyagrodha, aśvattha, keśara or udumbara wood. It is made in four different sizes which correspond to the four spiritual penetrations (nirvedhabhāgīya). It is said that the sound of the gaṇḍī has the nature of the Perfection of Wisdom, and when it is sounded in the monastery, it appeases all illnesses in monks and lay folk, and inspires them to pursue superior goals.⁷⁰ It is consecrated with an appropriate mantra and blessed with the five products of the cow, the five ambrosias, and the five kinds of scent. It is also sprinkled with water and Oṃ vajrabhāṣa raṃ svāhā is recited over it. On the day of sounding the gaṇḍī in the monastery, the king and people pay their respects by presenting gifts of gold, cloths, dūrvā grass, water pots, scent, and flowers. The monks endowed with purity and virtue listen to a discourse by a sthavira. Then the gaṇḍī is sounded to summon the saṅgha to a feast (bhojana).

The last ritual of this chapter is the ceremony of going forth (pravrajyāgrahaṇa).⁷¹ The first part of the ritual is concerned with the upāsaka vow (saṃvara), and it consists of the three refuges and receiving the five precepts. Next the candidate requests the upādhyāya to grant him the pravrajyā. His hair is cut, and he receives saffron robes (kāṣaya). He recites three times:

“I of such and such name abandon the character of a householder for the rest of my life, and embark on the character of mendicancy (pravrajyā).”

He concentrates his thought on going forth and goes forth. This is done in accordance with the ancient times (pūrvakaṃ) by abandoning his secular state (gṛhastha), receiving a monastic name (bhikṣunāma) in accordance with the tradition (nikāya) and reciting the triple refuge. Next the candidate receives the ten precepts (daśaśikṣāpada),⁷² and then asks his ācārya and

⁶⁷. Sanskrit, 240.2-243.2; Tibetan, 162.3.7-163.1.5.

⁶⁸. Sanskrit, 244.6-245.5; Tibetan, 162.2.7-162.3.6.

⁶⁹. Sanskrit, 245.6-249.4; Tibetan, 162.3.8.-163.2.4.

⁷⁰. Sanskrit, 247.1-248.1; Tibetan, 162.4.8-163.1.1.

⁷¹. Sanskrit, 249.4; Tibetan 163.2.4.

⁷². Sanskrit, 251.3-252.5; Tibetan, 163.4.4-164.5.8.

upādhyāya for an alms bowl (piṇḍapātra) and monastic robes (cīvara). He kneels down and recites:

“O teacher please remember me. Please bless this monastic robe on account of my trust in the community and for the sake of sustenance... for going to the king's palace... for going to villages, towns, places, lanes and markets. Please bless this alms bowl, the vessel of sages (ṛṣi) in order to partake of food from this vessel of humility. Please bless this vessel of humility as a water-pot (kuṇḍikā). Please bless this mendicant's staff (khikkhirikā).”

The teacher blesses the robes with this mantra: Oṃ namaḥ samantabuddhānāṃ sarvatathāgatādhiṣṭhitātmacīvara svāhā. The candidate promises before the venerable ones (bhādanta) to use the robes, bowl and mendicant's staff in accordance with their intended purposes, and to train in śīla, samādhi, and prajñā.

CHAPTER EIGHT.⁷³ This chapter details the characteristics (lakṣaṇa) of the stūpa (dharmadhātu), the building repairs (jīrṇoddhāra), the concluding ceremony (saṃhāra) and worship of the divine assembly (gaṇamaṇḍala). The structure of the stūpa and the interpretation of its parts are explained at length and in detail. On a similar pattern to the monastic structure, the various sections and elements of the stūpa are endowed with such attributes as the bodily marks of a mahāpuruṣa, the ten Buddha powers (bala), the seven limbs of enlightenment (bodhyaṅga), and so forth.⁷⁴ The remaining sections of this chapter contain some instructive information but on the whole do not add anything specifically revelatory.

CONCLUDING REMARKS. The rituals of the Kriyāsaṃgraha viewed as a whole project a fairly suggestive image of the latest phases of Indian Buddhism. The absorption into the Buddhist fold of, and interaction with, the indigenous spirits and gods have reached their climax. It is apparent that the popular divination, magic, spirits, demons, and gods active within the world have become fully integrated into the spectrum of Buddhist religious practices, and integrated into tantric doctrines. Buddhism right from its inception recognised demons and gods as part of phenomenal existence, but while, in its early stages and later in the Mahāyāna, the indigenous spirits and gods were kept at bay at least on the doctrinal level, at this stage they have become fully absorbed on both practical and doctrinal levels. Perhaps one of the most striking feature of the ritual activities described in our text is their assumed power to transform and transmute material things such as clay or wood into Buddhist deities, and to endow them with perfected and

⁷³ Sanskrit, 256.1-281.5; Tibetan, 164.3.8-170.2.3.

⁷⁴ The section dealing with the stūpa has been translated by M. Bénisti, “Etude sur le stūpa dans l’Inde Ancienne, BEFEO, 50, 1960, 37-116; 90-108. See also Gustav Roth, “Symbolism of the Buddhist Stūpa”, in A.L. Dallapiccola & S. Zingel-Avé Lallemand, eds., *The Stūpa, Its Religious, Historical and Architectural Significance*, Wiesbaden, 1980, 183-210.

transcendent qualities. Similarly ordinary people such as carpenters or painters become imbued with particular qualities in order to execute their specific tasks. This process of transformative activities which endow material things with special attributes is not something merely symbolic. Rather, it is evident that the various aspects of Buddhist doctrines such as the factors of enlightenment (bodhipakṣika) or the Buddha attributes are assumed to become powerful entities. There is no clear demarcation between the gross matter and the refined levels of existence in the sense that the ordinary matter in its mundane (laukika) manifestations can be refined and transmuted into the supramundane (lokottara) level and endowed with transcendent qualities. This transformative process is not restricted to transposing imperfect and mundane things onto the supramundane level, but is also applied to the supramundane level, which becomes transmuted into the material things, as it is evident when the Buddhas and other deities become transformed and infused into images or the various parts of the monastic structure. Finally, the Kriyāsaṃgraha also serves to show how Buddhist doctrines and practices have become ritualised. Indian Buddhism has always asserted that its teachings did not appertain to the realm of mere speculations but represented the ultimate truth or Dharma as the all-pervasive and inherent nature of things (dharmatā). The doctrines provided foundations for religious practices which essentially involved a gradual transformation of doctrinal teachings (śruta) into a perfected state of arhatship or Buddhahood. In the tantras, and in our text, this whole process has become ritualised, with the aim of transforming into a perfected state not only individual practitioners but the whole existence in both its animate and inanimate forms.