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RITUALIZED DEVOTION, ALTRUISM, AND  
MEDITATION: THE OFFERING OF THE  
*GURU MAṆḌALA* IN NEWAR BUDDHISM

1. INTRODUCTION

The culture of the Newars of the Kathmandu Valley, Nepal, is, in metropolitan South Asian terms, archaic. Urban, sophisticated and with a rich ritual and religious life, the Newars preserve old patterns of South Asian culture, including Buddhism. This was what drew Sylvain Lévi to Nepal and to write the history of Nepal. "Nepal," he wrote, — and by that he meant the Kathmandu Valley (a still current though now contested usage) — "is India in the making" (Lévi 1905 I: 28). Consequently, when handled sensitively, a knowledge of Newar Buddhism as practised today can tell us much about Buddhism in the late first millennium AD in India.<sup>1</sup>

The present article is intended as a contribution to this knowledge of Newar Buddhism. By showing the similarity of presentday practice to the *Kriyā-samuṅcaya*, a ritual digest roughly 900 years old, I hope to illustrate the continuity of modern Newar Buddhism with the late Tantrified Mahāyāna Buddhism prevalent in north India just before the Muslim conquest. The centres of Newar Buddhism are the three cities of the Kathmandu Valley, Kathmandu itself, Lalitpur (Pātan), and Bhaktapur. Of the three Lalitpur is the most strongly Buddhist and, since my research was conducted there, this description applies to Lalitpur in the first instance.<sup>2</sup> The priests of Newar Buddhism come from a sub-section of Newar Buddhists' sacerdotal caste: this caste is made up of both Śākyas and Vajrācāryas, but only the latter may be family priests (*purohita*) for hereditary patrons (*jajmān, jaymā*).

2. METHOD OF STUDY

This description of the *guru maṅḍala* ritual, the most basic and widely known Newar Buddhist rite, synthesizes five written versions: two printed handbooks, two handcopied handbooks and the *Kriyā-samuṅcaya*. The *Kriyā-samuṅcaya* is an old source, but for the other four I have chosen the most recent sources I could, so as to be as close as possible to actual practice. As far as I know, the two handwritten sources are indeed still in

use. These written sources are supplemented by frequent observation of the rite as performed, and by the explanations of participants, especially priests. It must be stressed that for most lay people the ritual is a technical affair, something they perform many times throughout their life, but always under the instruction of a priest. Lay people recognize many elements of the whole, but usually they cannot reproduce it. By simple observation and discussion with priests and laity the anthropologist would not get very far in understanding the ritual. Just as the priest or pious layman rarely learns the ritual without written props, so the scholar cannot analyze its structure or content without them.

Having acknowledged the indispensability of written sources, one must remember how they are used. They are mnemonics for ritual specialists. Most of the utterances which accompany ritual actions are not understood by the laity, and are not recited so that they can even be recognized. Even most priests cannot analyze what they recite. This is not the place to question how far they understand it. In my opinion one should not draw hasty conclusions from the fact that most priests cannot parse their Sanskrit liturgy in the manner of a Sanskrit BA student. Priests often understand what the ritual is supposed to accomplish, both as a whole and in its parts, very well.

Locke (1980: 81–84) has already given a description of the *guru maṇḍala* rite, as well as of the *kalaśa pūjā* (Flask Worship) and *homa* (Fire Sacrifice).<sup>3</sup> It is nonetheless worth providing another, independent description of the *guru maṇḍala* for several reasons: Locke does not translate the priest's utterances; he also followed a single printed version which added material not usually included;<sup>4</sup> as with all rituals, the *guru maṇḍala* is performed in slightly different ways by the priests of different areas, and it is worth making an attempt to establish what is common to all variants.

Although in effect what is offered here might look like the edition of a text, there is unlikely to have been a single original version of the ritual; and even if there were, my intention is to convey the actual practice of contemporary Newar Buddhism, which is heterogeneous. The same priest may perform a given ritual in a more elaborate or more compressed form, depending on the time available. There are also several slightly variant ritual traditions within Lalitpur itself. Further research would be required, involving the consultation of many further manuscripts and interviews with priests, before one could specify which of the variations cited below are due to these different ritual traditions and which are due to other factors. It is hoped that the present article will be a useful first step for others who will carry on this research.

## 3. CONTEXT AND USE OF THE RITUAL

All complex Newar Buddhist rituals begin with the sponsor or patron performing (*dane*) the *guru maṇḍala* under the guidance of his or her Vajrācārya priest. As one Vajrācārya priest put it to his patron in my hearing: “Whatever religious act (*dharmā*) one does, one must always begin with the *guru maṇḍala*.” In the words of the late Amogha Vajra Vajracharya, in the preface to AV:

Just as no act is fitting in the Hīnayāna without undertaking to keep the rules (*śilagrahana*) nor in Hinduism without the gift of a cow, so in the Mahāyāna whatever auspicious act is undertaken it is wrong to do it without first worshipping the *guru maṇḍala* . . . It is the duty of every householder to keep this *guru maṇḍala* [book] in his house, to read it and to worship it regularly.

*Guru maṇḍala*, which in Newari may be shortened to *guru manda*, means ‘the mandala of the *guru*’. The texts call the rite *guru-maṇḍalārcaṇa*, ‘offering of the mandala to the *guru*’. The *guru* in question is always understood to be the transcendental Buddha, Vajrasattva, though as Locke (1980: 81) points out, the text includes the Three Jewels (Buddha, Dharma, and Saṃgha) as *gurus* as well. In defence of the local understanding one could point out that the worshipper meditates on Vajrasattva; to the Three Jewels he merely pays obeisance (§5.8 and §5.3 below respectively). Vajrasattva is in particular the *guru* of Vajrācārya priests. He is also an embodiment of the absolute, a Tantric (and therefore esoteric) deity who is also exoteric. The worship of his mandala combines elements from the Mahāyāna and the Vajrayāna in a manner thoroughly characteristic of all Newar Buddhist rituals.

Pious Newar Buddhists sometimes perform the *guru maṇḍala* in the privacy of their god-room (*dyahkwathā* or *āgaṃ*) as part of their daily ritual. Priests should certainly do this. More usually, however, the ritual constitutes the introduction and the frame of every complex ritual, including esoteric ones. This means that all those who make use of Vajrācārya priests (the majority of Newars in Kathmandu and Lalitpur) frequently perform this ritual under the instruction of their family priest. All clean-caste Newars perform it during life-cycle rituals (or have it performed for them by their mother if the rite in question is one of those carried out in infancy). Husband and wife perform it together onto the same shared mandala at their wedding, and again at Tantric Initiation (if they take it together). Women who participate in Observances (*vratā*) perform it then; men perform it whenever they fill the role of sponsor of a complex ritual held in their home or in some *guthi* to which they belong.<sup>5</sup>

The ritual is performed in a ritually pure place. This means, if the worshipper is on his (more rarely, her) own, in a god-room which is regularly washed with pure water (*nīlah*); otherwise in a room on the second floor of a house, or out of doors by a Fire-pit (*yajñasālā*) in a place that has been smeared with cowdung. In the latter case the worshipper is the sponsor, and the priest recites the liturgy and tells the worshipper what to do because (in most cases) he does not know how to himself. Thus wherever I write below “the worshipper recites” this should be understood to mean, in these cases, “the priest recites for the worshipper”. Laid out before the worshipper are a lamp with oil in it, a conch shell with water (ideally from a sacred river) on a tripod, a *vajra* and bell, a spirit-offering (*bali*) (in the simplest cases a rice-cone, *gwaḥjā*), and a worship plate (*pujābhah*) containing flowers, incense, cotton wicks, red and yellow powder, each mixed to a paste, and food offerings (chopped up fruits), i.e. the Five Offerings (*pañcopacāra*).

When, as is usual, the *guru maṇḍala* frames a complex ritual, the entire *guru maṇḍala* is performed at the beginning, but the concluding sections (§5.15 onwards) are repeated at the very end. Ritual texts do indeed seem to indicate, contrary to what Locke was told (1980: 95), and illogical as it may seem, that the Dismissal is reduplicated in this way. As Witzel has pointed out (n.d.: 3), there is a further oddity here. Since the *guru maṇḍala* frames the whole, one would expect the Dismissal (*visarjana*) of the *guru maṇḍala* to be placed last, as indeed is the case with the framing rituals of the Tantric Hindu and Japanese Buddhist Fire Sacrifices. In fact, in the Newar Buddhist Fire Sacrifice, the Dismissal of the *guru maṇḍala* is followed by the Dismissals of the Flask (*kalaśavisarjana*) and of the Spirit-offering (*balivisarjana*) (cf. Locke 1980: 102, 113).

There is a second point about the use of the *guru maṇḍala* in complex rituals. According to *paṇḍit* Asha Kaji Vajracharya, the *guru maṇḍala* appears elsewhere in the Fire Sacrifice near its end, just before the series of rice-offerings to all participating gods made by all those present who are fasting (and not just the sponsor) (*kīgaḥ tinegu*): at this point the offerings to the Mt. Meru mandala (§5.10) are recapitulated. For some reason this recapitulation, which Asha Kaji explained as “half of the *guru maṇḍala*”, is known as *rahasya* (secret) *maṇḍala*. I have not been able to confirm this. It is, however, certainly true that in the *kīgaḥ tinegu* rice-offerings which end any complex ritual, the two verses from the *guru maṇḍala* (§5.13) which begin *namo buddhāya gurave* are used to make offerings to the Three Jewels.

## 4. WRITTEN SOURCES AND ABBREVIATIONS

The following written sources were used:

- AV = printed handbook by Amogha Vajra Vajracharya (1972).  
 RB = printed handbook by Ratna Bahadur Vajracharya (1975).  
 G1 = handwritten *paddhati* from Kwā Bāhāḥ, Lalitpur.  
 G2 = handwritten *paddhati* from Dau Bāhāḥ, Lalitpur.  
 KSc = Kriyā-samuccaya by Jagaddarpaṇa (Chandra 1977).

AV is the version followed by Locke (1980) and comes from Kathmandu. RB, G1 and G2 all come from Lalitpur. Of these three RB is the fullest and it is taken as the main text. All deviations, including those parts omitted by G1 and G2, actual working handbooks of which I obtained photocopies, are noted. In the main text, when synthesizing several manuscripts, I have tried to produce a single 'correct' version. Where following a single manuscript, and in the footnotes, I have cited the original uncorrected. Mantras and *dhāraṇīs* have been translated impressionistically; little else is possible, in view of their non-standard grammar, at least at the present stage of research. A summary of the rite according to each source is given in Table I.

TABLE I

Summary of the *guru mandala* rite according to four handbooks and the Kriyā-samuccaya. Essential and basic parts of the ritual are given in capitals.

G1	RB	G2	AV	KSc (315 <sup>2</sup> –318 <sup>5</sup> )
5.1 Purification of the body.	Purification of the body.	Purification of the body.	Purification of the body.	Triple Refuge, Five Precepts, <i>poṣadha</i> with abandoning of the Ten Unwholesome Acts.
5.2. (Dedication.)	(Dedication.)	Dedication.	(Dedication.)	
5.3 Obeisance to <i>gurus</i> .	Obeisance to <i>gurus</i> .	Obeisance to <i>gurus</i> .	Obeisance to <i>gurus</i> , <i>dākas</i> and <i>dākinīs</i> .	
5.4 WORSHIP OF CONCH.	WORSHIP OF CONCH.	WORSHIP OF CONCH.	WORSHIP OF CONCH.	WORSHIP OF CONCH.
5.5 LUSTRATION OF MANDALA.	LUSTRATION OF MANDALA. and self.	LUSTRATION OF MANDALA. and self.	LUSTRATION OF MANDALA and self.	LUSTRATION OF MANDALA and self.

Table 1 (Continued)

G1	RB	G2	AV	KSc (315 <sup>2</sup> –318 <sup>5</sup> )
5.6 EMPOWERMENT BY TATHĀGATAS, POWDER OFFERING, REMOVAL OF OBSTACLES.	Purification of body, REMOVAL OF OBSTACLES, EMPOWERMENT OF BODY, Removal of sin, Empowerment of seat, protection, POWDER OFFERING, Lustration of mandala.	Purification of body, REMOVAL OF OBSTACLES, EMPOWERMENT OF BODY, Removal of sin, Empowerment of seat, protection, POWDER OFFERING, Lustration of mandala.	Purification of body, REMOVAL OF OBSTACLES, EMPOWERMENT OF BODY, Removal of sin, Empowerment of seat, protection, POWDER OFFERING, Lustration of mandala.	Purification of body, purification of flowers, purification of ground, removal of obstacles.
5.7 MEDITATION ON MORAL & WORLDLY BENEFITS, WORSHIP OF SUN & MOON, PURIFICATION OF HAND.	MEDITATION ON MORAL & WORLDLY BENEFITS, Empowerment of mandala by Tathāgatas, WORSHIP OF SUN & MOON, PURIFICATION OF HAND, Removal of obstacles, Consecration by Tathāgatas.	MEDITATION ON MORAL & WORLDLY BENEFITS, Empowerment of mandala by Tathāgatas, WORSHIP OF SUN & MOON, PURIFICATION OF HAND.	MEDITATION ON MORAL & WORLDLY BENEFITS, WORSHIP OF SUN & MOON, Removal of obstacles.	Making mandala, Drawing 8-petalled lotus, WORSHIP OF SUN & MOON, empowerment of body, speech and mind, protection, empowerment of seat and mandala.
5.8 VISUALIZATION OF VAJRASATTVA.	Meditation on emptiness, VISUALIZATION OF VAJRASATTVA.	VISUALIZATION OF VAJRASATTVA.		
5.9 HAND GESTURE OF FLAMES, SUMMONING MANTRA.	HAND GESTURE OF FLAMES, Foot-water offered to Vajrasattva, 5 'summoning' hand gestures, SUMMONING MANTRA.	HAND GESTURE OF FLAMES, Foot-water offered to Vajrasattva, SUMMONING MANTRA.		

Table I (Continued)

G1	RB	G2	AV	KSc (315 <sup>2</sup> –318 <sup>5</sup> )
5.10 OFFERINGS TO MT. MERU MANDALA.	OFFERINGS TO MT. MERU MANDALA.	OFFERINGS OF MT. MERU MANDALA.	OFFERINGS OF MT. MERU MANDALA.	OFFERINGS OF MT. MERU MANDALA (with Vajrasattva visualized in the centre).
5.11 OFFERING OF JEWEL MANDALA TO GURU.	OFFERING OF JEWEL MANDALA TO GURU.	OFFERING OF JEWEL MANDALA TO GURU.	OFFERING OF JEWEL MANDALA TO GURU	
5.12 WORSHIP OF SIXTEEN WORSHIP GODDESSES.	WORSHIP OF SIXTEEN WORSHIP GODDESSES.			
5.13 Obeisance to Vajrasattva & 3 Jewels, Triple Refuge, Confession of sin, Rejoicing in merit, BODHISATTVA VOW.	Obeisance to Vajrasattva & 3 Jewels, Triple Refuge, Confession of sin, Rejoicing in merit, BODHISATTVA VOW.	Obeisance to Vajrasattva & 3 Jewels Triple Refuge, Confession of sin, Rejoicing in merit, BODHISATTVA VOW.	Obeisance to Vajrasattva & 3 Jewels, Triple Refuge, Confession of sin, Rejoicing in merit, BODHISATTVA VOW.	Obeisance to 3 Jewels, Triple Refuge, Confession of sin, Rejoicing in merit, BODHISATTVA VOW.
5.14 CONFESSION OF SINS.	CONFESSION OF SINS.	CONFESSION OF SINS.	CONFESSION OF SINS.	OFFERING OF JEWEL MANDALA.
5.15 PRELIMINARY LIBATION OF SPIRIT- OFFERING.	PRELIMINARY LIBATION OF SPIRIT- OFFERING, visualization, empowerment.	PRELIMINARY LIBATION OF SPIRIT- OFFERING, libation to Hārīti and to Lords of Directions.	PRELIMINARY LIBATION OF SPIRIT- OFFERING, visualization, empowerment, libation to Lords of Directions, 5 'summoning' hand gestures.	Final verse obeisance to Vajrasattva.

Table 1 (Continued)

G1	RB	G2	AV	KSc (315 <sup>2</sup> –318 <sup>5</sup> )
5.16 OFFERINGS TO LORDS OF DIRECTIONS.	OFFERINGS TO LORDS OF DIRECTIONS.	OFFERINGS TO LORDS OF DIRECTIONS, and to Ten Wrathful Ones.	OFFERINGS TO LORDS OF DIRECTIONS, Worship of the Sixteen Worship Goddesses.	
5.17	LIBATIONS TO SPIRIT- OFFERING & AMRTAKUNDALI, 'All purpose' spirit- offering.	LIBATIONS TO SPIRIT- OFFERING & AMRTAKUNDALI.	LIBATIONS TO SPIRIT- OFFERING & AMRTAKUNDALI, Meditation.	
(5.18)			Offerings to principal deity of main worship.	
5.18 HUNDRED SYLLABLES OF VAJRASATTVA.	HUNDRED SYLLABLES OF VAJRASATTVA.	HUNDRED SYLLABLES OF VAJRASATTVA.	HUNDRED SYLLABLES OF VAJRASATTVA.	
5.19 DISMISSAL.	DISMISSAL.	DISMISSAL.	DISMISSAL.	

Other abbreviations used are as follows.

SAM = Sādhnamālā (Bhattacharya 1925, 1928).

NGMPP = Nepal-German Manuscript Preservation Project: this abbreviation prefixes the numbers of manuscripts microfilmed by the project and available from the National Archives, Kathmandu.

New. = Newari.

Tib. = Tibetan.

## 5. DESCRIPTION OF THE GURU MAṆḌALA RITE IN 19 SECTIONS

### 5.1. Purification

The worshipper begins by making in front of him a small circle of flour (*pwatāy*) and placing two rice cones (*gwahjā*) on it at the points furthest from and closest to himself. Then he takes water from the conch shell on



his cupped right palm, sips it three times and sprinkles it on his body. While doing so he recites:

*Om̐ hrīm̐ svāhā 3; om̐ kāyaviśodhane svāhā; om̐ sarvavighnān utsāre hūm̐.*<sup>6</sup>

OM̐ HRĪM̐ SVĀHĀ 3; OM̐ purification of the body SVĀHĀ:  
OM̐ remove all obstacles HŪM̐.

This is an initial purification.

### 5.2. Dedication

Next comes the ‘intention’ or ‘dedication’ (*saṃkalpa*) of the rite. The worshipper touches the worship-plate with his right hand and recites the following *dhāraṇī* of Puṣpakuṭu:

*Om̐ namo bhagavate puṣpaketurājāya tathāgatārhatē  
samyaksambuddhāya, tadyathā, om̐ puṣpe puṣpe mahāpuṣpe  
supuṣpe puṣpodbhavē puṣpasambhavē puṣpāvakirṇe svāhā.  
OM̐ Obeisance to the Lord Puṣpakuṭu, Attained arhat, com-  
pletely enlightened Buddha; in the same way: OM̐ flower, flower,  
great flower, good flower, arising from flowers, born of flowers,  
strewn with flowers, SVĀHĀ.*

RB explains this in exactly the way of the Tibetan texts (Beyer 1973: 145, 193, 206), saying that the recitation of the *dhāraṇī* causes the offering, though performed only once, to reap the merit of ten million (a *koṭi* of) offerings. Unlike the Tibetans however, who use the *dhāraṇī* specifically for offering flowers, the Newar ritual uses it for this more general purpose, the ‘intention’.<sup>7</sup> As might be guessed from my ‘translation’ the point of such *dhāraṇī* verses is not their meaning but their use. The short *dhāraṇī* form, which remains constant in many such verses, is well known to Newar Buddhists, all of whom know by heart the most common, the *durgati*, recited at death.<sup>8</sup>

This is followed by the ‘Now the great gift’ verse locating the worship within the great continent of Bharatavarṣa (roughly: South Asia).<sup>9</sup> This concludes with the name of the worshipper, his father’s name, his *gotra* and the phrase “I offer this flowerplate” (. . . *idam puṣpabhāṇḍam*<sup>10</sup> *saṃkalpayāmy aham*).

In a normal ritual the patron now passes the ritual plate to the priest and touches his hand to his forehead (in obeisance). The priest holds the plate in his right hand and recites the verse:

*Om ādau kalyāṇaṃ madhye kalyāṇaṃ paryavasāne kalyāṇaṃ svārthaṃ svyañjanaṃ kevalaparipūrṇaṃ parisuddhaṃ paryavādātāṃ brahmacaryaṃ samprakāśayanti sma.*

OM they proclaimed celibacy<sup>11</sup> which is auspicious in its beginning, auspicious in its middle, auspicious in its completion, an end in itself, beautiful, sheer and complete, wholly pure, wholly clean.

This is an extremely ancient recitation going back to the Buddha himself, since it occurs in numerous places in the Pali canon when the Buddha exhorts his monks to teach the Doctrine.<sup>12</sup> Strictly speaking this is not part of the *guru maṇḍala* (and is not given in AV, RB or G1), but it is included whenever the *guru maṇḍala* forms the beginning of a complex ritual. The point is to acknowledge the right of the Vajrācārya priest to perform the rite for his parishioner.

### 5.3. Obeisance

The priest places the worship-plate beside the worshipper, who takes up some rice grains and sits with his palms together. In the ritual handbooks this is called 'prayer' (*binti* from *vijñaptiḥ*) and the priest instructs the sponsor and participants to 'pray' (*binti yānāḥ cwaṃ!*). The worshipper then recites:

*Om gurubuddhaḥ gurudharmaḥ gurusamghaṃ tathaiva ca guruvajradharaś caiva gurusarvaṃ namāmy aham.*

OM to the *guru* Buddha, the *guru* Dharma and the *guru* Saṃgha; to the *guru* Vajradhara too: to all the *gurus* I do obeisance.<sup>13</sup>

*Vande śrī-vajrasattva-bhuvanaguruṃ  
Sarvabuddhaṃ bhavantaṃ  
Nānārūpeṇa yena timirabhayaharam  
Nirmitaṃ merusamsthaṃ  
Dharmādhāraṃ munīndraṃ jinavarasubhagaṃ  
Maṇḍalaṃ vajradhātum  
Sarvānandaikarūpaṃ sahasasukhamayaṃ  
Dehināṃ mokṣahetum.*

I do obeisance to the blessed *guru* of the universe, Vajrasattva: he is entirely enlightened and noble; by means of his various forms he removes the dangerous cataract (of ignorance), and is

found at Mt. Meru in his corporeal form; he is the foundation of the Dharma, king of sages, most fortunate as befits a conqueror; he takes the form of the 'vajra-sphere' mandala;<sup>14</sup> he is of one form with all bliss, the embodiment of the innate bliss, the cause of release for beings.<sup>15</sup>

#### 5.4. *Worship of the Conch Shell*

Now he worships the conch shell, first placing sandal paste on it with the fourth finger of the right hand, then a flower, and finally a circle of thread (*jajamkā*) (which symbolizes clothing). He recites:

*Om̐ varuṇamūrtaye candanam̐ namaḥ.*

Om̐ obeisance to the form of Varuṇa (with) sandalwood.

*Om̐ varuṇamūrtaye puṣpaṃ namaḥ.*

Om̐ obeisance to the form of Varuṇa (with) a flower.

*Om̐ varuṇamūrtaye yajñopavītam̐ namaḥ.*

Om̐ obeisance to the form of Varuṇa (with) a sacred thread.<sup>16</sup>

He takes water from the 'spout' of the conch shell into the palm of his right hand and replaces it in the top of the shell; he does this three times in all while reciting:

*Om̐ guru ājñā. Om̐ āḥ hūṃ vaṃ vajrodake udake amṛtam̐  
bhavantu hūṃ svāhā 3.*

Om̐ with permission of the *guru*: Om̐ ĀḤ HŪṂ VAṂ *vajra*-  
water become nectar HŪṂ SVĀHĀ 3.<sup>17</sup>

"Having purified the water with this mantra, think that it has become nectar" (RB: 3). VAṂ is the seed mantra which causes Varuṇa, king of the holy serpents (*nāga*), to be present in the water.

Offering rice to the conch shell the worshipper recites:

*Om̐ nāgapāsātmako nityam̐ jalarājo mahābala  
Nirvikalpeti vikhyāto varuṇāya namo 'stu te.*

Om̐ obeisance to you Varuṇa, who permanently takes the form of a serpent-noose, king of the waters, possessing great strength, famous for your indeterminate form.

#### 5.5. *Lustration of Mandala and/or Self*

The worshipper now takes rice grains and water from the conch shell and drips them on the mandala; then he sprinkles water on himself. He recites:

*Yathā hi jātamātreṇa snāpitāḥ sarvatathāgatāḥ  
Tathā 'ham snāpayisyāmi śuddhadivyeṇa vāriṇā.<sup>18</sup>  
Om̐ āḥ hūṃ sarvatathāgatābhīṣeka-samāśriye hūṃ.*

Just as all the Attained Ones were lustrated at the very moment of their birth, In the same way I shall lustrate (you) with pure divine water. OM̐ ĀḤ HŪṂ I take refuge in the consecration of all the Attained Ones HŪṂ.<sup>19</sup>

### 5.6. Purification, Protection and Sacralization

All versions except G1, the most abbreviated, include here a second purification of the worshipper. As before he sips water three times and sprinkles it on his body, asking for the removal of all obstacles;<sup>20</sup> this is followed by the *dhāraṇī* of Puṣpakuṭu.<sup>21</sup>

For what follows this second purification G1 again presents an abbreviated version. According to it, the worshipper takes a leaf and throws pieces to right and left and recites:

*Om̐ āḥ huṃ, huṃ āḥ om̐, sarvatathāgatādhitīṣṭhantu<sup>22</sup> svāhā.  
OM̐ ĀḤ HŪṂ, HŪṂ ĀḤ OM̐, may all the Attained Ones be  
present SVĀHĀ.*

Then he places yellow powder on the mandala and with the same stained finger places the 'used' (*pūgu*) powder on his own forehead. He recites:

*Om̐ suvarṇatilaka-vibhuṣaṇaṃ praticha svāhā.  
OM̐ accept the decoration of the golden spot SVĀHĀ.*

Again he worships the mandala with rice and water:

*Om̐ proṭṣāre huṃ, sarvavighnān utṣāre huṃ.  
OM̐ expell HŪṂ, remove all obstacles HŪṂ.*

The other texts largely agree, differing, as usual, in details and in the order that ritual elements are performed. RB has the worshipper simply touch his head, neck and chest saying OM̐ ĀḤ HŪṂ<sup>23</sup> and explains this as the threefold empowerment of body, speech and mind: through it one must imagine that a white Vairocana appears on the head, a red Amitābha on the neck, and a blue Akṣobhya on the chest (heart). The same procedure occurs during daily worship (*nitya pūjā*) (Gellner 1987a: 424). Then he throws rice to right and left reciting *om̐ sarvapāpāpanaye hūṃ*, thinking that all his sin is removed. Then he places rice on his seat saying *om̐ tiṣṭha vajrāsane svāhā* (OM̐ stay on the *vajra*-seat SVĀHĀ). He places rice on his head and recites:

*Om̐ maṇidhari vajrini mahāpratisare rakṣa 2 mām sarvasattva-  
nām ca hūṃ phaṭ svāhā.*

OM̐ Great Pratisarā, jewel- and vajra-holder, protect, protect me  
and all beings HŪṂ PHAṬ SVĀHĀ.

RB (p. 6) explains: “This protects the body: by placing rice on the head with the mantra of the Pañcarakṣā [strictly, of one of the five Pañcarakṣā, Pratisarā] the protection of the body is ‘fixed’ (*tāran jula*). One should hold in mind that spooks, ghosts, witches (*dākini-sākinī*), evil beings, the troupes of Māra (*māragaṇa*) and obstacles are all now unable to touch one.” Then the worshipper puts on a spot of powder saying *om̐ vajratilaka-bhūṣaṇe* (OM̐ decoration of the vajra-spot SVĀHĀ).<sup>24</sup> Finally he pours rice and water onto the mandala while reciting:

*Om̐ vajrodake hūṃ, om̐ vajragomaye hūṃ, om̐ vajrabhūme hūṃ,  
surekhe sarvatathāgatādhitīṣṭhantu svāhā.*

OM̐ vajra-water HŪṂ, OM̐ vajra-cowdung HŪṂ, OM̐ vajra-ground HŪṂ, well drawn, may all the Attained Ones empower it SVĀHĀ.<sup>25</sup>

### 5.7. Meditation on the Moral and Worldly Benefits of the Worship

Now the worshipper places his right hand, palm downwards, over the mandala.<sup>26</sup> He recites:

*Dānaṃ gomayam ambunā ca sahitam  
Śīlam ca sammārjanam  
Kṣāntiḥ kṣudrapipīlakāpanayanam  
Vīryam kriyotthāpanam<sup>27</sup>  
Dhyānam tatkṣaṇam ekacittakaraṇam  
Prajñā surekhojjvalā  
Etāḥ pāramitāḥ ṣaḍ eva labhate  
Kṛtvā muner maṇḍalam.*

Charity is<sup>28</sup> cowdung and water, Moral conduct is sweeping, Patience is removing tiny ants, Heroism is carrying through the rite, Trance is onepointedness of mind at each moment, Wisdom is (drawing) blazingly clear lines. All six of these moral perfections are obtained by whoever worships the mandala of the Buddha.

*Bhavati kanakavarṇaḥ sarvarogair vimuktaḥ  
Suramanujaviśiṣṭaś cāndravat dīptakāntiḥ  
Dhanakanakasamṛddho<sup>29</sup> jāyate rājavamśe  
Sugatavaragrhe 'smin maṇḍalam yaḥ karoti.<sup>30</sup>*

One is (reborn) golden in colour, free of all disease, Distinguished among gods and men, shining in glory like the moon, Rich in land and gold, taking birth in a kingly family, If one worships the mandala in this special abode of Lord Buddha.

*Om̐ vajramāṇḍale surekhe sarvatathāgatādhitīṣṭhantu svāhā.*  
 OM̐ in the well-drawn *vajra*-mandala may all the Attained Ones be present SVĀHĀ.<sup>31</sup>

Now he places a flower on the top of his hand and turns it over so that the flower falls on the mandala, saying:

*Om̐ candrārka-vimale svāhā.*  
 OM̐ spotless sun and moon SVĀHĀ.

Then he rinses his hand while reciting:

*Om̐ hastaśodhane svāhā.*  
 OM̐ purification of the hand SVĀHĀ.<sup>32</sup>

Now he makes another apotropaic offering, by waving a flower in a circle over the mandala and placing it in front of the spirit-offering, saying:

*Om̐ protsāre hūṃ sarvavighnān utsāre hūṃ.*  
 OM̐ expel HŪṂ remove all obstacles HŪṂ.<sup>33</sup>

Finally he makes another offering of water to the mandala, reciting:

*Om̐ āḥ hūṃ sarvatathāgata suvarṇajaladhāre svāhā.*  
 OM̐ ĀḤ HŪṂ all the Attained Ones stream of golden water SVĀHĀ.<sup>34</sup>

While doing this he should think that all the Attained Ones (*tathāgata*) have entered the mandala (RB: 9).

### 5.8. Visualization of Vajrasattva

Next the worshipper performs a meditation and visualization of Vajrasattva. This part of the ritual is never performed in Kathmandu (unless AV is very unrepresentative), but is always included in Lalitpur. First one meditates on emptiness:<sup>35</sup>

*Om̐ svabhāvaśuddhāḥ sarvadharmāḥ, svabhāvaśuddho 'haṃ,*  
*śūnyatājñāna-vajra-svabhāvātmako 'haṃ, śūnyam vibhāvya.*  
 OM̐ all things are inherently pure, I am inherently pure, my being is the *vajra*-essence of the knowledge of emptiness. (Thus one should visualize emptiness.

RB translates this much as I have, and says that one should meditate on Vajrasattva while imagining that everything is empty. Asha Kaji Vajracharya explained the compound *svabhāvaśuddha* to mean that whatever religious act one does one must have a pure body and a pure nature.<sup>36</sup>

The worshipper sits in a praying attitude.<sup>37</sup>

*Om̐ mantrādhiṣṭhita*<sup>37a</sup>-*bhūmimadhye yam̐kārādi-caturbīja-samjātaṃ mahābhūtaṃ vāyvagnījalāvanimāṇḍalopari suṃkāreṇa merumāṇḍalam tadupari ratnasimhāsanam̐ tasyopari padma-candre śrī vajrasattvam̐ dvibhujam̐ ekamukham̐ śuklavarnam̐ vajravajraghaṇṭādharām̐ vicitrābharaṇa-bhūṣitam̐ śīrasi cīvara-dhāriṇam̐ indranīlavarnākṣobhyālam̐krta-maulinam̐ gurubhaṭṭāra-kam̐ dhyātṛvā.*

OM̐ let him visualize a mandala of the four elements, wind, fire, water and earth, arising from their four seed mantras, YAM̐ etc., in the middle of an area empowered with mantras. On top of this the mandala of Mt. Meru arising from the letter SUM̐. On top of that a lion-throne of jewels, on top of that a lotus, and on top of that a moon-mandala.<sup>38</sup> On top of that meditate on Vajrasattva who has two arms, one face, is white in colour, holds *vajra* and *vajra*-bell, is adorned with different coloured ornaments, with a cloth of five colours wrapped around his matted locks,<sup>39</sup> his headdress adorned with Akṣobhya who is dark blue. Thus he should visualize the worshipful *guru*.

### 5.9. *Worship of Vajrasattva*<sup>40</sup>

“Now Vajrasattva has come. But obstacles (*vighna*) will also come; to get rid of them one must show the hand gesture of flames (*jvālāmudrā*), which is like fire burning, and shows Vajrasattva’s brilliance (*tej*).”<sup>41</sup> While doing this he recites: PHEṀ PHEṀ PHEṀ. He worships Vajrasattva, treating him as a guest, by offering ‘foot-water’ (*pādyārgha*) onto the mandala and reciting:

*Om̐ bhagavat śrīmat śrī śrī sadguru-vajrasattvabhaṭṭārakāya carāṇakamale pādyam̐ argham̐ ācamaṇam̐ pratīccha hrīṃḥ svāhā.*  
OM̐ Lord Vajrasattva, thrice-blessed, worshipful true teacher, accept the water-offering to your lotus feet and the sipping water HRĪMḤ SVĀHĀ.<sup>42</sup>

RB gives next a series of five hand gestures and mantras called collectively *ākaraṇāmudrā* (summoning hand gestures) which are omitted in G1 and G2.<sup>43</sup> I translate from RB (pp. 11–12):

Show the circle hand gesture (*cakramudrā*) while reciting *om̐ vajracakre hūṃ̐*. This is the mantra for making all (the gods) enter the mandala. It draws them in. Show the goad hand gesture with *om̐ vajrāṅkuṣa jaḥ*. The god Vajrāṅkuṣa arises from the seed mantra JAḤ. One should think that he has caught Vajrasattva along with his troupe in his goad and brought them down from the Akaniṣṭha heaven. Show the noose hand gesture (*pāśamudrā*) with *om̐ vajrapāśa hūṃ̐*. Think that the god Vajrapāśa, arisen from the seed mantra HŪṂ, has caught them in his noose and brought them down. Show the chain hand gesture (*śikhaḥ mudrā*) with *om̐ vajrasphoṭa vaṃ̐*. Think that the god Vajrasphoṭa, arisen from the seed mantra VAM̐, has caught them with his chain and brought them down. Show the possession hand gesture (*āveśamudrā*) with *om̐ vajrāveśa hoḥ*. Think that the god Vajrāveśa, arisen from the seed mantra HOḤ, has made (Vajrasattva) hold the *vajra* and bell, has made (him) possess, has made him enter into the mandala.

This final gesture is an indication, only hinted at here, of the identity of deity and worshipper. During exoteric rituals when the *guru maṇḍala* is being performed by priests for parishioners, this is not stressed at all. It will be far from the thoughts of either party. In esoteric rituals, however, the identification is acted out in ritual and possession is made clear (see Allen 1973: 12, Gellner 1987a; 383, 461; 1988b; 1989).

The whole mantra — which we have just seen split into five — is now recapitulated to make the whole mandala of Vajrasattva present: OM̐ JAḤ HŪṂ VAM̐ HOḤ. Five grains of rice are laid out on the mandala, starting in the centre, then clockwise around the four cardinal points, starting with the ‘east’ (always the point nearest the worshipper). Although G1 and G2 omit the recitation of each mantra separately as in RB, both texts include this vital mantra which recapitulates the five seed mantras in one.<sup>44</sup>

The same mantra is also the one used to draw Cakrasaṃvara down from the Akaniṣṭha heaven in the esoteric threefold visualization (*trisamādhi*): this points to a correspondence between the two deities, Vajrasattva and Cakrasaṃvara. In the classical texts (SAM: 461—2, 475) the four mantras JAḤ HŪṂ VAḤ HOḤ are thought each to accomplish a different action: respectively, bringing down (*ākaraṣaṇa*), merging (*praveśana*) (of the Knowledge-deity into the Convention deity which is identical with the worshipper’s own self), binding (*bandhana*) and subjecting to one’s will (*vaśīkaraṇa*).<sup>45</sup> The Knowledge-deity (*jñānadevatā*) is the deity-as-Absolute,



residing in heaven; the Convention- (or Vow-) deity (*samayadevatā*) is the deity visualized by the worshipper in the mandala and as identified with himself (Gellner 1987a: 476—81; 1989). RB, as we have seen, also interprets each mantra as accomplishing an action, but the first three are all associated with ‘pulling down’.

### 5.10. *Worship of the Mandala of Mt. Meru*

Now the worshipper takes a ‘flower’ (*swām*) and tears it into twenty-one offerings, placing each in turn on the mandala with a different recitation. In practice it is a leaf which is taken, usually of the flower known as *sin-hāswām*.<sup>46</sup> One offering is made to each part of the mandala: three to Mt. Meru itself, four to continents, four to sub-continents, seven to the seven jewels (of a world conqueror, *cakravartin*), one to ‘all the treasures’, one each to the sun and moon. Strictly the bits of leaf should be offered in order in a circle. Locke (1980: 85) gives a diagram showing the layout of the mandala. In practice the offerings are usually just dropped on the centre of the mandala. In Tibetan Buddhism the self-same mandala of Mt. Meru is offered, but with thirty-seven parts, which are evidently meant to correspond to the list of thirty-seven limbs of *dharma* (*dharmapakṣa*).<sup>47</sup>

The mantra for each offering includes, for each part of the mandala, a separate seed mantra:

*Om̐ haḥ madhyamerave namaḥ*

OM̐ HAḤ obeisance to the middle section of Mt. Meru.

*Om̐ hām̐ adhomerave namaḥ*

OM̐ HĀM̐ obeisance to the lower section of Mt. Meru.

*Om̐ hūm̐ ūrdhvamerave namaḥ*

OM̐ HŪM̐ obeisance to the upper section of Mt. Meru.<sup>48</sup>

*Om̐ yaṁ pūrvavidehāya namaḥ*

OM̐ YAṀ obeisance to the continent Pūrvavideha.

*Om̐ raṁ jambūdvīpāya namaḥ*

OM̐ RAṀ obeisance to the continent Jambūdvīpa.

*Om̐ laṁ avaragodānīyāya namaḥ*

OM̐ LAṀ obeisance to the continent Avaragodānīya.<sup>49</sup>

*Om̐ vaṁ uttarakurave namaḥ*

OM̐ VAṀ obeisance to the continent Uttarakuru.

There then follow four sub-continents each called simply *upadvīpa*, with the seed mantras of, respectively, YĀM̐, RĀM̐, LĀM̐ and VĀM̐.<sup>50</sup> Then there follow the seven jewels: elephant (*gaja*, YĀM̐), man (*puruṣa*, RĀM̐), horse (*aśva*, LĀM̐), woman (*strī*, VĀM̐), sword (*khadga*, YĀM̐), discus (*cakra*,

RĀṂ) and jewel (*maṇi*, LĀṂ).<sup>51</sup> These utterances are each of the form *om̐ yaṁ gajaratnāya namaḥ*. Finally to conclude:

*Om̐ vāṁ sarvanidhānebhya namaḥ*  
 OM̐ VĀṂ obeisance to all the jewels.  
*Om̐ aṁ candrāya namaḥ*  
 OM̐ AṂ obeisance to the moon.  
*Om̐ āṁ sūryāya namaḥ*  
 OM̐ ĀṂ obeisance to the sun.  
*Śrī vajrasattva-gurave namaḥ*  
 Obeisance to the *guru*, the blessed Vajrasattva.<sup>52</sup>

Now finally the worshipper can worship the mandala as a whole. He makes a series of offerings: powder, flowers, circle in a thread, incense, light, fruit, food and popped rice (New. *tāy*). For each of these he recites *om̐ vajragandhe svāhā* and so on.<sup>53</sup> The only exception is that popped rice is offered with the ancient and venerable verse:<sup>54</sup>

*Ye dharmā hetuprabhavā hetuṁ teṣāṁ tathāgato*  
*Hy avadat teṣāṁ ca yo nirodha evaṁvādī mahāśramaṇaḥ.*  
 All things which proceed from a cause, their cause and the  
 means of their cessation — all this the Attained  
 One explained: this is the teaching of the great renouncer [i.e. the  
 Buddha].

KSc (317) stipulates that one should begin the worship of the whole mandala by offering a flower and then visualizing the *guru* Vajrasattva sitting on a moon and double lotus with Mt. Meru as his shrine room (*kūṭāṁgāra*).<sup>55</sup> Only then should one make the Five Offerings. This meditation must be the origin of that we have seen in the modern ritual above (§5.8). After this KSc proceeds directly to the *bodhisattva* vow (§5.13) before offering the mandala as a whole to Vajrasattva.

#### 5.11. *Offering the Ratna (Jewel) Maṇḍala*<sup>56</sup>

Now the whole mandala, that is Mt. Meru and all its adornments, is offered to the Lord Vajrasattva. Those who know how to 'do a *ratna maṇḍala*', holding their hands, with rice and a flower, in a special hand gesture, do so; if they do not know how to, they hold their palms together. Where the priest recites for the worshipper(s), he also rings his bell. The following is recited:

*Om̐ caturatnamayaṁ meruṁ aṣṭaśṛṅgopāśobhitam̐*<sup>57</sup>  
*Saptaratnasamākīrṇaṁ dade 'nuttaradāyine.*

*Gurubhyo buddhadharmebhyah saṅghebhyaś ca tathaiva ca  
Niryātayāmi bhāvena sampūrṇa-ratnamandalam.*

OM Mt. Meru, made of four jewels, with eight beautiful peaks,  
Adorned with the seven jewels, (all this) I give to the ultimate  
saviour. I offer with devotion<sup>58</sup> to the *guru* Buddha, the *guru* the  
Doctrine, and the *guru* the Monastic Community too, the whole  
of the jewel mandala.

The singular *anuttaradāyine* in the first verse implies that it is addressed  
to Vajrasattva alone.<sup>59</sup> As Locke points out, “By offering the *mandala* the  
devotee is offering the entire world to the deity. At the level of tantric yoga  
the *mandala* represents the human body.”<sup>60</sup> It is the first interpretation  
which Newars support; they leave the second to yogins.

#### 5.12. *Worship of the Sixteen Goddesses (ṣoḍaśalāsya)*<sup>61</sup>

These are the sixteen ‘dancing girls’ whose inclusion in the daily worship of  
a Nepalese Buddhist, as described by Hodgson’s *paṇḍit*, Amṛtānanda,  
puzzled Brough (1948: 672). Each goddess embodies a particular form of  
worship. They are invoked each with a seed mantra and a hand gesture, the  
utterance being of the form: *om̐ vajravīṇe hūṁ* (for Viṇādevī). This  
sequence is summarized in Table II.

In most ordinary rites, the worshipper places a flower for each goddess  
while the priest reads out the mantras. Then, as always after worshipping  
these sixteen goddesses, the priest tosses his *vajra* once saying OM HŪM  
SVĀHĀ, rings his bell saying OM HOḤ SVĀHĀ and then tosses the *vajra*  
three times (i.e. three half turns) with the verse:

*Om̐ vajrasattvasaṅgrahāt vajraratnant anuttaram.*

*Vajradharma-gāyiniṅ vajrakarma kulodbhavaḥ.*

*Om̐ takkijaḥ hūṁ* 3.<sup>62</sup>

OM, this, because it is held by Vajrasattva, is the ultimate *vajra*-  
jewel. (The bell) which sings the *vajra*-doctrine, is born in the  
Buddha families of *vajra* and *karma*. OM TAKKIJAH HŪM 3.

#### 5.13. *Taking the Bodhisattva Vow*

Now the worshipper recites various praises to Vajrasattva and the Three  
Jewels, culminating in the undertaking to attain supreme wisdom for the  
sake of all beings. Praying, he recites:

*Om̐ āḥ hūṁ śrīmat sadguruvara-caraṅakamalāya samyagjñānā-  
vabhāsanakarāya namo hūṁ.*<sup>63</sup>

OM̐ AH̐ HŪM̐ obeisance to the best lotus feet of the blessed true *guru*, whose rays shine forth the true knowledge HŪM̐.

*Namas te tu namas te tu namas te tu*<sup>64</sup> *namo namaḥ  
Bhaktiyā 'haṃ tvāṃ namasyāmi guru nātha prasīda me.*

Obeisance to you 3, obeisance obeisance, With devotion I pay obeisance to you, *guru* and lord: be pleased with me.<sup>65</sup>

*Yasya prasādakiraṇaiḥ sphuritātmakatvaṃ  
Ratnaprabhāparikara-prahatāndhakārāḥ*

TABLE II  
The Sixteen Worship Goddesses

Goddess	Distinguishing feature	Seed mantra	Colour according to NGMPP ms. D31/20
1 Viṇādevī	lute	HŪM̐	blue
2 Vamśādevī	flute	TRĀM̐	yellow
3 Mrdaṅgadevī	drums	HRĪM̐	white
4 Mūrujādevī	double-headed drum	AH̐	green
5 Lāsyaḍevī	dance	HŪM̐	black
6 Mālyādevī	garland	TRĀM̐	yellow
7 Gītādevī	sings Tantric songs	HRĪM̐	green
8 Nṛtyādevī	dances	AH̐	red
9 Puṣpādevī	flower	HŪM̐	white
10 Dhūpādevī	incense	TRĀM̐	black
11 Dīpādevī	light	HRĪM̐	yellow
12 Gandhādevī	vermilion	AH̐	green
13 Ādarśādevī	mirror	HŪM̐	white
14 Rasavajrā	offers Five Nectars	TRĀM̐	red
15 Sparśādevī	touch	HRĪM̐	green
16 Dharmadhātuvajrā	holds Flask	AH̐	black

*Notes:*

<sup>a</sup> Numbers refer to Figure 1.

<sup>b</sup> Offerings are made with utterances of the form *om̐ vajravāne hūm̐*, except that the offering to Dīpādevī is with *om̐ vajrāloke hūm̐*, to Rasavajrā with *om̐ rasavajre hūm̐*, to Sparśādevī with *om̐ sparśavajre hrīm̐*, and to Dharmadhātuvajrā with *om̐ dharmadhātuvajre ah̐*.

<sup>c</sup> AV has *hūm̐* for *hūm̐* throughout, *gandhavajre* for *vajragandhe* under Gandhādevī, *vajrāvalokite* for *vajrāloke* under Dīpādevī, *vajrādarśane* for *vajrādarśe* under Ādarśādevī, *dharmadhātu-garbhe* for *dharmadhātuvajre* under Dharmadhātuvajrā.

<sup>d</sup> Asha Kaji Vajracharya gives another goddess, Hāsyaḍevī (smiling and playing cymbals), in fifth position, and omits Rasavajrā.

<sup>e</sup> NGMPP manuscript D31/20 confirms the schema gives in Table II and provides the colour indications listed. It gives the seed mantra of Sparśādevī as TRĀ, evidently a scribal error. The hand gestures shown in D31/20 often agree with, but sometimes differ from, those shown in Figure 1. It is the mantra which is crucial.

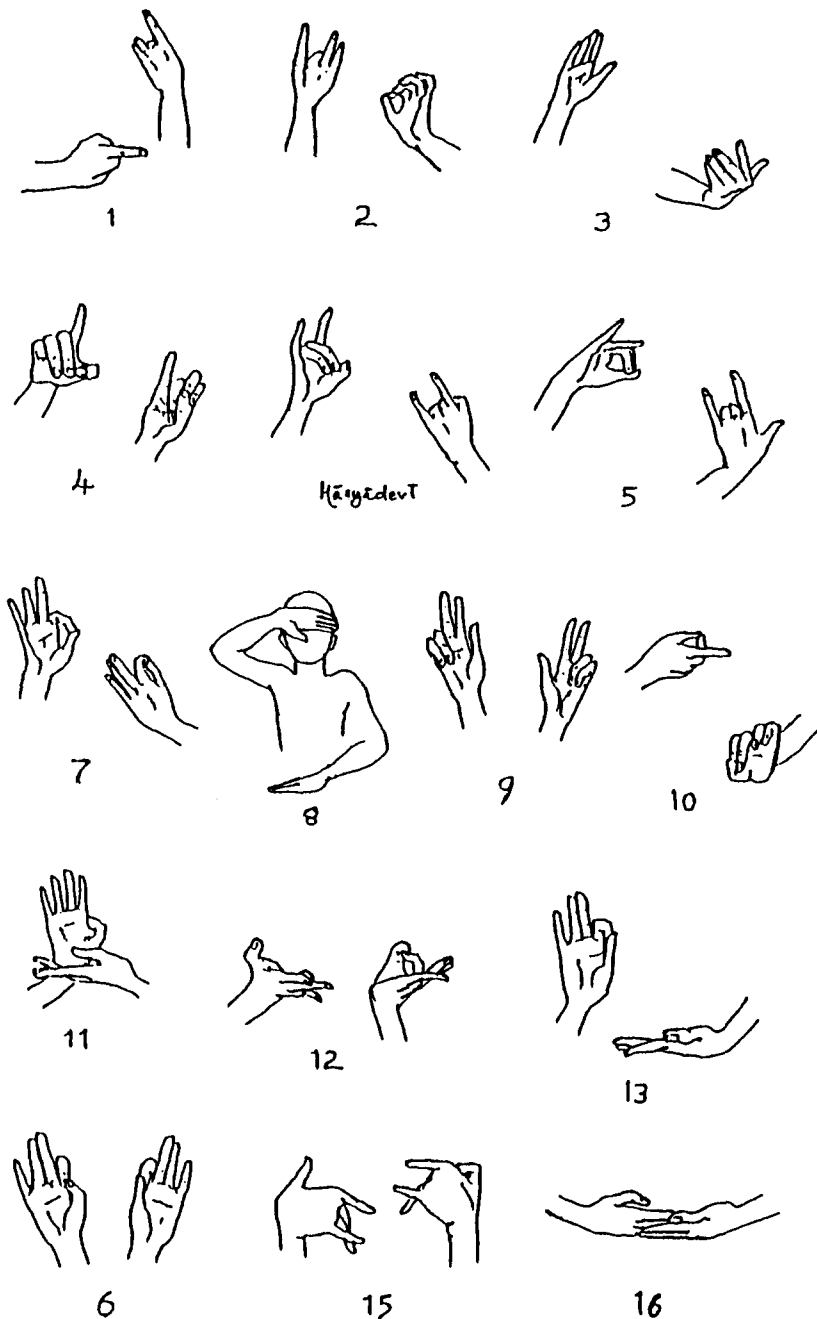


Fig. 1. The *mudrās* (hand gestures) of the Sixteen Worship Goddesses. Drawings by Carolyn Clarke; demonstrations of the *mudrās* by Asha Kaji Vajracharya. See Table II for key.

*Paśyanty anāviladrśaiḥ savilāsam uccaiḥ  
Tasmai namaskṛtir iyaṃ gurubhāskarāya.*

By the rays of his grace men have their darkness destroyed in the mass of his jewel radiance, and they witness with unimpeded eyes, intensely and with delight, the self's sudden appearance: to him, the sunlike *guru*, this obeisance is offered.<sup>67</sup>

*Namo buddhāya gurave namo dharmāya tāyine  
Namaḥ saṃghāya mahate tribhyo 'pi satataṃ namaḥ.<sup>68</sup>  
Sarvabuddhaṃ namasyāmi dharmam ca jinabhāṣitam  
Saṃgham ca śīlasampannam ratnatrayam namāmy aham.<sup>69</sup>*  
Obeisance to the *guru* Buddha, obeisance to the saving Doctrine, Obeisance to the great Monastic Community, to all three perpetual obeisance. I bow down to all the Buddhas, and to the Doctrine proclaimed by the Buddha, and to the Monastic Community which is accomplished in morality: I bow down to the Three Jewels.

The verses which follow are evidently an old formula which combines into one concise set of verses “a confession of sins, a vow not to repeat them (*akaraṇa-saṃvara*), a rejoicing in merit, an offering of one's self, a triple refuge, and raising the thought of enlightenment” (SAM: 106).<sup>70</sup>

*Ratnatrayam me śaraṇam sarvam pratidiśāmy agham<sup>71</sup>  
Anumode jagat-punyaṃ buddhabodhau dadhe manah.  
Ābodhau śaraṇam yāmi buddhadharmaganottamam<sup>72</sup>  
Bodhau cittam<sup>73</sup> karomy eṣa svaparārtha-prasiddhaye.*

The Three Jewels are my Refuge, I confess all my sin. I rejoice in the merit of the world and dedicate my mind to full enlightenment. Until the attainment of enlightenment I go for refuge to the Buddha, the Doctrine, and the best of Associations [i.e. the Saṃgha]. I turn my thought to enlightenment to bring success both to myself and to others.

*Utpādayāmi varabodhicittam  
Nimantrayāmi bahu<sup>74</sup> sarvasattvān  
Iṣṭam carisyē varabodhicaryām.<sup>75</sup>  
Buddho bhaveyaṃ jagato hitāya.  
Deśānām sarvapāpānām punyānām cānumodanām  
Upavāsam carisyāmi āryaṣṭāṅgam upoṣadham.<sup>76</sup>*

I raise the best thought of enlightenment, I invite all and every being. I shall carry out the best wisdom conduct as they desire,

May I become a Buddha for the good of the world. I confess all my sins and rejoice in (others') merits, I shall carry out the *upoṣadha* Observance with the Eight Precepts.

#### 5.14. *Confession of Sins (Pāpadeśanā)*

Here the worshipper may break and offer the rice between his palms, or he may continue without a break:

*Anādimati samsāre*<sup>77</sup> *janmany atraiva vā punaḥ*  
*Yan mayā paśunā pāpaṃ kṛtaṃ kāritaṃ eva vā*  
*Yac cānumoditaṃ kiṃ cid ātmaghātāya mohataḥ*  
*Tad atyayaṃ deśayāmi paścāttāpena tāpitaḥ.*

Whatever evil on the endless wheel of rebirth, or simply in this very life, whatever evil was committed by me, an animal, or caused to be committed, And whatever was foolishly assented to for my own self-destruction, That evil I confess, stricken with remorseful feeling.

*Ratnatraye 'pakāro yo māṭṛpitṛṣu vā mayā*<sup>78</sup>  
*Guruṣv anyeṣu vā kṣepāt kāyavāgbuddhibhiḥ kṛtaḥ*  
*Anekadoṣaduṣṭena mayā pāpena nāyakāḥ*  
*Yat kṛtaṃ dārunaṃ pāpaṃ tat sarvaṃ deśayāmy aham.*

Whatever wrong I have done to the Three Jewels, or to my mothers and fathers, Or to other praiseworthy teachers, by abuse of deed, speech or thought, By wicked me, corrupted by many offences, Lords, Whatever vile evil was done — all that I confess.

This comes from the Bodhicaryāvatāra (II: 28—§1), the classic poem on the path of the *bodhisattva*. AV gives an alternative formula, beginning with three different verses from the Bodhicaryāvatāra (II: 64—6), continuing with the standard formula for dedicating one's merit (*pariṇāmanā*) taken from the Prajñā-pāramitā literature (Conze 1975: 277) and concluding with two verses (whose source I have not been able to locate) restating the intention to work for the good of the world.<sup>79</sup>

#### 5.15. *Preliminary Worship of the Spirit-offering (Bali)*

AV notes that one should insert here the recitation of mantras (*jāpayoga*)<sup>80</sup> if the *guru maṇḍala* is being performed as part of one's daily worship. RB indicates that one should perform bodily empowerments (*nyāsa*), recite mantras (*jāpa*) and offer incense and the Five Offerings. In other rituals, when the *guru maṇḍala* is simply the initial rite, the worshipper proceeds

immediately to pour rice and water onto the higher (i.e. the further way) of the two rice cones on his mandala. The longest versions, RB and AV, have first the utterance:

*Oṃ hrīm̐ ācamaṇaṃ prokṣaṇaṃ praticcha svāhā.*  
OM HRĪM̐ accept the libation of water SVĀHĀ.

This is followed by a meditation (*bhāvanā*):

*Purato*<sup>81</sup> *yaṃkāreṇa vāyumaṇḍalaṃ tadupari raṃkāreṇāgni-*  
*maṇḍalaṃ tadupari trikoṇaṃ raktarephāṅkitam*<sup>82</sup> *trimuṇḍa-*  
*krtaḥcūḍīkopari*<sup>83</sup> *padmabhājanam. Tatra bhaktiādikam bum̐*<sup>84</sup> *āṃ*  
*jiṃ khaṃ hūṃ lāṃ māṃ pāṃ tāṃ vaṃkārajātam*<sup>85</sup> *pañcāmṛta-*  
*pañcapradīpaṃ paśyet.*<sup>86</sup>

In front he should see the mandala of wind arising from the seed mantra YAM̐. On top of it a fire mandala arising from RAM̐, and on top of it a triangle inscribed with a red RA. On top of this, on a base made from three skulls, a lotus- (i.e. skull-) vessel. There he should see the edible Five Nectars arising from the letters BUM̐, ĀM̐, JIM̐, KHAM̐, HŪM̐, LĀM̐, MĀM̐, PĀM̐, TĀM̐, VĀM̐: he should see them as full of the Five Lamps.<sup>87</sup>

This visualization is fully Tantric. Hence its omission from the shorter versions, G1 and G2. To conclude this section RB has the worshipper empower (*adhiṣṭhān yāye*) the spirit-offering with the mantras OM̐ ĀḤ HŪM̐, followed by showing the Garuḍa hand gesture.<sup>88</sup>

In G2 two rice and water offerings are made to the spirit-offering. First with:

*Oṃ akāro mukhaṃ sarbadharmānām ādyanūtpannatvā[ṭ] hārati*  
[sic] *mahāyakṣaṇī imām baliṃ gṛhṇa 2 oṃ ā hūṃ phaṭ svāhā.*  
OM̐ the letter 'a' is the foremost of all things because it is the first and because it is unarisen (everywhere inherent), Hārīti great spirit, accept this spirit-offering, OM̐ ĀḤ HŪM̐ PHAṬ SVĀHĀ.<sup>89</sup>

The second offering is made with:

*Oṃ bhagaṇaṃ śrīmat śrī 2 indrādīlokapāladevatāya caraṇa-*  
*kamale pādyaṃ praticcha nama svāhā.*  
OM̐ thrice blessed Lord Indra and other lords of the directions, accept this water on your lotus feet SVĀHĀ.



The shortest version, in G1, has a single offering equivalent to the first of the two in G2, minus the words *hārati mahāyākṣaṇī imāṃ bali[ṃ] gṛhna 2*.

### 5.16. Offerings to the Lords of the Directions

Now the worshipper offers sixteen<sup>90</sup> pieces of 'flower' to the spirit-offering. First to the eight guardians of the directions, viz. Indra, Yama, Varuṇa, Kubera, Agni, Nirṛti, Vāyu, and Īśāna; then to Ūrdhvabrahmā (Brahmā of the upper direction), Sūrya Grahādhipati (the Sun, lord of the planets), Candra Nakṣatrādhipati (Moon, lord of the asterisms), Adhaḥpṛthivī (The Earth below), the *nāgas* (holy serpents), *yakṣas* (spirits), *asuras* (demons), and finally to *sarvadigvidig-lokapālas* (to the protectors of all directions collectively).<sup>91</sup> Each of these is offered with an utterance of the form *om̐ indrāya svāhā* or *om̐ nāgebhyaḥ svāhā*. Now the worshipper makes the Five Offerings to the spirit-offering. G2 adds thread (*jajamkā*) also. It is at this point that AV has the worship of the Sixteen Worship Goddesses, and RB also indicates that it should be repeated here.

The worshipper takes rice between his hands and prays, with the following praises (*stuti*):

*Indradāyo mahārājā lokapālā maharddhikāḥ*

*Daśadikṣu sthitā devā lokapālān namāmy ahaṃ.*

Indra and the rest, great kings, world-protectors, possessing great power, gods, they stand in the ten directions: I bow down to the world-protectors.

G2 adds a second (ungrammatical) verse to the Ten Wrathful Ones who, in Tantric rituals, replace and 'tame' the ten (Hindu) world-protectors who are honoured and worshipped in exoteric Buddhist rituals:<sup>92</sup>

*Om̐ namas te krodharājānāṃ sarbaduṣṭānivārānī*

*Trailokyabijayādīnāṃ daśakrodhaṃ namāmy ahaṃ.*

OM obeisance to you, wrathful kings, obstacles to all evils, Victorious etc. over the whole universe: I bow down to the Ten Wrathful Ones.

Further offerings of beaten rice and yoghurt (*dhaubaji*), fruits, light, and popped rice are made.

### 5.17. Concluding Libations to the Spirit-offering<sup>93</sup>

The worshipper pours water and rice over the spirit-offering and recites:

*Indrādi-vajrī sahadegasamghair*  
*Imam ca gr̥hṇātu<sup>94</sup> valim̐ viśiṣṭam̐.*  
*Agnir̥ yamo nair̥ṛti<sup>94a</sup> bhūpatiś ca*  
*Apām̐ patir̥ vāyur̥ dhanādhipaś ca*  
*Īśāna bhūtādhipatiś ca devāḥ*  
*Ūrdhvam̐<sup>95</sup> ca candrār̥kapiūtāmahaś ca.*  
*Devāḥ samastā bhuvī ye ca nāgāḥ*  
*Dharādharā guhyagaṇaiḥ sametāḥ.*  
*Pratiprati tv eka nivedayantu<sup>96</sup>*  
*Svakaśvakaś caiva diśāsu bhūtāḥ.*  
*Gr̥hṇantu tuṣṭāḥ saganaiḥ sametāḥ*  
*Saputradarāḥ sahabhr̥tyasainyāḥ<sup>97</sup>*  
*Puṣpam̐ balim̐ dhūpavilepanam̐ ca<sup>98</sup>*  
*Gr̥hṇantu bhujantu pivantu cedam̐*  
*Idam̐ ca karmam̐ saphalam̐ juṣantu.<sup>99</sup>*

May Indra with his thunderbolt along with the other gods, accept this special spirit-offering. Agni, Yama, Nirṛti, and the Lord of the Earth [= Indra],<sup>100</sup> Lord of the Waters [= Varuṇa], Vāyu and Lord of Wealth [= Kubera], Īśāna, who is lord of ghosts — these gods —, and above the moon, sun, and Brahmā (the grandfather). All the gods and the Nāgas in the earth, the earth,<sup>101</sup> and also all the secret troupes. Do each of you point out the spooks in your respective directions.<sup>102</sup> Accept, be pleased, along with your groups, and with your children, wives, servants, and soldiers, the flower, spirit-offering, incense, and unguent; Accept, eat, drink this (offering), And grant success in this work.

The worshipper takes more rice and water and offers another libation (the spirit-offering to Amṛtakunḍalī):

*Om̐ namo ratnatrayāya. Om̐ namaś caṇḍavajrapāṇaye mahā-  
vajrakrodhāya<sup>103</sup> damṣṭrotkaṭa-bhairavāya asi-musala-paraśu-  
pāśa-gr̥hītahastāya.*

Om̐ obeisance to the Three Jewels. Om̐ obeisance to the Caṇḍavajrapāṇi (the fierce Vajrapāṇi), great and *vajra*-angry, fierce because of his distended fangs, holding knife, hammer, axe, and noose.

*Om̐ amṛtakunḍalī kha 2 khāhi 2 tiṣṭha 2 bandha 2 hana 2 daha 2  
paca 2 garja<sup>104</sup> 2 tarjaya 2 visphoṭaya 2 sarva-vighnavināya-  
kānām̐<sup>105</sup> mahāgaṇapatijīvitāntakarāya hūm̐ 2 phaṭ 2 svāhā.*

OM̐ Amṛtakunḍalī ('Nectar Earrings') eat eat, eat eat, stand stand, bind bind, kill kill, burn burn, cook cook, roar roar, threaten threaten, explode explode, to (you) the terminator of the life of the great generals of all the leaders of obstacles: HŪM̐ HŪM̐ PHAṬ PHAṬ SVĀHĀ.<sup>106</sup>

RB concludes with the 'all-purpose spirit-offering' libation (*sārvakarmikabali*) which G2 placed at the end of the initial spirit offerings (§5.15, above) (AV does not use it at all):

*Om̐ akāro mukhaṃ sarvadharmānām ādyanutpannavāt om̐ āḥ hūm̐ phaṭ svāhā.*

OM̐ the letter 'a' is the foremost of all things because it is first and because it is unarisen (everywhere inherent) OM̐ ĀḤ HŪM̐ PHAṬ SVĀHĀ.

#### 5.18. *Recitation of the Hundred Syllables*<sup>107</sup>

In a complex rite this and the final section of the *guru maṇḍala* are repeated at the end of all the other rites, and are followed by the dismissal (*visarjana*) of the main rituals. With hands in a praying attitude, the worshipper reads the hundred syllables (*śatākṣara*) of Vajrasattva, while ringing the bell. Most Newar Buddhists know this by heart; in an Observance (*vrata*) with many participants, it is not uncommon to see them join the main priest for the first time during the ritual and recite with him:

*Om̐ vajrasattva samayam anupālaya vajrasattvatvenopatiṣṭha dṛḍho me bhava sutoṣyo me bhava supoṣyo me bhava anurakto me bhava sarvasiddhiṃ me prayacchā sarvakarmasu ca me cittam̐ śreyah̐ kuru hūm̐ ha ha ha ha hoḥ bhagavan sarvatathāgatavajra mā me muñca vajrībhava mahāsamayasattva āḥ.*

OM̐ Vajrasattva, protect my vow, be present in your form as Vajrasattva,<sup>108</sup> be firm for me, be pleased for me, be fruitful for me,<sup>109</sup> be attached to me, grant me all the types of success, and make my thoughts auspicious in all works, HŪM̐ HA HA HA HA HOḤ, Oh lord Oh Sarva-tathāgata-vajra, never leave me, be diamond, great being of the vow ĀḤ.<sup>110</sup>

RB describes the recitation of the Hundred Syllables as "making firm" the rite (*thīr yāye*); in fact many Newars understand it as a request for forgiveness (*kṣamāpāna*) for mistakes during the rite. Indeed AV follows the Hundred Syllables with nine verses specifically intended as a request for

forgiveness,<sup>111</sup> but these are not included in the Lalitpur versions of the rite. One of these verses is a request for forgiveness for any omissions or faults in the mantras, the ritual acts, the visualizations or the utterances.

### 5.19. *Rite of Dismissal*

The worshipper pours water with rice on the mandala, first circling to the right, then to the left:

*Om̐ kr̥to vaḥ sarvasattvārthaḥ siddhir dattā yathānugā  
Gacchadhvaṃ buddhaviṣayaṃ punar āgamanāya ca.*<sup>112</sup>  
*Om̐ āḥ hūṃ vajraṃḍalam̐ visarjanam̐ muḥ.*<sup>113</sup>  
OM̐ you have fulfilled the aim of all beings and granted the corresponding success, Do you return to the realm of the Buddhas so that you may come again (when called). OM̐ ĀḤ HŪM̐ dismissal of the *vajra*-mandala MUḤ.

MUḤ is the mantra which effects the dismissal of the deities.

## 6. CONCLUDING REMARKS ON THE GURU MAṆḌALA RITE

As Locke points out (1980: 91), “the Guru Mandala is a sort of primer of basic ritual acts that the Vajracarya must commit to memory for use in all his rituals.” As with other rituals, there are shorter and longer versions, the more elaborate ones containing more esoteric references. And like other rites it contains, within a Vajrayāna framework, very ancient ritual utterances which can be classified as belonging to the Śrāvakayāna or Mahāyāna. Like other rites, it has regional variations. If AV is representative of Kathmandu, practitioners there omit the visualization of Vajrasattva always included in Lalitpur; and certain elements of the rite are performed in a slightly variant order (see Table I).

The *guru maṇḍala* rite itself is very old, appearing with the same name, with minor variations in order, and only slightly less elaborated, in KSc. It is probably a thousand years old or more. Essentially the same rite is performed in Tibet, where, if Waddell (1978: 397) is right, it is believed to replicate Aśoka’s gift of India to the Buddhist Monastic Association. The only essential part missing from the *guru maṇḍala* as described in KSc is the final spirit-offering (*bali*). This should not be taken as evidence that the latter is a later accretion: spirit-offerings are described elsewhere in KSc. Its absence from the KSc description may simply be due to its position there as the introduction to a series of initiation rites. In any case all Tantric rites include such a final spirit-offering, and this is not a new development.

Indeed there are reasons for thinking that at the most simplified and abstract level, the ritual framework seen here, including the spirit-offering, goes back to the pre-Mahāyāna ritual still performed by Theravāda monks today (cf. Gellner 1987a: 537).

However it may be with these historical connections, the *guru maṇḍala* expresses the devotion of contemporary Newar Buddhists to Vajrasattva, and therefore to the tradition of which the Vajrācāryas are the guardians. There is today a minority of Newar Buddhists who give their primary — or in some cases sole — allegiance to the newly established local representatives of Theravāda Buddhism.<sup>14</sup> If they still perform the *guru maṇḍala* in the context of life-cycle rituals they regard it as mere ritual, an obligation imposed by their caste identity but without religious significance. In doing so, they deny not only the devotional attitude which is the lowest level of its meaning for Newar Buddhists but also its deeper significance. This includes the *bodhisattva* vow and confession of sins, i.e. two of the cardinal actions of Mahāyāna Buddhism, which are well understood by pious Newar Buddhists. Other important elements are the meditation on Vajrasattva and a hint of the higher visualizations of the Vajrayāna, in which the practitioner identifies himself with the deity: this level of understanding is reserved for those who have taken Tantric Initiation (*dīkṣā*) and for Vajrācārya priests. The ordinary worshipper is not consciously aware of these higher levels, but firmly believes that the rite has such deeper meanings which he or she need only accept on trust.

#### NOTES

<sup>1</sup> Most recently this point has been made by Snellgrove (1987: 386). An excellent general introduction to Nepal is Gaborieau (1978). On Newar Buddhism see Allen (1973), Greenwold (1974a, 1974b), Locke (1980, 1985, 1989), Lienhard (1984, 1985), Lewis (1984), Gellner (1987a, 1987b, 1988a, 1988b, 1989).

<sup>2</sup> I am very grateful to the Leverhulme Trust Fund which supported me with a two-year Study Abroad Studentship, 1982–4, during which time most of the data presented here were collected, and to the Spalding Trust, Oxford, which funded a return trip in 1986. I would like to thank Richard Gombrich, Stephanie Jamison, Siegfried Lienhard, David Seyfort Rugg, Alexis Sanderson, and Michael Witzel for helpful comments and suggestions on an earlier version. I am especially grateful to John Locke, S. J., who was unstinting with help and advice during my time in the field and to *paṇḍit* Asha Kaji Vajracharya who taught me much of what I know about Newar Buddhist ritual. I have been extremely fortunate in the scholarly advice and instruction I have received; nonetheless, in a subject such as this, there are bound to remain errors of detail, and for these, of course, I take full responsibility.

<sup>3</sup> Italicized words in the main text or in quoted explanations are in Newari, or (as here) Sanskrit as used in Newari. I use the spellings of Manandhar (1986) except for Sanskrit *tatsamas*. The liturgy given below is in Sanskrit. I follow the convention of Tibetologists of

giving mantras in capitals. I also capitalize English translations of technical terms (e.g. 'Observance' for *vrata*).

<sup>4</sup> The printed handbook by Amogha Vajra Vajracharya, cited below as AV.

<sup>5</sup> There is a considerable literature on the Newars' socio-religious organizations called *guthi*. See Nepali (1965), Toffin (1984), Quigley (1985), Vergati (1979, 1986), Gellner (1987a: ch. 7).

<sup>6</sup> G1: *garbhasamśodhane svāhā; hrīm svāhā 3; sarvavighnān tūśādhanē hūm*. G2 has just *om hrīm svāhā 3*. AV: *om hrīm svāhā 3 kāyaviśodhanē svāhā*. According to Asha Kaji Vajracharya, all of these are abbreviations of Advayavajra's original version: *ācamaṇaṃ praṭiccha svāhā 3; hūm svāhā amṛtajīvante svāhā garbhaśodhanē svāhā kāyaśodhanē svāhā pādyaprakṣālane svāhā*. "3" indicates that the preceding phrase is repeated three times.

<sup>7</sup> As cited by Beyer (*ibid.*) the *dhāraṇī* omits *supuṣpe* and *om* following *tadyathā*. G2 precedes the *dhāraṇī* with a verse invoking the seven 'increases' (*vr̥ddhi*; cf. note 21 below).

<sup>8</sup> Given at Lienhard (1986: 20 fn. 56).

<sup>9</sup> For this verse see Gellner (1987a: 306, 567–8).

<sup>10</sup> AV has the 'great gift' verse before the *dhāraṇī*, and concludes here: *supuṣpadhūpa-dīpaṅdharasanaivedyādi-yuktaṃ suvarṇa-puṣpabhājanam* etc.

<sup>11</sup> *Brahmacarya* is understood to mean 'celibacy' by Newars. Originally it meant 'the holy life'.

<sup>12</sup> See Rhys Davids & Stede (1921: 27b). The Pali text lacks *om*, *pariyavādātāṃ* and *sma*. If one follows it, the Sanskrit should read *sārthaṃ savyañjanam*, 'in its meaning and in its details'. The verb in the Pali is in the imperative.

<sup>13</sup> G1 places this verse after the following ones and has here: *om namaḥ śrīguruvajrasatvāya*. G2 includes an instruction here to toss rice in the air three times (i.e. to the Three Jewels). AV, RB and G1 have *tasmai śrīgurave* (RB: *-guruve*) *namaḥ* for the last *pāda* of the verse. According to Asha Kaji Vajracharya this is a modern reading, whereas all the old texts read as given. AV precedes the verse with: *om gurubhyo namaḥ 3*. Before this it adds an obeisance to the Dākas and Dākinīs; according to Asha Kaji Vajracharya this is included only by Vajracārya worshippers and only when the visualization of Cakrasaṃvara (see Gellner 1987a: 476f.) is also to be performed.

<sup>14</sup> Following RB's translation. The *vajradhātu maṇḍala* is a *dharmadhātu maṇḍala* with a *vajra* on top (see Gellner 1987a: 403).

<sup>15</sup> This meditation on Vajrasattva is omitted in AV and therefore in Locke. Instead it reads: *samasta guru ājñā*. In other versions this utterance belongs with the purification of the conch shell which follows.

<sup>16</sup> RB omits the third of these offerings. AV omits them all. G2 reads: *varuṇanāgarājāya* for *-mūrtaye* and *yajñopavītastraṃ* for *yajñopavītam*. RB reverses the order of this and the following element.

<sup>17</sup> G1 omits *om guru ājñā* and *āḥ hūm*. AV omits *udake amṛtaṃ bhavantu* and "3". G2 omits *udake* and inserts *guru ājñā* before *varṇ*. KSc reads: *om varṇ vajrodake hūm svāhā*. G2 reverses the order of this and the verse which follows.

<sup>18</sup> AV: *śuddhyatu divyavāriṇā*. KSc, RB and G2: *śuddhaṃ divyena vāriṇā*. In both AV and RB this verse is used to lustrate only oneself, and not the mandala. Indeed KSc says that this and the following utterance are to be used for bathing (*anena snānam*), implying that the intent is to purify the worshipper only. However in numerous rituals this verse appears at the point of lustration (*abhīṣeka*) of the divinity (e.g. in SAM). A similar verse is used in Tibetan ritual (Beyer 1973: 149).

<sup>19</sup> G1 omits this last line, and the sprinkling of the body. KSc omits *āḥ hūm*. AV has *samaśriye* and RB has *samayaśriye* for *samaśriye*. G2 has *abhīṣyeka smaraśraye hūm* for the whole line, and prefixes the previous verse by *om abhiṣcintū* (sic) *mām sarbatathāgatastū*. G2 also bridges this section and the next with two verses not found in other versions: first,

the verse *Pratibimasamā dharmāḥ* (see Gellner 1987a: 286) while showing the mandala a leaf of *sinhaswām* with sandal paste on; second, the verse *Abhiṣekaṃ mahāvajraṃ*, while sprinkling oneself, as in the Consecration of a *Vajra*-master (Gellner 1987a: 437–447).

<sup>20</sup> AV and RB read: *oṃ hriṃ svāhā 3 kāyaviśodhane svāhā; sarvaviḡnān utsāre* (AV: *utsāraye*) *hūṃ* (cf. above, fn. 6). G2 has *oṃ samkḡhodaka ācamaṇaṃ praticha svāhā*. KSc (315) has: *oṃ hriḥ svāhā* (sprinkling on hands, feet and sipping); the Puṣpaketu *dhāraṇī* (to purify the flowers); *oṃ vajrabhūme hūṃ phat svāhā* (sprinkling water on the ground); *oṃ vajrasatva sarvaviḡnān utsāraya svāhā* (purification of the ground).

<sup>21</sup> Instead of the Puṣpaketu *dhāraṇī* G2 has here the verse: *oṃ siddhir astu kriyārambhe vrdḡhir astu dhanāgame/ Posthir astu śarīreṣu śāntir astu ḡhādiṣu*.

<sup>22</sup> G1: *-adhiṣṡhanu*.

<sup>23</sup> In AV this is done with a flower and run together with the empowerment of the seat: *oṃ āḥ hūṃ 3 tiṣṡha vajrāsane hūṃ*. Then follows the removal of sins and the other elements as in RB. G2 simply has rice thrown to left and right (as in G1) but with the following mantra: *oṃ ā hūṃ trikāyādhishṡhāna sarbapāpanapanaye hūṃ tiṣṡha vajrāsane svāhā*. This is then followed by the Pratisarā mantra and placing rice on the head.

<sup>24</sup> G2 reads: *oṃ sūvarṇatilaka-bibhūṣaṇaṃ praticha svāhā*.

<sup>25</sup> RB reads *vajragomaya*. AV omits *hūṃ* before *surekhe* and inserts *adhiṣṡhāna* after *tathāgata*-. G2 reads for this whole mantra sequence: *promchādaye hūṃ sarbabighnāṃ chāre hūṃ, bajrabhūme hūṃ bajraleṣe hūṃ, sulekhe 2, sarba-tathāgatas tū ḡrū adhiṡṡhanṡtu cha svāhā*.

<sup>26</sup> RB however makes this a continuation without a break of the previous element; and AV has the worshipper offer rice and water here, and water only in the previous element. According to KSc these verses are recited while making (i.e. drawing) the mandala.

<sup>27</sup> AV, G1, G2 read *kriyāṡṡhāpanam*.

<sup>28</sup> I.e. 'is fulfilled by purifying with'. As RB explains it, by carrying out each of these ritual actions one "attains" (*lāye, prāpta juye, lābh juye*) the moral perfection (*pāramitā*) mentioned. Cf. the remarks of Locke (1980: 96, fn. 37).

<sup>29</sup> Correcting all versions reading *-ī, -i, īḥ* or *ir*.

<sup>30</sup> KSc, AV and G2 read *kāryakarmāṇi kṡvā* for *maṇḡalam yaḥ karoti*. This agrees with Advayavajra's Kudṡṡṡi-nirḡhātanam but not with what appears to be the source of these verses, Āryaśūra's Subhāṡita-ratnakaraṇḡaka-kathā (Vaidya P. L. 1959: 287). Vaidya (*ibid.*: ix) places Āryaśūra in the fourth century A.D.

<sup>31</sup> This line is omitted by G1. AV adds *adhiṡṡhāna* before *adhiṡṡhanṡtu* and omits *vajramāṇḡala*. G2: *oṃ ā hūṃ sulekhe 2 sarbatathāgatas tū ḡrū adhiṡṡhanṡtu cha svāhā*. KSc: *oṃ surekhe vajrarekhe adhiṡṡhanṡtu sarvatathāgatāḥ svāhā* (used to draw an eight-petalled lotus in the mandala).

<sup>32</sup> This line is omitted by AV. G2 inserts *praticha* before *svāhā*.

<sup>33</sup> In AV this reads *oṃ sarvaviḡnāṇn utsāraye hūṃ*. G1 and G2 omit this offering.

<sup>34</sup> This offering is given only in RB.

<sup>35</sup> G1 omits this. G2 places it after, not before, the meditation on Vajrasattva.

<sup>36</sup> Cf. Locke (1980: 99 fn. 51) quoting B. Bhattacharya who translated *śuddha* as 'perfect'. The Tibetans seem to split the mantra in two and use the two halves in different contexts (Beyer 1978: 144, 180, 332 & 379 for the first half, 333 & 444 for the second).

<sup>37</sup> G2: with rice between his palms, which he offers to the mandala at the end of the meditation.

<sup>37a</sup> RB: *mantrādhiṡṡha*-.

<sup>38</sup> Following RB in taking *padmacandra* to refer to a lotus and a moon-mandala. The first part of this visualization is quoted by Hodgson (1972 I: 73).

<sup>39</sup> Following RB which distorts the Sanskrit *cīvara-dhārinam* ('wearing a monk's robe').

<sup>40</sup> This section, like the previous section, is omitted from AV.

<sup>41</sup> Asha Kaji Vajracharya, personal communication.

<sup>42</sup> Omitted in G1. G2 has *bhagabam śrīmat śrī satguru vajrasatba debabhātṭārakāya carāṇakamale pādyam praticha nama svāhā*.

<sup>43</sup> As noted, AV omits this whole section, but these five hand gestures are used in a different context: to empower the spirit-offering (see below, §5.15).

<sup>44</sup> G2 adds to it: *kuśumāmjalīnātha ho maṇḍale vajrapuṣpa nyāsa*. Asha Kaji Vajracharya gave an alternative recitation: *om̐ jah hūṃ baṃ hoḥ maṇḍale tāṇḍula puṣpaṃ praticcha svāhā*. AV omits it because it omits the whole visualization of Vajrasattva.

<sup>45</sup> Alexis Sanderson kindly drew my attention to these passages. The Tibetan understanding seems to be slightly different from this: summoning, absorbing, binding, and dissolving respectively (Beyer 1973: 101).

<sup>46</sup> *Buddleia Asiatica*, known in Nepali as *bhimsenpātī*.

<sup>47</sup> On the thirty-seven limbs of *dharmā* see Dayal (1970: ch. 4). On the Tibetan Mt. Meru mandala, see Wayman (1973: 102–3) and Beyer (1973: 169). The number is made up to thirty-seven by adding four extra continents, the mountain of gems, the wishfulfilling tree, the cow of plenty, the harvest without ploughing, and eight of the sixteen Worship Goddesses (Lāsyādevī through Gandhadevi).

<sup>48</sup> RB, G1 and G2 agree on these three utterances. AV reads (for the centre of each): *haḥ mahāmadhyamerave, hrīm madhyamerave* and *sūṃ sūkṣmamadhyamerave*. KSc (316<sup>5–6</sup>) reads *haḥ ūrddhamerave, hūṃ madhyamerave* and *hā adhomerave*. In translating “section of” I follow RB.

<sup>49</sup> G2 reads *aparagoḍāvāriye*, as does AV. RB and G1 agree with KSc.

<sup>50</sup> Again RB and G1 agree with KSc; G2 and AV have the same mantras but unnasalized.

<sup>51</sup> For these seven jewels RB and G1 agree. G2 has them in the order: elephant, man, horse, woman, jewel, sword, discus, ‘all jewels’. G2 gives the same mantras for each except that the last four are unnasalized. AV has: elephant (YAH), horse (RAH), man (LAH), woman (VAH), sword (YĀ), discus (RĀ), jewel (LĀ), ‘all jewels’ (VĀ). KSc (317<sup>1–2</sup>) has: elephant (YAM), horse (RAM), horse (slip of pen for: man) (LAM), woman (VAM), discus (YĀM), sword (RĀH), jewel (LĀH), ‘all jewels’ (VĀM). KSc omits sun and moon. The Tibetan rite has yet another order (Beyer 1973: 169).

<sup>52</sup> AV has CAM and SŪM as the seed mantras of moon and sun respectively; and prefixes the obeisance to Vajrasattva with ĀH HŪM.

<sup>53</sup> RB and AV give only the Five Offerings (*pañcopacāra*) here, although RB indicates that other offerings may be made, finishing with flowers, rice, and water. RB agrees with KSc (317<sup>5</sup>) which also stipulates the Five Offerings and then says: “according to another (authority) one should offer whatever one has in this order.” G1, the most abbreviated text, gives powder, flowers, thread, and food. G2 gives, as follows: powder, flowers, thread, food, fruits, incense, light, and popped rice. The food, incense, and light have an utterance of the form *om̐ vajra-naivedya samarpayāmi namaḥ*; fruit is offered with *om̐ vajra-darśana-phalāya nama svāhā*.

<sup>54</sup> For historical references see Locke (1980: 95 fn. 44).

<sup>55</sup> I have discussed the term *kūṭāṅgāra* and the possibility of its being the ultimate origin of the Newari term *kwāpāḍyāḥ*, used for the main non-Tantric deity in a Newar Buddhist monastery, in Gellner (1987b: 368–9, fn. 4).

<sup>56</sup> Before this G2 inserts the obeisance and confession of sins which all other versions place below.

<sup>57</sup> AV: *aṣṭadvīpapaśobhitam*.

<sup>58</sup> Following RB in taking *bhāvena* as short for ‘with *bhāvabhakti*’.

<sup>59</sup> All versions read *anuttaradāyine* which should mean ‘to the giver of the ultimate’. RB ignores the singular. and the verb *dade*, and, taking the two verses together, translates “to the Buddhas of the highest rank (*padavī*).” Perhaps the emendation *anuttaratāyine*, ‘to the ultimate saviour’, is required and that is how I have translated the verse (cf. the verse to the Three Jewels in §5.13, where the Dharma is called *tāyin*). I owe this suggestion to Alexis



Sanderson. KSc (318<sup>2-3</sup>) gives the verse in reverse order and with some (occasionally unmetrical) variants: *Tato niryātayāmi bhāvena sampūrṇa-ratna-mandalah/ Gurubhyo bodhisattvebhyāś ca jagat-sarvajñatāptaye/ Aṣṭāśṛṅgamayaṃ meru dvīpopadvīpaśobhitam/ Aṣṭaratnasamāyuktam dadāmy anuttaradāyine.*

<sup>60</sup> Locke (1980: 87), following Wayman (1973: ch. 9).

<sup>61</sup> G2 omits this. AV has it immediately after worshipping each of the directions below. In Tibet eight of the sixteen, Lāsyādevī through Gandhadevī, are included among the thirty-seven parts of the mandala of Mt. Meru (Wayman 1973: 103; Beyer 1973: 169; Kongtrul 1977: 101–2). In other contexts however all sixteen are offered: their arrangement and mantras are the same as in Nepal but the hand gestures differ (Beyer 1973: 159–62).

<sup>62</sup> G1 omits the verse, leaving only the mantra at the end. AV (which places this sequence during the worship of the spirit-offering) has variant readings: *vajrasattva-saṃgrahodbhavo* in the first line and *-dharmagrāhine* (for *dharmagāyini*) in the second. The mantra given at the end is the mantra of Takkirāja, one of the Ten Wrathful Ones. AV adds, after the triple repetition of the mantra: *ṭakkirāja hoḥ*. The translation of the verse is difficult: RB takes it all as describing the *vajra* and explains it thus: “Because it is held by Vajrasattva, this *vajra*-jewel has no equal. It sings the *vajra*-doctrine and is born in the family of *vajrakarma*. Thinking all this one should toss the *vajra* three times” (RB: 17).

<sup>63</sup> AV reads here *namo’ham* and immediately runs on to the next line with *namaste ’stu namo namaḥ*. G2 does the same but with *tu namāmi* for *’stu*. G2 also precedes this whole utterance with the verse beginning *namo buddhāya gurave* (but minus the last *pāda*) which comes below in the other versions.

<sup>64</sup> Both RB and G2 write *namaste ’tu* which could well be an abbreviation of *’stu*.

<sup>65</sup> Following RB.

<sup>66</sup> Correcting all versions which read *spharītāmakatvaṃ*, *-tvo* or *-tva*.

<sup>67</sup> KSc (318<sup>3-5</sup>) ends its description of the *guru maṇḍala* with this verse.

<sup>68</sup> As noted above, G2 places this verse at the beginning of this section, except for the last *pāda* which occurs here on its own.

<sup>69</sup> G2: *namas tu te*.

<sup>70</sup> Advayavajra’s Kudrṣṭi-nirghātanam (Shastri 1927: 5–6) gives these verses plus the verse above (*namo buddhāya*). From *ratnatrayaṃ me* down to *jagato hitāya* occurs in the SAM (29, 154, and 291) and (omitting the verse beginning *ābodhau*) at pp. 106, 379. The first verse also occurs frequently on its own.

<sup>71</sup> AV: *aham*; G2: *esa*.

<sup>72</sup> Shastri (1927: 5) and SAM (29, 154, 291): *buddhaṃ dharmam guṇottamaṃ*.

<sup>73</sup> RB: *bodhicittaṃ*.

<sup>74</sup> Following SAM (29, 291, and 379). RB and G1: *iha*. KSc and AV: *ahu*. Shastri (1927: 5) and SAM (106 and 154): *aham*. G2: *nimantrayāmi ’ham iha*.

<sup>75</sup> With AV. RB: *-cārān*. KSc: *-cārikām*. G2: *-cārikānām*.

<sup>76</sup> AV and KSc: *kr̥topavāsam . . .* (as text, unmetrical) and Shastri (1927: 6): *Kṛtopavāsam carisyāmi āryyāṣṭaṅgika-poṣadhamaṃ*. G2: *Kṛtopavāsam carisyāmi āryyāṣṭāṅgamārgam upoṣadhamaṃ*.

<sup>77</sup> G1, G2: *anādigati-*.

<sup>78</sup> G2: *upakārena mātāpitṛsū vā mayā*.

<sup>79</sup> The second of these last two verses occurs during the laying down of the robe in the published version of the Monastic Initiation ritual by Padmashri Vajra Vajracharya which I have translated in Gellner (1988a). Advayavajra’s Kudrṣṭi-nirghātanam, which quotes the Prajñā-pāramitā’s dedication of merit, also cites a similar verse (Shastri 1927: 9).

<sup>80</sup> The Buddhist Tantric scriptures, and associated ritual texts, tend to use the form *jāpa*, no doubt to differentiate themselves from the Hindus, who use the more common *japa*. It is the latter which is always used in speech (*jap yāye*) even by Buddhists.

<sup>81</sup> AV: *tato*.

<sup>82</sup> AV omits *trikoṇaṃ raktarephāṅkitam*.

<sup>83</sup> RB has *-cūlika-*.

<sup>84</sup> AV: *bhaktāḍiparipūritam/ Tatropari vum̐*.

<sup>85</sup> AV: *kārāḥ jātāḥ*.

<sup>86</sup> AV: *-pradīparūpaṃ niṣpādyā*.

<sup>87</sup> Following RB's translation. The text of AV suggests a similar translation. On the Five Nectars and the Five Lamps, see Gellner (1987a: 499–505).

<sup>88</sup> In AV there is instead: Garuḍa hand gesture with mantra PHEṀ three times, a second offering of water with *om̐ indrādilokapālebhyaḥ pādyācamanārghaṃ prokṣamaṇaṃ praticcha svāhā*, and then the five 'summoning' hand gestures (as above, §5.9, in RB's version, but minus the circle hand gesture, *cakramudrā*).

<sup>89</sup> The same mantra is used in Tibet in exactly the same way: in consecrating a food offering (Tib. *torma*, New. *gwaḥjā*) destined for fierce, protective deities (Beyer 1973: 220). On the symbolism of the letter 'a', inherent in all consonants, permanent, symbol also of negation, see Hōbōgin, p. 1.

<sup>90</sup> Both G1 and G2 specify fourteen, but sixteen are clearly required.

<sup>91</sup> G2 has the order: Ūrdhvabrahmā, Adhahprithivī, Moon, Sun, *asuras*, *nāgas*, Lords of all directions (omitting *yakṣas*). AV has: Ūrdhvabrahmā, Adhahprithivī, Sun, Moon, *nāgas*, *asuras*, *yakṣas*, Lords of all directions.

<sup>92</sup> G2 also reads *vīrā* for *devā* in the second line of the first verse, which hints at the Wrathful Ones of the Tantric rituals. AV has only one verse, but it combines the import of both from G2: *Indrādayo mahāvīrā lokapālā maharddhikāḥ/ Kīlayanti daśakrodhā vighnahantā namo stu te*. It is the Ten Wrathful Ones who bind the Hindu world-protectors, not vice versa as in Locke (1980: 90).

<sup>93</sup> This section is omitted in G1, the shortest version. AV inserts at the beginning of this section an extra libation with the following recitation: *vibhrānām buddha-bimbam̐ divasakaradharam̐ raṣipā vindulekham̐, mairīyaṃ cārurūpaṃ 'śivaśīravapuṣam̐' ([in fn.:] śīrasi vara tanuṃ) mañjughoṣaṇ̐ ca gātram̐. Padmastham̐ daṇḍarūpaṃ kulīṣavara-tanuṃ bajrinam̐ bhīmanādam̐, jñānarūpaṃ nihatabhavabhayaṃ pañcamūrtim̐ praṇamya*.

<sup>94</sup> RB: *gr̥hnantu*. G2: *idam̐ ca gr̥hnatū*.

<sup>94a</sup> Accepting *nairṛti*, rather than *nirṛti* for the sake of the metre. RB: *nairṛta*. AV: *nairṛti*. G2: *nairṛtya*.

<sup>95</sup> AV: *urddhe*. G2: *sa-urddhas*.

<sup>96</sup> G2 omits this and the next two lines.

<sup>97</sup> AV: *-saṅghaiḥ*. G2: *sagaṇasasainyā*.

<sup>98</sup> G2: *pūspaṃ bali dhūpaṃ vali vidhiṃ ca bhaktyā*. AV includes another line before this in brackets: *Hr̥stāḥ prasannāḥ sragagandhamālyaiḥ*.

<sup>99</sup> G2: *jūgam̐tū*. AV *bhavantu*. AV adds *hum̐* (sic) *hum̐ phaṭ phaṭ svāhā*. G2 indicates that one should offer light and popped rice and then proceed directly to the Hundred Syllables.

<sup>100</sup> RB takes *bhūpati* to refer to Varuṇa's lordship over *nāgas*.

<sup>101</sup> RB translates *dharādharā* as *parvatarāja*, king of the mountains.

<sup>102</sup> Following RB's translation.

<sup>103</sup> AV: *mahākrodhāya*.

<sup>104</sup> AV: *garjaya*. RB omits *tarjaya*.

<sup>105</sup> This word omitted in AV.

<sup>106</sup> AV appends a meditation for this spirit-offering: *bhagavān śrī amrtakuṇḍali valipūjā nimityārtham̐. Svābhāvasuddhāḥ* etc., as above, §5.8, down to *-svabhāvātmako 'ham*.

<sup>107</sup> AV includes here a series of offerings to the principal deity which may be included if the *guru mandala* is being used as an introduction to an elaborate rite. It begins with summoning verses (*āvāhana vākya*) offered with incense (translated at Locke 1980: 77); continues with a request (*adhyeṣaṇā*) beginning with Bodhicaryāvatāra III.25; then offerings of water, powder (translated Locke 1980: 78), thread, flowers (*op. cit.*: 77; this is the *svastivākya* frequently

used by Newar Buddhists), food (*ibid.*: 78), wine, milk, fruit, light (*ibid.*), popped rice, water and rice (recitation as in the 'all-purpose spirit-offering' above), and finally rice.

<sup>108</sup> Following RB's translation.

<sup>109</sup> RB: "Make me pleased, make me fruitful."

<sup>110</sup> This recitation is equally important in Tibet (Beyer 1973: 144; Kongtrul 1977: Ch. 3). Implausibly, Beyer reads *vajrasattva tvenopatiṣṭha* ('let them be firm') and *sarvakarma-sūca* ('indicator of all karma') and *bhagavān* (not *bhagavan*). SAM (74, 145, 430) supports my reading. As in Tibet (Kongtrul 1977: 80) there are variant hundred-syllable mantras, in particular one of Heruka, but the present one is the exoteric and therefore more widely known and used version.

<sup>111</sup> In Tibet the Hundred Syllables are also used in this way but, in addition, great stress is given to it as a *preliminary* purificatory practice (Kongtrul 1977: 79; cf. Locke 1980: 82–3). Three lines of the verses given by AV are to be found at KSc: 391<sup>8</sup>–392<sup>1</sup>.

<sup>112</sup> Following the version of SAM (74, 417). SAM (417) has *muḥ* for *ca* at the end of the verse. G1, RB and AV read — *artham, siddhim* (RB: *siddham*), *datvā* and *yathānugāḥ* in the first line. KSc (392<sup>3–6</sup>) and G2 read *kṛtvāivam sarvasattvārtham siddhim datvā* etc. AV and G2 have *viṣaye* for *viṣayaṃ* in the second line.

<sup>113</sup> AV omits *visarjanam*. G2 reads *om̐ ā huṃ ākāśadhātu gacha 2 vajramandalam bisarjanam*. The same verse is evidently used in Tibetan ritual, ending with the mantra *om̐ vajre muḥ*, though the verse is translated slightly differently by Beyer (1973: 224).

<sup>114</sup> On the Theravāda in Nepal, see Kloppenborg (1977), Tewari (1983), Gellner (1986: 131–7), and Bechert and Hartmann (1988).

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