

# Five Remaining Works on the Esoteric Ritual of Dīpaṃkaraśrījñāna

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## 1. Introduction

We can find several works on the rituals (Skt. *vidhi*; Tib. *cho ga*) of Dīpaṃkaraśrījñāna in the Tangyur. I have already considered seven works in the exoteric section<sup>1)</sup> and six works on the ritual of oblation in the esoteric section,<sup>2)</sup> but left five works on the esoteric rituals undone. Therefore I will consider the five remaining works in the esoteric section, the *Sarvakarmāvaraṇaviśodhananāmamaṇḍalavidhi*,<sup>3)</sup> the *Homavidhi*,<sup>4)</sup> the *\*Pañcacaitya-nirvapaṇavidhi*,<sup>5)</sup> the *\*Vimaloṣṇīśadhāraṇīvidhi*,<sup>6)</sup> and the *Citāvidhi*,<sup>7)</sup> in this paper.<sup>8)</sup>

These works deal with the ritual of drawing maṇḍala, offering oblation into fire (*homa*), modeling small caitya or stūpa, chanting the dhāraṇī and molding small statues of Buddha. They are short works without detailed explanation, therefore they seem to have been written for the purpose of introducing esoteric rituals into Tibet.

## 2. *Sarvakarmāvaraṇaviśodhananāmamaṇḍalavidhi*

The *Sarvakarmāvaraṇaviśodhananāmamaṇḍalavidhi* is written in verse style with one hundred-eighteen lines (*pāda*), in which eight mantras are included. Although the same author wrote two works on the ritual to cleanse karmic obstructions, the *Sarvakarmāvaraṇaviśuddhikaravidhi* and the *Karmāvaraṇaviśodhanavidhibhāṣya*, this ritual has no relationship with them. The last text is a commentary on the ritual to confess one's sins in the *Triskandhakaśūtra*,<sup>9)</sup> the middle is the ritual with the mantra of Bhaiṣajyaguru, but the ritual of this text is to draw maṇḍalas.

The text begins with the reason to write it. Then the procedures of the ritual, such as consecration, earth liturgy, taking refuge, aspiration and offering, come next. But the author says to omit the explanation of instruments of drawing such as tooth picks, protection cords or kuśa grass. He writes short manual explaining how to draw a maṇḍala, that is to

say, drawing lines for the four sides and four gates, a lotus with eight petals in the center of the maṇḍala, and guardians and devas in the desire realms in the cardinal and intermediate directions. After drawing an outline of a maṇḍala, offering should be placed on it. The words of the Lord of Secrets also should be written on it, the Great Vajra should be drawn in the center of the eight petals and eight auspicious characters should be drawn on the eight petals. Further, a canopy, a ribbon of five colors, a statue, an offering, and vases with grains, herbs, and jewels should be placed in the center. Then the performer should protect himself, his place and his meditation with contemplation of the Vajrācārya and contemplate the images of Akṣobhya in the center and those of the eight goddesses on the eight petals while chanting the mantra of the eight goddesses. Disciples who begin to cleanse themselves should also take refuge, arouse their minds, and give generosity before the maṇḍala and should give burnt offering (*homa*) if wealthy. They should also draw eight auspicious characters and place caitya and statues. By drawing maṇḍalas the lower states (*durgati*) are purified and the path of liberation is accomplished.

Though the author explains in the manual how to draw a maṇḍala shortly, he adds a manual explaining how to contemplate in front of a maṇḍala and how to perform after the meditative practice. Therefore he has written not only a manual to draw a maṇḍala but which also explaining the ritual which is performed after drawing maṇḍalas.

### 3. *Homavidhi*

There are many works on the ritual of *homa* in the Tangyur.<sup>10)</sup> Dīpaṃkaraśrījñāna writes two works named “*Homavidhi*,” one of which is written in verse style, and the other written in prose style. The latter has no information on its author in its colophon, but I found it one of his thirteen systems of mantra, as I will relate later. I consider here the former.

This ritual is written in fifty-five lines in which four mantras are included. The text begins with the construction of a round fireplace in the center of a great maṇḍala. Building fire-wood and setting offerings and oblations, the performer should contemplate in a comfortable seat. Then Agnideva is invited by catching fire and is requested to enter into the burning seat by offering divine food. Subsequently butter, wheat, bean, curds, herb and so on are burnt while chanting mantras of offering and praise. Especially hundreds, thousands, or ten thousands of grains of sesame and white mustard are burnt to cleanse actions with a mantra to break the continuity of existence. Then the performer should ask Agnideva for

his transfer of merit and patience to accomplish the benefit of sentient beings.

The ritual explained in this work is the ritual of outer homa as an actual performance, but he refers to the inner homa as a meditative practice in his *Śrīguhyasamajalokeśvara-sādhana* and the *Āryālokeśvarasādhana*. Therefore he obviously knows the four classifications of this ritual.<sup>11)</sup>

#### 4. \**Pañcacaityanirvapaṇavidhi*

The Tibetan title of this ritual is the *Sātstsha lnga gdab pa'i cho ga* in the Derge edition but the Peking edition lacks it and its Sanskrit title is also unknown. This Tibetan word “*sātstsha*” is a transliteration of its Sanskrit “*sañcaka*” which means small caitya although caitya is usually translated into “*mchod rten*.” Although we can not find its Sanskrit title, this ritual refers to constructing small caitya (*sātstsha*).<sup>12)</sup> This is one of the esoteric rituals like a ritual to mold small statue (*Tsha tsha'i cho ga*) in Tibet.<sup>13)</sup>

This ritual is written also in verse style with forty lines or ten verses. It begins with a word “then (*de nas*)” and it is curious that the first word is a demonstrative pronoun. This suggests to us that it may be an extract from another text.

As for its contents, the preliminary practices such as cleansing one's [body], clothes, drawing the maṇḍala, and placing five caitya into it come first. Then the performer should decorate its center and the corner of the maṇḍala with a ribbon of five colors, an umbrella, and a banner, and offer pure water, incense, flowers, lamps and so on. Then homage and praises to Buddhas, Mañjuḥṣa, Śākyamuni, Avalokiteśvara, and Vajrapāṇi come next. The text ends with the remaining five rituals from the sevenfold worship, namely confession, rejoicing, entreaty, petition, and transformation.

The five caityas are referred to only in the first verse with the word “to place (*gdab*)” and the author does not refer to the actual manual to construct a small caitya. The ritual substantially consists of the ritual of the sevenfold worship. And this text is a short manual of the ritual to place five small caityas on a maṇḍala. Its colophon supplies its explanation.

You should firstly cultivate an enlightened attitude and chant mantras while contemplating a meditative object. For a start you should contemplate entering into the space before your masters, Buddhas, Bodhisattvas, the *Vimaloṣṇīśadhāraṇī* and so on and actually offer great offerings. You should contemplate empowerment while requesting the empowerment for yourself, and [the contents of] the ritual vase, [praying recovery from] disease or achievement of something to

accomplish. You should cleanse yourself using the ritual vase with an ornamented spout. You should chant the dhāraṇī one hundred-eight times with pure actions like a pure vow (*poṣadha*). Then you should cleanse yourself while contemplating the empowerment of all Tathāgata to some objects. With meditative tantras.<sup>14)</sup>

Though these words are not attributed to the author, they relate to the substance of this ritual. This supplement adds the meditative practice of empowerment which should be performed after the ritual of the root text.

### 5. \**Vimaloṣṇīṣadhāraṇīvidhi*

The authentic title of the *Vimaloṣṇīṣadhāraṇī* which this ritual refers to is the *Samantamukhapraveśaraśmivimaloṣṇīṣaprabhāśasarvatathāgatahrdayasamayavilokate-nāmadhāraṇī*.<sup>15)</sup> Those who write or retain this dhāraṇī are said to be able to keep away from disasters or evils and it is also known from inscriptions inside small Buddha statues.<sup>16)</sup> The *Vimaloṣṇīṣa* is referred to also in the above-mentioned text, the *Pañcacaityanirvapaṇavidhi*,<sup>17)</sup> two times.<sup>18)</sup> Therefore the author acknowledges the relationship of the dhāraṇī with constructing small caitya or small Buddha statues.

The *Vimaloṣṇīṣadhāraṇīvidhi* is a short ritual written in prose style without citation from the dhāraṇī itself. The ritual begins with making a square on a maṇḍala and scattering sandalwood, saffron or flowers. The essence of the *Vimaloṣṇīṣa* is written in the birch with bud of white flowers and saffron or yellow pigment on it. The small caityas are also placed on the banquet of the maṇḍala and five kinds of offering are placed on each caitya. Four vases of jewels like gold and silver and four vessels like scoops with good smell of agar wood or stacte are also placed at cardinal and intermediate directions. Then the practices which complete the merit, including offering statues and caityas to [three] jewels, should be done. Then an assistant lights agar wood or stacte before the end of chanting the dhāraṇī. After chanting it its essence is chanted again one hundred-eight times. After the ritual water in the vessels is collected and a sick person drinks it or washes himself with it. With this ritual the performer can escape sudden serious illness, have longevity and cleanse karmic obscuration. Immeasurable benefits should be seen in other detailed rituals. And the text ends with an offering of oblations to all evil spirits.

The author does not cite the dhāraṇī nor refer to its contents, but he gives a brief manual of the ritual to chant it. Because he refers to statues and caityas, he seems to know its rela-

tionship with them. But he does not explain how to write the dhāraṇī inside the statue or caitya in this ritual.

## 6. *Citāvidhi*

The *Citāvidhi* is a ritual of molding Buddha statues in the vajrayāna. Dīpaṃkaraśrījñāna explains another exoteric ritual of molding Buddha statues in the vehicle of the perfection, the \**Pāramitāyānaśāṅkakanirvapaṇavidhi*. The word, “the vehicle of perfection,” obviously differs from the vajrayāna, but this ritual is said to belong to the tantric systems as the compiler of this ritual relates it in its colophon.

The mantra systems of Dīpaṃkara are thirteen. If there is everything, it is marvelous. Thirteen systems are entering into the vehicle of mantra, empowerment (*abhiṣeka*), concealed commitments (*samaya*), offering to a celestial palace, oblation of water, burnt offering (*homa*), worshipping divinities, longevity practice, seducing death, explanation of the dying process, funeral practices, seven virtuous acts, and molding small statues.<sup>19)</sup>

The thirteenth work of his mantra systems is the *Citāvidhi* and twelve other works are included into the Tangyur just before the thirteenth.<sup>20)</sup> The compiler calls it also “the mantra systems of Atisha.”<sup>21)</sup>

This ritual begins with the meditative practice of Selflessness and the immeasurable yoga. Then the performer should imagine sweet perfume like sandalwood, musk, agar wood, stacte and saffron pouring out from a lump of clay which removes attachment to existence and impurity and imagine characteristics of jewels like gold, crystal, ruby, lapis lazuli, and sapphire in the lump of clay. And the lump of clay is consecrated by chanting mantras. Then he should contemplate that the discursive thought is burnt while chanting mantras. The text ends by requesting Buddhas to make benefits for sentient beings.

The author does not refer to a procedure manual to mold statues, but he explains the process of meditative practice which is performed during molding statues. And the purpose of the ritual is not to mold the statue but to realize selflessness or state of mind beyond concepts and to request Buddhas for the benefits of sentient beings by molding statues.

## 7. Conclusion

Though Dīpaṃkaraśrījñāna writes these five works as respectively independent rituals, we can confirm that each ritual has a close relationship with the others. That is to say, the

*Vimaloṣṇīṣadhāraṇīvidhi* has a close relationship with the *\*Pañcacaityanirvapaṇavidhi* and the *Citāvidhi* because the *Vimaloṣṇīṣadhāraṇī* is frequently written inside small caityas or small Buddha statues. The latter two works have a close relationship with the *Sarvakarmāvaraṇaviśodhananāmaṇḍalavidhi* because the caityas and the Buddha statues are placed on the maṇḍala. Though the *Homavidhi* seems to have no direct relationship with the other four rituals, this ritual is an essential ritual in esoteric Buddhism and Dīpaṃkaraśrījñāna refers to it several times in his works. It is referred to also in the *Sarvakarmāvaraṇaviśodhananāmaṇḍalavidhi*.

### Notes

1) They are the *Āpattideśanāvidhi* (D. no. 3974, P. no. 5369), the *Adhyāyanapustakapāṭhanapuraskriyāvidhi* (D. nos. 3975, 4487, P. nos. 5376, 5401), the *\*Pāramitāyānaśāṅkanirvapaṇavidhi* (D. nos. 3976, 4488, P. nos. 5373, 5401), the *Lokāṭītasaptāṅgavidhi* (D. nos. 2461, 4486, P. nos. 3289, 5399), the *Sarvakarmāvaraṇaviśuddhikaravidhi* (P. no. 5874), the *Cittotpādasamvaraṇavidhikrama* (D. nos. 3969, 4490, P. nos. 5364, 5403), and the *Karmāvaraṇaviśodhanavidhibhāṣya* (D. no. 4007, P. no. 5403). See Mochizuki 1999, 2007, 2014a, 2014b.

2) They are the *Balividhi* (D. no. 1765, P. no. 2418), *Mahākālabali* (D. no. 1765, P. no. 2634), *Amṛtodaḍyabalividhi* (D. no. 3778, P. no. 4596), *\*Jalabalivimalaḍgrantha* (D. no. 3779, P. no. 4597), *Nāgabalividhi* (D. no. 3780, P. no. 4598), *\*Balipūjavidhi* (P. no. 4631). See Mochizuki 2018.

3) Tib. *Las kyi sgrib pa thams cad rnam par 'joms pa zhes ba ba'i dkyil 'khor gyi cho ga*. Tr. Mar me mdzad, Rin chen bzang po. C. Ju 324b1–325b6, D. no. 2655, Ju 308b1–309b3, G. Gu 415b6–417b4, N. Gu 322b5–324a6, P. no. 3479, Gu 339a7–340b7. See Sakurai 2015: 8–12.

4) Tib. *sByin sreg gi cho ga*. C. Ju 327b6–328b1, D. no. 2659, Ju 311a7–b7, G. Gu 420a6–421a5, N. Gu 326b3–327a5, P. no. 3483, Gu 343a4–343b7. See Sakurai 2015: 12–13.

5) Tib. *Sāstsha lnga gdab pa'i cho ga*. C. Pu 179b4–180a5, D. no. 3080, Pu 176a5–b4, G. Tu 240a6–241a4, N. Tu 177a2–b1, P. no. 3899, Tu 190b3–191a8.

6) Tib. *gTsug tor dri ma med pa'i gzungs kyi cho ga*. C. Pu 180b6–181a6, D. no. 3082, 177a6–b6, G. Tu 242a4–243a4, N. Tu 178a7–179a1, P. no. 3901, Tu 192a2–b3.

7) Tib. *Tsha tsha'i cho ga*. Tr. Dīpaṃkaraśrījñāna, Zla ba'i 'od zer. G. Zu 234a3–235a6, N. Zu 176b6–178a1, P. no. 4868, Zu 177b4–178b5.

8) After this research I found more three works on the esoteric rituals, the *Peyotkṣepavidhi* (*Chu gtor gyi cho ga*, P. no. 4860, Zu 169a7–170a4), the *Homavidhi* (*sByin sreg gyi cho ga*, P. no. 4861, Zu 170a4–171a5) and the *Saptaparavidhi* (*bdun tshigs kyi cho ga*). P. no. 4867, Zu 176b3–177b4, attributed to Dīpaṃkaraśrījñāna. I will consider them in another paper.

9) See Mochizuki 1999.

10) Yūsho Miyasaka counts thirty-eight works and edits nineteen from them. See Miyasaka 1972.

11) *Śrīgūhyasamājaloḥśvarasādhana* (dPal gsang ba 'dus pa'i 'jig rten dbang phyug gi sgrub pa'i thabs), Tib. D. no. 1892, Pi 231a7, P. no. 2756, Thi 277a3, *Āryāloḥśvarasādhana* (*'Phags pa spyān ras gzigs 'jig rten dbang phyug sgrub pa'i thabs*). Tib. D. no. 1893, Pi 233a1, P. no. 2757, Thi 279a4. As for the four classifications of homa in the *Jyotirmañjarī* of Abhayākara Gupta see Mori 2011: 120, Skorupski 1994.

12) Lobsang Dorjee edits the Tibetan translation of three works on the ritual of caitya or śaṅcaka, the

*Sarvaprājñāntapāramitāsiddhacaityanāmadhāraṇī* (D. Nos. 601, 884), some passages on the sañcaka from the *Kudrṣṭinirghātana* of Advayavajra and this *\*Pāramitāyānasācakanirvapaṇavidhi* of Dīpaṃkaraśrījñāna. He enumerates the works on this ritual from the Tibetan canon. See Lobsang Dorjee 2006: 198–204. Because the *\*Mṛtakapāśaśodhanacaityanirvapaṇasvayambhūbhayaparitṛyāga* (*mChod rten la gdab pa shi ba'i sdig pa byang bar byed pa rang 'byung 'jigs bral*, Tib. D. no. 3018, P. no. 3842) is attributed to Śrī Dīpaṃkara (dPal Mar me mdzad), it may be also written by Dīpaṃkaraśrījñāna.

13) See Tucci 1932 and Gerner 2018.

14) Tib. D. no. 3080, Pu 176b2–4, P. no. 3899, Tu 191a3–7: dang por sems bskyed la gang la dmigs pa'i bsam rgyud dang bcas par bya'o // dang por bla ma sangs rgyas byang chub sems dpa' nams dang / gtsug tor dri ma med pa la sogs pa mdun gyi nam mkha' la bzhugs par bsams la / mchod pa rgya chen po dngos su dbul lo // de nams kyis kyang bdag dang bum pa nad pa'am gang la sgrub par byed pa de la byin gyis rlob par gsol ba gdab pas byin gyis rlob par bsam mo // bum pa kha rgyan dang bcas pa de la rang yang khruś bya / gso sbyong la sogs pa gtsang mar byas la gzungs tshar brgya rtsa brgyad bzlas so // de nas gang la dmigs pa de la de bzhin gshegs pa thams cad kyis byin gyis brlab par bsams la khruś bya'o // bsam rgyud dang bcas pas so //

15) Tib. *Kun nas sgor 'jug pa'i 'od zer gtsug tor dri ma med par snang ba de bzhin gshegs pa thams cad kyi snying po dang dam tshig la nram par lta ba zhes bya ba'i gzungs*. D. nos. 599, 983, P. no. 206, 608, Chin. T. no. 1025, 仏頂放無垢光明入普門觀察一切如來心陀羅尼經. There are two commentaries in the Tangyur, the *Samantamukhapraveśaraśmivimaloṣṇīśaprabhāsaśarvatahāgatahṛdayasamayavilokitanāmadhāraṇīvr̥tti* (*Kun nas sgor 'jug pa'i 'od zer gtsug tor dri ma med par snang ba de bzhin gshegs pa thams cad kyi snying po dang dam tshig la nram par blta ba zhes bya ba'i gzungs kyi nram par bshad pa*) of \*Sahajjalalita (D. no. 2688, P. no. 3512) and the *Āryasamantamukhapraveśaraśmivimaloṣṇīśaprabhāsa-dhāraṇīvacanasūtrāntoddhṛtāśtōtara-śatacaityāntarapañca-caityanirvapaṇavidhi* (*'Phags pa kun nas sgor 'jug pa'i 'od zer gtsug tor dri ma med par snang ba'i gzungs bkag cing mchod rten brgya rtsa brgyad dam / mchod rten lnga gdab pa'i cho ga mdo sde las btus pa*) of Bodhisattva (D. nos. 3069, 6070, P. no. 3892).

16) Schopen 2005: 332–339, Kunsang Namgyal 2013.

17) mKhas grub rjes adds the *Pañcacaityanirvapaṇavidhi* of Dīpaṃkaraśrījñāna as a commentary of this dhāraṇī. See Lessing and Wayman 1968: 114–117.

18) The first reference is “supremacy of the essence of Vimaloṣṇīśa (*gtsug yor dri med snying po'i mchog*)” and the second is “space before the Vimaloṣṇīśa and so on (*gtsug tor dri ma med pa la sogs pa mdun gyi nam mkha'*)” in the colophon. These usages do not seem to be the dhāraṇī but the Buddha.

19) P. no. 4868, Zu 178b3–4: Ti paṃ ka ra'i sngags lugs bcu gsum pa'o // kun la yod na ngo mtshar che / bcu gsum ni / sngags kyi don la 'jug pa / dbang bskur ba / dam tshig sbas pa / gzhal yas khang sbyin pa / chu gtor / sbyin bsreg / lha mchod pa / tshe sgrub pa / 'chi ba slu ba / 'chi ka ma'i bstan chos / ro bsreg pa / bdun tshigs / tsha tshwa gdab pa dang bcu gsum mo //.

20) 1. *Mantrārthavātāra* (P. no. 4856), 2. *Sekopadeśa* (P. no. 4857), 3. *Samayagupti* (P. no. 4858), 4. *Saudadāna* (P. no. 4859), 5. *Peyotkṣepavidhi* (P. no. 4860), 6. *Homavidhi* (P. no. 4861), 7. *Devapūjakrama* (P. no. 4862), 8. *Āyūhsādāna* (P. no. 4863), 9. *Mṛtyuvañcana* (P. no. 4864), 10. *Mumūrśuśāstra* (P. no. 4865), 11. *Śmahoma* (P. no. 4866), 12. *Saptaparvavidhi* (P. no. 4867).

21) P. no. 4868, Zu 178b4–5: A ti sha'i sngags kyi / chos tshan bcu gsum 'di dag la // bdag gis mchan gtab pa'i bsod nams kyis // myur du byang chub thob par shog /. Although this is the sole usage of the name Atīśa in the Tangyur, he seems to be called that by a later Tibetan compiler who also adds short comment between the sentences of the basic texts.

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