CHAPTER - XII.
It has already been mentioned that Buddhist Āryabhikṣu-saṅgha appeared in Nepal as early as about the beginning of the 5th Century A.D. whereas Āryabhikṣunīsaṅgha appeared in Nepal in about the beginning of the 7th Century A.D. From the Nepalese inscriptions of the Licchavi period it is quite evident that the fraternity of Buddhist monks was called 'Āryabhikṣu-saṅgha' and the fraternity of Buddhist nuns was called Āryabhikṣunīsaṅgha in Nepal in ancient times. So it is not improper to think that the Nepalese Buddhist monks and nuns of the Licchavi period were addressed as Bhikṣu and Bhikṣunī respectively.

But the Buddhist monks were also called Āramaṇa in ancient Nepal. Never since the 7th Century A.D. Buddhist monks were also known as 'Sākyabhikṣu'. Naturally the Buddhist nuns were also known as 'Sākyabhikṣunī'. From the colophons of Buddhist Mss. copied in Nepal it is also quite evident that Buddhist monks and nuns who were superior in religious hierarchy to ordinary Buddhist monks and nuns were addressed as Sthavira and Sthavirani respectively in Nepal since the beginning of the 10th century A.D. Most probably the head of every Āryabhikṣu-saṅgha was called Sthavira and the head of every Āryabhikṣunīsaṅgha was called Sthavirani. Some of the prominent Sthaviras were also called 'Mahāsthavira'. Some of the learned Buddhist monks-scholars were also called Ācārya. Similarly since about the middle of the 11th Century A.D. very learned tantric Buddhist monks...
teachers were addressed as Mahāvajra-cārya in Nepal. Since about
the middle of the 12th Century A.D. some of the learned Buddhist
monks were also called ‘Bhikṣuracārya (= Bhikṣu-cārya) or Sāky-
bhikṣuracārya’ in Nepal. Since the last quarter of the 11th Cen-
tury A.D. the descendants of Sākyabhikṣu Sunyaśrī Mitra (1070 A.D)
were called Brahmacāryabhikṣu or the Nirbanik Bāṇaprastha bhikṣu.
However, since the last quarter of the 12th century A.D. the Tan-
tric Buddhist monks/priests were addressed as Vajrācārya or Vajrā-
caryabhikṣu or Bhikṣu Vajrācāryya or Sākyabhikṣu Vajrācārya. Be-
sides these common epithets used by the Nepalese Buddhist monks
and nuns, there were some other designations used by individual
Nepalese Buddhist monk of the middle ages according to their reli-
gious qualifications and positions in the religious hierarchy.
These designations occasionally are figured in the colophons of
Mss. and the Nepalese inscriptions of the early middle ages. These
epithe

It has already been pointed out that Nepalese Buddhist
monks began to return to domestic life and continued to live in
the monasteries with their wives and children even after their
return to domestic life since as early as the 2nd quarter of the
13th Century A.D. Although these Nepalese Buddhist monks adopted
married life, and continued to live in the same viharas with their
wives and children they retained their previous monastic epithets
only adding a pre-fix 'paramopāsaka'. The descendants of these married monks have been followed the same tradition of their fathers even to-day. The members of each of these vihāras constituted a group as separate from those belonging to others. The group was called 'Sāṅgha' as it is called still even today. The different epithets, which the ex-monks and their descendants used, and which were mentioned in different Nepalese reliable historical records of different ages since about the time of Jayasthitimalla 1382 A.D. - 1395 A.D.) are as follows:

(1). The married Buddhist high priests were called Gūvā and the rest of the married Buddhist monks were called 'Bare'. Wright's chronicle addresses the Gūvā and Bare as Bānra. In modern Nepal they are also addressed as Bānra. Bānra Yātra is a famous festival of the descendants of the Nepalese Buddhist ex-monks. All the members constituting the Sāṅgha whether the Gūvā or Bare are called Sākyabhikṣu. The head of the Sāṅgha of the vihāra was called Sthavira, Thapāja, Thakālī, Thalipā, Naikya, Tathāgata. In late middle ages the Buddhist monks in Nepal were addressed as paramopāsakabhikṣu and the married Buddhist high priests were called paramopāsaka Vajrācārya or simply as Vajrācārya or Ācārya. These common epithets apart, there were some other designations which were used by individual married monks according to their power and position in Buddhist society in Nepal. These epithet are: Astasiddhi guru Vajrācārya, Paramopāsaka Paramadhāymika dharmātmā Vajrācārya, etc.

THE BANDYA (BĀNRA): H.A. Oldfield states, "The term Bānra is a Newar corruption of the Sanskrit word Bandya, which means a person
entitled to reverence and was originally applied by the Newars, as the term Srāmaṇa was by the Buddhists of Hindustan – to all those who led an ascetic life.

According to B.H. Hodgson the word Bandya, the name of Bauddhamārgī sect, is metamorphosed by ignorance into Banra, a word which has no meaning. He writes that all proper Bauddhas are Bandyas. All Bandyas are equal as brethren in the faith. They are properly all ascetics or monks. Their convents are called viharas. He also remarks, "According to our Purāṇas, whoever has adopted the tenets of Buddha and has cut off the lock from the crown of his head, of whatever tribe or nation he be, becomes thereby a Bandya.

In his essays B.H. Hodgson mentions, "The old Bauddha scriptures enumerate four sorts of Bandyas, named: Arhan, Bhikṣu, Śrāvaka, and Chailaka, who are correctly described in the text; and from that description it will be seen that there is no essential distinction between them, the Arhan being only segregated from the rest by his superior proficiency in Bodhi-jñāna."

1. Dr. Oldfield, Op. Cit., Question XVIII.
2. B.H. Hodgson, Ibid, Ch. IV.
4. Ibid., Notes 31.
B.H. Hodgson further observes, "The Bandyas are again divided according to the scriptures into five classes: first Arhat; second, Bhikṣu; third, Srāvaka; fourth, Chailaka; fifth, Vajra Ācārya. (I) The Arhat is he who is perfect himself, and can give perfection to other who eats what is offered to him, but never ask for anything. (II) The Bhikṣu is he who assumes a staff and beggers dish (khikṣari and Piṇḍapātra), sustains himself by alms, and devotes his attention solely to the contemplation (Dhyāna) of Ādi-Buddha, without ever intermeddling with worldly affairs. (III) The Srāvaka is he who devotes himself to hearing the Buddha scriptures read or reading them to others; these are his sole occupations, and he is sustained by the small presents of his audiences. (IV) The Chailaka is he who contents himself with such a portion of clothes (Chailaka) as barely suffices to cover his nakedness, rejecting everything more as superfluous. The Bhikṣu and the Chailaka very nearly resemble each other, and both are bound to practise celibacy. The Vajra Ācārya is he who has a wife and children and devotes himself to the active ministry of Buddhisa. Such is the account of the five classes found in the scriptures, but there are no trace of them in Nepal.

According to B.H. Hodgson the Bandyas are divided into two classes. They are: Bhikṣu and Vajra Ācārya. The Bhikṣu can not marry, but the Vajra Ācārya has wife and children. According to H.A. Oldfield the Bāñhras are divided into different classes. Of them he mentions only two classes. They are the

2. Hodgson, Ibid.
Vajra Acārya and the Bhikṣu. They only can enter the clerical profession. But the remaining seven classes can employ themselves solely in secular occupations. S. Levi says that the descendants of the monks are known as Bānra not because they have resolved to lead a religious life, but because they are in successor of those once unworthy monks. The Bānra must be confined by the performance of the proper ceremony. According to D. Wright's Chronicle Bandyas are like Sannyāsīs who belong to one class without any distinction of caste. K. P. Chattopadhyaya says that the Bandyas or Bānras were formerly celebate monks. However, MSS colophons of all ages do not refer to any term like 'Bāndya' or 'Bānra'. The inscriptions of ancient and early medieval Nepal are also quite silence about the existence of such terms like 'Banda' and 'Bānra'. Only a few such terms are found in the inscriptions of the late middle ages and in the later Nepalese Buddhist Chronicle. So it appears that the descendants of the married Buddhist Monks are called Bānra in Newari in Nepal. But there are no trace of ascetic Bānras in Nepal. The names even of three out of these four grades of monks or ascetics are not traceable any where in Nepal since the late middle ages and onwards. The name of the class of Bhikṣu is still retained. But these existing Bhikṣus have secularised like all other Bānra. They have quite abandoned every trace of the ascetic habits of the ancient monks of whom they are the representatives. Now they practise an hereditary trade as workers in gold and silver. There is a reference to 'Bhikṣu-Srangka in a copper plate inscription of NS 757 at Kavāṭhalā. However, the earliest reference to Vajracārya is in MS. Manthāna Bhairava Tantra of N.S. 306 (= A.D. 1186).

The different classes of Banras reside exclusively in the numerous Viharas which still exist in the neighbourhood of all the principal Buddhist temples in Nepal. The Bānras are distinguished from the rest of the Buddhist community in Nepal by having their heads wholly shaven for their lives. There is nothing characteristic in the dress of the Bānras, nor is there any mark by which they can be distinguished from other Newars on ordinary occasions. Now the Bānras have abandoned totally not only every trace of the ascetic habits of the ancient monks but also the simple rules of life which are prescribed for all the Buddhists in the ancient Buddhist scriptures. All the classes of Bānras disregarding these rules do not even scruple to kill animals with their own hands. Habitually they drink wine and spirits. They eat their two meals a day at any hours. By the universal adoption of these and many other heterodox practices the order of Banras has forfeited all real claim to be regarded as a sacred one since the time immemorial. Nevertheless the Bānras are looked up to and treated by the other classes of the Buddhist community with the same general respect that is paid to Brahmanas by all classes of Hindus. The difference of rank as well as the difference of profession among the different classes of Bānras is merely of an official characteristic and exists only on official occasions. Socially all classes of Bānras are on terms of perfect equality. They eat together and intermarry among each other promiscuously. But they neither eat nor intermarry with any other Newars who are not Bānras.¹

¹ Dr. Oldfield, Op. Cit. Ch. IV.
SECTION II
SAKYABHIKSU

From the Nepalese inscriptions and the colophons of Buddhist manuscripts copied in Nepal as well as in India it is quite apparent that since the beginning of the 7th century A.D. Buddhist monks of all ranks who belonged to the different sects of the Mahāyāna School of Buddhism were called Sākyabhiṣekṣu as well as Bhikṣu. Similarly, the Buddhist nuns of all ranks and sects following the Mahāyāna school of Buddhism were called Sākyabhikṣunī as well as Bhikṣunī. The names of Sākyabhikṣu and Sākyabhikṣunī are mentioned in these reliable historical documents either as a donor or as an ascribe or as a custodian of the mss. An analysis of these documents reveals whether these monks were celibate or married. It also reveals the name of the School of Buddhism to which these Sākyabhikṣus or the Sākyabhikṣunīs belonged. The celibate Buddhist monks who followed the non-ritualistic as well as ritualistic tantric Mahāyāna school of Buddhism were called Sākyabhikṣu in Nepal since the beginning of the 7th Century A.D. But the Buddhist nuns with the epithet of Sākyabhikṣunī appeared in Nepal for the first time in the beginning of the 10th Century A.D. They were also celibate Buddhist nuns. The celibate Brahmacāryabhikṣu as well as the celibate Bhikṣu-Brahmacārya were also addressed as Sākyabhikṣu in the documents. Vajrācāryyas were also called Bhikṣu Vajrācārya or Sākyabhikṣu Vajrācārya. Even the married Buddhist monks and their descendants who were residing in the Buddhist monasteries with their wives and children were also called Sākyabhikṣu. Not only the Nepalese but
also the Indian Buddhist monks and monk-scholars were also called Sākyabhikṣu. Thus we find that the word 'Sākyabhikṣu' is the epithet given to any Buddhist monks who followed the Mahāyāna School of Buddhism. So Sākyabhikṣu is a synonym for Bhikṣu who follow the doctrine of Sākyamuni Buddha. The epithet of Bhikṣu was also used by the monks of other communities. So it is quite likely that Buddhist monks of that time adopted the epithet of Sākyabhikṣu to make themselves distinguished from the monks of other communities.

It appears that the epithet of Sākkaputtiya Samaṇa was used by the Buddhist monk following the Theravāda School of Buddhism for the same purpose. Thus the Nepalese Buddhist monks have been using the two terms 'Bhikṣu' and 'Sākyabhikṣu' indifferently for the same meaning since the 7th Century A.D. To-day the descendants of the Nepalese ex-monks are called simply Sākya instead of Sākyabhikṣu. In this connection Dr. Regmi has rightly observed, "All the members associated with the Vihāras whether performing the duty of the priest (Vajrācārya) or not, a great majority of them do not, are called Sākyabhikṣu or even Sākyavamsa". He further observes, "In the MS. Astasahasrika Prajñāpāramitā of NS 285 Sāravāna Sākla 8 we have one Sākyabhikṣu Manjushrī as the writer. A Vajrācārya Bhikṣu figures in ms. Kriyāsaṅgrahapāñjikā of NS 273 Mārgasākla 2. Obviously, these caste, titles showed that the monastic settlements had disintegrated at the date we confront them". However, the earliest notice of the epithet of Sākyabhikṣu is found in the Gābahil inscription of about the time of Narendradeva (642-43 A.D. to 685 A.D.) when neither the caste system nor the priest class

2. Ibid, Pt.I, P. 654; NS 273 is wrong. The date is NS 373.
appeared among the Nepalese Buddhist monks. (A) The names of some
of the celibate Nepalese Buddhist monks, who belonged to the dif-
ferent sects of the Mahāyāna School of Buddhism and who existed dur-
ing the period between the 7th and the 12th centuries A.D. and who
are addressed as Sākyabhikṣu in different reliable historical docu-
ments are given herein with references to their contexts as eviden-
ces: (i) Cābahil inscription of about the time of Narendra Deva
figures one Sākyabhikṣu Bandhubhadra. (ii) An inscription dated
NS 144 (= A.D. 1024) mentions one Mahāpandita Sākyabhikṣu Śrī Gau-
tamaśrī (iii) MS. Saddharma - Puṇḍarika of NS 159 (= A.D. 1039)
refers to one Sākyabhikṣu Harṣagupta. (iv) MS. Catuṣ pithaniband-
da of NS 165 (= A.D. 1045) mentions one Sākyabhikṣu Kutāracandra
as the ascribe who resided in Padmacakra Mahāvihāra. (v) MS. Nāma
saṅgiti of NS 256 (= A.D. 1136) figures one Sākyabhikṣu Rata-
gupta as an ascribe. (vi) MS. Saptasati Candi of NS 264 mention
one Sākyabhikṣu Varmanā as its writer (vii) MS. Astasāhasrika Pra-
jñāpāramitā of NS 285 (= A.D. 1165) mentions one Sākyabhikṣu
Maṇjuśrī, who was residing in Śrī Dharmacakra-Mahāvihāra, as a
writer.

(B). The names of the celibate Nepalese Buddhist nuns with
the epithet of Sākyabhikṣunī which are mentioned in different re-
liable historical documents of the period between the 10th and the
11th centuries A.D. are given herein with reference to their contexts as evidences:

4. CPMDN, 11, P.7, Darb Lib.Cat.111. 359.3.
(i) Sākyabhikṣunī Stavirani Ākṣaymatī who resided in Śrī mahāvātīgyāvihāra is mention ms. Aṣṭasāhasrikā Prajñāparamitā of NS. 40¹ (= A.D. 920) as a donor of the ms. (ii) Sākyabhikṣunī Yemānanāthā who resided in Cakra vaṭī-mahādevi-Mahāvihāra is mentioned in ms. Saddharmapūndarika-Sūtra of NS. 202² (= A.D. 1082) as a donor of the ms.

(c) The colophon of ms. Adhyārddha - Sataka by the poet Mat-roceta³ mentions one Sākyabhikṣu Sunayaśrī Mitra (= 1070 A.D.) who was an ardent follower of the Mahāyāna School of Buddhism, as a donor of the ms. Sunayaśrīmitra and his descendants are called Brahma cāryabhikṣu in the colophons of ms. Sīkṣā - Samuccaya by Jayadeva copied in 14th - 15th centuries and ms. Chando-mīrtā - Lata by Amṛta Pāṇḍita copied in NS 963⁵ (= A.D. 1343).

The Colophon of MS. Sragdharā stotra of MS 594 (= A.D. 1474) mentions one Sākyabhikṣurācārya Śrī Hirdayasena, who resided in Śāla-bhikṣu vihāra, as a writer.

The different documents, which indicate that the Vajrācāryas were also addressed as Vajrācārya - bhikṣu or as Bhikṣu - Vajrācārya or as Sākyabhikṣu - Vajrācārya are as follows :

(i) The colophon of MS. Nispandyogavatī of NS 356⁷ (= A.D. 1236 ) mentions one Kāyastha Vajrācārya bhikṣu Jñānaraksita who resided in Śrī Matindriya saskārita Śrī Jayamanehara Varmaṇa.

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5. CBMC, P.76; Ibid, Add 1369.
Mahāvihāra as a Writer (ii). The colophon of ms. Pañcarakṣa of NS 640₁ (A.D.1520) figures one Vajrācārya Bhikṣu Śrī Jayaśiharājā as a writer of the ms. who resided in Śrī Varaśacandramahārāja (iii) The colophon of ms. Kṛyasangraha Pañjikā of NS 373² (A.D. 1252) refers to one Bhikṣu - Vajrācāryya Viramāti, who lived in vaisya - Śrī - Divākara Varmanā, as a writer of the ms. (iv) The colophon of ms. Māṇeśvanāya Sāstra of NS 500³ (= A.D. 1380) mentions one Sākyabhikṣu - Vajrācāryya - Śrī Lūna bhadra, who resided in Śrī kirttipunya Mahāvihāra, as a writer of the ms. The same ascribe Lūnabhadra is mentioned as simply Vajrācārya in the colophon of ms. Nāradasamāhitā of NS 500⁴.

Some of the colophons of ms., which were copied in India by Indians, show that the Celibate Buddhist monks of India, who belonged to the non-ritualistic as well as ritualistic Mahāyāna school of Buddhism, were also addressed as Sākyabhikṣu or simply as Bhikṣu. (i). In colophon of ms. a commentary on Asaghosa the famous Buddhist monk, a great poet, Asvaghosa is addressed as Sarvāstivādī Sākyabhikṣu Asvaghosa. (ii) The colophon of ms. Mahākāla cakra copied in Māgadhi mentions that this ms. is a pious donation of Sākyabhikṣu Vibhūti Candrā (1203 A.D) who was the follower of the

1. COSMASB, Vol-I, No.78; AS Soc.Bengal No.9970.
2. Leningrad Pub. Lib. Pp.270-71, n.287, This Ms. is available in its original in the Lib of AS. Soc. Bengal (n.23G).
Mahāyāna School of Buddhism (iij) The colophon of ms. Kālacakkramitraśāh which was copied in maithili of V.S.1476 mentions that this ms. was compiled by Śrī Sākyabhikṣu Mahāsthavira Śrī Buddhakara who was an ardent follower of Mahāyāna School of Buddhism. (iv) MS. Kālacakra-Tantra dated V.S.1503(A.D. 1446) is a pious donation of Śrīmat Sākyabhikṣu Śrī Jñānasrī who was a follower of the Mahāyāna School of Buddhism. He was also addressed as bhikṣu in the colophon. It was copied by one Kāyaṭha Śrī Jayarāmādatta of who lived in Kerakigrāma, Magadha. MS. Yogāmbarasāghanopāya by Ṛcārya Amitavajra copied during the 13th reign of Vīgrāhāpāla. It is a pious gift of one Sākyabhikṣu pūṣṭapaiṇḍapatrika Vīśuddhi Śrīja. Vajrācārya "Vajra is a word with many meanings. It means 'diamond' and denotes everything which is hard and impermeable, which can not be clafft, not burnt, not destroyed. Vajra also means the 'thunderbolt; weapon of God Indra." Vajra Ṛcārya means a teacher of the mysteries of the Vajra. The term Vajra is equivalent to Śūnya. Dr. B.Bhattacharyya writes that Buddhist Tantras 'obtained publicity through the teachings and mystic songs of the Buddhist Vajrācārayas or Siddhás in about the middle of the 7th Century. He also writes, "The Siddhás are considered to be of three distinct varieties, the best, middling and the mild. The first class magicians can fulfil all their desires by mere thought , ....... The middling variety of Siddha is able to conquer death, ......... and even obtain omniscience. The Mild or

the third class of Siddha obtains fame, long life, conveyances, ornaments, familiarity with the king, popularity with royal personages and people of influence and power, wealth and prosperity, children and family. The Siddhas of the first and second class were known as Mahasiddhas 'Great Magicians' and in India their number was recognized as eighty four. Most of these Mahasiddhas flourished during the Pala period of Indian history (8th to 12th centuries A.D.). He further writes that the Mahasiddhas such as Saraha, Nāgārjuna, Luipa, Padmavajra, Anaṅgavajra, Indrabhūti and the rest who were masters of Tantra and were great authors and magicians, were the chief agents to bodily and publicly preach their doctrines and exhort people to follow their tenets, doctrines and practices. Their endeavours combined with their unique personal achievements must have converted a considerable number of people to Vajrayāna faith. Lilāvajra (cir. 741 A.D.) is mentioned as a Vajrācāryya of great repute by Dr. B. Bhattacharyya. H. P. Sastri writes that Āryācārya Tikā, a work of the Sahajayāna school of Buddhism, is a collection of songs by various poets who are mostly called Siddhācāryya and Luhi or Lui was the first Siddhācārya. Sarahapāda, who flourished in the first half of the eighth century A.D., was the compiler of the text entitled Dchākoga and the pioneer monk-scholar among the eighty-four Siddhācāryyas.

It appears that Nāgārjuna, Indrabhūti, Tilopa, Mālopa, Tilavajra, etc. are called Siddhas as well as Vajrācāryyas by the compiler of the catalogue of ms. preserved in kaiser Library, Nepal.

From the foregoing accounts of the Siddhas and the Vajrācāryyas furnished by Dr. B. Bhattacharyya and others it is quite evident that Buddhist Siddhas are also called Vajrācāryyas. Thus Buddhist Mahāsiddhas might have been also called Mahāvajrācāryyas by the follower of the Vajrayāna School of Buddhism. MS. Mahātāntra rājadūdhṛtā Vajradhātumahāmaṇḍalopāyikā Sarvavajra-ratnakāby Mahāvajrācārya Ānandagarbha is copied in MS 179 (= A.D. 1059) in Nepal and MS. Sukhāvatīvyūha Mahāyāna Sūtra by Mahāvajrācāryya Ānandagarbha is copied in MS 273 (= A.D. 1153) in Nepal. From the colophons of these two mss. we learn that the Mahāvajrācāryya Ānandagarbha was a Buddhist monk - scholar of great repute, who followed the Vajrayāna School of Buddhism. But it is not known when he flourished and where he lived. Certainly the epithet Mahāvajrācāryya was given to Ānandagarbha for his various roles in propagation of Vajrayāna Buddhism. Most probably, he was not a siddha of the third class who obtained wife and children. Therefore, it appears that he was not a Nepalese Buddhist priest with children, by any means, on the other hand he was most probably a Nepalese Buddhist monk, scholar of great repute who flourished in Nepal in the 10th Century A.D., as no Tibetans, who visited Nepal since the 11th century A.D. studied under him. Dr. R.Ram writes that most probably the Nepalese Buddhist Scholars, such as Pham-thin-pa, his younger brother Vāgīśvara and Kanakaśrī,

were the Nepalese Vajračāryyas who were known for their characteristic exposition of the Māropa's system from the Nepalese Buddhist point of view. He further writes that the Vajračāryas were strong religious forces of the Buddhist community of Nepal during the time of Nanyadeva (1097 A.D. - 1147 A.D.). They guided the social/behaviours of the Nepalese Buddhists. The Buddhist vihāras were studied with them and many esoteric cells of Buddhist mystics flourished during this period.

However, Mr. B.H. Hodgson writes that according to the Buddhist literature (later) the Vajra Ācārya is he who has a wife and children, and devotes himself to the active ministry of Buddhism. He also observes, out of the total disuse of monastic institutes, an exclusive minister of the altar, denominated Vajra Ācārya, had derived his name, office, and existence in Nepal, not only without sanction from the Buddha scriptures, but in direct opposition of their spirit and tendency.

2. Ram, Ibid, P. 144.
EXISTENCE OF THE NEPALESE BUDDHIST PRIESTS: Most probably Vajrayana ritualism flourished widely in Nepal in the 11th century A.D. Nepal became a great centre of Tantric Buddhism in the 11th century A.D. Many Tibetan Buddhists came to Nepal and studied Tantras under the Nepalese Buddhist scholars and a few Indian Buddhists went to Nepal for Tantric practice in this century. Many Buddhist *tantricl* Tantric texts including a few Buddhist priests' manuals were copied in Nepal in the 11th century.  

1. Ms. *catuspithanivandhaḥ*, of NS 165 (= A.D. 1045), Ms *catuspithasadhanaśākṣepaḥ* of NS 165 ( = A.D. 1045), Ms *Vajrāvalī Tantra* by Abhayaśas Gupta copied in NS 202 ( = A.D. 1082) and Ms *Acāryakriyāsamuccaya* (= Vajrācārya Kriyāsaṃucchaya) by Mahāmandalacārya Pañcita Avadhūta śrī Jagaddarpan copied in NS 211 (= A.D. 1091) are Buddhist priests' manuals. Ms. *catuspithanivandhaḥ* concerns with 'Vali, Homa, and 'Yāga' Etc. (Vali homa Yāga Viṣayāḥ). H. P. Sastri writes that *catuspitha Nibandha* seems to be a liturgy on the *catuspitha Tantra*. It explains the word Ātmapiṭha. Mr. H. P. Sastri also writes that *Catuspithasādhanasamkṣepaḥ* seems to be a short liturgy. It concerns itself with all six cruel rites:—propitiation of angry deities, homes, mystic

3. Ibid., from the Golphon of MS. Catuspithanibandh (NWPDSP, Pt. I, P. 156-58) it seems that Catuspithasādhanasamkṣepaḥ of MS. 165 and Catuspitha nivandhaḥ of MS. 165 are the same MS.

circles, etc. As this ms. was copied in 1045 A.D., the antiquity of this form of secret worship must be some centuries older than this date. 1 MS Vajrāvalī Tantra is a priestly manual of the Vajrayāna school of Buddhism. It treats of offerings to deities, consecration of images and temples and similar topics. 2, 3 MS Acāryakriyāsamuccaya is a compilation of the duties of a Buddhist Acārya from various sources with the object of attaining success in occult matters. It begins with an obeisance to Herukā. It defines a vajrācārya and gives rules for the consecration of temples, etc. 4 Thus the very presence of these priestly manuals in Nepal in the 11th Century A.D., indicates that Vajrayāna rituals of all varieties as well as the Buddhist priests existed in Nepal since as early as the middle of the 11th century A.D. So it is not unusual to think that a class of Buddhist priests called vajrācārya appeared in Nepal within the 11th century A.D. But unfortunately, the available historical documents of the middle ages until MS 305 (= A.D. 1185) are quite silent about the existence of Buddhist priest class like Vajrācārya in Nepal during this period. However, the earliest notice of the priest class like Vajrācārya is found in the colophon of MS. Manthāna Bhairava Tantra of MS 306 (A.D. 1186). Although the existence of the Buddhist priest class like Vajrācārya in Nepal is unknown to the period upto MS 305, the references to the Vajrācārya in the Nepalese inscriptions and the

2. Ibid.
3. Ibid.
Buddhist manuscripts copied in Nepal of the period up till now since M.S. 306 are numerous. A list of the names of a few Vajrācāryyas who flourished in Nepal in the middle ages up till M.S. 535 (= A.D. 1415) when one Āgāsiddhi guru Śrī Vajrācāryya Vaidya Tuhudeva was residing with his two wives and children, is given herein:

(i). MS. Manthana Bhairava Tantra of M.S. 306 (= A.D. 1186) mentions one Nagesvara Śrī Karmasānta Vajrācāryya as a custodian of the MS.

(ii). MS. Kriyāsaṅgrahasa Paññikā by Mahāpandita Kuladatta was copied in M.S. 337 (= A.D. 1217) for Vajrācāryya Udayārīka.

(iii). MS. Niśpadayogāvalī of M.S. 356 (= A.D. 1236) mentions one Kāyastha Vajrācārya Bhikṣujñānaraṅgaṇa as who resided in Jayamanohara Varnaṇa Mahāvihāra as a disciple of the MS.

(iv). MS. Kriyasangraha Paññikā was copied in M.S. 373 (= A.D. 1253) by Bhikṣu Vajrācārya Viramati.

(v). MS. Chāndravyākaranā of M.S. 476 (= 1356) mentions one Vajrācāryya Śrī Kṣemendra who resided in Śrī Yokhaṭthavihāra.

(vi). MS. Amarakoṣa of M.S. 500 (= A.D. 1380) was copied by Vajrācāryya Śrī Jasacandana.

(vii). MS. Pañcarakṣa of M.S. 516 was copied by Vajrācāryya Śrī Manikārāja Chandra.

(viii). MS. Devi Mahātmya of M.S. 518 (= A.D. 1398) was copied by Vajrācāryya Śrī Sugatacandra during the reign of Dharmanalla.

7. CPMDN. Pt. I. Preface.
PART II

VAJRACARYA AND BHIKSU AS BUDDHIST PRIESTS

Two classes of Bāhras alone - the Vajrācāryas and the Bhikṣus can enter the Buddhist clerical profession. They perform all the duties of the priests and monopolise all the privileges attached to the office of the priest.

The Vajrācārya is called Gūbhāl in Newari. Therefore the Vajrācāryas are also known as Gūvāju. The Vajrācāryas are also called gūrubhadāda or Gūrubhadāda or Gūrubhaṭāra or Gurubhaṭāja in the inscriptions of the later middle ages. Whereas the Bhikṣus are collectively known as Bāde or Bare. In the records of the later middle ages the Bhikṣus are called 'Vādīde'.

D.R. Regmi observes, "The Nepalese Bhikṣus of the day strictly adhered to the rule of the Buddha emphasised in Lalitavistara, which said that the monks should be enrolled only from the ranks of the Brāhmaṇas and Kaśatriyas". Later when Buddhist monks returned to domestic life, the Buddhist Vajrācāryas took pride in calling themselves descendants of those Brāhmaṇas who had taken to monkhood and accepted priesthood as profession in conformity to the injunction of the Śāstras as legacy and heritage. Although the priest class was an innovation for the Buddhist

3. " " " 28, P.45.
community, it seems that the adoption was not so much accompanied
with discomports to the Brāhmaṇa born monks. The Bhikṣus, how-
ever, claim a descent from monks converted from the Kṣatriya
class. The Vajrācāryas guided the rituals and obtained the assis-
tence of the Bhikṣus or Sākyabhikṣus in the performance of the
of the rituals as the occasion arises. Although the Bāre enjoys
the status in caste relation as the Gūvā, ordinarily they could
not perform the duties of the main priest.

The Brāhmaṇas because of their poor number could not
reach castes in the lower grade. They helped the Buddhist ex-
monks to secure the position of priests in the society. Ritual
practices conducted by Gūvājus are as much elaborate as those of
the Brāhmaṇas. The mantras and hymns of prayer are in Sanskrit.
The annual ceremonial performances are also alike. It looks quiet
certain that they borrowed freely from the Brāhmaṇas, but they
renovated the ritual practices as suited their purpose.

Since the middle ages (1372 A.D.), the Buddhist priests
and their assistants required in the Buddhist rituals like Laksā-
huti Vajña are: one Mūla Vajrācārya or Kṛṣṇakartā Vajrācārya, one
Bheṣ assessment Sākyabhikṣu or Sthavira, and one Tithipradātā Daivajñā.
The chief priest is named as Acārya, or Mūla Vajrācārya or Gūru-
bhadāda etc. Others assisting him get the same names as those of
their counterpart parts in the saivite rituals.

V AJRĀCĀRYA AS A PRIEST

It has already been mentioned that Vajrācāryas app-
eared in Nepal as early as the last quarter of the 12th Century
A.D. The Vajrācārya is the name of the higher order of Nēvari
Buddhist priests. The Vajrācāryas are the only regular and recognised priests of the Newari Buddhists in Nepal. The Vajrācāryas are qualified to officiate at all sacred and religious ceremonies such as at marriages, at rites in honour of the dead, at the ceremony called Homo or Yajña and on all occasions, both public and private, for worship, or merely for festivity where the presence of a priest officially is required. Moreover, according to the colophons of MSS. the Vajrācāryas were also engaged in copying Buddhist scriptures and passed their time in the studies of Buddhist literature throughout the middle age. The ms. Mānavā-Nyāya-Sastra or Nārada-sanhitā of NS. 500 (= A.D. 1380) was copied by Vajrācārya Lūṇabha-dra, a Sākyabhikṣu who resided in Kīrttipuṇya Mahāvihāra in Bhat-gaō. This shows that the Buddhist Vajrācāryas who excelled in calligraphy were also engaged extensively in copying Hindu MSS. such instances may be multiplied. The Vajrācāryyas were the best scribes in the Darbar Library of Nepal as noted by H.P. Sastri. The Svayambhūnāth inscription of NS 492 (= A.D. 1372) records the performance of Laksahuti Yajna (one lac ahutis) by Buddhist Vajrācāryas in connection with the repair and the restoration of the stūpa. This shows that Buddhist Vajrācāryyas were also employed as priests in all sorts of priestly duties as early as the 14th Century A.D.

In the late middle ages the Vajrācārya belongs exclusively to the class of Gūbhārju which is an abbreviation for the Newari term Guru-bhāju. They were also called Gurubhrat (Gurubhadāda or Gurubhaḍāda) in the inscriptions of late middle ages.

In modern Nepal the Gūbhārjus, however, do not restrict themselves to priestly duties. They also follow various pursuits.

In order to earn their livelihood, those only, who are sufficiently well educated, and possess the requisite technical knowledge, officiate as priests on all occasions when their services are required. But they too, spend the greater portion of their time in secular employments. Although the Vajrācāryas normally pursue their own crafts like all other Bāṇras, they occupy the highest position in the Buddhist community. For no aspirant to the higher knowledge can hope to gain access without the power and guidance of the Vajrācāryas. Now a days there is no thought of higher knowledge gained by a Vajrācārya. A boy of Guvā-caste is consecrated as Vajrācārya just because that is his caste. They are not expected to be especially learned. He is to know only how to perform the rites of which the homa-sacrifice is the most important.

Before attaining manhood every Gubharju is required to be initiated into the duties of a Vajra Acarya. He is taught the duties of a priest when he is a lad. He is eligible for initiation at any time previous to his becoming a father. Once having been initiated, it is quite optional with them whether they will in future perform the duties of priest, or devote themselves entirely to secular affairs.

If a Gubharju fails to qualify himself for the sacred office of a Vajrācārya due to poverty or any other cause before becoming a father of a child, then he is not only in eligible to become a Vajrācārya but he and his descendants are permanently degraded to the rank of a Bhiksau from the date of the child's birth. They can never recover at any future period the spiritual inheritance and social position which they have lost. Whenever such cases occur, the penalty of degradation to the rank of Bhiksau is strictly enforced. A gubharju, who is degraded to the rank
of a Shikṣu, is only able to perform the duties of a Bhikṣu.

Every Vajrācārya must necessarily be a Gubhārju. A Bhikṣu, however wealthy or learned, can never become a Vajrācārya. The only persons, who are not Gubhārjus by birth, who can be admitted into the sacred rank of Vajrācāryas and are allowed then to perform the duties of a Vajrācāryā, are Brahmānas of pure descent. Brahmāpa-lads are adopted occasionally by the Gubhārjus and are duly initiated and educated as Vajrācāryas.

THE BHIKṢU

Of the different grades of Bānnas the name of the class of Bhikṣu is still retained. But like all other Bānnas, the Bhikṣus have secularised, and now practise an hereditary trade as workers in gold and silver.

Nevertheless the Bhikṣu is the assistant of the Vajrācārya at all sacred and religious ceremonies. The Bhikṣu is allowed to assist the Vajrācārya in a subordinate capacity at the different public and private religious ceremonies and festivals. The Bhikṣu performs all the inferior duties which are below the dignity of a Vajrācārya to attend to. He is the general superintendent of all the minor details belonging to the various festivals. But he is not a priest. In his official capacity he is looked on as mere servant and assistant to the Vajrācārya. He is never allowed to encroach upon the duties or privileges of the Vajrācārya who is his spiritual superior. He is never allowed to perform any of the higher and more sacred functions of a priest. For instance, at the Matsyendranātha yātra the Shikṣus wash, clothe, and unclothe the image of the god.

1. Dr. Oldfield, Op. Cit. Vol. II. Ch. IV.
They carry the sacred image from one place to another whenever it is necessary. They have the charge of the image of the God as well as of his robes, ornaments, ear, etc. But in a few cases the Bhiksus render the service of a worshipper in minor temples.

1. Dr. Oldfield, op. cit., Vol.-II, Chapter IV.
SECTION III
MARRIED NEPALESE BUDDHIST MONKS

PART I
BUDDHIST TEXTS ENCOURAGING THE ABANDONMENT OF CELIBACY OF THE BUDDHIST MONKS

The Vajrayāna School of Buddhism worked to destroy the sanctity of monastic settlements. It mitigated the idea of celibacy of the Buddhist monks. The theories peculiar to tantric Buddhism might have helped to prepare the way for the abandonment of celibacy of the Buddhist monks. The subject matters of a few Tantric Buddhist Texts reveal this fact. MS. Candamahāroṣana Tantra is a Saṃgīti. The place from which Buddha (Vajrasattva) uttered this tantra is the female organ of Vajradhātuvārī. The Saṃgīti teaches that the highest bliss, Nirvāṇa, of the Buddhist can be attained only by the union of man and woman, the man representing Upāya or Buddha, and the woman representing Bodhi or Prajñā or Dharma. Candarosana is the most important figure in the celebrated Candamahāroṣana Tantra dedicated to his worship. Candarosana is always represented in yab-yum. Candarosana is also called Mahācandarosana, Candamahārosana and Acala. His worship is always performed in secret and the god is kept secluded from public gaze. Its commentary entitled candamahāroṣana Tantra Padmāvatīnāma Panjika by Mahāpanditaḥ Mahāsukhavajra copied in NS 417 (= A.D. 1297) explains that pleasures are of four kinds: embracing, kissing, pressing the breast, and pricking with the nails, i.e. imprinting nailmarks, etc. These last as long as the

thunder bolt is in union with the lotus. 1 MS. Herukā Tantra 2 is a work of the Sahajayāna in which people tried to rise to eternal bliss from sexual pleasure, a doctrine of salvation which a thousand years back was much in vogue in Eastern India. It treats of the worship of Herukā and Vajrayogini in each other's embrace, a secret and mystic worship, much in vogue in Nepal. The Nepalese call this union sambhara or restraint, and are very unwilling to show the image or to give out its secrets. The worship is performed with all the paraphernalia of a Tantrika rite, as the counting of beads, the offering of clarified butter, the five MS and so forth. 3 Amongst the deities emanating from the Dhyāni Buddha Akṣobhyā Herukā stands pre-eminent. Herukā is one of the most popular deities of the Buddhist pantheon and a regular Tantra, the Heruka Tantra, is devoted to his worship. Herukā is worshipped singly as well as in Yab-Yum. When he is in Yab-Yum he is generally known as Hevajra. 4 In the Hevajra Mandala of the Viśpanayogavāki, Herukā is the principal deity, thus showing that there is only a very thin line of demarcation between the two, Herukā and Hevajra. When Heruka is accompanied with his Prajñā, he begets the name of Hevajra. 5 MS. Cakrasambhara is attributed to Herukā, which is another form of Akṣobhya Buddha, who is represented as the source of all secret and mystic worship among the Buddhists. The subject of the Saṅgīti is the cult of Herukā and Vajravārāhī. It treats of mystic circles, secret ablutions, etc. Sambhara is only another form of Hevajra.

1. CPMDN, VOL.-II, Preface.
2. CPMDN, VOL. II Preface.
3. CPMDN, VOL.-II, Preface.
Sambara is the principal deity in the Sambara Mandala of the Niṣpannayogāvaśī. The Sakti of Sambara is Vajravāraṇī. Sambara thus is only another form of the great god He. God Yogāmba is the principal deity of the Yogāmba Mandala of the Niṣpannayogāvaśī. He embraces his Prājñā Yānādākīka. MS Mitapadāpāṅgikār by Durjaya Candra makes an obeisance to Yogāmba who sits in the midst of a cakra or a circle of female deities, forty in number, and thought enjoying their company, restrains himself. It is one of the works based on the catus pithatantra. MS. Vasatatiłaka by Kṛṣnapādācārya has been taken from the Yogapītha of the catuṣpīthatantra. The object of the work is the good of the whole world after attaining success in the art of union. The work treats of the worship of He and Mahāsambara. MS. Dākinījālasāmbarana, a work of the Vajrayāna school, is a work on the secret worship of Vajravāraṇī.

But for lack of evidence in reliable source material we can not be definite about the period when the theories peculiar to Tantric Buddhism, according to which the highest bliss, Nirvāṇa, of the Buddhist can be attained only by the union of man and woman, and people can rise to eternal bliss from sexual pleasure, was in vogue in Nepal. However, from the colophons of the Buddhist mss. copied in Nepal and the Tibetan source material it is quite evident that the mss. which contain these peculiar theories, were present in Nepal since the beginning of the 10th Century A.D. MS. Yogarantarālā was copied in NS 396 (= A.D. 919) in Nepal. It is a pañjikā commentary

on the Hevajra Tantra. Another copy of MS. Yogarantamālā by Kṛṣṇa-
cāryya or Kāṅkṣapāda is written in much older transitional gupta
character.\(^1\) Mahapanditācāryya Vāgīśvarakīrtī, a contemporary of Mīchā
(A.D. 982 - 1054), who compiled MS. Saṁśipta abhisēkavādī in Ne-
pal during the reign of Rudrādeva (1008 A.D. - 1015 A.D.), taught
many Tibetans in Nepal the precepts of Kālacakra, the cycle of Sam-
vara, the exposition of the cycle of Hevajra and other cycles, ac-
cording to the system of Nāropa. The Tibetan Venerable Mar-pa-Lho-
 brag-pa (b.1012 A.D.) spent three years in Nepal and heard from
Nepalense spyīthepa some tantras including MS Catuspitha mahāyoginī
tantranāja and others. The Tibetan Mar-pa-Dopa (b.1043) translated
many Buddhist Texts belonging to the Cycle of Saṁvara in Nepal. In
the last quarter of the 11th century A.D., Mahākarunā, a famous Nepa-
les Buddhist scholar of the 11th Century A.D., taught many Tibetans
the cycle of Saṁvara. MS. Catuspithāloka, which seems to be a com-
mentary on MS catuspitha Tantra, was copied in NS 132 (= A.D.1012)
in Nepal. MS. Catuspīthā Tantra was copied by a Nepalese of the 11th
century A.D. MS. Hevajra Tikā was copied in NS 210 (= A.D.1090 )
in Nepal. MS. Yogāmbara Saṁdhana was copied in NS 235. MS. Mitapāda
Pañjikā by Durjayacandra was copied in NS 261. MS. Catuspīthā Mahā-
tantra was copied in NS 265. MS. VajrayoginīSaṁdhana, a work of the
Sahajayāna School, was copied in NS 274 (= A.D. 1154) in Nepal.
MS. Candamahārosana Tantra was copied in NS 417 (= A.D. 1297) in
Nepal. Nepalese Hu-mu-ākar-po taught Vajravarāhi Cycle to the
Tibetans in Nepal.

Nevertheless, Dr. P. R. K. O. sheds some light on the subject.
He writes that during the period between A.D. 1140 to A.D. 1255
Yab-Yum pantheon became an urge in Nepal by the feudal society. The
\(^1\) C.P.M.D.N. Vol.: II, p.44. No. III. 347 D.
Artists took delight in representing Buddhist deities in Yab-Yum postures. Attainment of Buddhist spiritual ideas through sexual practices was approved by this art tradition.

PART II
INDIAN AND TIBETAN INFLUENCE ON NEPALESE BUDDHIST MONASTIC ORGANISATION

Nepalese Buddhism had close connection with eastern and northern India on one hand and with Tibet on the other hand since the 7th Century A.D. Changes taking place from time to time in these regions influenced the situations in Nepal. Dr. Ram also throws light on the condition of Buddhism prevailing in the eastern and northern India during the last quarter of the 12th Century A.D. He writes that Buddhist monasteries had become big centres of wealth. Buddhist monastic heads related to agricultural activities spared no means in extortion of wealth or produce from the petty peasant labourers. Buddhist monks and nuns in the monasteries were leading luxurious life. Dr. Ram, op. cit. P. 152.

A social analysis of the art, sculpture, and architectural designs of the architectural designs of the monasteries of the period reveal the immoral ways of daily life led by the feudal lords and their religious lackeys in Buddhist monasteries. In the garb of esoteric or tantric practices, in fact, sexual pleasures were enjoyed by the Buddhist in northern and eastern India. At that time Indian Buddhism was tantricism, worshipping of female energy in conjugation with male energy. The siddhārṇyas had considerably lowered down social

status of Buddhism by their oversimplified interpretations of the
Charyagitas and Dohās. In the name of tantric practices and search
of Mahasukha, the supreme bliss involved in complex sexuality prac-
tices they actually indulged in sexual relations with the female mem-
bers of the lower social orders of the society. Under these circum-
tances, the Turkish invaders concentrated their eyes over these re-
gions where rich Buddhist monastic establishments of Nalanda, Uyan-
tapuri, Vikramasila, Jagattala were flourishing with reputation.1
during the period between A.D. 1185 to A.D. 1200 great events took
place in eastern India because of the Turkish invasion. About A.D.
1200 Shakhtyar Khilji made an attack over these Buddhist pontifical
establishments. The conquests of Shakhtyar Khilji brought panic
also among the Buddhist centres of Bengal. The Turkish invasion brought
immeasurable plight for the Buddhists in the Eastern Indian regions.
Many of them took asylum in Nepal and many other countries. The nor-
thern Indian regions also had the repercussions of the Turkish on-
slaughts. The Buddhist monks of these regions also fled to Nepal.

In the second half of the 12th century A.D. the Pala dy-
nasty was no more on the scene. The Pala dynasty was replaced by the
Sen dynasty. The decline of Pala Dynasty of Bihara and Bengal snatched
away the general facilities enjoyed by the Buddhists in this region.
The Sen kings of Bengal and Bihara were patrons of Brahmanism. Willal-
sera (A.D. 1158 - 1179) made important social reforms and revived
orthodox Hindu rites.

MS. Adikarmavidi by Tatakara Gupta gives much valuable
information about Buddhism in Bengal during the Pala period. At

2. Ibid, P. 156, 158, 159.
the time when the author wrote, there were numerous Buddhist priests who led married lives, they were called Āryas. They had a position below the monastic order. The āśīras had lost their original importance and have become mere sacraments, even Bodhisattvahood was granted by priests. In this connection Mr. H.P. Shastri observes, "In the leaves before us, there is not much of the secret worship; so the Bengal form of Buddhism seems to have been much purer than the Buddhism of Nepal." Hence this ms. is a direct evidence of the existence of married Buddhist monk priests in Bengal during the first half of the 12th century A.D.

We have also an information of the existence of married Buddhist monks, who lived in a monastery with their wives and children, in Kashmir before the middle of the 12th Century A.D. According to Kalhana's Rajatarangini, the Chronicle of the kings of Kashmir, Yūkadevi, one of the wives of King Meghavahana, who was a great patron of Buddhism, built a very magnificent monastery in Kashmir, she placed in one half of this monastery those Bhiksus whose conduct conformed to the precepts and in the other half those Bhiksus who were married and had children, cattle and property. These married monks were being looked down for their life as a house holder.

Thus the Buddhist monks of Kashmir also adopted married life within the first half of the 12th century. There is also an instance of a monastery in Tibet in which married Buddhist monks resided with their wives and children. Brogmi, a Tibetan Buddhist monk, founded the monastery of Sa-skya in 1073 A.D. He was also the founder of the

2. Ibid. Preface.
spiritual teachings of the Sa-skya-pa school of Tibetan Buddhism. The monks of the Sa-skya-pa school of Tibetan Buddhism led married life with prior sanction of religious laws and monastichood was hierarchical during the period between A.D. 1260 - 1295. Thus we find that Indian Buddhist monks adopted married life within the first half of the 12th century whereas the Tibetan Buddhist monks returned to domestic life in the second half of the 13th century A.D. Emotionally and ideologically living in close connection with India and Tibet, Nepal could not remain indifferent towards significant changes taking place in the monastic orders of eastern India, Kashmir and Tibet. Hence Nepalese Buddhist monks also adopted married life within the 13th century A.D.

PART XII
HARRIED MONKS

From the Nepalese inscriptions and the Colophons of ms. copied in Nepal it is quite evident that celibacy on the part of the Buddhist monks was no longer compulsory in Nepal since the 13th Century A.D. Nepalese Buddhist monks began to return to domestic life marrying women since the second quarter of the 13th century A.D. Although Nepalese monks adopted married life, yet they took good care not to denounce any of the privileges attached to a monastic life. They retained the possession of their respective monasteries. They also established in them a right of residence in perpetuity for themselves and their descendants. Although the ex-monks and their descendants employed themselves solely in secular occupations, yet they continued to reside in the monasteries with their wives and...
children and to retain their previous monastic epithets. The documents where these facts are mentioned are as follows:

(1). Colophon of ms. Kāranda-vyūha-mahā-yāna sūtra ratnarāja, copied during the reign of Mahārāja dhirāja paramesvara paramabha-
ttāraka sri sri Jayasimha-deva\(^1\) (Jayasimhalladeva of 1271 A.D.--
1274 A.D.)\(^2\) This ms. is a pious gift of Pravaramahā (Yāna) Jay-
inah paramopāsaka Sākyabhikṣu sri Jāvarāja's son, Sākyabhikṣu sri
Anantarāja and his family members. The donors are Sākyabhikṣu sri
Jāvarāja, his wife Dralhavelakṣṇī, his son pious Sākyabhikṣu sri
Anantarāja, his wife otakilakṣṇī, his son Sākyabhikṣu sri Jāvarāja,
his wife Mukundā, his son Sākyabhikṣu sri Rujantāsi and Anantarāja's
daughter Amu, who were residing in the Mañjuśrīnakavihāra in Kath-
mandu.

(ii). Guita behil inscription of MS 368\(^3\) (= A.D.1248) mentions
one Paramopāsikī Bhikṣūṇī Śrīmalayaśrī.

(iii). A copper plate inscription of MS 508\(^4\) (= A.D.1388)
figures one Śrī Maṅgacandraṣṭha-vīra's son, Śrī Maṅgacandra.

(iv). The earliest notice of a married Vajrācāryya is found in
a copper plate inscription of MS 535\(^5\) (A.D. 1415), where one Aga-
siddhi Guru Śrī Vajrācāryya Vaidya Tuhudeva, his wife Indralakṣṇī,
his second wife Jayalakṣṇī, his son Phyakudeva and his daughter
Sukāralakṣṇī are mentioned as donors. The colophon of ms. Aparimi-
tayurnāma-Mahā-yānasūtra of MS 760 (A.D. 1540) is the first
next document which mentions another married Vajrācāryya named Śrī Ratna-
traya who was residing in Talusura Mahāvyāha with his family and

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Kranankavi 212, visaykha 167.
3. Regmi, Ibid, P.12, No.XXXII.
4. Regmi, Ibid, P.130, Ins. No.XXXII.
6. CSMASB, Yun-1, p.40
whose son named Vajracarya Sri Vrsasimhadeva copied this ms.

Guitabahil inscription of NS 635¹ (A.D. 1515) is the earliest document which mentions that one Brahmacarya bhikshu Sri Jakharaja returned to domestic life and began to live in Gustala Mahavihara with his wife Manamayi and their son Vijaya Simha Dhāra.

### SECTION IV

THE DESCENDANTS OF THE NEPALESE MARRIED MONKS

The expressions like Sakyavamsoddhijate, Sakyavamsottana, Sakyavamsodhava, Sakyavamsaprasuta, Sakyatanjuc, Samudbhuto vaniso and Sakyavamśa are figured in different Nepalese inscriptions of different ages of the medieval period since the very beginning of the reign of Jayasthitimalla (1388 AD - 1395 AD). The literal meaning of these expressions is not that the persons concerned in these records were born in the family of the Sākya. So these expressions cited above may mislead the scholars to infer that the descendants of the Sākya of Kapilavastu were living in the Nepal Valley in the late middle ages. According to the Mahāvagga of the Pali Tipitaka and the Mula-Sarvastivādavinya, some of the Sākya of Kapilavastu fled to Nepal and took refuge there during the lifetime of Buddha when Kapilavastu was invaded by the king of Kasala named Virudhaka and the race of the Sākya of Kapilavastu was massacred. This information of the Buddhist scriptures also may encourage some of the scholars to draw such a wrong conclusion. But

4. Regmi, Ibid, P.37, No.27.
there was no trace of the Sākyas of Kapilavastu anywhere in the Nepal Valley in the middle ages. On the other hand, all the available Nepalese documents concerning this subject clearly indicate that the persons, who are said to have been born in the Sākyavamsa, were born actually in the family of the Buddhist ex-monks called Sākyabhikṣu or their descendants, although they claimed that they were born in the Sākyavamsa. It is already proved that a Sākyabhikṣu means a Buddhist monk of any rank who follows the doctrine of Sākyasimha Buddha. When Buddhist monks returned to domestic life, they formed a class of their own. Then the Buddhist community granted them a position of social and religious superiority over all other Buddhists very similar to that which Brahmanas hold over all other Hindus. Therefore, the descendants of the Buddhist ex-monks took pride in calling themselves descendants of the family of Sākyabhikṣu by using the epithet Sākyavamsabhava. Similarly, the wife of Mānasākharāma, Jaitra Lakṣmī, called herself 'Sugatavāsāvatārīṇī', which means she who was a Buddhist by birth.

The passages, where the fact is mentioned, are given herein:—

(i). Bhairabahil copper plate inscription of M.S. 508 (A.D. 1366) records that Mānasandra is the son of Mānasacandra Sthavira who was undoubtedly a married Buddhist monk. Nevertheless this document mentions Mānasandra as the moon who was born in the family of the Sākyas.

(ii). In Visvakarma Vihara copper plate inscription of M.S. 631 (A.D. 1511) the eldest and the youngest sons of Sākyabhikṣu Śrī Rūpateja, who lived in Śrī Cakavihāra with the members of his family

1. Rājini, Eri, Pt. II, II, P. 34, No. XXX.
are addressed as Sākyabhikṣu, whereas his two grandsons are recorded as the descendants of the Sākya family (Sākyavarddhana).

(iii). Durukhyo-bahā, inscription dated NS 759\(^1\) (A.D. 1639) mentions Śrī Amṛtasūryābhadra, the father of Sākyabhikṣu Śrī Jivarājabhadra, as the descendant of the Sākya family.

(iv). In Itam-bahal inscription of NS 502\(^2\) (A.D. 1382) Jaitralakṣmī, wife of Madanarāmavarddhana, is mentioned as a descendant of the family of Sugata (Buddha).

**SECTION V**

**BHIṢUṢAṅGHA AND BHIṢUṆĪṢAṅGHA**

In India Buddhist Bhiksūṣaṅgha as well as Bhiksūṇī Saṅgha were formed during the life time of Buddha. But about a century after Buddha’s death a Schism occurred in the Buddhist Church, as a result of which a new school of Buddhism under the name of Mahasāṅghikas was formed. The Chinese Buddhist monk pilgrims found the Mahasāṅghikas in different parts of India in the 7th Century A.D.

From the Nepalese inscriptions it is quite evident that Nepal was a great Centre of the Mahasāṅghika School of Buddhism during the reign of the Licchavi rulers of Nepal. The earliest reference to the Mahasāṅghikabhiksūṣaṅgha is in the Sānku inscription of the time of Marendradeva\(^1\) (642-43 A.D. - 685 A.D.) So it appears that Gaurihara in Sānku is the first centre of the Mahasāṅghika School of Buddhism in Nepal. According to the report of the Chinese Buddhist pilgrim Hiuen T’sang there were above two thousand Buddhist monks, who attached to both the Hinayāna and the Mahāyāna School of Buddhism, according to Regmi, op. cit., p. 136.

in Nepal in the beginning of the 7th Century A.D. The earliest notice of the Mahāyāna School of Buddhism in Nepal is found in Cañpatol inscription of about the time Amśuvarma¹ (598 A.D. - 623 A.D.). But the existence of the Hinayana School of Buddhism in Nepal cannot be proved for lack of evidence in reliable source material. On the contrary, the earliest reference to the Vajrayana school of Buddhism in Nepal is in Gokarna inscription of Amśuvarma² (598 A.D. - 623 A.D.).

**Bhikṣusāṅgha:** The earliest notice of the 'Aryabhikṣusāṅgha' in Nepal is found in Cāpaḥil inscription of about the time of Vṛṣadeva (383 A.D. - 408 A.D.). Most probably this 'Aryabhikṣusāṅgha' was formed by the monks inhabited in Carumati Vihara (Cāpaḥil). Similarly, each Vihara had its own 'Āryabhikṣusāṅgha' in ancient Nepal. There were fifteen Viharas in Nepal in the Licchavi period. Therefore, there were fifteen 'Āryabhikṣusāṅghas' in Nepal during the Licchavi period. The next reference to the 'Āryabhikṣusāṅgha is in Bandahiti inscription of the time of Amśuvarma. Maṅgal Bazar inscription of the time of Amśuvarma also mentions another 'Arya Bhikṣusāṅgha'. Besides, there was one country wide organisation of the Nepalese Buddhist monks known as 'Caturdīṣārya bhikṣusāṅgha' which seems to have co-ordinated the activities of all the 'Aryabhikṣusāṅghas' constituted in the existing monasteries in Nepal. MS. Hevajrātikā of NS 210⁷( A.D. 1090 ) mentions one 'Saṅghabhaṭṭāraka'. The latest notice of Bhikṣusāṅgha is found in Gaitabahil inscription.

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of the first half of the 13th Century A.D. The latest notice of Sangha is found in MS. Pañcarakṣā of NS 509 (= A.D. 1389). MS. Pañcarakṣā of Sangha – NS. 509 is a pious gift of Sākyaputra – parama Sugasangha – Śrī Malekgajajaka, a follower of Mahāyāna School of Buddhism, who lived in Śrī Vavchhāvīra. Nevertheless, a few names of Colibate Buddhist monks are found in different reliable historical Nepalese documents of different ages. The name of each of these monks along with the name of the document in which the name is mentioned is given herein:

(i). MS. Upnāsavijayanāmaka Dhāranī of NS 88 (= A.D. 969) is a pious gift of Paramācāryabodhigupta who followed the Mahāyāna school of Buddhism ( Pravaramahāyānayāyinah ) (ii) MS. Samputatikā or Sampuṭodbhava Kalparāja of MS 145 (A.D. 1025) is a pious gift of Śrī Gūnarāja Mahāsthavīra Śrī Prajñājuri Piṭaka. (iii) MS. Pañcarakṣā of NS 183 ( A.D. 1063 ) is belonged to Ācārya Stavīva (bhikṣu) Raviṇḍradeva who resided in Mānadeva Mahāvihāra. (iv). MS Astasāhasrikā Prajñāparasītā of MS 284 (A.D. 1164) is a pious gift of Bhikṣu Kumārabhadra, a follower of Mahāyāna School of Buddhism, who lived in Śrī Paranitāṇa Mahāvihāra, (v). MS. Pingalaratna of MS 313 (A.D. 1193) is belonged to Dvijavara Śrī Ananda Sramaṇa who resided in Mākhanatola, Kathmandu. (vi) MS. Mitapadā Pañjikā by Mahāmāndalācāryā Durjeyachandra is copied in MS 261 (A.D. 1141) by Bhikṣurācāryā Suvarṇabhadra who resided in Dakṣinavihāra, (vii) MS Dharma Samuccaya – Dharma-parāyaṇa of MS 293 (A.D. 1173) is copied by Bhikṣupūjita Srijāna who lived in Chandravihāra, (viii) MS.

(viii). MS. Heka premaha by Mahamandalacarya Sri Rahula gupta is copied in Saka, Sra. 1194 (A.D. 1272) by Srama Sra Jitariya who resided in Dhammanadhatu Vihara (IX) MS. Stasahasrik Prajesaramita of NS 404 (= A.D. 1284) is copied by Ghasrama Bhi- awacarya (Bhikshacarya) Kayastha Sugataarkhita who resided in Sra Jayamangala Varma Mahavihara, (X). MS. Bodhisayvatara Pahijka by Pardita Bhikshu Prajesarakama is copied by NS 196 (A.D. 1073) for Chanya Sthavira Bhikshu Buddhacandra who resided in Raghavanama vihara, Sugatalaya. (Xi). MS. Mahameghasutra of NS 494 (A.D. 1374) is a pious gift of Paramasaigata Paramakarunika Sakyabhikshu Sri Tejasandra Sthavira who resided in Chitamahavihara. (xii) MS. Krna- Yamari Tantra of NS 500 (A.D. 1380) is copied by Bhikshu Dharmaruk- gita, who was a great disciple of Sri Vanaratna Mahasthavira, (Para- magurocaraambujasevika), and who resided in Sri Salaksari- Mahavihara. (xii). MS. Subantaratrakara of NS 540 (A.D. 1420) is copied for himself by Sri Sri Lokesvara caranasevita Bhikshu Dharmarukgita who resided in Sri Yatradevi Mahavihara (XIV) MS. Srogharat Stotra of NS 592 (A.D. 1474) is copied by Sakyabhikshuracarya Sri Sri Hridayasena who resided in Salonikku Vihara. MS. Saundaragnadakavyam of NS.396 (A.D. 1276) addressed Mahakavi Asvaghoasa as Bhik- shoracarya. Visvakarmo copper plate inscription of NS 631 mentions 'Sri Sri Aryasangha' It appears that this Aryasangha belonged to the married monks of Nepal. So the MS. proves that the epithet Bhikshorac- sarya was issued by the celibate Buddhist monks, as Asvaghoasa was a celibate Buddhist monk.

Thus Bhiksu Sangha existed in Nepal until the end of the 14th Century A.D. Whereas the celibate monks existed up to the 15th Century A.D. at the latest.

The Āryabhikṣunīsaṅgha was present in Nepal along with the Bhikṣusāṅgha since the beginning of the 7th Century A.D. The earliest notice of the 'Mahāyānapratipannāryabhikṣunīsaṅgha' is found in Cāpaṭṭal inscription of about the time of AmŚuvarma (598 A.D. - 623 A.D.) Twenty four Buddhist nuns lived together in a Vihāra and formed a Biṣkunīsaṅgha. Thus the Buddhist-nuns and the Buddhist monks did not live together in one Vihāra. Each sect had its separate Vihāra and each Vihāra had its own Bhikṣusāṅgha or Bhikṣunīsaṅgha constituted by its inmates. Musum bahāl inscription of the time of Narendradeva (642-43 A.D. - 685 A.D.) mentions another Bhikṣunī saṅgha. But unfortunately no further reference to Bhikṣunīsaṅgha is found in the documents of the middle ages. It cannot be said with certainty when and how the Buddhist Bhikṣunīsaṅgha disappeared from Nepal for lack of evidence in reliable source material. Nevertheless, we have a few references to Bhikṣunī in a few inscriptions and colophons of mss. of different ages. It is not unusual to think that each of these Bhikṣunī, who flourished especially during the period between the 7th century and the 12th Century A.D., was one of the members of some Bhikṣunī saṅgha or other. The name of each of these Bhikṣunī along with the name of the document in which the name is mentioned is given herein.

1. Bahilītāl inscription inscribed in Gupta script mentions a Bhikṣunī as a donor. (ii). Ms. Aśtāsāhasrika Prajñāpāramitā 1
2. Ibid. No. 135.
3. Ibid. No. 161.
of NS 40 (A.D. 920) figures one Sākyabhikṣūṇī Sthavirānī Aksayamati who lived in Mahāvātigālavihāra (iii) MS. Saddharmapunjāgārika Sūtra of NS 202 (AD 1082) mentions Sākyabhikṣūṇī Yemendramātha, a devoted Mahāyānist, who resided in Cakravāti-Mahādevi-Mahāvihāra, (iv). MS. Āstasāhaerikā Prajñāpāramitā of NS 284 (A.D. 1164) refers to a Bhikṣunī named Somamatī, a devout mahāyānist, as a donor of the ms. (v).

A famous Nepalese Bhikṣunī named Puṣpā, who was also called a yoginī, visited to Tibet in 1168 A.D. (vi) Sāntighat Caitya inscription of NS. 767 (= A.D. 1647) mentions one Bhikṣunī Jamunā as one of the donors who donated for repairing the Caitya.

Thus Bhikṣunīsaṅgha existed in Nepal as late as the end of the 12th Century A.D. But since the 12th Century A.D. the influence of Vajrayāna was so largely felt that Bhikṣunīsaṅgha totally disappeared from Nepal at the end of the 12th Century A.D. But from the few existing historical records it is quite evident that at least a few celibate Buddhist nuns were present in Nepal throughout the ages even after the Gurkha conquest.

ACTIVITIES OF THE BHIKṢUNĪSAṄGHA: The prevalence of the practice of granting lands for the maintenance of the Buddhist monks enabled the Nepalese Buddhist monks to lead a life, exclusively devoted to the profession free from the cares and anxieties for the bare necessities of life. They were also to live in safety and in peace and to pursue bearing and spiritual practices. They studied Buddhist literature and copied them. A few Buddhist MS belonging to the

2. MPSR, Vol. VIII, Pt. I, P. 45
Licchavi period were discovered in Nepal. These might have been copied in Nepal by the Nepalese in every possibility but for lack of direct evidence it cannot be said with certainty that these mss. belonged originally to Nepal. Buddhist mss. copied during the period between the 5th and the 7th centuries A.D. and discovered in Nepal may or may not belong to Nepal originally. In ancient Nepal Buddhist monks and nuns lived in the cloistered seclusion of the monastery practising meditation and undergoing penance also. They were engaged in intellectual pursuits and academic research. They also propagated Buddhism and converted many non-Buddhists to Buddhism. They followed and propagated the Buddha's fundamental teachings which are different from those in the vedas. That is why the Buddhist preachers were called wrong arguers, persons of evil wisdom and atheists, who always mislead the people, by the followers of Saiva-Visnuism in the Harigaon pillar inscription. Buddhist monks and nuns of all the sects worshipped the images of Buddha. The followers of the Mahayana school of Buddhism also worshipped the caitya and the images of the Bodhisattva Avalokitesvara. The paraphernalia used in the worships of the Buddha and the Bodhisattva by the Buddhist monks and nuns were flowers, lamps, incense, vermilion, music, etc. From the Harigaon inscription of Amsuvarmā dated Samvat 32 (A.D. 605) it looks quite certain that up till the time of Amsuvarmā the tantric deities could not hold any important position in Nepal. The Buddhist monks and nuns residing in a particular monastery were held in high esteem at that time. Thus Nepalese Buddhist monks and nuns devoted themselves exclusively to their religious duties in Nepal in the Licchavi period. Nevertheless, it is quite evident from two Nepalese inscriptions that some of the Buddhist monks were engaged partly in duties other than religious
in Nepal since the second quarter of the 7th Century A.D. the Pasupati inscription of Jayadeva II dated Samvat 157 (A.D. 733-34) figures a Buddhist monk scholar named Buddhakirti who seemed to have been a court poet of the Licchavi king Jayadeva II. According to Marendra-deva's inscriptions of Samvat 103 the Caturdisäryabhikṣu Saṅgha became the absolute proprietor and landlord of any property within the confines of the agrahāra specified in the record. The Áryabhikṣusamgha was empowered to collect taxes on shops, markets, weights and measures. If anybody living within the delimited 'Agrahāra' area committed five crimes, everything else, his house, plots of land, his wife and other properties would belong to the Áryabhikṣusamgha. It is also said in the record that the Caturdisäryabhikṣusamgha dealt with criminal cases and sat in judgement on them.
From the Nepalese inscriptions it is quite evident that the convents of the Buddhist monks as well as the Buddhist nuns in ancient Nepal were called 'Vihāra', where the monks and nuns, who were desiring to pursue learning and spiritual practices, were able to dwell in safety and in peace and to lead a life exclusively devoted to the profession free from the cares and anxieties for the bare necessaries of life. But each sex had its separate Vihāra. According to the Nepalese inscriptions and the colophons of Buddhist MSS. copied in Nepal some of the convents of the Buddhist monks and nuns of the middle ages, particularly since the very beginning of the 11th century A.D., were also called 'Mahāvihāra'. Again since about the last quarter of the 13th Century A.D. throughout the middle ages, 'Vihāra', 'Vāhāra', 'Vahāla', 'Vahāra', 'Vahāra', 'Bahāra', 'Bahāla', 'Vahāra', 'Vehāla', 'Bahāl', 'Bahil', 'Vahā', 'Vahā', 'Bahā', 'Vahī', 'Vahi', and 'Vahiri' are names used indifferently for the same thing in different Nepalese inscriptions and in the colophons of different Buddhist MSS. copied in Nepal. These names were continued to exist even to-day.

Regarding Nepalese monasteries Dr. Oldfield writes that in the middle ages the temples of Sakyamuni Buddha and the other of the Sapta Manus Buddha, as well as those of other Chief saints and leaders of Buddhism are called Viharas. Again a temple erected in honour of a eminent saint is denominated 'Mahāvihāra' whereas a temple built for the memory of an ordinary mortal is simply called 'Vihāra'. The present sites of the 'Bahā' is taken to be

2. CAGM, Add. 17061.
3. Dr. Oldfield, Op.Cit., Vol-II, Ch. IV.
corrupt form of the original word 'Bihara' meaning a Buddhist monastery. To-day 'Bahi' is of two kinds, the 'Bahi' and the 'Bahi', the big settlement and the small settlement. The Banaprastha Biharas were called by some 'Bahi', i.e. outside, because the Banaprastha bhikṣus lived in forests. There were altogether twenty-five Nirbanik Banaprasth Viharas in Lalitpur. The Yampi Vihara built by Sunayaśri Misra (1070 A.D.) was Nirbanik Banaprastha Vihara. According to a manuscript the difference because between the 'Vāha' and 'Vahī' is that in 'Vāha' always the image of Sākyasimha is enshrined everywhere, whereas in 'Vahī' the image of Maitreya Bodhisattva is enshrined. The Yampi Vihara was built by Sunayaśri Misra (1070 A.D.) and was called Ābhayasikha Vihara. According to the same authority Rudravarna Vihara has fifteen surrounding (Parivartino) Viharas and one separate sub-Vihara (Anvavahāra) called Ābhayasikha Vihara. The number of sub-Viharas in Lalitapattana is said to be fifteen in Lalita-Pattana. The Yampi Vihara built by Sunayaśri Misra (1070 A.D.) was Nirbanik Banaprastha Vihara. A manuscript states that the difference between the 'Vāha' and 'Vahī' is that in 'Vāha' always the image of Sākyasimha is enshrined everywhere, whereas in 'Vahī' the image of Maitreya Bodhisattva is enshrined. According to the same authority Rudravarna Vihara has fifteen surrounding (Parivartino) Viharas and one separate sub-Vihara (Anvavahāra) called Ābhayasikha Vihara. The number of sub-Viharas in Lalitapattana is said to be fifteen in Lalita-Pattana. Thus from these documents it looks quite certain that 'Vāha' is the Nepali name of the Sanskrit word 'Vihara' which means a monastery and 'Vahī' is the Nepali name of the sub-Vihara of a large Vihara as well of Nirbanik Banaprastha Vihara. Vāha is built surrounding ahold main Vihara for the married monks and their descendants, whereas Vahī is the Newari name of the separate sub-Viharas which are built outside the City. Vāha is the name of the colonies of original main

Vihāra. Each Vāha forms a particular area of the city with the name of the Vāha. The earliest reference to a saṅgīt-Vihāra is in the MS. Khaḍga Pūjāvidhi of A.D. 1271-74. Uttaravihāra Kutumbod-bhava Svakve Vehāra is figured in the Colophon of this MS. Nir-banika bānaprastha vihāras which are usually built outside the city are also called Vahī. Besides, some large and famous vihāras of ancient Nepal were converted into Mahāvihāras in the middle ages. Generally Mahāvihāras were the centres of education in medieval Nepal. Nepal became a centre of Buddhist learning and practice as early as the beginning of the 11th century A.D. Many famous Nepalese Buddhist mon-scholars were residing in different monasteries in Nepal at that time. Śrī Saptapuramahā-vihāra is the earliest known Mahāvihāra for the monks in Nepal, whereas Śrī Cakravātīmahādevi Mahāvihāra is the earliest known Mahāvihāra for the nuns in Nepal Saptapura Mahāvihāra is figured for the first time in an inscription of NS 144 (= A.D. 144) while Cakravātīmahādevi Mahāvihāra is mentioned in a MS. of NS 202 (= A.D. 9082).

However, it appears that none of the Nepalese Mahāvi-hāras was as famous as the Indian Mahāvihāras at Nalanda, Vikrama-maśīla, Odantapuri and Jagaddala which were known as monastic universities of that period. Nevertheless, most of the Nepalese Mahāvihāras were converted into libraries of Buddhist MSS. and the Centres of Buddhist learning and practice, where numerous Tibetan Buddhist students and many Indian mon-scholars flocked together. Such Buddhist activities in the Nepalese monasteries —
reached its climax during the period between the 11th and the 12th Centuries A.D.

It has already been mentioned that with the introduction of Tantric rituals and practices in Nepal some of the Nepalese Buddhist monks adopted the profession of a priest who called Vajrācārya as early as the last quarter of the 12th Century A.D. But there is no direct reliable historical evidence of the time when these priest Vajrācārya adopted married life. However, according to the Nepalese inscriptions and Buddhist MSS. copied in Nepal, Buddhist bhikṣus adopted married life as early as about the middle of the 13th Century A.D. whereas the Vajrācāryyas adopted married life as early as the beginning of the 15th century A.D. and Brahmacāryabhikṣu returned to domestic life as early as the beginning of the 16th Century A.D. Thus from these documents it appears that within the 16th Century A.D. all classes of Buddhist monks adopted married life in Nepal. Wright's chronicle corroborates this view. According to this chronicle several old vihāras built by Nirbanik bānapraṣṭha bhikṣus was standing empty during the reign of Siddhiganarasiṃhamalita (A.D. 1620-1661) as they had removed to other places after returning to domestic life. Nevertheless, Buddhist Bhikṣusangha existed in Nepal even in the 17th Century A.D. and it will not be unusual to think that throughout the middle ages at least a few Buddhist and Monks and nuns led the celibate life. Thus since the second quarter of the 14th Century A.D. most of the Nepalese monasteries had ceased to convey the same meaning and significance as it used to do in the time of earlier.
In consequence of the same families having been settled in particular viharas from about the beginning of the 13th Century A.D., the inhabitants had outgrown the limits of an old vihara since as early as the second quarter of the 14th Century A.D. Therefore some of its members were compelled to migrate elsewhere and to establish another vihara. This type of new vihara is always considered as a colony closely connected with the parent establishments. These new viharas is served as colonies providing housing accommodation. Each of these colonies is associated with that vihara in which are its headquarters. Each of the parent viharas has certain local duties, privileges, and rules peculiar to itself and applicable to all who reside in that particular establishment as well as in each of its colonies. Each vihara of the Colony type formed a locality. The cities of Nepal were divided into quarters called tola which was a compact area. Many tolas derived their names after the vihara since the thirties of the 14th Century A.D. Names of these tolas, which have been existing since the thirties of the 14th Century A.D., are preserved in the manuscripts and inscriptions of the middle ages since that time. These MSS and inscriptions bring out reference to the vihara in such a way that it can be inferred that the viharas had shed off their monastic features totally as early as the 14th century A.D. The vihara figures as a place name for the particular area providing dwelling quarters to laymen. The passages where the fact is mentioned are as follows:

(1) MS. Mahārāyaṇavadhopākyānam of NS 457 (A.D. 1337) mentions one Śrī Jayasīhamalla Varman as Pradhānagameśvara of the area known as Anata vihara which is a subvihara of Uttara-vihara in Patan. (ii) Nhol vihara (Nho Bahal)
inscription of NS. 481\(^1\) ( = A.D. 1361) refers to Sīrī Nhol Vāhāra Pradhānangapātra Ranajoti. MS. Ujjīsārasaṅgraha of NS. 534\(^2\) (= A.D. 1414) mentions are Pradhānanga Murtyangapātra Jayateja Nayaka of Yotkavihāra, a sub-Vihāra of Dakṣinavihāra in Patan. MS. Kubjikāpūjā Kumāripūjayāparyanta of NS 564\(^3\) (=A.D. 1444) figures one Amatyapātra Rājasināpālabhalloka of the area known as Nāgavarnmamahāvihāra.

Thus the monasteries of the middle ages particularly since the 14th Century A.D. were quite different from that of the ancient Nepal. In the similar manner the monasteries of the late middle ages had ceased to convey the same meaning and significance as it is used to do in the time earlier. The Otu Bahal inscription of NS 713 (= A.D.1697) which records the construction of Jambunādamahāvihāra and refers to the Kriyāsaṅ graha for guidance in construction of the Vihāra does not mention any dwelling place for monks or a Caitya. Therefore monastery could be without monks and Caitya in the late middle ages.

In the late middle ages the Bānrās' secular life as well as association with the Vihāras were practically the same as they exist now. From the study of the facts connected with the present day monasteries in Nepal, we shall have an idea of the monasteries of the late medieval Nepal.

2. Darb. Lib. Cat. IV.
3. Darb. Lib. Cat. III. 96.5.
All the vihāras of late middle ages, large or small are occupied solely by Newari Bānras at least as a general rule. An individual Jaffa or other Newar may be allowed to reside in a vihāra as an exception but he has no hereditary right to residence. But it so happens in some cases that some of the vihāras have not one house belonging to the followers of Buddha. They have not even succeeded in maintaining their exclusive character.¹

Although the greater part of every vihāra is occupied by families of trading Buddhist Bānras, yet a certain portion of the quadriangular range of buildings is set aside for the use and habitation of those priests and their attendants and companies who are in immediate charge of the temple or temples to which the vihāra is attached. Some of the adjacent buildings of the vihāra are always devoted to the accommodation of the religious public, and are called powas, or parties which are mostly inhabited by the families of men, who are not necessarily Bānras and whose services are in some way connected either with the temple or the vihāra. In this part of the vihāra all the moveables including superfluous ornaments, trappings, etc. connected with the temple, which are only used on certain occasions, are stowed away. In some cases the image of a locomotive god, who belongs to a temple and is only displayed to his worshippers in processions and high days and holidays, with the clothes, mask and paraphernalia worn by those who officiate on such religious festivals is carefully kept in the vihāra under the charge of certain responsible parties.²

¹ Dr. Oldfield, Op.Cit, Vol-I, Ch. IV.
² Dr. Oldfield, Ibid.
However in former times they were monasteries inhabited by mendicant monks and ascetics, but they were never temples to the Supreme or any other deity. The vihāra, though devoid of dwelling apartment for monks in the middle age, was not just a shrine. The building had more space than what was designed just for a temple structure. Although there are many sacred objects of Buddhist worship within the boundaries of the vihāras and surrounding the main shrines of the vihāras, yet these vihāras must not be mistaken for temples. Every vihāra is attached to some temple or other which is usually situated in its vicinity. A temple to Adi-Buddha or to the Five Dhyāni-Buddha is called a Caitya.

In the late middle ages the entire body of Bānas secularized and adopted different hereditary callings. They merely devoted their leisure to their duties as priests and only officiated at festivals when their services were required. They spent the greater part of their time in their secular occupations. Then the vihāras lost their exclusively religious character as monasteries. They changed as it were, into colleges or halls of a mixed nature, partly religious and partly commercial. Besides the shrine of the deity or saint in whose honour they were erected, the vihāra contained always one Caitya and sometimes several. On the other hand, the vihāra was occupied by different classes of Bānas who devoted themselves solely in hereditary trade as workers in gold and silver. Thus the period had monasteries without monks. But it is not true that
without the Caitya there could be no monastery. In effect therefore, the monastery could be without monks and Caitya. What the builder did was to construct a shrine housing the image of a Buddha or a Bodhisattva whose honour the Vihāra was erected. It seems that the space covered by the Vihāras was initially utilised by the Guś-Bare caste once these had ceased to harbour the celibate monks. To-day the sites of Vihāras called bāha or bahi bear importance only on account of the various Buddhist Mahāyana deities they support in the main two-roofed structures of the shrine of the Vihāra.

CHARACTERISTICS OF A TYPICAL VIHĀRA:

All the typical Vihāras of Nepal possess the same of general characteristics. The existing Vihāras have the following characteristics: Usually they are built in the form of a Quadrangle. The Vihāra buildings mostly show two-storeyed structures. There is always one Caitya in the Centre of this Quadrangle. Sometimes there are several caityas in some Vihāras, On the north side of this central Caitya is a small tank or basin in which the ceremony of 'Homa' sacrifice is performed. There is also always a shrine in the quadrangle occupying one of the houses just in the midst of the row on one side. The site of the main shrine is just opposite to the entrance. The shrine is like any other temple of the usual Nepal style in shape and size. The shrine is of two-roofed structure. In this

1. DR. Oldfield, Op.Cit. Ch. IV.
shrine is always enshrined an image of Buddha Sakyasimha. But in a few shrines either Lokesvara or Maitreya Bodhisattva's images are enshrined. The hall adjoining the door and negotiating its threshold is just a passage but on two sides are seen a number of niches on the wall which harbour as many deities each one in the niche more in particular the Mahakala, Gangesa, Hanuman and Hariti who are regarded as door keepers and guardians of the Vihara.

Round the courtyard we have a double storey building. The two-storeys of the structure on three sides of the courtyard are meant to provide hall-like rectangular chambers where the monks resided. As the sacred order disappeared, their utility as dwelling apartments for monks was gone but yet they formed a place of collective prayer and study where Buddhist texts were recited and images and manuscripts belonging to the vihara were deposited. If there were images for daily worship other than the deity of the main shrine, they were placed in the side chambers of the first floor. A part of the upper storey might also be used by the priests of the shrine for the accommodation of his family.

At the present day the houses surrounding the courtyard are in many instances private dwelling quarters for laymen. The viharas are now merely secular establishments or corporations solely for the encouragement of trade, and not for the support of religion.

The Kriyasangraha-Panjika, a Buddhist text, defines the ritual procedure by which a Vihara comes into existence. To understand the procedure well the passages from R. L. Mitra's translation are quoted here. "One desirous of erecting a Vihara should proceed to his spiritual guide on an auspicious day and under an auspicious asterism, and after paying something in the shape of Dakshinā, thrice ask his permission to erect a Vihara. The request should be made in the following terms: "I am, Sir, an Upāsaka. I am desirous of building a Vihara, I solicit your permission." From the time of serving this notice, the spiritual guide should employ himself in such ceremonies as are required previous to the erection, particularly relating to those for producing materials and for removing obstructions, and he should count his beads one hundred thousand times, repeating the mystic formula of chakresa, or of the divinity he usually worships. When the number of repetitions is complete, he should proceed to the examination of a site for the building. A piece of land covered by inauspicious trees is unsuitable for a Vihara. Land with pippala trees on the east, pentaporta Arjuna on the southeast, Butea frondiosa on the south, fig trees on the southwest, silk-cotton trees on the west, Vakula (Mimosops elengi) on the north-west, is pronounced inauspicious. A triangular piece of ground, or one with uneven surface and full of pits is to be avoided. Land situated on the southeast, the south, the south-west, the west and...
the north-west sides of a town or corner is unsuitable. Soil mixed with broken pots, grease, oil or milk, and sacrificial grounds, and cremation ghauts, are impure. But hills, and places where there are chaityas, āśramas, penance groves and temples are pure. Vihāras should be erected on these. A square plot of ground stretching towards the east, or the north, is the most auspicious. The site for a vihāra should have tanks full of white, red or blue lotuses on the north; mango, jāma and kadamba groves interspersed with large flowering trees on the east; punnāga, pārijāta, and other trees with sweet-scented flowers, and with the underground covered with Jassines &c. on the south; and shady trees like pippala, jack &c. and jujiby plants, on the west. The sound of Bina, flute, tom-tom &c. are auspicious. For brāhmaṇas earth of a white colour, and having the smell of curdled milk, ghūr &c. and a sweet taste is auspicious; for Kṣatryas, that of a red colour, having the scent of lotus, champak &c. and astrigent taste, for Vaisya, that of yellow colour, and having the flavour of wine and of the exudation from the temples of elephants, and sour taste; for Sudras, that of a black colour, no smell and bitter and pungent taste is preferable.

There are several different modes for finding out what land is suitable for what caste, and also what land is suitable for a vihāra. Dig a pit one or two cubits square, place white flowers on the east, red on the west, yellow on the north, and blue on the south sides of the pit. The colour of the flower that withers the latest will indicate the caste for which the land is fitted for a vihāra. Again pour a quantity of water into the self-same pit, light a lamp on an earthen pot. If it produces a white flame on the east, it is
fir for Brahmanas, if a red flame on the west, it is for the warrior caste, and so forth. There are other modes for finding the same thing out. Some say the city in which a vihāra is to be erected should be situated on the northern, some say on the southern bank of a river.

When the vihāra is to be consecrated by sacrifice, the āchārya, thoroughly versed in the three samadhis, should sit in the evening on a square diagram well cleansed with cow-dung; he should first worship the three jewels and praise the ten Dikpalas by chanting gathas, and then, with the left knee touching the ground, and the hands folded, ask them for land by uttering certain gathas.

Then turning towards the south and placing before him an earthen pot shaped like a crescent, he should scatter over it charcoal dust from a cremation ground, and also blue flowers. The next ceremony is that of lighting the Kopāgni—a fire taken from the hearth of the chandala who guards the cremation ground. In this fire, burning with full zest, the āchārya should pour forth limitations with the sound of hum bursting from his throat and with the chant of the awful formula "Nilavarnam Nilāmbharana bhūshitan" &c. Then he should employ himself in removing 'salyas' or such evil working bones as may be underground. Then follow the ceremonies of Vastu worship, worship of vihārādevatā, measurement of the ground with a string, observation of omens, examination of the Vastu serpent, laying of the foundation stone, division of the vihāra into rooms, felling of trees for the vihāra, different measures of these trees according to the difference of caste, &c.

The room of a vihāra in which the Lord's image is to be placed should be painted with the representations of Tathāgatas, Bodhisattvas,
the goddess of knowledge and Vidyādharas. A pair of eyes and a pair of water-pots are to be painted on every door, on the outer face of the door the ten figures of a water-pot, an ear, at the top of the windows Tathāgatas, chosen Bodhisattvas, and various decorations. In the interior of the room, just against the image, should the Bodhi-tree be painted, with Varuṇa and Lokadhipālas on the right and left of the image. Varuṇa should be painted white, with two hands holding a terrible noose. On the right side of the door, should be painted the two Fierce images of Mahābala, and Mahakala. — Mahabala black with two hands, one face, and three eyes at once red and circular, his hair brown and raised upwards, his face fierce with protuberant teeth, with tiger skin for clothes and eight serpents for ornaments, touching the right shoulders with the four fingers of the left, and the left shoulder with those of the right hand.

The figure of Mahākāla is nearly the same but made fiercer by a garland of skulls.

On the left side of the door should be painted the king and the queen of Hareta birds facing each other, the queen seated on an emerald throne, white, exceedingly beautiful, with jewelled staff in hand, and ever engaged in one of her five hundred frolics. The king should be represented as sitting on a throne of rubies. The painted figures are to be consecrated by ceremonies peculiar to each.
The inscription on a large slab of stone lying on the close to the gate of the Otu Bahai, Kathmandu dated M.S 713 (A.D. 1593) Vaisāpa sukla, pūrṇamāyaśaṃtiḥau records the construction of Jambunada Mahāvihāra and the installation of the different images in the Vihāra at different stages. This inscription refers to the Kriyasaṅgrahasastra for guidance in the construction of the Vihāra. The entire ritual, which was involved in the actual process of building this Vihāra, once the land had been selected and the preliminary rite of snake worship had been performed is described in this inscription.

According to the statement of the inscription the ritual was prescribed by the Kriyasaṅgraha-Pañjikā. Initially a fire was lit and worship was performed. This was the great fire God of anger, who was to be pleased to avoid the risk, Agnipūjā was followed by the worship of Rukmī and invoking protection of Mārichi. Another rite performed was Salyaparikṣā, examination of the soil with reference to its underground evils and their removal. The soil has to be judged whether it belonged to a human being, to deities or to the evil spirits. The evil spirit is associated with some phenomenon of the underground which is known to the astrologers. The donor also prayed to the Earth-goddess and begged of her to give consent. Already there is a diagram with lines showing 81 rooms. There are 81 deities for these 81 rooms. They have to be worshipped after this, barley-seedlings are planted. The worship of Janguli, a deity who blesses with an antidote against snake bite is performed as a finial is set up on the ground. Nails are fixed on the lines of the

1. Roy, op. cit., Pt. IV, No. 27.
diagram which are again linked by a thread. The earth is dug for laying the foundation, which done rituals of worship and home is performed. For pieces of wood required for door frames, windows, roofs etc. a special ceremony has to be performed worshipping the three or trees that have to be cut off. The ceremony is called vanayatrā. Then doors, pillars, windows and lastly the girodāru, the wooden logs supporting the roof are fixed. Each time a special rite of worship takes place. Thus the construction of the Vihāra is complete. The inaugural ceremony after completion is the Yajña. The Vihāra called Jambunada Vihāra is completed after a year since its construction was started.

In MS 713 on the full moonday of Vaisākha certain devotees had set up in the Jambunadavihāra stone images of Akṣobhya and Vajrāsana, and they had also painted the image of Dipākara with gold dust and then finally laid installed the wooden images of Aryātara with her family, two Caityas, Siddhimaṇḍusrī, Hatāhala Lokesvara, Etc., having performed Caturthāṇi Yajña(Lakṣāhuti).

MS. Aryyāṭasahasārīka Prajnāpāramitā was deposited in this monastery for study.

In the precinct of this monastery the images of Mahābala, Mahākāla and Hāritī Mahāyakṣini with her five hundred sons were installed. The founder of the Monastery invokes the blessing of Mahābala, Mahākāla and also hāritī with her 500 sons for the protection of the monastery.

THE CEREMONY FOR REPAIRING OF A VIHĀRA: All the long ordeal of the ceremony to be gone through not only when a new vihāra is constructed but when an old one has to be repaired or a temple is to be constructed. The inscription on a slab of stone standing to the left of the door of the main shrine in Mathubahil in Shatgaon dated NS. 794 (= A.D. 1674) describe the whole process of a repair work done in a vihāra in Shatgaon, which is exactly the same as in the case of the newly constructed Jambunada vihāra in NS 711. The process of repairing described in the inscription.

PART II

THE ADMINISTRATION OF THE MONASTERY (VIHĀRA).

Although the Bhikṣu Sangha had vanished long ago, those who or whose ancestors were once monks continued to live in the same vihāras. The members of each vihāra constituted a group as separate from those belonging to others. The group was called Sangha as it is called up till now. All the members constituting the group whether the Gūvā or Barc are called Sākyabhikṣu.

Every vihāra has one Thapāju or Sthāvira who is the head of the Sangha of the vihāra. He is the Thakāli of a Buddhist vihāra. The head of the Sangha of a vihāra was called Sthāvira, or Thapāju or Maikya or Tathāgata or even Buddha in different documents of 1. Regmi, Op.Cit.
medieval and modern ages. The Management of the Vihāra was maintained by the head of the Saṅgha. He was assisted by four or nine Śākyabhikṣus who are called Nāyaju or Āju today in the management of the Vihāra. The Thapāju and Nāyaju together represent 16 pāramitas. But the term Nāyaju or Āju is not mentioned in any records. A Vajrācārya may be or may not be the head of the Saṅgha. The oldest Guva or Barā in the Vihāra is appointed as the head of the Saṅgha. The duties of the Thapāju and Nāyaju are entrusted on the members of the Vihāra according to their age. They are all appointed in order of seniority of age from among the Śākyabhikṣus associated with the Vihāra.

The different titles of the head of the Saṅgha are mentioned in several inscriptions of late middle ages. He is addressed as Sthavira in the Colophons of a few MSS. He is called Sthavira in the inscriptions of NS 696, NS 713 and NS 831. Pañca Sthavira is mentioned in the inscription of NS 713. There is a reference to Thapāju in an inscription of NS 672. The term 'Thalipa occurs in an inscription of NS 796. There are references to Naiya, Tathāgata and Pañcabuddhas as the head of the vihāras in the B. Wright's Chronicle.

Every male child born to a member of the Saṅgha has to be registered in the Vihāra. The registration is checked during the Čudā-karma ceremony. The function of the priest of the shrine is rendered by all the adult members of the Vihāra in turn one by one. But the Thapāju maintains the overall supervision of the Vihāra. The Thapāju and his assistants wear a special kind of dress during festivals. The consists of a long skirt and shirt of red colour extending up to the waist. They also put on a cap with a Caitya mark. The titular
superior of each vihāra is also called nāyaka whose authority over his brethren depends only on their voluntary reference to his superior learning or piety and ages.

The Thakāli is a common name of the headman of a vihāra or a guthiyār or a kinship group or a locality or a clan or a royal family. The Thakāli as the head man of a vihāra's sangha was a very important agency in the Saṅgha. By virtue of his age he possessed adequate knowledge of all religious observances connected with the vihāra. He was the custodian of the traditional rules in the observance of all religious rites and festivals. Whenever necessary he consulted the book śastra. He was empowered to take action against any member of the Saṅgha who neglect his duty in connection with the vihāra. He might exempt any one of the offending members. Everyone within the sangha bowed down to him in respect. He also blessed them. But his authority was sanctioned only by customs.

According D. Wright's Chronicle the King Siddhinarasimha Mallā reorganised the existing Buddhist vihāras (monasteries) in Patan and introduced sound administration of their funds and charities. He also defined the rights and relation of the vihāras with the laity. The chronicle says that five vihāras of Patan had one chief Naikya who was the oldest among the five headmen of the five vihāras. Another seven vihāras had each a separate Naikya. The rank of Naikya was conferred on the oldest Sākyabhikṣu of each vihāra. The Naikyas were called Tathāgatas.

The king called the Naikyas of fifteen vihāras of Patan before him and ordered them to establish the custom of Thapatwaya-guthi, a feast at which the Sākyabhikṣus of each vihāra assembled
and choose their Naikya. He also made rules for the guidance of these Vihāras and assigned to them Gutiṣas. The king made another rule that the five oldest Shikṣus of fifteen Nirbanik bānaprastha Vihāras of Patan whom the king had given empty Vihāras to live in would be the five Naikyas who would be called Pañcā-Buddhas. The king assigned a guthi for the maintenance of the five Naikyas. He also made rules for electing their Naikyas or headmen. He made separate rules for another ten Nirbanik bānaprastha Vihāras and appointed head men or Naikyas Naikyas for them.

The king amalgamated the fifteen Vihāras of Patan with fifteen Nirbanik bānaprastha Vihāras, and the Vihāras of Caubahal and Kirtipur.

He made rules for performing the ceremonies after a death in the family of nirbanik bānaprastha Shikṣus. The king decided that one of the members of Thum Vihāra should act as a priest to perform the ceremony in Yampi Vihāra. Formerly the head bhikṣu of each Vihāra performed the worship of the deities of each Vihāra. But the king put a stop to the old custom and made a rule that the son of the oldest Naikya of the Pañcā buddhas of fifteen nirbanik Vihāras should have the charge of the worship of the deities of all Vihāras. If this worshipper became one of the Pañcā-buddhas, his son succeeded him in the performance of the worship. The king also decided that the ceremony of purification of those who returned from Bodh should have been superintendent by the Five old Naikyas of Five Vihāras of Patan but the fees should have gone to the king. If one of the five Naikyas died during the ceremony, his successor had to undergo the usual ceremony for becoming a Naikya called Twaya-Guthi by giving a feast.
It also decided that the people of Laitpur should have worshipped only two oldest Bhikṣus of Bānaprastha Vihāras, one from fifteen Vihāras and another from the group of ten Vihāras. They could not worship such a member of Bhikṣus.

The king Śrīnivāsamalla through an inscription set up on phālgūṇa 10 of NS 793° issued a directive that the Guthī property offered to the Lord Bugā by the king himself was to be maintained by the Pramāṇā, Jovāla, Guthī kataka etc. who were to carry out the obligations specified in the record. If any one tried to take advantage otherwise, he should be punished. In this inscription the king also recorded the rules issued by him which were to be followed on many occasions of worship of Matsyendranātha of Patan answerable in a year. All those violating those rules will be answerable to the king. But the king sanctioned to his subjects a right to make an appeal to the king against any of his officers who inflicted undue harassment on a subject who was engaged generally in his traditional job connected with the worship of Matsyendranātha. According to the order of the king the men who were traditionally engaged in respective works, must have been ever prepared to render their job in due time. According to the inscription on a slab of stone in the temple of Matsyendranātha in Bungmati dated NS 796 the king Śrīnivāsamalla also regulated entry of those devotees who used the precinct as a shelter of a month's stay undergoing upavāsa (optional fast) to please God Bugā. If any one violated rules, this was to be referred to the king himself.

The documents of medieval ages mention the existence of sthaviras in the Buddhist monasteries of Nepal since the beginning of the 10th Century A.D. onwards. A few instances are given herein as evidence:

(1). MS. Aṣṭaśāhasrikā Prajñāpāramitā of NS 401 (= 920 A.D.) figures one Sakyavikṣunyā Sthavirani Akaññamati who lived in Śrī mahāvātigāvāhāra. (2). MS. Bodhicaryavatāra-Pañjika of NS 1982 (= A.D. 1073) mentions one Bhanyasthavirabhikṣu Buddhacandra. (3). MS. Megha-Sūtra of NS 4943 (= A.D. 1374) mentions one Sakyabhikṣu Śrī Tejacandra sthavira who lived in Śrī Citra Mahāvihāra. (4). The Thakabahil inscription of NS 508 (= A.D. 1385) figures one Śrī Maṅgacandra sthavira, whose son's name was Maṅacandra.

PART III
THE GUTHI.

The word Guthi originates from the sanskrit word Gosṭhika or Gosṭhi. The Guthi is an institution of immovable property which is assigned for religious purposes in the care of some persons who can use it for a set purpose without having any kind of alienable rights. The property assigned as Guthi is in most cases land which yields income in terms of produce. Those who are entrusted with the task of maintenance of the Guthi property are several persons functioning as trustees in modern sense. Usually sons, relatives or friends of the donor are selected as trustees. The trusteeship is in perpetuity and devolves on their descendants. The trust property is also invisible. Therefore the management of the Guthi property and consequent

2. CSMASB,Vol.-II, n.49.
drawing of income out of it rotates from one trustee to the other from year to year. Generally the Guthi is assigned to the temples or the Vihāras for their maintenance and whatever connected with them. Thus the institution of Guthi provides economic support drawn out of the trust property for upkeeping the religious institutes and for the continuance of all religious rites, festivals, etc. connected with them.

The practice of creating endowments of Guthi was prevalent since the early medieval ages in Nepal and applied both to Buddhist and Brahmanical temples and clergies.

The Goṣṭhikā in this sense is mentioned for the first time in one of Rudradeva's inscriptions bearing date NS 292 (=A.D.1172). The documents following Rudradeva's also use the expression like Goṣṭhikā, Goṣṭhi and Guthi which bear the same sense. But all the inscriptions either on a slab of stone or a copper plate of late middle ages mentions names called Cintāyāka or Guthijāja or Guthisamāha, etc. entrusted with the task of looking after the trust property and fulfilling the obligations specified in the documents.

The greatest utility of the institution of Guthi is that it provided sustaining power to keep alive all medieval rituals and festivals which continue to exist even to-day. With festivals are linked many media of entertainments such as classical dramas, folk dances, divine dances in mask which continued until recently mainly due to the Guthi property which was to sustain those engaged in the various performances. The trustee was also to look after the upkeep of the temple, monastery, image and other properties. The income of the Guthi was that it provided means of livelihood for the men.

who managed its property as the surplus after meeting the expenses required for the rituals, festivals etc. always went to the private income of the trustees who accepted it as their own remuneration. Thus as long as the institution of Guthi was providing economic support for the maintenance of the priests and the watchmen, etc., protection of the temples, Cāitya, Vihāras etc. and whatever connected with them was guaranteed.

The Su-bothal stone inscription of NS 656 Vaisākha Sukla 15 which commemorates the occasion of repairing the main shrine of the Sasvaka Vihāra talks of Guthismāha or Guthisayeya Yanana constituted by certain individuals named in the record who were entrusted with the task of carrying out certain obligations on specified days in connection with the special pūja in the Cāitya of the Vihāra. A copper plate of NS 666 in Su-bothal Patan which records the repair of the Cāitya also mentions Guthismāha and Guthisayeya. Inscription of NS 672 in Kāthesimbū, Kathmandu has a reference to Guthi. According to D. Wright's chronicle the king Siddharājasimha assigned Guthi to the Naikyas of Patan to give the Bandyas of Patan a feast on a certain day of every year. He also assigned Guthis to the fifteen Vihāras of Lalitpur (Patan). A Guthi had been also assigned by the King to the five Naikyas of Sītān Mibanik Vihāras for their maintenance. The inscription on a slab of stone on the northern platform of the temple of Mātseyendrānātha, Patan dated NS 793 using the expression Guthismāha records that

2. Ibid., No. 6.
3. Ibid., No. 10.
the King Srinivasamalla donated some land to the famous temple of Matsyendranātha in the Tavāvihāra of Patan. The king issued a directive that the Gūthī property offered to the Lord Bugā was to be maintained by the Pramāṇa, Jovāla, Gūthikatāka. The Gūthisaṃvāha who were in charge of Gūthī donated for the worship of the Lord Bugā were to carry out the obligations specified in the record. They should consciously perform the pūjā on every occasion. Any one who tries overtly or covertly to take advantage otherwise, shall be punished. If the wall or any part of the temple broke, they were to repair or raise a new structure. Any one who violates these rules will be answerable to the king. An inscription of Badegan dated NS 799 Śaṅkha pūrṇimā which commemorates the occasion of a land grant for Nityapuja of the Caitya by a Pramāṇa of Cākrabāhāra named Viśva-ambhara bhāra refers they word Cintāyaka who was the incharge of the responsibility of looking after the endowment. Mukundarāja bhāra who was a jovāra of the same locality is mentioned as Cintāyaka in record. In the Nau-deval temple inscription of Kathmandu dated NS 795, the four men who were incharge of the endowment are called Gūthijānana. The Buddhist Bades and Tulādhāras are mentioned as Gūthijāna in the record to upkeep the temple called Nau-deval, although the temple houses a Sivalinga. One Buddhist monk and three others who were Saivite laymen were in charge of the endowment created by the king Jagajjayamalla by granting a land to the Bhagavati of Patananchok. There are also many inscriptions and other records which just show grant of lands without anyone entrusted to look after them.

2. Regmi, Ibid, No. 76.
These donations were solely made over to the charge of the priests. Hence no one is mentioned in the record as Guthiholders, but sometimes even the donations made to established temples and viharas are managed by private trustees. There are many records of private endowments in the hands of the descendants of the original donors.
Any disciple desirous of renouncing the world has to take a solemn vow to renounce the world before his spiritual guide (Guru) uttering the following words with folded hands: "I, such and such a person, take shelter with Dharma, take shelter with Buddha, take shelter with the Sangha for ever? Then his spiritual guide communicates to him the five Sikkapadaa or Primary Lessons. The aspirant promises to take nothing which is not given to him, and to renounce double-dealing, falsehood, and the use of wine, during the course of his whole life. He also solicits his spiritual guide to grant him the light of the Five Lessons in the following words: "Grant me, O Lord, the protection of the three, grant all that an upasaka wants, such as the Five Lessons etc., my name is such and such, I solicit the favour of my Acarya in investing me as a Bhiksu." Next, the disciple’s head is shaved, leaving only the coronal hair. Then the Guru tries the firmness of his aspirant’s determination by questions. Having satisfied himself of his sincerity, the Guru anoints him with waters brought from the four oceans and causes him wear a piece of ochre-coloured cloth. Then the aspirant announces his entrance into the order by uttering the following words three times: "I, of such and such a name, throw away the signs of a house-holder’s state for ever, and receive those of a hermit." After this, the aspirant places himself entirely under the protection of the ‘Three Jewels’ (Tri-Ratna) by reciting the formula "I take refuge with Dharma, I take refuge with Buddha, I take refuge with Sangha." After having received the

1. The Ms. Kriyasangraha-Panjika by Kuladatta was copied in Nepal as early as NS. 337 (= A.D. 1217) : Darb. Lib. Cat. IV.
ten commandments (Sikṣāpadas) from the Guru, the aspirant utters the following formula: "As my Lord never neglects the duties of life, so I too promise never to deviate from the path of duty in my life." Then he requests his Guru to offer him an alms-bowl and a piece of ochre-coloured cloth. He calls the whole congregation around him and say with folded hands, placing his right knee on the ground, "I am named such and such, bring that piece of cloth to me, let it remain here that the congregation may have confidence in me, and delight to see me. Bring that piece of cloth, Upādhyāya, I request you, let it remain here for the satisfactions of the congregation. Bring that piece of cloth, O Lord, that I may inspire confidence." Then the Ācārya hands him over the consecrated cloth when the aspirant wears it. Thenceforth the aspirant becomes one of the Bhikṣus.¹

THE PRAVRAJYĀ VRATA OR INITIATORY RITES OF THE BUDDHISTS ACCORDING TO THE PŪJĀ KĀND.²

An account of the whole procedure of the vow of renunciation of the Buddhist is to be found in the Puja Kand. B. H. Hodgson gives an English Translation of this text in his book entitled 'Essays on the Languages... and religion of Nepal.' The procedure of initiation laid down in the Puja Kand is as follows:

If any disciple desires to become a Bandīya (Bānra), he must give notice thereof to his spiritual guide not more than a month or less than four days before the date of commencement of the ceremony of his initiation. Requesting his spiritual guide (Guru) to give him the Pravrajyā-vrata, he must offer his Guru pān, supāri, aksāt and dakṣinā. If the Guru assents, he must accept the offerings

² Wright, History of Nepal, P. 223; CBMC, Add. 1412; The MS. Puja Kand was copied in Nepal as early as NS 398 (A.D. 1276).
and perform the Kalasi-püja. The Kalasi-püja is as follows: The guru takes a kalasi or vessel full of water and puts into it a small lotus made of gold or other precious metal, five confections, five small branches of trees, five drugs, five fragrant things, five brihi, five amrta, five ratna, and five threads of as many diverse colours. He also places rice above the vessel and then makes puja to it. Next the aspirant is seated by the guru before the vessel in the Vajra-āsan fashion. Then the guru draws on the ground before the aspirant four mandals or circular diagrams. Three of the four mandals are devoted to the Triratna and the fourth is devoted to the officiating guru. Then the aspirant repeats the following words: "I salute Buddhanātha, Dharma, and saṅgha and entreat them to bestow the Pravrajyavrata on me, wherefore I perform this rite to them and to my guru, and present these offerings." Reciting this text and holding five supāris in each hand, the aspirant with folded hands prays to his spiritual guide (guru) to make him a Bandya. He gives the guru the offerings mentioned above and dakṣinā proportioned to his means. This ceremony is called Gvāl Dān.

On the next day the ceremony related above is repeated with the under-mentioned variations only. As in the Gvāl Dān, the Kalasi-püja and Deva-püja are performed, so here again. But on the former occasion the aspirant is seated in the Vajra-āsan fashion, whereas in this day's ceremony he is seated in the Sustaka-āsan. The Sustaka-āsan is thus: First of all kus is spread on the ground and then two unbaked bricks are placed above the kus and the Sustaka is inscribed above them. Then the aspirant is seated upon the Sustaka-āsan prepared in this manner. Then the aspirant is made Nirāṇjana. In this rite a light is kindled and shown to him and some
spells (mantras) are uttered to him. Then the Vajra-raksa is performed. This rite is thus: The spiritual guide places a Vajra upon the aspirant's head and takes three iron padlocks and places one of the padlocks on the belly and the other two on the shoulders of the aspirant, repeating some more mantras on the head of the aspirant. The purpose of the mantras is an invocation of divine protection from ill. This rite is followed by the Agniraksa which is thus: The spiritual guide puts a cup of wine (Sura-patra) on the head of the aspirant and utters some prayers over him. Next the Kaisi-Abhiseka or baptism is performed. This rite is as follows: The spiritual guide sprinkles holy water from the Kaisi on the head of the aspirant and repeats prayers over him. Then the Nayaka Bandya or head of the monastery (Vihara) comes and puts a silver ring on the finger of the aspirant. Then the same Nayaka of the Vihara takes four seers of rice and milk with flowers and sprinkles the whole at three times on the aspirant's head. Next the Nayaka performs the Vajra-raksa and then makes puja to the Guru mandala mentioned before. When the ceremony is completed, he rings a bell and then sprinkles rice on the aspirant and on the images of the gods. Then rising from his seat the aspirant prays his devotions to his Guru and then offers a small present and a plate of rice to him. Then having received the blessings of his Guru, the aspirant departs. The second day's ceremony is called Dusala.

The third day's ceremony is denominated Pravrayya Vrata. The procedure of ceremony is as follows: Early in the morning the following things are collected: The image of a Caitya, the images of the Tri-Ratna or Triad, the Prajñapāramitā scripture and other sacred scriptures, a Kala filled with the articles enumerated.
before, a platter of curds, four other water pots (Kalas) filled with water only, a cīvara, and a nivāsa, a piṇḍa pātra and a mih-
kārī, a pair of wooden sandals, a small mixed metal plate spread over with pounded sandal wood in which the image of the moon is in-
scribed, a golden razor and a silver one, and lastly a plate of
dressed rice. The aspirant is seated in the Sustaka Asan and made
to perform worship to the Guru Mandala, the Caitya, the Tri Ratna
and the Prajñāpāramita Sastra. Then kneeling with one knee on the
ground and folding hands the aspirant entreats the Guru to make him
a Bandya and to teach him whatsoever it is needful for him to know.
The spiritual Guide answers, "O disciple! if you desire to per-
form the Pravrajyā Vrata, first of all devote yourself to the wor-
ship of the Caitya and of the Tri Ratna; you must observe the five
precepts or Pañca Sīkṣā, the fastings and the Vows prescribed; you
must hurt no living thing; nor mass property of any kind; nor go
near women; nor speak or think evilly; nor touch any intoxicating
liquors or drugs; nor be proud of heart in consequence of your ob-
servance of your religious and moral duties." Then the aspirant
pledges himself thrice to observe the whole of the above precepts;
on hearing this the Guru tells him, "If while you live you will
keep the above rules, then will I make you a Bandya." The aspirant
assents. Then having given again the three Raksas mentioned above
to the aspirant, the Guru delivers him a cloth for the loins to put
on. Then the Guru brings the aspirant out into the courtyard, and
having seated him, touches his hair with rice and oil. Then he
gives those articles to a barber. Next the Guru puts a little pulse
on the ground and desires the aspirant to apply it to his own feet.
Then the Guru gives the aspirant a cloth of four finger's breadth
and one cubit in length to bind round his head. This cloth is woven with threads of five 
red colours, and manufactured especially for this purpose. Then she causes the aspirant to perform his ablutions. After this he makes puja to the hands of the barber in the name of Viswakarma and then causes the barber to shave all the hair of the aspirant's head except the fore-lock. Then the paternal or maternal aunt of the aspirant takes the vessel of mixed metal noted above and collects the hair into it. Now the aspirant is bathed again and his nails are pared. Then the same paternal or maternal aunt of the aspirant puts the parings into the vessel with the hair. Then another ablution of the aspirant is performed. After this performance the aspirant is taken again within and seated. Then the Guru causes him to eat. He also sprinkles upon the aspirant the Pańca Garbha and says to him, "Heretofore you have lived a house-holder; have you a real desire to abandon that state and assume the state of a monk?" The aspirant answers in the affirmative. Then the Guru or Nayaka or maternal uncle cuts off the aspirant's forelock with his own hand. Next the Guru puts a tiara adorned with the images of the five Buddhas on his own head and takes the Kalasa and sprinkles the aspirant with consecrated water of the jar, repeating prayers at the same time over him. Then the neophyte is brought below again, and four Nayakas of proximate Vihāras and the aspirant's Guru who is usually the Nayaka (head) of the Vihāra perform the Pańca Abhiseka. The Pańca Abhiseka is as follows: The Guru takes water from the Kalasa and pours it into a conch and then sprinkles the water from the conch on the aspirant's head, ringing a bell and uttering prayers at the same time. Whilst the four Nayakas takes
water from the other four Kalasas mentioned above and baptise the aspirant severally. The musicians who are present then strike up when the Nāyakas and the Guru invoke the following blessing on the aspirant: "May you be happy as he who dwells in the hearts of all, who is the universal Atman, the lord of all, the Buddha called Ratna Sambhava." Next the aspirant is led by the Nāyakas and the Guru above stairs and seated as before. Then he is made to perform puja to the Guru Mandala and to sprinkle rice on the images of the deities. Next the Guru offers him the Cīvara, and Nīvāsa, and golden earrings, when the aspirant thrice says to his Guru, "O Guru, I who am such an one, have abandoned the state of a householder for this whole birth, and have become a monk." At this, the Guru gives the aspirant a new name, relinquishing his former one. The new names are such as Ānanda, Sāriputra, Kāyapa, Dharma Śri Mitra, Paramitasāgara, etc. Then the Guru makes him to perform pūjā to the Tri Ratna, after having given him a golden tiara, and uttered some prayers upon him. Then the Guru repeats the following praises of the Tri Ratna: "I salute that Buddha who is the lord of the three worlds, whom gods and men alike worship, who is apart from the world, long-suffering profound as the ocean, the quintessence of all good, the Dharma, Rāja and Manindra, the destroyer of desire and affection, and vice and darkness who is void of avarice and lust, who is the icon of wisdom. I ever invoke him placing my head on his feet. I salute that Dharma, who is the Prajñāpāramitā, pointing out the way of perfect tranquillity to all mortals, leading them into the paths of perfect wisdom; who, by the testimony of all the sages, produced or created all things; who is the mother of all the Bodhisatvas and Śrāvakas. I salute that Sangha, who is Avalokitesvara and
Maitreya, and Gagan Ganja, and Samanta Bhodra, and Vajra Pani, and Manju Ghosa, and Sarvani Varana Visakambhi, and Kajiti Garbha and Kha Garbha. After this the aspirant says to the Guru, "I will devote my whole life to the Tri-Ratna, nor ever desert them." Then the Guru gives him the Dasa Sisak or ten precepts observed by all the Buddhas and Dhiksus and commands him to observe them. The Dasa Sisak-şāpadas are as follows: "Thou shall not destroy life; thou shall not steal; thou shall not follow strange faith; Thou shall not lie; Thou shall not touch intoxicating liquors or drugs; Thou shall not be proud of hear; Thou shall avoid music, dancing and all such idle tays; Thou shall not dress in fine clothes, nor use perfumes or ornaments; Thou shall sit and sleep in lowly places, Thou shall not eat out of the prescribed hours." Then the Guru says, "All these things the Buddhas avoided. You are now become a Bhiksu and you must avoid them too." After this, the Guru obliterations the Tri Ratna Mandala. Next the aspirant asks from the Guru the robes of a monk (Cīvara) and under-garment (nivāsa) and the Pindapātra (begging bowl), and Khīksari (a short staff surmounted by a Caitya), and Gandhār (a water-pot or jug), an umbrella and sandals. After this, the aspirant proceeds to make a Mandala and places in it five flowers, five druba-kund, some khil and some rice. Then assuming the Utkūtak Āsan and joining his hands, the aspirant repeats the praises of the Tri Ratna cited above. Then he requests again his Guru to offer him three suits of the Cīvara and the Nīvāsa— one for the occasions of ceremony, another for wearing at meals, and the third for ordinary wear. He also requests his Guru to give him the like number of Gandhār, of Pindapātra, and of Khīksari. Then the aspirant assumes one entire suit of these materials, receiving
them from the hands of his guru who, previously to giving them, consecrates them by prayers. After this, the aspirant says, "Now I have received the Praṇāya - Vrata. I will religiously observe the Śīla-Skandha, the Samādhi-skandha, the Prajñā-Skandha, and the Viśukti-Skandha."

The next step is that the Guru gives the aspirant four sprinklings of consecrated water and presents him an umbrella having thirty-two radii. Then he sprinkles him once again and gives him a pair of wooden sandals. After this, the guru draws on the ground linearly and near to each other, seven images of the lotus flowers. He puts a supāri upon each of these flowers and then commands the aspirant to traverse them, placing a foot on each as he proceeds. After having been done so by the aspirant, the guru places the Pañcarakṣā Sāstra on the aspirant's head and sends him into the sanctum where the image of Śākyasirīha stands to offer to it pān, supāri, and dākṣinā. The aspirant does all this and also performs the Panaṣupacārya pūjā. Then having circumambulated the image, he returns to his Guru. Next the Guru performs a ceremony called shikādhyātan which is thus: The ball of five threads deposited in the Kalasa mentioned in the first day's proceedings is taken out of the Kalasa and one end of it is twisted thrice round the neck of the Kalasa. Then it is unrolled and carried on to the aspirant and then twined in like manner round the Viṣkāra which is held in his hands. Then it is continued unbroken from there to the Guru and delivered into his hands. The Guru holding the clue in his hands, repeats prayers and then rolls up the thread. Then it is redeposited in the Kalasa. Next the Guru performs the the Panaṣupacārya pūjā to the Kalasa and to the Viṣkāra. Then he
gives flowers and a blessing to the aspirant. Next he gives him the Abhiseka and invests his neck with a cord composed of a piece of the thread just adverted to. He also places the Pañcarakṣa śāstra on his head and repeats some prayers over him. Then the mandala is obliterated when the aspirant is made to perform the Maha Bali ceremony. The Mahā Bali ceremony is thus:

Four seers of dressed rice, a quarter of the quantity of Bhatmas, a noose, and a mask placed like Bhairava with a small quantity of flesh in the mouth of it are placed in a large earthen vessel. Then the aspirant makes pūjā to Bairava, offering the Nārāyanī and a light to the mask and pouring out water from a conch which he holds in his hands so that it shall fall into the vessel. The Guru repeats mantras and invoking the Devatās, Nāgas, Yaksas, Rākṣasas, Gandharvas, Mahorāgas, mortals, immortals (amanusas), Pratās, Piśācas, Dākas, Dūkinis, Mātrikā Grahas, Apas Mārgas, and all motionless and moving things, he says, "Accept this Bali and be propitious to this aspirant, since the sacrifice has been performed according to the directions of Vajrasatva." Such is the Sarva Bhūta Bali. In like manner the Balis of Mahākāla, of the Graha, of the Pañcarakṣa, of the Graha Mātrikā, of Canda Mahā Rākṣana, of the guardians of the four quarters, of Evainismati, of Basundhara, of the Caitya, of Piṇḍikarma, of Amoghapāsa, of Sārakdhara, of Tārā, of Hevajra, of Kurakullā, of Vajrākroḍha, of Mārici, of uṣṇīsa, and of Hārīti are performed. After this, the Balis called the Tyāga Bali and the Saṅkha Bali are performed. These are as follows: Flesh and blood, and spirits are put in the conch and then poured them from the conch as before into the great vessel, while the deities of all the six quarters are invoked with prayers. Then the
Panca Upacāra Pujā is made in the vessel. After this, the aspirant is commanded to perform the Cakrapujā. After having completed the Puja, he returns to his seat. The Cakrā pujā is thus: The devotee makes pūjā to all the images in the Vihāra by going round to them all. Then the Guru causes the aspirant to perform the Guru Maṇḍala Pujā and afterwards to sprinkle rice on all the images. After this, the aspirant gives dākaṇḍa to the Guru and the Guru gives the aspirant in return a small quantity of rice and a trifle of money. Then the Guru causes him to perform the Desa-Bali-Vyātra which is thus:
The aspirant removes the great earthen vessel with its contents by means of carriers and distributes the contents in small quantities to all the shrines of Daityas and Pisācas and other evil spirits throughout the city. After having distributed them, he returns with the empty vessel.

The next step is that the Guru and ten Nāyakas take the aspirant to make the circuit of all the shrines in the neighbourhood and to offer at each rice, pān, supāri and flowers. After this, all of them go to the aspirant's home, when his relatives come out and give him four seers of rice. Then they conduct the aspirant and the rest within and feed them with a mixture of rice and milk called khir. Then the Guru returns to the Vihāra but the aspirant remains at home. The aspirant must practise mendicity and the other rules of his order for four days at all events. After the four days if he feels no serious call to the monastic profession, he must go to the guru at the Vihāra and to his Upādhyāya who is his instructor in the forms of Pujā. Then addressing the Guru he must say, "ō Guru! I cannot remain an ascetic, pray, take back the cīvara and other
ensings of monachism; and having delivered me from the Srāvaka-
Carya, teach me the Mahāyāna Carya." Then the Guru replies, "Truly
in these degenerated days to keep the Pravrajyāvrata is hard; adopt
then the Mahāyānacarya. But if you abandon the Pravrajyā, still you
cannot be relieved from observing the following commandments: - Not
to destroy life. Not to steal. Not to commit adultery. Not to speak
evilly. Not to take spirituous liquors and drugs. To be clement to
all living beings. The observance of the above rules shall be a
Pravrajyā to you, and if you obey them, you shall attain to Sākta."
Then the aspirant washes the Guru's feet and returns to his seat
after having done so. Next having prepared the materials of pūja
noted in the first day's ceremonies the Guru makes pūja to the Ka-
lasa. After this he makes puja to the vessel holding the aspirant's
shorn locks, then he draws Mandalas for the Tri-Ratna and for him-
self and causes the aspirant to offer pūja to all four. Then the
Guru obliterates the whole and says, "You have abandoned the Bhikṣu
carya and adopted the Mahāyāna -carya attend to the obligations to
the latter, as just explained to you. Then the Guru takes the ba-
ges of monachism from the aspirant and gives him the Pāñcarakṣa as
related before and then sends him to make the Cakra Pūja. After
having done this pūja, he makes him to perform the Guru Māndala Pūjā
and then to sprinkle rice on the deities. Then the Guru-māndala is
erased. The aspirant makes an offering to the Guru. The Guru also
gives him his blessings in return. Then the Guru sends the aspirants
to throw into the river the hair shaven from his head previously.
On his return the Guru makes the Āgam Pūjā and Kumāri Pūjā. Then
the whole ceremony is concluded by a feast. 1

1. B.H. Hodgson, "Essays on the languages, Literature, and
religions of Nepal:......"

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THE INITIATION CEREMONY OF A NEWARI BUDDHIST PRIEST.

Prof. S. Levi has given an account of the whole procedure of the Ceremony of renunciation of a Newari Bandya (Sānra). The Bandyas are only entitled to initiation (pravrajya) which, however, is not given to those who are married and become the father of a child - either male or female. The procedure of initiation is as follows:

A candidate seeking initiation approaches a spiritual preceptor (Guru) and requests him to give the aspirant the vow of renunciation from worldly life (pravrajyā Vrata). If the Guru assents, before commencing the actual ceremony the Guru draws a magical diagram (mandala) and utters spells for giving protection to the candidate from three dangers, viz. from thunder-bolt, iron and fire. The spells are known as Vajrarakṣā, Loharākṣā and Agnirakṣā. Then the spiritual guide sprinkles consecrated water from a jar of water (Kalasi) on the head of the aspirant and repeats prayers over him. This ceremony is known as Kalasa-abhiṣeka.

After two days the Guru who is usually the head (Nāyaka) of a monastery and four senior priests (Nāyaka) of other monasteries confer the Pravrajyā Vrata or initiatory rites on the candidate along with the prescription for observance of five moral precepts (Sikṣā-padas). They are non-killing, non-stealing, celibacy and abstinence from falsehood and intoxicating drinks. After this, the candidate is to get himself shaved of hair, moustache and beard. Then a religious name is given to him by the Guru and consecrated water is sprinkled over him. He is asked to observe five additional precepts. They are abstention from enjoying dances, from use of ornamental articles, from sleeping on high bed, from taking food...

beyond fixed time, and from touching gold and silver. Thus the aspirant has to observe ten moral precepts (sīkṣāpadas) in all. Then the Guru asks the aspirant to wear the robes of a monk (cīvara) and under-garment (nivāsa). He also asks him to take a begging bowl (piṇḍāpatra), a stick (Khikkhari), a pair of wooden sandals, a jug or ewer, and an umbrella. Upon this the aspirant becomes a fully ordained monk. This ceremony of initiation is supplemented by the worship of Shairava, Mahākāla, Vasundhara and other deities with rituals and other paraphernalia.

The ordained monk observes the restrictions imposed on him for four days only. Then he approaches his Guru again and tells him that it is impossible to him to lead the life of a monk. He requests his Guru to relieve him of the pravrajya-vrata and the ten precepts (sīkṣāpadas) and to permit him to observe the disciplinary practices of a Bodhisattva. The Guru assents to his request readily as he also admits that it is difficult to observe the rules and restrictions of pravrajya-vrata. Thereafter the monk becomes a house-holder.

THE CUDĀKARMA CEREMONY OF A NEPARI BUDDHIST PRIEST.

Dr. D.R. Regmi also gives an account of the whole procedure of the Cudākarma ceremony of the Nepalese Buddhist. He, however, observed "The process laid down by Kriyāsaṅgraha for ordination is the same today, but after this had been done the ordained renounces his monkhood as he did the world four days ago and goes back home to live with his parents and become a ghaṇṭa." Buddhism underwent a revolutionary change in Nepal along with

the ceremony of initiation retaining just a few formalities of 
an ancient ceremony in a strange manner. Today the initiation cere-
mony of a Buddhist is replaced by Cudākarma ceremony of a Newari 
Bandya (Bānra) in Nepal. In Nepal the Guvās and Bares perform 
Cudākarma ceremony. The cudākarma ceremony has to be performed in 
childhood. Sometimes a baby of a year or two is also made to under-
go the ceremony. Generally the ceremony is performed of boys number-
ing upto twenty in a group in order to share the expenses required 
collectively. Although it is performed in early boyhood, the cudā-
karma ceremony looks virtually a initiation ceremony. It is perfor-
med in vihāra to which the family of the candidate is attached. only 
the initiated Bandya (Bānra) can be the officiating priests.

In this ceremony the candidate vows celibacy and takes oath 
to renounce the world. The head of the boy is shaved retaining no 
tuft of hair. He wears a suffron robe of a monk (Cīvara). For four 
days the boy has to abstain like a monk from all kinds of actions 
prohibited to a monk of ancient times. He abstains from eating meat 
and drinking wine. He stays in the vihāra where he enters to under-
go the procedure of the main ceremony of initiation. Every morning 
he has to go for begging like a monk with a bowl (pātra) in his hand. 
He has to visit at least seven houses daily. He becomes a monk in 
formal sense. Altogether for four days he has to pass in that condi-
tion becoming a monk. Then he prepares himself to come back to 
the household.

On the fifth day he returns home having renounced monkhood 
by performing another ritual. Even on return to domestic life he 
has to follow the practices of the Buddhist monk in regard to his 
daily prayer, fortnightly upoṣadha vrata, the Gunṭā dharma and
Katipunhi Vrata. He continues to maintain the monk of a monk in
his wholly shaved head for his life, although he goes back home to
live with his parents and become a grhastha.

One page of a palm-leaf manuscript dated NS 561 (=AD. 1441)\(^1\)
states the rules regarding the Cudakarma ceremony which is
also known as 'Bodechuyegu' in Newari. A banana boy has to un-
dergo this ceremony in his early age. This document gives details
of the necessary things at the time of the ritual and the okaksina to
the priest, in connection with the Cudakarma ceremony performed in
the Vajrakūti Mahāvihāra.

The Śrīvacchā Mahāvihāra inscription of NS. 820 (=AD. 1700)
 stipulates the rules regarding Cudakarma to be performed
in Śrīvacchā Vihāra, Patan. The rules lay down that no one
under five years' age should undergo this ceremony.

Ms. Pravajjajagradhanavidhi (Vadechuyegu) of NS. 746 (=AD. 1626)
is now preserved in Raṣṭriya Abhilekṣeya, Nepal. It prescribes
the whole procedure of the Cudakarma ceremony of the Newari
Buddhist priests.

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\(^1\) H. R. Sakya & T. R. Vaidya, (edt.), Medieval Nepal, p. 27, Colophon No. 15.
\(^2\) This document is now in the private collection of Sri H. R. Sakya, Nepal.
\(^3\) Sakya & Vaidya, (edt.), p. 187, No. 52.
DRESS OF A VAJRĀCĀRYA AND A BHIKṢU

An copper plate inscription of NS 757 (A.D.1637) mentions the usual dress of a Buddhist monk of the time during the Buddhist festival called Saṅghabhogaṭṭa. Dr. H.A. Oldfield has given an account of the dress of the Nepalese Buddhist priest. The Buddhist priests in Nepal put on a special dress at religious ceremonies.

They wear the peculiar robes which were worn by all classes of Bānhras alike during the monastic ages. The robes worn by the Vajrācārya and his assistant, the Bhikṣu, at all sacred and religious ceremonies consist of a close-fitting jacket called the "Cīvara" and a long skirt or petticoat called the "Nivāsa". The "Nivāsa" is gathered at the waist into a number of small folds and reaches to the ankles. The "Cīvara" and Nivāsa are joint together into one dress at the waist. An ordinary thick-rolled waistband is wrapped round the waist. At certain important ceremonies the priest unrolls the right arm so as to have that arm and side of the chest bare. The loose dress hangs down from the uncovered shoulder. These robes are usually of a dark crimson or cherry colour. Sometimes they wear a dress of a golden or yellow colour. The colour of the robes depends on the choice of the priest himself.

There is no difference between the robes worn by the Vajrācārya and those worn by his assistant, the Bhikṣu at religious ceremonies. The Vajrācārya and his assistant, the Bhikṣu are distinguished from each other by their head-dresses and by the peculiar symbols and instruments of worship which they carry about with them at the performance of religious ceremonies.

On all sacred and religious ceremonies the Vajrācārya puts

2. Oldfield, op. cit., vol. II, ch. IV.
on his head a richly carved copper-gilt mitre called the "Muk-Khacketta". The copper crown is richly embossed with two rows of escutcheon on which are embossed the images of Buddha and Tara. A Vajra is horizontally placed on an escutcheon on the top of the crown. Sometimes at not very important ceremonies the Vajracarya wears the "Udyat Topi" which is proper and peculiar head-dress of the Bhiksu.

In his hands he holds a Vajra or small double-headed ornament made after the model of the copper-gilt thunder-bolt of Indra at Sayambhu-matha and a more or less ornamental bell called the "Chanti". He carries in his waist-band a breviary or book. From his neck up to the girdle or waist hangs a rosary of beads or cut-glass, one hundred and eight in number, ornamented with occasional coloured stones, and having threaded upon it at one side a small Vajra, on the other a small bell. A vajra prettily worked in coloured stones somewhat into the form of a cross hangs as a pendant at the end of the rosary.

The Bhiksu put on a coloured cloth cap called the "Udhy an topi" which is the proper and peculiar head-dress of the Bhiksu at all religious ceremonies. The cap has either a small gilt button or sometimes a small Vajra on its top. There is a small model of a Chaitya or Buddhist temple on the top of the cap. The edge of the cap is turned up and is more or less richly ornamented with brocade and gilt. The Bhiksu also wears a rosary of simple type which hangs from his neck. The rosary is generally made of plain and common materials. The Bhiksu carries in his right hand a stick called "Shikari" and in his left hand he holds a open-mouthed vessel made of brass, a "pinda-patra" in which he receives the rice etc. offered to him by the charitable.
The Buddhist priests in Nepal wear the special dress only at religious ceremonies. On all other occasions they put on the same costume as is generally worn by the rest of the Newar population. The Bānhras are distinguished from the rest of the Buddhist community by having their heads closely shaven all over.
We have little evidence of ritualistic Buddhism in ancient Nepal, such as, we find in the 10th-11th Centuries. As the priestly caste was absent in the community of Buddhist monks, the ritualistic Buddhism had not developed in Ancient Nepal. This is supported by the Chinese traveller Huen Tsang who recorded that in Nepal there were followers of both the vehicles, Hīnayāna and Mahāyāna. He was not aware of Vajrayāna. Moreover Amśuvarmā's Hari-gaon inscription of Samvat 32 (= A.D.600-605) indicates that the tantric Mahāyāna and Vajrayāna deities had not made appearance in Nepal up till the time of Amśuvarmā. No records of ancient Nepal talk of Tantric made of worship. The rites performed were very simple. However, Nepalese inscriptions mention the existence of Vajrayāna Buddhism in Nepal during the reign of Amśuvarmā (A.D.598-643) and Vajrayāna deities within the 7th century A.D.

Some of the images of Sākyamuni Buddha, Avalokiteśvara, Five Dhyāni Buddhas, Vajradhāra, Achi Budhi and Svayambhūnath etc., Dhyāni Buddha, and Maitreya Bodhisattva (Future Buddha) belong to the various periods of the 5th-7th centuries. They were very popular in Ancient Nepal. Although image worship was very popular in ancient Nepal, we know little about the modes of worship to the Buddhist deities due to the absence of any document. But in the words of the Wang Huen T'se's memoir: "They (the Nepalese) adore five celestial spirits and sculpture their images in stone. Each day they wash them with purifying water. They roast a lamb and offer it to sacrifice". D.R.Regmi observes, "The five celestial spirits were no other than the five Buddhas who are popularly worshipped in Nepal up till now." The five celestial spirits were undoubtedly the Five Dhyāni Buddhas. But the offering of sacrificed animal to Dhyāni Buddhas was not a custom in any period up till now by any devotee in any country. Probably the Chinese might have noticed a sacrificed animal.
In ancient Nepal the worship of images was not as elaborate as it came to be in the days when esoteric rites prevailed as the Hinayana and simple non-ritualistic Mahayana Buddhism prevailed in ancient Nepal probably the rites performed were as simple as it is observed until now by the celibate Buddhist monks belonging to the Hinayana school of Buddhism. The rites were performed with ceremonial bath of the image with purifying water, offering flowers to the deity, burning lamp and incense at the altar. There are certain inscriptions which talk of worship rituals in the temples to the Saivavism sect, which included the paraphernalia noted above, such as, bathing the deity, dressing it with Candana (sandal wood), burning of incense and lamp before the image offering flowers to the deity, etc., etc.

According to the Nepalese inscriptions and the Thyāsapus the vedic rituals were valid in Medieval Nepal. The sacrifice of a mixed substance called Caru over the fire in the altar called Vedika was popular in the Vedic age. Since then the homa-sacrifice has come to be adopted as a part of rites on different ceremonial occasions. But with the development of Agamas āstras of the Tantras the Vedic rites became much diluted with the rituals prescribed by the Tantras. In medieval Nepal the process of rituals involved a mixed ritual associated with all the three traditions, viz., vedic, puranic, and tantric. The deities invoked were also belonged to Vedas, Pūrāṇas and Tantras. In adopting the novel features the Saivite and Buddhist Tantras must have played a large part between themselves. The homa-fire is identified with the deity whose blessing is sought throughout the ritual.
From the references to Vedic rituals (vedikavidhi) in a few inscriptions Medieval Nepal, it appears that the vedic rituals were confined to the followers of Saiv-Vaishnavism whose priests were the Brāhmaṇas. Although nowhere the reference to Veda was made in their records, the Buddhist priests also adopted the vedic rituals. The followers of the Guva priests borrowed ideas from the current practices of Saivite rituals. These practices were again incorporated in their own texts such as Mañjuśrī mūlayakaṇa, Kriyāsaṅgraha Pañjikā, Mañjuśripārājikā Swayambhū Purāṇa, and other works of rituals. According to D.R. Regmi the Buddhist priests also learnt the homa and kindred rites from the Tantras. Many inscriptions of Medieval Nepal also mention rites like Pañcopacāra pūjā, homa and dāna in connection with the ceremonies of the Buddhist deities. The homa-sacrifice which was performed according to the copper plate of NS 508 at Maha-bahil in Kathmandu and the Copper plate of NS 547 at I-ha-bahil in Patan was a common feature of rituals also in the ceremonies conducted by the Buddhist priests. Thus from the inscriptions of Medieval period it looks quite certain that the Saivite-Vishnuite and Buddhist modes of worship were similar, although the priests were not the same. In both the pūjā and homa were the most essential part of all the principal rituals.

D.L. Snellgrove says, "... They (the Vajrācāryas) are not expected to be especially learned. The one need is to know how to perform the rites, of which the homa-sacrifice is the most important. The offering of butter and grain, which is poured into the flames of a specially shaped hearth, is an ancient form of Indian sacrifice, which was adopted by Buddhists in quite early ...

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1. Regmi, op. cit., p. 719.
times. The first Buddhist text to give detailed instructions for the performance of this ceremony, seems to be the Manusi-mūla-kalpa. Its practice in Nepal does not therefore represent just local Hindu influence, as might at first be supposed. Moreover the same ceremony is still performed by the Tibetans and Japanese. Buddhism in Nepal has succumbed not because of contamination with non-Buddhist ideas and practices, for these were always present in some degree. According to Snellgrove these are four types of homa-ritual, for pacifying, prospering, overpowering and destroying.

Ordinarily the rituals involved worship of the images of the deity with sandal paste, rice and flowers (candana, aksata and puspap). The image was offered also a burning lamp and incense.

But on extraordinary occasions the image of the deity was offered pañcāṃśtasnaṇa or the bath in curd, milk, raw-sugar, honey and sugar as Dharmaśvāmin noted while watching the ceremonial worship of Avalokiteśvara. Then sandal paste mixed with rice was applied on the forehead of the image. Flowers were put on the head of it. Then a burning lamp and incense were offered to the deity. When common rituals were complete with the Pañcāmarapūja, the sacrificial offering of rice and ghee over the fire of a vedikā was performed. If the ceremonial ritual was connected with the worship of deities other than Buddha and Bodhisattva, the ritual might involve an animal sacrifice. The homa-sacrifice was followed by sacrificing sacrificing of an animal or a bird at the feet of the deity, or on a vedikā in the front. The rites were conducted by priests. Wine, meat, fish, and egg were offered freely to the deities who received animal sacrifice. This was in keeping with the prescription of the

2. Ibid. P.112.
Tantric texts. There are systematic rules of worship for each of the important deities. These particularly concern the spells, the home and mode of worship with ingredients.

Another common feature of rituals was the taking out of the image of a particular deity kept on a chariot in processions. The practice is still carried up till now. The Tibetan monk Thamgavāmin who visited Nepal in 1226-34 A.D. gives an account of the chariot procession of Avalokiteśvara. The image was taken out in a great procession on the eighth day in middle autumn and offerings were made to the image. Everyday the image was invited by different devotees to their homes and poured pañcāmrta over the head of the image and then bathed it. The people consumed the water and the victuals. Thus the people worshipped the deity for a half a month and then reinstalled the image in its proper place after painting it once more.

THE PROCESS OF RITUALS: The ground on which the ritual was to be performed had to be cleansed properly. Then ‘Pañcagavya’ was sprinkled over the ground. The ‘Pañcagavya’ was a mixture of five products of cow’s body, viz. milk, curd, ghee, urine and dung. The ‘Pañcagavya’ was required for any kind of ceremonial purification. The Svayambhū Purana is the authority for the use of ‘Pañcagavya’ in Buddhist rituals. The Kriyāsangraha Pañjika also highly recommends the ‘pañcagavya’ as a purifying thing. The Kriyasangraha Pañjika also highly recommends the ‘Pañcagavya’ as a purifying thing. Inscriptions also mention the use of the pañcagavya for purifying the ground on which the puja or homa was to be performed. The pañcagavya was used to purify the house in which the death of a man

2. Ibid. No. 819.
had taken place. A relative of the death shook off his impurity by touching the pañcagavya when the mourning period was over. A similar purification rite was held on the birth of a child. Thus the pañcagavya formed a very important article in the purifying ritual.

The rituals began with two necessary things. These were (1) lighting the lamp, and (2) setting Ganesa represented in an unbroken piece of arecanut (supāri). The particular rite that was to be performed started with the worship of Ganesa and the lighting of the lamp. The worship of the main deity was elaborate. If there was an image, in the pūjā sandal paste and other colours were offered in the forehead of the image. But in the absence of any image the same was sprinkled by the worshippers over the spot or a vessel where the deity was supposed to reside. Then the worshippers offered grains of rice, flowers, pañcapatakā and sweets to the deity as 'nivedya' which the deity was supposed to eat. Sometimes milk, curd, pudding of rice and milk, and pañcāmṛta were also offered to the deity. Pañcāmṛta was a mixture of so-called five nectars, milk, curd, honey, butter, and ghee. According to Dharmaśvāmin Pañcāmṛta consists of five substances, such as curd, milk, raw-sugar, honey and sugar. The incense (dhupa) was burnt before the image. A lamp also was burnt before the deity. There was ringing of bell and blowing of conch just when the lamp was being offered to the deity. The burning of light was called ārati. The paraphernalia of the pūjā was kept in a vessel of brass or bronze called rasundā.

The inscription of NS 842 (= A.D. 1722) on a slab of stone on the platform of the Caiyā in Pim-bahal, Patan mentions the paraphernalia of pūjā during the ceremonial occasion of repairing Dharmadhātu Vajir-vara (Caiyā) in Pim-bahal. A leaf containing invitation to king Mahindrājīnā of N.S. 839 mentions flowers, incense like sandal paste etc. and lamp as nātiśeṣa of pūjā. The Svayambhū Purāṇa at several instances talks of pāṇco pācārapūjā with the offering of flowers. It also talks of sacrificial offering (Homa) over the sacred fire made in connection with the ceremonies. The Saptakumārikā Avadāna alias Ahorātra Vratānuśāsa of N.S. 949 and also talks of pāṇco pācārapūjā (five fold offerings) with appropriate mantra during the vrata.

If a homa was there, homa meant throwing of a mixed substance called cāru which consisted of grains of barley, rice, sesamum all soaked in ghee over the fire in a vedika with the accompaniment of recitation of spells or hymns to propitiate the particular deity. The next stage of the rituals was to feed the priests.

If the deity to be propitiated happened to be the Buddhist Dākinis except Hārīti, or mother goddesses, or Bhairava, or Ganesā, or Bhūmasena, the sacrifice of an animal or a bird was the essential part of the ceremony. Harīti received eggs in place of animals. All kinds of animals and birds were not acceptable to the deities. Their acceptance was according to the tastes of the devotees as the sacrificed animals and birds were consumed by them. The

goat, sheep, buffalo, pig, fowl, swan, and pigeon were acceptable
to the deity. But no female animal or bird was offered to the deity.

Animal
Animal sacrifice is offered to Lokesvara Matsyendranātha on
two occasions, once during the car festival of Matysendra in the
month of Vaisākha and then within the Vihara of Buga on a different
occasion. One goat is sacrificed on the very first day of car festi-
val and another is sacrificed near the buffalo when the car reaches
Lagankhel to propitiate the Bhairavas represented on the wheels. This
sacrifice is mentioned also by the Thyāsapūra B(f.11) under the data-
line samvat 802 Vaisākha Sudi.1, Friday. According to this record —
during the forward journey of the Car of Matsyendranātha animals
were sacrificed on three occasions, the third time being sacrificed
to propitiate the mother of Matsyendranātha.1 The inscription of
N.S.796 on a slab of stone in the temple of Matsyendranātha in Bung-
mati records that on the first of the dark fortnight of Kārtika th-
ere was to be a ceremonial sacrifice of home in front of Trailokya-
nātha (Matsyendranātha). The home was to follow by a sacrifice of a
Goat on the chapāḍa adjoining the temple within its precincts.2

Wine, meat, fish and egg were offered freely to the deities
who received animal sacrifice. Wine is prescribed as offering to
the deities of the Sakticult. The same category of deities were
to receive a bath with wine as well as accepted the offering of li-
quor. The spirituous drink was regarded as a very important offer-
ings. This was in keeping with the prescription of the Tantric texts
on the mode of worship. There are references to wine, meat, fish
and egg are found in the inscription as the offerings to the deities:

2. Regmi, Ibid, Pt.IV, No. 78.
If the ritual was to be performed in the temple area, the ritual was performed on the ground which was chosen a little farther from the threshold of the main doors of the temple. Even the sacrifices of animals might be offered at the site thus prepared.

NYĀSA: It is one of the important features of Tantric rites. The rituals of worship in connection with repairing of a caitya or temple involving removal of deities or replacement of the image by a new one were always performed with the nyāsa process of taking out the essence of the deity, and keeping the same in the finial until the image was restored to its site or replaced by a new one. Thereafter the essence was transferred from the finial to the old image or to the new one as the case might be. Performing the ritual the priest could invoke the presence of the concerned deity in his own body by nyāsa. In this process he had only to chant some unintelligible meaningless compound of syllables which were uttered traditionally in the ritual to call for the presence of the deity. With every such utterance the priest has to touch the parts of his own body where the invoked god or goddess is supposed to enter and reside.

There are many records of the nyāsa practice in the inscriptions. The inscription on a slab of stone lying on the ground in Kva-bahal in Patan dated No.831 states how nyāsa was the medium which had helped to transfer the deity in the old caitya of Kva-bahal to the finial and again from the finial back to the same caitya after proper repair. The inscription of MS 842 in Pim-bahal in Patan refers to the Nyāsa practice in connection with repairing of the Caitya in Pim-bahal.

**DYANA:** The dhyāna is another important feature of the Tantric rites. It is the way and means of the Tantric system of contracting the deity to be invoked before the rituals start. The devotee fixed his mind on the image of the deity by means of dhyāna. In this process he has to call to his mind the image of the deity in all its details so that the entire picture of the image is before his mind's eye to see and feel intimately as it is. Without the presence of the image before his mind's eye no contact with the deity is possible. Thus the dhyāna enables the devotee to realize the presence of the deity. Hence the seers attach importance to dhyāna.

The Sadhanamālā is a treatise of dhyāna in respect of Buddhist deities as well as of some Brahmanical deities which were borrowed by the Vajrayāna pantheon. This treatise was very popular in Nepal. One of the Sadhanamālā MSS. was copied in Nepal in the Newari Era 285 corresponding to A.D. 1165.

Even up till now all the Bānwas who have performed Cudākarma ceremony continue to be responsible by rota for due attendance upon the images in the Buddhist temples of Vihāras in Nepal. The images receive daily worship regularly. In the morning flowers, lamps, incense, clothes, cosmetics and food are offered to the images. Rice, milk, butter and honey are suitable for Buddhas, Bodhisattvas, and non-tantric divinities. But Flesh and wine are expected by the great tantric gods. Again after sunset the images are offered lamps and incense.

1. Dr. B. Bhattacharyya, ed., Sadhanamāla, 2 Vols. OSB Nos. 26 and 41, Oriental Institute, Baroda, 1925-1928.
The pherapharnelia used in worshipping the Buddha and the Bodhisattva Avalokitesvara by the Buddhist monks and nuns in the Licchavi period were flowers, lamps, incense, vermelion, music etc. The Pharpim inscription of Samvat 43 (= A.D.619) records the worship of the Buddha with flowers, light, vermelion, music, umbrella, etc. The Svayabhū inscription of the time of Amśuvarma² (A.D.598-623) mentions the worshipping of Buddha with incense, lamp, etc. The Bandāhiṭi inscription of the time of Amśuvarma³ records the donation for the burning of lamp and incense at the altar of the image of Āryāvalokiteśvara.

2. Ibid., P. 384, No. 96.
3. Ibid., P. 386, No. 97.
THE YAJÑĀS:— The Yajña literally means offering of sacrifice. In traditional sense the Yajña meant 'sacrificial offering of a mixed substance called Caru to the 'Fire God'. The Caru is a mixture of grains of barley, rice, sesame and pieces of Rusa grass reed all soaked in ghee. The Yajña might involve also sacrifice of an animal. But such Yajñas were known in ancient times. In the middle ages the Yajñas meant in all cases offering of Caru into the fire over an altar called Vedikā to please a particular god or the Fire god himself for blessing sought to have the successful end of the ceremony in connection with repair work or new construction of a vihāra or a Caitya or a temple, or setting up images of deities. The Yajña is become synonymous with the home rite. The home also literally means throughing sacred articles over the sacred fire. A ladle made of wood is used to throw caru into the fire. The particular deity who played the main role in the ceremony is invoked by chanting mantras while the offering is made over the fire.

Common rituals are complete with the five-article Pūjā called Pāṇcopacārāpūjā. Others have more specific ceremonies. The Yajña is the most important part of the rituals on these occasions. Such ceremony is not complete without the Yajña. Thus the Yajña is a part of the bigger ceremony and is performed as the last ritual in the order.

The Yajña is performed on a well cleansed ground ritually purified with 'Pāṇcagavya'. The Yajña begins with the ignition of fire over the wood pieces kept in orderly fashion in the Vedikā. The initial act of lighting fire is called "Agnisthāpana". The Chief priest assisted by his subordinates throws up to the fire in the Vedikā the artefacts
articles called caru prepared for the purpose while at the same time he invokes the deity chanting mantras. The duration of the performance of a yajña depends on the number of times the mantra is recited and the number of hands employed for the purpose. Ordinarily its duration is short. This is in short the general features of a common yajña.

There were special yajñas called Laksāhuti yajñas, Ayutāhuti yajña or Aborētra yajña in which the spells (mantras) were chanted 100,000 and 10,000 times respectively. These involved elaborate rituals apart from the cost in terms of the grains and ghee thrown over the sacred fire and gifts made over to the priests. These ceremonial sacrifices are often mentioned by the inscription of the middle ages.

LAKŚĀHUTI - YAJÑA.

The Laksāhuti is called a Yajña where sacrificial offering is caru and ghee. In Laksāhuti the mantras (spells) are chanted one hundred thousand times. The Laksāhuti involves rituals when the priests chant spells with an offering of a considerable amount of dry rice, paddy, barley and sesamum, all mixed with ghee on the flames of sacred altar called vedikā. The priest who is called hotā holds a ladle and uses it to contain the mixed articles called caru to be thrown into the altar over which a huge heap of wood-pieces are burnt. When the caru is offered over the fire of the vedikā, the whole site of the ritual is purified. Each time the priests throw up the caru to the fire, while they chant the particular spell (mantra) which is related to the deity being propitiated.
Generally a large number of priests is required for the Lakṣāhuti Yajña. The duration of the performance of the Yajña depends on the number of hands employed for the purpose. So the number of priests employed depends on how soon the ritual is to be finished.

The Buddhist priests and their assistants required in the Lakṣāhuti Yajña are: one Mūla Vajrācārya or Kṛyākarta Vajrācārya, one Kamma Vajrācārya, one upadhyāya Vajrācārya, one Bhikṣu or Sākyabhikṣu or Āghavira, and one tithipradātā Daivajña. The chief priest named Ācārya or Mīlavajrācārya or Gurubhadāda etc. presides over the ceremony. He occupies the central seat and guides the ritual. There is a staff to assist him. Some supervise the homa, guard the premises and check the entrance.

At the end of the Yajña the host may offer special gifts of gold, cows, horses etc. The priests and their assistants, who engaged in the rituals, are fed sumptuously. They also receive their hard earned wage also in the form of daksīna which may be a monetary unit.

Ordinarily Lakṣāhuti Yajña is performed by well to do persons like the ministers, and nobility who find themselves in a position to perform the Lakṣāhuti. Sometimes some donors collectively bear the expenses in connection with the Yajña.

Inscriptions of different periods of middle ages which mention the performance of the Lakṣāhuti Yajña by the Buddhists in Nepal are herein:

(1) The Svayaambhūnātha inscription of NS 492 (=A.D.1372) mentions for the first time in the history of Buddhism the performance of Lakṣāhuti Yajña (one lac ahutis) by a follower of the Mahāyāna
doctrine and his several relations in connection with the repair of
the Caitya. The ritual was performed by one Vajracarya Sri Jayananda,
one pandita Vajracarya Sri Jhanakirtisena as Karmacarya and one
Tithi pradatta daivajna Ratnapati.

(2). The Wu-ba-bahi Copper plate inscription dated N.S. 511
(=A.D.1391) records the inauguration of the images of Buddha in Sri
JasaSrimahavihara by one Sakyabhisgu Sri Jayasana and his bro-
thers who resided in Sri Rudravarna Mahavihara, having performed
one lac ahutis (Laksahuti). The ritual connected with the ceremony
was well-accomplished by one Acarya Subodhijya.

(3). The Lha-bahi copper plate inscription of N.S. 547 records
that one Laksahutiyaiva was begun with the ignition of fire on N.S.
547. After fifteen days on Wednesday, a gold image of Bodhisattva
was enshrined and three finials made of gold and one dhvaja were
set up. In this way the Laksahutiyaiva was complete with great enthu-
siasm. The ritual in the ceremony was conducted by one Mulavajracar-
ya, one Karna Vajracarya, and one Bhiksu.

(4). The Nhaika bahil copper plate inscription dated N.S. 508
commemorates the installation of the images of Sakyamuni Vaddya
Buddha, Etc., having performed one lac ahutis (Laksahuti) by Sri
Namgacanda sthavirastuji, Sri Mancanda.

(5). Nhaika bahil Copper plate inscription of N.S. 631 records
that a gold image of Akshobhya and a gold image of Dipankara Buddha
were installed in Udota Kirthi Vihara by one Sakyavamsottam Jaya
Kesaraja and his several relations on N.S. 629 caturdha, having per-
formed a Vajna. Images of Candhuli, Dipariksha and Sri Swarnara were

2. Regmi, Ibid, Pt. III, Pp. 31-33, No. XXXIV. 6) 96-98, No. LXXXV.
installed on NS 631 mārga sīra Kṛṣṇa. navami para dasamāṁ. The ritual in the ceremony was conducted by one Mūla Vajrācārya Śrī Jivaharṣajāye, one Karmma Vajrācārya Jayakīrtijuto, one Parampādhyāya Vajrācārya Śrī jñācandra Juto, one Sākyabhikṣu Śrī Jikita Juro and one Daivajña Mañjulasūna Bhāro.

(6). The Oṭubahal inscription dated NS 713 records the installation of the stone images of Akṣobhya and Vajrāsana, by one Sākya bhikṣu Śrī Jayalakṣa, a follower of Mahāyāna doctrine, and his several relations in the Jāmbunāda Mahāvihāra, having performed one lac āhutis. The ritual in the ceremony was conducted by one Ācārya, one Karmmācāryya, one Upādhyāya, and one Sthavīra.

(7). The Svayambhūnātha inscription of NS 725, Commemorates the various repair works done to the stūpa of Svayambhūnātha at different dates. The repairing was done to the stūpa in NS 715, having perform one Lac āhutis (Lakṣāhutiyaṇā́) by Bhikṣu Śrī Jayalakṣa who resided in Jāmbunāda Mahāvihāra and his relations. The ritual in the ceremony was conducted by one Gurubhalātra Vajrācārya Śrī Saṇjāya, one karmma Śrī Rabiju, one Upādhyāya. In NS 725 the repairing was done accompanied by a Vajrā by Jayalakṣa and his several relations. The ritual was conducted by one Kṛṣṇakartā Vajrācārya Śrī Pāṇḍāju, one Karmma Rabiju, one Upādhyāya Śrī Maniju etc.

(8). The Mīmāṃsābhāl Copper plates inscription of NS 616 commemorates the performing of a Yājñā in the shrine of the monastery.

(9). The Siḍhādu-vāl inscription of Kīrtipur states that the image of Śrī Mahābodhi Sākyamuni was installed with Lakṣāhuti amidst the playing of five musical instruments, dance and drama.
AYUTĀHUTI YAJÑA OR AHORĀTRA YAJÑA: The Ayutāhāma was also called Yajñā in the documents. This was so called because in this Yajñā mantras were chanted ten thousand times. Ayutāhāma was the most common ritual in ceremonies like inauguration of the completion of new construction or repair works of temples or caityas, or monasteries or installation of images of deities. Those who were in less fortunate circumstances earned the merit by performing Ayutāhutī Yajñā.

According to the Kvā-bahāl inscription of NS 831, Ayutāhuti Yajñā was completed in ahorātra. Therefore Ayutāhuti Yajñā might be called Aho-rātra Yajñā. It appears that they are identical. Aho-rātra Yajñās were often recorded by the inscriptions of the middle ages.

The inscriptions of the different periods of the middle ages record the performance of the Aho-rātra Yajñā in Nepal by the Buddhists. These records are as follows:

1. The Mu-bahāl inscription of NS 567 (= A.D.1447) commemorates the inauguration of the ceremony performed to set up the wooden image of the god Vajrasatva Tathāgata in Śrī Gauramapintha Vahāsa Mahāvihāra, having performed a 'Ahorātra mahayajñā'. (2)

The Su-bahāl copper plate inscription dated M.S.666 records the repair of the Chaitya over which a gold umbrella was also set up, having performed a ahorātra Yajñā. The donors were some Sākyabhikṣus who resided in a monastery called Indradevasanāsārīta Śrī Salako Vihāra. (3)

3. The Swayamhunātha inscription of NS 880 records the performance of a 'Ahorātra Yajñā' by one Vajracarī.

(4). The Yanamugal inscription of MS 739\(^1\) commemorates the occasion of completion the repairing of the Cāitya in the vicinity, having performed a ‘Ahorātra Yajña’, by one Gurobhādā and others. (5). The Pulchok Bahil inscription dated NS.828\(^2\) records the installation of a gold image of Sākyamuni in the main shrine of Silāpuri Vānāgiri Vihāra, having performed a ‘Ahorātra Yajña’.

(6). The Kā bahil inscription dated NS.831\(^3\) records the repairing of the Cāitya with the replacement of the Gārba-wood when Ayutā-huti was completed having performed 24-hours (ahorātra) Yajña.

(7). The Cāñhila of NS.335\(^4\) commemorates the occasion of setting up a dharmadhātu in the area by Sesākhala, having performed a ‘Ahorātra Yajña’.

Inscriptions of Medieval Nepal which record the performance of other Yajñas in Nepal by the Buddhists are mentioned herein:

(1). The Guitabahil inscription\(^5\) on the base of an image of Śrīkara-buddha (in copper) records the ceremonials installation of the image having performed a Yajña which was begun on māgha śukla pratiipadi tithau of the beginning of the 13th Century A.D. It is the earliest known document which mentions the performance of a Yajña by the Buddhist of Nepal. (2). The Cilandeo Cāitya inscription\(^6\) records the performance of a Yajña. (3). The Makabahil copper plate inscription dated NS.649\(^7\) records the construction of Vajrāsana by some Śakyabhikṣus. (4). The Piukhabahil inscription of NS.674\(^8\) records the performance of Yajña. (5). The Thathu-bahil inscription dated NS.7794\(^9\) records the repairing of a Vihāra by one Vajrācārya and his several relations, having performing a ‘Yajña’.

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3. Ibid. No.116. 4. Ibid. No.119. 5. Regmi, Ibid.Pt.III, No.XXII.
(6). The Ksa-bahil inscription of NS.832 records the construction of a caitya, a pond and an inn by one Sivarāma in the name of his parents, having performed a Yajña.

**PART II**

**VRATAS.**

By Vrata the devotee means to undergo certain abstinence such as partial or complete fast for twelve hours or twenty four hours or a month. The duration depends on which particular vrata is being observed. The devotee undertakes to abstain either completely or partially from taking food for the period of fasting. The vrata is practised by a devotee to purify his body and mind so that he is receptive to the sacred teaching for the attainment of salvation or bodhi-knowledge, or it may be just to please the deity of one's choice or to whom the day or days is dedicated for the attainment of one's desirous objects. There are vratas like uposaha, karthika upavasa, Nnoratra vrata and Aṣṭami - Vrata which are undergone by the Buddhists. Many more vratas can be cited. Each of these Vratas is dedicated to some particular deity such as Buddha, Avalokitesvara, Masyendranatha, Etc. The Vrata is also undertaken as a part of the bigger ceremony. The Vratas have their sanction and guidance for performance from the different Buddhist texts. The Vratas are also conducted by the Buddhist priests.

The Vrata was practised by the Buddhists of Nepal. It was also the popular medium by which to attain meritorious objective. The inscriptions of Nepal mention the different Vratas undergone by the Buddhist devotees on a number of occasions. As many Buddhist MSS which describe the Vratas with their merits in details were copied in Nepal by the Nepalese Buddhists in different periods, it is quite likely

that the Vratas gained their popularity in Nepal to a great extent.

UPOSADHA VRATA: Uposadha vrata is the most ancient ceremony which was also practised by the Buddhist monks four times in a month as early as the life-time of Sakyamuni Buddha. The references of the ceremony are often found in different Buddhist scriptures. It is the most popular Buddhist ceremony in all the Buddhist countries. In Nepal it is undergone by the devotees fortnightly. Upoṣadhavrata was also very popular in Nepal.

MS. Uposadha Vrata of NS.928 and Uposadhavadāna of NS 919 and their many other copies of different ages give an account of the Upoṣadha Vrata. The Swayambhū Purāṇa which is supposed to be composed in the 15th Century A.D. in Nepal also prescribes the systematic rules of the uposadha ceremony to be observed and encourage the Bhiksus for the observance of the rite and its rules.

According to the Swayambhū Purāṇa (Chapter-I) the best means for the attainment of the Bodhisamvara, a religious observance leading to Bodhi-knowledge, is to have recourse to the Posadh ceremony. The ceremony should be performed in a place of pilgrimage, in a Vihāra, in the temple of Sugata, in a Caitya, or in any place honoured with the image of a Buddha. But the best place for the performance of the Upoṣadha ceremony ceremony is Swayambhū Ksetra. Its performance in Swayambhū Ksetra is invariably attended with the best result.

The Chapter IV of the Swayambhū Purāṇa prescribes the rules of Posadhavrata. The Votary should implore the protection of the three Jewels everyday. He should solute his spiritual guide and honour the Buddhas in all the ten quarters. A Bhikṣu should abstain from the following vicious acts when he is engaged in the Upoṣadha rite: (1) The acceptance of anything not given, (2) conduct contrary to the rules of Brahmacarya, (3): Drinking (liquor) ...

According to this Purāṇa (Ch. IV). Uncontinence is specially reprehensible. A Bhikṣu who fails in the observance of these above rules is doomed to perdition. If he succeeds in their observance, he attains the following five results : (1). Divine vision, (2). Divine audtion (3). The knowledge of other's thoughts , (4). remembrance of previous existences, (5).and the power of working miracles.

Aṣṭāmī-VRATA : Aṣṭāmī-VRata is a optional fast on the eighth day of every fortnight. The eighth lunar day of every fortnight is a day peculiarly appropriated to religious ceremonies in the orthodox system. In the Vedic creed, it was customary to fast and offer oblations to the gods in general on this day. The Paurāṇikas made it sacred to different divinities, particularly to Viṣṇu. The orthodox Buddhists observe fasting on the eighth day of every fortnight. The Tantric Buddhists devote the eighth day of certain months to the celebration of the rite called Aṣṭāmī-VRata to secure their prosperity. The Tantric Buddhists of Nepal also observe this VRata. The VRata is dedicated to Amoghapāsa and Avalokitesāvara.

Aṣṭāmī-VRata is praised in the story of Vīrakusāvadāna: Probably it is composed to be read on solemn occasions of this kind. The Vīrakusāvadāna illustrates the merit of the fast. According to this avadāna the king is rewarded by the miraculous birth of a son from a sugarcane by the observance of Aṣṭāmī-VRata. By the observance of the VRata Supriya gained a shower of jewels. The king Vīrakusa

attained salvation by observing the Astami-Vrata.

The Astami-Vrata Vidhana gives an account of the whole procedure of the Astami-Vrata of the Nepalese Buddhists. Announcing the intention of the worshipper, the opening of the work refers briefly to several of the leading topics of the verses of the Pancaviṃsatikā thus:

"In the period of the Tathāgata Sākya Sūnya, in the Bhadra-Kalpa, in the Lokadhātu named Saha in the Vaivasvata Manvantara, in the first quarter of the Kaliyuga, in the Bharata division of the earth, in Northern Paścāla, in the Sva-Vasullaka Ketra, in the Upachanda-Pitha; in the holy land Āryāvarta; in the above of the king of Serpents, Kārūkota, in the lake called Nāgavāsa, in the region of the Caitya of Sva-saṁbhū, in the realm over which Gahyesvari Prajñā presides, and which the fortune of Mañjñë Sri protects, in the Kingdom of Nepal, of the form of that of Śri Sāmvara, and invincible, encircled by the eight Vitarages, Maniliṅgesvara, Gokarnesvara, Klesesvara and Bhānikesvara, Gāndhesa, and Vikramesvara, watered by the four rivers Vaghati, Kesavati, Manimati, and Prabhavati, sanctified by the twelve greater and six lesser Tīrthas, and by the edifices on the four mountains, governed by the seven sages, honoured by the Yoginis, the eight Mātrikās, the eight Bhairavas, Sīhini, Vyāghrini, Gānesa, Kumara, Mahākāla, Hārīṇī, Hanumān, the ten ministers of wrath. In such a place, at such a time, before such a divinity, I (naming myself and family) perform this rite, with my wife and household.

Then the objects of the ceremony are enunciated. Generally the aversion of all evils, the preservation of health, and the attainment of fortune are the main objects of the performance of the ceremony.
The principal person propitiated is Amoghapāsa who is apparently the same with Svaśambhūnātha. But prayers are made and offerings are addressed to all the personages of the Buddhist pantheon, and to a great number of the divinities of the Hindus, especially to the terrific forms of Śiva and Sakti, and to all the Bhutas or spirits of ill, and the Yoginis and Dākinis, the perpetrators of all mischief.

In the hall where the ceremony is held, various Mandalas' portions are marked off and appropriated to the different objects of the rite, and a complete course of worship is addressed to each. The following is that directed for the Buddha Mandala. The directions are, in general, in Newari, the texts and prayers to be repeated, in Sanskrit.

The sacrificer should touch the Buddha Mandala with his forefinger repeating: "The universal Tathāgata, may all be propitious". Then he is to address himself to the Durvā (or holy grass which is placed in the centre of the Circle). "Om, I adore the Vajra Durvā-glory be to it." Then he is to throw flowers, or wave incense in the air saying: "May all the Buddhas residing in all quarters gather round me. I, such a one so named, observing this rite, have become a mendicant (Shīkṣu). Let all the Buddhas approach, who will grant me the permission of my desires. I wave this Vajra puspa, in honor of the auspicious teachers, the possessors of prosperity and the Lord; I invite them to appear", Then the worshipper is to present water to wash the feet, and to rinse the mouth saying: "Receive water for the feet of the Saint of Sṛi Buddha, Swāhā, Receive the Achamanā; Swāhā."
After this, the Pūṣpa Nyāsa (presentation of flowers) occurs, with these ejaculations: "Om! to the holy Vairocana; Śvāhā. Om! to the holy Aksobhya; Śvāhā. Om! to the holy Śakymuni; Śvāhā. Om! to the holy Amogha Siddha; Śvāhā. Om! to the holy Lokana; Śvāhā. Om! to the holy Nāmaki; Śvāhā. Om! to the holy Tārā; Śvāhā." This is followed or accompanied by the presentation of incense, lights, water, and whole rice. Then ensues the stotra, or praise: "I ever offer my salutation with my head declined; to the holy benefactor of the world Vairocana, to the holy Aksobhya, to the illustrious Ratnākhara, the best of all Saints, to Aṃtābha, the Lord of the Munis, to the holy Amogha Siddha, the remover of the ills of the Kali age, to Lokana, to Nāmaki, and to Tārā, named Pāndurā. I adore Śākya Śīhā, the ruler of all, propitious, the asylum of clemency, the all-wise, the lotus-eyed, the comprehensive Buddha."

Next the Desāna, a sort of confession is performed. "Whatever sin may have been committed by me, child, and fool that I am, whether originating in natural weakness, or done in conscious wickedness, I confess all, thus standing in the presence of the Lords of the world, joining my hands, afflicted with sorrow and fear, and prostrating myself repeatedly before them. May the holy sages conceive the past as with the past, and the evil I have done shall never be repeated." This is to be said by the disciple before the Guru placing his right knee in the Mandala on the ground. Then he continues: "I, such a one, having uttered my confession, take refuge with Buddha from this time forward, until the ferment of ignorance shall have subsided; for he is my protector, the Lord of exalted glory, of an imperishable and irremovable form, merciful, omniscient, all-seeing, and free from the dread of all terrors; I do this in
the presence of men". To this the Guru (spiritual Guide) is to re-
ply repeatedly: "Well done, well done, my son; perform the Niṣ-
yatana."

The worshipper accordingly takes rice, flowers, and water,
and performs the rite, or sprinkles them on the Mandala, with this
text." This is the Lord Arhat, the comprehensive Buddha, replete
with divine knowledge, Sugata, knowing the universe, the supreme,
the curber of the wild steeds of human faults, the rulers of the
mortals and immortals: Buddha. To him, Gem of Buddhas, I address
the rites performed to this flowers Mandala." Then the following is
made with this formula: "Om! Namah to the Gem of Buddhas, whose
heart is laden with the burthen of compassion, the supreme spirit,
the universal intellect, the triple essence, the endurer of ills
for the benefit of existing beings, accept this offering, savoury
and fragrant, and confirm me and all men in the supreme all-compre-
hending wisdom. Om, Am, Hrit, Hum, Phat, Svāhā."

The whole of the above is thrice repeated, with what are
called the Dharma, Sangha, and Māla Mandalas. The names of the Budd-
has is to be changed and the prayers is varied in length, though
not in purport. However these form but a small part of the whole
ceremony; although it is made up entirely of such prayers and ob-
servances.

After worship has been offered to the different Buddhas,
Bodhisatvas, regents of the quarters, and other mythological beings,
ceremony concludes with the following address to the "spirits of
heaven and goblins damned."

"Glory to Vajrasatva - Gods and demons, Serpents and --
saints, Lord of the plumed race, and all Gandharbas, Yakṣas, Regents of the Planetary orbs, and spirits that dwell upon the earth. Thus, Kneeling on the ground, I invoke you. Let all hearing my invocation, approach with their wives, and children, and associates. Hear Demi-Gods, who frequent the brow of Meru, the groves of Indra, the palaces of the Gods, and the orbit of the sun, spirits who support in streams, in ponds, in lakes, in fountains, and the depths of the sea. Goblins, who dwell in villages, in towns in the deserted temples of the Gods, in the stalls of Elephants and the cells of Monks, Imps, that haunt the roads, the lanes, the markets, and where cross-ways meet. Ghosts, that lurk in Wells and thickets, in the hallow of a solitary tree, in funeral paths, and in the cemeteries of the dead, and Demons of terrific form, who roam as bears and lions, through the vast forest, or rest in the mountains caverned sides. Hear and attend. Receive the lights, the incense, the fragrant wreaths and the offerings of food presented to you, in sincerity of faith, accept, eat and drink, and render this act propitious. Indra, the thunder-bearer, Agni, Yama, Lord of the earth, Lord of the main, God of the winds, Sovereign of riches, and king of spirits, (Isāna) Sun, Moon, progenitors of mankind, accept this offering of incense, this offering of lights. Accept, eat and drink, and render the act of propitious. Kesna rudri, Mahārudri, Sīvā, Umā, of black and fearful aspect attendants of Devī, Jayā, Vijayā, Ajitā, Aparājītā, Bhadrakālī, Mañjukī, Śhakakālī, Yogini, Indrī, Cāndi, Chori, Viśhātri, Dūtī, Jambukī, Trīdāsasvarī, Kāmbojini, Dīpanī, Cūsinī, Chorarūpā, Mahārūpā, Brīṣatarūpā, Kapālinī, Kapālamakā Mālinī, Khatvāngā, Yamahārdīkā, Tīrgha-hasta, Parasuhasta, Vajrahasta, Dhanuhasta, Pañcadākinī, Mahātatvā. The accomplisher of all acts, the delight in the circle of the
Jogis, the Lord of Vajrasvari, all hear and obey this the order of Vajrasatva, who was created by the Yoga of the unimpassioned form of Tathāgatha. Om-Ka-Ka-Kerdana-Kerdana! Maññha, Māññha-Māññha! destroy, destroy, all obnoxious to me; Cha-Cha, Ghataya Ghataya! Cherish and preserve the life and health, the wishes and the prosperity of the sacrificer, the holder of the thunder-bolt, commands: Hrum, Hrum, Hrum, Phat, Phat, Phat, Svāhā.

This is the procedure of this and other Tantric ceremonies. To understand the procedure well passages from H.H. Wilson's translation are quoted.

KĀRTIKA UPAVĀSA VRATA: Kārtika Upavāsa Vrata is an optional fast for a month. During the rite the devotee undertakes upavasa from the Śaṅkha Śukla 15 to Kārtika śukla 15. The Vrata is also called Bhasamāsa Upasana in Newari recorded in an inscription. The Vrata is dedicated to Matsyendranātha (Trilokinātha). The proper place for its performance is the temple of Matsyendranātha. It seems that the Vrata was very popular in Nepal. It attracted a large number of devotees belonged to all the castes. But the devotees belonged to low castes were not encouraged to practise the rite. The Buga inscription of NS 796 of Śrī Nivāsamalla mentions jugī, the Naiyī and Dombī castes who were prevented from undertaking upavāsa inside the Vihāra. The king of the country interfered in the observance of the Vrata.

The Vrata is mentioned in King Śrīnivāsamalla's inscription of NS 796 (=A.D.1676) inscribed on a slab of stone in the temple of Matsyendranātha in Bungmati. This record regulated the entry of those devotees who used the precinct as a shelter for a month to stay undergoing upavāsa to please Matsyendranātha of Bungmati.

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According to the inscription all the untouchable castes as well as Dom and Nāya castes were not allowed to undertake the Upavāsa Vrata by using the premises. Only those devotees who came to the premises on Āśvina Sukla 15 were to be allowed. The entry of others was subject to the decision by the office bearers of the Vihāra belonged to the temple. The devotees were not permitted to criticise the efficacy of the offering to Matsyendranātha of Bungmati. The violation of these inscribed rules was to be reported to the king himself.

AHORĀTRA VRATA: Ahorātra Vrata means an optional fast for twenty four hours. Sometimes the duration of the Vrata endures for two days and two nights. The devotee abstains from taking any food at night but he is allowed to take simple food in the afternoon while undertaking the fast.

The Ahorātra Vratakathā of MS 660 which copied in Nepal describes the divine essence of the Caitya and asks the devotees to undergo a fast for twenty-four hours. The devotees should listen to the story narrated by the priest while they undertake the Vrata.

MS. Sapta Kumārikā Avadāna alias Ahorātra Vratanusānā which was copied in Nepal in MS 949 gives an account of Ahoratravrata. During the Vrata a story is told of seven nāga damsels by the priest in praise of the Vrata. According to the text the fast continues actually for two days and two nights, although it is called a Ahorātra Vrata. The neighbourhood of a sacred pool, a river, an ocean, a caitya, or a temple is the proper place for the performance of the Vrata. On the 13th of the bright fortnight a temporary

room or dharmasāla has to be erected. The room has to be plastered with cow-dung and decorated with four flags and a awning. Three diagrams of dharmadhātu are to be drawn with rice-meal of different colours on the floor of the room. Then the night is to be passed in a fast. The three Jewels are to be worshipped with five fold offerings (pandopacārapūjā) and appropriate mantras at midday on the 14th. The worshipper is to break his fast by partaking of simple food in the afternoon. At dusk the place and the caitya are to be illuminated and the worship is to be repeated. On the 15th or full moon day the worship is to be again repeated and the day is to be spent in rejoicings with music and singing.

SANGHABHOJA: Sanghabhoja, Samyakdāna, Pancađāna and Narace—these are ceremonial gifts which were purely Buddhist rituals. These ceremonial gifts are often mentioned by the inscriptions and the Thyāsapus of the later middle periods. These involved elaborate rituals apart from the gifts made over to the priests and feeding of the Guvās and Bares. Dr. Regmi has given an account of all these rituals in his book 'Medieval Nepal', Pt. II, P. 730-31.

SANGHABHOJA: The Sanghabhoja is purely a Buddhist ritual which is performed by devotees to please the Buddha or Bodhisattva of a particular vihāra in Nepal. The main ritual consists of preparing foods and feeding the Guvā-Bares caste-men attached to a particular vihāra. The food thus prepared and fed consists of boiled rice, milk, curd, meat and other things. Before feeding the gathered guests, a small image of Buddha or a begging vowel (pindapātra) is carried in a procession throughout the locality of the particular vihāra. The king of the country is also invited to attend the Sanghabhoja ceremony.
The Sugatavadāna is the classical text inspiring this pious deed like Sanghabhoja. The practice of feeding the Buddhist monks was an ancient custom.

The Sanghabhoja ceremony or the invitation to the Buddhist Sangha is mentioned in a few inscriptions issued from time to time on three occasions at different places.

A copper plate inscription attached to the wall of the main shrine of Degubahal in Thimi dated NS 696 Caitramāsa Kṛṣṇapakṣa 13 records the performance of the ceremony of Sanghabhoja on the occasion of Mekhasamkranti (= Meṣa-saṅkrānti) mahāparvavadīna. The donor is one Tuladhara Jītājībha, a Buddhist by birth. The invitation is called 'Mahādisaṁghauanmantrāṇa' in the record. All the Saṅghas including Sthavira of Guṇakīrti Mahāvihāra joined the invitation ceremony dressed in full with Āivara, Chatra, dhvaja, patākā, cāmara, ghanta etc.

The inscription on a slab of stone lying Durukha bahā in Chapagaon dated 735, 757, 759 states that Śrī Amṛtāśīṣa Bhādra, a descendant of a family of Sākyabhikṣu, and his several relations performed the Sanghabhoja ceremony on the Makara saṅkrānti day of NS 757 pausa Sukla dvādāsi pra trayodāsi. All the Saṅghas including Dīpaṅkara Buddha were invited in the ceremony.

The copper plate inscription on the front wall of the main shrine at Kva-bahā of NS 757 also speaks of the performance of Saṅghabhoja ceremony during the Mahāpārāśadina on makaraśa gate rābi, mēsaraśa gate candraśaśi. All the Saṅghas including Sthaviras were invited in the ceremony of Saṅghabhoja. They attended the invi-
dressed with full equipments of the Tathāgatas such as 'vidhura
cīvaram sukṣma, chatra, dhvaja, patākāvyajñana, cāmara stotramāh-
ka chaṇṭāvādyā danocchāha vājana.' The king Siddhinarasimhamalla
was invited in the Sanghabhoja ceremony. It appears from this re-
cord that the king attended the ceremony.

A leaf containing invitation to king Mahindrasimha for his
attendance during the ceremony of Sanghabhoja in NS 839 records
that a Sanghabhoja was offered by one Sākyabhikṣu of Lalitapattana
to all the deities (śakalasanghabhyah), (sarva Buddhabodhisattvabhyaḥ)
including Sākyamuni and Vajrāsana installed in the Bhāskara-deva-
śārīrīta Śrī Hiranyavarmā Mahāvihāra on NS 839 māghamāsa Krānapakṣa
amāvasyaśādiḥau, day of solar eclipse (rāhugrastra divārāre). The king
also attended the Sanghabhoja ceremony.

SAMYAKDĀNA : Samyakdāna ceremony is performed on the day of Makara
Sānkṛānti which falls just in mid-January in terms of the Christian
calendar. The image of Dīpankara Buddha is worshipped on this occa-
sion. A new image is constructed for the purpose. The image is
just a bust, of which the head is made of gilt bronze and the por-
tion below is made of cane. If there is any such image in any vihāra,
it is also brought there. The site of dana is an open space. The
Syengu area in Kathmandu and Lagankhel in Patan are preferable for
the performance of the dana ceremony. The new image of Dīpankara is
placed in front.

The Guvā-Bares of the Nepal Valley are invited on the occa-
sion. The ruler of the country has also to be present during the

ceremony. The Guva-Bares are offered alms of paddy, rice, wheat, barley and some sweets. They are fed on boiled rice, milk, curd, sugar, radish pickle, Amala (a kind of plum fruit). But no salted preparation as well as meat is served to them. The visiting king is also worshipped at the place where the Guva-Bares are fed. A throne has to be made for him. The throne is purified by sprinkling water over it with the recitation of the mantras. Elaborate rituals and feeding of numerous Guva-Bares during the Samyakdana cost enormously to one who undertakes this to perform.

A palm-leaf record of NS 698 mentions the twelve yearly Samyakdana ceremony performed on NS 698 Jyestha sukla puṇiṇi (May - June, 1578) in the victorious reign of King Sivasiala.

PANČADĀNA: There is a ceremonial alms begging by the Guvayus and Bares who go to their laity singing hymns in honour of Buddha. The alms-giving is called Panjranowbh which is a corruption of the word Pancadana. In this ceremony the devotees distributed freely to the Bades and Guvajus paddy, rice, wheat, barley, sesame, salt, sweet cakes, sweetmeats, cloth, wooden shoes, umbrella. The ceremony is celebrated on the 13th day of Sravana Krishna.

The thirteenth day of Sravana Krishna is the occasion of the anniversary of the day when Dipankara Buddha in Dvaparayuga had to beg alms in Banaras on the intercession of a Brähmana. This date is recommended by Pindapātraṇadāna. In Patan the dāna ceremony is observed on the 8th of Sravana Sukla which is a fortnight.

1. In the possession of one Jogaratna Tuladhara, in Kathmandu Regmi, Medieval Nepal, Pt.II, P.46.
2. CSMASB, Vol-I, no. 4786(27).
earlier. This date is recommended by Kapisāvadāna as well as Pindapātrāvadāna. The Jātra of Dipankara Buddha is mentioned in Kapisāvadāna, Pindapātrāvadāna, and Mahāvastu Avadāna.

NĀRĀṆA: Nārāṇa is a dāna ceremony of the type of pañcadaṇā. The Nārāṇa ceremony of offering is held on the pahjra of Śrāvaka or Kārttikeya. According to the Kapisāvadāna and Mahāvastu Avadāna Nārāṇa ceremony is also performed in honour of Dipankara Buddha.

A new standing bust of Dipankara Buddha in bronze is set up for the observance of the ceremony. The image of the Buddha of the local Vihāra is also brought to the place. The image is carried on a khat by men accompanied by a party of musicians playing instruments. The dāna called Nārāṇa is offered to the Gavā-Baree coming for alms and dākaṇṇā in the same place where the images are set up. Like Sanghahāja and samyakādāna, there is no feeding to the Sākyabhikṣus in this ceremony. But the donor has to offer Kṣira (rice milk pudding), rice, wheat, paddy, peas, cūḍā, sweets, digestive powder, barley, sesamum, needles, thread, rope, jug and coins.

BĀNRA YĀTĀS: The festival takes place generally in the months of Vaisākha, Śrāvana, Bhadra, Kārtika and Māgha. But a wealthy Newar may get up a private Bānra yātra at any time at any place of the Nepal Valley. It is necessary that there should be a Bānra yātra once every year in Śrāvana in Patan as well as in Kathmandu. It is a purely Buddhist festival. The grand feasts, which are given to the fraternity of Bāhras or priests of the Newari Buddhists from time to time, are the main objects of the Bānra yātras. In this festival the Bāhras of the Nepal Valley are to go about from door to door and receive a handful of alms at each. This is done in commemoration of their ancestors having been ascetic monk who lived on only alms. Every male Bānra of the Nepal Valley, who is invited and attends the feasts, receives his wallet full of food and in many cases money which are distributed freely among then in this festival. The patron of the festival has to make large presents to the first Bānra who gets his foot over the threshold of his house. In addition to the offering to the Bāhras, the Bānra-yātrās are usually attended by public festivities, amusements, and illuminations in which the entire community can participate. In some cases the king is invited to attend the festival. He must be presented with a silver throne, umbrella and cooking utensils. The chief part of the expenses incurred on the occasion of the Bānra-yātra is defrayed by some one wealthyman. In this act of piety he is assisted by voluntary contributions from other Newari Buddhists. The magnitude of the feast, the number of Bāhras who are invited and the costliness of the accompnying festivities vary according to the means of the host. In some cases the feast is given to all the male Bāhras of the whole valley of Nepal. In many cases the feast is given only to those of the city in which the patron himself lives. Sometimes the feast is given only to the Bāhras who are attached to some particular Vihāra. Dr. Oldfield has given a description of the festival in his book "Sketches from Nepal" (Vol. II, ch. IV).