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Buddhist Fire Ritual in Japan

Madhavi Kolhatkar
Musashi Tachikawa

National Museum of Ethnology
Osaka
2012
Preface

Madhavi Kolhatkar
Musashi Tachikawa

This is an attempt not to present the Japanese Fire Ritual in general but only that which is performed according to Chisan branch of the Shingon sect. In 1980, the late Professor Rev. Yūshō Miyasaka laid the foundation stone of this project, when accepting the request of Musashi Tachikawa, he performed the Buddhist Shingon Fire Ritual or Goma as it is called in Japanese. At that time, all the Mudrās, an important feature of the Tantric ritual were done under the robe. Hence for better understanding, he made them separately after the performance was over. On 29th October 1982, again honouring the request of Tachikawa, he performed the ritual of the Fire Offerings to the God Fudō Myōō ‘Acala Vidyāraja’, this time making the Mudrās openly. This performance could be filmed by the able team of National Museum of Ethnology, Osaka, Japan (‘Kokuritsu Minzokugakukan Hakubutsukan’ in Japanese and popularly more well known as Minpaku), since Musashi Tachikawa was a Co-appointed Professor (Kyakuin Kyōju) at Minpaku. A monograph on Goma with 92 photographs, their explanation in Japanese language and a brief introduction to the ritual was published by Tachikawa, E. Kuwamura and A. Yamade under the title “Hugō Goma no Kiroku” pp. 48, in Sanshūshū, 8, the Nagoya University Journal, November 1986.

The seed of this present venture was sown when Madhavi Kolhatkar was invited by Musashi Tachikawa to Minpaku for three months (from 21st January to 29th April 2003). It was at that time that Mrs. Mari Hattori very meticulously translated the brief Japanese annotations to the 92 photographs published in the 48 pages monograph in Sanshūshū, 1986. Further, the book THE TANTRIC RITUAL OF JAPAN (FEEDING THE GODS: THE SHINGON FIRE RITUAL) by Richard Payne became like the Old Testament to us. He has described, in it, the ritual in minute details and in a very clear and picturesque way and has explained even the difficult topics like Mudrās in a very simple, easy and lucid style. It is due to his work that our task became far less difficult. At times, there were differences in the traditions which gave rise to various doubts in our mind. At such times we were immensely fortunate to avail of the able guidance of Rev. Yūkō Miyasaka, a son of the late Rev. Yūshō Miyasaka. Also, he was gracious to allow us to take additional photographs of some of the Mudrās in 2011.

In the process of taking photos, making a film, finalizing and completing the text and bringing it to the book form, valuable help was volunteered and offered by the students of the Nagoya University, the staff of Minpaku office, computer division and library, Mrs. Satoko Suzuki, Mr. Takeshi Kameyama, Mrs. Chieko Kameyama and Ms. Junko Koguchi. The credit from the inception to the completion of this project goes to all these.
The project would not have taken this final shape and seen the light of the day, without the expediting leadership of Dr. Yasuhiko Nagano, Professor Emeritus of Minpaku, and moreover, a friend and solace of Tachikawa. It was his invitation to Kolhatkar to Minpaku for a year (from 1st August 2010 to 30th July 2011), which made possible for her to come to Japan and his incomparable administrative competence which empowered us to complete this project. He has been immensely helpful in the Kalaśādhyāya of this Goma.

We are indebted to all these and also all others who were of help to us in completing this work. We will always cherish the memories of their valuable role with deep sense of gratitude.
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Introduction

The word Globalization is comparatively new, a twenty first century product. According to the Oxford English Dictionary, it was first employed in 1952. However, the phenomenon itself is not new. Actually it is very old, if the following definition of the word is accepted, which reads, “Globalization is the process by which regional economies, societies, and cultures become integrated through communication, transportation, and trade.” The present day globalization is mainly related to marketing of the material products whereas the ancient one was of ideas and knowledge and the Greeks, Arabs, the Indians and also the Chinese played a very important role in it. Buddhism is one of those early globalised products, which took birth in India and spread in the whole world.

But Buddhism did not travel alone. It carried so many other things also with it. One of them is the Ancient Indian Fire ritual, which is a very old tradition in India, and has also entered into Tantrism and Mantrayāna Buddhism. Almost all of the Buddhist sects trace their lineages back to the historical Buddha Śākyamuni, whereas the Mantrayāna sect traces its lineage to the Dharmakāya Buddha Mahāvairocana. Some scholars are of the opinion that Buddhist Tantrism came into existence between the second and eighth centuries A.D. in India. The argument is: The mantras and the dhāraṇīs, which are an important aspect of Mantrayāna, were already translated into Chinese between 223-253 A. D. So in India they, and together with them, the Mantrayāna must also have been existent at least about the middle of the second century A.D. It reached China in A.D. 716 when Śubhākarasimha, a prince from Orissa carried it to the city of Chang’an. Soon thereafter, Vajrabodhi, another Buddhist scholar also came to China, where Amoghavajra became his disciple. It was through the efforts of these three that the Mantrayāna got established in China, from where Kūkai, more widely known as Kōbō Daishi, a prodigy of Japan, brought it to Japan in the ninth century.

The Fire Ritual: The Fire ritual has a very old tradition in India which also crept in later Mahāyāna Buddhism, especially the Tantrism. It travelled to China from where Kūkai, brought it to Japan in the ninth century. It has preserved some of its original characteristics as well as incorporated many new ones, which will be pointed out in the course of explanation. It would not be out of place to mention about Kūkai, in brief.

The Founder of Japanese Buddhist Shingon Goma: Kūkai or Kōbō Daishi

One important point should be made clear here right at the outset that regarding the available biography of this exceptional personality it has been rightly pointed out that “Much of the life is fully documented history. Much is pious legend. Usually little attempt is made to separate the factual from the legendary, for both are essential” [Nicoloff 2008: 33]. The real name of the founder of the Japanese Buddhist Shingon
Goma is Mao, meaning ‘true fish’. Besides the real name, he has some more names, viz., Tōtomonono, Kūkai and Kōbō Daishi. To understand the meaning of these names is itself to know the life-history and work of this most revered saint personality, and “the greatest personality Japan has ever produced” [Shiba 2003: 6].

There is a legend regarding the name Tōtomonono meaning ‘precious thing’ or ‘treasure’. It was a nickname given to him by his parents. It reflects the belief of his parents that their son was a reincarnation of an Indian saint. Before his birth, his parents had a dream in which an Indian priest presented himself in their bedroom and entered into the bosom of his mother. The tradition also believes that he is an Indian teacher reborn. Hence the birth date of Tōtomonono is ascertained as 15th June based on the date of the death of that Indian teacher. Tōtomonono was born in 774 A.D. and hence is a contemporary of the great Śaṅkaraśārya.

**Education:** He got education in the best educational institute in the capital. He had already read a lot of Chinese poems and also some treatises, viz., The Analects, The Classic of filial piety and the historical records, etc., from Atō Ōtari. In the University, he read a lot about Buddhism, was attracted towards it and thus became a Buddhist layman. He left the University then, leaving the course halfway and took to ascetic practices. He wandered through the mountains and forests of Japan practising penance and also meditation.

When he was sixteen, he met a Buddhist monk who initiated him in the meditation on the mantra of ‘Kokūzō-gumonjino-hō’ and told that if one recites this verse a million times in proper way, it becomes easy for him to memorize and understand the meaning of the religious scriptures. At that time the morning star, the star of Venus entered into his mouth and suddenly he obtained psychic equilibrium. All his worldly desires and longings were pacified and therefore he decided to renunciate. Accordingly, he shaved his head and became a Buddhist novice. Since he had only the sea in front and the sky above during the ascetic practice, he acquired the name Kūkai; kū meaning ‘sky’ and kai meaning ‘ocean’; also suggesting the two entities which are forever separate and are still joined to each other. The name also suggests his future achievements in non-duality, viz., combining rationality and supernatural mind, fondness for the abstract and the concrete, love for simplicity and variety, his pragmatism and idealism and also severity and gentleness. He was only twenty at that time.

After committing himself to Buddhism, Kūkai read a lot in various disciplines of philosophy, viz., Shintoism, Confucianism, Taoism and also of course Buddhism. His quest for truth, however, was not complete. He soon got hold of the *Mahāvairocanastra*. According to some accounts, he discovered it in the Kume temple in 803 A.D. He read it again and again only to realize that it was difficult to understand without the help of a proper teacher. Also to understand it properly, the knowledge of Sanskrit together with the oral instruction on the methods of meditation and also on Mudrās ‘hand gestures’ prescribed in it was necessary. Further, the thorough understanding of Esoteric Buddhism was also needed. (In the Webster’s dictionary the word is derived from Gk.mystikos, ‘one initiated’. Thus initiation from a teacher is very important in Esoteric Buddhism.)
The *Mahāvairocanasūtra* is the basic text of Esoteric Buddhism, which was the most recent phase of the seventh century Buddhism in India. It was translated into Chinese in 726 A.D., by one Indian master Śubhākarasimha with the help of a Chinese scholar called I shing. (It is amazing to note that just within ten years, i.e., in 736 A.D. the copy of the Sūtra was already made in Japan and was available to scholars). After Śubhākarasimha, another great master of Esoteric Buddhism Pu-Kung, i.e., Amoghavajra, one of the greatest translators of China and a chosen disciple of Vajrabodhi had HuiKuo as his legitimate successor; and hence China was the only place where it was possible for Kūkai to acquire knowledge and understanding of Esoteric Buddhism and of the *Mahāvairocanasūtra*; and thus satisfy his urge for Gengen ‘returning to the source’, which is a synonym for ‘Attaining Enlightenment’.

Kūkai then asked permission of Emperor Kanmu to go to China to visit Chang’an, a city along the Hwang-ho river, just below the Gobi desert, which was the seat of Esoteric Buddhism. The Governor there at that time was very much pleased with Kūkai’s fluent, perfect and refined Chinese and allowed the envoy to land in the country and sent necessary letter to Chang’an. After facing and fighting out lot many calamities on their way, finally Kūkai could reach Chang’an and also Hui Kuo. His encounter with Hui Kuo is described by Kūkai himself, “As soon as he saw me he smiled with pleasure, and joyfully said, ‘I knew you would come! I have been waiting for such a long time. What pleasure it gives me to look at you today at last! My life is drawing to an end and until you came, there was no one to whom I could transmit the teachings. Go without delay to the altar of the Abhiṣeṣa with incense and flower.’”

The Abhiṣeṣa or consecration is a very simple rite. Its aim is to establish personal relationship of the initiate with a Buddha, a Bodhisattva or a guardian. The person to be initiated has to throw a flower on a maṇḍala. The mantra of the deity on which it falls on the maṇḍala is selected then and the person is initiated in the mantra together with the mudrā of that particular deity.

The flower Kūkai threw fell on the deity Mahāvairocana and then he received the first initiation from Hui Kuo, who then transferred all that he knew to Kūkai without having ācarīyamuṭṭhi, i.e., without any reservations.

Then within three months’ time Kūkai received the final Abhiṣeṣa and at the age of thirty-two, became the eighth patriarch of Esoteric Buddhism. Hui Kuo who was on the verge of death tried his best to bestow on Kūkai all the knowledge he had. For this, Kūkai remained eternally grateful to him.

Just before his death, Hui Kuo gave Kūkai his last instruction, “Now my existence on earth approaches its term and I cannot remain long. I urge you, therefore, to take the maṇḍalas of both the realms, i.e., Garbha-udbhava and Vajradhātu, and the hundred volumes of the teachings of the Diamond Vehicle, together with the ritual implements and these objects, which were left for me by my master. Return to your country and propagate the teachings there.”

Soon afterwards Hui Kuo breathed his last. It was Kūkai who wrote the epitaph for him. Initially, Kūkai had planned to stay for twenty years in China. Finally, however, he
Introduction

started for Japan only after thirty months. His accomplishment during such short period is phenomenal. Besides the acquisition of knowledge of Esoteric Buddhism, he learnt Sanskrit and Indian Buddhism from Indian teachers, viz., Prajñā and Mañjuśrī. He also learnt calligraphy from Fang Ming and even the craft of making a brush out of badger’s hair. He came to know about various Chinese medicinal herbs and plants, the skill of making bridges and also perhaps the knowledge of building dams. He carried the mandalas, various types of vajras, sacrificial implements and voluminous religious sūtras, which he got copied from professional copyists and some he even copied himself. There is a separate list of all the objects which he brought from China and which he submitted to the emperor (This list consists of one hundred and forty-two Buddhist sūtras in two hundred and seventeen fascicules, forty two Sanskrit texts in forty four fascicules, thirty two commentaries in one hundred and seventy fascicules, five mandalas, five portraits of the patriarch, nine ritual implements and thirteen different objects given to Kūkai by his teacher Hui Kuo).

Career in his own country: After coming back to Japan, Kūkai had to face very difficult times. At that time there was another important priest, Saichō, also an authority on Esoteric Buddhism, but a follower of Tendai sect and who already had availed of the royal patronage. He had his temple built as Hieizan, which was also called Enryakuji. Kūkai, therefore could not get royal patronage and also any chance to propagate Esoteric Buddhism of the Shingon sect.

The circumstances, however, changed when Emperor Saga, who was very sophisticated and learned, came to power. He once asked Kūkai to carry out some calligraphy for him. The relations gradually turned into close friendship and in 810 A.D., Kūkai was appointed as administrative head of Tōji. From that time onwards, his religious career started and further attained its glory.

Saichō at that time was considered a priest of Esoteric Buddhism, but for that he needed the knowledge of the Mahāvairocana-sūtra, for which Abhiṣeka and initiation were necessary. He asked Kūkai to initiate him together with some other students. Initially, it was four disciples who were ordained. Even though Saichō wanted to undergo the third initiation also, it could not take place, as he did not have the time necessary for the preparations.

As the number of students went on increasing, so did the popularity of Kūkai. Finally, the Takaosan temple became insufficient, as well as inconvenient, due to the disturbances of its being in a city. Kūkai then asked the Emperor for the place at Mt. Kōya, which was quiet and open. Also Kūkai was of the opinion that ‘on high mountains there is much rain, which nourishes vegetation and fishes’. One is reminded here of Jñāneśvara explaining how to find a place fit for meditation. There is a legend also behind this choice. While coming back from China Kūkai threw his vajra in the direction of his country, which fell on this mountain and hence he chose it.

Kūkai’s demand was accepted and Mt. Kōya became his personal acquisition, independent and completely free from the state control. Then with the help and contribution from the public, he began to build a monastery there. “Even a penny or a
grain of rice will be welcome” was his appeal. His organizational, administrative, as well as engineering skills were put to test.

**Kūkai’s philosophy:** While understanding the Esoteric philosophy of Kūkai, at so many times it is felt that whatever he preaches is very similar to Upaniṣadic philosophy. His explanation reminds us of exactly similar expressions in Sanskrit, and it is natural also, since it can safely be said that the Esoteric Buddhism in India, as well as that in Japan, which is epitomized in the *Mahāvairocanaśūtra* is an exact reversal of Śākyamuni’s Buddhism towards ritualistic Brahmanism and philosophical Upaniṣadic thought.

Kūkai was of firm belief that through one’s efforts and also with the Grace of Mahāvairocana, one can attain enlightenment in this very life. (One is immediately reminded of the word Jīvanmukti). It actually became his motto. He wrote a treatise also of the same name, which is a systematic exposition of the topic. When the words ‘in this very existence’ come from a Buddhist, they carry weight and suggest the affirmative attitude towards the phenomenal world as the very realm in which the highest goal can be achieved. According to him, even in the lowest level of mind, the highest glorious mind, the most sacred and secret is fully present. The universe according to him reveals the presence of Mahāvairocana, pointing towards the underlying Reality.

In one of his poems, the first line reads, “All beings as individuals are appearances only, like illusions”, which reminds one of the word māyā in Indian philosophy. According to him, Mahāvairocana is the Dharmakāya, i.e., the eternal Dharma, which is the uncreated, imperishable, beginningless and endless truth. It reminds one of anādi, ananta, ajara, avināśhi-tattva. To attain enlightenment means to realise Mahāvairocana, who is intrinsic in each and every being. This is the concept of Bodhicitta. The Mahāvairocana himself is said to be the body of wisdom, five-fold wisdom; hence there are five-fold Buddhas. This is similar to the concept of Trikāya of Mahāyāna and Vijñaptimātratā of Yogācāra. The theory of five-fold wisdom demonstrates that there is an essential unity between the unenlightened individual and Mahāvairocana in respect of nature of wisdom. Various types of meditation are prescribed as a means to achieve the goal of self-realization or enlightenment, since there are many manifestations of Mahāvairocana shown in the paintings of the Diamond mandala and the Matrix mandala. There is meditation prescribed on the deity Avalokiteśvara, on the Diamond realm, the Matrix realm, on the moon as the symbol of Bodhicitta, on the letter ॐ (a) which symbolizes Mahāvairocana in the Matrix realm and also on god Acala, i.e. Fudō Myōō. The meditation on all these symbols leads to the union with Mahāvairocana. Together with this meditation, Kūkai introduced one more method, one more practice to be one with the God and thus to attain enlightenment and it is Goma, the Japanese version of the Sanskrit word homa, a sacrifice, against the institution of which Buddha fought. Hui Kuo had given him nine sacrificial implements together with the sūtra and their commentaries etc. It suggests that the sacrifice was performed in China also. The present situation cannot be known exactly, but most probably the practice is extinct now in China. Presently it might only be Japan where it is still practised in various temples.
of Shingon sect. The Goma of the Shingon sect is a combination of the Vedic śrāuta and the grhya ritual. It is mixed also with the Atharvanic element, as it has the ritual for abhicāra ‘black magic’ also. The basic difference between the Vedic and Shingon sacrifice is the desire or aim of being one with the God. In Vedic śrāuta sacrifice, it is totally absent. The motive of Kūkai behind starting the practice of the performance of sacrifice is, however, not found mentioned anywhere. He again and again emphasized the importance and the mystic power of the mantras. According to him, they have in them inherent saving power of Mahāvairocana. The most important assertion was, “they are impregnated with Mahāvairocana’s saving power. Hence, the recitation of mantra unites the practitioner directly with Mahāvairocana, or reaches him indirectly through lesser Buddhas, Bodhisattvas and others. Kūkai employed the magic of words for the spiritual discipline of all, be it the learned monks or the humble folk. He was convinced that the study of Buddhism without the practice of meditation was fruitless.

The Shingon Buddhism, according to him was the most profound of all, but it embraced all others, however imperfect, as integral parts of itself. The other sects are the steps towards it. This he has explained in his work ‘Ten Stages’, which is afterwards simplified in the ‘Precious Key’. The introduction to the Ten Stages quotes a passage from the Mahāvairocanasūtra, which reads, “to attain enlightenment is to know one’s own mind as it really is”. By this, one is immediately reminded of the concept of ātmajñāna of the Upanisads explained in ātmā vā are śrotavyah mantavyah nididhyāsitavyah, etc. Further he states, “These are the stages of development of mind through which the dark goatish mind … advances higher, leaving darkness behind and seeking after light”, which reminds us of the Upaniṣadic prayer tamo mā jyotir gamaya. These ten stages are – 1. The lowly man goatish in his desires, 2. Ignorant and childlike that of a Confucianist, 3. Infantile and fearless like that of Taoism, six Hindu schools such as Sāṃkhya, Vaiśeṣika etc., Yogic practices and Buddhist schools that emphasize rebirth in heaven. The stages 4, 5, 6, 7 and 8 are the various Buddhist schools such as Hinayāna, Mādhyamika, Tendai, etc. The ninth stage is the most profound Esoteric Buddhist mind, which is aware of its non-immutable nature, such as that of water, and the Tenth is the glorious mind, the most secret and sacred. When the medicines of Esoteric Buddhism have cleared away the dust, the Shingon opens the treasure of knowledge, the secret treasures are at once manifest and one realizes all values. It is this synthetic attitude, which made him different from Saichō, who was not ready to accept Nara Buddhism as a way to enlightenment and hence made Kūkai more popular. His other important treatises are – 1. Attaining Enlightenment in this very existence, 2. The Meaning of Sound, 3. Word and reality, and 4. The Meanings of the Word Hūṃ.

Social contribution of Kūkai: Kūkai has done a great service to Japanese society. As he brought various sūtras and commentaries, etc., from China, he also brought together with him various other secular objects, viz., Chinese literature, Chinese medicine, the art of calligraphy, seeds of various plants, the technique of preparing brushes from badger’s hair. He planted those seeds in Japan and cultivated them. He is the one who brought the grass of the famous green tea, cultivated and processed it and that is now
known as Japanese tea. He became an expert in calligraphy; learnt Sanskrit and also Siddham script in China, which he later introduced in Japan. It was instrumental in designing the Kana syllabary of the Japanese language, through which knowledge and education could reach even women and the novel like *Genji Monogatari* of the woman Murasaki Shikibu took shape.

As he propounded in his philosophy that every human being has intrinsic value and can attain enlightenment in this very birth, so did he practise in the social matters. It was due to his sense of equality that he started the school of arts and science for common children also. He was the first Japanese to use coal and petrol. He learnt and became an expert in preparing Chinese cakes. It was he who brought home the technical know-how of building bridges and bunds and dams. He himself designed the water reservoir of Man-nō Ike, which is an excellent specimen of its kind. It is said that he built the first arch dam in Japan (and also perhaps the first in the world) in his birthplace Zentsūji in Shikoku island. All these items he indigenized and cultivated in Japanese environment with such wonderful skill and perfection that a new, beautiful and refined Japanese culture emerged out of them. He is the first lexicographer of Japanese language. He prepared a Japanese dictionary in thirty volumes. He built many temples, renovated many and pioneered the Hachijū-hakka-shyo ‘the Japanese vārī’. He is thus, rightfully called ‘The founder of the Japanese culture’.

It is no wonder then that he was given the title ‘Kōbō Daishi’, a title of great honour, posthumously by the Heian court. Kōbō means ‘to spread widely the Buddhist teachings’, and Daishi means ‘a good or Great teacher’. Actually, in course of time there were other priests also who were conferred this title, but as is popularly said, “Kōbō stole the title of Daishi”. Whenever Kōbō Daishi is uttered, it is Kūkai who is understood by that. It is a title of great and perhaps supreme honour. People, however, call him with utmost affection as ‘Odaishisan’, as if he is their next door neighbour. But this is not new or unfamiliar to the Maharashtrians who also call their favourite and most revered mystic saints as ‘Jñānobā’, ‘Tukobā’, etc. Here can be concluded the life-history of the great mystic.

**Need of The Present Work:** It has been said, “While Tibetan Buddhism has entered into the mainstream of American popular religious culture since its introduction in the 1960s, another tantric Buddhist tradition has remained effectively invisible. Despite having been in the United States for over a century, Shingon Buddhism remains almost entirely unknown to American converts to Buddhism and even to the overwhelming majority of scholars of either Buddhism or American religion” [Payne 2005: 101]. Also important is the f.n. I on p. 166, “A review of recent publications on Buddhism in America reveals several books claiming to make various kinds of comprehensive statements, but with only minor exceptions these include no mention of Shingon.”

What is said about America is so many times true regarding India. In India, scholars grow with the idea of Buddhism being a reaction to Sacrifice in general and also Brahmanism in particular. When they hear the words Buddhist Sacrifice or Homa,
the phrase itself sounds like a *vadato vyāghāta* ‘self contradiction’. Such representative situation suggests the importance of visual anthropology in general and in the field of Indian and Buddhist Studies in particular.

What is true about Buddhist Goma in particular is true about many ethnic cultures, their rituals and objects. It is a common belief that pictures provide an unimpeachable witness and is a source of highly reliable data. It is very natural then that as soon as the techniques became available, anthropologists attempted to produce with the camera the sort of objective research data that could be stored in archives and can be retrieved for research in various ways and at various times by generations. Conceptually, visual anthropology ranges over all aspects of culture that are visible – from nonverbal communication, the built environment, ritual and ceremonial performance, dance, and art to material culture. The first noted attempt in this direction in the field of Indology in general, according to our knowledge, would be by James Forbes who made a series of drawings regarding India in 1760s and 1770s, which were later published in his “Oriental Memoirs” in 1812. In the field of Indian Ritual it might be the collection of twenty four plates with captions by Mrs. S.C. Belnos, titled “Sundhya: The Daily prayers of the Brahmins” first published in London in 1851 and recently reprinted by Rupa & Co, Delhi, India, January 2002. The present venture also is an attempt in the same direction.

**The Structure of Japanese Goma:** Generally it is said that Goma is based on the *pūjā* in Hindu ritual. However, a close study of it leads to the conclusion that it is a combination of an *Iṣṭi* ‘a Vedic Śrāuta sacrificial ritual’ and the *pūjā* ritual and also the *antaryāga* ‘the sādhanā or meditation’. It is said that the basis of it is the Jāhachi-dō rite, which is to be accepted with a pinch of salt. It can be said that Jāhachi-dō is performed at or as the basis of it in the preliminary ritual and then is performed the Goma as the Main Ritual. Let us first have the idea of the arrangement of the Goma.

**The Ritual of the Goma:**

- **Shajō, Kaji-rokō** (Consecrating the Fire Place),
- **Hoketsu** (Compensation for Deficiencies),
- **Kongō-katsuma-in** (Vajrakarma-gesture, *Vajrakarma-mudrā*),
- **RAN-ji-kan** (Warding off evil by Meditation on the letter RAN (*ra*)),
- **Jōchi** (Purification of the Ground),
- **Kongō-ki** (Arising of the Vajra),
- **Furai** (Common Homage) to Deities

By the above mentioned rites Gyōja the ‘sacrificer’, being purified enters into the Goma hall, takes his seat, takes the survey of the paraphernalia and starts the ritual. First he takes the vows of the Buddhas, consecrates himself, the sacrificial place and
also the paraphernalia. He, as if builds a wall of vajras around the Goma-dō and makes it evil proof. Then he makes the Vajra arise in the Goma-dō and also attracts the attention of the Tathāgatas.

**Hyōhaku (Declaration of performance, sankalpa)**

Then he declares his intention to perform the Fudō Myōō Sokusai Goma. It contains also prayers to various deities to catch their attention towards the performance.

**The Construction of the Goma-dō (Homa-hall)**

- Dai-kongō-rin-in (Great-Vajra-circle-gesture, Mahāvajra-cakra-mudrā)
- Jiketsu (Setting the boundary, bhūmi-parigraha) or Kongō-ketsu (Fixing the Vajrapoles, vajrakīlāna)
- Nyorai-ken-in (Tathāgata's Fist Gesture, Tathāgata-muṣṭī-mudrā)
- Dai-kokūzō-in (Mahā-ākāśagarbha-gesture, Mahā-ākāśagarbha-mudrā)
- Shō-kongō-rin-in (Small-thunderbolt-circle-gesture, Laghu-vajracakra-mudrā)

By performing these rites the Gyōja once again creates a great circle of vajras around the Goma-dō and makes it evil proof from all the four sides. He then empowers the deity Mahāvairocana by Nyorai-ken-in. Then he makes Goma-dō evil proof from above and again creates a small circle of vajras for protection.

**The Reception of Deities**

- The Chariot for deities
- Hōsharo (Sending the Chariot to Receive the Deities)
- Shōsharo (Request for getting in the chariot)
- Shōshō (Invitation, āvāhana)
- Bringing the Deities under Control
- Protecting the Goma-dō by Warding off Evil
- Hakushō (clapping)
- Kekkai (Sealing the Boundary)
- Kongō-mō (Raising the Vajra-net, vajra-pañjara) (1) Encircling the Goma-dō by Fire
- Ka-in (Fire-protected House)

**Confirmation of the Sealing (Great-samaya-gesture, Mahāsamaya-mudrā)**

By these rites the Gyōja first sends a chariot for the deities, requests them to get in it, brings the chariot back, gives official invitation to them, confines them to the sacrificial place and again makes it evil proof. He felicitates them by clapping. Then again he raises a vajra net around the hall and protects it with flames of burning fire. He again confirms that the Goma-dō is completely safe against evil.

- Kuyō (Offering Worship, pūjā)
- Offering Aka (water)
- Offering Renge-za (Lotus Seats, kamalāsana)
- Shin-rei (Ringing the Bell) (Gestures of the Five Offerings)
- Zukō (Perfumed Powder, gandha)
- Keman (Flower, puṣpa)
- Shōkō ( Burning Incense, dhūpa)
Onjiki (Cooked Rice, caru)
Tōmyō (Lamp, dipa)

Then the actual pūjā ritual begins. The Gyōja first offers water to show respect, seats, music, perfumed powder, flowers, burning incense, cooked rice and lamp or light. These are not actual offerings, but are by mudrās and mantras. Only the music is actually offered by ringing the bell and creating sound.

Jigu (Offering of Material on the Altar)
Offering Perfumed Powder (gandha)
Offering Flowers (puṣpa)
Offering Burning Incense
Symbolical Offering of Rice
Offering Lamp
San (Eulogy of Deities, stuti)
Shichi-san (Eulogy of the Four Wisdoms, caturjñānastuti)
Honzon-san (Eulogy of the Central Deity)
Fukuyō (Universal Offering)

Then Jigu, i.e., material offerings of powdered incense, flowers, burning incense, cooked rice and lamp are offered. Though it is called Jigu, i.e., material offerings, only flowers are offered actually. There is no offering of music. But San, i.e., eulogy is offered to the main deity. Then Fukuyō gesture is made by which are bestowed immense offerings on all the Tathāgatas in all the Buddha lands. Here ends the worship ritual. The practitioner thereby obtains immense merit, longevity and five supernatural powers.

Nyūga-ganyū (Union)
Empowerment of the Central Deity
Konpon-in (Main deity gesture)
Ken-in (Sword-gesture, Khaḍga-mudrā)
Meditation on Deities
Empowering the Rosary
Butsugen-in (Buddhalocana Gesture)
Recitation of Various Mantras

Then the Gyōja makes certain mudrās and recites certain mantras and thereby accomplishes union with the central deity.

Main Ritual

The First Offerings to Katen (Fire God)
General Empowerment of Deities
Dainichi-in-gen (The mudrā and mantra of Mahāvairocana)
Honzon-in-myō (The mudrā and mantra of the Central Deity)
Sanbyōdō-kan (The Identification of the Three: Tathāgata, Fire-God and the Gyōja)
In the main ritual, the first offerings are made to the Fire God. In the beginning the deities are empowered and the union of the Tathāgata, the fire God and the Gyōja is achieved.

**Preparations for the First Fire-offerings**

**Replacement of the Kasha**

**Throwing Keshi (Poppy Seeds)**

Some arrangements are made on the Goma-dan to make the actions easier for the Gyōja. Poppy seeds are scattered in ten directions to maintain and solidify the achieved union.

**Kanjō-katen (Invocation of Fire God)**

**Katen-in (The Fire gesture, agni-mudrā)**

**Shōshū-hyappen (One Hundred Time Recitation of the Agni Small mantra)**

**Transferring the bowls and Kongō-rei**

The Fire God in invited and praised and again some convenient arrangements are made.

**Tenka (Igniting the Fire)**

**Taking the Danmoku (Fire sticks)**

**Untying the Danmoku**

**Igniting fire**

**Fanning the Fire**

Then the fire-wood is spread on the Goma-dan and fire is ignited and made fully ablaze by fanning it.

**Shajō (Consecration with Water)**

**Consecration of the Danmoku**

**Jikan (Meditation on the Gyōja himself)**

**Offering the Renge-za (Lotus seat)**

**Kanjō-katen (Invitation to Fire God)**

**Bringing the Deities under Control**

**Shi-myō-in (Four sets of mantras and mudrās)**

**Protecting the Dōjō by Warding off Evil**

Then the fire wood is consecrated and the deity is formally invited and offered seat and the Goma-dō is made safe against evil.

**Sokō (Purification of the Mouth of the Fire Place)**

**The Offerings of Soyu (oil)**

**The Offerings of Nyūmoku (Fire sticks as Offering)**

**The Offering of Onjiki (Rice)**

**The Offering of Gokoku (Five Grains)**

**The Offering of Sankō (Perfume)**

**The Offering of Soyu (oil)**

**Sokō (Washing the mouth of Fire God, ācamana)**

**Hakken (Seeing off the deity, visarjana)**
Then the Fire God is worshipped offering him arghya, oil, Nyūmoku, cooked rice (here rice seeds), five grains, incense and again oil. Then the mouth of the God is purified and he is asked to go back. Then offerings are offered to Trailokyavijaya and the main Deity, Fudō Myōō.

**Ringing Kongō-rei and Ekō**

Then Gokuyō ‘the post offering rites’ are performed. Unlike in the offerings by mudrā and mantra, the ringing of the bell is performed after the Gokuyō. Then is the ritual of Ekō ‘the transference of the individual merit to all in the universe’.

Now on this background let us see the structure of the Jūhachi-dō ritual.

**The Jūhachi-dō ritual:** There are different interpretations regarding this ritual. One of them, may be a standard one quoted by Lokesh Chandra, is as follows: The division is based mainly on the Mudrās. The Mudrās are:

1. Butsubu-sanmayano-in: Samaya of the Buddha Kula
2. Rengebu-sanmayano-in: Samaya of the Padma Kula
4. Hikō-goshin: Mudrās for the protection of the body
5. Kyō-gaku: Awakening
6. Ji-ketsu: Consolidation of the earth
7. Kongō-shō: Wall of Vajra
8. Dōjō-kan: Meditation of the Temple
9. Sō-sha-ro or Hōsharo: Despatch of carts
10. Shōsharo: Prayer for getting into cart
11. Gei-shō: Reception of the Deities
12. Gōzanze Byakujo: Warding off evil
15. Nyū-sammaji or Nyūga-ganyū: Entering into Samādhi (1)
16. Kompon-in: Mudrā of the Main Deity
17. Nenju: True Nenju (Meditation on the meaning of the Dhāraṇī)
18. Nyū-sammaji: Entering into Samādhi (2)

In the first four steps, the Gyōja makes his resolve to attain the virtues of the Buddhas and Bodhisattvas of the three classes and purifies his body, speech and mind by taking the vows. By the fifth and the sixth ones, he adorns the Dōjō by spreading perfume. Then he invites the attention of the Deities for participation in his rite and purifies the Dōjō by raising the Vajra in it. By the seventh he makes it evil proof by ramparts of Vajra around it. By the ninth, tenth and the eleventh he sends the carriage to them and receives them. By the twelfth, thirteenth and the fourteenth, he again takes the precautionary measures against evil. Then by the fifteenth, sixteenth and seventeenth he makes it easy for him to be one with the God and enters into Samādhi.

If this division of the Jūhachi-dō is accepted then the meaning of the expression that the Goma is based on Jūhachi-dō ritual would be: First Jūhachi-dō is performed as basis and then is performed the Goma. Another possibility is: On the basis, i.e., following the order of Jūhachi-dō, the Goma ritual is performed.
Moreover, it is very difficult to establish parallelism between Jūhachi-dō and the Hindu puja, upon which it is supposed to have based.

**Conclusion:** From the description above, it becomes clear that the ritual of Goma is almost the same as ‘the preparatory ritual’. The only difference is the presence of fire. Can it be said that the offerings are solidified having the Fire God as the witness, as is the practice in the Śmārta ritual? In Hindu Śmārta or Purānic ritual it is very important to perform the ritual having gods, Brahmans and the fire as witness.

One more point I would like to emphasize in this regard. Even though it is said that Goma is an individual activity performed for one’s own purpose of having union with the Deity, the Hyōhaku (declaration) and the Ekō (parināma) point towards something else. The Hyōhaku begins with the words, “For the perpetual propagation or expansion of the Buddhadharmā to save all the beings in this universe … For the everlasting peace and realizing Buddhahood of the deceased both rich and poor, those with whom I have affinity, and those with whom I have had no affinity …”. The Ekō (parināma) reads, “The merits of my practice are transferred to the Three Precious Ones, their sea of vows, to men and Devas of the Three Realms, to the departed spirits of both rich and poor, to the peace and prosperity of the realm, to self and others in the Dharmadhātu, to the equal attainment of the ultimate benefit, to the Dharma-kūya, and to Great Bodhi.”

From the wording of these two rites it becomes evident that Goma is performed for mankind in general also.

There is very close relation between the Vedic Sacrifice and the Goma. It would be interesting to have a brief comparison between the two:

1. The first and foremost difference between the two is regarding the role of wife. In Vedic ritual or almost any Hindu rite she is inevitable. The purpose of marriage is, together with creating progeny to fulfill the duties of householder. Later, in a Purāṇa, there is a special rite in which the husband observes a fast so that his wife will always remain with him like Lakṣmī with Viṣṇu; and it is for the fulfillment of the ritual duties also. In Vedic Śrauta ritual the wives of the gods also receive offerings. But in the Buddhist Tantric Homa wife has no role. It might be so since basically it is meant for a celibate practitioner.

2. Not only in Vedic sacrifice, but in almost all the Hindu religious rituals, specific time is prescribed for a sacrificial performance. The rite is performed at auspicious times. Sometimes, specific lunar constellations are prescribed for specific rites. Such is not the case in Goma. Can it be due to the prescription ‘yadahar eva virajet tadahar eva pravrajet’ (Whenever one gets detached, he should renunciate.), since basically it is a rite for an individual practitioner who has a spiritual quest.

3. In Goma actually there are more than one priest who are engaged in ritual, but cognizance is taken only of the main one. In Vedic sacrifice, all those who help also have different designations.
4. In Vedic ritual the clarified butter as well as the oblation material is circumambulated by fire for purification, whereas in Goma it is only with water. But it might not be necessary to do it with fire since the whole place is supposed to be protected by fire and *vajras* against the Evil spirits and impediments, both: abstract and real.

5. In Vedic sacrifice, the wooden sticks are never considered as oblation material. They help burn the sacrificial oblation, whereas in Goma, Nyümoku is one of the oblation materials.

6. In the Vedic sacrifice, *sviṣṭakṛt* is performed after the performance of the sacrifice. In that rite, the sacrificer prays that whatever is less or in excess, may it be compensated for, whereas in the Goma, similar ritual called Hoketsu is performed before the beginning of it, perhaps mainly regarding the paraphernalia.

7. In later Hindu and also Buddhist ritual it is seen that the *paryagnikaraṇa* is substituted by *Nirājana*, but it is not seen observed in Goma. Only the ritual of lamp is found.

8. The rite of Shi-myō-in ‘Binding or confining the deities to the sacrificial place’ is observed in Goma. It is totally new to Vedic ritual. Perhaps the idea of *samsava* can be compared to it. When two sacrificers are performing similar sacrifice at one and the same time, then certain precautions are taken so that the gods do not leave one sacrificial place and go to the other.

9. In Vedic sacrifice, the idea of sending off the gods is not very clear, may be due to the vagueness of the concept of god. It has to be inferred from some mantras which are called *Samśīṭayajas*, whereas it is very clear in Buddhist Goma. It is *kāṇḍānusamaya*, not *padārthānusamaya*. That means each god is seen off after the worship and then the other is invited.

10. There is no rite similar to *idābhākṣaṇa* or *yajamānabhāga*. In Vedic sacrifice after the offerings are offered to the gods, the priests partake of some of the portion of it remaining after the offerings. Also the sacrificer is given some share into it, with the exception of Soma. In *smṛta* ritual, some guests are invited and they are also given some eatables which are called *prasāda*. But no such rite is found in the present Goma. In ancient times the *caru* might have been eaten by the family. These days only rice seeds are offered.

11. In Vedic śrāuta or grhya, i.e., domestic rite, there are no offerings of five grains. Some of the grains are offered in ancestor worship.

12. Protection from evil is very important in Buddhist Goma, which is not that prominent in Vedic. There are some rites by which the evil elements are driven away, but comparatively they are negligible, whereas in Goma ‘Protection from
evil’ plays a very important role. The main purpose of Goma is for attaining union with the Deity, which needs full concentration on the deity as well as complete detachment from the outer material world and its hassels. To make one’s mind free of those must be really a tough job. There are so many distractions possible and hence also so many precautionary measures. Such purpose is totally absent in the Vedic ritual. The most difficult job is to control one’s own mind.

13. The use of left hand is very noteworthy for an Indian spectator.
14. In Vedic ritual nothing sacrificial is kept directly on the ground. Generally grass is spread first and then the objects are placed on it. The expression used for it is anadha, which literally means ‘not down’. In Goma such practice is not found.
15. There is no statue used or no idol worshipped in Vedic Šrauta or Grhya ritual. In smārta pūjā ritual there is prānapraṭiṣṭhā ‘establishing vitality’ in the idol, which is similar to Empowerment of the deity in the Goma.
16. Sometimes a wrong impression might be formed that the clarified butter offerings are the main offerings in Goma. Neither it is in Vedic sacrifice that offerings of oil are always main offerings. In Vedic sacrifices they are called ājyabhāgas. The main condition in a Vedic sacrifice is to offer the oblation on a fully blazing fire, so that it burns immediately and there is no smoke. Hence the clarified butter precedes and succeeds the offerings to fulfill a practical need. So also it is in the Goma.
17. There is difference regarding the time of disposing off of the tying cord. In the Goma the Gyōja, after he unties the bundle of the fire-sticks, throws the tying cord in fire, whereas in Vedic ritual it is thrown in fire at the disposing off ritual at the end of the sacrifice.
18. There is no reference to daksinā (Orei or Sharei in Japanese) in the Goma A fff was performed also for someone else, hence the prescription regarding daksinā is also found. As it appears, Goma also is performed for somebody else, but the reference to daksinā is not found.
19. The idea of dome is common in both and hence the ritual ends with the same rites in which it begins but in opposite order. However, if the ritual of the Goma is seen carefully, it appears to be more like a Matryoshka, the Russian doll having smaller and smaller dolls inside.

(Madhavi Kolhatkar)
Method of presentation:
- As much as possible, efforts have been made to provide Japanese characters and their pronunciation in the captions of the photos and in the text. Generally, it is not repeated afterwards.
- All the Japanese words have their first letter capitalized.
- All the Sanskrit words are in italics.
- The Japanese mantras are given in all capital letters. The numbers are given following Payne’s book.
- The photos of the mudrās taken separately after the first performance in 1981 are marked as (1981*).
- The photos taken at the second performance in 1982 are marked as (1982).
- The photos of the mudrās done by Rev. Yūkō Miyasaka taken in 2011 are marked as (2011).
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Chapter I

The Environment, the Paraphernalia
and the Priests
Chapter I  The Environment, the Paraphernalia and the Priests
1.1 Environment

1.1.1 照光寺 The Shōkōji Temple

The performance of the sacrifice took place in the Shōkōji or Shōkō temple in Okaya city in Nagano prefecture, Japan. The temple is situated in the environment seen here. It is a temple of the Chisan-ha (Chisan branch) of the Shingon sect (mantra-yāna). The origin of the temple may go back to the Heian Period (the 11th-14th century).

1.1.2 照光寺山門 The Shōkōji Temple Gate

Fig. 1.01 The Shōkōji Temple, Okaya

Fig. 1.02 The Shōkōji temple
The main entrance of the main building is seen here. The Goma-dō (sacrificial hall, \textit{yajña-śāla}) is on the right hand side.

1.1.3 本堂 Hondō (Main Hall) of the Shōkōji Temple

This is the main hall of the Shōkōji temple. According to the record of the temple, the hall was burnt down in 1788 A.D. but rebuilt in 1792 A.D. The central deity of this temple is Vairocana Tathāgata.

1.1.4 護摩堂 Goma-dō (The Hall for Sacrifice or Homa Performance)
The Goma-dō is to the right of the main hall. The present performance of the sacrifice to 不動明王 Fudō Myōō, Acala Vidyārāja took place in this hall.

1.1.5 護摩壇 Goma-dan (The Sacrificial Altar, \textit{yajña-vedi})

![Goma-dan Image](image)

This is a photo of the Goma-dan in the sacrificial hall. The photo is taken before the performance of the sacrifice. Two paper lanterns are seen hanging from the ceiling.

1.1.6 The Inside of Goma-dō

![Diagram of Goma-dō](image)

Fig. 1.06 Dōgu (the paraphernalia, \textit{yajña-sambhāra}) of the sacrifice is seen on the Goma-dan.
This is the inside of the Goma-dō. In the middle is seen the Goma-dan. The chief deity in this ritual is Fudō Myōō. Hence, that deity is represented across the altar in the Goma-dō. Behind are seen small statues of the deities related with Tantric Buddhism, Shintoism, etc. The ritual, however, does not require any statue of the deity Fudō Myōō. To the four corners of the Goma-dan are four poles called 金剛-剣 Kongō-ketsu (Vajra-pole), of approximately thirty centimeters in height. A rope is tied to the top of these poles and is stretched around the altar. It is called 坛線 Dansen. Generally, it is braided with strands of different colours.

The purpose of Dansen is to delimit the sacred region of the Goma-dan. To make it easier for the priest to perform the ritual the poles in front of him are higher than the other ones.

In contemporary Tibetan and Newar Buddhism, each time the altar is newly built.

1.1.7 The Statues of 不動明王 Fudō Myōō and Other Deities

This is a close-up of the small statues of various deities related to Tantric Buddhism and Shintoism, etc., which are seen in the background of the Goma-dan in Fig.105 and in the sketch in Fig106. Up to the end of the Edo Period (17th-19th century), Buddhist temples were closely affiliated with 神道 Shintō Shrines. Hence, Shintō deities are enshrined in this temple.

The statue to the extreme right in the last row in a glass case is of the god Fudō Myōō.
1.2 道具 Dōgu (Paraphernalia, *yajña-sambhāra*)

1.2.1 The Plan of the Goma-dan and the Dōgu

The Goma-dan is made of wood, square in shape, about one hundred and fifty centimeters of length on each side. The wood is covered by a sheet of metal to protect it from embers.

![Diagram of the Goma-dan and the Dōgu](Fig. 1.08)

*Fig. 1.08 The plan of the Goma-dan and the Dōgu on it*

*(For the list of objects on the Goma-dan, see the next page.)*
List of Paraphernalia

1. Raiban (Seat of the Gyōja)
2. Aka-ki (Cup of Water to be offered)
3. Zukō-ki (Cup of Powdered Incense)
4. Keman-ki (Cup of Flowers)
5. Kasha (Incense Burner)
6. Goko (Five pronged vajra)
7. Sanko (Three pronged vajra)
8. Kongō-rei (vajra-bell)
9. Dokko (One pronged vajra)
10. Soyu (Oil)
11. Shajō-ki (Cup of Water for Consecration)
12. Sokō-ki (Cup of Water for purifying the mouth of the Deities)
13. Sanjō (Stick or Wand)
14. Ro (Fire-place, agni-kunda)
15. Honzon (Main Deity)
16. Ka (Fruit)
17. Jū (Juice)
18. Butsugu (Cooked Rice)
19. Gokoku (Five Grains)
20. Han (Rice)
21. Shō-shaku (Small Ladle)
22. Dai-shaku (Big Ladle)
23. Shō-shaku (Small Ladle)
24. Tsukematsu (Fire igniting stick)
25. Seika (Flowers)
26. Damyō (Gong)
27. Danmoku (Fire sticks as fuel)
28. Nyūmoku (Fire sticks as offering)
29. Hibashi (Fire tongs)
30. Sen (Fan)
31. Zukō (Powdered Incense)
32. Kajimotsu (Material for Consecration)
33. Keshi (Poppy seeds)
34. Gankō (Incense chunks)
35. Sankō (Incense)
36. Myōkō (Perfume)
37. Sekke (Pieces of leaves of the Aoki plant)
38. Yakushu (Medicinal Herbs)
39. Zukō (Powdered Incense)
1.2.2 The Close View of the Dōgu (Paraphernalia, *yajña-sambhāra*)

![Image of the Dōgu](image)

Fig. 1.09 The close view of the Dōgu

According to some traditions, the bowls, etc., are arranged symmetrically on all the four sides of the Goma-dan. In the present performance, they were arranged on three sides. In Payne’s photo of the actual performance, they are seen arranged on only one side and rice is not seen there [Payne 1991: the photo after p.352].

A candle is seen to the right side. 付松 Tsukematsu (fire igniting stick) is lit on it and then with it the main sacrificial fire is ignited.
1.2.3 炉 Ro (Fire-place, agni-kunda)

Fig. 1.10 Ro

The fire-place is in the middle with some fuel-sticks in it. Its shape is circular. But it is not always so. It changes according to the purpose of the Goma. In 息災 Sokusai (pacificatory, śāntika) it is circular. In 增益 Zōyaku (performed for nourishment or prosperity, pauṣṭika) it is square. In 調伏 Chōbuku (performed for exorcism, ābhicārika) it is triangular. In 敬愛 Kei'ai (performed for winning over somebody’s mind, vaśikaraṇa) it is of lotus shape and in 鉤召 Kōshō (performed for ensnaring, aṅkuśa) it is of vajra shape [Payne 1991: 62]. In Vedic domestic ritual also it is observed that the shape of the fire-place (kunda) changes according to the purpose for which it is to be performed [Tachikawa and Kolhatkar 2006: 6].

The size of the hearth is about forty-five to fifty centimeters in diameter and twenty centimeters deep. It is generally made of cast iron and is fixed in the middle in such a way that only the border is above the surface of the Goma-dan. Attached to the altar towards the priest is a holder for a cup, and the hole next to it is to place its lid. This is the cup meant for 蘇油 Soyu (the oil for offering). The manual text refers to the word Soyu. The Chinese word 蘇 (So in Japanese) seems to have been connected with the Sanskrit word sarpaś meaning ‘clarified butter’, but in the actual performance, the offerings given are of 薬摩油 Goma Abura (sesame oil). In the present performance 菜種油 Natane Abura (rapeseed oil) was used. To the south of it are seen two cups of water. The left one contains the water for Sokō (the rite of cleaning or purifying the mouth) for the Fire-god as well as the other gods to whom offerings are to be offered and hence is referred to as Sokō-ki (Sokō cup). The cup to the right contains the prokṣaṇī water which is to be used for 酒浄 Shajō (the act of consecration of the Goma-dō, the utensils, the offering material, and also the Gyōja himself) and hence is called Shajō-ki (Shajō cup).
The cups of Sokō and Shajō have flat lid and hence it is easy to keep the two Sanjō (sticks or wands) on them. Sokō cup is kept towards the border of the Goma-dan and Shajō cup towards the side of the fire-place. At the beginning of the ritual, the Sanjō are taken off and the lids are removed from the bowls. At that time also, the Sanjō used for washing the mouth of the gods is kept outside, i.e., on the side of the bowls and away from the fire-place and the one to be used for purification is placed inside, between the fire-place and the bowls.

1.2.4 Place for the Lid of the 蘇油器 Soyu-ki (Oil Cup)

![Fig. 1.11 Place for the lid of the Soyu-ki](image)

There is one more hole seen below the one for Soyu-ki. It is for placing the lid of the Soyu-ki when it is taken off at the time of the performance.

1.2.5 枞 Shaku (Ladles, darvi)

![Fig.1.12 Different Shakus](image)
The uppermost Shaku in the photo is used for offering the rice-grains as well as 五穀 Gokoku (the five grains) in the fire. The middle one and the lowest one are used for the offerings of Soyu in the fire. The upper one and the lower one are of the same size, having a hemispherical bowl about two and a half to three centimeters in diameter and are called 小杓 Shō-shaku (small ladle). The middle one has a double bowl of the same width, i.e., about five to six centimeters in length and is called 大杓 Dai-shaku (large ladle). It resembles the shape of the idā-pātra in the Vedic śrauta sacrifices. But the difference is that this one here has a groove at the end. When the offerings are made with it, the oil is poured through the groove. Generally, the large one is held in the left and the small one in the right while making the offerings. In the Vedic sacrifice, the left hand is never used for sacrificial offerings. The oblation is taken in the juhū ladle for offering and then juhū is always supported by the Upabhṛt while offering the oblation [Tachikawa, Bahulkar and Kolhatkar 2001: 122, 123].

The ladles used in the śrauta sacrifices have a wooden block attached to them at the end of the handle, of the height of the cavity and hence can rest on that. But such is not the case here. Hence, the ladles are put resting on a separate wooden block. Further, the bowl of the two ladles also is wooden in the Vedic sacrifices. Here it seems to be made of some metal.

1.2.6 杓置き Shaku-oki (Stand for ladles)

The ladles are seen with their wooden handles resting on the wooden block. There are rice grains in the middle bowl and five kinds of grains in the extreme right. The one to the left contains oil.
1.2.7 燈明 Tōmyō (Candle), 簆 Hōki (Broom) and 次第 Shidai (Manual)

Fig. 1.14 (From the right to the left) Tōmyō, Hōki and Shidai

The line drawing which is presented previously (Fig. 108) is a standard one and hence lacks certain objects. This is a close up of the paraphernalia showing some of the additional objects as well.

1.2.8 金剛 Kongō and 金剛鈴 Kongō-rei (Vajra and Vajra-bell)

Fig. 1.15 Kongō and Kongō-rei
This is one more close up of Fig.114. In the middle of the photo is seen 金剛盤 Kongō-ban (Vajra-plate, vajra-sthālī). It is a small tray having three legs. It contains: 1) 独鉈 Dokko (one pronged vajra), 2) 三鉈 Sanko (three pronged vajra) and 3) 五鉈 Goko (five pronged vajra). In the middle is standing the 金剛鈴 Kongō-rei (Vajra-bell, vajra-ghanṭā), i.e., the bell having its handle of the shape of a vajra.

At the beginning of the ritual of the actual fire-offerings, all these things except the Sanko are shifted to the left table. The Sanko is held by the 行者 Gyōja in his hand and on the Kongō-ban are kept the fire-sticks. For more information regarding Vajra, see [Saunders 1960/1985: 184ff.] and regarding bells, see [Saunders 1960/1985: 146,147].

This photo is taken after the actual performance of the sacrifice.

1.2.9 火舎 Kasha (Incense Burner)

The word Kasha literally means ‘fire-house’. The powder of five types of incense ingredients is kept in the shape of a whirlpool in this pot, starting from the middle and ending towards the border in the rightward direction. Sometimes it is kept in the shape of a svastika, but going in anti-clockwise direction. It has a lid on it which is seen above it in the photo.

It is kept in the middle of the Goma-dan in front of the priest. To its both sides are cups symmetrically arranged and of identical materials. The things on the right are used for the welcome offerings and those to the left for the seeing off offerings.
1.2.10 付松 Tsukematsu (Fire igniting stick)

The triangular flat wooden stick seen in the photo is called Tsukematsu. It is anointed with resin. It is held on the burning candle and when lit is carried to the fire-place to ignite the firewood in it. Generally it is of pine wood. Cf. Fig. 3.15.

1.2.11 蓮華 Renge (Lotus, *padma*)

The 箬 Shikimi (*Illicium religiosum*) leaves are used as a symbol of lotus flowers. If they are not available, then the leaves of Aoki plant (*Aucuba japonica*) are used. Here in the present performance Aoki leaves were placed on the four corners of the Goma-
dan as a kind of a sacred limit and also as decoration. One is reminded of the banana leaves placed similarly on the worship place of a Satyanārāyana Pūjā in Maharashtra.

A perfectly arranged altar has the same arrangement of the cups, etc., on all the four sides of the Goma-dan. Sometimes the cups on the other three sides can be absent, but a vase in each corner has to be there. These days, the vases contain flowers either of paper or of plastic.

1.2.12 太鼓 Taiko (Drum)

A drum is seen here on a stand. An assistant priest starts beating it when the Gyōja takes the fire sticks in the hand. He keeps on beating it till the end of all the offerings.

According to a Vedic text called Śatapatha-brāhmaṇa 1.1.4.14-17, in ritual, sound is made to ward off evil. However, it seems that the use of drum is optional in Goma, since there was no drum beating in the Goma performed in 1980.

For the relation of music and religion, see [Hunter 1973].
1.2.13 壇木 Danmoku, 乳木 Nyūmoku and 五穀 Gokoku (Fire-Sticks and Five Grains)

Fig. 1.20 Danmoku, Nyūmoku and Gokoku

On the right table are seen Danmoku (sticks as fuel) and Nyūmoku (sticks as offering), which are the fire sticks to be used in the ritual. At the time of the actual offerings, some fire sticks are arranged on the Ro at the beginning of each set of offerings. Eleven sticks are arranged for the offerings to Fire-god, six for the Main Deity, ten for Other Deities, etc.

Besides these, three fire sticks are offered into fire after the first offering of oil. But the number varies according to the deities. A set of one hundred and eight fire sticks, instead of the usual one of three sticks is offered while offering to the Main Deity.

Next to the firewood are seen the 火箸 Hibashi (fire tongs). The upper bowl to the extreme right is of the perfumed powder and the lower is the bowl for the five grains which generally are rice, wheat, soya beans, 小豆 Azuki beans and millet.

The Vedic ritual does not prescribe any use of sandal wood or any other fragrant material. According to some, the use of olfactory material such as perfume, incense etc. is for creating the atmosphere favourable to the visualization and identification with the god who is supposed to come.
1.2.14 Bowls of 芥子 Keshi (Poppy seeds) and 丸香 Gankō (Incense), etc.

When arranged, the bowls are with the lids on. When the Gyōja takes his seat and checks the implements, he takes the lids off the bowls.

1.2.15 Taking off the Lids of Bowls of Keshi and Gankō

When the Gyōja takes off the lids from the bowls he arranges them systematically. Their position after the arrangement is seen here in this photo.
1.2.16 Contents of the Bowls

The table seen in the photo is kept to the left side of the Raiban. In the first row, the first bowl from the left contains Keshi (poppy seeds). The middle one in the first row contains Gankō (incense chunks). The one to the extreme right in the second row contains Sekke (the pieces of the leaves of the Aoki plant). There is a very small stand between the Raiban and the Goma-dan, which is to keep Shidai (manual of the performance of the Goma) of the Gyōja. The two assistants also have a text before them.

In the performance of an Indian sacrifice or worship, the priests seldom have any text with them. But in Japan, sometimes the priests might have the texts with them. If they have, they put it on this table and refer to it whenever necessary. The Shidaïs differ according to the schools and their branches of Shingon sect. It is very natural since in the course of time there do occur differences of opinion and interpretation. The same is observed in the various different texts of the Vedic ritual also.

1.2.17 香炉 Kōro (Incense Burner)
While leaving the Goma-dō after the performance, the Gyōja, having the Kōro in his right hand, bows twice bending his knees and pays homage to the Goma-dan.

According to some traditions in the beginning, after the Gyōja has checked the paraphernalia, the incense kept in the Kōro is lit [Payne 1991: 144].

1.2.18 The cups of 華鬘 Keman (Flowers), 塗香 Zukō (Fragrant powder) and 阿伽 Aka (Water, arghya)

![The bowls of Keman, Zukō and Aka](image)

The first bowl from the left is for Keman (Flowers, kusuma-mālā (lit. garland of flowers)). The middle one is for Zukō (Fragrant Powder), and the third one to the extreme right contains the Aka (Water for rinsing the mouth of the gods, arghya).

Generally in a performance, the leaves of Shikimi tree (*Illicium religiosum*) are used instead of flowers. They are five in number, five to seven centimeters in length, dark green in colour and glossy. They are stiff and hence can be broken into pieces easily. Generally, in the ritual the upper two third part of the leaf is used. In the present performance, the leaves of Aoki (*Aucuba japonica*) were used instead of Shikimi leaves. The cup contains small pieces of those. Since these plants are evergreen and the leaves are available round the year, they are used in the ritual like the mango leaves in Indian auspicious ritual. To its right is the bowl containing rice.

This photo is taken after the performance. The significance of the leaves to the left will be made clear later. Cf. 3.75.
1.2.19 Offerings to the Deities

Fig. 1.26 Offerings

 знать Ka (Fruit), 汁 Jū (juice), and 仏供 Butsugu (cooked rice, caru) are the three things offered to the deities. The fruit offered in this performance was an apple, the juice was 羊羹 Yōkan (semi liquid jelly, haluā or halavā in modern Indian Languages) and the naivedya was cooked rice (caru). In ancient times these food items were partaken of by the family members after the offerings.

However, these offerings are optional, not obligatory; and do not form an inevitable part of the performance.

1.2.20 Rice-ball

Fig. 1.27 Rice-ball

The rice-ball is shown here from a different angle. See Fig. 1.26.
1.2.21 念珠 Nenju (Rosary, *japa-mālā*)

![Fig. 1.28 Nenju](image)

Nenju (sometimes also called 数珠 Juzu) is an important object in Shingon Buddhism. It is believed that Kūkai brought it with him from China. The one which he is shown holding in his hand in pictures is believed to symbolize Fudō Myōō.

Generally, Nenju has one hundred and eight beads in it which symbolize one hundred and eight 煩悩 Bonnō (impurities, *kleśas*). Sometimes they also stand for one hundred and eight deities of 金剛界 Kongōkai (Vajra-Realm) or one hundred and eight kinds of Knowledge. It is divided by the two 親王 Oyadama beads. They are seen in the photo from which two strings are coming out. The two strings have five beads each which are called Kazutori and which are the symbol of 十波羅蜜 Jupparamitsu (The Ten Perfections, *daśa pāramitā*). The two beads at the end of the string are called 露 Tsuyu, since they look similar to dew drops and symbolize the twofold fruit, i.e., Bodhi and Nirvāṇa. Besides these there are four more beads which are called 四天王 Shitenno (Guardians of the Four Directions). They are for the sake of making the counting easy. There is one more bead at the joint of the two strings. It is used to understand that one cycle is complete.

In Tibetan Nenju, there are three beads larger than the others at the end, which are the symbols of Buddha, Dharma and Saṅgha; and also serve the practical purpose to indicate that one cycle is complete. The cord binding the beads together is considered as The Penetrating Power of Law.

The method of holding Nenju is peculiar and is going to be described. Cf. Fig.2.78-Fig.2.83 [Saunders 1960: 174-77].
1.2.22 次第 Shidai (The Manual, *prayoga*)

The manual used for the Fire Offering performed at the Shōkōji Temple was 不動護摩私記 *Fudō Goma Shiki* of 上野赖栄 Ueno Raiei published by 智積院 Chishakuin Temple in 1963. The manual is considered to represent the Goma (fire-offering) tradition of the Chisan Sub-sect of the Shingon Sect.

1.2.23 錫杖 Shakujō (Sistrum, *khakkhara*)

Fig. 1.29 Shidai

Fig. 1.30 Shakujō
Shakujō is one of the important objects which 山伏 Yamabushi or a practitioner of 修験道 Shugen-dō religion (a tradition of mountain-religions in Japan) carries with him. It has various purposes, the main being to ward off the dangers, viz., animals, insects, etc., and also the evil, demons, etc. It is mainly used for the announcement of the monk coming at the door of a house, especially at the times of alms, since he has to restrain his speech as a vow. For begging alms it is to be shaken three times first and if no alms is received, then five times. If even after that one does not receive alms then seven times. After that he is supposed to go away, irrespective of whether he gets the alms or not.

It has a hexagonal handle generally made of wood. It has a metal finial at the top. To it are added even numbers of rings on each side of the central axis, either four or six or eight or twelve. The number varies according to the position of the monk. It has yet another name as 福杖 Tokujō (merit-stick), since by making noise it wards off the evil elements and helps accumulating merit by peaceful performance.

In Japan at present, the Shakujō commonly used has six rings in two sections or twelve in four sections [Saunders 1960/1985: 171-81].

When the Gyōja becomes ready for the performance after putting on the armour by way of making the inner fist three pronged vajra mudrā, the assistant priest starts shaking the Shakujō to make sound. It is made at intervals and is completely stopped when the Gyōja takes Kōro in the left hand which is holding Nenju as well, thus getting ready to announce his sankalpa.

In ritual the Shakujō is used at prescribed intervals. It is held in the right hand close to the head, with the thumb resting on the end of the nail which secures the finial to the handle. It is usually shaken thrice first and then continuously, for a sustained, sonorous jangle. The series of movements is repeated two or three times.

In the performance of 1982, the priest started shaking it at the time of empowering the rosary and stopped after Hoketsu and placing the Nenju on the left table.
1.3 The Priests

1.3.1 Gyōja (The Main Priest)

Rev. 宮坂有勝 Miyasaka Yūshō (1921-2011), Abbot of Shōkōji Temple, Okaya, worked first in Kōyasan University (1954-1977) and then in Nagoya University (1977-1984) as a professor of Indian and Buddhist Studies. He was also the Abbot of Chishaskuin Temple, Kyoto from 1999 to 2007.

1.3.2 Assistant Priests

Fig. 1.32 Rev. 宮坂有勝 Miyasaka Yūshō, Abbot of Shōkōji Temple
Fig. 1.33 Rev. 吉村道隆 Yoshimura Dōryū, a Priest of the Shingon School
Fig. 1.34 Rev. 中島有性 Nakajima Yūshō, a Priest of the Shingon School
Chapter II

The Preparatory Rites of the Fudō Goma
2.1 The Entry of the 行者 Gyōja

2.1.1 Reaching the Goma-dō

Before coming to the Goma-dō, the Gyōja washes his hands and mouth, wears washed clothes and applies perfume (gandha). While taking the steps towards the hall, he meditates on the letter UN (ḥūṃ) and imagines himself to be identical with 金刚薩埵 Kongōsatta (Vajrasattva). While walking towards the hall, he visualizes that he is approaching the shrine of the 法界 Hokkai (Dharmadhātu), the lotus buds are opening under his feet and he is stepping on the lotus petals. While climbing the steps to the Gomadō, he lifts up his right foot first. After entering into the Gomadō, he imagines the syllable MA (ma) before his right eye and the syllable TA (ta) before the left one. These then take the form of the Sun and the moon.

When he enters the hall, first he closes his right hand into a fist. He presses the thumb firmly against the last joint of the index finger and then suddenly snaps out the index finger. This action he does thrice uttering the syllable UN (ḥūṃ) each time. This is done to awaken the deities in the hall. In ancient times, when the ritual of building the altar was observed for seven days, on the fifth day, the altar was consecrated and the deities were asked to be present there. The sixth day was similar to the upavasatha day in the Vedic ritual, i.e., ‘the day for being together with the gods and hence observing fast’. There were rites to be performed to consecrate the sacrificer himself. However, “nowadays this part of the ritual is omitted, since it is primarily concerned with but one person, the devotee, and not with all living creatures” [Toganoo 1935/1959:125].

In Indian ritual, before participating in any sacred act, even as a spectator, one has to take bath. The use of gandha is also different. It is not at all used in the Vedic śrauta ritual, though it is applied to body after bath as a daily rite.
2.1.2 登札盤 Töraiban (Coming to his Seat)

After coming near the Goma-dan, the Gyöja half bends his knees thrice as a symbol of respect and then takes his seat. He already has the 念珠 Nenju put on his left arm. He then recites the mantra no. 1. "ON SARABA TATAGYATA HANNA MANNANO NAU KYAROMI" ‘I pay my homage to the feet of all the Tathāgatas’, (oṃ sarva-tathāgata-pāda-vandanam karomi/). Then folding his leg in the knee he places the right leg up first and takes his seat. He sits in the half lotus position, putting his right leg on top of the left.

He has a Japanese style fan in his hand. The assistant priest seen in the photo also has a fan in his hand, which he, afterwards, while helping the priest to take his seat has pushed in his robe. There are two assistants to both his sides. One of them is seen in the photo.

According to some traditions, the priest takes the 香炉 Kōro ‘incense burner’ in his right hand, which was till now kept on the left stool. He then goes three steps backwards and bows down twice to pay his reverence, then comes to the front of the Goma-dan, bows once and then keeps the Kōro back at its place. Then he places the Nenju on his left arm, and recites the mantra no.1. “ON SARABA TATAGYATA HANA MANNANO NAU KYAROMI” ‘I pay my homage to the feet of all the Tathāgatas’, (oṃ sarva-tathāgata-pāda-vandanam karomi/). Then he places the right leg up first and takes his seat. He sits in half lotus position, putting his right leg on top of the left [Payne 1991: 144].
2.1.3 睝座 Chakuza (Sitting position, āsana)

After taking his seat, the Gyōja examines the sacrificial material symbolically: first on the right side, with his right hand parallel to the ground, palm upwards and the thumb turned inside on the palm. If anything is to be rectified, it is done with the tips of the fingers. Then he does the same with the left hand regarding the things on the left table and takes off the lids from the bowls and arranges them properly (Fig. 1.22).

Then he takes the Nenju from the left wrist, rubs it together reciting the mantra no. 1. “ON SARABA TATAGYATA HANNA MANNANO NAU KYAROMI” ‘I pay my homage at the feet of all the Tathāgatas’ (oṃ sarva-tathāgata-pāda-vandanāḥ karomai). Then folding the Nenju in three coils he puts it on the left table with his right hand with the 視玉 Oyadama ‘head bead’ closest to the altar.

The use of left hand in the ritual is noteworthy. In the Indian ritual it is seldom used this way in the ritual.
2.2 Consecration or Empowerment of the Gyōja

2.2.1 三密観 Sanmitsu-kan (Meditation upon 身 Shin (body), 口 Ku (speech) and 意 I (mind)) (1)

Before going to the next rite the Gyōja takes a pinch of sandalwood powder with the thumb and the forefinger of his right hand and places it on the palm of his left hand. Then again he takes a pinch of it and rubs it on his palms both inside and outside and makes 金剛合掌印 Kongōgasshō-in (Vajrāñjali-mudrā). He then starts the Sanmitsu-kan ‘Meditation upon Shin (body), Ku (speech) and I (mind)’.

In it, the priest visualizes that there is a full moon on his palm, tongue, and heart. On that moon is a lotus flower of eight petals. On it is the letter hūṃ, which changes into a five pronged vajra; and then the vajra emits bright light and destroys the impurities of the body, speech and mind.

2.2.2 Sanmitsu-kan (2)

金剛合掌印 Kongōgasshō-in (Vajrāñjali-mudrā)
The Gyōja is doing Kongōgasshō-in. In it he joins his palms and hands near his breast, the fingers interlaced, starting from the left little finger, then the right little finger and so on, and imagines that there are the letters KIRIKU (krīh) between his palms, on his tongue and in his heart. Then he imagines that the syllables change into white eight petal lotuses and on them are the letters AKU (āh). Further, the syllables change into a full moon on his palm, tongue and heart, on which appears the letter UN (hūm). It then changes into a five pronged vajra which emits bright light and destroys the impurities of the body, mind and speech. He then utters the letter UN (hūm) three times for the body, four times for the tongue and three times for the heart.

2.2.3 Sanmitsu-kan (3)
蓮華合掌印 Rengegasshō-in (Lotus-bud-gesture, Padmāñjali-mudrā)

As is seen in the photo, the Gyōja cups his palms, joins them and holds them near his breast. This is Rengegasshō-in ‘Lotus bud gesture’ (padmāñjali-mudrā). Then he recites the mantra no. 2. “ON SOHA HANBA SYUDA SARABA TARAMA SOHA
HANBA SYUDO KAN’ ‘All that exists is pure by nature. I am also pure by nature’, (om svabhāva-śuddhā sarva-dharmāḥ svabhāva-śuddho ‘ham/) five times. He imagines that it goes to the five points of his body, viz., forehead, right shoulder, left shoulder, chest and throat.

2.2.4 Sanmitsu-kan (4)

Purification of the bodily actions, 仏部三昧耶印
Butsubu-sanmayano-in ‘Gesture of the Symbol of the Buddha Family’ (Tathāgata-samaya-mudrā) (1)

The Gyōja then opens his palms a little and brings the forefingers behind the middle fingers. Thus he makes the Butsubu-sanmayano-in. Then he recites the mantra no. 3. “ON TATAGYATA DOHANBAYA SOWAKA’ ‘Om! This is to the one born of the Tathāgata. Svāhā’, (om tathāgatodbhavāya svāhā/) once. He visualizes that all the deities of the Buddha class are empowering him. By that he imagines that his bodily acts are purified and merit and wisdom have increased.
2.2.5 Sanmitsu-kan (5)
Purification of the bodily actions (2) Butsubu-sanmayano-in ‘Gesture of The Symbol of the Buddha Family’ (Tathāgata-samaya-mudrā ) (2)

[Image of a person performing a gesture]

Fig. 2.08 Sanmitsukan (5)
Butsubu-sanmayano-in (2) (1982)

This photo shows the side view of the mudrā or gesture. It is taken at the time of the second performance which took place on 29th October1982.

2.2.6 Sanmitsu-kan (6)
Purification of the speech actions (1)八葉印
Hachiyōno-in (Eight- petal-lotus-gesture, Aṣṭadala-kamala-mudrā)

[Image of a hand performing a gesture]

Fig. 2.09 Sanmitsukan (6) Hachiyōno-in (1981*).
The priest then forms the Hachiyōno-in ‘Eight-petal-lotus-gesture’. In it, he joins his thumbs and little fingers and opens out the other fingers. Three fingers of each of the two hands make six petals and the thumbs and the little fingers joined make other two petals. Then he recites the mantra no. 4. “ON HANDBO DO HANBAYA SOWAKA” ‘Om! This is to Padmodbhava (lit. one born from a lotus). Svāhā!’ (om padmodbhavāya svāhā) once. Then he imagines that all the deities of the lotus class are empowering him. They are purifying his speech actions, and by that he is enabled to obtain purity of speech. Further, his speech has become more powerful so that others would listen to him more carefully. He imagines that they have bestowed on him the mastery in preaching the words of the Buddha [Payne 1991: 145].

This photo is taken separately after the performance was over, for the sake of having a clear view of the mudrā.

2.2.7 Sanmitsu-kan (7)

Purification and empowerment of mind 三鈷金剛印
Sanko-kongō-in (Three-pronged-vajra-gesture) (1)
He then makes the Three-pronged-vajra-gesture. In it, he brings his hands below his chest and puts them on each other horizontally back to back. He places the right palm up and left palm down. The thumbs and the little fingers are hooked together and the other three fingers are stretched on the palms. He then recites the mantra no. 5. “ON BAZARO DO HANBAYA SOWAKA” ‘Om! This is for Vajrodbhava (lit. one born from a vajra) svāhā!(om vajrodbhavāya svāhā)once. He imagines that the Bodhisattva Vajragarbha and all the other deities of the vajra class are empowering him. They are purifying his mental actions and enabling him to awaken bodhicitta ‘Decision to obtain Enlightenment’. By doing so, they help him attain samādhi and thereby get liberated soon.

In the photo it is seen that the action is not yet complete. He has put the palms on each other and the fingers are yet to be hooked. For the finished mudrā see the next photo.

2.2.8 Sanmitsu-kan (8)

This is the final form of the mudrā. In Vedic ritual the sacrificer takes the vow of speaking only the truth and abstains from certain food and intercourse.
2.2.9 Putting on the Armour

The Gyōja makes the Naibaku-sanko-kōngō-in. He joins hands and makes a fist putting the fingers inside. Then he puts out the middle fingers erect, with their tips touching each other, extends the index fingers and takes them to the back of the middle fingers so that their tips touch the middle portion of the middle fingers. This is the Naibaku-sanko-kōngō-in. He then recites the mantra no. 6. “ON BAZARA GINI HARACHI HATAYA SOWAKA” ‘Om! This is for the one illuminated by the vajrāgni.’ (om vajrāgni-pradipta svāhā) five times. He imagines that it reaches the five points of his body. Now he is donned with the armour. If any evil force, may it be physical or spiritual, tries to harm him or cause obstruction in his actions, it will not be able to do so, since to it, now, he will appear to be covered from all sides in bright shining flames. Now the priest is ready to perform the ritual.

In Vedic ritual some mantras are recited to drive away the evil forces, sometimes by giving them some share in it. Thus, e.g., when the rice grains are husked, the chaff is said to be the share of the evil spirits, so that accepting it they would not cause any harm to the sacrifice. Also, the oblation material is circumambulated by fire to protect it from evil.
2.2.10 Hikō-goshin (2) Sanko-kongō-in (2)

Fig. 2.13 Sanko-kongō-in (2)
This photo shows the front view of the gesture while doing the action.

2.2.11 Hikō-goshin (3) Sanko-kongō-in (3)

Fig. 2.14 Sanko-kongō-in (3) (1981*)
This photo was taken separately after the first performance was over. This is from the left side of the Gyōja.

2.2.12 Hikō-goshin (4) Sanko-kongō-in (4)

Fig. 2.15 Sanko-Kongō-in (4) (1981*)

This photo was taken separately after the first performance was over. This is from the right side of the Gyōja and shows the inside view of the palm.

2.3 The Consecration of the Goma-dō and Dōgu

2.3.1 洗浄 Shajō

Fig. 2.16 Act of consecrating or empowering Shajō cup
The Gyōja then takes the inner 散杖 Sanjō ‘wand’ in his right hand and puts its tip in the Shajō cup. Then he circles it twenty-one times anti-clock wise, uttering the letter RAN (raṃ) each time. He counts the number of the circles with the help of the Nenju moving the beads of it which he is holding in his left hand. He imagines that at the same time there is the letter RAN in the water also. He then brings back the Oyadama ‘head bead’ of the Nenju back to its place.

Then he hits on the border of the other cup once and circles the Sanjō clockwise twenty-one times, uttering the letter BAN (vaṃ) each time and counting with the Nenju. He does these actions reciting the mantra no. 8. “ON BARADA BAZARA DAN” ‘Om! The boon bestower vajra!dham! (om varada vajra dham/). Then he meditates on the letter vaṃ and consecrates and purifies himself and the paraphernalia.

Then he strikes on the cup of the Shajō with the Sanjō, once without making any noise and twice making noise. Then he draws three horizontal lines in the air starting from right and ending towards left and also from above to below thrice. This act he performs thrice, each time striking on the same cup.

The Gyōja then dips the tip of the outer Sanjō in another, i.e., of the 嗳 口 Sokō cup, takes it out and strikes the border of the bowl five six times and then takes the tip of the Sanjō to the centre of the hearth. Then the Sanjō is lifted up as if through the centre of that spiral. While doing this, he recites the mantra no. 8. “ON BARADA BAZARA DAN” ‘Om! The boon bestower vajra!dham! (om varada vajra dham/). This rite he performs thrice.

2.3.2 加持炉口 Kaji-rokō (Consecrating the Fire Place)

He then puts back the outer Sanjō at its place, takes the Nenju in his hands, twists it into a double loop and taking it in his left hand puts near his left hip. Then he takes the three pronged vajra in his right hand and stares at the mouth of the fire hearth. He
makes three clockwise circles with the vajra, reciting each time the mantra no. 7. “ON KIRI KIRI BAZARA UN HATTA” ‘Om! kili kili! O vajra, hūṃ phat!’ (om kili kili vajra hūṃ phat/). Then, taking the Nenju in the left hand he brushes the vajra against it.

The Gyōja then recites the mantra holding the three pronged vajra in his right hand and the Nenju in the left one.

2.3.3 補闕 Hoketsu (Compensation for Deficiencies)

Fig. 2.18 Hoketsu

Then still having the three pronged vajra in his right hand, the Gyōja circles it anti clock wise thrice and clockwise thrice. He recites the mantra no. 9. “NAUMAKU SHICHIRITYA JIBIKYANAN TATAGYATANAN AN BIRAZI BIRAZI MAKASYA KYARA BAZIRI SATA SATA SARATEI SARATEI TAREI BIDAMANI SAN BAN ZYANI TARA MACHI SHITTA GIRIYA TARAN SOWAKA” ‘Obeisance to the Tathāgatas of the three paths. am viraṇi viraṇi. O Mahācakra, O Vajrī, sata sārate sārate! Protect O Vidhamani, O Sambhaṇjani, O Tryamati, O Siddha, O Agrya, trāṃ svāhā!’ (namas tryadhvikāṇāṃ tathāgatānāṃ am viraṇi viraṇi mahācakra vajrī sata sārate sārate trāṃ viḍhamani sambhaṇjani tryamati siddha agrya trāṃ svāhā/ three times. It is believed that by this the offering materials are consecrated and by that consecration then the deficiencies are expiated for, if there are any in them. Then he puts down the three pronged vajra, folds the Nenju in three loops and places it on the left table with the Oyadama closest to the altar [Payne 1991: 96, 147].

In Vedic Śrauta ritual also there is similar rite called svistakṛṣṭ, but it is performed after the completion of the performance, saying that whatever is less or in excess in this performance, may it be compensated for and made perfect by this rite.
2.3.4 金剛羯磨印 Kongō-katsuma-in (Vajrakarma-gesture, 
Vajrakarma-mudrā)

Fig. 2.19 Kongō-katsuma-in (1981*)

The priest makes the Kongō-katsuma-in. He closes the little finger of the palm 
with the thumb. The other three fingers are held straight. Then the right wrist is put on 
the left one, with the palms towards the priest. Then, reciting the mantra no. 10. “ON 
BAZARA KYARAMA KEN” ‘Om! O Vajra, O Karma, kaṃ!’ (om vajra karma kaṃ) 
six times, he rotates the mudrā thrice clockwise and thrice anti-clockwise. He thereby 
consecrates and empowers his actions.
2.3.5 RAN-自観 ji-kan (Warding off evil by Meditation on the letter RAN (ram))

The Gyōja forms the Kongō-gassho-in having the vajra in his hands and imagines that there is the letter RAN (ram), which symbolizes the fire in the middle of the fire-place. He further imagines that the letter is taking the form of a fire circle, which is a red triangle. This then expands, pervades the Dharmadhātu ‘Dharma-realm’ completely, permeates the earth, the priest’s body and also the offering material. The Gyōja then imagines that there is the letter RAN in all these places and is blazing into a great mass of flames. He imagines that it is burning away all the impediments and warding off all the evil. He then recites the mantra no. 11. “ON RAN SOWAKA” ‘Om! ram! Svāhā.’ (om ram svāhā) thrice.
2.3.6 净地 Jōchi (Purification of the Ground)

With his hands still in the Kongō-gassho-in, the priest recites the mantra no. 12. "ARAZYABAGYATAKU SARABA TARAMAKU" ‘All that exists is devoid of malign elements.’ (rajo'pagatāḥ sarva-dharmāḥ). Then making the Padmājali-mudrā he extends his middle fingers and forms the Opening-lotus-bud-gesture. He then recites the mantra no. 13. “ON SOHA HANDA SYUDA SARABA TARAMAKU” ‘Om! All that exists is pure by nature.’ (om svabhāvaśuddhāḥ sarvadharmāḥ) four times. He imagines that the mantra is going to the four places, viz., over his head, in his heart, in the centre of the Goma-dan, and also to the earth beneath him. He thereby purifies his body. Then with the hands again in the Kongō-gassho-in, he recites the mantra no. 14. “KEN BAZARA DADO” ‘Kha! O Vajradhātu.’ (khaṃ vajradhātu) once. Thus the Gyōja visualizes the Vajra-Realm and the Buddhas.

2.3.7 金剛起 Kongō-ki (Arising of the Vajra)
The priest makes the gesture of Kongō-ki. He holds the hands with the palms facing him, then puts the right little finger on the left one and forms a hook of them and closes the ring fingers and the middle fingers on the palm. He then extends the index fingers out touching each other at their tips and presses the thumbs on the closed fingers and then recites the mantra no. 15. “ON BAZARA CHITSYUTA UN” ‘Om! O vajra, stand. Hūṃ!’ (om vajra tiṣṭha hūṃ) thrice, each time raising his hands swiftly. This is called ‘Arising of the vajra’. Then the priest again makes the Kongō-gassho-in and makes universal or common homage by reciting the mantra no. 1. “ON SARABA TATAGYATA HANNA MANNANO NAU KYAROMI” ‘Om! I pay my homage at the feet of all the Tathāgatas’, (om sarva-tathāgata-pāda-vandanam karomi/)

The purpose of this action is to catch attention of the Tathāgatas.

2.3.8 普礼 Furai (Common homage) to Deities (Vajrakarma-gesture, Vajrakarma-mudrā)

He again makes the Kongō-katsuma-in and turns it thrice anti clockwise. He imagines that the mudrā is on top of his head and recites the mantra no.16. “ON BAZARA BITSU” ‘Om! O Vajra, vih!’ (om vajra vih) once. This is universal or common homage to all the deities. After that, he recites the mantra no. 16. “ON BAZARA BITSU TATAGYATA KYAYA BAKI SHITTA BAZARA BANDANAUKYAROMI” ‘Om! O Vajra, vih! Om! I pay my homage to the vajras in the form of the body, speech and mind of all the Tathāgatas.’ (om vajra vih / om sarva-tathāgata-kāya-vāk-citta-vajra-vandanam karomi/). He then moves the mudrā first anti clockwise and then clock wise.
2.4 表白 Hyōhaku (Declaration of performance, saṅkālpa)

Fig. 2.24 Hyōhaku

Folding his hands and holding them near his breast the Gyōja declares his intention to begin the performance of the sacrifice. He then takes the Nenju in his left hand, holds it making a double loop of it, takes the Kōro also with the same hand and rings the bowl gong with the stick twice and then declares the long declaration. In between, he is striking the gong time and again. It is like an invitation to the concerned gods. Then putting down the Kōro and the Nenju, he declares, “I pay my homage to the three precious ones” and recites the two mantras no. 2. “ON SOHA HANBA SYUDA SARABA TARAMA SOHA HANBA SYUDO KAN” ‘Om! All the Dharmas are pure by nature and I am pure by nature.’ (om svabhāva-śuddhāḥ sarva-dharmāḥ svabhāva-suddho‘ham/i) and no. 1. “ON SARABA TATAGYATA HANNA MANNANO NAU KYAROMI” ‘Om! I pay my obeisance to the feet of all the Tathāgatas.’ (om sarvatathāgata-pāda-vandanaṃ karomi).

Then again he recites the praise for the Buddhas and the Bodhisattvas and recites the mantras no. 17. “ON BOCHI SHITTA BODA HADA YAMI” ‘Om! I will give rise to the bodhicitta ‘decision of obtaining the Enlightenment’.’ (om bodhicittam utpādayāmi/) and no. 18. “ON SAMAYA SATO BAN” ‘Om! You are the samaya ‘vow’.’ (om samayas tvam!). Then again he takes Nenju and Kōro and strikes the gong.

After that he recites the mantra no. 19. “ON ABOKYA HOZYA MANI HANDOMA BAZHIREI TATAGYATA BIRIKITEI SANMANDA HARA SARA UN” ‘Om! O Amogha, please spread around (the world) which is in the form of jewel, lotus and vajra of worship and is watched by the Tathāgatas’, (om amogha pūjā-mañi-padma-vajre tathāgata-vilokite samanta prasara hūṃ!), no. 20. “ON MAKA MAITARAYA SOHARA” ‘Om! O Mahāmaitreya, spread!’ (om mahāmaitreya spha/), no. 21. “ON MAKA KYARODAYA SOHARA” ‘Om! O Mahākārunya (lit.,
one who has immense compassion), spread!' *(om mahākārṇya sphaṟaḥ)*, no. 22. “ON SYUDA HARABODA SOHARA” ‘Om! O Pure Happiness, spread!’ *(om sūḍha pramoda sphaṟaḥ)*, no. 23. “ON MAKO BAIKISYA SOHARA” ‘Om! O Mahopekṣa (lit., one who has great neutrality), spread!’ *(om mahopekṣa sphaṟaḥ)*. He then puts the Nenju on the left hand, forms Kongō-gassho-in and takes the Supreme Vow reciting the mantras no. 24. “ON SARABA TATAGYATA SYO SHITAKE SARABA SATOBANAN SARABA SHITTAYAKU SANBANI ENTAN TATAGYATA SHISYA CHI CHISYUTATAN” ‘Om! All the Tathāgatas are praised. May all the accomplishments of all the beings be achieved or fulfilled, and may the Tathāgatas preside over.’ *(om sarva-tathāgata-samsitāḥ sarva-sattvānām sarva-siddhāyāḥ sampadyantāṁ tathāgataḥ ca adhiṣṭhantāṁ)*

Then he puts the rosary back and starts further ritual.

2.5 The Construction of the Goma-dō *(Homa-Hall)*

2.5.1 大金剛輪印 Dai-kongō-rin-in *(Great-vajra-circle-gesture, Mahāvajra-cakra-mudrā)*

![Fig. 2.25 Dai-kongō-rin-in (1981*)](image)

The Gyōja then makes the Dai-kongō-rin-in ‘Great-vajra-circle-gesture’. He first makes the inner fist, extends the two index fingers and makes their tips touch each other. Then the two middle fingers are also extended and hooked around the index fingers so that they also touch the tips of each other. The thumbs are held straight. Then
he recites the mantra no. 9. “NAUMAKU SHICHIRITYA JIBIKYANAN TATAGYATANAN AN BIRAZHI BIRAZHI MAKASYA KYARA BAZIRI SATA SATA SARATEI SARATEI TAREI TAREI BIDAMANI SAN BAN ZYANI TARA MACHI SHITTA GIRIYA TARAN SOWAKA” “Obeisance to the Tathāgatas of the three paths. am viraji viraji. O Mahācakra, O Vajri, sata sata sārate sārate! Protect O Vidhamani, O Sambhaṇjani, O Tryamati, O Siddha, O Agrya, trām svāhā!’ (namas try-adhvikānām tathāgatānam am viraji viraji mahācakra vajri sata sata sārate sārate trāyi trāyi vidhamani sambhaṇjani tryamati siddha agrya trām svāhā/) thrice. While doing so, he imagines that the mudrā is directed to the five points of his body, viz., forehead, right shoulder, left shoulder, heart and throat. Thus he empowers himself to perform further ritual. He has made the Dōjō safe and protected from evil by the vajra circle around it to receive the deities.

2.5.2 地結 Jiketsu (Setting the boundary, bhūmi-parigraha) or 金剛橛 Kongō-ketsu (Fixing the Vajra-poles, vajra-kīlana) (1)
2.5.3 金剛槩 Kongō-ketsu

Then he forms the gesture signifying the fixing of the Vajra-poles. In it he holds his hands with their palms facing each other, rests the ring finger of the right hand between the little and ring fingers of the left one and the ring finger of the left hand between the middle and index finger of the left one. Then he keeps the ring finger of the left hand over the ring finger of the right and the middle finger of the left hand over the middle finger of the right. The little fingers and the index fingers touch each other at the tips. The thumbs are touching each other bending down.

Then he recites the mantra no. 25. ON KIRI KIRI BAZARA BAZIRI HORA MANDA MANDA UN PATTA (om kili kili vajra-vajri bhūr bandha bandha hūṃ phat). He recites it thrice, each time forcing the mudrā downward sharply. Also, he visualizes that he is placing the Vajra-poles into the earth and making it firm. Thus he creates a wall of vajras all around so that no evil force can now create any trouble.

2.5.4 四方結 Shihō-ketsu (Binding the Four Corners)
The Gyōja then turns the previous mudrā towards himself with the palms facing him. Then he puts the thumbs resting on the forefingers. He recites the mantra no. 26. “ON SARA SARA BAZARA HARA KYARA UN PATTA” ‘Om! O Vajraprākāra, spread spread! Hūṃ phāṭ!’ (om sāra sāra vajraprākāra hūṃ phāṭ). He visualizes that immense flames are coming out of the mudrā and they become the walls of interlocked three pronged vajras.

The mudrā is then circled thrice clockwise.

2.5.5 如来拳印 Nyorai-ken-in (Tathāgata’s fist gesture, Tathāgata-muṣṭi-mudrā)

Then the Gyōja makes the Nyorai-ken-in. He first forms the Lotus fist with the left hand and a diamond fist with the right one and then inserts the left thumb into the right fist from the side of the little finger. Then he imagines that there is the letter ah which changes into a sword which then changes into 不動明王 Fudō Myōō ‘Acala Vidyārāja’, whose another name is Caṇḍamahāroṣana. There are flames coming out from all his body. They then burn away all the obscurations and hindrances in the world of Dharma-dhātu ‘Dharma-Realm’. By this he empowers seven points of his body, viz., his left knee, the altar, his right knee, heart, forehead, throat and the crown of the head. He recites the mantra no. 27. “ON BOKU KEN” ‘Om! The Earth! Kham!’ (om bhūḥ kham!) seven times.
In Chinese and also in Japanese tradition this mudrā is known by the names Kaku-shō-in and Chi-ken-in, the exact Sanskrit translation of which would be ‘Bodhyagrīmudrā’. In Bhattacharya’s edition of the Nispannayogāvalī, however, the name occurs as Bodhyaṅgīmudrā, but by mistake. The Tibetan translation also supports the name Bodhyaṃmudrā. Cf. “The Hand Posture of the Vairocana Buddha: A Case Study” by Dr. Naresh Man Bajracharya, Paper presented to The International Academic Conference of The Korean Association of Hoe-dang Studies (The Hundred Anniversary Conference of the birth of Hoe-dang) Seoul, Korea, 17-18 October, 2002.

2.5.6 大虚空蔵印 Dai-kokūzō-in (Mahā-ākāśagarbha-gesture, Mahā-ākāśagarbha-mudrā)

The Gyōja makes an añjali in which the hands are folded with space in between. Then he brings down the two middle fingers and places them on the knuckle of the other hand. The forefingers are touching each other at their tips. The thumbs are held straight near each other inside the forefingers. This is called Dai-kokūzō-in (Mahā-ākāśagarbha-mudrā). The Gyōja then recites the mantra no. 28. “ON GYAGYANAU SANBANBA BAZARA KOKU” ‘Om! O you Vajra, which is born of the Sky! Hoh!’ (ōm gagana-sambhava vajra hoh!) once.

By this rite the space above the Dōjō is also made safe and protected against evil.
2.5.7 小金剛輪印 Shō-kongō-rin-in (Small-vajra-circle-gesture, Laghu-vajracakra-mudrā)

Then the Gyōja makes the Small-thunderbolt-wheel-gesture. He joins the two little fingers by hooking the right one in the left one. The left index finger is hooked in the right index finger. The middle fingers are folded inwards and the thumbs are pressed on the back side of the middle phalanges of the middle fingers. This is called the ‘Small-thunderbolt-wheel-gesture’. Then he recites the mantra no. 30. “ON BAZARA SHAKYARA UN ZHAKU UN BAN KOKU” “Oṃ! O you Small Thunderbolt Wheel, hūm jah hūm vam hoh svāhā. (om vajracakra hūm jah hūm vam hoh svāhā). He recites the mantra five times to empower the five points of his body, viz., forehead, right shoulder, left shoulder, heart and throat. Then again he recites it four times by which he empowers four points, viz., the crown of his head, all spaces, the top of the altar and the chief deity. During the last four repetitions the mudrā is slowly carried low towards the stomach and then raised so that at the time of the last recitation it is opened at the level of his mouth.

Here ends the second stage of the Goma which is the construction of the Goma-dō.
2.6 Reception of the Deities

2.6.1 宝車転 Hōsharo (Sending the Chariot to receive the Deities)

The Gyōja makes the Jewelled-carriage gesture and sends it to bring the deities to the Goma-dō. In it, he holds his hands before him the palms facing him. Then he interlaces the little, the ring and the middle fingers inwards keeping the left little finger as the lowest. The index fingers join each other at the tips and the thumbs are curled under the two index fingers. This is the Jewelled-carriage-gesture. Then he sends it for the deities reciting the mantra no. 30 “ON TORO TORO UN” ‘Om turu turu hūm!’ (om turu turu hūm) and pushes the mudrā away from himself extending the thumbs. He does so thrice imagining that the carriage adorned with jewels is going to the deities to request them to sit in it.

Then with his hands still in the same mudrā, the Gyōja recites the mantra no. 31 “NAUMAKU SHITCHIRYA JIBIKYANAN TATAGYATANAN ON BAZARAGINYAU KYARA SHAYA SOWAKA” “I pay obeisance to the Tathāgatas of the three paths. Om! O you Vajrāgni, bring (lit. pull or drag) (them) here. Svāhā.” (namas tryadhvikānāṃ tathāgatānāṃ/ om vajrāgni ākarṣaya svāhā). While reciting the mantra, he draws the mudrā back towards himself, bending the thumbs so that they touch the base of the forefingers. By that he requests the carriage back to the altar with the deities sitting in it. He imagines that the carriage has come back and is lingering in space above the maṇḍala altar.
2.6.2 請車輅 Shōsharo (Request for getting in the chariot)

Fig. 2.33 Shōsharo (1981*)

By making this mudrā the Gyōja requests the deities to get in the chariot.

2.6.3 召請 Shōshō (Invitation, āvāhana)
大鉤召印 Dai-kōshō-in

Fig. 2.34 Dai-kōshō-in (1981*)

The Gyōja forms the Inner-fist-gesture, in which the thumbs are also inserted into the fist and the right index finger is held out and then recites the mantra no. 32.

“NAUMAKU SANMANDA BODANAN AKU SARABATAKU HARA CHIKATEI TATAGYATA KUSYA BOJISYARIYA HARI HORAKYA EI KEI KI ZYAKU UN
BAN’ ‘I pay my obeisance to all the Buddhas, ah! O Ankuśa for (inviting) the Tathāgatas who are unobstructed everywhere, and who is supplementary to the Bodhicaryā, come, come, jah!’ (namāḥ samantabuddhānām/ ah sarvatra-apratihata-tathāgata-ankuśa bodhicaryā-paripūraka ehy ehi jahi) On the last three letters EI KEI KI (ehy ehi), which is an invitation, he bends the index finger as an action of calling the deity near him.

In the photo, he is seen with the mudrā in which the index finger is bent for invitation.

2.6.4 Bringing the Deities under Control (1)

2.6.4.1 四明印 Shimyō-in (Four-knowledge-gesture, Catur-vidyā-mudrā) (1)

![Fig. 2.35 Shimyō-in (1) (2011)](image)

To form Shimryo-in the Gyōja first holds his hands before him parallel to ground with the palms held upwards. Then he folds the ring and the middle fingers of both the hands on their palms and presses the thumbs on them.
2.6.4.2 Shimyō-in (2)

The Gyōja then brings the hands back to back, hooks the little fingers, folds the ring and the middle fingers and hooks the index fingers. The thumbs are brought near the folded fingers. This is the Shimyō-in. He beckons once with his forefingers while reciting the mantra no. 32 “ON BAZARA KUSYA ZYAKU” ‘Om! O Vajrānkusā, jah!’ (om vajrānkusā jah/) Then bringing the backs of the two forefingers together, he recites the mantra no. 33 “ON BAZARA HASYA UN” ‘Om! O Vajrapāśa, hūṃ!’ (om vajrapāśa hūṃ/) once.

2.6.4.3 四明印 Shimyō-in (3)
On the utterance of ZHAKU the deities are hooked, on that of UN they are pulled in, on that of BAN they are confined and on that of KOKU they are completely brought under control.

2.6.4.4 四明印 Shimyō-in (4)

![Shimyō-in (4) (2011)](image1)

He then brings the Mudrā down near his stomach.

2.6.5 Protecting the Goma-dō by Warding off Evil

![Gōzanze-in (1981*)](image2)

2.6.5 Protecting the Goma-dō by Warding off Evil

降三世印 Gōzanze-in (*Trailokyavijaya-mudrā*)

![Gōzanze-in (1981*)](image3)
The Gyōja then makes the two index fingers separate from each other, leaving the little fingers connected. This is the Gōzanze-in. He then recites the mantra no. 37. “ON SONBA NISONBA UN GYARIKANDA GYARIKANDA UN GYARIKANDA HAYA UN ANAUYA KOKU BAGYABAN BAZARA UN PATTA” ‘Oṃ! O Sumbha, O Nisumbha, hūṃ! Grasp! Grasp! hūṃ! Make grasp! Hūṃ! Bring him, O Bhagavan! Hoh! OBhagavan vajra, hūṃ phat!’ (om sumbha nisumbha hūṃ grhṇa grhṇa hūṃ grhṇāpaya hūṃ ānaya hoh bhagavan vajra hūṃ phat)
The priest then holds his hands before him their palms facing each other and the thumbs up. Then he moves his right hand twice or thrice in a vertical circle and claps thrice.

According to some, the ritual is a little different. Thus it is –The Gyōja then extends his fingers, cups the hands slightly and recites the mantra no. 36. “ON BAZARA TARA TO SYA KOKU” ‘Om! O Vajra spread, be happy!’ (om vajra tata tuṣya hoḥ) once. Then he claps on the syllables TO, SYA and KOKU. The first two claps are soft and the third is loud [Payne 1991: 157].

2.7 結界 Kekkai (Sealing the Boundary)

2.7.1 金剛網 Kongō-mō (Raising the Vajra-net, vajrapañjara)

He makes the same mudrā which he made in ‘Binding the earth’ or ‘The Thunderbolt Stake’ (Fig. 2.28). In it, he brings his hands before himself, their palms facing him. Then the little fingers are joined to each other at the tips, the ring and the middle fingers are placed on each other and the index fingers are joined at the tips. The thumbs are turned inwards. He recites the mantra no. 38 “ON BISOHORATA RAKISYA BAZARA HANZHYARA UN PATTA” ‘Om! O Visphurat, Rakṣa, Vajrapaṇḍara, hūṃ phat!’ (om visphurad rakṣa vajrapaṇḍara hūṃ phat/). It is imagined that this mudrā now creates a net of vajras above the sacrificial place and also all around. The Gyōja is now free from all the outer disturbances and will be able to concentrate on samādhi.
2.7.2 Encircling the Dōjō by Fire

2.7.2.1 火院 Ka-in (Fire-protected House) (1)

The Gyōja holds his palms before him and puts the right one on the left one. The fingers are spread and the thumbs are kept straight up touching each other on the inner side. Then he turns the mudrā thrice clockwise and thrice anti-clockwise reciting the mantra no. 39. “ON ASANMAGINI UN PATTA” ‘Oṃ! O Asamāgni (lit., fire which is uneven), hūṃ phat!’ (om asamāgne hūṃ phat!), and visualizes that innumerable flames are coming out of this mudrā encompassing the sacrifice and there is a wall of interlocked three pronged vajras encircling the sacrificial place.

2.7.2.2 火院 Ka-in (Fire-protected House) (2)

This photo shows the mudrā as seen from the side of the Gyōja.
2.7.3 Consolidation of the Sealing

2.7.3.1 大三昧耶印 Daisammaya-no-in (Great-samaya-gesture, Mahāsamaya-mudrā)

The Gyōja then forms the Sanko-kongō-in, which is also known as Mahāsamaya-mudrā. In it, he makes the inner fist first, extends the forefingers and takes them behind the middle fingers without touching them and presses the thumbs against the base of the forefingers. He recites the mantra no. 40. “ON SYOGAREI MAKA SAMAEN SOWAKA” ‘Om! O Śrīkhale (lit., chain), O Mahāsamaya, svāhā!’ (om śrīkhale mahāsamayam svāhā) thrice.

Here ends the ritual of sealing the boundary of the ritual enclosure.
2.8 供養 Kuyō (Offering worship, pūjā)

After performing the Sanko-kōnō-in the Gyōja now starts the ritual of worshipping the deities whom he has invited.

2.8.1 Offering 閉伽 Aka (water, arghya)

2.8.1.1 Taking the cup of Aka

He first picks up the cup of Aka which is the first one to the right of the Kōro. He holds it between his thumb and middle finger of the right hand and gently waves it clockwise through the incense thrice and then holds it near his head to pay his respect. Then he pours the water from the cup into the saucer. He pours it thrice each time pouring approximately one third of it. Then he puts the cup back in the saucer.

In the photo he is seen pouring the water in the saucer.

2.8.1.2 閉伽 Aka-in (Aka-gesture, arghya-mudrā) (1)
Then holding the cup with the saucer in his hand the Gyōja makes Aka-in. He holds the left hand with its palm upwards, extends the little, ring and middle fingers straight out and brings the tips of the thumb and the forefinger together. He then places the cup together with the saucer on the palm. Then with his right hand he makes a mudrā uttering the letter RAN. He holds his right hand with its palm upwards. The ring, middle and the index fingers are held straight and the thumb is pressed on the folded little finger. This is called Aka-in (Arghya-mudrā) or Ken-in ‘Sword-gesture’ (Khadga-mudrā).

2.8.1.3 間伽 Aka-in (Aka-gesture, arghya-mudrā) (2)

Fig. 2.48 Aka-in (2) (1982)

Then he waves the mudrā thrice from left to right over the cup while reciting the mantra no. 41. “NAUMAKU SANMANTA BAZARA DAN KAN” ‘I pay my obeisance to all the Vajra deities. hāṃ!’ (namah samanta-vajranām hāṃ). The mantra also is recited thrice.

In the photo it is seen how he waves the mudrā from left to right.
2.8.1.4 関伽 Aka-in (Aka-gesture, arghya-mudrā) (3)

Fig. 2.49 Aka-in (3)

The Gyōja then holds the cup together with the saucer in both the hands. The right hand he holds in a gesture of holding a flower. He then recites the mantra no. 41. “ON BAZARA DAGYATA UN” ‘Om! o Vajroda, ṭhaḥ hūṃ!’ (om vajrodaka ṭhaḥ hūṃ/) and imagines that a drop of water becomes ocean of arghya, reaches to each Buddha, purifies the pure feet of each Buddha and the pure feet of the each sacred one and washes off the klešas and sin of the actions of body, speech and mind. Then he places the arghya cup and the saucer at its original place.

In the photo he is seen keeping the cup back.

2.8.2 Offering 蓮華座 Renge-za (Lotus Seats, kamalāsana)

Fig. 2.50 Renge-za (1981*)
After having washed the feet of the deities, the Gyōja offers seats to them. He makes first Renge-gassho-in and then opens it in such a way that the little fingers and the thumbs are touching each other and other fingers are spread outward, keeping the second and the third phalanxes straight. Thus it becomes the mudrā of Renge-za. He does this reciting the mantra no. 42. “ON KYAMARA SOWAKA” ‘Om! O Lotus, svāhā.’ (om kamala svāhā). At the same time he imagines that innumerable lotuses are coming out of that mudrā and changing into innumerable lotus thrones for the welcome deities.

2.8.3 振鈴 Shin-rei (Ringing the Kongō-rei)

2.8.3.1 Taking the Kongō-rei (1)

The Gyōja, then, offers the ringing sound of the Kongō-rei to the gods as a part of worship. Having the Nenju hanging on his left hand, he picks up Goko ‘the five pronged vajra’ in his right hand without disturbing the Kasha. Then he takes his hand behind the Kongō-rei and takes it in such a way that the vajra crosses the handle of it horizontally.
2.8.3.2 Taking the Kongō-rei (2)

Then both those things he brings to himself near the stomach. The Kongō-rei he takes in his left hand and holds it tilted with its handle towards the Goma-dan. He shakes the vajra thrice and then circles it anti-clockwise thrice and clockwise thrice, reciting the mantra no. 43. “NAUMAKU SANMANDA BAZARADAN SANDA MAKARA SYADA SOWATAYA UN TARATA KAN MAN” ‘Obeisance to Samantavajras! O Caṇḍamahāroṣana, make it make sound. hūṃ traṭ hām māṃ! Oṃ! O Vajraghāntā, be satisfied! hoh!’(namah samantavajrāṇāṁ caṇḍamahāroṣana sphiṭaya hūṃ traṭ hām māṃ/ oṃ vajraghāntā tusya hoh/)

2.8.3.3 Ringing the Kongō-rei (1)
Then holding the vajra in the right hand having the other fingers turned inwards and the thumb outwards, the Gyōja takes the Kongō-rei near his ear and tilts it so that it makes sound. Then he brings it back down towards the Goma-dan and tilts it so that it makes sound. Then again he takes it back to his ear. Thus he makes the sound ten times reciting a part of the mantra no. 43. “ON BAZARA GENDA TOSYA KOKU” ‘Om! O Vajraghaṇṭā, be pleased. Hō!’ (om vajraghaṇṭa tusya hoh).

2.8.3.4 Ringing the Kongō-rei (2)

![Fig. 2.54 Ringing the Kongō-rei (2)](image)

After having held it near the ear and made the sound, the Gyōja brings the Kongō-rei back to its place and then makes the sound tilting the bell towards the Goma-dan.

2.8.3.5 Ringing the Kongō-rei (3)

![Fig. 2.55 Ringing the Kongō-rei (3)](image)
Then the Gyōja holds the Kongō-rei near his mouth and performs the same actions thrice there.

2.8.3.6 Ringing the Kongō-rei (4)

Fig. 2.56 Ringing the Kongō-rei (4)

Then the Gyōja holds it near his head or forehead and makes the sound. He does this twice.

2.8.3.7 Ringing the Kongō-rei (5)

Fig. 2.57 Ringing the Kongō-rei (5)
Then the Gyoja holds the Kongō-rei near the heart and makes the sound for some more times, first slowly and then fast and loudly. Then lowering it towards his left hip, he immediately puts it back at its place in the Kongō-ban. He then puts the five pronged vajra also at its proper place in the Kongō-ban.

After having kept the vajra and the Kongō-rei back in the Kongō-ban, the Gyoja makes the mudrās and recites the mantras of the five upacāras ‘ways’ of worship.

According to some tradition, after offering the music, the Gyōja makes the Chiten-in of Mahāvairocana reciting the mantra no. 44. “ON BAZARA DADO BAN” ‘Om! O Vajradhatu, vam!’ (om vajradhatu vam/) and then proceeds to the worship ritual [Payne 1991: 160].

2.8.4 五供養印 Gokuyō-in (Gestures of the Five Offerings)

2.8.4.1 塗香 Zukō (Perfumed Powder, gandha) (1)

![Mudrā and mantra for powdered incense](1) (1981*)

First, the Gyōja makes the mudrā of powdered incense. He holds his right hand up at his shoulder level a little away from him with its palm outside. He folds the thumb inside and holds the hand at its wrist by the left hand. He recites the mantra no. 45. “NAUMAKU SANMANDA BODANAN BISYUDA GENDO DOBA BAYA SOWAKA” ‘Obeisance to Samantabuddhas. This is to the Viśuddhagandhodbhava (lit., one who is born of a pure gandha). Svāhā!’ (namaḥ samantabuddhānām/ visuddha-gandhodbhavāya svāhā/). He recites it once.
2.8.4.2 塗香 Zukō (Perfumed Powder, *gandha*) (2)

![Fig. 2.59 Mudrā and mantra for powdered incense-2 (1981*)](image)

This is the *mudrā* for powdered incense seen from the left side of the Gyōja.

2.8.4.3 華鬘 Keman (Flower, *puṣpa*)

![Fig. 2.60 Mudrā of Keman (1981*)](image)

Then the Gyōja makes the *mudrā* of offering flowers. He first makes Inner-fist-gesture and then extends the index fingers touching each other at their tips. The thumbs are taken to the sides. He recites the *mantra* no. 46. “NAUMAKU SANMANDA BODADAN MAKA MAITARIYA BYUDOYATEI SOWAKA” ‘Obeisance to the Samntabuddhas. This is to one arisen from Mahāmaitrī (lit. Great Friendship). *Svāhā!* *(namaḥ samantabuddhānāṁ mahā-maitry-abhudgate svāhā)*
2.8.4.4 焼香 Shōkō (Burning Incense, dhūpa)

Fig. 2.61 Mudrā of offering burning incense (1981*)

The Gyōja then makes the mudrā of offering burning incense. In it, he holds the hands before him with the palms upwards and touches the little, ring and middle fingers touching each other back to back. The sides of the tips of the index fingers are touched to each other and the thumbs are placed near the index fingers. At that time he recites the mantra no. 47. “NAUMAKU SANMANDA BODADAN DARAMA DADO BADO GYATEI SOWAKA” ‘Obeisance to the Samantabuddhas. This is to one following the Dharmadhātu. Svāhā.’ (namah samantabuddhanam dharmadhv-anugate svāhā).

2.8.4.5 飯食 Onjiki (Cooked Rice, caru)

Fig. 2.62 Mudrā of offering Rice bowl (1981*)
Chapter II The Preparatory Rites of the Fudo Goma

Then the priest makes the mudrā of offering a bowl full of rice. He holds both his hands touching the palms each other from the sides of the little fingers and folds them so that they form the shape of a cup. He recites the mantra no. 48. “NAUMAKU SANMANDA BODADAN ARARA KYARARA BARIN DADABI BARIN DADAE MAKA BARI SOWAKA” ‘Obeisance to the Samantabuddhas. Arara! Karara!I give the bali offering. Svāhā!’ (namah samantabuddhānāṁ arara karara baliḥ dade mahābali svāhā)

2.8.4.6 燈明 Tōmyō (Lamp, dīpa)

Then the Gōja makes the mudrā of offering lamp and offers light to the deities. He closes the little and the ring fingers of his right hand on the palm and places the thumb on their nails. Then he holds the hand straight at the level of his shoulder and takes the index finger at the back of the middle finger. He recites the mantra no. 49.

“NAUMAKU SANMANDA BODADAN TATAGYATA ARASHI SOHARANDA BABASANAU GYAGYANAU DARIYA SOWAKA” ‘Obeisance to the Samantabuddhas! O Tathāgata-arci (lit. light of the Tathāgatas or in the form of Tathāgatas), O Quivering One, O Shining One, this is to Gaganodārya. (Can it be Gaganodārya, i.e., coming out from the womb of the sky, i.e., lightening?) Svāhā!’ (namah samantabuddhānāṁ tathagata-arci sphuraṁ avabhāsana gaganā udārye svāhā) once.

Fig. 2.63 Mudrā of offering lamp (1981*)
2.8.5 Jigu (Offering of Material on the Altar)

After making the mudrás and reciting the mantras of the five upacāras, the Gyōja offers the actual offerings.

2.8.5.1 Offering Zukō (Perfumed Powder, gandha)

Fig. 2.64 Offering Zukō (1982)

The procedure of offering the powdered incense is similar to that of offering Aka. He takes up the cup of powdered incense from the table in his hand, circles it clockwise above the table and then takes it into his left hand. Then he makes the Aka-in or Ken-in and thrice takes it from left to right for empowerment or consecration.

Then he holds the pot in both the hands, takes it near his mouth and then near his head reciting the seed mantra ON. Then he places the cup back on the table.

2.8.5.2 Offering Flowers (puṣpa)

Fig. 2.65 Offering flowers
The priest then takes the cup of the Shikimi leaves in his hand. There are supposed to be five leaves or five pieces of leaves in the cup. After lifting it, he takes three leaves from the cup one by one between the nail of the right forefinger and the tip of the middle finger. He first picks up the central one of the five, then the one to the left of it and then the one to its right. He places them on the table in an equilateral triangle, having the base of it towards himself. First one he places to the left corner of the base, the second at the apex and the third one to the right corner. He then holds the saucer in the left hand and takes the cup between his thumb and middle finger of the right one and turns it clockwise in one twist till the leaf which had been on the far left is now closest to the chief deity. Then holding it in both hands he circles it clockwise three times towards the Goma-dan. Then holding it in the left hand he makes the Aka-in or Ken-in with the right one and takes it thrice from the left to the right. Then he keeps the cup back on the Goma-dan.

In the photo the priest is seen turning the cup clockwise.

2.8.5.3 Offering Burning Incense

![Fig. 2.66 Taking Kōro (1982)](image)

Then the Gyōja takes the Kōro in both his hands and takes it near his head. Then bringing it down, he holds it in his left hand and empowers it thrice waving the Ken-in from left to right. He then again takes it near his head with both hands and then keeps it back at its place.
2.8.5.4 Symbolical Offering of Rice

The Gyōja then cups his left hand and with the right one makes the Ken-in and empowers or consecrates the rice waving the mudrā thrice from left to right. He then makes the rice bowl mudrā by joining both the hands, takes it near his head and then brings it down.

According to some, the offering of food is made without picking up the cup of rice. It is already empowered when put on the Goma-dan at the beginning of the ritual. Hence, at this time, the practitioner makes only the mudrās and recites the mantras visualizing that it is in his palms. He just stares at the actual rice at the time of empowerment [Payne 1991: 162].

2.8.5.5 Offering Lamp

Fig. 2.68 Material Offering of Tōmyō (1981*)
Chapter II  The Preparatory Rites of the Fūdō Goma

The Gyōja makes the same mudrā of light again. In this regard, Payne has stated, “Similarly lights are offered without picking up the candle or candlestick. Gazing at the candle flame, the practitioner performs the empowerment, with his hands in the proper mudras. Then, he makes a vajra fist with his left hand and places it at his left hip. With his right hand he makes the same mudrā as described above for the mudrā and mantra offering of lights. He recites the syllable ON once as usual” [Payne 1991: 162].

2.9 讃 San (Eulogy of Deities, stuti)

2.9.1 四智讃 Shichi-san (Eulogy of the Four Wisdoms, catur jñānastuti)

Fig. 2.69 Shichi-san

Then the Gyōja makes the Kongō-gassho-in and recites the Hymn in Praise of the Four Wisdoms and the Hymn in praise of Fudō Myōō. He first recites the mantra no. 50. “ON BAZARA SATOBA SOGYARAKA BAZARA ARATAN NOUMA DOTARAN BAZARA TARAMA KYAYATAI BAZARA KYARAMA KYAROHANBA” ‘Om! Due to the acceptance by the Vajrasattvas, the vajraratna is the Supreme. Do you become Vajrakarmakara due to the singing of Vajradharmas.’ (om vajrasattva-samgrahād vajra-rānam anuttaram vajradharma-gāyanaīh vajrakarma-karo bhavai), which is the Hymn of the Praise of the Four Wisdoms.
2.9.2 本尊讃 Honzon-san (Eulogy of the Central Deity)

Next the Gyōja recites mantra no. 51. “NAUMAKU SARABA BODA BOJI SATOBANAN SARABA TARA SOGU SOBIDA BIJARA SHIBEI NOBO SOTO SEI SOWAKA” ‘Obeisance to all the Buddhas and Bodhisattvas. O you One who is full of supernatural power. obeisance to you every where. Svāhā!’ (namah sarva-buddha-bodhisattvānām sarvatra samkṣaṇaōmubhijñā-rāśi namo’stu te svāhā/) which is the Hymn of the Praise of Fudō Myōō.

He keeps his hands in the Kongō-gassho-in while reciting the mantra and then claps once. While clapping, he holds the left hand in front of him and taking the right hand near it claps with its finger on the palm of his left hand.

2.9.3 普供養 Fukuyō (Universal Offering)
2.9.3.1 The mudrā of universal offering (1)
2.9.3.2 The mudrā of universal offering (2)
Then he makes the mudrā of universal offering. In it, with the hands still in the Kongō-gassho-in, he brings the tips of his index fingers together and brings the thumbs straight alongside each other. Then he recites the mantra no. 52. "ON ABOKYA HOŻYA MANI HANDOMA BAZIREI TATAGYATA BIROKITEI SANMANDA HARA SARA UN" ‘Om! O You Unfailing Offerings, please spread everywhere in (this world) which is observed by the Tathāgatas and is in the form of Jewel-lotus Vajra. Hūṃ!’ (om amogha-pūjā-manī-padma-vajra tathāgata-vilokite samanta prasara hūṃ!).

It is believed that this mantra bestows immense offerings on all the Tathāgatas in all the Buddha Lands. The practitioner by that obtains immense merit, longevity and also Five Supernatural Powers.

2.9.4 入我我入 Nyūga-ganyū (Union)

2.9.4.1 阿弥陀定印 Amida-jō-in (1)

Fig. 2.73 Amida-jō-in (1) (1981*)

The priest then makes the Mida-jō-in (Amitābhasamādhi-mudrā). In it, he holds the two hands near his waist with their palms upwards. He places his little, ring and middle fingers of the right hand respectively between the little and ring, ring and middle, and middle and the index fingers of the right one. The right index finger is placed next to the left one. The nails of the thumbs are touching each other very lightly. This is the Mida-jō-in. He then declares that he has now become the Tathāgata Mahāvairocana adorned with the perfection of all the merits and is sitting on a full moon disk in the mandala surrounded by innumerable saintly beings. He is one with the Main Deity and there is no more duality existing.
2.9.4.2 Amida-jō-in (2)

This is another way of doing Amida-jō-in. The Gyōja places the fingers of his right palm on those of the left one their thumbs touching each other lightly.

2.9.5 Empowerment of the Central Deity

2.9.5.1 根本印 Konpon-in (Main deity gesture) (1)
2.9.5.2 根本印 Konpon-in (Main deity gesture) (2)

The Gyōja then makes a mudrā in which he first makes fists of both the hands and brings them near each other the thumbs facing him. Then the little fingers are held erect touching each other. The ring fingers are bent inside, the two middle fingers are held erect touching each other at their tips and the index fingers are bent down, the nails of the thumbs touching them. This is a mudrā called Kompon-in. This symbolizes Agni ‘The Fire’. By this, his heart, throat, forehead and the crown of head are empowered. With his hands in this mudrā, he recites the full version of the mantra of Fudō Myōō, which is no. 54. “NAUMAKU SARABA TATAGYATEI BYAKU SARABA BOKEI BYAKU SARABA TARATA SENDA MAKA ROSHANA KEN GYAKI SARABA BIKINAN UN TARATA KAN MAN” ‘Obeisance to all the Tathāgatas, all the Main Ones, traṭ in every way. O Caṇḍa Mahāroṣaṇa, kham! Khāhe! Khāhe! All the obstacles, traṭ! Hām! Māṃ!’ (namah sarva-tathāgatasya sarvamukhottaya sarvathā traṭ caṇḍa-mahāroṣaṇa kham khāhe khāhe sarva-viṣṇaṁ hūṃ traṭ hāṃ māṃ!)
2.9.5.3 剣印 Ken-in (Sword-gesture, khaṭṭa-mudrā)

Fig. 2.77 Ken-in (1981*)

The Gyōja first makes Renge-gassho-in, takes the Nenju from the left table in his right palm, brushes it with both the palms and then puts it hanging on his left hand. He then makes the Ken-in reciting the mantra no. 44, “ON BAZARA DATO BAN” ‘Om! O Vajradhātu vam!’ (om vajradhātu vam/) four times. By that he empowers the deity Mahāvairocana.

2.9.6 Meditation on Deities

2.9.6.1 Empowering the Rosary (1)

Fig. 2.78 Empowering the rosary (1)
Then the Gyōja takes the Nenju in his hand from the left table. He strings the Oyadama over his left index finger with its tassels hanging into the palm, coils it thrice and holds it on his right palm in such a way that the Oyadama is on top. Then he circles it through the incense smoke clockwise thrice on the Goma-dan and takes it in the left hand, then again in the right one and then again in the left one. Then he forms Kongō-gasshō-in with the Nenju still in hands and holds it near his chest. He then recites the mantra no. 11. “ON RAN SOWAKA” thrice and then the mantra “ON BEAIROSYANAU MARA SOWAKA” ‘O! O Vairocana! O Mala (i.e., impurity), svāhā!’ (om vairocana mala svāhā).

2.9.6.2 Empowering the Rosary (2)

Teaching Mudrā

Fig. 2.79 Teaching Mudrā

Then he opens his palms and takes the mother bead between the thumb and the index finger of his left hand and loosely holds the small beads in his right thumb and the index finger. While doing so, he extends his left hand away from himself reciting the mantra no.55. “ON BAZARA GUKYA ZYAWA SAN MA EI UN’’O! At the time of the mutterance of the vajra-secret!’ (om vajraguhya-jāpa-samaye!). He recites it once. Letting it go from his left hand, he now turns the Nenju around in his right hand. He then holds the Oyadama which is now in his right hand and repeats the action and the mantra. Then again he does the same action for the third time.

Then he holds the Oyadama between the thumb and index finger of his right hand and the other large bead between the thumb and index finger of the left one. The ring and the little fingers are held in a slight curve. This is the Teaching Mudrā.

In the photo, the Gyōja is seen holding the Nenju in the Teaching Mudrā.
2.9.6.3 仏眼印 Butsugen-in (Buddhalocanā Gesture)

Fig. 2.80 Butsugen-in (1981*)

Fig. 2.81 Butsugen-in (1981*)

Then the Gyōja first makes the Kongō-gashō-in. Then he bends his index fingers and takes them at the back of the middle fingers. The little fingers are touching each other at their tips and the thumbs are placed touching the inside of the middle fingers at the lowest joints. This is the Butsugen-in (Uṣṇiṣamudrā or the Mudrā of the Goddess Buddhalocanā).

Holding this mudrā before him he recites the mantra no. 53. “NAUBO BAGYA BADO USYUNISHYA ON RORO SOBORO ZHINBARA CHISYUTA SHITA ROSYANI SARABA RATA SADANIEI SOWAKA”  ‘Obeisance to Goddess Uṣṇiṣa! Om! Ruru! Burn quivering! Stay O Siddhalocane, Sarvārthasādhanīye (lit. One who gets all the goals fulfilled), Svāhā!’ (namo bhagavat-usṇīṣa, om ruru sphuraj jvala tiṣṭha siddha-locane sarvārtha-sādhanīye svāhā) seven times. Then again he recites it for five more times and believes that by that he has empowered the five places of his body, viz., forehead, right shoulder, left shoulder, heart and throat. Then he again recites the mantra. Totally he recites it fourteen times.
2.9.6.4 Recitation of Various *Mantras* (1)

Now the Gyōja does the primary recitation counting on the Nenju. He recites the *mantra* no.43. ‘NAUMAKU SANMANDA BAZARADAN SENDA MAKAROSYADA SOWATAYA UN TARATA KAN MAN’ (*namah* samantavajraṇām caṇḍamahāroṣana sphaṭaya hūṃ traṭ hūṃ māṃ/). He recites it one hundred and eight times.

He also recites various mantras such as no.s 54, that of caṇḍamahāroṣana and no. 57 of Mahāvairocana.

In the Shingon tradition, while counting with the Nenju the counting begins from the Oyadama in the right hand and goes up to the opposite large bead. Then it is reversed so that completing the circuit means returning across the same beads already counted and coming back to the mother bead. Thus it is seen in the photo [Saunders 1960/1985: 70].
2.9.6.5 Recitation of various mantras (2)

Fig. 2.83 Holding the Nenju horizontally

Some of the counting is done with the hands brought down so that the Nenju is running horizontally across the palms, as is seen in the photo.

After reciting the mantra for one hundred and eight times, the Gyoja folds the Nenju, holds it in both the palms, does Rengegasshō-in reciting mantra and takes it thrice near his forehead as an action of showing respect. Then he takes it in the right hand, circles it thrice on the Goma-dan as before and then keeps it on the left table.

Here ends the preparatory ritual of the Fudōgoma.
Chapter III

Main Ritual
3. The Main ritual of the Goma

Now begins the main ritual of the Goma. The ritual of the Fudō Myōō Sokusai Goma is based on Kūkai’s *Sokusai Shidai* modified by Ningai (951-1046 A.D.). Generally there are five offerings given in the Goma. They are:

1. Offerings to Katen (Fire god),
2. Offerings to Gōzanze Myōō (Trailokyavijaya),
3. Offerings to the Honzon (Main Deity),
4. Offerings to the Shoson (Individual gods) and
5. Offerings to the Seten or Jippōten (Ten Directions)

Sometimes the last two are omitted. In the present performance also they were not performed.

3.1 The First Offerings to Katen (Fire God)

3.1.1 General Empowerment of Deities

3.1.1.1 大日印言 Dainichi-in-gen (The *mudrā* and *mantra* of *Mahāvairocana*)

![Fig. 3.01 Chiken-in (1) (1981*)](image1)

![Fig. 3.02 Chiken-in (2) (1981*)](image2)
The Gyōja does Rengegashō-in, takes the Nenju from the left table in his right palm, brushes it with both the palms and puts it hanging on his left hand. He then makes the Chi-ken-in reciting the mantra no. 44 “ON BAZARA DATO BAN” ‘Om! O Vajradhātu, vam!’ (om vajradhau vam) four times. He first closes his left and right hands in a fist, snaps out the index finger of the left hand and inserts it into the right fist. The right index finger then is pressed on the left index finger. This is called Bodhyagri-mudrā or Wisdom fist gesture also. By that he empowers the deity Mahāvairocana.

3.1.1.2 本尊印明 Honzon-in-myō (The mudrā and mantra of the Central Deity)

Fig. 3.03 Ken-in (1981*)

After making Ken-in the Gyōja makes the Single-pronged-vajra-gesture which is just taking out the right hand as it is out of the left one and holding that he recites the mantra no. 54 “NAUMAKU SARABA TATAGYATEI BYAKU SARABA BOKEI BYAKU SARABA TARATA SENDA MAKA ROSHANA KEN GYAKI SARABA BIKINAN UN TARATA KAN MAN” ‘Obeisance to all the Tathāgatas, all the Main Ones, trat in every way. O Caṇḍa Mahāroṣaṇa, khaṃ! Khāhe! Khāhe! All the obstacles, trat! Hāṃ! Māṃ!’ (namah sarva-tathāgata-bhyah sarva-mukebhyah sarvathā trat caṇḍa mahāroṣaṇa khaṃ khāhe khāhe sarva vigñamaḥ hūṃ trat hāṃ māṃ). This is the mantra of the Fire-Realm which he recites thrice. After that the rite of empowering the Nenju is performed.
3.1.1.3 三平等観 Sanbyōdō-kan (The Identification of the Three: Tathāgata, Fire-God and the Gyōja)

The Gyōja then makes the Amida-ō-in. In it he holds his left hand in his lap having its palm up, then the right hand on it with its palm up. The fingers are interlaced, index fingers are turned up and the thumbs touch each other at the tips placed on the tips of the index fingers. He then visualizes that the mouth of the fire on the altar, the mouth of the deity and his own mouth have become one. They are now identical. This identification of the three is the antaryāga ‘the inner Goma or sacrifice’, which is the central theme of the Tantric Buddhist ritual. He then visualizes that the Heart of the Tathāgata is the 実相 Jossō (True Aspect of Reality), which is the Fire of Wisdom. The body of the Tathāgata is the altar hearth, the mouth of the Tathāgata is the mouth of the altar hearth, and the fire which will be there in the altar hearth is the Heart of the Tathāgata, the Fire of Wisdom. Then he visualizes that the Fire of Wisdom is present within his own body, which is now identical with the Fire of Wisdom in the heart of the Tathāgata.
3.1.2 Preparations for the First Fire-offerings

3.1.2.1 Replacement of the 火舎 Kasha

Fig. 3.05 Replacing the Kasha

The Gyōja takes the Kasha in his right hand and puts it on the left corner of the Goma-dan. In Fig. 1.08 the Kasha is in the middle and in Fig. 3.12 now it has come to the extreme left of the Goma-dan. The cup of poppy seeds is placed at the place of Kasha.

3.1.2.2 Throwing 芥子 Keshi (Poppy Seeds)

Fig. 3.06 Throwing the poppy seeds
The Gyōja lifts the poppy seed bowl from its place and puts where there was Kasha before. Then he scatters the poppy seeds in the ten directions, i.e., the four main directions, four sub directions, up and down. Then he places the bowl back at its place.

In the photo he is seen scattering the poppy seeds. Regarding the use of poppy seeds the Gyōja himself who is performing the Goma here is said to have stated that the poppy seeds have some narcotic characteristics and power. Its use in Goma might be shamanistic. It might be for bestowing on the practitioner the power of visualisation and identification with the god who is supposed to come for the Goma. (We are grateful to Rev. Yoritomi who supplied this information and also to Prof. Nagano who was instrumental in it.)

Instead of poppy seeds Payne refers to mustard seeds. According to him, “…the practitioner places the vessel containing mustard seeds where the censer had been. Picking up the single pronged vajra in his right hand, he empowers the mustard seeds with the mantra of the Fire Realm, no.54 NAUMAKU SARABA TATAGYATEI BYAKU SARABA BOKEI BYAKU SARABA TARATA SENDA MAKA ROSYADA KEN GYAKI SARABA BIKINAN UN TARATA KAN MAN, repeated seven times as he moves the vajra over the mouth of the vessel. Still holding the single pronged vajra in his right hand, he takes a pinch of mustard seeds and casts it…” [Payne 1991: 169].

3.1.3 勸請火天 Kanjō-katen (Invocation of Fire God)
3.1.3.1 火天印 Katen-in (The Fire-gesture, agni-mudrā)
The Gyōja then makes the Katen-in (agni-mudrā). He holds his right hand at the shoulder level, its palm outwards. The fingers are held straight. Then he folds the thumb onto the palm. The hand is held at the wrist by the left hand. He then recites the mantra no. 58. “ON AGYANAU EI SENJIKYA SOWAKA” ‘Om! This is to Fire. O Śāntika (Agni), svāhā.’ (om agnaye śāntika svāhā). He thereby empowers the four places of his body, viz., heart, forehead, throat and crown of the head.

3.1.3.2 小咒百遍 Shōshu-hyappen (One Hundred Time Recitation of the Agni Small mantra) (1)

![Fig. 3.08 Shōshu-hyappen (1)](image)

This mantra, i.e., the mantra no. 58. “ON AGYANAU EI SENJIKYA SOWAKA” ‘Om! This is to Fire. O Śāntika (Agni), svāhā.’ (om agnaye śāntika svāhā), he recites one hundred times more counting on the beads of the Nenju.
3.1.3.3 Shōshu-hyappen (2)

After the recitation of the mantra for one hundred times the Gyōja brushes the beads on each other with both his hands, folds the Nenju and keeps it on the table to his left.

By the recitation of the mantra he is inviting the fire god to appear for the sacrifice.

3.1.3.4 Transferring the bowls and Kongō-rei (1)

Fig. 3.09 Shōshu-hyappen (2)

Fig. 3.10 Lifting the bowls
The Gyōja utters the letter ran, takes the fifth, sixth and the ninth bowl, i.e., of incense chunks, incense powder and cut leaves, puts them on each other, i.e., the sixth on the fifth and the ninth on the sixth and places them to the left of the fire place, (and also to his left) to form a triangle. Then taking the five pronged vajra in his left hand, he takes the Kongō-rei in the manner as he has done before and puts it on the left table where previously the cup of incense chunks was kept. The vajra he keeps in front of it.

He then takes the three pronged vajra in his left hand. Now, together with the Nenju it will remain in his hand till the resumption of the Secondary Recitation.

According to Payne, the single pronged vajra is kept straight on the Kongō-ban.

### 3.1.3.5 Transferring the bowls and Kongō-rei (2)

![Fig. 3.11 Placing the bowls](image)

He then takes the bowls of Sankō ‘incense’ and Kajimotsu ‘sesame seeds’ and puts them one upon the other and puts them to the right of the fire at the place of the previous cups.
3.1.3.6 Transferring the bowls and Kongō-rei (3)

This is the photo of the Goma-dan after the transference of the bowls. The bowls which were on the left table previously are now on the Goma-dan below the bowls of Sokō and Aka (ācamaṇa and prokṣanī). The Gyōja then places the five pronged vajra and the Kongō-rei at the place of the bowls.
3.1.4 点火 Tenka (Igniting the Fire)

3.1.4.1 Taking the Danmoku

The Gyōja takes the bundle of twenty-one sticks of the Nyūmoku from the right table, unties it, throws the binding cord on the fire place and puts the fire sticks on the Kongō-ban with their tips towards the north. Then he opens the bundle of the thirty-six fire sticks on the right table, throws the binding cord on the fire place as before and separates eleven sticks of Danmoku. Further, he takes one stick from it with Hibashi and places it on the fire vertically in the north south direction with its tip towards the priest. Next, he puts the second one on the left of the first one with its tip towards the priest. The third one he puts to the right of the middle one with its tip towards himself. The fourth one he puts towards the north end of these, crosswise with its tip towards the west. Then he takes six sticks and puts them on top of these, starting from the west and ending towards the east and with their tips towards the north. He keeps the pieces of the wood with their bases facing him. In the meanwhile, the assistant to the right side lights the candle.

In the photo he is seen taking the fire sticks from the right table.

In the second performance, shot in 1982, an assistant started beating a drum at this time.
3.1.4.2 Untying the Danmoku

Whenever the Gyōja takes a bundle of fire sticks, he throws the tying cord into the fire after untangling the bundle. In present times, however, he may place it behind himself in the hall. The reason is, in ancient times it used to be a straw cord, whereas now sometimes a plastic one is used and if it is thrown into fire, it would produce a bad smell while burning [Payne 1991: 112, f.n. 7].

In Vedic ritual the cord is thrown at the last stage of Katazuke ‘disposing off of the materials’.

3.1.4.3 Igniting fire (1)
3.1.4.4 Igniting fire (2)

Fig. 3.16 Placing Tsukematsu on fire (1982)

Taking the Tsukematsu with the Hibashi and lighting it on the candle he puts it exactly in the middle of the fireplace.

He is seen in the photo lighting the Tsukematsu on the candle. The assistant priest is holding up the Dansen so as to make it convenient for Gyōja to light the Tsukematsu.

According to some, he places it at the near right corner of the altar hearth.

3.1.4.4 Fanning the Fire

Fig. 3.17 Fanning the fire (1982)
The Gyōja then puts back the Hibashi and takes the fan from the right table. He opens it, holds it horizontal with both his hands and imagines that there is letter kan on the surface of the fan. He then visualizes the syllable transforming into wind circle. He then fans the rising flames thrice, each time reciting the mantra no.59. ‘ON BOKU ZHINBARA UN’ (om bhūḥ jvala hūn/).

In the photo, the Gyōja is seen holding the fan in his right hand. In his other hand is Nenju with the vajra.

### 3.1.5 洒浄 Shajō (Consecration with Water)

![Fig. 3.18 Shajō](image)

The priest then takes the inner Sanjō in his right hand, strikes it on the Shajō cup and then holds it above the fire. He performs this action thrice, each time reciting the mantra no. 7 “ON KIRI KIRI BAZARA UN HATTA” ‘Om! kili kili O Vajra hūṃ phat!’ (om kili kili vajra hūṃ phat/). By this action the Gyōja is, as if purifying the mouth of the Fire God with the perfumed water.

In the photo the Gyōja is seen striking the Shajō and the assistant priest arranging the wood properly.
3.1.6 Consecration of the Danmoku

The Gyōja then takes the three pronged vajra in his right hand and holds the Nenju in the left one. He recites the mantra no.7 “ON KIRI KIRI BAZARA UN HATTA” ‘Om! kili kili O Vajra hūṃ phat!’ (om kili kili vajra hūṃ phat/) thrice brushing the vajra against the Nenju.

According to some tradition, then the Gyōja waves the three pronged vajra towards the fire three times reciting the mantra “ON KIRI KIRI BAZARA UN HATTA”.

3.1.7 自観 Jikan (Meditation on the Gyōja himself)
Taking the three pronged *vajra* again in his left hand and making Amida-jō-in he imagines the character *ran* on his heart in the form of full moon. Then he imagines that the letter has changed into a flaming fire and his body has become the body of the Fire god who is white in colour and has four arms. This body then takes the form and size of the whole of the *Dharma-dhātu*. The meaning of thus imagining is that he is identical with the fire god now.

### 3.1.8 Offering 蓮華座 Renge-za

![Fig. 3.21 Placing the flower](image)

Taking the flower (here a piece of Shikimi leaf) in his right hand and reciting the *mantra* no. 58, “ON AGYANAU EI SENII KYA SOWAKA” ‘Om! This is to fire. O Śāntika (Agni), svāhā.’(om agnaye śāntika svāhā/) he puts the flower on the fire sticks. Then again making the Amida-jō-in he imagines that the flower is going into the fire inside the fire place. Then it becomes ‘lotus throne’ on which appears character *ran* and then becomes Ken-byō ‘a wish-fulfilling jar’. It then becomes the body of the Fire god.

In the photo he is seen putting the flower on the fire.
3.1.9 勸請火天 Kanjō- katen (Invitation to Fire God)

Then making the Katen-in ‘fire mudrā’ again the Gyōja requests the deity to come to the sacrifice. He at that time recites the mantra no. 60. “ON AGYANAU EI SENJIKYA EI KEIKI ZYAKU UN BAN KOKU SOWAKA” ‘Oṃ! This is to Fire. O Śāntika (fire) come, come! Jah! Hüm! Vam! Hoḥ! Svāhā!’ (om agnaye śāntika ehy ehi jah hüm vam hoḥ svāhā/). At the time of uttering the syllables EI, KEI and KI he makes the mudrā of beckoning the fire God, by bending the index finger.

The flame of the fire is considered as the Fire god himself.
3.1.10 Bringing the Deities under Control

3.1.10.1 四明印 Shi-myō-in (Four sets of mantras and mudrās) (1)

On the utterance of ZYAKU UN BAN KOKU he makes the gesture of FourWisdoms and then makes the Trailokyavijaya-mudrā. While making the mudrā the
Gyōja has the three pronged vajra in his hand. By making these mudrās the Gyōja
requests the Fire God to come out of the mandala and be one with the Fire God who is
visualized on the altar hearth.

For better understanding the mudrās are repeated below from the second chapter
(Fig. 3.23-Fig. 3.27).
3.1.10.2 Shi-myō-in (2)

Fig. 3.24 Shi-myō-in (2) (2011)

3.1.10.3 Shi-myō-in (3)

Fig. 3.25 Shi-myō-in (3) (1981*)
3.1.10.4 Shi-myō-in (4)

Fig. 3.26 Shi-myō-in (4) (1981*)

Fig. 3.27 Shi-myō-in (5) (2011)
3.1.11 Protecting the Dōjō by Warding off Evil
降三世印 Gözanze-in (trailokyavijaya-mudrā)

The Gyōja then makes the two index fingers separate from each other, leaving the little fingers connected. This is the Gözanze-in. He then recites the mantra no. 37. “ON SONBA NISONBA UN GYARIKANDA GYARIKANDA HAYA UN ANAUYA KOKU BAGYABAN BAZARA UN PATTA” ‘Om! O Sumbha, O Nisumbha, hūṃ! Grasp! Grasp! hūṃ! Make grasp! Hūṃ! Bring him, O Bhagavan! Hoh! O Bhagavan vajra, hūṃ phat!’ (om sumbha nisumbha hūṃ gṛhṇa gṛhṇa hūṃ gṛhnāpaya hūṃ ānaya hoh bhagavan vajra hūṃ phat/)
After making Vajrāṇjali and praying to the Fire God, the Gyōja takes the outer Sanjō and dipping its tip in the purifying water and then striking it on the border of that bowl he takes it straight into the fire hearth. While doing so he recites the *mantra* no. 8 ‘ON BARADA BAZARA DAN’ (*om varada vajra dhams)*. He does it thrice. It is considered as symbolically washing the mouth of the fire god.

In ancient India fire was considered to be the messenger of the gods who carries the oblations to them. He carries them by means of flames.

The priest in the photo is seen with the Sanjō raised in his hand ready to strike it.

### 3.112.2 Sokō (2)

![Fig. 3.30 Sokō (2)](image)

In this photo Sanjō is seen being struck on the outer side of the border of the Sokō cup.
3.1.13 The Offerings of 蘇油 Soyu

3.1.13.1 The Offerings of Soyu (1)

Fig. 3.31 Offering Soyu (1)

The Gyōja first takes the Dai-shaku and the Shō-shaku in his right hand at one and the same time and puts them on the Soyu cup. Then he takes the Dai-shaku in the left hand, takes oil by the Shō-shaku, pours it in three installments in the Dai-shaku and offers it on the fire with the Dai-shaku circling it on the fire, reciting the mantra no. 58 “ON AGYANAU EI SENJIKIYA SOWAKA”. Then he again keeps the Dai-shaku and the Shō-shaku on the Soyu cup. Then making Amida-jō-in he imagines that entering into the mouth of the Fire god the oil reaches the heart of the Fire God in the form of the lotus seat. Then it becomes the most marvelous and pure offering. From the heart it spreads to the whole body of the God and then comes out from the pores of the skin in the form of ocean of clouds of the same oblation. Then he imagines that these offerings are offered to all the Buddhas, the Bodhisattvas, the Pratyekabuddhas, the Śrāvakas and all the gods. This is called Kuyō-un-kai.

The Gyōja is seen in the photo taking the ladle in the right hand and giving the offering of rapeseed oil into the fire. He gives two more offerings in this way. Then he recites the same mantra as before and meditates in the same way.
3.1.13.2 The Offerings of Soyu (2)

Then he again keeps the Dai-shaku and the Shō-shaku on the Soyu cup and takes the Shō-shaku in the right hand, takes oil in it and offers it on the fire. This is the second offering on the fire. Then again he puts the Shō-shaku on the Soyu cup.

In the photo the Gyōja is seen with the Dai-shaku in his left hand and the Shō-shaku in the right one after giving the oil offering.

3.1.13.3 The Offerings of Soyu (3)

Reciting the same mantra and meditating in the same way, the Gyōja holds both the ladles in his right hand and pours all the remaining oil in them on fire.
3.1.14 The Offerings of 乳木 Nyūmoku

3.1.14.1 The Offerings of Nyūmoku (1)

The twenty-one pieces of Nyūmoku sticks are kept in the Kongō-ban. The Gyōja takes three sticks from it, makes the action of dipping their tips on both the sides in oil, holds them horizontal in his hand held its palm upwards and puts them into fire one by one. Reciting the mantra no. 58 ‘ON AGYANAU EI SENJIKIYA SOWAKA’ he imagines that the offering is entering through the mouth of Agni and is reaching and worshipping the mouths of all the gods. The mantra and the meditation (dhyāna) are just the same as seen before in Soyu 1 and 2.

In the photo it is seen that he is about to offer the fire sticks in the fire.

3.1.14.2 The Offerings of Nyūmoku (2)
He offers the sticks holding them in the palm held upwards as is seen in the photo which is taken just after the offering.

3.1.15 The Offering of 飯食 Onjiki (Rice)

The Gyōja strikes thrice with the spoon on the border of the 飯器 Han-ki (rice cup). Then he recites the same mantra and meditates in the same way as in the case of Soyu offerings and the offerings of Nyūmoku.

After having struck the rice cup, the Gyōja gives the rice from the bowl. Here the rice seeds, not cooked rice, are used.
3.1.16 Offering of 五穀 Gokoku (Five Grains)

With the Shō-shaku (small ladel), the Gyōja offers three offerings from the cup containing the five grains. Then he recites the same mantra and meditates in the same way as in the case of the offerings of Soyu and Nyūmoku.

In the photo, he is seen taking the scoop of five grains from the cup in the ladle.

3.1.17 The Offering of 散香 Sankō (Perfume)
The Gyōja then takes three chunks of perfume in his right hand and offers them one by one on fire. He recites the same mantra and meditates in the same way as in the case of the offerings of Soyu and Nyūmoku.

Then he takes three pinches of powdered perfume in his right hand and offers them in the fire in three installments. He then recites the same mantra and meditates in the same way as in the case of the offerings of Soyu and Nyūmoku.

3.1.18 The Offering of Soyu

Reciting the same mantra agnaye paustika svaha and meditating in the same way, the Gyōja offers the oil once with the ladle and then once with the spoon. He recites the same mantra and meditates in the same way.
3.1.19 Sokō (Washing the mouth of Fire God)

![Image of Sokō](image)

Fig. 3.40 Sokō

Reciting the *mantra* no. 8 “ON BARADA BAZARA DAN” ‘Om! O boon bestowing Vajra, *dham!‘ (*om varada vajra dham!*), the Gyōja strikes on the Sokō cup with the outer Sanjō three four times and takes the Sanjō straight into the hearth. He repeats the action three times. He imagines that by this action he is washing the mouth of the deity.

In the photo he is seen striking the border of the cup with Sanjō.

3.1.20 撥遣 Hakken (Seeing off the deity, *visarjana*)

![Image of Hakken](image)

Fig. 3.41 Hakken
The Gyōja takes a cluster of leaves from the cup on the right table and throws it in the right corner of the fire. Reciting the mantra no.61 “ON AGYANU EI GESSYA GESSYA BOKU” ‘Om! This is to Fire. Go, go, muh.’ (om agnaye gaccha gaccha muh/), the Gyōja imagines that it goes to the manḍala where it changes into ‘a lotus throne’ for the God. Thus he sends off the Fire god to his original place in the manḍala.

3.1.21 啓白 Keibyaku (Prayer)

Fig. 3.42 Keibyaku

Folding his hands in Vajrāṇjali the Gyōja visualizes that the Fire God in the hearth has returned to his place in the mandala. He recites the mantra no.61 “ON AGYANU EI GESSYA GESSYA BOKU” ‘Om! This is to Fire. Go, go, muh.’ (om agnaye gaccha gaccha muh/) once and doing Kongō-gasshō-in declares, “I but desire that the Deva Agni return to his original seat.” In this way, the first offering, ‘The offering to Fire god’ is complete.

In the photo, the priest is seen reciting the mantra with his hands in the Kongō-gasshō-in under the robe.

Here ends the first set of offerings, the offerings to Fire God.
3.2 Offerings to Gōzanze Myōō (Trailokyavijaya)

Now begins the next set of offerings, The Offerings to Gōzanze-Myōō. The ritual is almost similar to that of the Offerings to the Fire God, excepting a few details.

3.2.1 Sokō (Washing the mouth of the Fire God)

The altar hearth is to be cleansed and purified after the first offerings and made ready for the next ones. Reciting the mantra no. 7 “ON KIRI KIRI BAZARA UN HATTA” ‘Om! kili kili. O Vajra, hūm phat!’ (oṃ kili kili vajra hūm phat/), the Gyōja strikes the Sokō cup with the inner Sanjō three four times and takes the Sanjō straight into the hearth. This he does twice more. By performing this action, he is symbolically washing the fire place.

The Gyōja recites the mantra no. 8 “ON BARADA BAZARA DAN” ‘Om! O boon bestower Vajra, dhaṃ!’ (oṃ varada vajra dhaṃ/) and strikes the Sokō cup nine times with outer Sanjō.

In the photo he is seen striking the Sokō cup with the outer Sanjō in his hand. By performing this action, he is symbolically washing the mouth of the Fire god.
3.2.2 Adding Danmoku

Fig. 3.44 Adding Danboku

The Gyōja adds some Danmoku sticks to the fire. He takes four fragrant sticks from the bundle of the thirty six. The first he places to his left vertically, then the second to the right again vertically. Then he places horizontally one on the upper side and one on the lower of these two. Then he places six sticks on these vertically starting from left and ending into right.

It is also the practical need of keeping the fire burning.

In the photo he is seen holding the Danboku stick in the Hibashi and adding it to the fire.

3.2.3 Jikan (Meditation)

大印 Dai-in (Great Gesture, mahāmudrā)

Fig. 3.45 Dai-in (1981*)
After making the Amida-jō-in and meditating upon himself as being identified with Trailokyavijaya, the Gyōja makes the Dai-in (Great Gesture, mahāmudrā) which is a modified form of Gōzanze-in.

3.2.4 Kanjō-bushu (Invocation of the Main Deity)

3.2.4.1 Placing a flower as Invocation

Then the Gyoja takes a flower in his right hand from the table on the right and reciting the mantra no. 58 ON AGYANAU EI SENJIKYA SOWAKA, he places it on the fire sticks on the fire place and imagines that it becomes a lotus seat, then changes into a five pronged vajra and that vajra again changes into the god Trailokyavijaya. Then he performs Amida-jō-in and meditates. Then he makes the Dai-in again and recites the mantra no. 58. ON AGYANAU EI SENJIKYA SOWAKA.

In the photo, he is seen placing the flower in the fireplace.

Fig. 3.46 Placing a Flower
3.2.4.2 Shōshō (Invitation to Gōzanze-myōō, āvāhana)
Dai-kōshō-in (aṅkuśamudrā)

The Gyōja then makes the Dai-kōshō-in to invite the deity. Making the inner fist, he beckons the deity with the thumb. Then he makes the Shi-myō-in and Gōzanze-in.

3.2.5 Offerings of Soyu

After Sokō and offering Zukō as before, the Gyōja recites the mantra “ON SOBANI SOBAUN HATSUTA SENJIKIYA SOWAKA” and adds oil to the fire both with the Dai-shaku and the Sho-shaku as before. He offers three offerings with the Dai-
shaku, the second three with the Shō-shaku and the third one with both together taking all the remaining oil out from them. He then makes the Amida-jō-in and imagines that after entering into the mouth of Trailokyavijaya, the oil reaches the heart in the form of a lotus seat, and becomes a special offering. From the heart it spreads to the body and then the semi-divine beings flow out from the pores on the skin and they worship all the Buddhas, Bodhisattvas, Pratyekabuddhas, Śrāvakas and all the gods.

In the photo, he is seen adding Soyu to the fully blazing fire with the Shaku.

3.2.6 The Offering of Onjiki (Rice)

![Offering Onjiki](image.jpg)

Fig. 3.49 Offering Onjiki

After giving the offerings of the three Nyūmoku sticks, the Gyōja offers the three offerings of rice on the fire reciting the same mantra and meditating in the same way.

In the photo, he is seen offering the rice grains on the fire with the Shō-shaku.
3.2.7 Devotees

People are sitting outside and watching the performance of the sacrifice. Regarding this, it would be very interesting to know what has been noted by Saso, “The devout who come to watch the goma judge the quality of the monk or nun’s meditation by the shape and size of the goma flames. A truly devout meditator can shape the flames like the image of Kannon during the third stage, and to split into two separate flames, one each for Acala and Vairocana during the fourth stage” [Saso 1991: 36].

3.2.8 Offering of Gokoku (The Five Grains)

Fig. 3.51 Offering Gokoku
The Gyōja offers the five grains on the fire thrice reciting the same mantra and meditating in the same way. Usually in case of the Indian Vedic ritual, only cooked rice and clarified butter, etc., are offered on the fire. But in case of Tibet, Nepal and Japan uncooked grains are also offered on the fire.

In the photo, he is seen with the five grains in the spoon and is about to offer them on the fire. Thus he gives the offerings of the five grains three times.

3.2.9 Offering of Soyu (Oil)

Then the Gyōja offers oil in the fire once with the Dai-shaku and then once with the Shō-shaku and recites the same mantra and meditates in the same way as in the case of previous offerings.

In the photo, he is seen holding the spoon in the right hand and offering the oil with the ladle in his left hand (As is already stated before, in the Indian sacrificial ritual the left hand is seldom used).

Then he gives the offerings of three sticks of Nyūmoku, three offerings of chunk incense and three offerings of powdered incense. Then again he gives one offering of Soyu with the Dai-shaku, one with the Shō-shaku and one with both.
3.2.10 Sokō (Washing the Mouth of the Deity)

![Image of Sokō](image1)

Reciting the *mantra* no.8 “ON BARADA BAZARA DAN” ‘Om! The boon bestower vajra! dharm!’ (om varada vajra dham/) he strikes the Sokō cup thrice. He thereby offers water to the deity to wash mouth.

In the photo, he is seen striking the border of the Sokō cup with Sanjō.

3.2.11 Hakken (Seeing off the Deity, *visarjana*)

![Image of Hakken](image2)
The Gyōja takes a flower from the right hand table, holds it in both his hands and recites the mantra “ON SOBA NISONBA UN BAZARA UN PATTA SENJIKIYA SOWAKA.” ‘Om Sumbha Nisumbha hūṃ vajra hūṃ phat śāntika (Fire) svāhā’ (ṃuṃ sūmbha nīsūmbha hūṃ vajra hūṃ phat śāntika svāhā/ cf. no.37) He then throws the flower on the left part of the fire place. Then making the Gōzanze-in, he imagines that the flower is going to the ‘original position’ and is becoming the lotus seat. He imagines that with it he is sending the Deity Trailokyavijaya back to his place in the mandala.

He is seen holding the flower in his hands and is about to throw it in the right part of the fire.

3.3 Offerings to Honzon (Main Deity)

3.3.1 Sokō

![Fig. 3.55 Sokō](image)

After making the Vajrāñjali he proceeds to the further ritual of The Offerings to the Honzon (Main Deity), i.e., Fudō Myōō (Acala Viśyārāja). Reciting the mantra no. 8 “ON BARADA BAZARA DAN” ‘Om! The boon bestower vajra! dham!’ (ṃuṃ varada vajra dham!), the Gyōja strikes the Sokō cup with the Sanjō.

In the photo he is seen with the Sanjō in his right hand and is about to strike with it on the border of the Sokō cup.
3.3.2 Danmoku

Then he performs the preliminary ritual of the offering, viz., washing the mouth of the altar hearth and empowering it and takes five sticks from the Danboku and arranges them vertically on the fire starting from his left and ending towards his right with their bases towards him.

He is seen holding Danmoku in his hands and is about to place them on the fire. According to some traditions, six fire sticks are taken.
3.3.3 Jikan

The Gyōja makes the Amida-jō-in and imagines that there is letter KAN (kaṅ) on the seat of a throne on the disk of full moon in his heart which changes into Chiken ‘Wisdom Sword’ (jñāna-khadga). Further it changes into Acala Vidyārāja who is black in colour, has a fierce face and is surrounded by flames which burn down all obstacles and difficulties. He has a sword in his right hand and a loop of rope in the left one.

3.3.4 Invocation of Honzon, Fudō Myōō

3.3.4.1 Kanjō Honzon (1)
Chapter III Main Ritual

The Gyoja then picks up a flower, recites the \textit{mantra} no. 65. “NAUMAKU SANMANDA BAZARA DAN KAN SENJIKYA SOWAKA” ‘Obeisance to Samantavajras! \textit{Hām!} O Śāntika (Fire) \textit{svāhā!}’ (\textit{namah sanantavajrāṇām hām śāntika svāhā/}) and places that flower on the fire. He visualizes that it goes to the centre of the fire hearth and turns into a lotus throne, on which is the letter KAN. It then changes into a sword and further into Fudō Myōō.

In the photo, the Gyōja is seen placing a flower on the fire sticks in the fire place.

3.3.4.2 Kanjō Honzon (2)

![Fig. 3.59 Ken-in (1981*)](image)

The Ken-in turns into the form of Fudō Myōō. The Gyōja makes Single-pronged-vajra-gesture. In it he folds the little and ring fingers on the palm and presses the thumb on them. The middle and the index fingers are held erect. He then turns it thrice clockwise, then thrice anticlockwise, then to the four main directions, four sub directions, up and down. He then recites the \textit{mantra} no. 66. “NAUMAKU SANMANDA BAZARA DAN SENDA MAKAROI SYADA SOWATAYA UN TARA TA KAN MAN SENJIKYA EI KEI ZYAKU UN BAN KOKU SOWAKA” ‘Obeisance to all the vajra class of Deities. O Caṇḍamahāroṣaṇa, break open. \textit{hum traṭ hāṃ māṃ!} Come, come! \textit{jaḥ hūṃ vam hoḥ svāhā!} (\textit{namah samantavajrāṇām caṇḍa mahāroṣaṇa sphoṭaya hūṃ traṭ hāṃ māṃ ehy ehi jaḥ hūṃ vaṇi hoḥ svāhā/}
3.3.5 Invocation
Dai-kōshō-in (aṅkuśamudrā)

He then makes the Dai-kōshō-in to invite or beckon the deity. In the video at all previous times he beckons by bending the thumb, but here he bends the index finger to call the deity on the syllables EI, KEI and KI. Then he makes the mudrā of four wisdoms and Trailokyavijaya.

3.3.6 Sokō (Washing the mouth of the Deity)

Fig. 3.60 Dai-kōshō-in (1981*)

Fig. 3.61 Sokō
The priest recites the mantra no. 8. “ON BARADA BAZARA DAN” ‘Om! The boon bestower vajra dhama!’ (om varada vajra dhama/) and strikes on the Sokō cup and thereby offers arghya (ācamana) by which he can wash the mouth of Fudō Myōō.

In the photo, he is about to strike on the Sokō cup.

### 3.3.7 Offerings of Soyu (Offerings of Oil)

The Gyōja offers the Soyu with both the Dai-shaku and the Shō-shaku. Reciting the mantra no. 58 “ON AGYANAU EI SENJIKYA SOWAKA” ‘Om! O Pacificatory Fire, svāhā.’ (om agnaye sāntika svāhā/) he imagines that entering into the mouth of Fudō Myōō, the oil reaches the heart in the form of the lotus seat. Then it becomes the special offering. From the heart it spreads to the body and then there is the ‘Kuyō unkai’ ocean–like clouds of offering). The oil in Gyōja’s imagination takes the form of some special oblation, viz., flowers or incense or lamps, etc. Then from the heart the oblation spreads to the body and comes out from the pores of the skin in the form of ocean of clouds of the same oblation. He then visualises that these offerings are offered to all the Buddhas, Bodhisattvas, Pratyekabuddhas, Śrāvakas and all the gods.

In the photo he is seen offering the oil with both, the Dai-shaku and the Shō-shaku.
3.3.8 Offering Nyūmoku

3.3.8.1 Offering Nyūmoku (1)

For the offerings of Nyūmoku the Gyōja first takes three pieces of Nyūmoku and makes the action of dipping both the ends of those in oil and then offers them on fire. He does it four times. At the fifth time he takes three pieces and after making the action of dipping offers them in the fire, but this time below the firewood. After finishing the first bundle in this way, he opens another one, throws the tying cord in the fire and again offers three pieces at a time. Thus he offers in all 108 pieces on the fire. These are considered as actual offerings to the Fire God. While doing so, he recites the same mantra and imagines in the same way as described in the previous photo.

In the photo he is seen making the action of dipping the ends of Nyūmoku sticks in the oil.
3.3.8.2 Offering Nyūmoku (2)

The Gyōja then offers in the prescribed way hundred and eight sticks on the fire and stirring them with the tongs.

In the photo is seen a heap of the Nyūmoku sticks on the fire place. The Gyōja is seen with the tongs in the hand. He is either offering the sticks on fire with them or stirring the already offered ones.

3.3.9 Offerings of Onjiki (Rice)
Then the Gyōja offers rice three times on fire. After the offerings he recites the same mantra and does the same meditation.

In the photo he is seen offering the rice on fire with the Shō-shaku.

### 3.3.10 Offerings of Gokoku (Five Grains)

![Offering Gokoku](image)

After the offerings of rice, the Gyōja gives three offerings of Gokoku on the fire with the Shō-shaku. Then he recites the same mantra and meditates in the same way.

In the photo, Gyōja is seen giving the offerings while the assistant is seen adding fuel to the fire, not as a rite but as a practical need.
3.3.11 混屯 Konton (Preparation for the Offerings of Mixture)

The Gyōja gets the offerings ready for the next two offerings. He puts the remnants of the Sanko, Gankō and Kiribana ‘cut leaves’ in the Hanki ‘rice cup’, and then the three empty bowls he keeps one upon the other. Then he puts the remaining five grains into the Hanki, mixes them well with two Danboku sticks and then divides the mixture in the Gokoku-ki ‘five grain bowl’ and the Han-ki ‘the rice grain bowl’, which are then kept at their original place. The mixture in the Han-ki is going to be used for Celestial Deities and that in the Gokoku-ki for the Earthly Deities.

The priest is seen in the photo putting the bowls of Sokō, Shojiki and the Sokō-ki one upon the other.
3.3.12 Offerings of Soyu (Oil)

The Gyōja then recites the same mantra and meditates in the same way as is described in Fig 70, and offers the oil offerings on fire. He offers once with the Dai-shaku and once with the Shō-shaku. Then he holds both of them in his right hand and holds them on fire to offer all the remaining oil in them.

In the photo he is seen taking oil in the Shō-shaku and pouring it in the Dai-shaku.
3.3.13 Offerings of Nyūmoku

Fig. 3.69 Offering Nyūmoku

The priest takes six pieces of Nyūmoku, dips both the ends of them in oil and then offers them on the fire. While doing so, he recites the same mantra as in the Fig.70.

In the photo he is seen placing the Nyūmoku on fire. He then offers on fire all the Nyūmoku remaining in the Kongō-ban.
3.3.14 Hakken (Seeing off the Deity, *visarjana*)

![Image of priest performing Hakken](image.png)

Fig. 3.70 Hakken

The Gyōja then takes a flower, holds it in both his hands near the breast and imagines that it reaches the original place and becomes the seat. Then he throws the flower towards the fire place, and recites the *mantra* no. 67 “NAUMAKU SANMANDA BAZARA DAN KAN GESSYA GESSYA BOKU” ‘Obeisance to all the Deities of the vajra class. hām! Go go, muh!’ (namah samanta-vajrānām hām gaccha gaccha muh/) and imagines that he is sending off the Honzon from the fire place to his original place in the *mandala*.

Thus, the third stage of the Goma ritual, i.e., Honzon-dan ‘The offerings to the Main Deity’ is complete.

In the photo the priest is seen with the flower in his hand and he is about to offer it on the left portion of the fire place.
3.4 Gokuyō (Post offering ritual)

Now the Goma ritual is over and the post offering ritual is going to be performed. The Gyōja then takes the cup of sesame seeds from the left table to the centre of the Goma-dan and taking the one pronged vajra in the right hand empowers the Nenju reciting the mantra no. 65 “NAUMAKU SANMANDA BAZARA DAN KAN SENJIKIYA SOWAKA” ‘Obeisance to all the Deities of the vajra class. hāṃ! O Pacificatory One, svāhā!’ (namah samanta-vajraṃ hāṃ śāntika svāhā). Then placing the Nenju hanging on his left hand, he keeps the single pronged vajra to the far end of the Kongō-ban. He keeps it in horizontal direction. Then he makes the arghya mudrā and waves it thrice from left to right and offers the sesame seeds. First he gives three offerings and then he pours all the rest on fire.

Then he takes the cup of rice grains in front of him, takes the one pronged vajra and meditates. Then he offers all the remaining ones giving the first three offerings of rice grains at the fourth time.

Then again he makes Kongō-gasshō-in, empowers the Nenju, takes it in the left hand, takes the three pronged vajra in hand, performs the preliminary rites, makes the mudrā of inviting the deity with one hand, offers the mixture of the five grains and other things on fire and then keeps the three pronged vajra on the Kongō-ban. He then takes three flowers, i.e., leaves in his hand and throws or puts them on the left side of the Goma-dan. He thereby releases the deities. With this action he releases all the deities reciting the mantra no. 75 “ON SARABA BODA BOJI SATOBA GESSYA GESSYA BOKU” ‘Om! O all the Buddhas and Bodhisattvas and Śāntika, go go! Muh!’ (om sarva-buddha-bodhisattva śāntika gaccha gaccha muh/)

He then places the five pronged vajra again in the Kongō-ban, arranges the things properly with the right hand with its palm held upwards, keeps the Kōro at its place and makes Kongō-gasshō-in, the inner fist vajra mudrā and beckons with the index finger.
3.4.1 Shin-rei (Ringing Kongō-rei(vajra-bell))

The Gyōja takes the Kongō-rei in hand and rings it holding it tilted near his stomach with the handle towards the fire and then keeps it back at its place. In the photo he is seen ringing it holding it in his left hand, on which is seen the Nenju also.

3.4.2 廻向 Ekō (pariṇāma)
The Gyōja takes the Nenju, puts it on his left hand, takes the incense burner in his left hand and strikes it with the Sanjō once with his right hand. He then puts the incense burner back at its original place. Then following the necessary preliminary ritual, he put the cups one upon another and offers all the remnants on the fire. Then making the Kongō-gasshō-in and Kuyō-in he prays and places the Kōro at its place on the left table.

In the photo the priest is seen putting the incense burner back at its place. The fire is burning fully ablaze. The Shidai is seen open on the right side of the table.

Here he is supposed to direct the merits of his performance of the Goma to others.

3.4.3 光明真言 Kōmyō Shingon (Clear Light Mantra)
3.4.3.1 Kōmyō Shingon (1) Reciting Kōmyō Shingon

The priest recites the mantra no.90 “ON ABOAKYA BEIROSHANO MAKA BADARA MANI HANDOMA ZYINBARA HARABARITAYA UN” ‘O Amoghavairocana who has Mahāmudrā and who is of jewel and lotus, burn and be active. Hūm!’ (om amogha-vairocana mahāmudra mani-padma jvala pravartaya hūm/).

Then he takes three leaves, removes their stems, wraps them in the fourth one, recites the same mantra as before and puts them in the left corner of the Goma-dan.

In the photo the Gyōja is seen holding the Nenju in both his hands while reciting the mantra.
3.4.3 光明真言 Kōmyō Shingon (Clear Light Mantra)

3.4.3.2 Kōmyō Shingon (2) Completion of Recitation

After reciting Kōmyō-shingon, the Gyōja puts the rosary back on the table on his left.

3.4.4 Hakken (Sending off all the deities visañanah)

Fig. 3.74 Completion of Recitation

Fig. 3.75 Flowers and Water in Cups
The Gyōja makes the same mudrās of vajra walls and Kongō-ketsu which he had done before for setting the earthly boundary, but now in reverse order. Then he takes with the tip of his middle finger and the nail of the index finger of his right hand a leaf from the Keman-ki, which is on the left of the Goma-dan. Then holding it in both palms, he recites the mantra no. 91 “ON BAZARA BOKISYA BOKU” ‘Om! O Vajra, mokṣa muḥ!’ (om vajra mokṣa muḥ) once and places it on the left side of the altar, to the left of the three leaves offered before. By this action the Gyōja sends all the deities off.

Due to excessive light it is not seen clearly on the Goma-dan.

3.5 解界 Gekai (Releasing the Vows, vrata-visarga)

3.5.1 Butsubu-sanmayano-in

Then taking the Shidai in the right hand, he circles it thrice on the maṇḍala altar and places it under the left arm.

At the beginning of the Goma the Gyōja had made some mudrās to take the vows of the Buddhas of the three classes and protection for his body and then started the ritual. Now also he is doing the same mudrā for the release of the vows and leaving the sacred region. He is leaving the protection behind.

The Gyōja is seen doing mudrā.
3.5.2 Naibaku-sankono-in (1)

At the beginning of the Goma the Gyōja had made some mudrās to take the vows of the Buddhas of the three classes and protection for his body and then started the ritual. Now also he is doing the same mudrās for releasing the vows and leaving the sacred region. He is leaving the protection behind.

The Gyōja is doing here Naibaku-sankono-in.
3.5.3 Naibaku-sankono-in (2)

![Image: Naibaku-sankono-in (2)](image)

Fig. 3.78 Naibaku-sankono-in (2)

This is a better view of Naibaku-sankono-in. By that he takes off his protective armour and gets ready to leave.

3.5.4 Brushing the rosary

![Image: Brushing the rosary](image)

Fig. 3.79 Brushing the rosary

The Gyōja then folds the Nenju, makes it double and brushes it with his palms.
3.6 下礼盤 Geraiban (Coming down from the Raiban)

3.6.1 Geraiban (1)

Fig. 3.80 Geraiban (1)

When the Gyōja entered into the Goma-dan, he had stepped out his right foot first. Now, while leaving also, he is getting down from the right side.

The Gyōja is seen turning eastwards, preparing to get down from the right.
3.6.2 Geraiban (2)

The Gyōja comes down from the Raiban and stands straight. Then taking the Kōro in his right hand he bows down twice before the Goma-dan and pays homage to it.

In the photo it is seen that the priest has come down from his Raiban and is standing near it, with the Kōro in his hand. The assistant priest is seen turned and is facing the north of the fire. He is also paying homage to the Goma-dan.
3.6.3 Geraiban (3)

After putting back the Kōro on the left table, the Gyōja touches the ground with his knees, places the Nenju holding it in two hands horizontally on the Zabuton, places his head on the Zabuton and pays homage or universal reverence. The assistant priest also is seen sitting facing the north of the fire and paying homage to the Goma-dan. The fan is seen railing on the right table.

3.6.4 Geraiban (4)
Before getting up the Gyōja takes the fan which was seen raling on the right table in the previous photo. Taking it in his right hand he touches with it the paraphernalia on the Goma-dan checking whether everything is proper or not.

While bending down for paying homage to the Goma-dan as well as the sacred place, his fan is seen touching the earth.

### 3.6.5 Geraiban (5)

![Fig. 3.84 Paying homage](image)

After standing up, he again bows down to the fire as a way of showing respect. Then turning to his right he leaves the Dōjō or Goma-dan.
3.7 破壇 Hadan

3.7.1 Hadan (1)

Fig. 3.85 Placing the lid

Then the assistant priest covers the fireplace with its metal lid. In Indian domestic ritual the fire place is covered with bamboo basket placing it upside down.

3.7.2 Hadan (2)

Fig. 3.86 Completion

The Goma ritual is complete.
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Index of the Mantras

The following list is basically dependent upon [Payne 1991: 322-331].

1. Universal Homage
ON SARABA TATAGYATA HANNA MANNANO NAU KYAROMI ‘I pay my homage to the feet of all the 'Tathāgatas'. (om sarva-tathāgata-pāda-vandanaṃ karomi/) Fig. 2.02; 2.03; 2.22; 2.24

2. Purification of the Three Karmic Actions
ON SOHA HANBA SYUDA SARABA TARAMA SOHA HANBA SYUDO KAN ‘All the attributes are pure in nature. I am also pure by nature.’ (om svabhāva-śuddhāḥ sarva-dharmāḥ svabhāva-śuddho’ham/) Fig. 2.06; 2.24

3. Buddha Class
ON TATAGYATA DOHANBAYA SOWAKA ‘Om. This is to the one born of the Tathāgata. Svāhā’, (om tathāgatodbhavāya svāhā/) Fig. 2.07

4. Padma Class
ON HANDOBO DO HANBAYA SOWAKA ‘Om! This is to Padmodbhava (lit. one born from a lotus), svāhā!’ (om padmodbhavāya svāhā/) Fig. 2.09

5. Vajra Class
ON BAZARO DO HANBAYA SOWAKA’ ‘Om! This is for Vajrodbhava (lit. one born from a vajra) svāhā!’ (om vajrodbhavāya svāhā/) Fig. 2.10

6. Putting on the Armour for the Protection of Body
ON BAZARA GINI HARACHI HATAYA SOWAKA ‘Om! This is for the one illuminated by the vajrāgni.’ (om vajrāgni-pradīptāya svāhā/) Fig. 2.12

7. Perfumed Water for Purification (Mantra of Kūṇḍalin)
ON KIRI KIRI BAZARA UN HATTA ‘Om! kili kili! O vajra, hūm phat!’ (om kili kili vajra hūm phat/) Fig. 2.17; 3.18; 3.19; 3.43
8. Perfumed Water for Washing the Mouth
ON BARADA BAZARA DAN ‘Oṃ! The boon bestower vajra! dham!’ (oṃ varada vajra dham/) Fig. 2.16; 3.29; 3.40; 3.43; 3.53; 3.55; 3.61

9. Empowerment of the Pūjā Offerings (Mahāvajra-cakra-mantra)
NAUMAKU SHICHIRITYA JIBIKYANAN TATAGYATANAN AN BIRAZI
BIRAZI MAKASYA KYARA BAZIRI SATA SATA SARATEI SARATEI TAREI
BIDAMANI SAN BAN ZYANI TARA MACHI SHITTA GIRIYA TARAN
SOWAKA ‘Obeisance to the Tathāgatas of the three paths. aṃ viraji viraji. O Mahācakra, O Vajri, sata sata sārate sārate! Protect O Vidhamani, O Sambhañjani, O Tryamati, O Siddha, O Agrya, trām svāhā!’ (namaś tryadhvikānāṃ tathāgatānāṃ aṃ virajī virajī mahācakra vajrī sata sata sārate sārate trāyī vidhamani sambhañjani tryamati Siddhā agrya trām svāhā/) Fig. 2.18; 2.25

10. Empowerment of the Karman
ON BAZARA KYARAMA KEN ‘Oṃ! O Vajra, O Karma, kaṃ!’ (oṃ vajra karma kaṃ/) Fig. 2.19

11. Visualisation of the Syllable RAN
ON RAN SOWAKA ‘Oṃ! ram! Svāhā!’ (om ram svāhā/) Fig. 2.20; 2.78

12. Purification of the Earth
ARAZYABAGYATAKU SARABA TARAMAKU ‘All the attributes are devoid of malign elements.’ (raja’pagatāḥ sarva-dharmāḥ/) Fig. 2.21

13. Purification of the Body
ON SOHA HANDA SYUDA SARABA TARAMAKU ‘Oṃ! All the attributes are pure by nature.’ (oṃ svabhāva-suddhāḥ sarvadharmāḥ/) Fig. 2.21

14. Visualisation of the Buddhas
KEN BAZARA DADO ‘Khaṃ! O Vajradhātu.’ (khaṃ vajradhātu/) Fig. 2.21

15. Arising of the Vajra
ON BAZARA CHITSYUTA UN ‘Oṃ! O vajra, stand. Hūṃ!’ (om vajra tiṣṭha hūṃ!) Fig. 2.22
16. Universal Homage of the Vajra Holder
ON BAZARA BITSU ‘Om! O Vajra, vih!’ (om vajra vih) once. This is the universal homage to the Vajraholder. After that, he recites the mantra no.16. “ON BAZARA BITSU OH SARABA TATAGYATA KYAYA BAKI SHITTA BAZARA BANDANAU KYAROMI” ‘Om! O Vajra, vih!Om! I pay my homage to the vajras in the form of the body, speech and mind of all the Tathāgatas.’ (om vajra vih om sarva-tathāgatakāya-vāk-citta-vajra-vandanaṃ karomi) Fig. 2.23

17. Generating Bodhicitta
ON BOCHI SHITTA BODA HADA YAMI ‘Om! I will give rise to the Bodhicitta ‘decision of obtaining the Enlightenment.’ (om bodhicittam upādayāmi) Fig. 2.24

18. Buddha Nature Samaya
ON SANMAYA SATO BAN ‘Om! You are the samaya ‘vow’.’ (om samayas tvam) Fig. 2.24

19. Universal Pūjā
ON ABOKYA HOZYA MANI HANDOMA BAZHIREI TATAGYATA BIROKITEI SANMANDA HARA SARA UN ‘Om! O Amogha, please spread around (the world) which is in the form of jewel, lotus and vajra of worship and is watched by the Tathāgatas.’ (om amogha pūjā-maṇḍi-padma-vajre tathāgata-vilokite samanta prasara hūṃ) Fig. 2.24

20. Immeasurable Mind of Sympathy (Mantra of Samantabhadra)
ON MAKA MAITARAYA SOHARA ‘Om! O Mahāmaitreya, spread!’ (om mahāmaitreya sphara) Fig. 2.24

21. Immeasurable Mind of Compassion (Mantra of Ākāśagarbha)
ON MAKA KYARODAYA SOHARA ‘Om! O Mahākārunya (lit. one who has immense compassion), spread!’(om mahākārunya sphara) Fig. 2.24

22. Immeasurable Mind of Joy (Mantra of Avalokiteśvara)
ON SYUDA HARABODA SOHARA ‘Om! O Pure Happiness, spread!’ (om śuddha pramoda sphara) Fig. 2.24

23. Immeasurable Mind of Equanimity (Mantra of Ākāśagarbha)
ON MAKO BAIKISYA SOHARA ‘Om! O Mahopekṣa (lit. one who has great neutrality), spread!’(om mahopekṣa sphara) Fig. 2.24

24. Distinguished Vows of Mahāvairocana
ON SARABA TATAGYATA SYO SHITAKE SARABA SATOBANAN SARABA
SHITTAYAKU SANBANI ENTAN TATAGYATA SHISYA CHI CHISYUTATAN
‘Om! All the Tathāgatas are ready. May all the accomplishments of all the beings be achieved or fulfilled, and may the Tathāgatas preside over.’ (om sarva-tathāgata-
śamsītāḥ sarva-sattvāṇāṁ sarva-siddhayāḥ sampadyantāṁ tathāgataś ca
adhisthāntum) Fig. 2.24

25. Binding the Earth Element or Vajra Poles
ON KIRI KIRI BAZARA BAZIRI HORA MANDA MANDA UN PATTA (om kili kili
vajra-vajri bhūr bandha bandha hūṁ phat/) Fig. 2.27

26. Binding the Four Corners or Vajra Walls
ON SARA SARA BAZARA HARA KYARA UN PATTA ‘Om! O Vajraprākāra,
spread spread! Hūṁ phat!’ (om sära sära vajraprākāra hūṁ phat/) Fig. 2.28

27. Visualisation of the Seat of Enlightenment
ON BOKU KEN ‘Om! The Earth! Khāṁ!’ (om bhūḥ kham/) Fig. 2.29

28. Mahā Ākāśagarbha
ON GYAGYANAU SANBANBA BAZA
‘Om! O you Vajra, which is born of the Sky! Hoḥ!’ (om gaganasambhava vajra hoḥ/) Fig. 2.30

29. Small Vajracakra
ON SHAKYARA UN ZHAKU UN BAN KOKU ‘Om! O you Small Vajra
circle, hūṁ jaḥ hūṁ vanḥ hoḥ svāhā.’ (om vajracakra hūṁ jaḥ hūṁ vanḥ hoḥ svāhā/) Fig.
2.31

30. Sending the Jewelled Carriage
ON TORO TORO UN ‘Om! turu turu hūṁ!’ (om turu turu hūṁ/) Fig. 2.31; 2.32

31. Requesting to get in the Carriage
NAUMAKU SHITCHIRIYA JIBIKYANAN TATAGYATANAN ON
BAZARAGINYAU KYARA SHAYA SOWAKA ‘I pay obeisance to the Tathāgatas of
the three paths. Om! O you Vajrāgni, bring (lit. pull or drag) (them) here. Svāhā.’
(namas tryadhvikānāṁ tathāgatānāṁ om vajrāgni ākārṣaya svāhā/) Fig. 2.32

32. Welcoming the Chief Deity (Great Hook)
NAUMAKU SANMANDA BODANAN AKU SARABATAKU HARA CHIKATEI
TATAGYATA KUSYA BOJISYARIYA HARI HORAKYA EI KEI KI ZYAKU UN
BAN KOKU SOWAKA ‘I pay my obeisance to all the Buddhas, ah! O Aṅkuśa for
(inviting) the Tathāgatas who are unobstructed everywhere, and who is supplementary
to the Bodhicarya, come, come, jaḥ hūṁ vanḥ hoḥ svāhā!’ (namaḥ samantabuddhānāṁ
ah sarvatra-apratihata-tathāgata-aṅkuśa bodhicaryā-paripāraka eky ehi jaḥ hūṁ vanḥ
hoḥ svāhā/) Fig. 2.34
32b. Four Vidyās: Hook
ON BAZARA KUSYA ZYAKU ‘Om! O Vajrānkuśa, jah!’ (om vajrānkuśa jah/) Fig. 2.36

33. Four Vidyās: Snare
ON BAZARA HASYA UN ‘Om! O Vajrapāśa, hūm!’ (om vajrapāśa hūm/)

34. Four Vidyās: Lock
ON BAZARA SOBOTA BAN ‘Om! O Vajrasphoṭa, van!’ (om vajrasphoṭa van/)

35. Four Vidyās: Bell
ON BAZARA BESYA AKU ‘Om! O Vajrāveśa, āh!’ (om vajrāveśa āh/)

36. Clapping Hands
ON BAZARA TARA TO SYA KOKU ‘Om! O Vajra spread, be happy!’ (om vajra tata tusya hoh/) Fig. 2.41

37. Sealing the Boundary and Warding off Evil (Mantra of Trailokyavijaya)
ON SONBA NISONBA UN GYARIKANDA GYARIKANDA UN GYARIKANDA HAYA UN ANAUYA KOKU BAGYABAN BAZARA UN PATTA ‘Om! O Sumbha, O Nisumbha, hūm! Grasp! Grasp! hūm! Make grasp! Hūm! Bring him, O Bhagavan! Hoh! O Bhagavan vajra, hūm phat!’ (om sambha nisumbha hūm grhṇa grhṇa hūm grhnāpaya hūm ānaya hoh bhagavan vajra hūm phat/) Fig. 2.39; 3.28

38. Vajra Net
ON BISOHORATA RAKISYA BAZARA HANZHYARA UN PATTA ‘Om! O Visphurat, Rakṣa, Vajrapaṇjara, hūm phat!’ (om visphurat rakṣa vajrapaṇjara hūm phat/) Fig. 2.48

39. Vajra Fire Enclosure
ON ASANMAGINI UN PATTA ‘Om! O Asamāgni (lit., fire which is unequal), hūm phat!’ (om asamāgne hūm phat/) Fig. 2.43

40. Mahāsamaya-mantra
“ON SYOGAREI MAKA SAMAEN SOWAKA ‘Om! O Śrīkhale, O Mahāsamaya, svāhā!’ (om śrīkhalē mahāsamayaṃ svāhā/) Fig. 2.45

41. Argha Water (One Syllable Mantra)
ON BAZARA DAGYATA UN ‘Om! O Vajrodaka, ṭah hūm!’ (om vajrodaka ṭah hūm/) Fig. 2.48; 2.49
42. Lotus Thrones
ON KYAMARA SOWAKA ‘Om! O Lotus, svāhā.’ (om kamala svāhā) Fig. 250

43. Ringing the Bell
NAUMAKU SANMANDA BAZARADAN SANDA MAKARA SYADA
SOWATAYA UN TARATA KAN MAN ‘Obeisance to Samantavajras! O Caṇḍamahāroṣaṇa, make it make sound. hūṃ traṭ hūṃ māṃ/ Om! O Vajraghantā, be satisfied! hoḥ!’ (namāḥ samantavajrāṇāṁ/ caṇḍamahāroṣaṇa sphoṭaya hūṃ traṭ hūṃ māṃ/ om vajraghantā tuṣya hoḥ) Fig. 2.52; 2.53; 2.82

44. Karma Assembly
ON BAZARA DADO BAN ‘Om! O Vajradhātu, vaṃ!’ (om vajradhātu vaṃ) Fig. 2.57; 2.77; 3.01; 3.02

45. Powdered Incense
Mantra
NAUMAKU SANMANDA BODANAN BISYUDA GENDO DOBA BAYA SOWAKA ‘Obeisance to Samantabuddhas. This is to the Viṣuddhabhagandhodbhava (lit., one who is born of a pure fragrant paste). Svāhā!’ (namāḥ samantabuddhāṇāṁ viṣuddha-gandhodbhāvāya svāhā) Fig. 2.58

46. Flower Offering
NAUMAKU SANMANDA BODADAN MAKA MAITARIYA BYUDOGYATEI
SOWAKA ‘Obeisance to the Samantabuddhas. This is to one arisen from Mahāmaitrī (lit. Great Friendship). Svāhā!’ (namāḥ samantabuddhāṇāṁ mahā-maitry-abhyudgate svāhā) Fig. 2.60

47. Burning Incense Offering
Mantra
NAUMAKU SANMANDA BODADAN DARAMA DADO BADO GYATEI
SOWAKA ‘Obeisance to the Samantabuddhas. This is to one following the Dharmadhātu. Svāhā.’ (namāḥ samantabuddhāṇāṁ dharmadhātv-anugate svāhā) Fig. 2.61

48. Food Offering
Mantra
NAUMAKU SANMANDA BODADAN ARARA KYARARA BARIN DADABI
BARIN DADAE MAKA BARI SOWAKA ‘Obeisance to the Samantabuddhas. Arara! Karara!I give the bali offering. Svāhā!’ (namāḥ samantabuddhāṇāṁ arara karara balim dade mahābali svāhā) Fig. 2.62

49. Light Offering
Mantra
NAUMAKU SANMANDA BODADAN TATAGYATA ARASHI SOHARANDA
BABASANAU GYAGYANAU DARIYA SOWAKA ‘Obeisance to the Samantabuddhas! O Tathāgata-arci (lit. light of the Tathāgatas or in the form of Tathāgatas), O Quivering One, O Shining One, this is to Gaganodārya. (Can it be
Gaganodarya, i.e., coming out from the womb of the sky, i.e., lightening?) Svāhā!’ (namah samantabuddhānām tathāgata-arci sphurana avabhāsana gaganā udārye svāhā/) Fig. 2.63

50. Hymn in praise of the Four Wisdoms
ON BAZARA SATOBA SOGYARAKA BAZARA ARATAN NAUMA DOTARAN BAZARA TARAMA KYAYATAI BAZARA KYARAMA KYAROHANBA ‘Om! Due to the acceptance by the Vajrasattvas, the vajraratna is the Supreme. Be you Vajrakarmakara due to the singing of Vajradharmas.’ (om vajrasattva-samgrahād vajra-ratnam anuttaram vajradharma-gāyanaṁ vajrakarmakaro bhavaḥ) Fig. 2.69

51. Hymn in praise of the Fudō Myōō
NAUMAKU SARABA BODA BOJI SATOBANAN SARABA TARA SOGU SOBIDA BIJARA SHIBEI NOBO SOTO SEI SOWAKA’ ‘Obeisance to all Buddhas and Bodhisattvas. O one who is full of supernatural power. obeisance to you everywhere. Svāhā (namah sarva-buddha-bodhisattvānām sarvatra saṃkṣusumitābhijñā-ṛāśi namo’stu te svāhāḥ) Fig. 2.70

52. Universal Pūjā Offering Mantra
ON ABOKYA HOZYA MANI HANDOMA BAZHIREI TATAGYATA BIROKITEI SANMANDA HARA SARA UN ‘Om! O You Unfailing Offerings, please spread everywhere in (this world) which is observed by the Tathāgatas and is in the form of Jewel-lotus Vajra. Hāṃ!’ (om amogha-pūja-mani-padma-vajre tathāgata-vilokite samanta prasara hāṃ/) Fig. 2.66

53. Mantra for Empowerment of Goddesses
NAUBO BAGYA BADO USYUNISYA ON RORO SOBORO ZHINBARA CHISYUTA SHITA ROSYANI SARABA RATA SADANIEI SOWAKA ‘Obeisance to Goddess Uṣṇīṣa! Om! Ruru! Burn quivering! Stay O Siddhalocane, Sarvārthasādhanīye (lit. One who gets all the goals fulfilled)! Svāhā!’ (namo bhagavad-uṣṇīṣa,om ruru sphuraj jvala tiṣṭha siddha-locane sarvārtha-sādhanīye svāhā/) Fig. 2.72; 2.80; 2.81

54. Mantra of the Fire Realm (Single Pronged Vajra)
NĀUMAKU SARABA TATAGYATEI BYAKU SARABA BOKEI BYAKU SARABA TARATA SENDA MAKA ROSHANA KEN GYAKI SARABA BIKINAN UN TARATA KAN MAN ‘Obeisance to all the Tathāgatas, all the Main Ones, trat in every way. O Canda Māraṇa, khaṃ! Khāhe! Khāhe! All the obstacles, trat! Hāṃ! Māṃ!’ (namah sarva-tathāgatebhyaḥ sarvanukhebhyaḥ sarvathā trat candamahāraṇa khaṃ khāhe khāhe sarva-vignam hāṃ trat hāṃ māṃ/) Fig. 2.76; 3.03; 3.06
55. *Mantra for Empowerment of the Nenju*

ON BAZARA GUKYA ZYAWA SAN MA EI UN ‘Om! At the time of the mutterance of the vajra-secret!’ (*om vajraguhya-jāpa-samaye*) Fig. 2.79

56. *Mantra of the Buddhhalocana*

NAUBO BAGYA BADO USYUNISYA ON RORO SOBORO ZHINBARA CHISYUTA SHITA ROSYANI SARABA RATA SADANIEI SOWAKA” ‘Obeisance to Goddess Uṣṇīṣa! Om! Ruru! Burn quivering! Stay O Siddhalocane, Sarvārthasādhanīye (lit. One who gets all the goals fulfilled)! Svāhā!’ (*namo bhagavad-uṣṇīṣa,om ruru sphuraj jvala tiṣṭha siddha-locane sarvārtha-sādhanīye svāhā*) Fig. 2.72; 2.80; 2.81 (Same as no.53)

58. *Mantra of Agni*

ON AGYANAU EI SENJIKYA SOWAKA (*om agnaye šāntika svāhā*) Fig. 3.07; 308; 3.21; 3.31; 3.34; 3.46; 3.62.

59. *Fanning the Fire*

ON BOKU ZINBARA UN ‘Om! O Earth, burn! Hūṃ!’ (*om bhūḥ jvala hūṃ*) Fig. 3.17

60. Four Embracing Wisdom Bodhisattvas, Agni

ON AGYANAU EI SENJIKYA EI KEI KI ZYAKU UN BAN KOKU SOWAKA ‘Om! This is to Fire. O Śāntika (fire) come, come! Jah! Hūṃ! Vam! Hoh! Svāhā!’ (*om agnaye śāntika ehy ehi jah hūṃ vam hoh svāhā*) Fig. 3.22

61. Release, Agni

ON AGYANAU EI GEŠSYA GEŠSYA BOKU ‘Om! This is to Fire. Go, go. muh.’(*om agnaye gaccha gaccha muh*) Fig. 3.41; 3.42

65. *Mantra of the Chief Deity, Fudō Myōō*

NAUMAKU SANMANDA BAZARA DAN KAN SENJIKIYA SOWAKA ‘Obeisance to the Samanta-vajras. Hūṃ! O Śāntika, i.e., pacificatory Fire, svāhā!’ (*namah samanta-vajrānāṁ hūṃ sāhā*) Fig. 3.58

66. Four Embracing Wisdom Bodhisattvas, Fudō Myōō

NAUMAKU SANMANDA BAZARA DAN SENDA MAKARO SYADA SOWATAYA UN TARA TA KAN MAN SENJIKIYA EI KEI KI ZYAKU UN BAN KOKU SOWAKA ‘Obeisance to Samanta-vajras! O Čandamahāroṣaṇa, split open. Hūṃ! Traṭ! Hūṃ! Mām! Come, come! Jah hūṃ būn hoh svāhā!’ (*namah samanta-vajrānāṁ ċandamahāroṣaṇa spōṭaya hūṃ traṭ hūṃ mām ehi ehi jah hūṃ vam hoh svāhā*) Fig. 3.59
67. Release of Fudō Myōō
NAUMAKU SANMANDA BAZARA DAN KAN GESSYA GESSYA BOKU
‘Obeisance to Samantavajras! Hām! Go! Go! Muḥ!’ (namah samanta-vajrāṇāṁ hāṁ gaccha gaccha muḥ/) Fig. 3.70

75. Release of Celestial Deities
ON SARABA BODA BOJI SATOBA GESSYA GESSYA BOKU ‘Om! O all the Buddhas, Bodhisattvas, Pacificationary Fire, go! go! Muḥ!’ (Om sarva-buddha-bodhisattva-sāntika gaccha gaccha muḥ/) 3.4

90. Kömyō Shingon, Mantra of Light
ON ABOKYA BEIROSHANO MAKA BODARA MANI HANDOMA ZYINBARA HARABARITAYA UN ‘O Amogha-vairocana who has Mahāmudrā and who is of jewel and lotus, burn and be active Hūṃ!’ (Om! amogha-vairocana mahāmudra maṇi-padma jvala pravartaya hūṃ/) Fig. 3.73

91. Release of Earthly Deities
ON BAZARA BOKISYA BOKU ‘Om! O vajra, mokṣa, muḥ!’ (Om vajra, mokṣa, muḥ/) Fig. 3.75
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